

# Bustle & Sew



Love to Sew and Sew with Love...



Robert the Red  
Nose Reindeer



Forest Friends Cushions



Hazel & Pippin  
Baby Squirrel Softie



Nordic Placemats



Christmas Tree-0



Nativity Part Two:  
Shepherd & Sheep

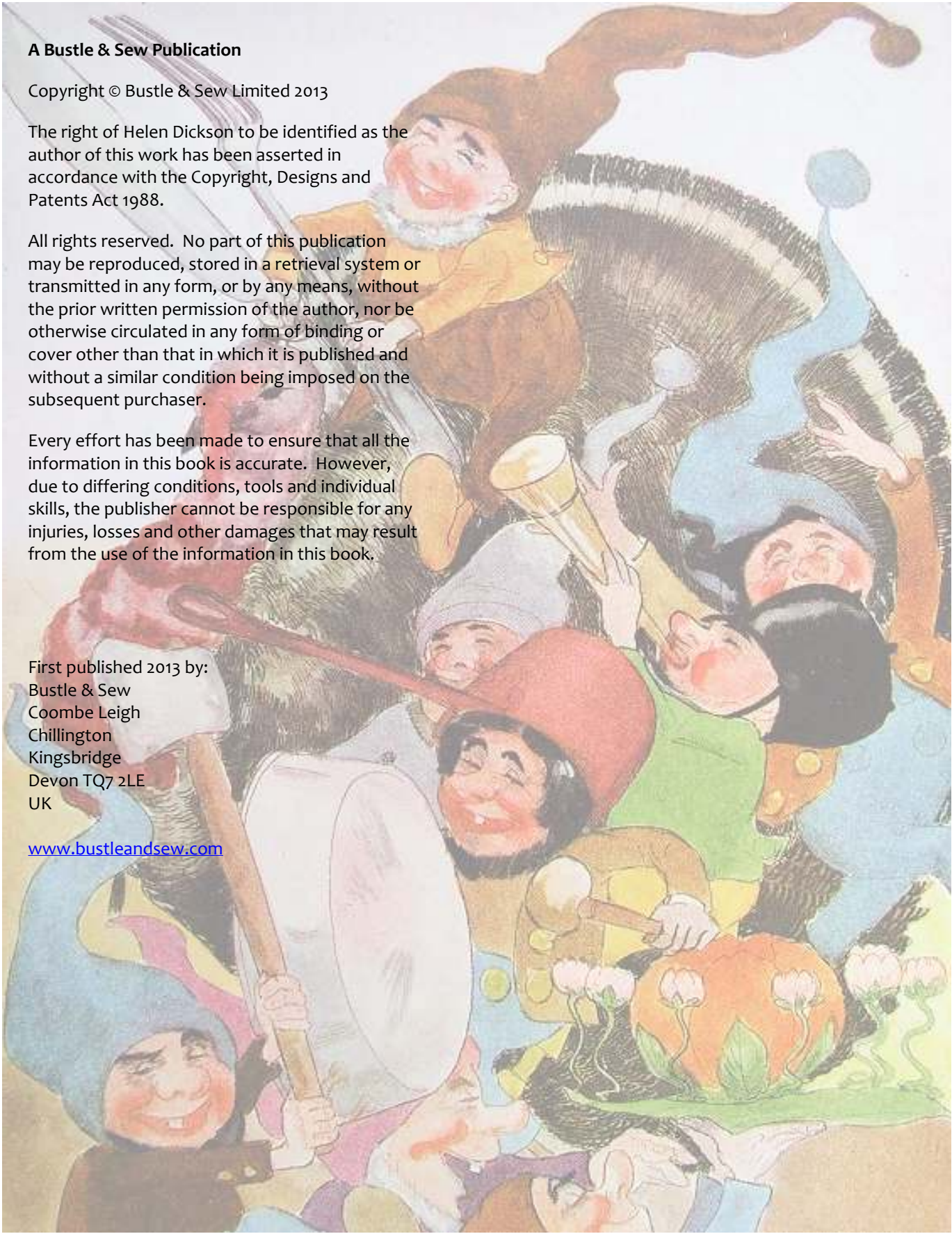
A Journey through Colour: Purple  
Using Waste Canvas  
Remedies from the Store Room



Vintage Tea Cup Candles  
Tassels & Edgings  
Candied Fruit

Issue 34:  
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## A Bustle & Sew Publication

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Hello,

And welcome to the November 2013 issue of the Bustle & Sew Magazine. The days are growing shorter and colder now, so there's less to do outside - and more time to snuggle up warm and cosy by the woodburner - with a little stitching, snoring Newfies by my feet and possibly even a mug of cocoa to complete the perfect evening!

This month you'll discover more woodland-themed patterns - there's a badger, a deer and two baby squirrels too, as well as Christmas designs to enjoy - after all the countdown has begun, though here in England we have Bonfire Night before then, whilst across the pond

Thanksgiving is the big event in November. This month there's no Recipe Corner - I've been looking at my reader surveys and it was one of the less popular items, so from now on it will be more of an occasional feature. In it's place you'll find articles on home remedies and candying your own fruit for Christmas (yum!) as well as making your own tassels and edgings too.

Have a wonderful November!

Helen x

## Contents

Notes from a Devon Village	Page 4
Baby Squirrel Softies	Page 6
A Journey Through Colour	Page 9
Woodland Animal Cushions	Page 12
Natural Cold Remedies	Page 16
Christmas Tree-O(!)	Page 18
Candying your own Fruit	Page 22
Working with Waste Canvas	Page 23
Nordic Placemats	Page 25
An English Country Wedding: Teacup Candles	Page 28
Robert the Red Nose Reindeer	Page 30
Tassels, Fringes and Edgings	Page 34
Nativity: Shepherd and Sheep	Page 39
Templates	Page 42





November sees the end of any truly warm weather, though down here in the mild climate of south-west England, there is still a little warmth in the sunshine and the possibility of taking a nice cup of tea out into the summer house on quiet sunny days. All too often though, a damp clinging mist rolls in from the sea that surrounds us and coats everything in moisture that gathers wetly and drip-drip-drips from every branch and twig.



But there are bright times in November too - and of course as every English school-child knows ... "Remember, remember the 5th of November - gun powder, treason and plot!" - yes, it's Bonfire Night this month. As I sit at my window working, I see a veritable procession of keen gardeners trundling laden wheelbarrows along the road and down to the field where all kinds of garden refuse finds its way onto our village bonfire. Chillington is widely recognised as having positively the best bonfire and fireworks of all the villages around. It's a tradition we're very proud of - and keen to uphold.

There will be mulled wine or cider, toffee apples, hot dogs and cinder toffee for the youngsters too - as well as a competition for the best (ugliest and most fearsome) Guy - named for Guy Fawkes - a conspirator in the 17th century Gunpowder Plot - to blow up the Houses of Parliament. If you're not familiar with the story and would like to learn more, then please just [click here](#).

Although dogs don't normally enjoy fireworks and are best kept away I remember my first Newfie, Amy absolutely adored them and would gaze upwards in wonder while her eyes sparkled with the reflected stars. Ben isn't at all bothered about all the noise and fuss, though it's fair to say he's rather fond of hot dogs!

November also brings the first winter storms and what a wild, blustery, sodden afternoon we had yesterday! Outside the skies were an unremitting leaden grey as the rain hurled itself against the windowpanes and rushed down through the drainpipes to the well below the cellar. It was dark by four o'clock and I was glad to pull the shutters closed against the stormy weather. It was an afternoon to forget all outdoor pursuits - I had planned to get out into the garden ... being a subscriber to Vita Sackville-West's philosophy that:

*"If it is true that one of the greatest pleasures of gardening lies in looking forward, then the planning of next year's beds and borders must be one of the most agreeable occupations in the gardener's calendar."*

*This should make October and November particularly pleasant months, for then we may begin to clear our borders, to cut down those sodden and untidy stalks, to dig up and increase our plants, and to move them to other positions where they will show up to greater effect. People who are not gardeners always say that the bare beds of winter are uninteresting; gardeners know better, and take even a certain pleasure in the neatness of the newly dug, bare, brown earth."*

But it was not to be. So I closed the shutters and we all settled into a long, peaceful evening in front of the woodburner.



Where I picked up my old Book of Days and learned that ... on 10 November 1960 D H Lawrence's novel Lady Chatterley's Lover was first published in its entirety, and the first run of 200,000 copies had sold out by the end of the day!

A favourite November outing is to head off to the Friday market at Totnes. It's brilliant with lots of independent traders, bringing produce from all around the area - just look at this beautiful garlic and wonderful artisan-baked bread ....



.... both of which found their way into my shopping basket and home to Coombe Leigh, where I'd been doing a little baking of my own - some delicious **Chocolate Cinnamon Cookies** ....



- 110g/4oz unsalted butter diced
- 125/4 ½ oz golden caster sugar
- 1 medium egg
- 1 tsp vanilla extract
- 150g/5oz plain flour
- 25g/1oz cocoa powder
- 1 tsp ground cinnamon
- 1 tsp baking powder
- 150g/5oz milk chocolate
- Cream the butter and sugar together in a food processor, then incorporate the egg and vanilla. Sift and add the flour, cocoa, cinnamon and baking powder. Transfer the mixture to a large bowl. Coarsely chop and mix in the milk chocolate. Cover and chill for a couple of hours or overnight, as preferred. (The dough can be made a day in advance.) ?
- Preheat the oven to 190C/170C fan/gas 5 and lightly oil a couple of baking trays. Roll the dough into balls the size of a walnut and arrange on the baking trays. Bake for 12-14 minutes until risen and cracked. The lower tray may take a few minutes longer. Leave the cookies to cool for a couple of minutes and then loosen with a spatula, transfer to a wire rack and leave to cool. YUM!





## Baby Squirrel Softie

There are lots of squirrel softies around, but they all seem to be sitting up - and I wanted mine to be just a little bit different. Hazel and Pippin are baby squirrels on the go, and with wired tails can be arranged in a variety of poses.

They're sure to be a talking point as Christmas tree decorations too!

Length from nose to tail tip 11" approx



To make one squirrel (both the same):

#### You will need:

- 9" square brown felt or tweedy brown fabric
- 6" square cream felt
- 8" x 6" fur fabric or real fur offcut (I used trimmings from [Celtic & Co](#) for my squirrels' tails. Although they're leather, they're very soft and fine, and don't need special tools to stitch them)
- 2 small spherical black beads
- 1/4" dark brown button
- 10" galvanised garden wire (2 mm gauge here in UK, not sure what this would be elsewhere)
- Smooth round pebble to weight front of squirrel
- Strong brown thread for whiskers
- Stranded cotton floss in brown, pink and black

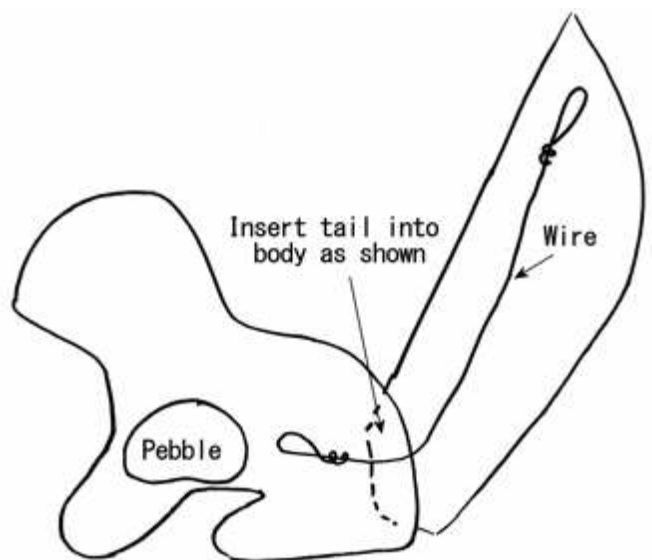
#### Method:

- Cut out pieces as shown on templates. When cutting fur or fur fabric I found it easiest to use a craft knife - this cut the base fabric, but not the actual fur strands. If you're using scissors then carefully snip the back without cutting the actual fur itself. For the squirrel tail the fur pile needs to run up towards the tip of the tail.

- With right sides together and using a small back stitch sew the darts on the tail and the sides of the head, securing ends firmly.
- With right sides together join the tail seam from A to B and C to D. Turn tail right side out
- Turn over the ends of the wire as shown in the diagram and wrap around to secure. This is so that the cut ends won't poke through your fabric.



- Insert tail wire into tail and stuff lightly all around it. Topstitch to close the gap in the seam. You should have about 1 1/2" of wire protruding from the end of the tail. Put the tail to one side and stitch the body.







- With wrong sides together join the gussets to the main body pieces around the legs. Use half cross stitch and three strands of floss, working first in one direction in half-cross stitch, then returning in the other direction to complete the stitch. This will give you a really strong seam.
- Stuff the ends of the legs - use very small pieces of stuffing and push down well - it's easier to do this now as you can reach much better.
- Join gusset pieces along belly. Stitch around squirrel body to back of head.
- Stitch tail into place as shown in diagram on the left. Stuff body through gap at top of back, inserting pebble in position as shown. This will help counterbalance the weight of the tail and stop your squirrel from falling backwards!
- Continue stuffing the body, ensuring that it's nice and firm. Shape gently with your hands as you go. When you're satisfied with the shape and firmness, close the gap at the top of the body.
- Fold the ears in half vertically and oversew at the base to the side of the head, ensuring that it's nice and upright. Repeat for the other ear, making sure that they're level (See photo above).

- Use glass headed pins to determine position of eyes. Take your time over this stage as it's really important to get your squirrel's expression just right - it will affect his whole character! When you're happy with the position of his eyes, stitch the black beads into place. Use the strong thread and pull on the beads as you stitch so that they sink slightly into the sides of the head - you don't want your squirrel to be boggle-eyed like a frog!



- Add cheeks with pink floss. Use strong brown thread for the whiskers, angling your stitches in towards the nose and taking tiny back stitches at the nose - this will anchor your whiskers firmly.
- Stitch button into place at nose. With black floss add claws to paws.
- FINISHED!!

*Please note: This squirrel is not suitable as a toy for very young children due to the wire, pebble, button and beads used that may present a choking hazard.*







# A Journey through Colour: Purple

In 1856 William Henry Perkin was 18, and a student at the Royal College of Chemistry. He and his fellow students had been seeking a synthetic alternative to quinine, the anti-malaria drug that, until then, was only found in the bark of a South American tree. When washing his glass flasks after finishing work one evening he noticed a black residue - which, when dissolved in water, made the most beautiful purplish colour - that today we call mauve, the first of the aniline dyes. Perkin didn't call his new colour mauve though, but christened it "Tyrian Purple" - possibly remembering his Latin studies at school.



Tyrian Purple was an ancient natural dye, once worn only by emperors and made from shellfish native to the eastern Mediterranean. But by the 1850s the secret of Tyrian Purple had been lost to the world. The last of the

ancient dyers had disappeared with the storming of Constantinople in 1453, and the production of Tyrian Purple may possibly have ceased even before then. The last recorded mention of purple dyeing was in Benjamin of Tudela's journal in 1165 when he wrote that the Jewish community in Thebes were famous for their production of purple dyes - but they didn't leave any records of their methods.



When people in the 19th and 20th centuries began to try to rediscover the secrets of Tyrian Purple, they first referred to Pliny, who after all had visited the city in the first century AD, so would probably have known something about the process. The trouble was that the process was both secret and also extremely complicated, and Pliny wasn't able to get the details quite right. But what was known was that the sea-snail murex was the



source of the purple colour. The length and complexity of the process made Tyrian Purple an extremely expensive dye and so garments dyed purple were worn only by the very richest and most important people at that time. Indeed, if an ordinary citizen of the early Roman empire had worn clothes dyed with Tyrian Purple they would have been executed - yes really! In later times, and Diocletian in the fourth century vigorously enforced this rule, everyone had to wear as much purple as possible, with the money going straight to the imperial treasury.



As an aside, purple isn't the only colour in history to have been subject to strict laws. In England in the 12th century King Richard (the Lionheart) introduced a rule called the Assize of Cloth effectively restricting the lower classes to wearing common grey clothing. In China for nearly 300 years from the mid-17th century, there was a shade of yellow that could be worn only by emperors, whilst after the 1949 Maoist revolution all Chinese, whatever their status, had to wear blue clothing.

But back to purple - and the murex. Most sea-snails of the murex family have some kind of potential for purple - which comes from a gland near the anal opening, but the best kinds are *Murex brandaris* which lives in mud and *Murex trunculus* which is found on the rocky bottom of the sea floor. Every Roman toga dyed purple meant the death of some ten thousand of these molluscs, which led to their near-total extinction in the Mediterranean.

On the other side of the world, and more than a thousand years later, the dyers of Nicoya in Costa Rica were using shellfish to create a purple dye. There were two methods - the first involved pressing the mollusc with a small knife, squeezing the dye from its head into its posterior extremity which was then cut off and the body thrown away. The second method kept the snail alive - at least for a while. The dyers didn't totally extract the poor creature from its shell, but squeezed the dye out of it. Then they'd replace it on the rock where they found it to recover and would repeat the process again at a later date when they would be able to extract more colour, but not as much as the first time. However, if they became over-enthusiastic and tried the same operation three or four times, they were only able to recover a small amount of colour and the snail would die of exhaustion.





On both sides of the world though, producing this wonderful purple colour was a very smelly process! Archaeological data from Tyre indicates that the snails were collected in large vats and left to decompose, producing a hideous stench that was actually mentioned by ancient authors. We still don't know very much about the process of creating the dye from this noxious mixture and the actual ancient method for mass-producing the murex dyes has not yet been successfully reconstructed. Of course today chemical dyes are used for nearly all fabrics, and in the case of purple that's probably a very good thing - both for the poor murex driven nearly to extinction by the demand for their bodies, and for our noses - experts say that even with textiles a century old or more you can tell if they were dyed with murex by rubbing them gently between your fingers and sniffing them for the tell-tale garlicky fishy aroma left behind.

This is the last in my series on natural dyes, and I hope you've enjoyed learning more about the strange processes used to achieve coloured fabrics before the days of chemical dyes - I know I've enjoyed researching them. But before I finish, I thought it would be nice to take a little look at the modern world of colour-specification and Pantone colours.

Pantone, as it exists today, was founded in 1962 when a small ailing printing company which produced colour charts was bought by Lawrence Herbert, who had been an employee there since 1956. Herbert's dream was to create an internationally accepted standard of colours. Natural dyes can be dozens of different shades depending on the dipping time, alkalinity and even whether the sun was shining that day or not, but at

Pantone which has grown to be the biggest colour specification company in the world, colour is all about precision. Herbert and his colleagues began by dividing the world into 15 basic colours including black and white, making up about a thousand shades. Pantone colour standards are used across the world, whether for matching tiles in historic renovations, specifying the colours of national flags and measuring the colour of gemstones.



Sadly, I think, Pantone don't "do" colour names any more and their colours are all identified by numbers. As Herbert says, "This is a digital world now, and computers don't need names, but numbers. People talk about barn red, but they never saw a Scandinavian barn in their life. And what does lipstick red mean anyway?"

Today of course we can have our walls, furnishings, cars and clothes any colour we like - without any reference to nature and perhaps it's not so strange that we don't need our colours to have names any more, to remind us perhaps of their history - a history that's long and sometimes very strange, but always a reminder of the ingenuity and inventiveness of our ancestors.



## Woodland Animals Cushion Covers

Continuing this autumn's woodland theme - this month with two creatures of the forest, the Badger and Roe Deer.

Easy machine applique in tweedy autumnal fabrics, set off with a little patchwork will make these covers a great addition to any sofa or chair!

Covers measure 18" square.





### For each cushion you will need:

- 14 ½” square background medium weight smooth, non-stretchy fabric for applique
- 9 x 4” squares quilting or medium weight fabric for patchwork borders
- 18” square old blanket or low-loft batting to back front panel
- Two 12” x 18” rectangles medium weight fabric for simple envelope back of cover
- White stranded cotton floss
- Temporary fabric marker pen
- Bondaweb
- Embroidery foot for your sewing machine, black and cream thread

*As well as the above, for the deer cushion you will need:*

- Scraps of tweedy fabric or felt for deer head applique.

*As well as the above, for the badger cushion you will need:*

- 12” x 10” rectangle grey felt/felted woollen for body (it’s nice if you can get hold of a grey marl felt)
- 6” square ivory felt for head/tail (white is too bright and doesn’t look natural)
- Scraps of black felt

- ½” dark brown button for eye

Templates are actual size - you will need to print them and then join together - I think it’s quite easy to see where the pieces should overlap. They’re reversed ready for tracing onto the paper side of your Bondaweb.

### Badger Cushion:

- Trace shapes from template onto the paper side of your Bondaweb. Allow an underlap on the edge of the head - it will sit beneath the body and also on the end of the tail - the grey will be overlapped by the white tip of the tail.
- Peel off paper backing and position pieces on your medium weight panel. The paws should be approx 1 ½” up from the bottom edge and the tip of the nose is approx ¾” in from the right hand edge of the panel. When you’re happy with the positioning of your pieces press with a hot iron (it’s a good idea to protect your wool or wool-blend felt with a cloth at this stage - I also press a second time on the reverse to make sure the heat has reached the glue on the Bondaweb).

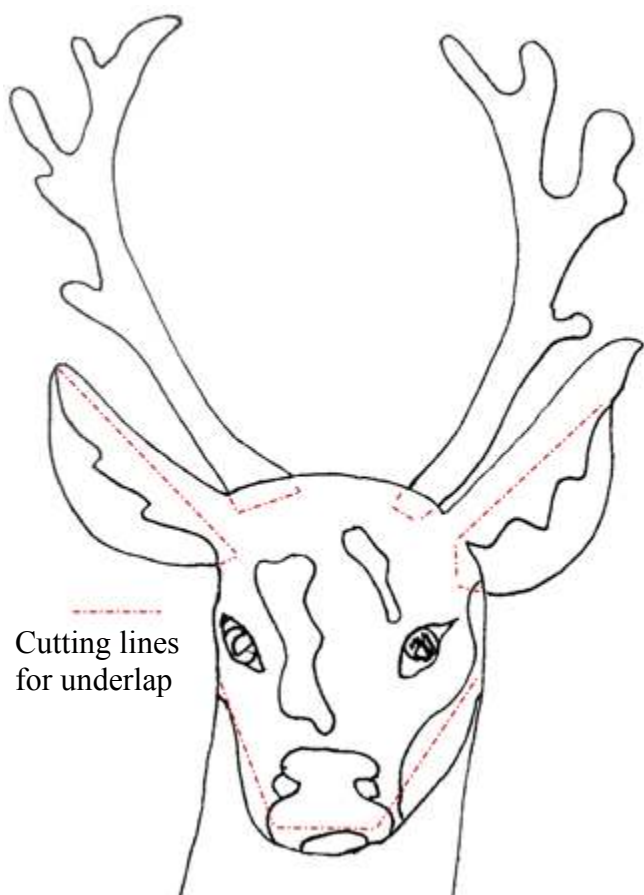


- Using the template as a guide draw in the tail lines with your temporary fabric marker pen.
- With black thread in your needle and cream in your bobbin, drop the feed dogs and fit the embroidery foot on your machine.
- Go around the edges of the shapes twice, not too neatly - you want a sort of scribbled effect.

- Stitch the tail in the same way using your lines as a guide. Fill in the nose with scribble stitching.
- With white embroidery floss stitch the ear and attach the button for his eye. Erase temporary pen lines.
- Complete the rest of the cover as for the deer (below).

### Deer Cushion:

- Trace shapes from template onto the paper side of your Bondaweb. The neck, antlers and inner ears all underlap the main face, so allow an extra  $\frac{1}{2}$  -  $\frac{1}{4}$ " when cutting for this.



- Starting with the bottom pieces, position your shapes on the main panel. The tips of the top antlers should be  $\frac{1}{2}$ " from the top of the panel.

- Continue building up your deer head, pressing pieces with a hot iron as for the badger, to fuse into place when you're happy with their positioning.



- With your embroidery foot fitted and feed dogs dropped stitch around the edge of the shapes twice (except for the highlights on the face - only go around these once) with black thread in your needle and cream in the bobbin (black in both gives a very harsh, solid line).
- Scribble with your machine to make the eyeballs and nostrils, then add tiny white stitches to the eyes for a little sparkle.





## Make up Cushion Cover (both the same):

*Seam allowance is 1/4" throughout.*

- Join your 4" squares into one column of 4 and one row of 5. Join the column of 4 to the right hand side of the deer panel and the left hand side of the badger panel, then the row of 5 to the bottom, forming an 18" square.
- Press on the reverse. Tack blanket square to reverse of panel, then quilt along edges of main panel and around animal shape. With embroidery foot quilt patchwork squares in a meandering stipple.

*Note: if you're using low-loft batting, then you may well wish to back it to avoid it breaking up - I didn't*

*need to do this as my blanket piece, although old, was quite sturdy and substantial.*

- Hem one long side of each of the two 12" x 18" panels for the reverse.
- Place your cushion front right side up on a clean flat surface then, aligning at sides and overlapping in the centre, place the two reverse panels right sides down on top. Pin and/or tack into place, then machine around edges.
- Clip corners, then turn cushion cover right side out and insert pad.
- FINISHED!!



# Natural Cold Remedies

*This month, with its darkening days, also heralds the onset of winter snuffles and sneezes. Whilst there is little that can be done to cure such ailments - these natural remedies may help soothe some of their symptoms...*



At one time the stillroom of every well-to-do household would have produced all kinds of remedies and medicines for every-day ailments, including winter coughs and colds. Elizabethan households, for example, seem to have produced a vast range of delicious-sounding syrups and drinks, often based on flower infusions, which I am sure would have been a pleasure to swallow. Little sweets called rose cakes made from damask rose petals and lemon syrup are one such recipe for sore throats. Honey was also often included in such recipes as it was sweet and soothing, and considered to be a natural antiseptic. Five hundred years on we still haven't been able to discover a cure for the common cold, but these gentle homemade treatments can only help to soothe and comfort those afflicted.



The warm comforting flavour and smell of cinnamon has been used for centuries in the kitchen and sick room where it was considered to be a very effective cure. In a recipe dating from the beginning of the 17th century we find quite large amounts of powdered cinnamon being made into special sweets to help relieve the symptoms of a cold. It was used in much larger quantities than we're used to today, and often provided much of the bulk of a recipe.



Today we're very restrained with it and only use very small amounts as a spice and flavouring, even though compared with many spices it's always been quite plentiful and relatively cheap to purchase. Cinnamon comes from the inner bark of a tree from the laurel family and is sold in little rolls of the bark - cinnamon sticks - or ground into a powder which loses its flavour quite quickly. It was often kept in a silver shaker to sprinkle onto hot buttered toast and muffins for a delicious teatime treat - a tradition that in my opinion, is well worth reviving when you don't have time to make "proper" French toast!



Another old remedy for a child's troublesome cough was to make little balls of butter mixed with granulated honey which dissolved in the mouth and soothed the throat - though I'm sure these weren't very good for their teeth! One of the best ways of ensuring a good night's sleep at the start of a cold is to drink a mixture of very hot lemon, honey - and whiskey if you like it - last thing at night.



If you don't drink alcohol, the lemon and honey alone will work fine, whilst the classic cough mixture of lemon, honey and glycerine is still as good as ever, and much more palatable than some of the commercial - and frankly quite disgusting-tasting - remedies on offer at the chemists. My mum always used to keep a bottle ready mixed throughout the colder months, and it's good to have at least the ingredients standing by for when you need them. The honey and glycerine soothe your poor sore throat, whilst the lemon will add a welcome sharpness and a good dose of Vitamin C - always an excellent idea when you're under the weather.

### **Lemon and Honey Cough Mixture:**

This mixture is safe for both children and adults and will soothe a ticklish throat whilst providing a welcome boost of vitamin C.

#### **You will need:**

- Two plump juicy lemons

- 150 ml (5 fl oz) clear honey
- 50 ml (2 fl oz) glycerine

#### **Method:**

Squeeze the juice from the two lemons, and then strain the juice to get it as clear as possible. Then put your juice, together with the honey and glycerine into a jug and mix very thoroughly. Pour the mixture into a small medicine bottle and cork tightly. Give a spoonful when a cough is particularly troublesome.

Of course there are many other ways to help relieve the miserable symptoms of a cold. Try sipping peppermint tea - or make it into an inhalation that will help clear your breathing, as will eucalyptus oil. Put a few drops into a bowl of hot water, put your head under a towel, lean over the bowl and inhale.

It's good to pamper yourself while you're suffering too. Run a bath and add a few drops of essential oils before soaking. Try thyme, eucalyptus, lemon and rosemary - whilst a few drops of these oils on a piece of muslin tucked under your pillow at night will help keep your head clear and make your breathing easier.





## Christmas Tree-O(!)

At last - the perfect tree for your workroom - whether large or small - this tree takes up absolutely no floor space at all - and is a great way to use some of your cherished vintage buttons too!

Tree is mounted on 12", 10" and 7" embroidery hoops





- Thread to hang hoops - I used cream, but invisible fisherman's line would be super-good.

The templates are given reversed for tracing onto the paper side of your Bondaweb and are actual size. You will need to join together the 4 parts of the template for the bottom hoop and the 3 parts of the template for the middle hoop - it should be quite clear where they overlap.

On the templates you will see that where I finally decided to use ric-rac braid, I have shown narrow ribbon with buttons and bows stitched onto it at intervals. I have left this idea on the template in case you'd like to use it - otherwise just use ric-rac braid instead.

The choice and positioning of the buttons is up to you - it's great to have a really nice variety and a chance to showcase some of your vintage favourites too.



### Bottom Hoop

- Place the inner part of the hoop on your largest square of cream fabric and draw around the outside with your temporary marker pen. This will help you position your applique shapes.
- Trace the tree trunk and foliage onto the paper side of your Bondaweb., allowing a little extra at the top of the trunk so the foliage will overlap it. Allow a little extra also at the top of the

### You will need:

- 12", 10" and 7" embroidery hoops
- 14", 12" and 9" squares cream cotton, linen or cotton/linen blend for background
- 24" x 12" piece of green cotton fabric for Christmas tree
- 5" x 3" piece of brown tweedy fabric for trunk
- 1 yard ric-rac braid
- Scraps of tweedy fabric for horse and bear
- Scraps of white, red and toffee coloured felt for ornaments
- Gold sparkly fabric for stars
- Assortment of vintage buttons
- Stranded cotton floss in dark brown, medium brown, silver, green, red, black and white
- Bondaweb
- Temporary fabric marker pen
- Hot glue gun
- Lightweight card
- Wadding (optional)

foliage so the raw edge will disappear between the two parts of your hoop. Iron onto the reverse of your brown tweedy and green fabrics and cut out. Peel off the backing paper. Position the trunk in the centre vertically and with the bottom of the base 2 ¾" up from your line, then overlap with the foliage. When you're happy with the positioning, then fuse into place.



- Cut out the shapes for the horse and bear in the same way and, using the template as a guide, build up the shapes from the bottom upwards and fuse into place when you're happy with them.
- Secure applique shapes to background fabric with small straight stitches in 2 strands of floss (closely matched in colour to your fabric).
- With your temporary fabric marker pen draw on the horse's bridle, mane, tail and eye. Using 2 strands of red floss stitch the bridle in chain stitch, the tail in feather stitch in brown floss and the eye in tiny straight stitches in black floss.
- Draw in the bear's features and stitch in black floss. Add a black button for his nose, and cream buttons for the horse's saddle and wheels.
- Draw lines for ric-rac braid on tree with your temporary marker pen, then cut braid to length and stitch into place with tiny stitches.
- Trace, fuse and applique with straight stitches the other tree decorations. Add features of

gingerbread man in white floss and stripes on candy canes in red floss.

- Scatter buttons and stitch into place.





### Middle Hoop:

This is worked in exactly the same way as the bottom hoop. Start with the green tree fabric and applique it in the centre vertically - cut a little extra at top and bottom so the edges will disappear between the two parts of the hoop when it's mounted.

### Top Hoop:

Again, this is worked in exactly the same way. Centre the foliage at the bottom of the circle you drew, fuse this first and then the star. Applique in the same way, then add some straight stitches radiating outwards at the points of the star.

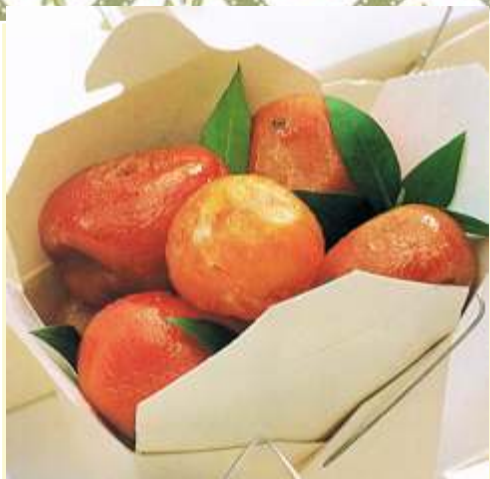
### Mounting your Tree-O:

- Trim each part of the tree to a circle 2" bigger in diameter than the size of the hoop you're framing it in.
- Hoop up in the usual way, adding a circle of wadding below the design if you want a padded look. Then, using double-sided tape or your trusty hot glue gun (but be careful no drips or spills)

stick down your fabric to the inside ring of the hoop.

- Take the inner hoop from a hoop the same size as the one you're using to frame that part of the tree (or do this before you glue your fabric) and draw around it onto light-weight card.
- Cut out the card circle and then trim it so it's just a little bit smaller all the way around.
- Then cut a circle of fabric (doesn't matter what the pattern it is as obviously it won't be visible from the front - you're just using it to give a nice neat finish) 2" larger than your card circle, run a thread all the way around the outside using running stitch and gather up over the card.
- Take the hoop with your finished work and, with the fabric facing outwards, press the card onto the back of the embroidery so hiding the back of your work and any raw edges.
- Join the hoops and hang!





# Making Candied Fruit

*November sees the start of the colder months proper and as the days grow shorter and the nights draw in, our thoughts turn to preparations for the coming Christmas festivities .. and candied fruit with its jewel-like colours and indulgent sweetness is a wonderful addition to any Christmas feast!*

The process of candying fruit is very simple in principle, but does take some time as the fruit must be gradually steeped in sugar syrup of an increasing strength day by day until the flesh becomes translucent and completely candied. It is well worth making your own candied grapefruit, lemon and orange peels for cooking and also whole fruits such as apricots, pineapples or clementines. Always keep your fruit completely submerged in the syrup with a plate and weight, and discard any fruits or peel that don't seem to be taking up the sugar properly.

## **Making your candied fruit:**

- If you're candying whole fruit then cook very gently in enough water to cover them. If you're just candying peel, then choose unwaxed and preferably organic fruit. Cut the peels into quarters and then strips, removing as much of the pith as much as possible. Bring the peel strips to the boil in water once, discard the water, then boil again for about 15-20 minutes.
- Reserve the water you boiled your fruit in.
- Allow to cool - if you're just candying peel you can speed up the process by running under cold water in a colander.
- Take 300 ml (10 fl oz) of the cooking water and add 225g (8 oz) white sugar. Simmer until the sugar has dissolved, then bring the syrup up to a boil, whisking occasionally until all the sugar melts. Add the drained fruit and cook for one minute.
- Remove from heat and leave the fruit submerged in the syrup for 3 days.
- At this time the peel should be candied and you can proceed to the final step. However you should continue as follows for whole fruit:
- Strain the fruit, add 225 g (8 oz) sugar to syrup, dissolve and bring to boil. Pour over fruit and leave for 24 hours.
- Strain the fruit, add 50 g (2 oz) sugar to syrup, dissolve and bring to boil. Pour over fruit and leave for 24 hours. Repeat this step twice more.
- On the 8th day, drain the syrup and add 75 g (3 oz) sugar. Boil the syrup and pour over fruit, then leave for 4 days.
- Drain the fruit from heavy syrup.
- Place fruit/peel on a wire rack over a tray and leave in a warm place to dry for several hours. Wrap in waxed paper to store. To crystallize, dip your fruit in boiling water then roll in sugar. Re-dry.





## Using Waste Canvas

*Waste canvas is a wonderful invention that allows you to work neat, even and regular cross stitch onto ANY kind of fabric you desire - yes really!*

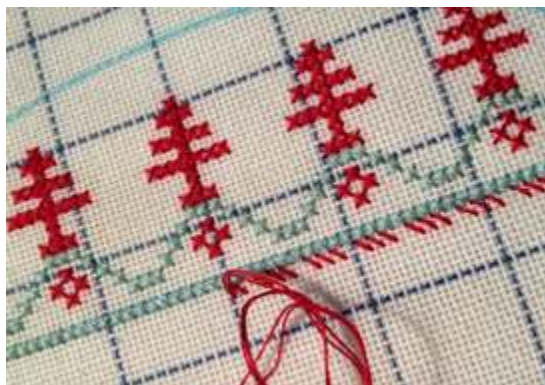
Working with waste canvas is really easy, although the stiffness does take a little getting used to and it probably isn't the best stuff to choose for your first-ever cross stitch project. Waste canvas is relatively inexpensive to buy so be sure to purchase more than you'll need as this will help you when you're removing the threads - hence the name - waste canvas.

When you're using waste canvas you'll notice that it's much stiffer and less flexible than normal counted thread fabric used for cross stitch - this is because it's starched - indeed the starch is what holds it together.

If the item you're stitching is going to be washed, then it's a very good idea to launder it before working your design as some items do shrink the first time they're washed. Hopefully this will also stop dark colours from running when your stitching is finished.

Always make sure that the waste canvas is larger than your actual design as this will make it much easier to remove the threads. Place the waste canvas on your background fabric in the position you want the finished design to be. If you're stitching on anything which is even slightly stretchy- like a t-shirt - you **MUST** use interfacing - a non-stretchy fabric that is used to stabilise any stretchy fabric before stitching on it. If you have an

embroidered T-shirt, then turn it inside out and check the back of the embroidery. You'll notice that there's white fabric beneath the stitching - that's the interfacing - almost any stretchy or delicate fabric which has been embroidered, whether by machine or by hand, will have used interfacing. Your stitches will be very distorted and unattractive if you don't use interfacing to back your stitches when working on a stretchy fabric. You can purchase sew-in interfacing at any fabric store and it's really inexpensive - I find a medium-weight works well for me. You may well see several different types of interfacing including some which you can iron on - you don't need to spend extra on the iron-on or so kind because your stitching will hold it in place quite nicely all by itself!



You'll also need a sharp embroidery needle. Normally of course, when working cross stitch you use a blunt tapestry needle so you don't split the threads, and of course the holes

on even-weave canvas already exist. When you're stitching through a base fabric that doesn't have pre-made holes you'll need a sharp needle. Use a needle that passes through the smallest holes in your waste canvas without stretching them out of shape too much as this will help keep your stitches neat and tidy.

You should also use an embroidery hoop that's large enough to contain your whole design. If you hoop over the top of finished stitches you risk warping the waste canvas and mis-aligning your subsequent stitches.

If you're using interfacing then make a kind of sandwich before hooping up - waste canvas, then fabric, then interfacing. Tack the layers together so they won't shift around inside the hoop. Use small firm tacking stitches so your waste canvas won't shift around whilst you're stitching.

Be sure to use a good quality, colourfast thread such as Anchor or DMC as you may wish to wash your finished article and you don't want the colour to run. Keep the strand of your working floss relatively short - the more a length of floss is passed through fabric the more it can dull and fray. In even-weave fabric like Aida, the hole is already made and so the floss can pass through with less friction, but when you're stitching on solid fabric there is more stress on the floss as you pull it through - if keep your floss to a manageable length your stitches will look nicer.

Once you've completed your stitching then the final step is to remove the waste canvas. Dampen your canvas first - then leave it for a few minutes to allow the water to penetrate the strands. If there's a lot of empty waste canvas around your design you can

(carefully!) trim it closer to you stitching - but not too close - you don't want to risk accidentally cutting a stitch - and you'll also need a little waste canvas to grab hold of with your tweezers to pull the strands free. If you've stitched more than one motif it can be a good idea to cut the waste canvas between the motifs (if possible) so you'll be removing shorter threads instead of great long ones.



You must pull each individual strand of the waste canvas out from underneath your stitches as carefully as possible. The best way to do this is to pull out from the side, try not to pull up. I always start with the shorter strands first as once they're out of the way it's much easier to pull out the longer strands.

Yes, you do actually have to pull each strand out individually - it sounds tedious but it's actually quite satisfying! You can use tweezers if you find it helps you grasp each strand. If you come across any stubborn strands try wetting your canvas again and waiting a few moments - or try pulling it free from the other side.

Once you've removed all the strands and your work is dry, simply turn it over and press lightly on the reverse, trimming away any excess interfacing if you've used it. And that's all there is to it! Happy Stitching!!





## Nordic Placemats

Rosie loves the red applique reindeer, whilst Dan prefers the action of the downhill skier!  
Mix and match around your table this Christmas!

Finished mats measure 9 ½" diameter approximately



### You will need:

#### For the skier placemat:

- 7" square blue dotty fabric
- 4 x 7" x 3" (approx) rectangles of border fabric)
- Scraps of felt for applique
- Stranded cotton floss in dark brown, dark blue, medium blue, red, dark green, metallic silver and flesh colour
- 30" red ric-rac braid (optional)
- Bondaweb
- 10" square fabric for reverse

#### For the reindeer placemat:

- 9" square cream wool or wool blend felt
- 2 x 10" square fabric for front and reverse
- Scraps of red felt
- Bondaweb
- Stranded cotton floss in red and duck egg blue
- Cream sewing thread
- 9" x 6" piece 18 count waste canvas
- Pinking shears (optional)
- 30" red ricrac braid (optional)

### Skier Placemat:

- Transfer the pattern onto the blue dotty fabric using your preferred method.
- Trace the hat, face, scarf, jumper, mittens, trousers and boots from the reversed template onto the paper side of your Bondaweb. Allow a little extra where the pieces should overlap - eg at the top of the boots so they will be covered by the ends of the trousers. Peel off the backing paper.
- Using your transferred pattern as a guide place your cut out shapes, and when you're happy with the positioning fuse them into place (you may like to cover them with a cloth first to protect the felt - and also press again from the reverse for extra-good fusing).
- Secure the applique shapes to the base fabric with small straight stitches worked at right angles to the edges of the shapes using 2 strands of matching floss.
- Stitch the trees in dark green and the mountains/slope in mid-blue back stitch. The ski poles are dark blue back stitch and the skis are dark brown blanket stitch on one side and back stitch on the other side. Scatter a few silver stars in the sky.
- Using stitch and flip technique sew your border fabrics into place around the skier making an irregularly shaped frame. Trim to 10" circle.
- Tack ric-rac braid around the edge of the circle, then place the backing fabric right side down on top of the front (right side up).
- With a 1/4" seam allowance stitch around the edge of the mat leaving a 3" gap for turning.
- Turn through and press, rolling the edges between your fingers to flatten. Stitch the turning gap closed.
- FINISHED!!





### Nordic Reindeer Placemat:

- First work your cross stitch borders. Tack a 3 ½" wide strip of waste canvas to the top of your 9" square of felt and a 2 ½" strip to the bottom.
- With a temporary fabric marker pen draw an 8" circle centred on your fabric. This will show you where to begin and end your cross stitch borders. Centering the middle Christmas tree and with the top of that tree ¾" down from the edge of your circle work your cross stitch borders following the charts given. I used 18 count waste canvas and only stitched through every other hole, but you could use 8.5 count and every hole if you have it.



- When you've finished your cross stitch dampen your waste canvas thoroughly and with tweezers

pull out the threads carefully leaving your cross stitch behind.



- Be careful not to stretch and distort your felt whilst it's wet. When finished press on the reverse and allow to dry.
- Trim around the edge with pinking shears
- Trace your applique shapes onto the paper side of your Bondaweb, cut out and position shapes on mat as shown. When you're happy with the positioning fuse into place using a cloth to protect your work.
- Cut two 10" circles from your squares of fabric, then with cream thread stitch your cream felt circle to the right side of one of the circles, using tiny stitches.
- Tack ric-rac braid around the edge if using, then with right sides together join the two circles, leaving a 3" gap for turning.
- Turn through and press, close gap.
- FINISHED!!

# An English Country Wedding

Preparations continue apace for Rosie & Dan's wedding next summer. This month we've been creating vintage teacup candles for the tables.... and here's how we did it!



- Measuring Jug
- Lolly sticks
- Tape or Blu-tack

## You will need:

- Vintage cups
- Container candle wax
- Wicks
- Metal wick tabs
- Saucepan
- Double boiler insert or a heatproof bowl
- Scales
- Old spoon for stirring wax
- Scissors
- Pliers



## Method:

- To work out how much wax you'll need for your candles, fill a teacup with water and pour into a measuring jug. This amount of water, less 10%, is the amount you'll need for a single teacup candle - just multiply it by the number you want to make.



- Place the wax into your double boiler or heatproof bowl and place over a saucepan of water. Heat at a low temperature only - never place your wax directly into a saucepan as it may catch fire!
- Now prepare your wicks. Dangle the wick into the teacup and cut it to measure about 2 ¼" higher than the rim of the cup. Push the wick into the wick tab, leaving a small tail sticking out at the bottom. Close the smaller metal hole with your pliers and trim the wick at the bottom of the tab.
- Pour a small amount of melted wax into the bottom of the teacup and place the wick tab on top of it, making sure it's upright and central in the bottom of the cup. This will fix your tab in place. Once this small amount of wax has dried - usually 10–15 minutes, pull the wick upright being careful not to pull too hard so it comes unstuck!



- Blu-tack or tape a lolly stick (or a pencil would work too) across the rim of the cup, then secure your wick to the middle of the stick. Pour melted wax into the cup to a level about ½" below the rim of the cup.
- Keep back a small amount of wax - as your wax sets it will sink and form a hollow in the centre around the wick - you can cover this by making a second pour - giving a much nicer and more professional finish to your teacup candles. You can speed up setting time by placing your candles in the fridge once they've cooled a little.



- Once your candles have set make your second pour, re-melting your wax and topping up the cups.
- Trim the wicks to about ½" and leave to set for at least a day before lighting. Perfect!





## Robert the Red Nose Reindeer

Updated version of my amazingly popular Fabric Deer Head to include full-size templates and Nordic scarf for Robert. He's also a little bigger - shown mounted on a nine inch hoop.

Looks great as part of your Christmas decorations, or make a less seasonal version to enhance your home all year round!





### You will need:

- 16" square felt or felted wool fabric
- 24" x 12" square linen fabric for antlers (quilting weight is good)
- 12" square canvas or heavy interfacing for antlers
- 2 x 13 mm (½" approx) safety eyes
- 6" square dark pink fabric for insides of ears
- 2" square red felt for nose
- Small red button for nose (optional)
- 10" square medium weight fabric for hoop
- 10" square card to back hoop
- Stranded cotton floss or perle thread in grey and red
- Toy stuffing
- 24" length x 2 mm galvanised garden wire
- Temporary fabric spray adhesive
- Temporary fabric marker pen

- Hot glue gun (you can use PVA glue but allow for drying time)
- 9" wooden embroidery hoop
- Less than 25 g each red and white dk yarn
- 3.75 mm knitting needles

### To make the antlers:

- Cut your cotton fabric into two 12" squares. Make a sandwich with the interfacing/canvas as follows: Cotton fabric right side down, interfacing/canvas, cotton fabric right side up.



- Lightly spray the layers with temporary fabric adhesive to hold them together. Take your antler template and place it on the top layer. Draw around it with your temporary fabric marker pen, then flip it over and draw around it again.



- Machine stitch all along the lines you have drawn, leaving the ends open.
- Now cut out your antlers. Cut ¼" outside the lines you drew and stitched over. Use large shears and make long smooth cuts, moving the fabric rather than the shears. Machine zig-zag around the edges of the antlers.

- Take your galvanised wire and bend over 1” at each end to form a loop. Bend the wire into a “U” shape and then bend again to form the antler shape (indicated by the dotted lines on the template).



- Push the wire up into the antler shapes between the cotton and interfacing.



- Pin into place through all layers of fabric/interfacing and the wire loops



## Assemble the Head: .

- Cut out the two head pieces, one gusset and four ear pieces. . Place a felt and pink fabric ear piece wrong sides together and stitch around three edges using cross stitch (work half in one direction, then turn around and come back the other way). Don't stitch the bottom of the ear as this will be hidden within the head.
- Place the ears to one side for the moment. Using the template as a guide, mark the positions of the eyes with your pen. Stitch the two sides of the neck in the same way together with wrong sides together from A to C.
- Now insert the gusset. Stitch up both sides of the head from A to the first X marking the position of the antlers.
- Stuff the nose part of the head
- Place the antlers so that the bottom of the “U” shape is inside the head and then add more stuffing around the U.
- This is a bit fiddly, but now you need to stitch the antlers into place within the seams. Do each side in turn, holding firmly in place,





- Don't worry if they flop forwards, you can easily re-position them and when you complete stuffing the head they will remain in place.
- Continue along each side seam to the X marking the position of the ears. . Fold your ear shape in half vertically with the pink side innermost, then stitch into the seam.
- Insert the safety eyes before completing the stitching.
- Complete stitching to the back of the neck



- Now, holding the antlers in their correct position, stuff the head very firmly, moulding the stuffing all around the "U" shape at the bottom of the wire.
- Close the back seam from B to C adding more stuffing if needed as you go. The head must be stuffed firmly or the antlers will flop forward and it won't sit properly on the hoop.
- Cut a nose shape from your red felt (a sort of squashed heart shape) and stitch into place on the head.

- Embroider the mouth and add the red button to his nose. The head is now finished.

### Assemble the mounted head:

- Place your medium weight fabric in the hoop, if it's directional then make sure it's straight and the right way up (the screw will be at the top of the hoop). Screw as tightly as you can.
- Trim fabric to within ½" of edge of hoop, press under and hold in place with glue.
- Cut a circle of card to fit the inside of the hoop and glue in place. . Now take your reindeer head and run a line of glue right the way down the back seam and spread it either side so that it covers about ½" strip at the back of the neck.
- Press neck very firmly against the fabric in the hoop and hold into place until the glue has set. . The head is very light and this should be all that is necessary to sit it firmly upon the mount. If your head does flop forward, then you can push a sharp bamboo skewer through from the back of the hoop and up into the neck and then glue the other end into place at the back of the hoop, but this shouldn't really be necessary.

### Scarf:

- Cast on 21 stitches with white yarn and work 2 rows moss stitch.
- Work 6 rows in stocking stitch (alternate knit and purl rows)
- Then begin pattern from chart., continuing in the red dotty pattern for 18" then ending scarf by working the pattern again, this time from top to bottom.
- Cast off and press on reverse.
- Wrap around neck - I tacked the ends to the neck to stop the scarf from flopping forward.
- FINISHED!!

# Tassels, Fringes and Edgings

*Passementerie is defined as the art of making elaborate trimmings or edgings, especially tassels, and is derived from the French word "passemment" meaning ornamental braid. Today there has never been a better selection of trimmings to choose from - just google the term and scores of online suppliers will appear. But sometimes it's nice to make your own, less fussy - and much cheaper edgings for particular projects - and here's a quick look at how you might choose to go about it.*



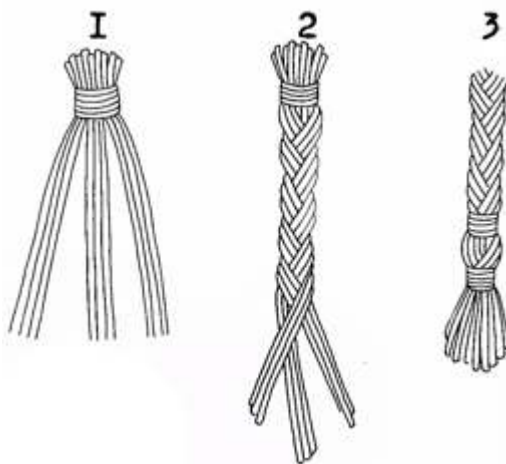
As well as giving a unique finish to your project - whether that's a table covering, quilt or wall hanging, making your own edgings by hand will give your work a very harmonious feel as it's much easier to match the edging to the colours you've used in your work.

I'm sure we've all made twisted cord - I remember being fascinated by the process as a child - but just in case you haven't - here's how to go about it.

Take two strands of thread (this can be anything at all that isn't stretchy) each half the thickness you want the finished cord to be and three times the required finished length. Knot them together at either end and fix one end firmly - pin to a board or tie to a door handle. Twist the other end round and round (it's easiest to insert a pencil and twist that) until it won't twist any more. Keeping it taut, fold it in the

centre, release the other end and let go. It will twist together into a cord - just smooth out any wrinkles or loops. For a thicker cord use more strands.

You can also make plaited cord - very effective in wool and excellent for softie tails as the wool can be passed through the softie before plating - meaning the tail will never become detached!





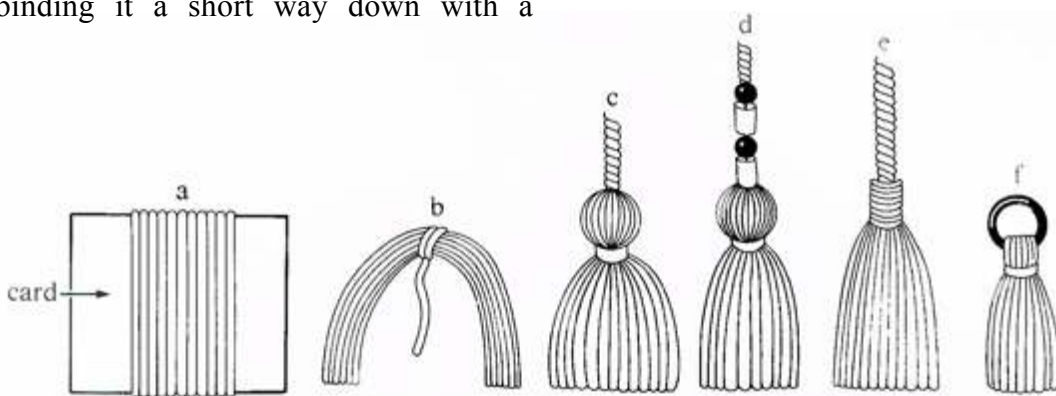
### Making Tassels:

To make a basic tassel, cut a piece of stiff card the length of the required tassel, then wind thread around it to the thickness required (a). Cut the threads free at one edge, then stitch or bind them all together in the centre, using the same thread double. The ends can be left in the centre (b).

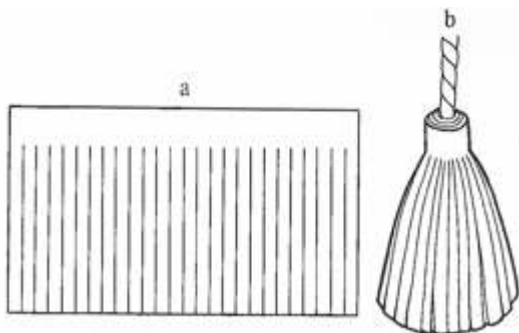
The tassel can be given a “head” by binding it a short way down with a

matching or contrasting thread. If you want to make it even more ornamental, then you can thread beads or other charms onto the cord directly above the tassel head.

Instead of a head you could bind the top portion of your tassel with matching or contrasting thread or tie a ring (covered with thread or left plain) into the top of your tassel (see c -f below).



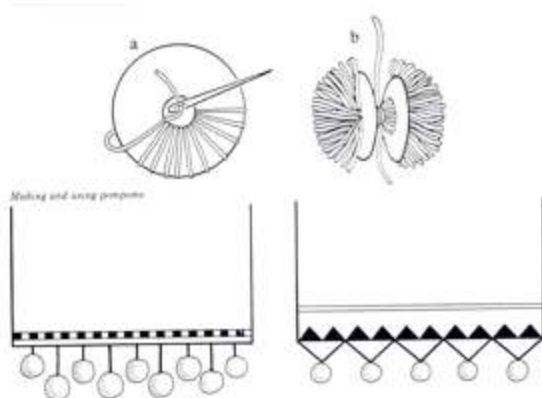
To make a felt tassel cut your felt into a long narrow strip, the size and length you want to make. With sharp scissors make a series of closely spaced cuts into the felt along one long side, leaving a margin at the other long side uncut. Roll the felt around tightly and bind or stitch the top.



Pompoms also make a lovely edging to your work, and again I'm sure many people will have made these as children. You can purchase pompom makers, but I have always found the old-fashioned method with two circles of stiff card works perfectly well for me.

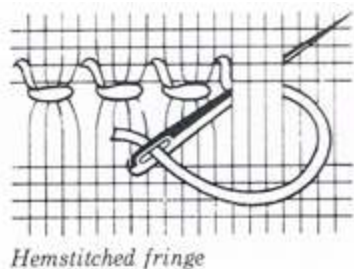
To make your pompom, cut two identical circles of card, the size you want your pompom to be and remove a small circle from the centre. Wind thread round and round the card, taking the thread through the centre hole. If you're making a small pompom, then thread it with a needle using thick or double thread (a). Cover the card quite thickly, then carefully snip the thread free round the edge of the card. (b). Do not pull the card right out until you've

secured the threads in the centre, using a matching thread.



### Fringes and Edgings:

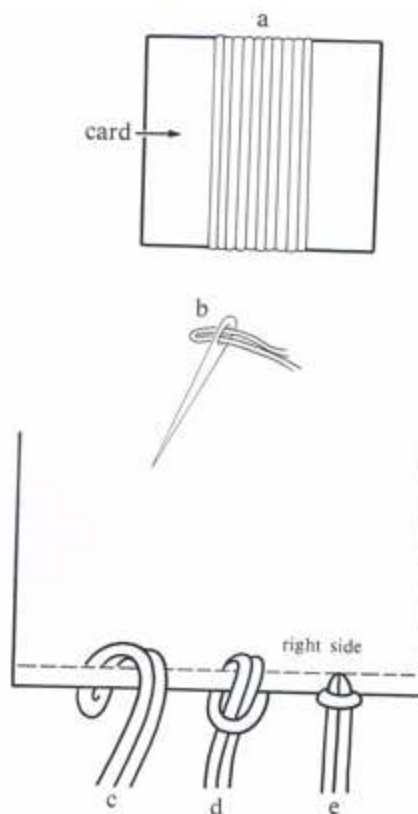
You might choose to work a hemstitched fringe on a single light or medium weight fabric. To do this, pull out some threads on the lower edge horizontally, leaving the rest to be removed later. Hemstitch at the top of the fringe, with a matching or contrasting thread, taking three or four threads with your needle each time. Remove the remaining horizontal threads and trim the fringe if necessary.



A basic knotted fringe is easy to add and you can choose almost any sort of thread, providing it can be stitched through the fabric of your work. Wind a long piece of your chosen thread over a piece of card cut

to the required length, leaving a little extra for the knotting-in. (a). Cut the threads along one edge only, then thread each length doubled into a large-eyed needle (b).

Stretch out the edge of your work, fixing it with pins to a board to keep it in place. Working from the right side, push your needle through the wrong side of the hem, close to the edge. Pull it halfway through, then remove it and push the two ends of the thread through the loop you've formed, then pull close to the hem. Continue along the hem placing the lengths of thread close together (c, d, e). You can introduce variety and decoration in your fringe by knotting the threads macrame-style, or by hanging items such as beads from it.

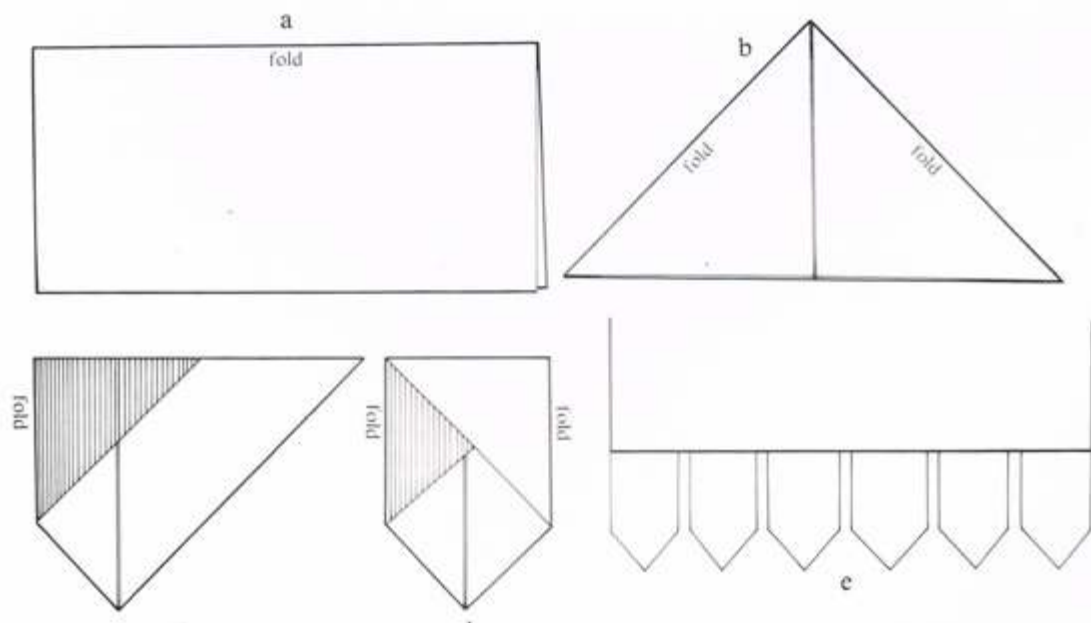




A more substantial edging is quill edging, made from squares of folded fabric. Each quill is made from a square of fabric, three times the finished width, eg a square of 6" will give a finished quill of 2".

Cut the number of squares required, then fold in half and press down fold (a). Fold over each side to make a triangular shape (b). Fold over each side again, one-third of the way along (c and d). Pin and tack along the straight edge to hold the quill

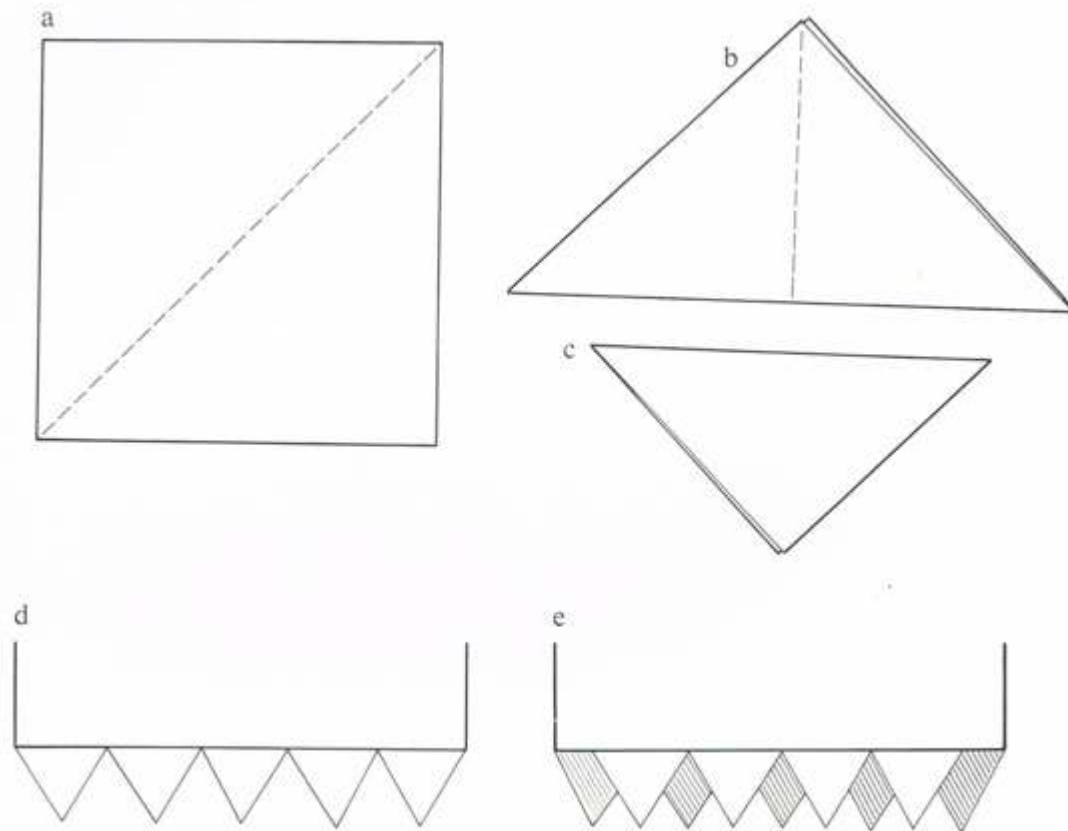
together then pin into place along the hem, if using for a hanging, or pin facing inwards, between your front and back fabrics, stitch around and turn out.



Triangular edging is also attractive and easily made from squares of fabric. The finished long edge is the same measurement as the cut squares which makes it easy to work out the number you'll need.

Fold each square diagonally (a and b), then once again to form a triangle (c). Press, then tack to the wrong side of your

work (or between the layers of your front and backing sandwich), making sure that the open side of every triangle faces in the same direction. An attractive idea is to add another layer either behind or on top in contrasting or complementary colours.







## Nativity Set 2: Shepherd & Sheep

Here's the next part of my Nativity set - I had wanted to include the ox, ass and possibly an elephant, but sadly as I've been quite unwell this month, I've fallen a bit behind - sorry! But don't worry, they'll be coming in the final part as well as the Three Kings so there's lots to look forward to next month. Meanwhile, I hope you like my little shepherd - and his sheep too!

The shepherd is also made using the basic template. Here's the instructions for making the basic cone-shaped figure first, then the details for each one.

### To make one basic figure you will need:

- 6" square of body/base fabric
- 2" x 1" piece of sleeve fabric
- 4" x 6" flesh coloured felt for face & hands
- 2" square cardboard
- Strong thread
- Small beach pebble/polybeads or rice to weight base (optional)
- Toy stuffing
- Temporary fabric marker pen
- Stranded cotton embroidery floss in black and pink for features and matching your body fabric for attaching base and head fabric for joining head.

### Method for basic figure:

- Cut out all pieces from template
- Decorate cone shaped body piece as per instructions for figure you are making.
- Fold the cone shape in half, right sides together and machine stitch down straight edge with a  $\frac{1}{4}$ " or less seam allowance. Turn right side out and stuff from the neck end down to just before the base.
- With wrong sides together join base to body using cross stitch or blanket stitch. Insert cardboard circle and stuffing wrapped pebble if using before closing seam. Insert more stuffing from head end if necessary to make body firm.
- With your strong thread run a gathering thread around the edge of your flesh-coloured felt circle. Insert a small amount of stuffing and draw up thread fairly tightly. Knot and then lace across back of head to create an oval-shape for the face.



- With matching floss stitch flesh-coloured oval to back of head to hide the lacing and attach head to top of body.



- With your temporary fabric marker pen draw features onto front of face. These are very simple - just follow the photos as a guide. Stitch the features in a single strand of black floss and back stitch - the eyes are tiny stitches placed very closely together. Then add pink cheeks - just a couple of straight stitches in pink floss.
- Your basic figure is now completed.



## Shepherd & Sheep:

In addition to the materials for the basic figure you will need:

- 6" x 4" rectangle stripey fabric for headdress
- 6" x 4" rectangle brown fabric for cloak
- 2 pieces fleece fabric measuring 1 ¼" x 1 ½" each
- 2 tiny scraps black felt for sheep's heads
- Piece of string for headdress
- Brown stranded cotton floss
- Pinking shears (optional)

### Make your figure:

- Applique cloak and hand to front of body shape. Make the cloak on the left ½" longer than the body shape, so there will be room to tuck in the little sheep.



- To make the sheep roll each piece of fleece into a sausage shape with the fleece on the outside and stitch with cream thread.
- Fold the head shape in half and stitch to the front of the sheep.
- Stitch one sheep to the side of the figure - partly cover with cloak and then stitch cloak down side and at bottom.
- Stitch the other sheep to the other side of the figure, as though it's standing next to the shepherd.
- Applique hand and arm in place as shown.
- Now make up figure as instructions for basic figure.

- Add hair to front of head using 2 strands of floss and bullion stitch (there is no need to work at back as it won't be seen). If you're unfamiliar with bullion stitch then you'll find instructions for working in my free e-book "[Simple Stitchery](#)".



- Cut headdress using pinking shears if you have them for a nice decorative touch. Fold in half lengthways to find centre of headdress, then pin to head, making sure that it's centred - ie both sides are the same length. Stitch to head with matching thread and tiny stitches, and also stitch at neck and arms, shaping the headdress around the shepherd's body.



- Cut a length of string sufficient to go around head, and a few extra inches to work with. Bring up through headdress at back of head, and take down in the same place, couching the circle of floss into place on the head with small stitches.





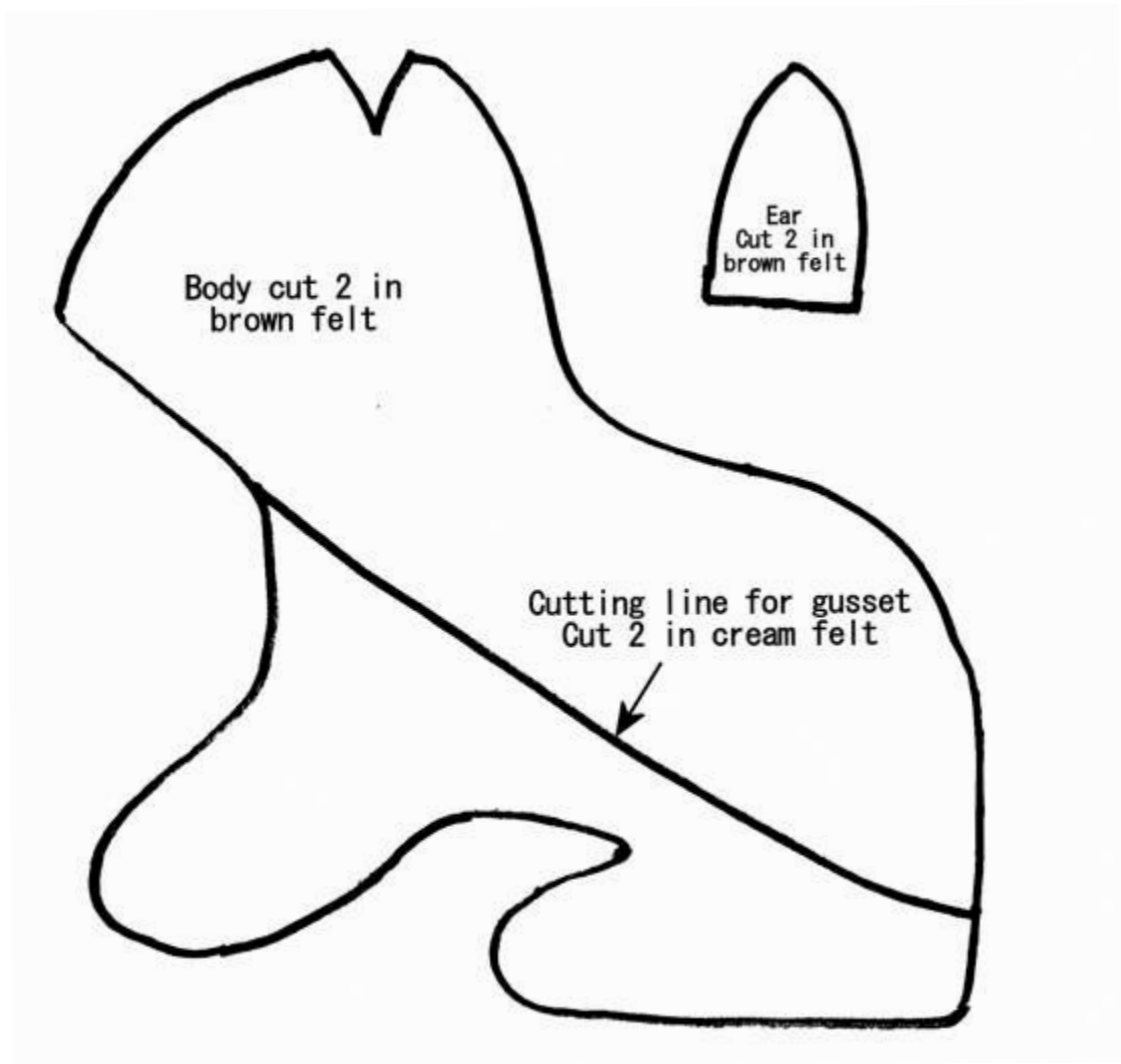
Pattern Templates



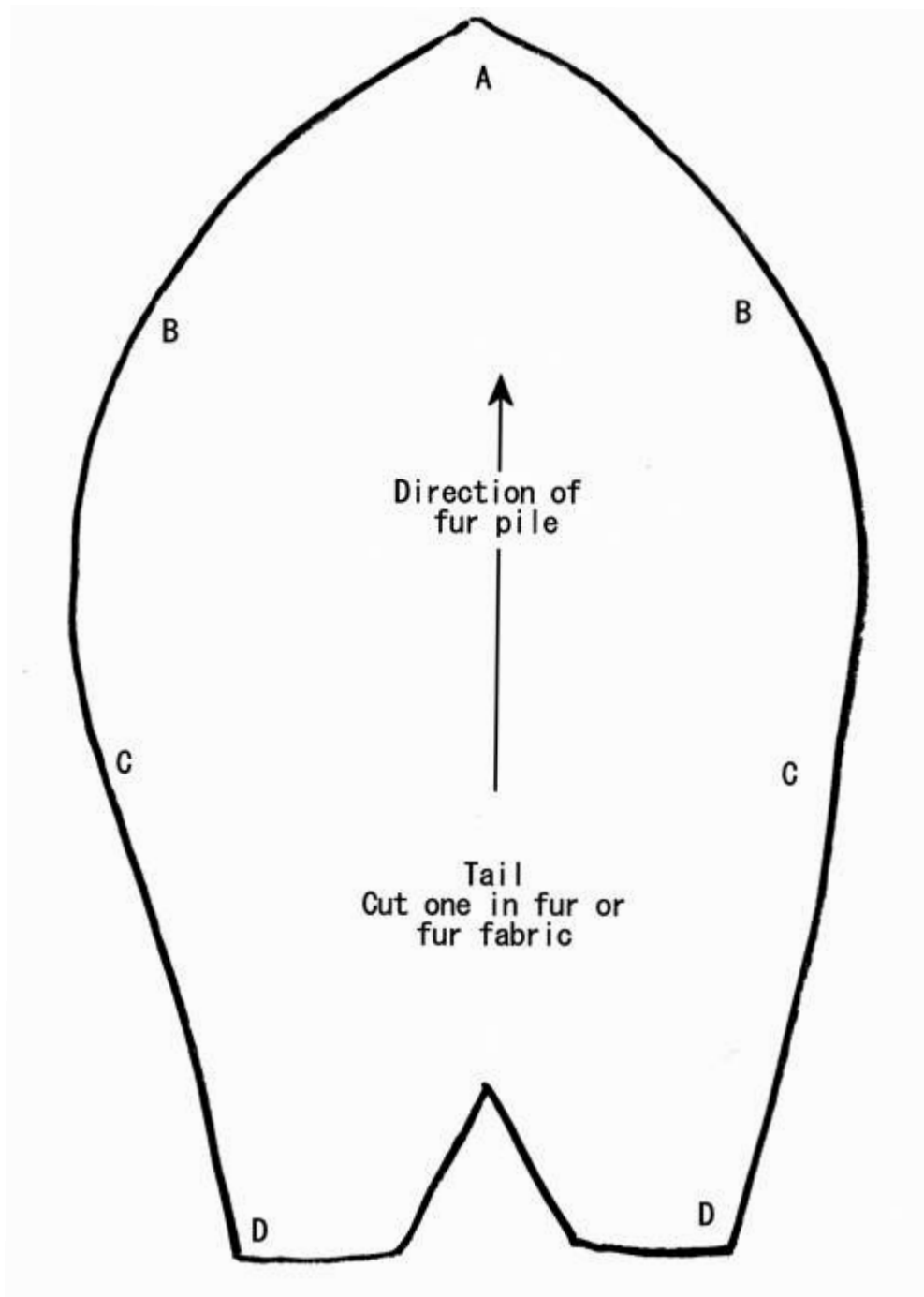


## Baby Squirrel Softie

Actual size



Actual size

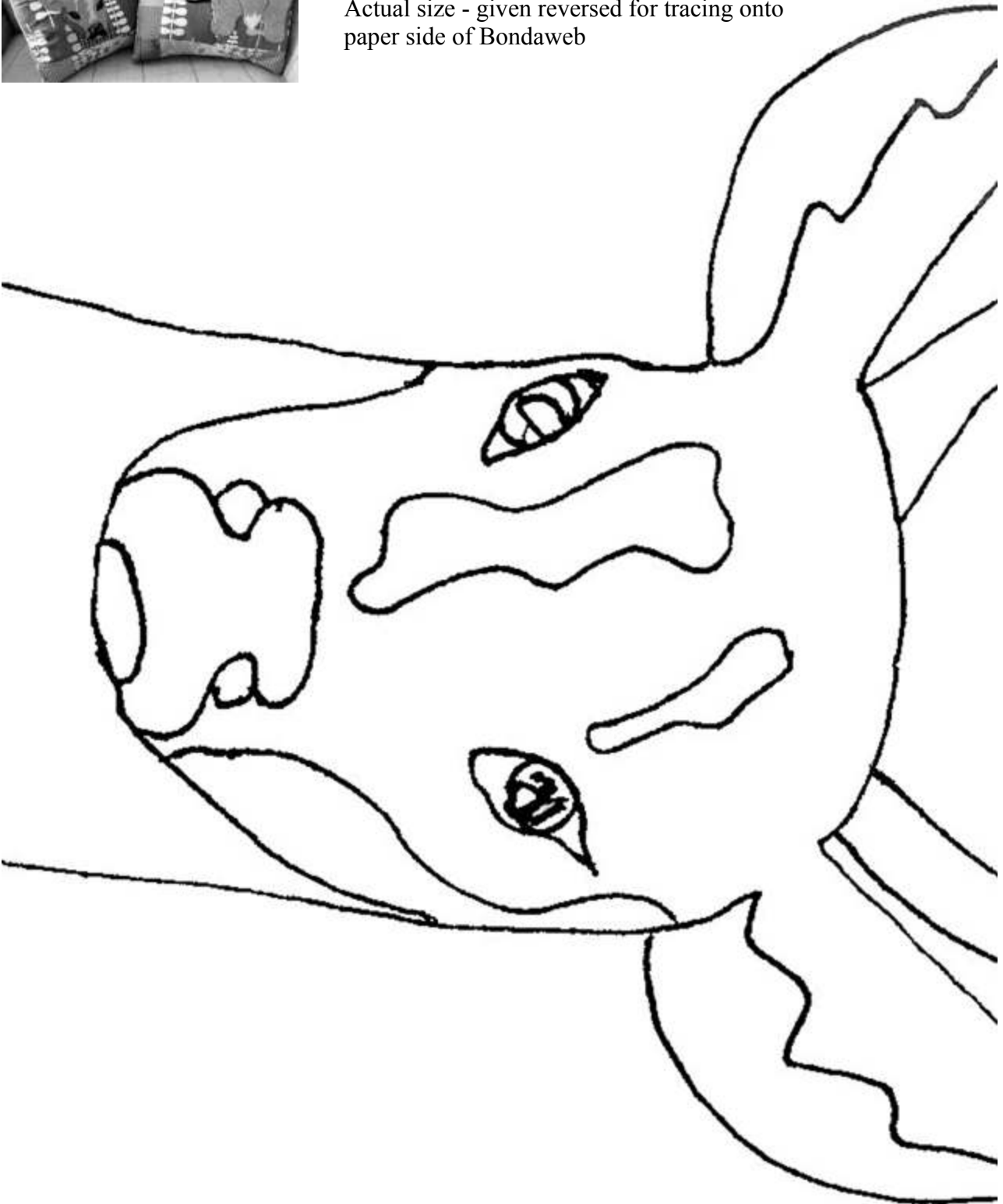


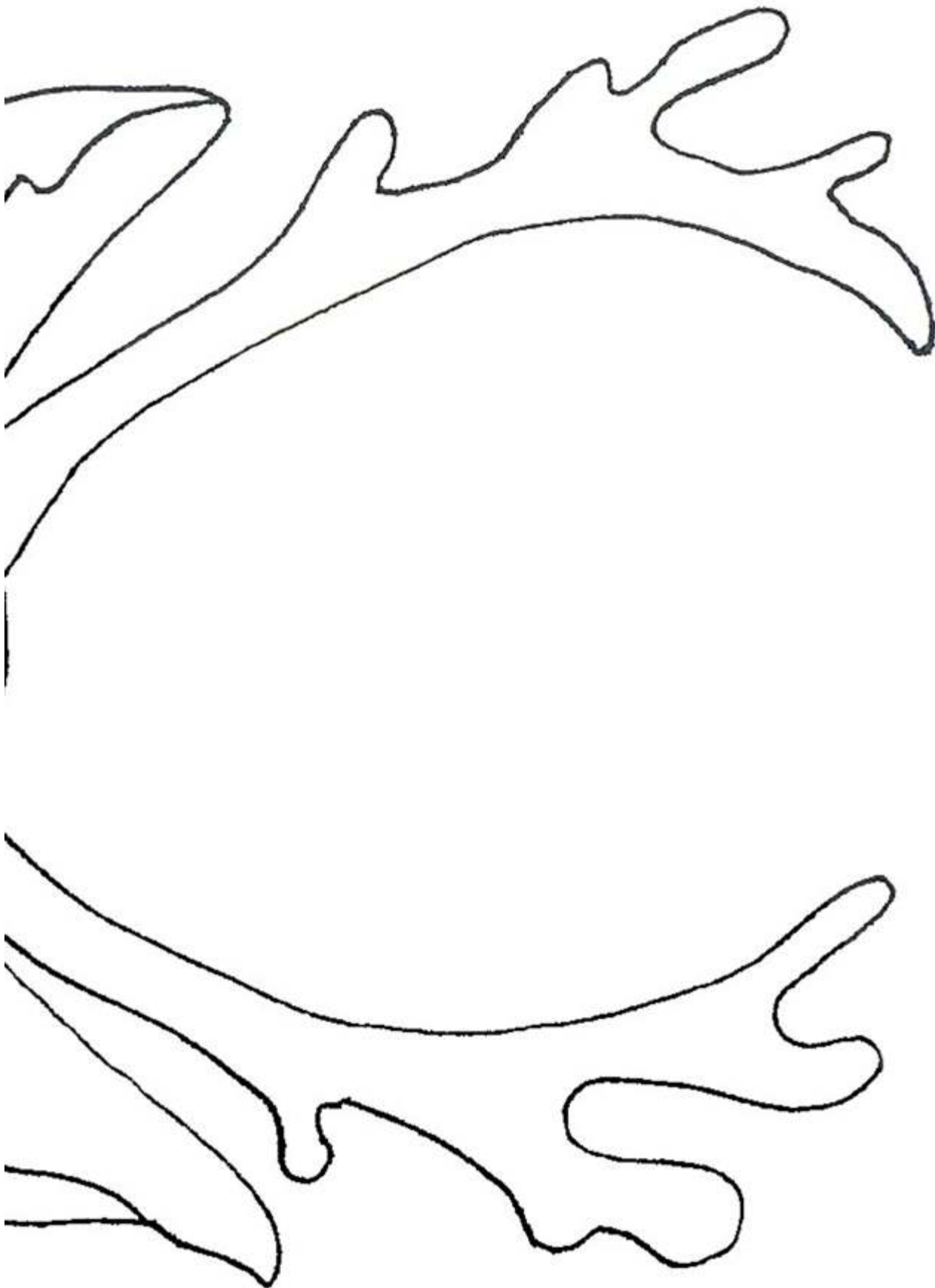




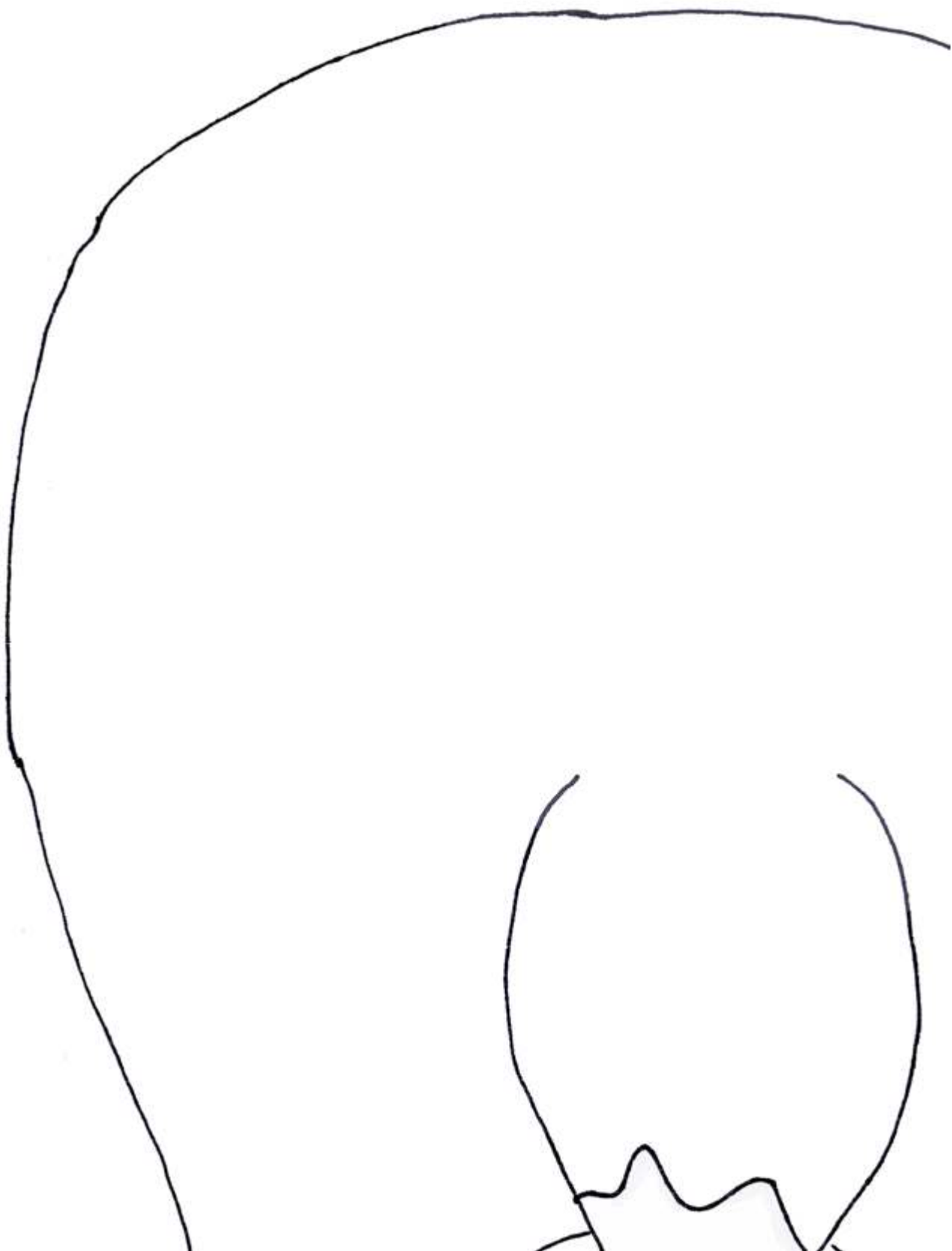
## Woodland Animal Templates

Actual size - given reversed for tracing onto paper side of Bondaweb



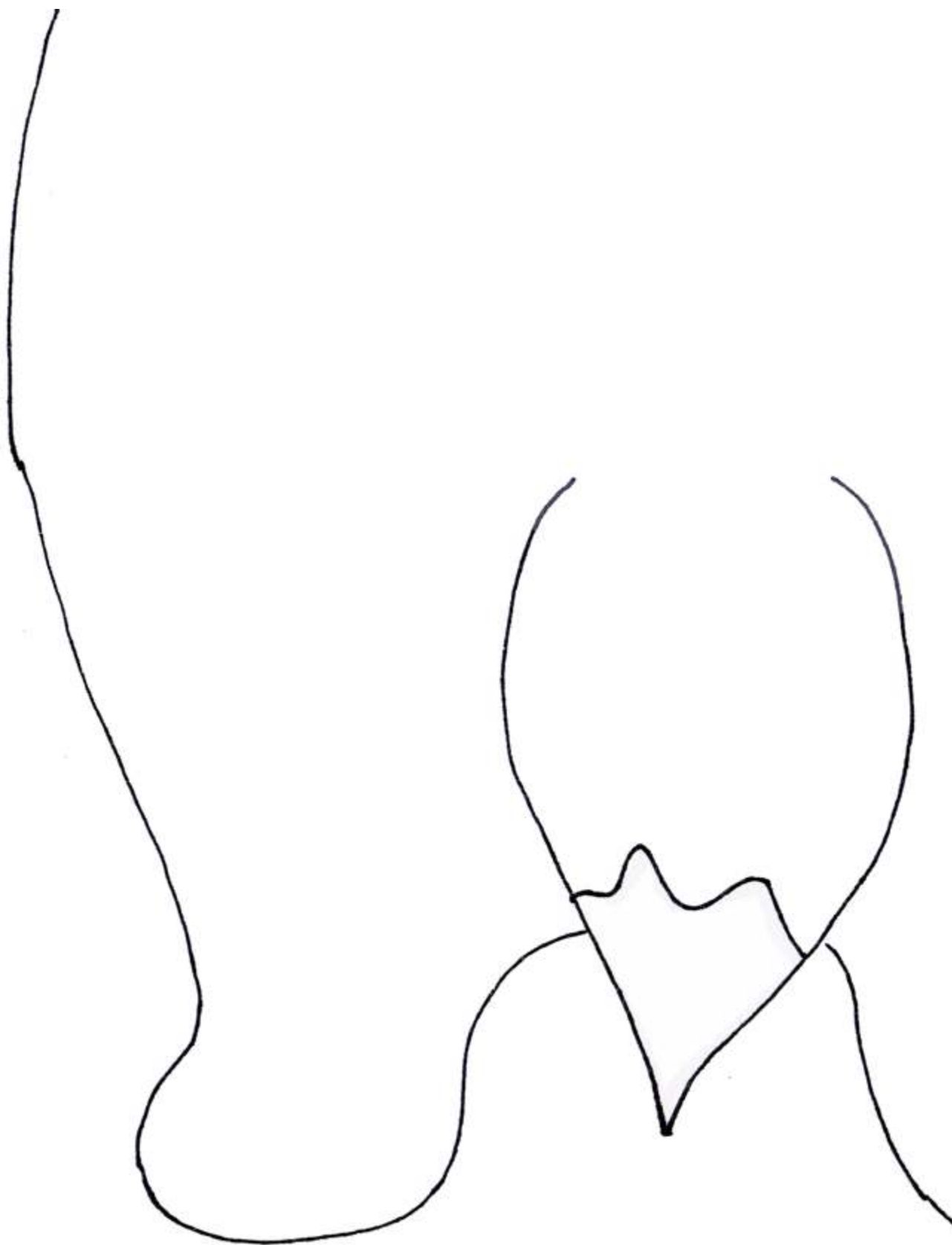


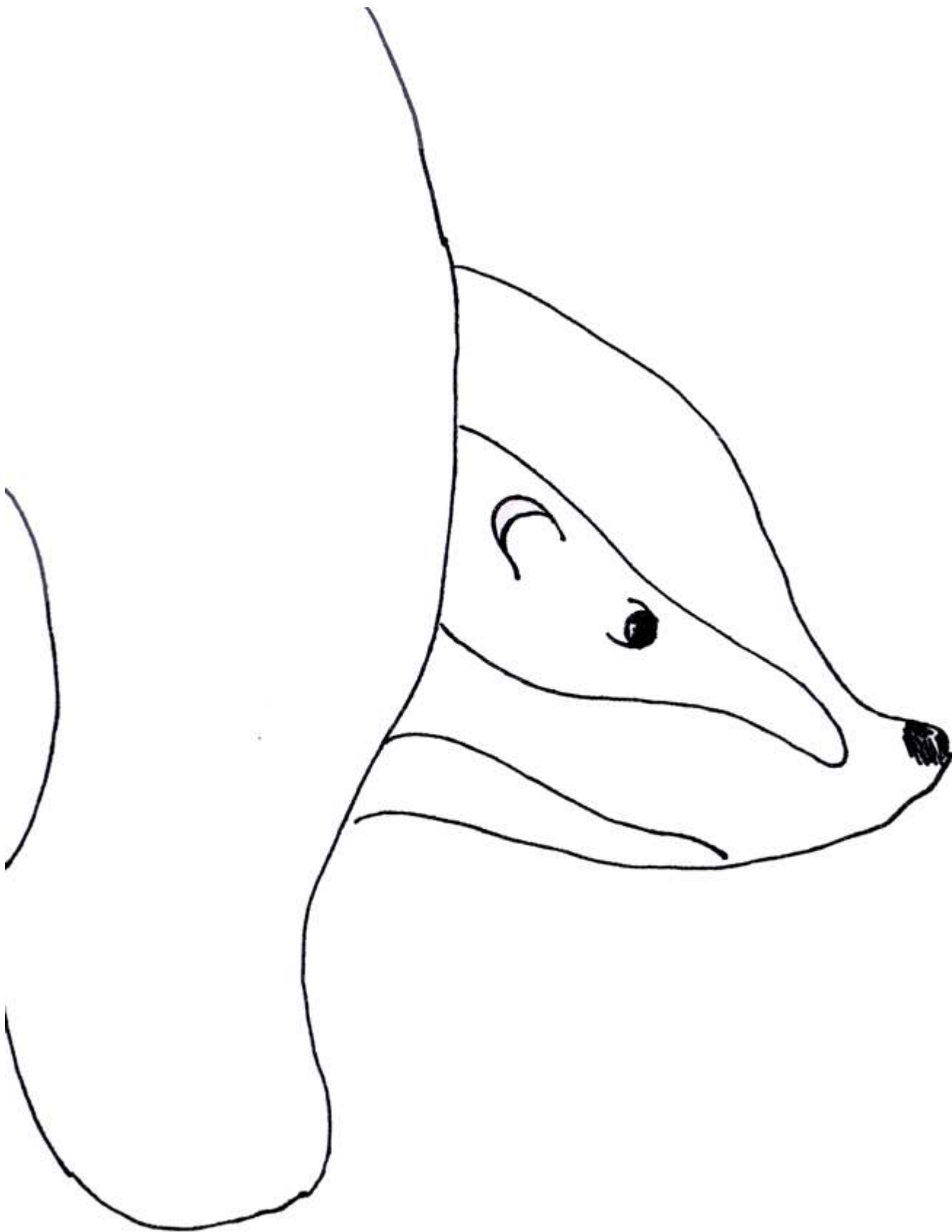
















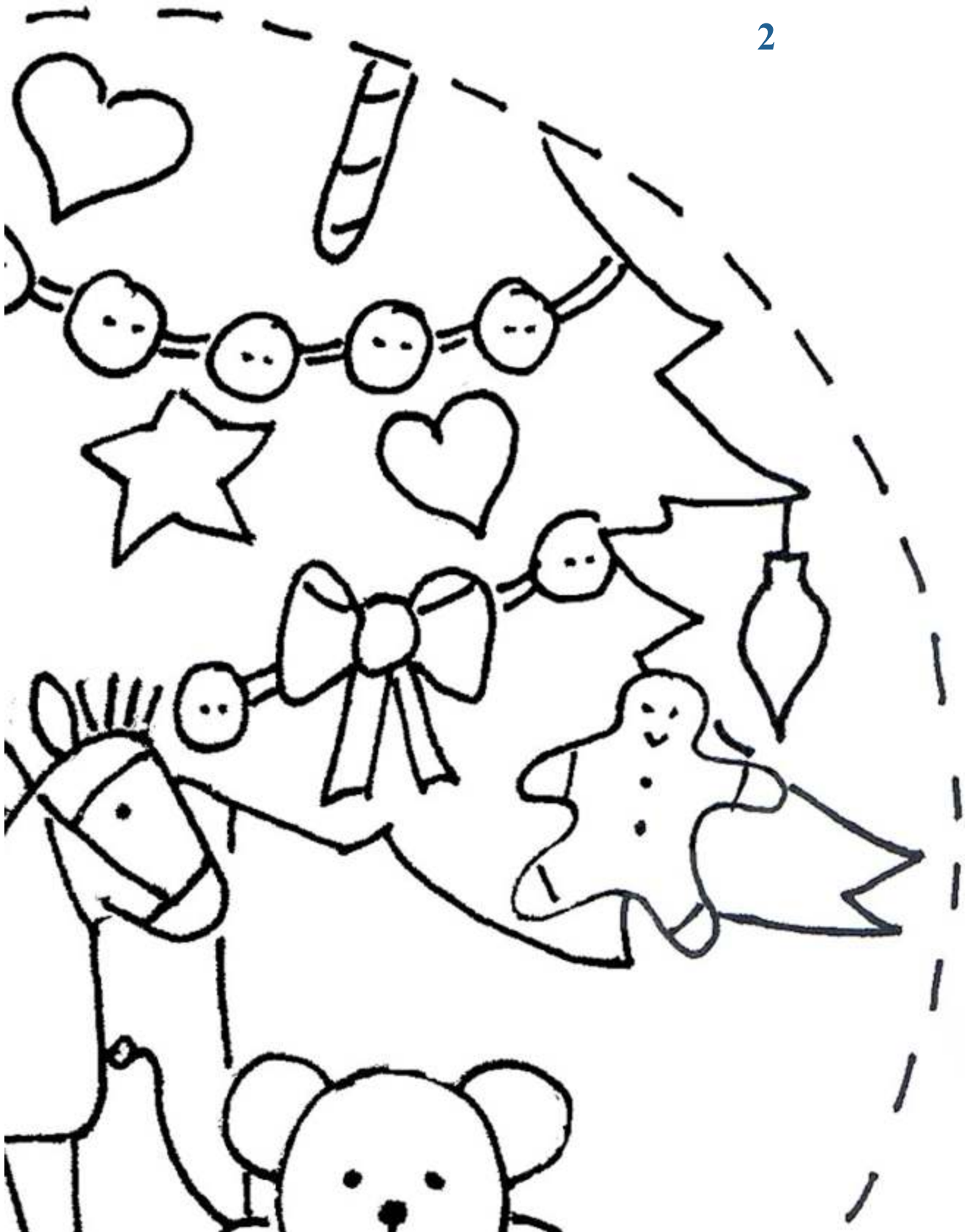
## Christmas Tree-O

### Bottom hoop

Actual size - join 4  
pieces together

1











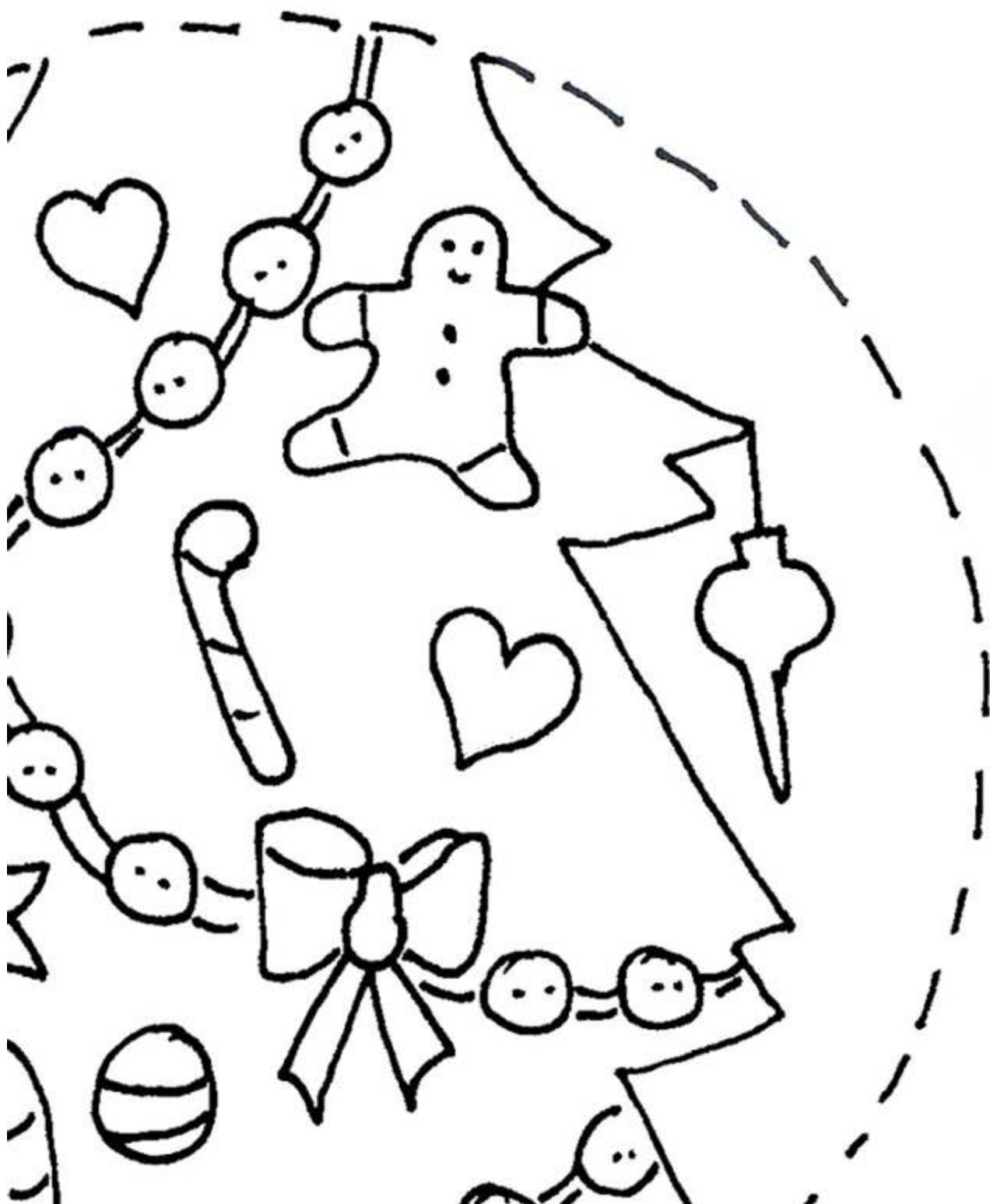
## Middle hoop

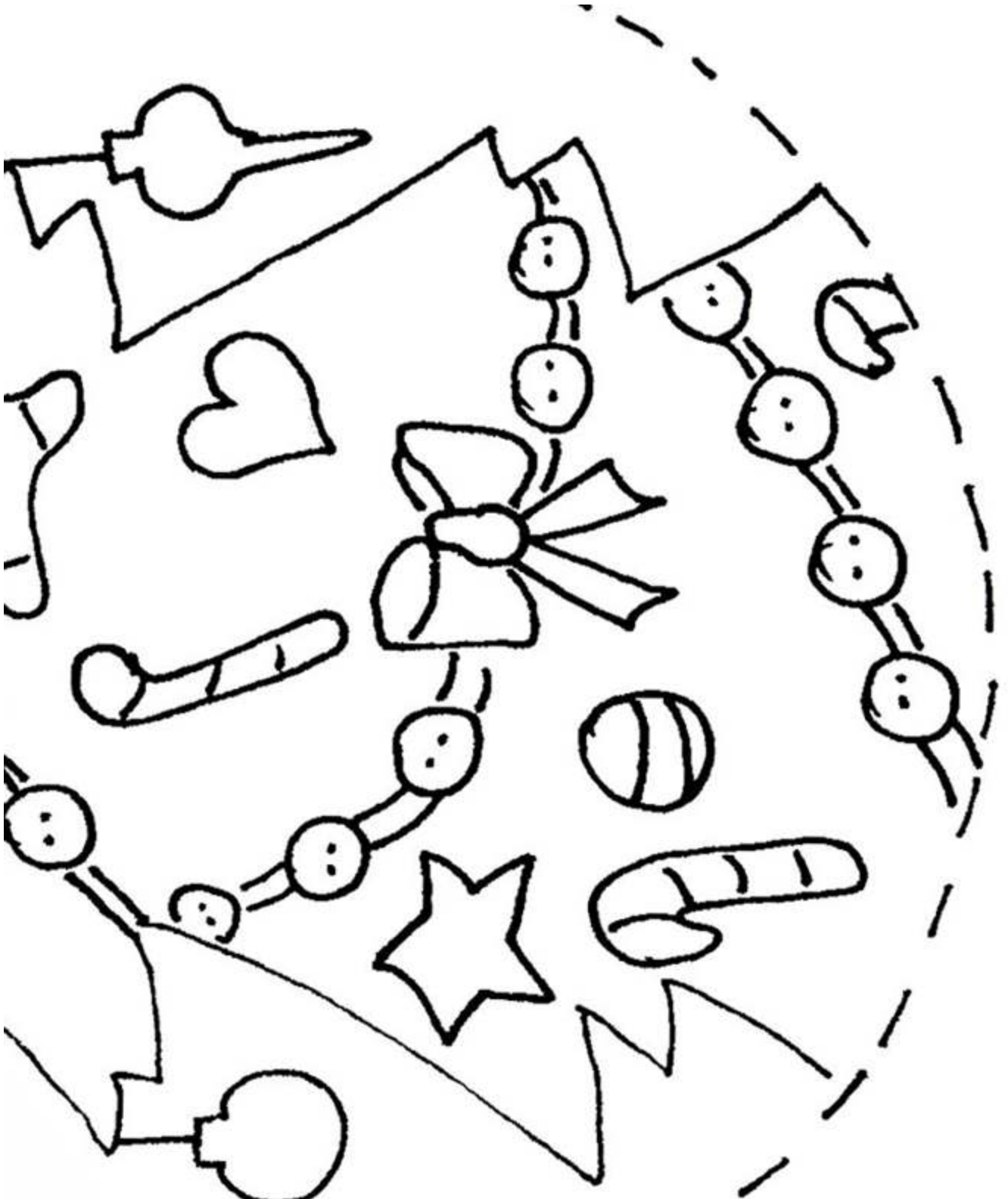
1

Actual size - join 3  
pieces together



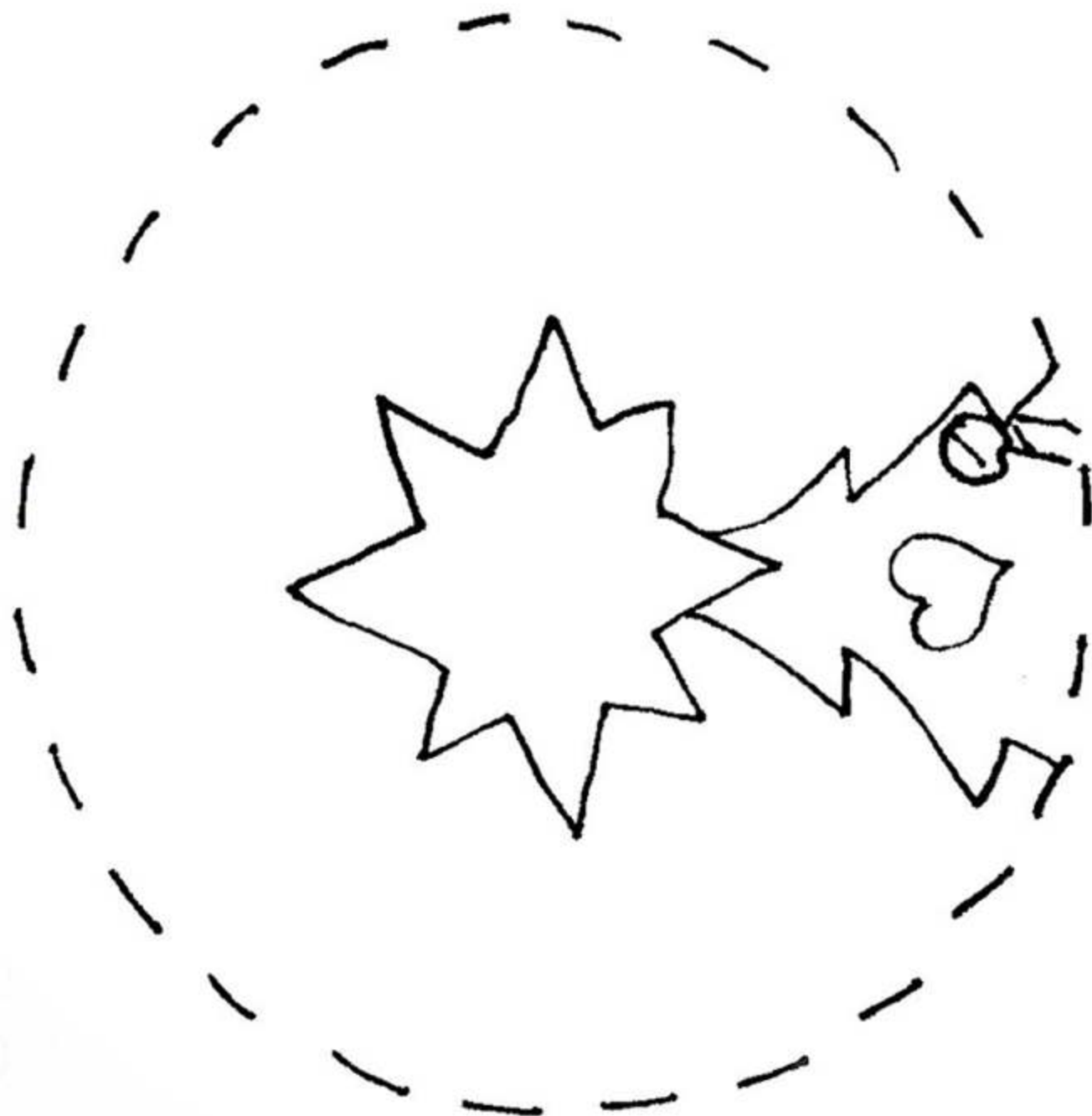






## Top hoop

Actual size



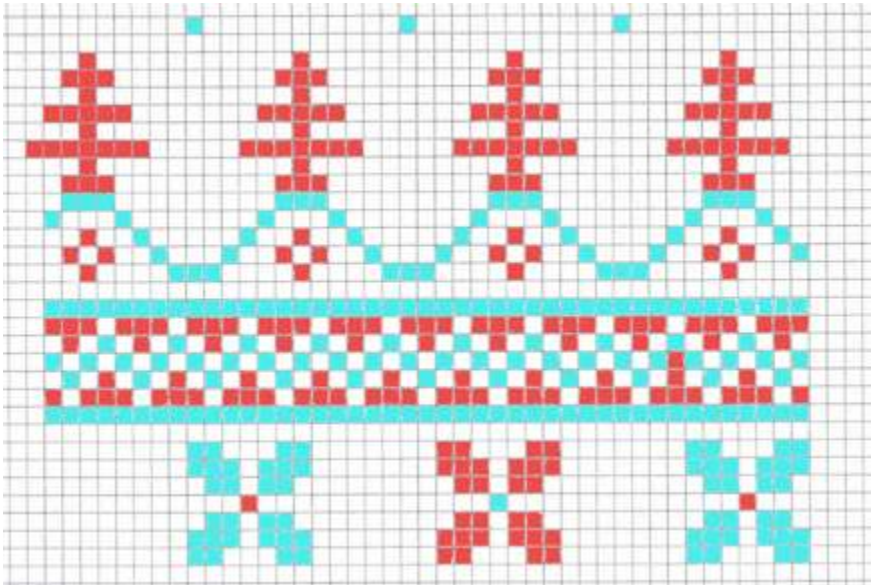




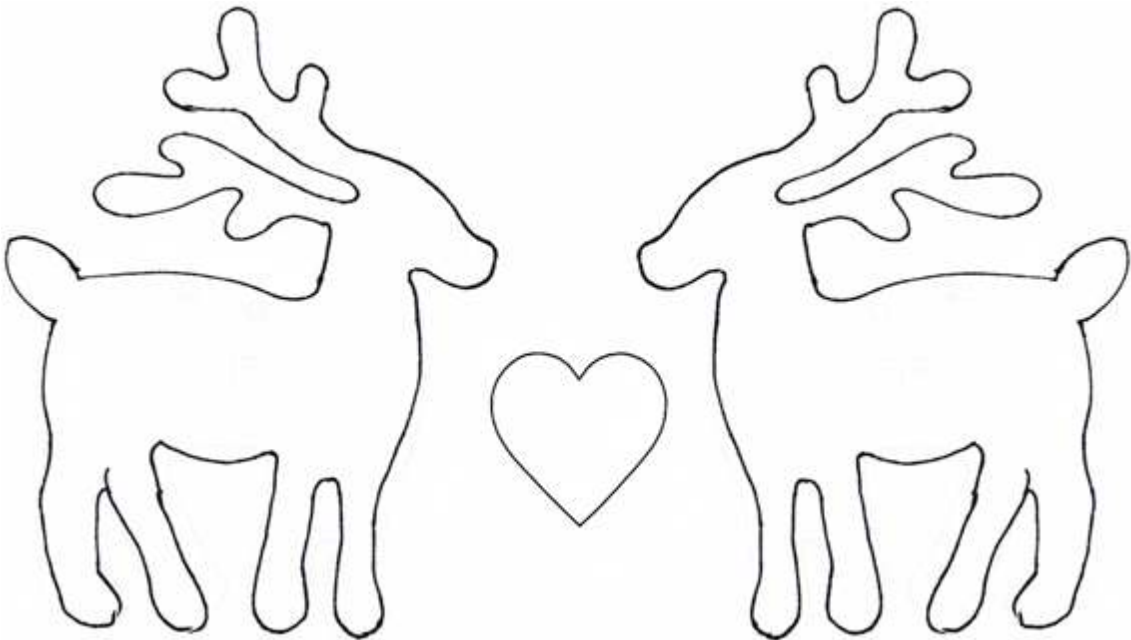
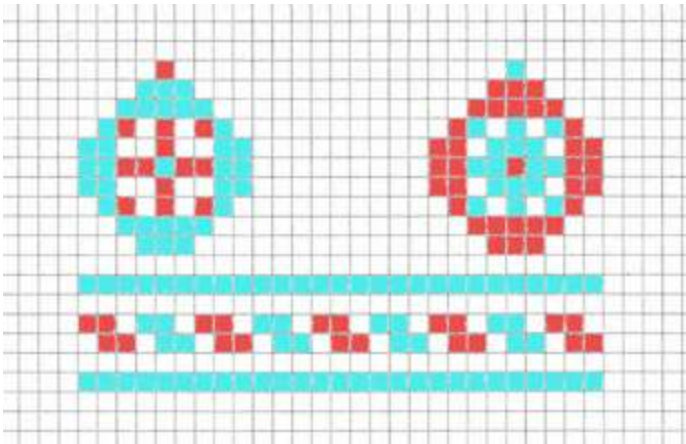
# Nordic Placemats

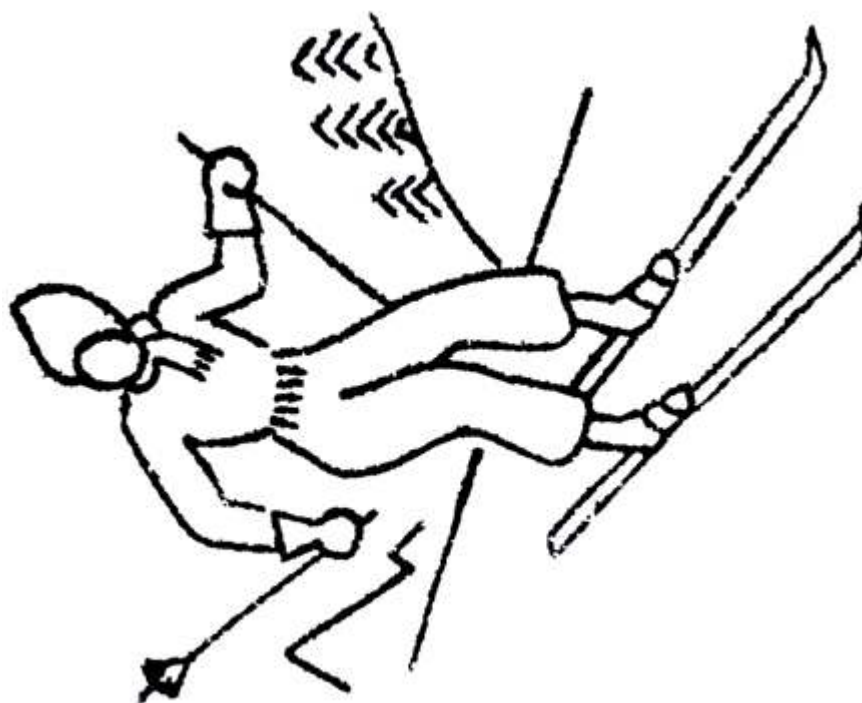
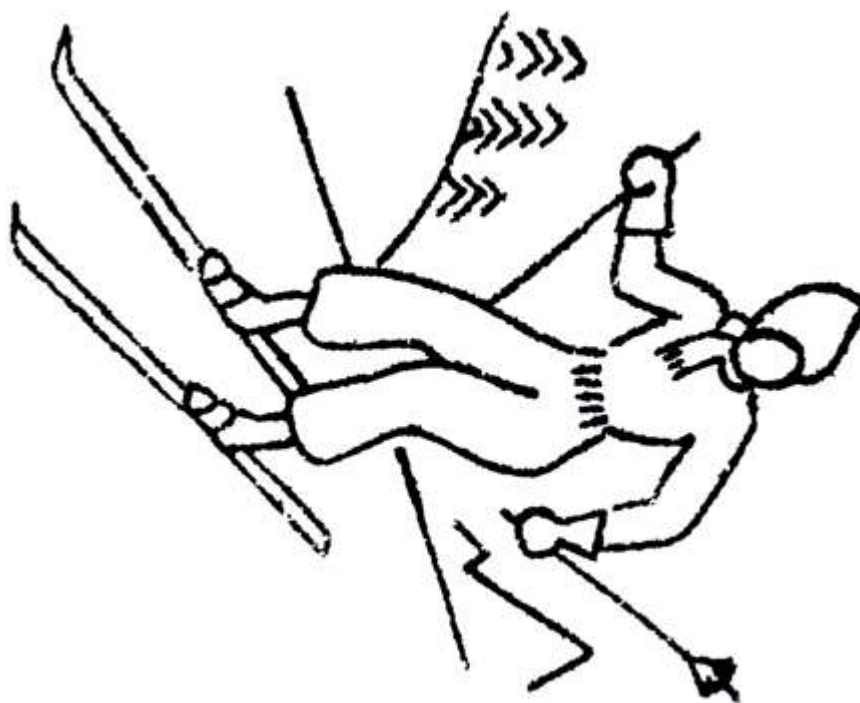
Templates are actual size

Top border



Bottom border



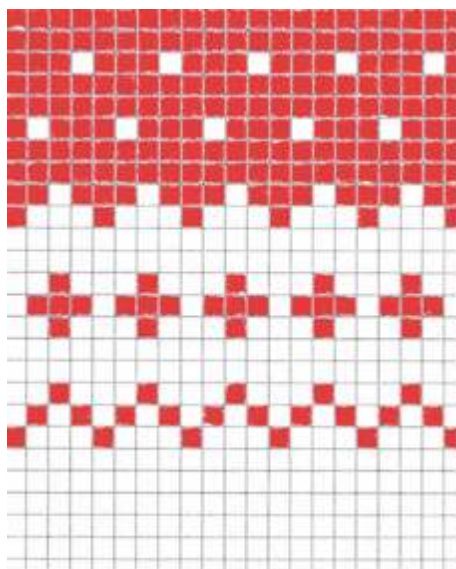




## Robert the Red Nose Reindeer

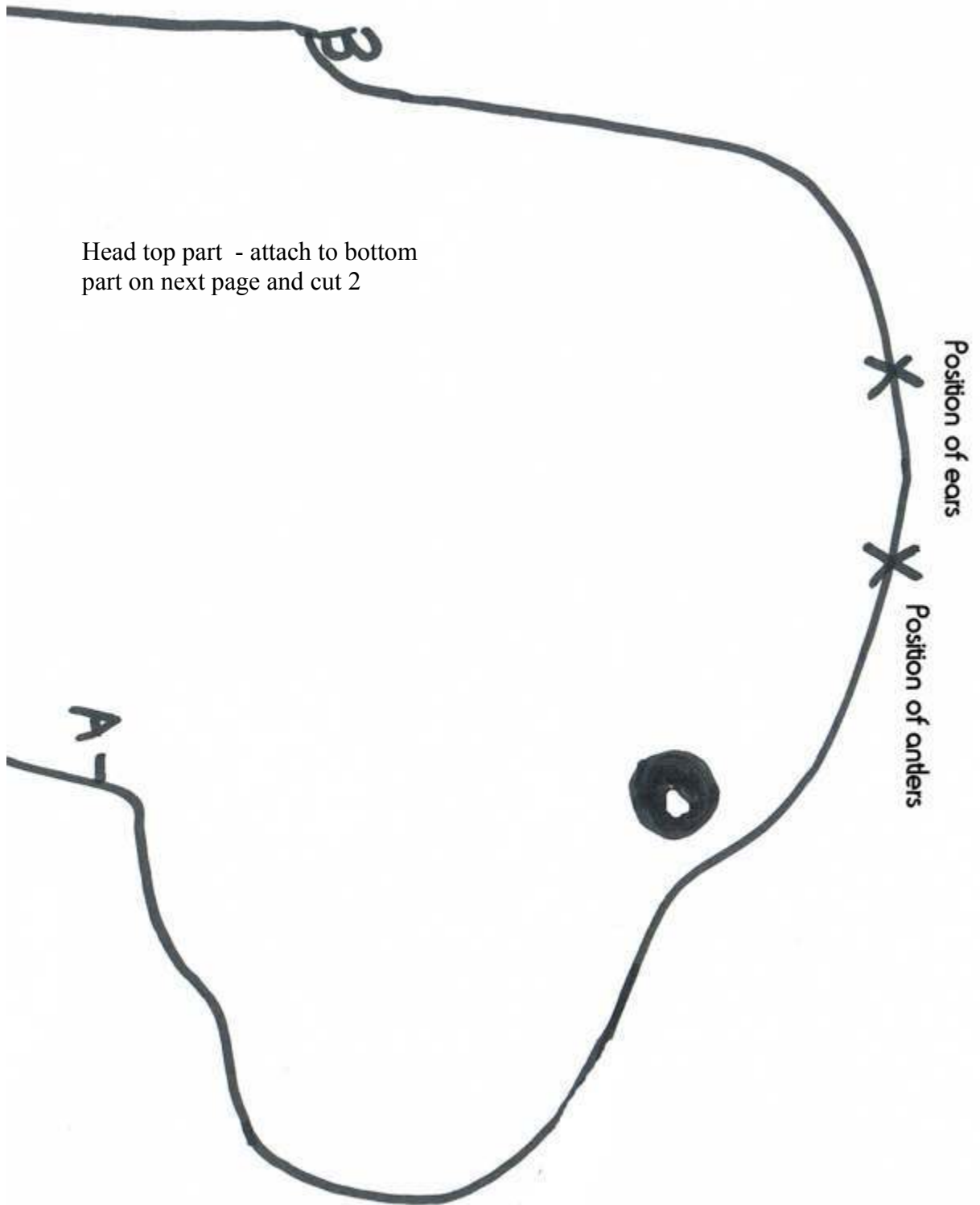
Templates are actual size and will need to be cut and joined together.

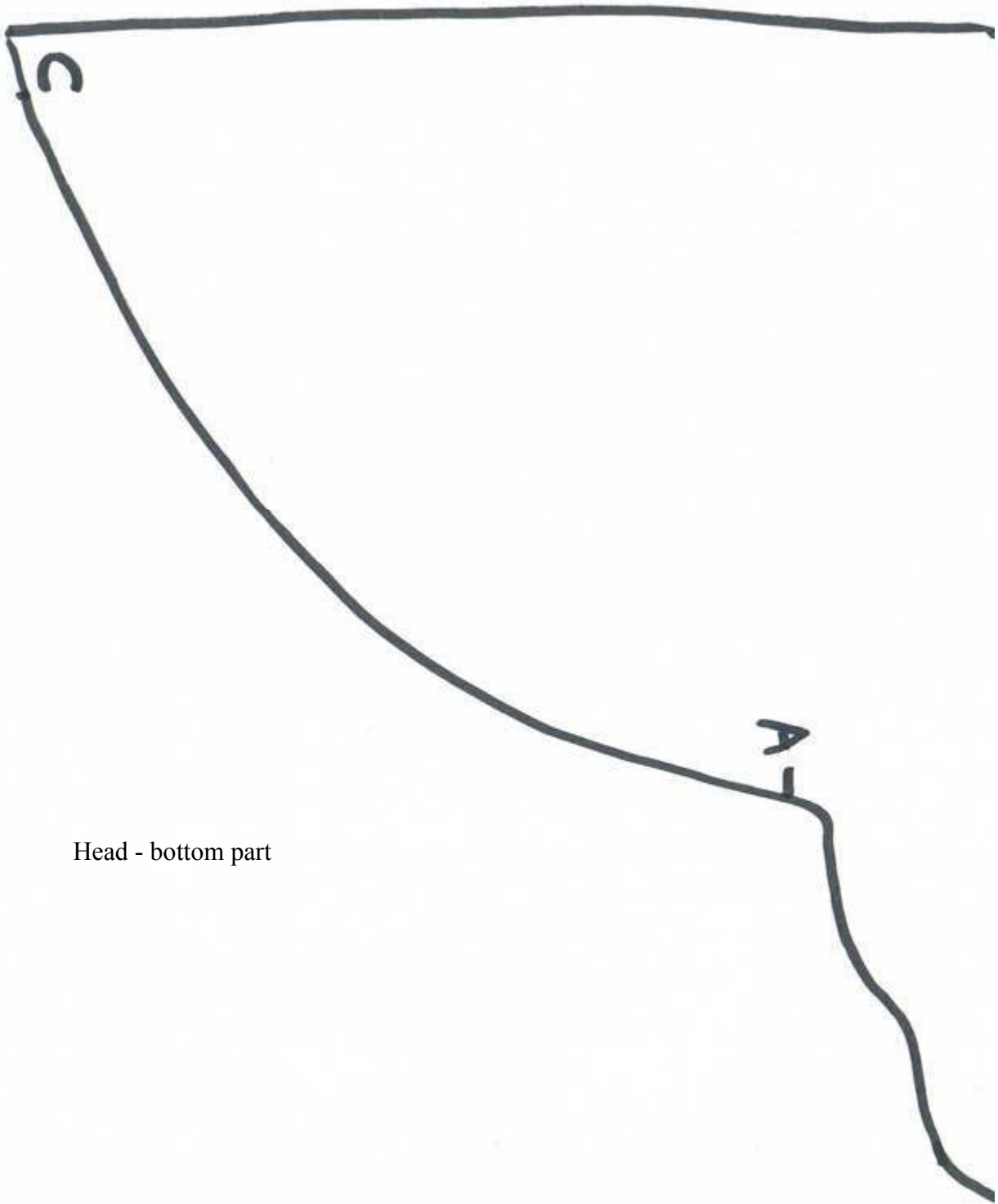
Chart for Robert's scarf.





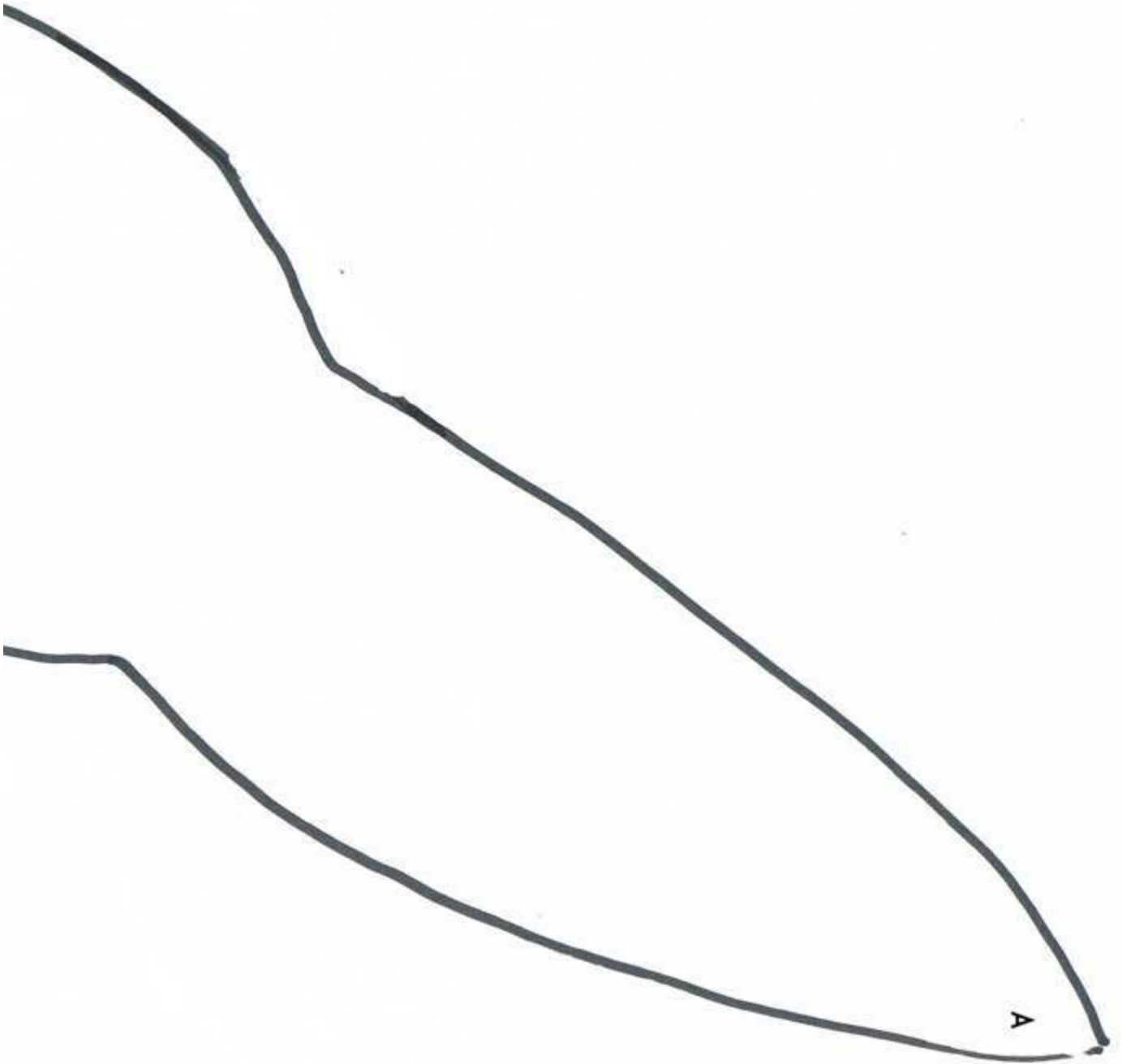
Head top part - attach to bottom  
part on next page and cut 2





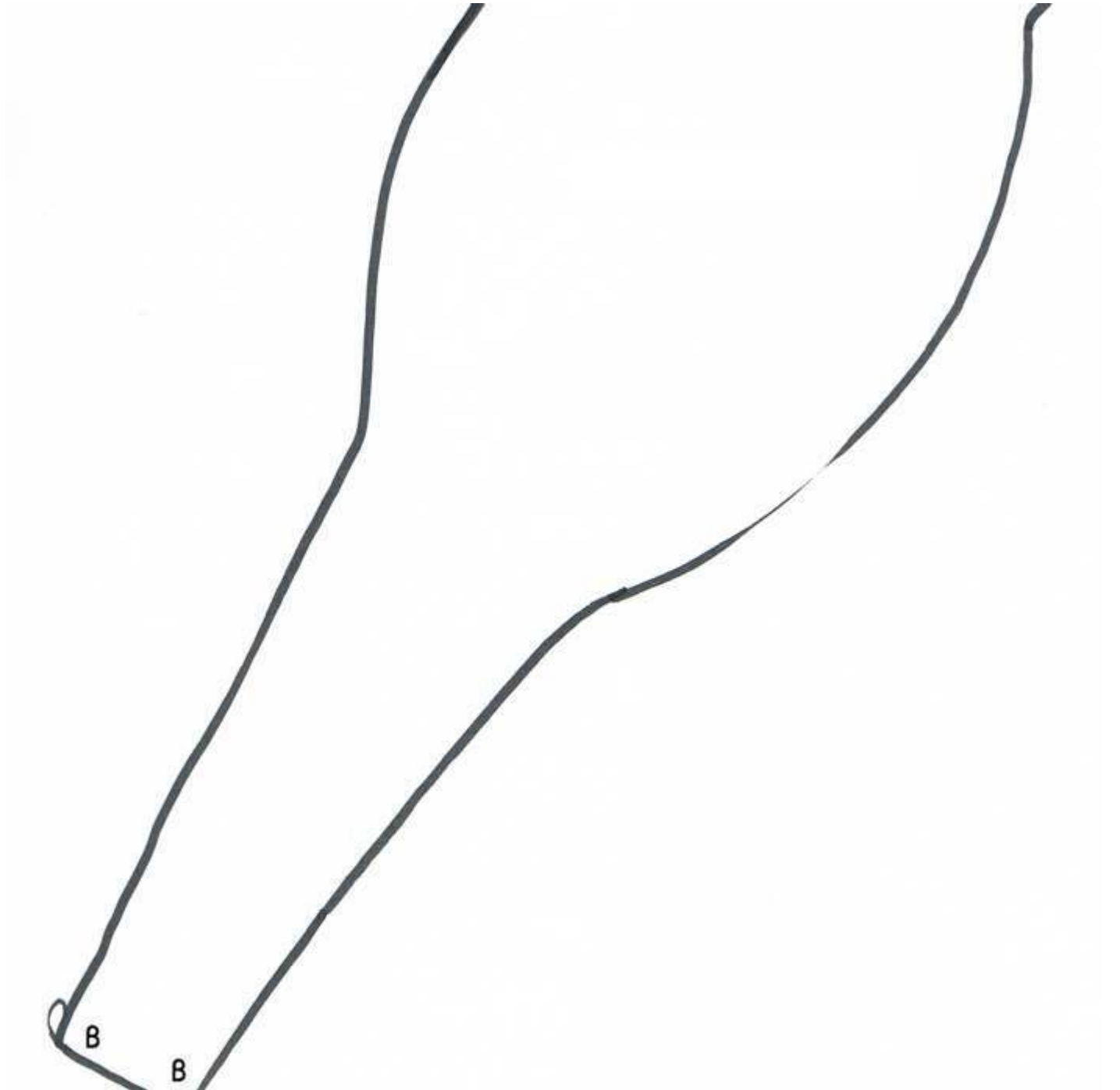
Head - bottom part

Gusset - attach to top part on  
next page and cut one.





Gusset - attach to other half on previous page and cut one

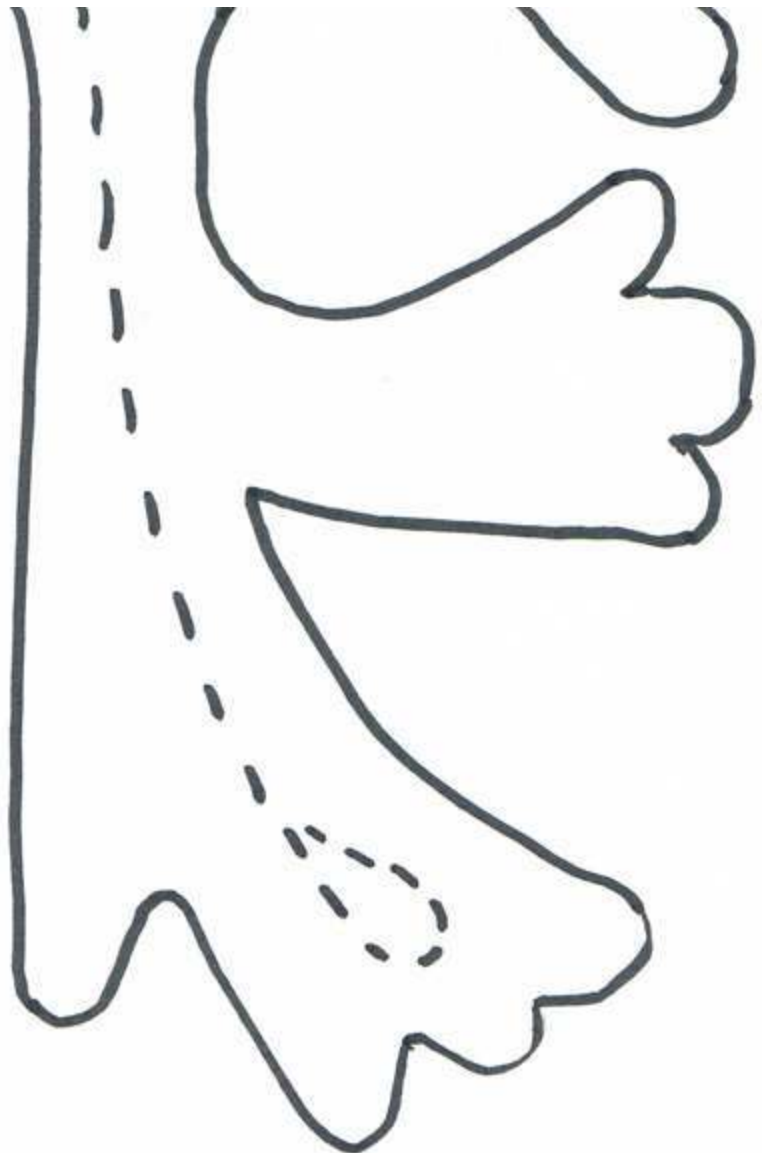


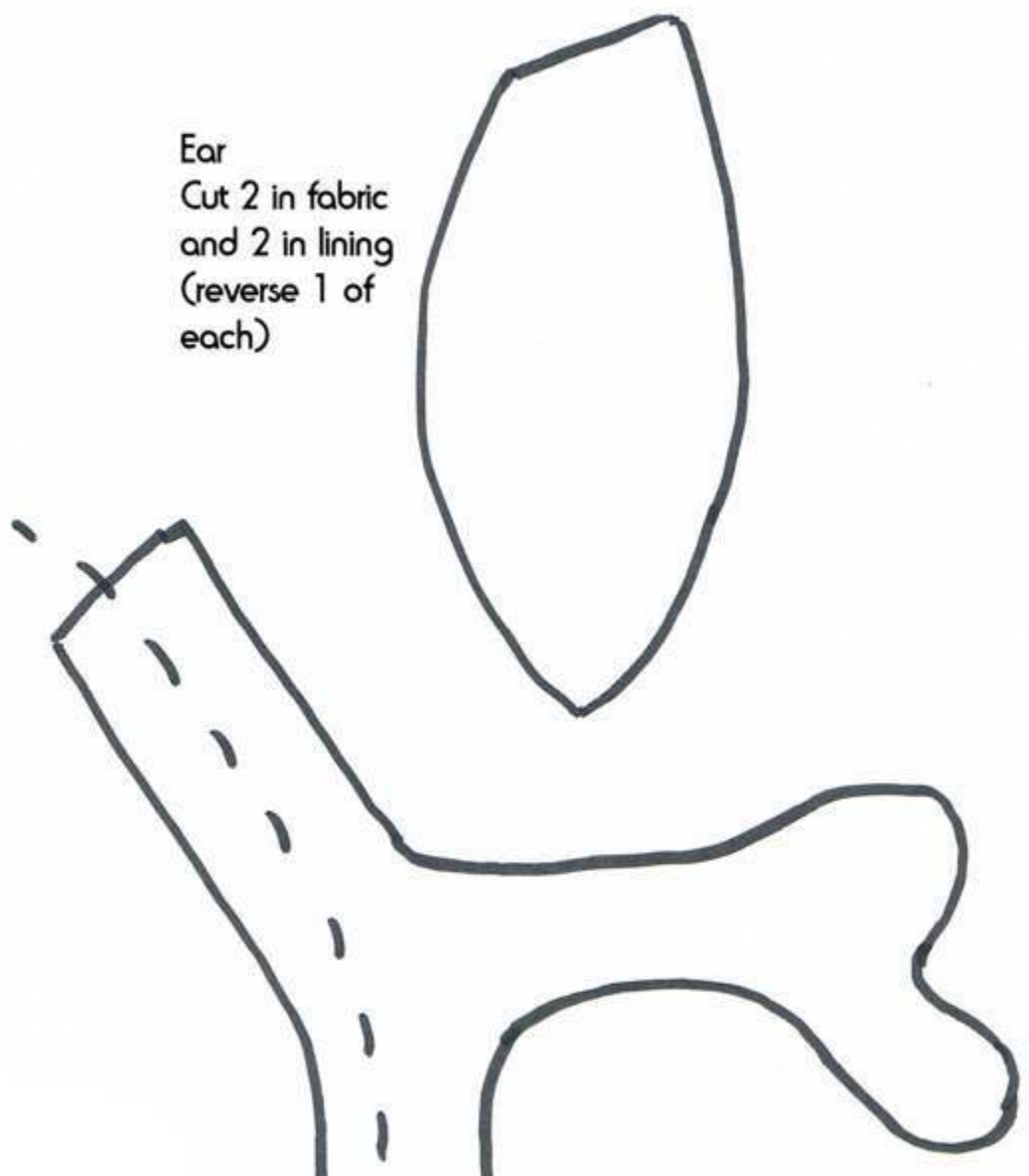
Antler top - attach to bottom on next page

Antler

Cut 4 in fabric (2 reversed)

Cut 2 in interfacing/canvas





Ear  
Cut 2 in fabric  
and 2 in lining  
(reverse 1 of  
each)

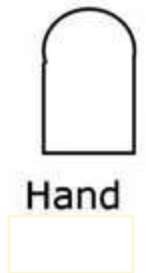
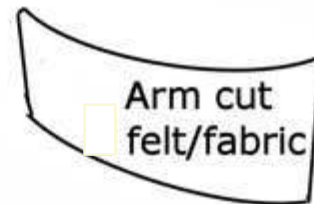
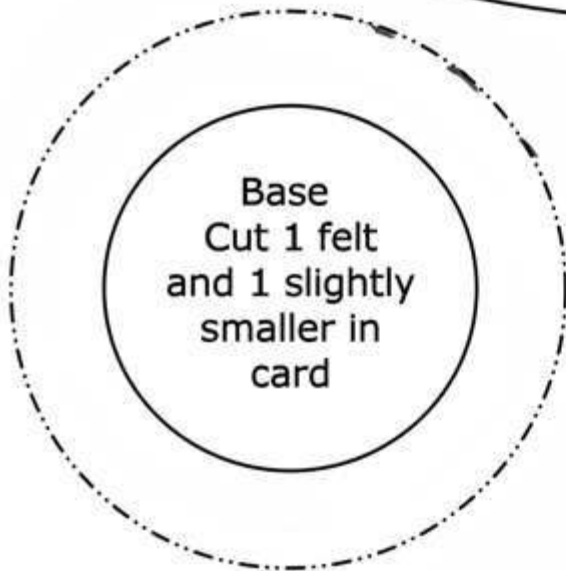
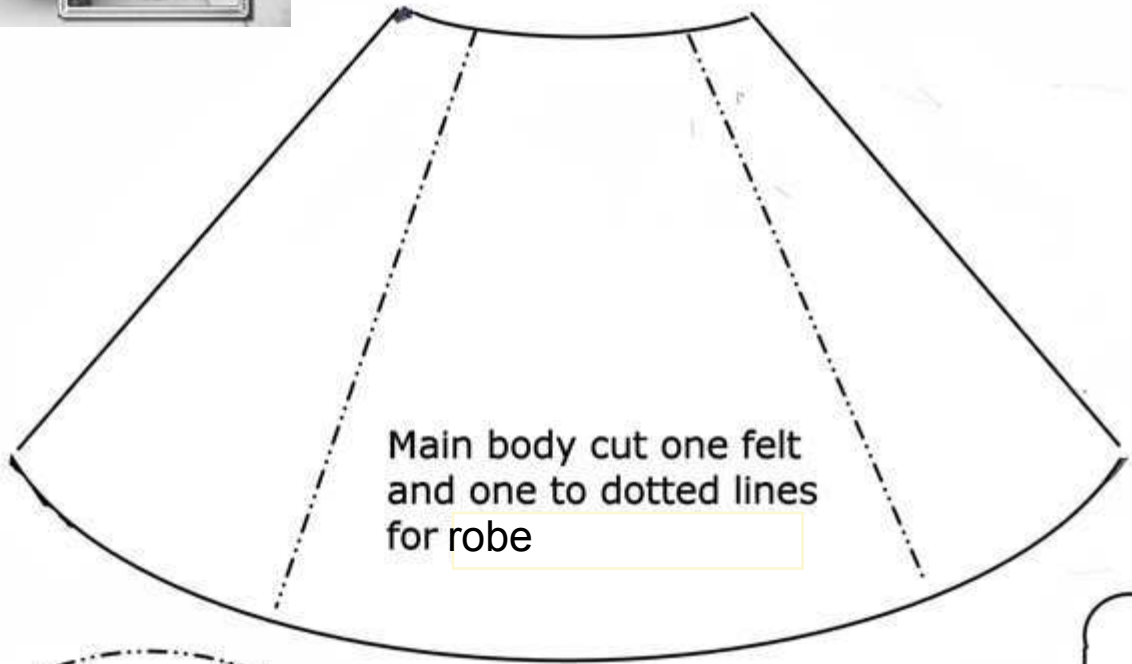
Antler bottom - attach to top on previous page

Dotted line shows position of wire





## Nativity 2: Shepherd and Sheep



Dotted line head. Cut 1 felt.



## A Bustle & Sew Publication

Bustle & Sew was started by Helen Dickson in 2009. Helen creates designs for patterns that are lively, interesting and fresh, and that she hopes will inspire others to pick up fabric and thread to create their own piece of work, with all the sense of achievement that brings. She loves stitching and is passionate about sharing with others through her blog and online magazine.

Connect with Helen at [www.bustleandsew.com](http://www.bustleandsew.com)



Bustle & Sew: more than just stitching  
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