

Bustle & Sew

Love to Sew and Sew with Love...



Scandi Owl Doorstop



Dala Horse Towel Hooks



Seedheads & Toadstools
Cosy



Sweet Pleat
Shoulder Tote



Summer's Day Crewelwork



Fred and Ginger

A Snowy night in the Wild Wild Woods
Winter Hyacinths - bring a little spring indoors
A look at Crewel Embroidery
Lovely Scented Linens
Made for Each Other Linen Heart
Into the New Year
Discover the Dala Horse

Issue 36
January 2014



A Bustle & Sew Publication

Copyright © Bustle & Sew Limited 2013

The right of Helen Dickson to be identified as the author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form, or by any means, without the prior written permission of the author, nor be otherwise circulated in any form of binding or cover other than that in which it is published and without a similar condition being imposed on the subsequent purchaser.

Every effort has been made to ensure that all the information in this book is accurate. However, due to differing conditions, tools and individual skills, the publisher cannot be responsible for any injuries, losses and other damages that may result from the use of the information in this book.

First published 2013 by:
Bustle & Sew
Coombe Leigh
Chillington
Kingsbridge
Devon TQ7 2LE
UK

www.bustleandsew.com

Farewell to the Old Year



Hello,

Welcome to the first issue of 2014! This promises to be a most exciting year here for us all at Coombe Leigh as Rosie's wedding to Dan takes place in June, so now Christmas is over our preparations are really getting underway! Inspired by this happy event, and of course looking forward to Valentine's Day next month, there are two love heart patterns in this issue. The first is an old favourite, "Made for each other" featuring a turtle and hedgehog who find true love in each other's arms, whilst the second is a brand new design - a lovely summery floral heart inspired by one of Shakespeare's love sonnets.

It's worked in crewel wool - a fibre which I haven't used for a very long time - and you'll discover a little about the history of crewel work in this issue too. But the Scandinavian themes of Christmas aren't quite forgotten either with a delightful little Scandi Owl doorstop and Dala Horse towel hooks - yes really! And then of course there's Fred and Ginger - a nostalgic look back at those old black and white musicals - with my two little dancing rats!

I do hope you'll enjoy this month's issue with its mix of applique, softie and embroidery projects for your family and home. Don't forget to download your free printable Bustle & Sew calendar if you haven't already - you can find it here:

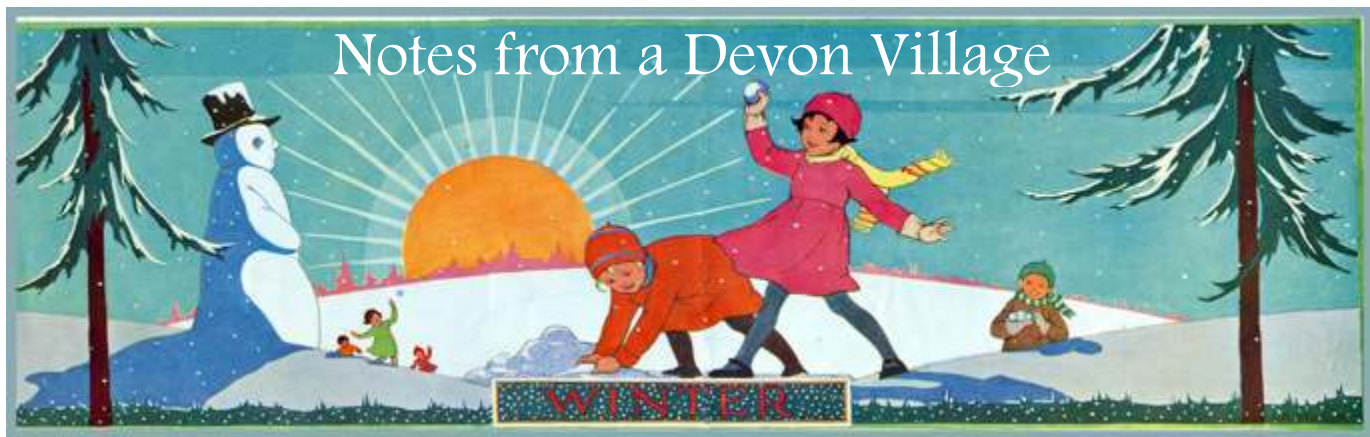
<http://bustleandsew.com/freepatterns/2014CalendarLetterSize.pdf>

Best wishes for a happy, healthy and prosperous 2014!

Helen xx

Contents

Notes from a Devon Village	Page 4
Scandi Owl Doors Stop	Page 5
Winter Hyacinths	Page 8
Fred & Ginger	Page 10
Lovely Scented Linens	Page 15
Made for Each Other	Page 17
A Snowy Night in the Wild Wild Woods	Page 19
Sweet Pleat Shoulder Tote	Page 21
The Dala Horse	Page 27
Dala Horse Towel Hooks	Page 28
Crewel Embroidery	Page 31
Summer's Day Loveheart	Page 34
Vintage Woodland Owl Transfer	Page 37
New Year's Traditions	Page 38
Toadstools & Seedheads Cosy	Page 40
Templates	Page 44



The village pub hosts a wonderful fancy dress party each New Year's Eve and there were more than a few tired and hungover expressions to be seen out and about on our beaches and woodland paths the following day when everyone finally emerged blinking into the New Year! January is the time to snuggle into our homes, light log burners and fires and shut out the inhospitable outside world. Dog walking is severely curtailed on those wet windy days that are such a speciality of this maritime coastline, though the occasional crisp and frosty morning is an unexpected delight.

Ben enjoys the woodburner!



Living in the countryside though means that you have only to leave your fireside and step through your back door (nobody uses their front doors in our village!) to enjoy wonderful walks through fields and woods. The trees, I feel, are especially beautiful at this time of year as they raise their bare branches to the grey,

rain-soaked skies, creating silhouettes of stark clear beauty.

But beautiful though winter can be, it's a time of hardship for many birds and animals. It's now that our gardens, with seeds and shelter, bird tables and feeders become places of sanctuary - and often life-savers in particularly cold snaps. But for us, our homes are our sanctuaries and, after a chilly walk when the sun sets early behind the hills to the west, it's wonderful to be indoors, close the shutters and forget all about the world outside. Only a gust of wind rattling the old glass in the window panes reminds us of its existence, enhancing the feeling of warmth, comfort and security indoors.



This is a time to enjoy hearty meals with friends and family and at our Pensioners' lunch club which starts again in January after the Christmas break. It's a time for counting our blessings, relaxing and pausing a while from the hustle and bustle of the world outside whilst we wait for the first signs of spring.

Happy New Year everybody!



Scandi Owl Door Stop

Whether you want your door open to let the breezes though, trying to stop it closing with a bang - or just have to have it half-way to let a naughty puppy (like Miss Daisy!) run in and out, this little Scandinavian-inspired owl will be happy to help.

Stands 9" high but can be easily resized if wished.



You will need:

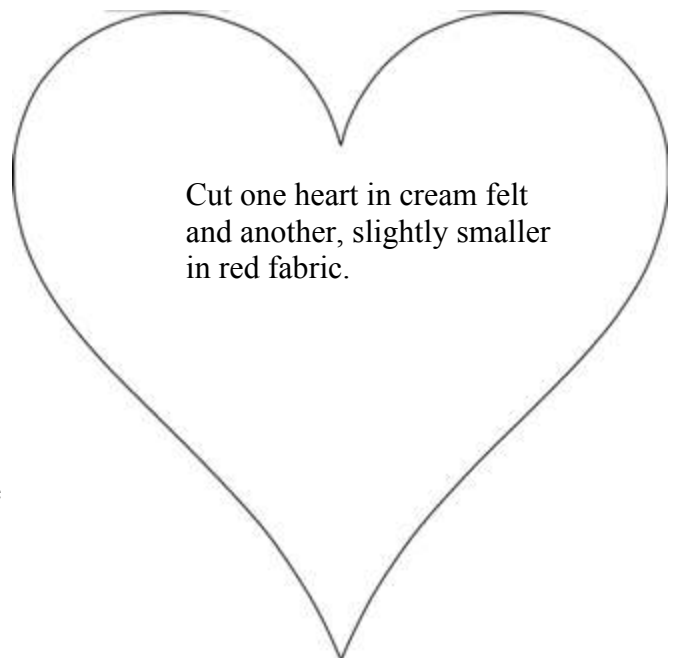
- 10" x 16" piece of grey felt/felted woollen fabric
- 6" square cream felt
- 4" square very dark grey or black felt
- 3" square red cotton quilting weight fabric
- 12" x 3 ½" rectangle red patterned cotton quilting weight fabric (same as above or different is fine)
- 12" x 3 ½" rectangle red felt
- Two ¾" white or cream buttons for eyes
- Stranded cotton floss or perle thread in cream, very dark grey and red
- 4" x 2" piece of medium weight card
- Bondaweb
- Toy stuffing
- Rice, pebbles or polybeads to weight bottom of doorstep. If using rice or polybeads it would be a good idea to contain them within a cotton pouch inside the base of the owl to avoid leakage.

Notes:

- ¼" seam allowance included
- Use three strands of cotton floss throughout
- Templates are given full-size

Method:

- Cut out body, wings, beak and base as indicated on templates.
- Trace shapes of ears, spectacles, eyes and two hearts onto the paper side of your Bondaweb and cut out roughly. Fuse to reverse of fabrics and cut out with long smooth strokes of your scissors.
- Using the templates as a guide peel the paper backing from the shapes, position on the front owl body and when you're happy with the positioning, fuse into place with a hot iron. You may wish to use a cloth to protect the felt from the iron.
- Secure shapes with small straight stitches at right angles to the edges of the shapes using red floss for spectacles, outer heart and bottom edges of ears, grey floss for inner heart and cream for the eyes.



- Secure buttons to centre of eyes using black or dark grey floss.
- Place owl body shapes right sides together and machine stitch around edge. Clip along curves - careful not to cut your stitching!
- With right sides together pin and base base to bottom of bodies and machine stitch, leaving a 2 - 2 ½" gap at the back. Turn out through gap and press seams.
- Insert stuffing pushing up well into ears. Insert in small pieces to avoid lumpiness. Add pebbles/rice/polybeads at the bottom, making sure they're well enclosed within the stuffing. When your owl is firmly stuffed slide the piece of card into the bottom of the base and then stitch the gap closed.
- Take your two wing pieces and place wrong sides together. Machine zig-zag around the edges.



dark grey floss using straight stitches at right angles to edge of wings.



- Continue stitching ½" beyond the side seam along the top edge of the wings, and stop ½" before the side seam along the bottom edge. This will encourage his wings to curl nicely.
- Your owl is now FINISHED!!



- Wrap around owl body with centre back 3 ½" down from the head seam. Stitch into place with



Winter Hyacinths

A foretaste of spring in the darkest winter months

Hyalcynths are the most wonderful flower to enjoy in your home during the cold dreary January days as they are not only vibrant in colour but also highly fragrant, filling the house with their scent.

The bulbs have to be “forced” to flower early indoors. If they’re planted and grown outside then they will flower in the spring normally around April time alongside the daffodils and earliest tulips. If they’re forced then they’ll flower much earlier - often as soon as December, depending on individual varieties and when they are started into growth. Forcing bulbs into flower was a Victorian passion that continues into the present day.

Each hyacinth flower is made up of a spike of individual florets with thick waxy petals forming a bell-shaped tube that opens out into a six pointed star. Their fragrance is extremely powerful, with blue-flowered varieties generally having the strongest scent.



Glass hyacinth vases have been used to grow and display individual bulbs since Victorian times

Bulbs for forcing have normally been heat-treated which fools the bulbs into believing they’ve been dormant through the summer by storing them for a certain period at artificial summer temperatures so they’ll flower earlier.

As well as the more common blue and white, pink, cream and yellow-flowered hyacinths are readily available, whilst more unusual

peach and maroon varieties can also sometimes be found.



The hyacinth's waxy petals form star-shaped florets when opened

The hyacinths grown today all originate from a single species, *Hyacinthus orientalis*, which is native to the eastern Mediterranean, growing on mountain slopes in Turkey, Israel, Iran and Syria.



Wild hyacinth in Turkey

The wild species is more delicate in appearance with taller, less densely-packed pale blue flower spikes - but still with the characteristic heavy fragrance.

By the 16th century plant collectors had brought the hyacinth to Holland, the bulb-growing capital of the world, but it wasn't until the late 17th century that records of named hyacinths began to appear as breeders began to select for larger flowers, different

colours and shorter, more robust, flower spikes as well as double flowered varieties. The popularity of hyacinths peaked in the 18th century when more than 300 varieties were available for enthusiasts to choose from. Their status as the "must-have" bulb was further enhanced by the French King Louis XV who had them planted throughout his palace gardens.

Hyacinths aren't especially difficult to grow - just remember that once their leaves are up and the flower buds have formed, then they must be kept moist. If the flower heads are large and heavy, then a thin green split cane placed alongside the stem can be pushed into the bulb then secured behind the flower head with string - this doesn't hurt the bulb.

You don't need to feed your indoor hyacinths because all the goodness the flower needs is in the bulb. This means you can grow them in plain water - though the bulb mustn't sit in the water or it will rot, hence the use of glass hyacinth vases. These have narrow necks that neatly hold the bulb above the water in the bottom. Over time the water fills with an extensive root system and, after about 3 months, the flower emerges.



It's a bit late this year to force your own bulbs, but it's still perfectly possible to enjoy indoor hyacinths in your own home as they're readily available from supermarkets and garden centres - a real foretaste of the

spring to come - perfect to cheer you in the darkest winter months ahead!

THE·MAN·IN·THE·MOON·



THE·MAN·IN·THE·MOON·
GOT·UP·TOO·SOON··
TO·ASK·THE·WAY·TO·NORWICH·



Fred & Ginger

Fred and Ginger are two sophisticated little ratties who love dancing - of the ballroom kind! Fred is very debonair in his little top hat, whilst Ginger is just soooo glamorous in her ballgown and pearls. Buttons and strong thread make their limbs moveable, and if you want them to stand, then simply wire their legs.

Finished rat measures just over 12" from toes to ear tips.



“grab” the stuffing and enable you to manoeuvre it into those hard to reach places.

Notes:

The templates are given actual size. Cut out all pieces as indicated.

The toys are assembled right side out with the seams showing. Seam allowances are included.

Use two strands of floss for seams.

Sew seams in cross stitch - work half stitch in one direction, then back in the opposite direction to complete the stitch. This gives a nice strong seam.

Method:

- Start with the head. Join neck from A to C then insert gusset, stitching from A to B along one side. Join the other side, stuffing the nose as you go. When the seams are complete finish stuffing the head and put to one side.
- Sew body seams, leaving a gap at the bottom of the back for stuffing. Stuff and then close that gap. Inserting the tail at the bottom of body.
- Sew legs - join from E to F around the top of the leg. Stuff the joint fairly lightly, and the foot firmly, then close the gap from F to E on the underside of the leg, inserting stuffing into the leg as you go. Stuff the leg firmly, using your stuffing stick to push small pieces of stuffing into place (using small pieces avoids lumpiness).
- Repeat for the arms, joining from G to H around the top then stuffing as for the leg, closing the gap from H to G.
- Join head to body matching the seam at the throat to the front body seam. You will probably need to insert more stuffing before closing the seam to ensure the head doesn't wobble around.
- Fold the ears in half and stitch to sides of head.

For one rattie you will need:

- 8” x 12” fur coloured felt
- 2 small black spherical beads
- ¼” dark brown button for nose
- Four x ½” or ¾” natural coloured buttons for joints.
- Stranded cotton floss in colour to match felt, and pink for cheeks
- Strong dark brown thread
- 6” string for tail
- Toy stuffing

In addition for Fred you will need:

- 4” square black or very dark grey felt
- Tiny scrap of cream or white felt

In addition for Ginger you will need:

- 4 strips of net or tulle measuring 4” x 36” each
- 2 strips of net or tulle measuring 3” x 36” each
- 18” x 1 ½” strip patterned quilting weight cotton fabric
- Pearl beads for necklace

You will also really need a stuffing stick. This is a very simple tool that's invaluable for pushing stuffing into small spaces. Just take an ordinary bamboo skewer and break off the pointed end. Then fray the broken end - the frayed ends will

- Thread a long needle with strong thread doubled and make a knot at the end. Take the thread in through the back of one arm, through the button, back through the arm, right through the body and out through the other arm and button on the other side. Repeat twice to give really strong joints, pulling the thread quite tightly so the arms sit in a small indentation. Fasten off thread securely and bury end in arm.
- Repeat for legs.
- Sew on eyes - use glass headed pins to determine the correct position before attaching beads. Pull the thread quite firmly again so the eyes sit in little indentations on the sides of the head.
- The whiskers are strong thread. Again use doubled thread and go into one side of the snout and come out again at the tip of the nose. Make a tiny back stitch that will be covered by the button. This will stop the whisker from slipping out - then come out on the other side of the snout. Go in again, leaving a loop of thread, then out at the tip - another back stitch and out again on the original side of the snout. Cut the thread and also the loop formed on the second side. Trim whiskers to desired length.
- Add button for nose and a few small stitches in pink floss for cheeks.
- Knot the end of the piece of string you inserted in the body for the tail. This will stop it fraying.
- Join the black felt along the long side into a tube shape and then stitch the 1" circle into place at the top of the tube to make the top of the hat.
- Stuff hat lightly and sew the tube to the centre of the larger circle of felt.
- Secure hat to head with a few stitches.

Ginger:

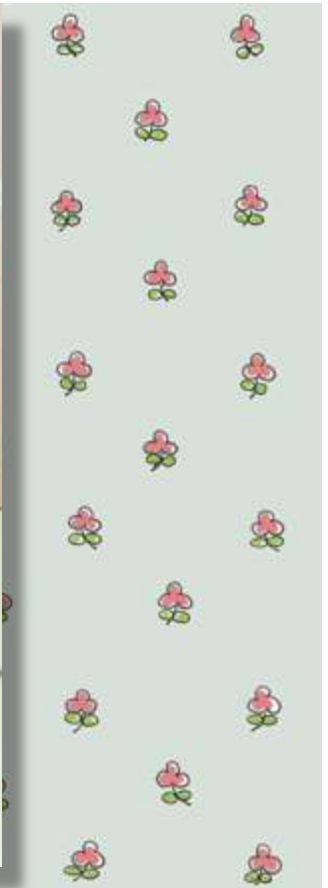
- Lay all six strips of tulle on top of each other - the narrower strips on the top, aligning one long edge. Stitch along that edge to stop them slipping around, then gather to a 6" length.
- Take your long strip of floral fabric and fold 1/4" under along each long side, then fold in half and iron - as though you were making bias binding.
- Lay your gathered tulle on a clean flat surface with the longer strips on top. Open out one fold of the floral fabric and, with right side down machine stitch to the tulle layers, matching the centre of the tulle to the centre of the strip of floral fabric (you will have 6" over at each side).
- Fold down over the front of the tulle skirt, enclosing the top raw edge of the tulle. Turn under short ends, then machine into place.
- Wrap skirt around Ginger's middle and secure at back with a bow and a few stitches.
- Thread pearl beads and tie around neck.

Your basic mouse is now finished.

Fred

- Cut a strip of white or cream felt to go around his neck for his collar and stitch into place. Cut a tiny bow shape from black felt and stitch to the front of his collar, under his chin.
- For his top hat cut two circles of black felt measuring 2" and 1" in diameter and a rectangle of black felt 3 1/4" x 1 1/2" .







Lovely Scented Linens

Their fragrance evokes summer memories on even the darkest winter days

Herbs and flowers as providers of scent and protecting households from insects were possibly at their most important during medieval times. People knew enough about the properties of different plants and their potential uses, and their gardens were full of both native wild flowers and plants imported from other parts of the world that could all be used in the homes.

*“Your breath is sweeter than
balm, sugar or liquorice ...
And yourself as sweet as is the
gillyflower
Or any lavender seeds strewn in a
coffer to smell”*

This poem from the late fourteenth century compares a woman with the sweet herbs that were commonly placed among stored linens and clothes in the solid wooden chests that formed part of the furniture of a medieval home. Sweet fragrances were very important in a period when plague was rife, sanitation was poor or non-existent and there was no running water. But as well as smelling good, some

herbs make good insect repellants too. Tansy and southernwood were both used fresh and dried to repel moths from woollens, and are still useful today as a natural insect repellent with their pungent bitter scent. They were often mixed with lavender to give an extra tangy fragrance.

Lavender then, as now, was the queen of laundry herbs, and was used to freshen linen and keep it smelling sweet if it was to be stored for some time. In fine weather sheets and clothes would be spread out over lavender bushes to dry in the sun and absorb some of the plant's essential oils in the warmth.

This practice continued until quite recently in country areas, which is probably the reason why lavender bushes or path edgings of lavender can often be found near doors leading to the kitchen, scullery and wash house.



Tansy, southernwood and thyme

Sachets filled with herbs and powder mixtures are really simple to stitch and are a delight to stack amongst clothes or in an airing cupboard. Fresh herbs and flowers are so much nicer than artificial fragrances, so don't smother your washing in scented conditioners and detergents - whose fragrance will fight with whatever scent you've used in your sachets. You can purchase commercially manufactured lavender or other herbal sachets, but I think it's much nicer to make my own. I use lavender from my garden here at Coombe Leigh, but if you don't have enough of your own then stuff your sachet with a mixture of herbs padded out with toy stuffing or even cotton wool.

My mum used to make her own herbal mixture for sachets - it's below and I hope you like it:



Linen Cupboard Sachets

You will need:

- 1 quantity of dried thyme
- 1 quantity of dried rosemary
- 1 quantity of dried tansy
- 1 quantity of dried southernwood
- 3 quantities of dried lavender flowers
- 1 quantity of dried rose petals
- 1 quantity broken cinnamon sticks
- ½ quantity crushed cloves
- ½ quantity orris root powder

Put all the leaves, herbs and petals in a large mixing bowl, breaking up any very large



An old-fashioned linen cupboard filled with clean, scented linen - delicious!

twigs or stems. Add the spices and orris root powder. Give everything a really good stir to spread the orris root evenly as it acts as a fixative for the other scents. Use in sachets, such as the "Made for each other" heart pattern overleaf.

If you have difficulty gathering enough of these dried ingredients, then you can make sachets by dripping essential oils onto a wad of cotton wool and tucking it inside some toy stuffing which you can then slide inside your fabric sachet.

Use natural fabrics for your sachet - they can have an open weave if you're just using leaves and petals, but for powders you'll need to use a more closely woven fabric.

My "Made for each other" heart shaped sachet was stitched onto vintage linen for a very special look. If you'd like to purchase linen to make your own heart, then please email me: helen@bustleandsew.com



Made for Each Other

When I was a child I had a book about a little hedgehog who was lonely and unloved because her prickles hurt anyone who came too close. In the end she did find love ... with a turtle who didn't mind her spikey body. Memories of that book have inspired the embroidery on this heart, showing the little hedgehog snuggled up against her true love.

Filled with lavender this heart would make a perfect gift for a loved one, or maybe a wedding favour? It's really easy to make and the embroidery is deceptively simple



You will need:

- 2 x 10" square (28 cm square) linen
- DMC stranded cotton floss no 3032 and 963
- Dried lavender/her mixture and/or toy stuffing
- 6" (15 cm) ribbon for hanging (optional)

Method:

- Transfer the embroidery pattern (templates section) onto the centre one of the linen squares (fold in 4 and where the creases cross is the centre)

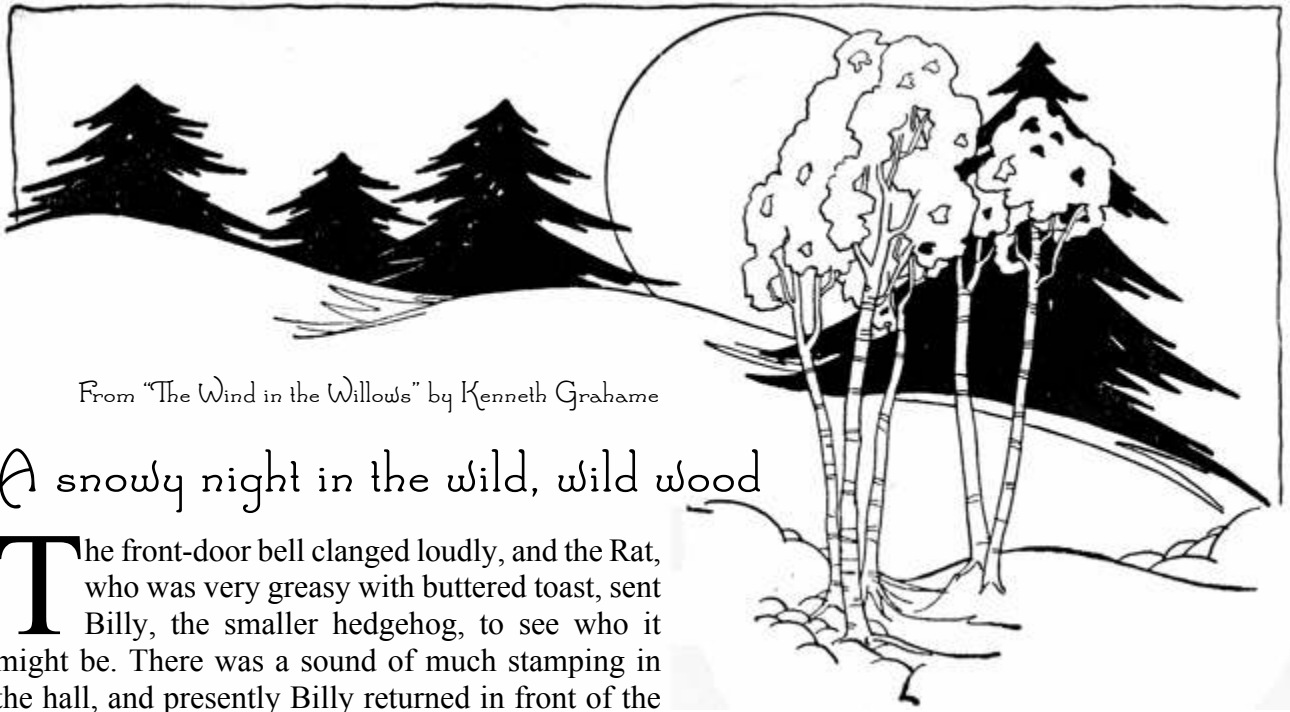
- Work the design in straight and back stitches using 2 strands of 3032. Use long and short stitch and 963 to embroider the heart. The cheeks are also 963, this time satin stitch.
- Cut out two heart shapes from your linen. Place right sides together and position ribbon at top of heart if using.
- Pin and stitch the pieces together leaving a 2" (5 cm) gap for turning. 5. Trim closely at point of heart (careful not to cut stitches) and clip the curves at the top. Turn right side out and press.
- Stuff with toy stuffing at the top of the heart to give it a nice rounded shape and fill the bottom part with lavender. Hand stitch the gap you left for turning closed and hang.



Ben & Daisy featured on this year's birthday card from Jacqui of Flapdoodle designs.

Jacqui is very happy to take commissions for original artwork and you can contact her by email.

Bayfieldbignells@hotmail.co.uk



From "The Wind in the Willows" by Kenneth Grahame

A snowy night in the wild, wild wood

The front-door bell clanged loudly, and the Rat, who was very greasy with buttered toast, sent Billy, the smaller hedgehog, to see who it might be. There was a sound of much stamping in the hall, and presently Billy returned in front of the Otter, who threw himself on the Rat with an embrace and a shout of affectionate greeting.

"Get off!" spluttered the Rat, with his mouth full.

"Thought I should find you here all right," said the Otter cheerfully. "They were all in a great state of alarm along River Bank when I arrived this morning. Rat never been home all night—nor Mole either—something dreadful must have happened, they said; and the snow had covered up all your tracks, of course. But I knew that when people were in any fix they mostly went to Badger, or else Badger got to know of it somehow, so I came straight off here, through the Wild Wood and the snow!"

My! it was fine, coming through the snow as the red sun was rising and showing against the black tree-trunks! As you went along in the stillness, every now and then masses of snow slid off the branches suddenly with a flop! making you jump and run for cover. Snow-castles and snow-caverns had sprung up out of nowhere in the night—and snow bridges, terraces, ramparts—I could have stayed and played with them for hours. Here and there great branches had been torn away by the sheer weight of the snow, and robins perched and hopped on them in their perky conceited way, just as if they had done it themselves.

A ragged string of wild geese passed overhead, high on the grey sky, and a few rooks whirled over the trees, inspected, and flapped off homewards with a disgusted expression; but I met no sensible being to ask the news of. About half-way across I came on a rabbit sitting on a stump, cleaning his silly face with his paws. He was a pretty scared animal when I crept up behind him and placed a heavy fore-paw on his shoulder. I had to cuff his head once or twice to get any sense out of it at all. At last I managed to extract from him that Mole had been seen in the Wild Wood last night by one of them. It was the talk of the burrows, he said, how Mole, Mr. Rat's particular friend, was in a bad fix; how he had lost his way, and 'They' were up and out hunting, and were chivvying him round and round.

'Then why didn't any of you do something?' I asked. 'You mayn't be blessed with brains, but there are hundreds and hundreds of you, big, stout fellows, as fat as butter, and your burrows running in all directions, and you could have taken him in and made him safe and comfortable, or tried to, at all events.'

'What, us?' he merely said: 'do something? us rabbits?' So I cuffed him again and left him. There was nothing else to be done. At any rate, I had learnt something; and if I had had the luck to meet any of

'Them' I'd have learnt something more—or they would."

"Weren't you at all—er—nervous?" asked the Mole, some of yesterday's terror coming back to him at the mention of the Wild Wood.

"Nervous?" The Otter showed a gleaming set of strong white teeth as he laughed. "I'd give 'em nerves if any of them tried anything on with me. Here, Mole, fry me some slices of ham, like the good little chap you are. I'm frightfully hungry, and I've got any amount to say to Ratty here. Haven't seen him for an age."

So the good-natured Mole, having cut some slices of ham, set the hedgehogs to fry it, and returned to his own breakfast, while the Otter and the Rat, their heads together, eagerly talked river-shop, which is long shop and talk that is endless, running on like the babbling river itself.

A plate of fried ham had just been cleared and sent back for more, when the Badger entered, yawning

and rubbing his eyes, and greeted them all in his quiet, simple way, with kind inquiries for every one. "It must be getting on for luncheon time," he remarked to the Otter. "Better stop and have it with us. You must be hungry, this cold morning."

"Rather!" replied the Otter, winking at the Mole. "The sight of these greedy young hedgehogs stuffing themselves with fried ham makes me feel positively famished."

The hedgehogs, who were just beginning to feel hungry again after their porridge, and after working so hard at their frying, looked timidly up at Mr. Badger, but were too shy to say anything.

"Here, you two youngsters, be off home to your mother," said the Badger kindly. "I'll send some one with you to show you the way. You won't want any dinner to-day, I'll be bound."

He gave them sixpence a-piece and a pat on the head, and they went off with much respectful swinging of caps and touching of forelocks.





Sweet Pleat Shoulder Tote

The Sweet Pleat Shoulder Tote is designed to be useful as well as beautiful! Finished bag measures 16" (40cm) wide at the top and 20" (52cm) at the base, with a depth of 14" (36cm) so is big enough to hold all the necessities of life without being too bulky.

The bag features a magnetic closure and inner zipped pocket to keep your valuables secure.

Instructions are given for the Sweet Pea (left) and Tweeded Hedgerow (right) versions.



You will need for either version:

Main fabric:

- 6 rectangles, each 6" wide x 12" high
- 2 rectangles, each 16" wide x 4.5 " high
- 2 strips, each 36" long x 3" wide (for handles)

Insert fabric:

- 4 rectangles, each 3.5" wide x 12" high

Main lining fabric:

- 2 rectangles, each 20" wide x 12" high

Contrast lining fabric:

- 2 rectangles, each 16" wide x 4.5 " high
- 1 rectangle 7" wide x 12" high

Additionally:

- 2 pieces heavy duty iron-on interfacing, each 16" wide x 4.5" high
- 6" zipper
- 1 magnetic closure (optional)
- 2 yards 1" wide cotton twill tape (for handles)
- zipper foot for your machine (optional but can make life easier)

Note: Sweet Pea uses a good quality medium weight cotton throughout (picture shown uses a selection of Cath Kidston Cotton Duck fabrics), whilst Tweeded Hedgerow uses a pure wool tweed for the main fabric and the inserts are a lovely textural contrast as they are made from pure silk.

In addition to the material requirements already given you will need for each variation:

Sweet Pea (

- Small quantities (less than 50g each) cotton dk yarn in cream plus 3 other colours (the picture shown uses Rico Creative Cotton in melon, ecru, light blue and pistachio)
- 4mm crochet hook Tapestry or other large needle for joining squares

Tweeded Hedgerow

- Scraps of fabric (only very small quantities needed) in your chosen colours (the picture shown uses a selection of vintage feedsack scraps and some felt). The fabric should be fairly light weight as you don't want lots of bulk in the applique.
- Cotton embroidery floss in chosen colours.
- Fabric adhesive spray (if you are using a wool or wool blend fabric you won't be able to use a hot enough iron for bondaweb to work well)

Top Front Panels:

These are the only parts of the instructions that are different for each bag. Making up the bag is the same for both versions.

Sweet Pea Crochet Panel

The crochet panel is made up of six granny squares using different combinations of four colours - to give variety without it starting to look "bitty." Please note that I have used UK terminology for this pattern.

Pattern for single granny square

Round 1

Make a slip knot.

Chain 5. Insert hook into first chain to make a circle. Connect with a slip stitch.

Chain 3 stitches - this counts as your first treble (TR) stitch

Make 2TRs into the centre of the ring, and then chain 2. (The 3chain and the two TRs make up a cluster and the 2chain is to separate it from the next cluster. The 2chain makes the corners for the square.)

Make 3TRs into the centre of the ring and chain 2. This is your second cluster.

Make 2 more clusters separated by 2 chains. After you have made your 4th cluster you need to chain 2.

Join your chain2 to the last stitch of the initial chain you made using a slipstitch and tie off your yarn leaving a tail.

Round 2

Now change colours. As the back won't be seen it's OK to join your next colour by tying it tightly and as close to the knot as you can. Then pull the yarn through to the front and chain 3.

Make 2TR stitches into the same space as your chain3. This is your first cluster of this round. All of your clusters will be made in the chain spaces.

Chain2 and make the next cluster in the next chain space.

Chain2 and make another cluster of 3TR in the same space. This makes your corner.

Chain 2 and make another corner in the chain space of the first round (a cluster of 3TR, chain2, 3TR in the same space).

Continue around the square in this manner.

When you get back to the beginning make a cluster of 3 TRs into the corner space where you started, chain 2 and join it to the last chain of the initial chain 3).

Round 3

Change colour to the ecru yarn. All your squares should have a final round of ecru for matching borders when sewing up.

Join your yarn as before. Bring through to the front and work 3chain.

Make your first cluster, chain2, second cluster into the same space.

Chain2 and work one cluster into the next space (centre of one of the square sides).

Chain 2 and work two clusters into the next corner space.

Continue around the square and when you get back to the beginning finish as for the end of round 2.

Slip stitch into final corner, tie off and cut yarn.

Finishing

Cut tied ends short. Block square and press ends towards the centre of the square so they won't show. There is no need to weave them in as the back of your work won't be seen.

Work six squares with different colour combinations and then sew into a strip. Press again.

Position crochet strip in the centre of one of your rectangles of main fabric - the one that's 16" wide and 4.5" high with the back of your crochet facing the right side of your fabric. Pin (or use fabric adhesive spray if preferred) into place and attach to main fabric using a machine zig-zag stitch. (be sure to tuck in any loose tails of yarn remaining).

Tweeded Hedgerow Applique Panel

- Take one of your rectangles of main fabric size 16" wide and 4.5" high and, using the template provided in the templates section together with the associated stitch guide apply the applique design to the right side of the fabric.
- Secure all fabric pieces to the background using a machine zig-zag stitch - this is necessary as this part of the bag will be subject to a lot of wear and tear.
- When finished press on the wrong side.

Assemble Bag Exterior

Allow 0.25" seam allowance throughout unless otherwise stated. Both bags are made exactly the same - the illustrations show only the Sweet Pea Bag.

- Take 3 rectangles of main fabric measuring 6" wide x 12" high and two pieces of contrast fabric measuring 3.5" wide x 12" high.
- Join in alternate strips along their long sides. Press seams flat on reverse.



- Fold the main fabric over the contrast by 0.25" at each seam. Press and topstitch in place.
- Bring the main fabric seams together at the top of the panel by folding over the contrast strip so the seams meet over the middle of the contrast strip. Press in place, pin, then secure by running a line of machine stitching as close as possible to the top edge of the panel.



- Bring the two seams together for 2" , pin and secure in place with "U" shaped stitching as shown above.
- Repeat for the other side of the bag.
- Take the plain fabric rectangle remaining (16" x 4.5") and join to top of pleated panel.

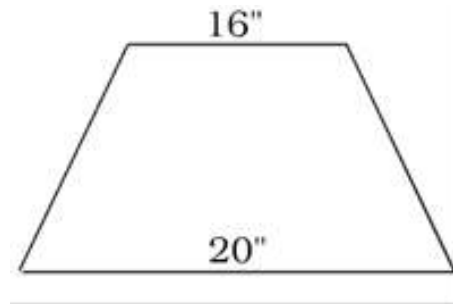


- Press seam. Repeat for decorated rectangle.
- You have now made the front and back of the bag exterior. Join by placing right sides together and stitching around bag leaving the top open. Be sure to line up seams at the top of the pleated panels.

Press and put to one side.

Make zipper pocket

- Take the rectangle of interior contrast fabric measuring 7" x 12".
- Lay your zipper along one of the short sides of the rectangle, right sides together. Line up the edges, pin or tack in place if desired, then machine stitch close to the zipper teeth. (using zipper foot if you wish). You will probably have to stop and unzip the zipper part way along to move the pull out of the way of your machine foot.
- Repeat on the other side of the zipper.
- With right sides together, position the zipper about ¼ of the way down the pocket and press.



- Position zipper pocket on the centre fold, about 3" down from the top edge and machine in place along the top. Use two rows of machine stitching for additional strength.



- Turn right side out through the open zipper and press again.

Assemble Interior of Bag

- Take one of the large rectangles and fold in half along long edges to establish centre. Mark 8" either side of the centre at the top and 10" either side at the bottom. Join these marks and cut along the lines.
- Repeat with the other rectangle.

- Fuse the interfacing to the wrong sides of your contrast lining fabric rectangles. Join these rectangles to the shorter (top edges) of your main lining pieces.
- Place right sides together and join the pieces using machine stitch, leaving a 6" gap at the bottom for turning through.
- Position the magnetic clasp in the centre of the top panels, about 1.5" from the top and fasten in place as directed by the manufacturer. Before fastening do check that the two halves line up without distorting the bag (!)

Bag Handles



- Take your two long strips of fabric and fold sides to centre along long sides. Press.
- Position the twill tape over the centre of the strip, hiding the raw edges, pin and stitch in place along the two edges of the twill tape (remembering to change the colour in your bobbin if necessary). Press again.

Assemble the Bag

- Turn the bag exterior right side out and place inside the interior, lining up the tops of the exterior and interior. The right sides of the interior and exterior should be together. (ie the interior is wrong side out with the right side out interior inside it).

- Position bag handles lining them up with the tops of the pleats. Pin or tack everything in place and when you are happy machine stitch around the top of the bag. It's a good idea to run over the handles a couple of times for extra strength.
- Turn bag right side out through the gap in the bottom of the lining and topstitch the gap closed.
- Press bag, being extra careful around the front top panel, then topstitch around the top of the bag $\frac{1}{4}$ " from the top edge for a really neat finish.

You're done!!

Now take your bag out with you and wait for the compliments!



The Swedish Dala Horse

Over the years the handcarved and painted Dala Horse has become a symbol of authentic Swedish handicraft and one of Sweden's most popular souvenirs as well as a lovely colourful motif popular with embroiderers across the globe



Since Viking Times, the horse has been considered a holy animal. In many cultures throughout history, wooden horses have been carved as children's toys. In central Sweden, wood scraps from the local furniture-making trade, paint-pigment from nearby copper mines, and long winter evenings bred the development of the Dala Horse. Traditions vary in giving credit to woodsmen and to soldiers for originating the craft. Today's familiar Dala Horse first appeared with its bright decoration in the 1800's when the kurbit, or flower patterned saddle, was added. This design comes from the Biblical story in which Jonah sat outside the city of Ninevah and the Lord caused a Kurbit, or gourd vine, to grow up beside him to protect him from the desert sun.

The Dala Horse gained international popularity when it was chosen by the National Crafts Union for part of the Swedish display at the Paris Exposition in the mid-19th century. Skills for creating the Dala Horse have been passed from generation to generation and today it is one of the few living folk traditions of Sweden.

Today, Nusnäs is the centre of Dala horse production. The wood from which the figures are carved comes from the slow-growing pine forests around Lake Siljan. The wood is

ideal for carpentry and carving. The trees to be made into horses are marked out while still standing in the forest. Only the best timber will be selected for carving into horses. The trees are felled and sawed into pieces of a suitable size for the blanks that will eventually be made into horses. The blanks are sawed and carved by hand. Because of this, no two horses are exactly alike. The horses are dipped in primer immediately after carving, to reveal any defects in the wood that may need to be fixed. After priming, any cavities in the wood are filled in to ensure extra smoothness. The horses are polished to give them a smooth, attractive finish. After sanding, the horses are dipped into paint of the appropriate colour. The traditional pattern is painted free-hand by practised "ripple" painters. The art of rippling requires great skill and takes many years to learn. Finally, "all the fine horses" are varnished and sent out from Nusnäs to serve as a symbol of Sweden in the outside world.





Dala Horse Towel Hooks

When I'm designing a project I always try and think of something useful. Whilst it's great to try different embroidery patterns, sometimes it can be hard thinking where to use or display them.

I love the cheerful look of the Swedish Dala Horse - and I've never discovered a project for embroidered towel hooks before - a Bustle & Sew first I think!



Applique Panel

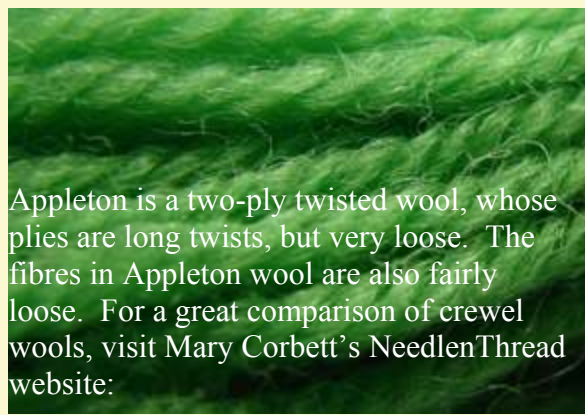
- Transfer the design to the centre of your background fabric. The templates at the back of the book are given actual size.
- First work the embroidery and using Bondaweb apply the small applique heart shapes. It's best to do this first as if you apply the horses before working the embroidery and you use a hoop, then this might mark or distort the felt of the horses. The stitching guide is given on the next page.
- When the embroidery is complete, trace the horse shapes onto the paper side of your bondaweb, then fuse to the felt and cut out making sure your cutting is nice and smooth. Position on background fabric and fuse into place using a cloth to protect your work from the hot iron. Press again from the reverse to secure then stitch around the edges with small straight stitches worked at right-angles to the edges of the shapes.
- Continue with the horses' saddles and decorations, securing in the same way. Make sure the saddle overlaps the girth and chest straps. Add embroidery to horses - draw in first with your temporary fabric marker pen if you wish - I have suggested colours, but the colours you use will depend very much on those you've chosen for your felt.

You will need:

- 20" x 8" (approx) artist's canvas block
- 5 large plastic covered cup hooks
- 24" x 12" rectangle of medium-weight neutral coloured background fabric
- 10" square red felt
- Scraps of brightly coloured felt
- Appletons crewel wool in colours: 424 apple green, 503 red, 554 golden yellow, 605 purple, 747 dark blue, 751 light pink, 821 medium blue, 945 bright pink, white
- Temporary fabric marker pen
- Bondaweb
- Staple gun

"Handukkar" is Swedish for towels.





Appleton is a two-ply twisted wool, whose plies are long twists, but very loose. The fibres in Appleton wool are also fairly loose. For a great comparison of crewel wools, visit Mary Corbett's NeedleThread website:

<http://www.needlethread.com/2010/01/comparison-of-wool-threads-for-crewel.html>

When your work is complete press from the reverse. Centre on canvas block, then fold fabric to the back and secure in place with your staple gun. Work from top centre first When your work is complete press from the reverse. Centre on canvas block, then fold fabric to the back and secure in place with your staple gun. Work from top centre first towards the edges, then repeat along the bottom, pulling the fabric taut but not tight. Secure sides and mitre corners, trimming away excess fabric.

Mark position for your cup hooks along the bottom edge of your canvas block. Make sure they're spaced equally. Tap with a hammer to start, then simply screw into place through the fabric - canvas blocks are usually made from pine so the wood is soft enough to screw the hooks into.

Hang on wall, add towels and admire!

Horse

Bridle 605 chain stitch
 Loops around saddle 554 chain stitch
 decoration on saddle French knots 991
 and cross stitch 945

Horse

Girth & chest strap feather stitch
 751
 Saddle decoration (centres) seed
 stitch 751



Scroll split stitch 747 & 424
 French knots 554 & 593
 Heart satin stitch 945

Heart stem
 split stitch 605
 French knots 554 & 593
 Text rows of split stitch
 in assorted colours

WWW means Crewel Embroidery!!

(not the worldwide web, but working with wool!)

This month's magazine includes not one, but two patterns working with crewel wool. This isn't a fibre that I've used very much in the recent past, but having re-discovered the wide range of colours available and how easy and fun crewel wool is to work with, I think I'll be including a lot more crewel work in future issues.

I thought it would be fun to take a look back at crewel work, that is to say embroidery worked with wool, which has been stitched since earliest times. Whether the yarn was twisted in with the fingers, stitched with a needle made of bone, ivory, silver or later of steel, this soft, flexible wool thread, capable of holding dye in beautiful jewel-like glowing colours, has retained its popularity throughout the ages.

The word "crewel" - which describes the wool, was probably derived from the Anglo-Saxon word "cleow" which later became "clew" meaning a ball of thread. Sadly, due to their perishable nature, very few early wool embroideries survive. One rarity was found in a tomb in Egypt - a wall hanging worked with wool, rather than costly gold, silk and jewels - which may well have been the reason it escaped destruction.

This may also have been the case with the Bayeux tapestry - sadly misnamed as it's really a wonderful example of embroidery worked in worsted woollen thread nearly a thousand years ago - and still in a remarkably good state of preservation. The work is a bit

"Here followeth certaine patterns of cut workes, also sundry sorts of spots, as Flowers, Birds and Fishes etc, and will fitly serve to be wrought, some with gould, some with silke, and some with crewell, or otherwise at your pleasure"

R Schorleyker 1624

like a modern day film strip or cartoon, illustrating the Norman Conquest of England in 1066 together with the events that led up to it. It is stitched in earth browns, reds, indigos and golds on natural linen. The loom on which the background linen was woven was only 20" wide, but the whole panel measures more than 230 feet in length.



Bayeux Tapestry detail: laid work

The end of the Bayeux Tapestry, after the death of Harold the English King, looks unfinished and we can only guess at what the end might have been.



As well as home furnishings, crewelwork was also used to a certain extent in clothing, with crewel-embroidered jackets being popular for both sexes at the beginning of the seventeenth century.

English crewelwork had at its root the decorative theme of the natural world of flora and fauna. Much of the work

For a true picture of the background of crewel embroidery in England, which blossomed into the beautiful bed hangings and interior furnishings of the 16th and 17th centuries, try to imagine the life of a well-to-do woman of those times. On their country estate the gentry and nobility led busy, active lives. Whilst her husband hunted or met with his staff, tenants and stewards, the lady of the household - when she'd finished giving orders to her servants, supervising the dairy, the baker, the still room and gardens, might retire to her sitting room for the relaxation of a little time spent with her embroidery.

consisted of stylised flowers, leaves and trees. These could take the form of landscapes, with forest hunting scenes being particularly popular. However, some of the decorative work was much more complex and intertwined, using highly stylised flowers and leaves, giving a rich and detailed surface to the fabric.

American stitchers of this era had to be quite self-supporting - spinning and tying their own yarn, and sometimes jealously guarding their methods. There was a certain colour-fast pink which was the secret of one ingenious Puritan woman - and she died without revealing it. "It was called Wyndham pink and it made people sorry for her death, although she did not deserve it." Goldenrod, mayweed and sumac were used for yellows, blackberries and pokeberries for purples and pinks. These were very hard to make permanent, even when adding alum and salt, and as madder gave only a brownish red, it was a great breakthrough when cochineal was finally imported.

Man in crewel embroidered jacket c.1610



A great deal of Colonial crewelwork was done all in blue and white - probably inspired by Canton china, and the marvellous shadings created by steeping the wool in indigo for differing lengths of time gave a beautiful effect - both restrained and classic.

Crewel work is particularly suitable and enjoyable for newbie, or inexperienced stitchers as the soft pliable wool thread is a pleasure to use - no separating strands of cotton floss, and also very forgiving of errors due to its springiness and the way it expands slightly width-ways once the stitch has been completed. Also, none of the stitches used in crewel embroidery are exclusively “crewel” stitches. So it’s easy to learn new techniques, experimenting with stitches found in other kinds of embroidery, but working them easily in the soft woollen thread.

Crewel embroidery is ideal for anything that is soft and supple, such as cushions and covers, as well as being ideal for producing a variety of effects in pictures and wall hangings.

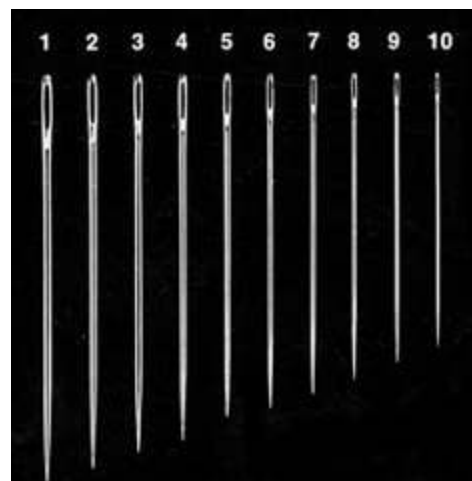


Traditionally linen is viewed as the best material for crewel embroidery and my “Shall I compare” floral heart is worked on vintage mangle cloth - a medium weight fabric that’s a delight to stitch on . I know that not everyone can get hold of this fabric, and I do have a little spare, so if you’d like to purchase a panel printed with the floral heart design ready to stitch, then please do [contact me](#).

Generally speaking though, any material is fine to use if it’s firmly woven and the threads are easily separated as your needle passes between them. Don’t choose lightweight cottons though such as muslin or percale, as

your material will pucker when you sew through it with relatively heavy yarn. It’s a good idea to soften and shrink some fabrics, such as ticking or denim by laundering them before stitching.

In the 18th century a linen and cotton twill weave fabric was found to be ideal for crewel embroidery. It was hard wearing and the smooth surface with a light diagonal rib gave a pleasing contrast to the worsted thread. Sometimes this linen twill was brushed to form a slightly raised nap, giving it an attractive softness. This idea originated in Fustat in ancient times where the twilled linen and cotton were brushed with teasels. The material became known as “fustian” and this was probably the origin of velvet.



The needle you use should make a clear opening for the thickness of the wool as it passes through the material. If the wool breaks your needle is probably too small, whilst if it’s difficult to keep your stitches even and you’re working with fairly fine thread, then your needle is probably too big. And remember - needles come in packets of 12 for a reason - if your needle becomes tarnished, snagged or blunt - change it!!



Summer's Day Crewel Loveheart

“Shall I compare thee to a summer’s day? Thou art more lovely and more temperate.”

Shakespeare’s love sonnets are some of the most beautiful poetry ever written, and inspired this floral heart embroidery worked in a selection of spring and summer colours.

Finished design measures just under 8” in diameter and uses just a few stitches to create some lovely delicate blooms.



You will need:

- 11” square background fabric suitable for embroidery - I used vintage linen mangle cloth (if you’d like to purchase a ready-printed panel of this vintage linen, then please do contact me: helen@bustleandsew.com)
- Appletons crewel wool in colours: 356, 403, 424, 503, 552, 554, 562, 605, 747, 751, 884, 942, 945, white

The transfer is included in the templates section at the back of the magazine. It is given actual size and in two parts that will need to be printed and joined together.

There aren’t really any additional instructions for this pattern other than the stitching guide on the next page. If you’re unfamiliar with any of the stitches used, then you can find most of them in my free book “Simple Stitchery”



You can download it here:

<http://bustleandsew.com/freepatterns/SimpleStitcheryPrimer.pdf>



Sonnet 18: William Shakespeare:

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate: Rough
 winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimmed,
 And every fair from fair sometime declines,
 By chance, or nature's changing course untrimmed:
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st,
 Nor shall death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st,
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee

Roses
 Bullion stitch in 751, 942 and 945
 Pansies all have French knots at their centres

Main heart shape is 2 rows of split stitch in 356
 Leaf stems and centres split stitch 356
 Leaves are worked in long & short stitch in the two lighter shades of green, 424 and 403



Pansy 1
 605 centre
 554 inner petals & white outer petals
 Pansy 2
 562 centre
 552 inner petals & 884 outer petals
 Pansy 3
 554 centre
 605 inner petals and 542 outer petals
 Pansy 4
 554 centre
 884 inner petals & 605 outer petals
 French knots 503

Text around edge is worked in back stitch and colours as shown

Ready for Bed - Goodnight!

Woodland creatures continue to be a popular design trend - and so I thought you'd enjoy this vintage embroidery design from 1933. I don't have the pattern for the lovely snuggly pj's though I'm afraid, but there are plenty to choose from online, or why not stitch onto a ready-made pair for an expensive bespoke look?



The bird of the night and the moon are embroidered on the pocket of this lemon "Viyella" sleeping suit, of which a close-up is shown here.

Snugg, warm and oh! so comfortable! This little sleeping suit in Nursery Viyella will be appreciated by every mother. It fastens up the back and the embroidery suggested for the decoration is both practical and effective.

An ingenious imitation of a "zip" fastener is used to camouflage the unavoidable front seam, while yet another bright idea is the method of decorating the edges of the collars and cuffs.

Cut out the pyjama shape in lemon Viyella with a collar of white Royalist Silk and make it up according to the instructions given with the paper pattern, joining the seams with the Supersheen to match and button stitching the buttonholes at the back with F.882 (2 strands).

Cut out the pocket shape and embroider before attaching to garment. After turning down the top hem of about 1-in. wide, stamp the owl design on the pocket, placing the tree-top close up to the pocket hem and the imitation "zip" border design down the front, about 1-in. from the neck, and allowing one row of zig-zag to over-lap the left side of the centre seam. Use 3 strands for the owl design and 2 strands for the border.

Crescent Moon: Satin stitch, F.444.

Cloud: Darning, F.601.

Owl—Eyes: Satin stitch, F.579.

Beak: Fly stitch, F.579.

Claws: Satin stitch, F.444.

Stem stitch the outline of the bird and part of the left eye and fill in the rest with single satin stitches, all with F.477.

Tree—Leaves: Single satin stitch, F.409. Trunk and Branches marked with a



Left—How to work the imitation "zip" effect in zig-zag darning stitch. This is the actual size of the stitch. Right—The colours used. These are the same as those used for the pocket embroidery.

Materials required:

- 1 Skein each of "Anchor" Stranded Cotton, F.409 (Gobelin Green), F.444 (Buttercup), F.477 (Brown), F.579 (Nigger Brown), F.582 (Straw Yellow), F.601 (Cream).
- 1 Reel Coats' Supersheen No. 480 (Biscuit).
- 2½-yds. Nursery Viyella Material (Lemon), 27-in., price 2s. 6d. per yd.
- Excella Pattern No. E.1719, price 8d., size 4.
- "Anchor" Transfer, No. 554, price 2½d., obtainable from *The Needlewoman*, Field House, Bream's Buildings, E.C.4.

You'll find the transfers in the templates section at the back of the magazine.

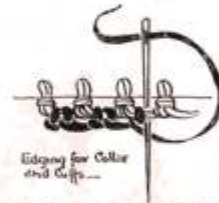


Colour chart for the embroidered pocket. The embroidery measures 2½-in. high and the colour scheme is suitable for almost any coloured fabric.

heavy line on Diagram: Satin stitch, F.579.

Finer Line of Branches: Stem stitch, F.409.

Border—This is zig-zag darning, picking up a little stitch from one side to the other, commencing on the right side with F.601, then F.444, F.477, F.579 and F.409.



Edging for Collar and Cuffs—

EDGING FOR COLLAR AND CUFFS. Work a row of knot stitch (see Diagram) with F.444 (3 strands) along the edge, leaving a space of ¼-in. between the stitches and then overcast each loop with 2 button stitches of F.601 (3 strands).

Another new collar edging which looks like hemstitching when completed. Try it on your own collars and cuffs.



View from "The Needlewoman" Shop.

Simple practical sleeping suit buttoning down the back. The front seam is camouflaged with an embroidered "zip" effect and the pocket decorated with an owl and moon. The collar edge has a most attractive stitch.

HAPPY NEW YEAR!!

Nearly all the customs associated with bringing in the New Year are based on the idea of “start as you mean to go on”, hence the idea of making New Year’s Resolutions, and why gym membership soars in January (only to tail off again through March, April and May!).

One symbol of the New Year is the Roman god Janus who gives his name to the month January. His name derives from the word meaning “door” and he is always pictured with two faces, one looking backwards and the other forwards, representing a link between the past behind us and the future yet to come. But the New Year wasn’t always seen as commencing in January - in Europe it was generally agreed to be 25 March - a date near the spring equinox. England didn’t

officially adopt 1 January, the old Roman New Year’s Day until 1752, when the [Gregorian Calendar](#) was adopted. The Treasury were even more stubborn and for tax purposes they continued to begin the year on 25 March - which became 6 April under the new Gregorian Calendar - and they still do! Almost all New Year customs and beliefs do date back to pagan times though.

Before the New Year can be welcomed in, the old year’s bad luck must be cast out and the simplest way was to make lots of really loud noise to drive out the bad luck and evil spirits. That’s why even today we make so much noise as we welcome in the New Year with a noisy countdown and fireworks.

Scotland today is renowned for its Hogmanay or New Year celebrations.

NEW YEAR’S RESOLUTION



Traditionally Hogmanay is a communal celebration and there's a spirit of general goodwill as crowds wearing funny hats and carrying whistles, bells and streamers spill out into the streets and, as the midnight bells ring out, fall silent before breaking out into deafening noise and fireworks.



Hogmanay fireworks over Edinburgh

At home there will be stocks of shortbread, black bun (a pastry case filled with a rich spicy nut and dried fruit mixture), treacle bannocks, oatcakes and cheese and of course Scotch whisky. Just before midnight the front door or the windows are opened to let out the old year and bring in the new. Everyone crosses arms, holds hands in a circle and sings Robert Burns' *Auld Lang Syne*. Then the First Footer - a dark haired male - is awaited - the symbol of luck for the new year.

The Dutch often celebrate the New Year at home, finishing a cold meal on the stroke of midnight when everywhere erupts in noise and light, bonfires, fireworks and ships' sirens playing a prominent part in welcoming in the New Year. Hungarians celebrating in restaurants or other public places hope to be touched for good luck by sooty chimney

sweeps, whilst in Italy the noise of breaking crockery is added to the rest of the din as old household goods are thrown out into the street to make way for new ones. New Year's Eve in France was traditionally the time for exchanging gifts and was a more festive occasion than Christmas itself. There, the midnight chimes are followed by another Reveillon, or midnight feast. Russian children anticipate a visit from Grandfather Frost, the post-Revolution gift bringer.

Many of these customs and practices which seem just part of the fun and partying today have roots way back in pagan times. The joking, laughing, funny hats and streamers recall the topsy-turvy world of the Roman Saturnalia and the medieval Lord of Misrule. The practice of holding hands in a circle to sing *Auld Lang Syne* goes back to pagan meetings round a stone circle. The actual phrase "Auld Lang Syne" - which wasn't written originally as a New Year's song goes back to the ancient belief that at the New Year ancestors return to the family hearth.



I hope that 2014 will be a wonderful year for all my magazine readers - with lots of time for stitching and creativity too.

HAPPY NEW YEAR!!



Toadstools & Seedheads Cosy

It's fun to dress my coffee pot for the winter months, and its contents will stay deliciously warm and tasty nestled inside this cosy lined with an old felted jumper.

Make one to fit your own pot - included are instructions to measure to fit. If your pot has different dimensions to mine, then you will of course need to adjust material requirements, and the pattern accordingly - but that should be very simple to do.



My finished cosy measured 10 ½” wide x 10 ½” tall at its tallest point. It’s easy to change the dimensions - if you do so, then don’t forget to re-size your applique pieces so they remain in proportion with the finished cosy.

If you are making for a different sized pot, then please follow the directions below to determine the size of your cosy...

- First measure your teapot’s circumference by wrapping a tape measure around the entire pot, handle and spout included. Divide this figure in half to determine the width of each flat piece, and then add on 1½” for seam allowances and ease.
- If, for example, your teapot’s circumference is 20”, divide by two to get 10” and then add on 1½” for seam allowances. In this case the width of the base of your tea cosy pieces would be 11½”
- Next measure over the top of your teapot. Start at the table on one side, pull your tape measure up and over the lid and down to the table on the other side.
- Again divide your result by two, but this time add 3” (your pot will need room to breathe!)

- For example, if your measurement over the top of your teapot is 16”, divide by two to get 8” and then add on 3” to make 11” So the height of your cosy will be 11”. Use these measurements to create the template for your toadstools & seedheads cosy - in this example it will measure 11 ½” wide x 11” tall at its tallest point.

All material requirements and instructions from now on are to make a 10 ½” cosy like mine.

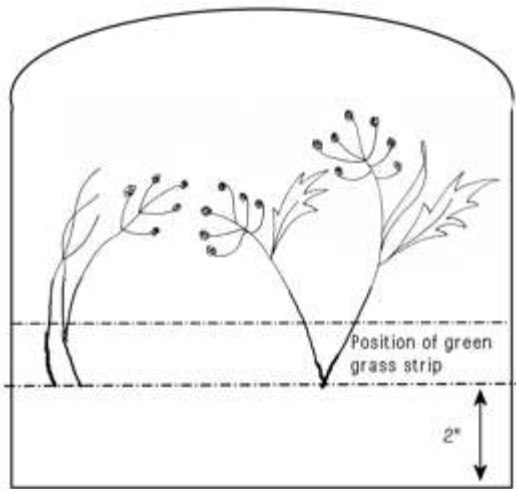
Seam allowance is ¼”

You will need:

- Two pieces of medium weight neutral coloured fabric measuring 11” square
- Strip of green fabric or felt measuring 2” x 11” for the grass
- Strip of brown fabric or felt measuring 3” x 11” for the earth
- Scraps of fabric for toadstool caps
- Scraps of cream felt for toadstool stalks
- Scrap of red felt measuring 1 ½” x ¾” for tag at top of cosy
- Old felted jumper in natural colours
- Temporary fabric marker pen
- Bondaweb
- Embroidery foot for your sewing machine

Front of Cosy:

- Place your two rectangles of natural coloured fabric wrong sides together and fold in half lengthways. With your fabric marker pen draw a curve shape from the centre fold to the edge approx 2 ¾” down from the top corner. Cut along your line to form the shallow curved top to your cosy.
- Put one of the rectangles to one side for the moment, this will be the back of the cosy.



- Trace the toadstool shapes onto the paper side of your Bondaweb and fuse to the reverse of your fabric/felt. Be sure to allow enough for overlapping (shown by dotted lines on template).
- Cut out shapes, position on your cosy and when you're happy with the positioning fuse into place and machine stitch around edges as before.



- With your temporary fabric marker pen draw a line across the cosy 2" up from the bottom edge. Then, using the templates at the back of the magazine as a guide draw in the seedheads as shown above. The stalks need to go down as far as the dotted line so that their ends will be hidden behind the grass.
- Fit the embroidery foot to your machine and drop the feed dogs. With dark thread in the needle and pale in the bobbin stitch the seedheads. Go over the stalks two or three times and scribble in the actual seeds (see picture below).
- Trace the grass onto the paper side of your Bondaweb and fuse to your green strip. Cut out, remove paper backing and fuse into position on your cosy front lining up the bottom of the strip with the line you drew. Now stitch along the top of the grass in the same way.

- Cut a wavy edge along the top of your strip of brown fabric and position so it just covers the ends of the toadstool stalks. Pin and stitch into place.
- Press your work lightly on the reverse - the front is now finished.

Cut out interior



- Remove the temporary fabric marker lines.

Place your old jumper on a clean flat surface (make sure it's well pressed) and position your cosy exterior on top, about 2" up from the bottom edge of the rib. Cut around exterior (through both back and front of jumper). It will be 2" longer than your exterior to allow for turnover. Then trim by 1/2" all the way round sides and top so it will fit inside exterior.

Assemble Cosy:

- Fold the piece of red felt in half and position at centre top of cosy exterior facing downwards (see picture). Pin into place.

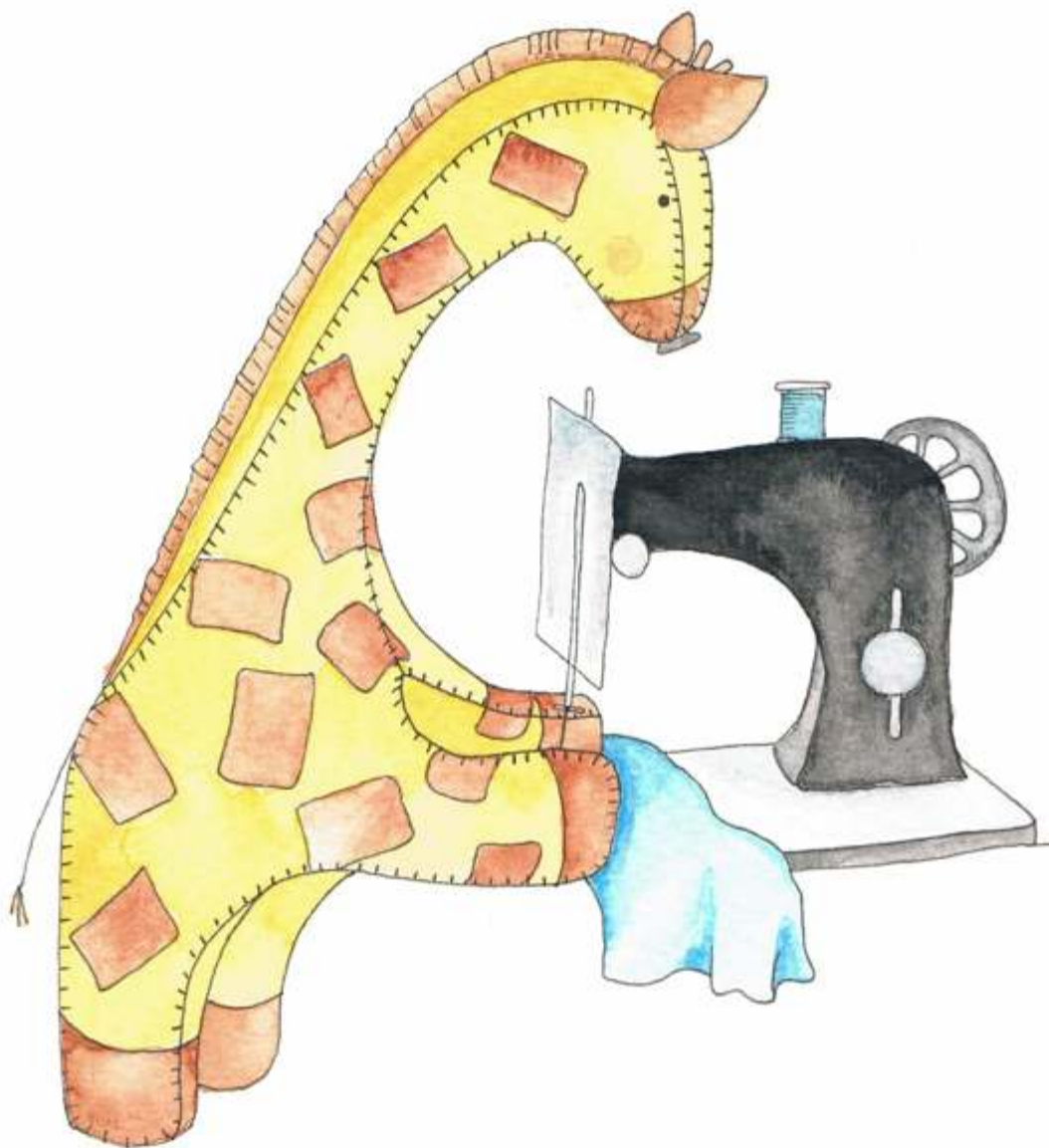


- Stitch all around sides and top of cosy exteriors, leaving the bottom open. Clip curve, turn right side out and press seams.
- Place the cosy interior pieces right sides together and pin or baste. Sew all around sides and top with a machine zig-zag stitch.

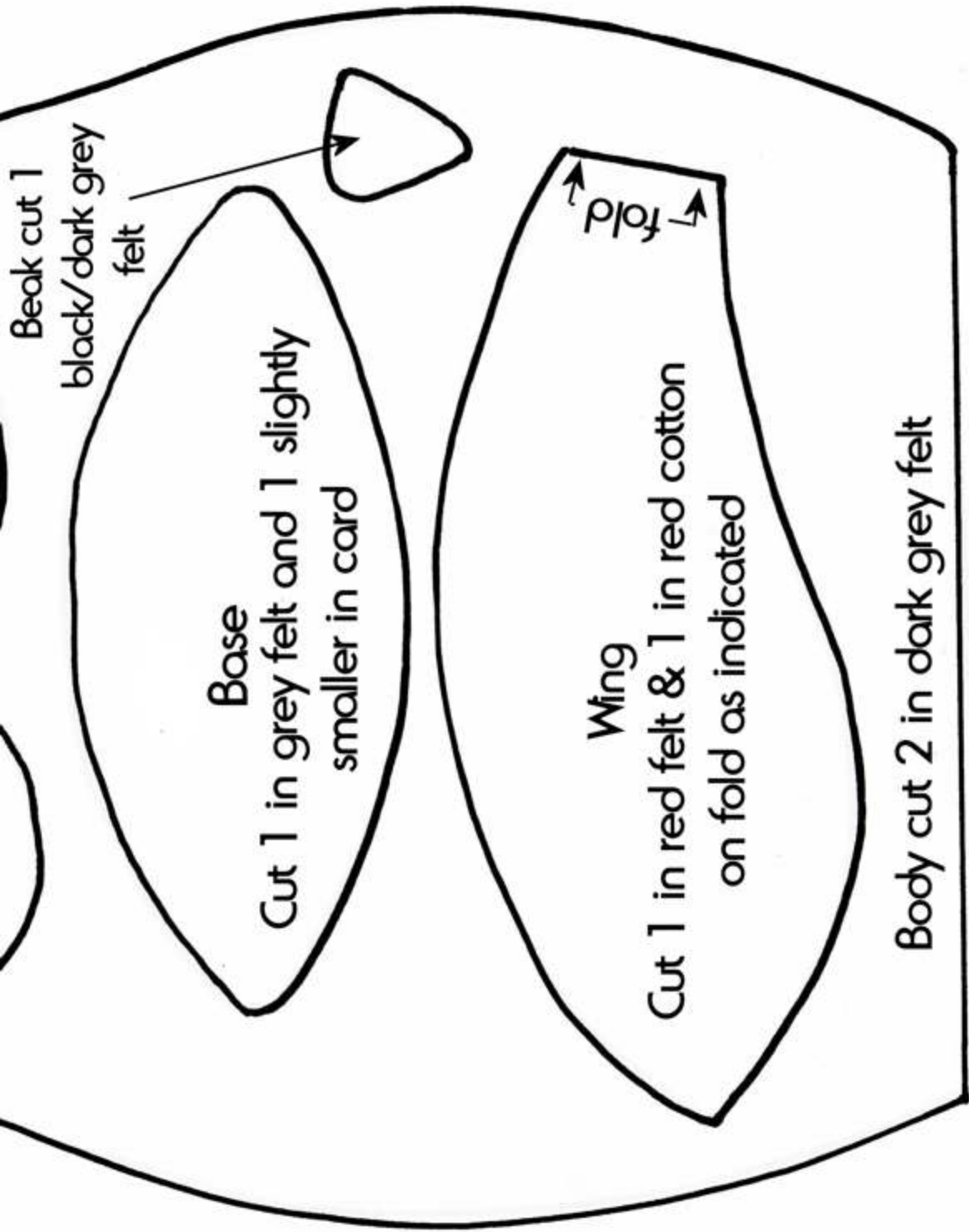
- Push the interior up inside the exterior with wrong sides together. Turn over the 2” cuff to the outside and slip stitch into place by hand
- Your cosy is now finished.

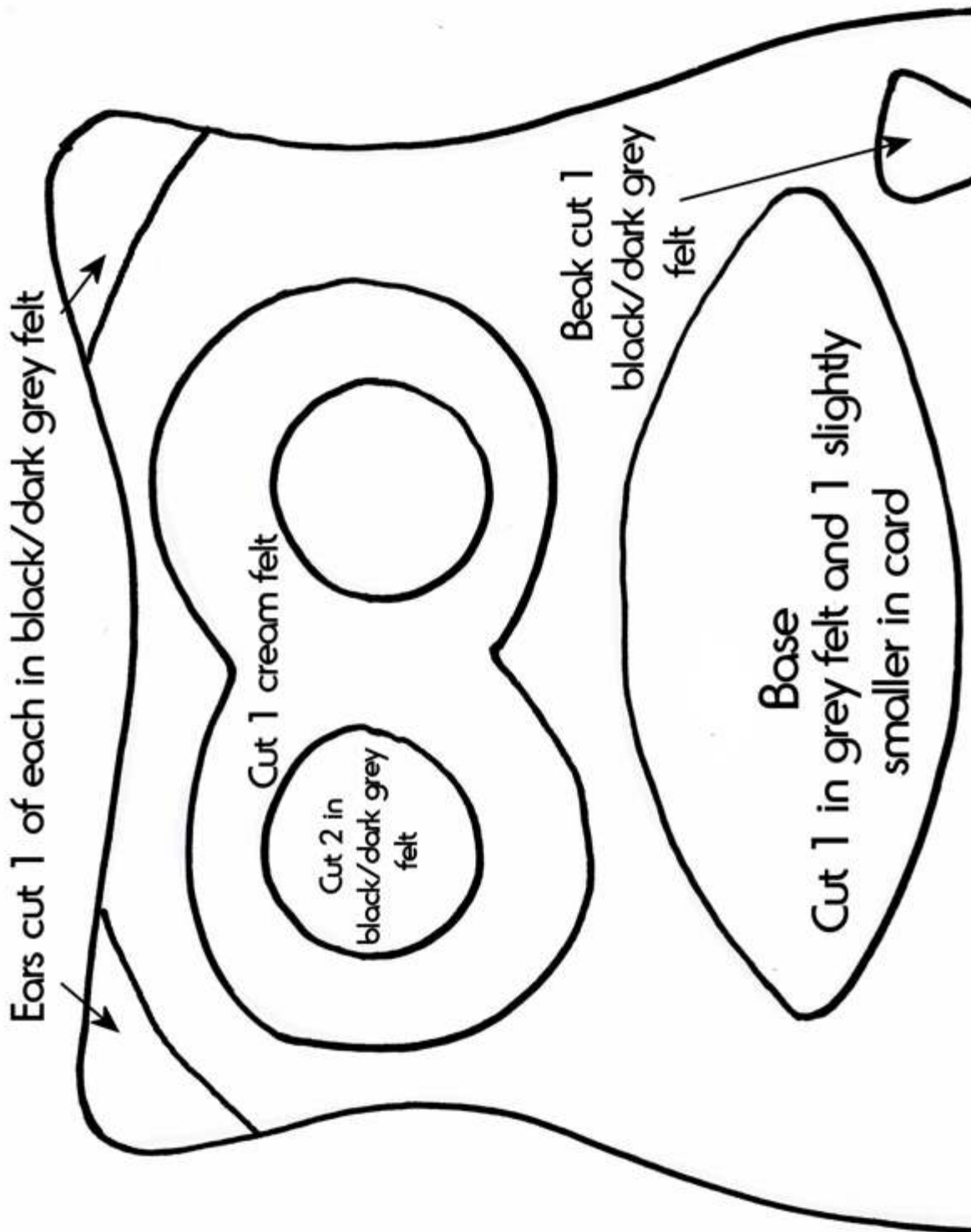


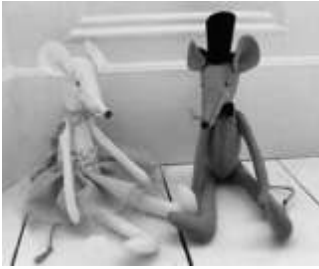
Seedheads at Batson Creek on a frosty November morning



Pattern Templates

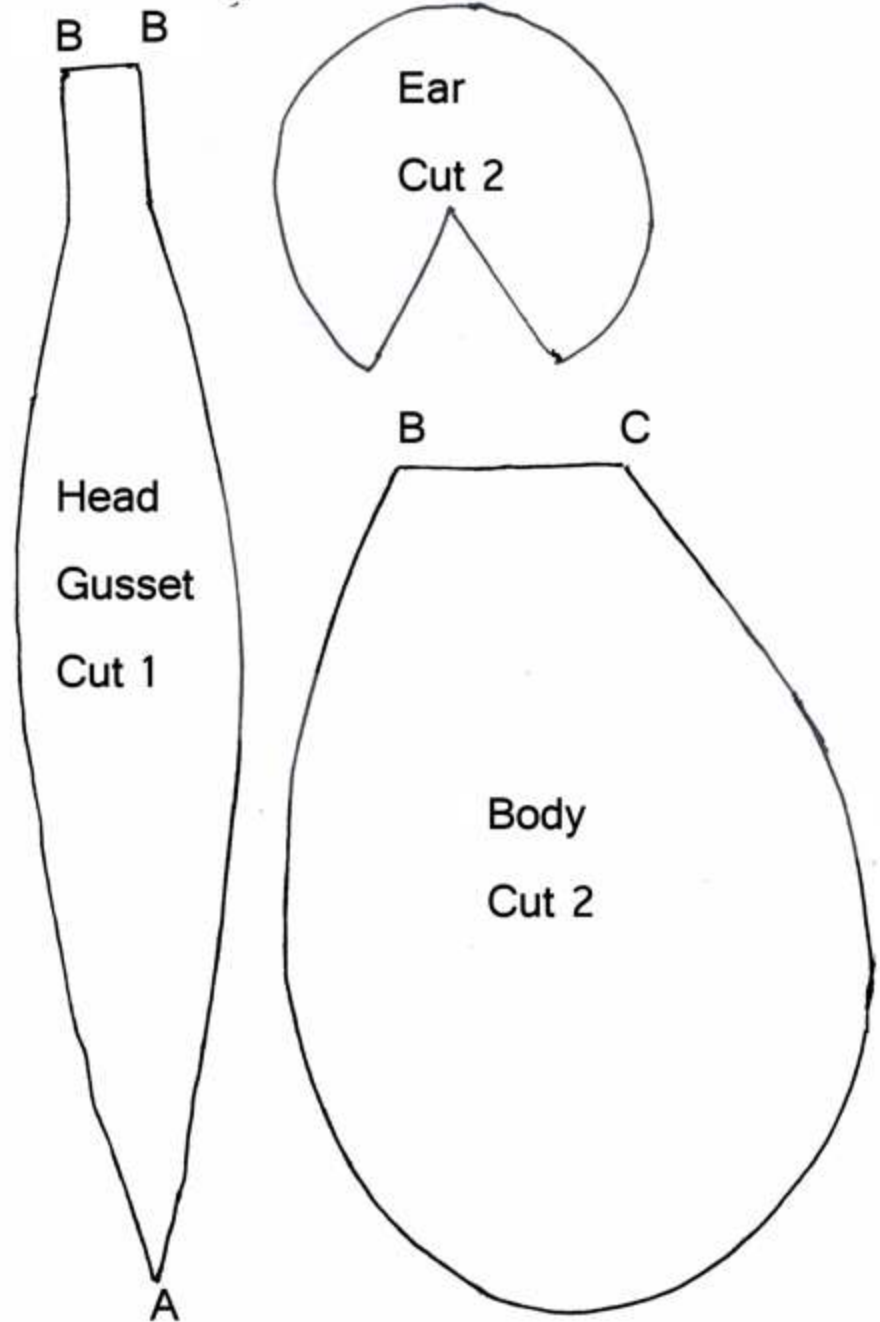


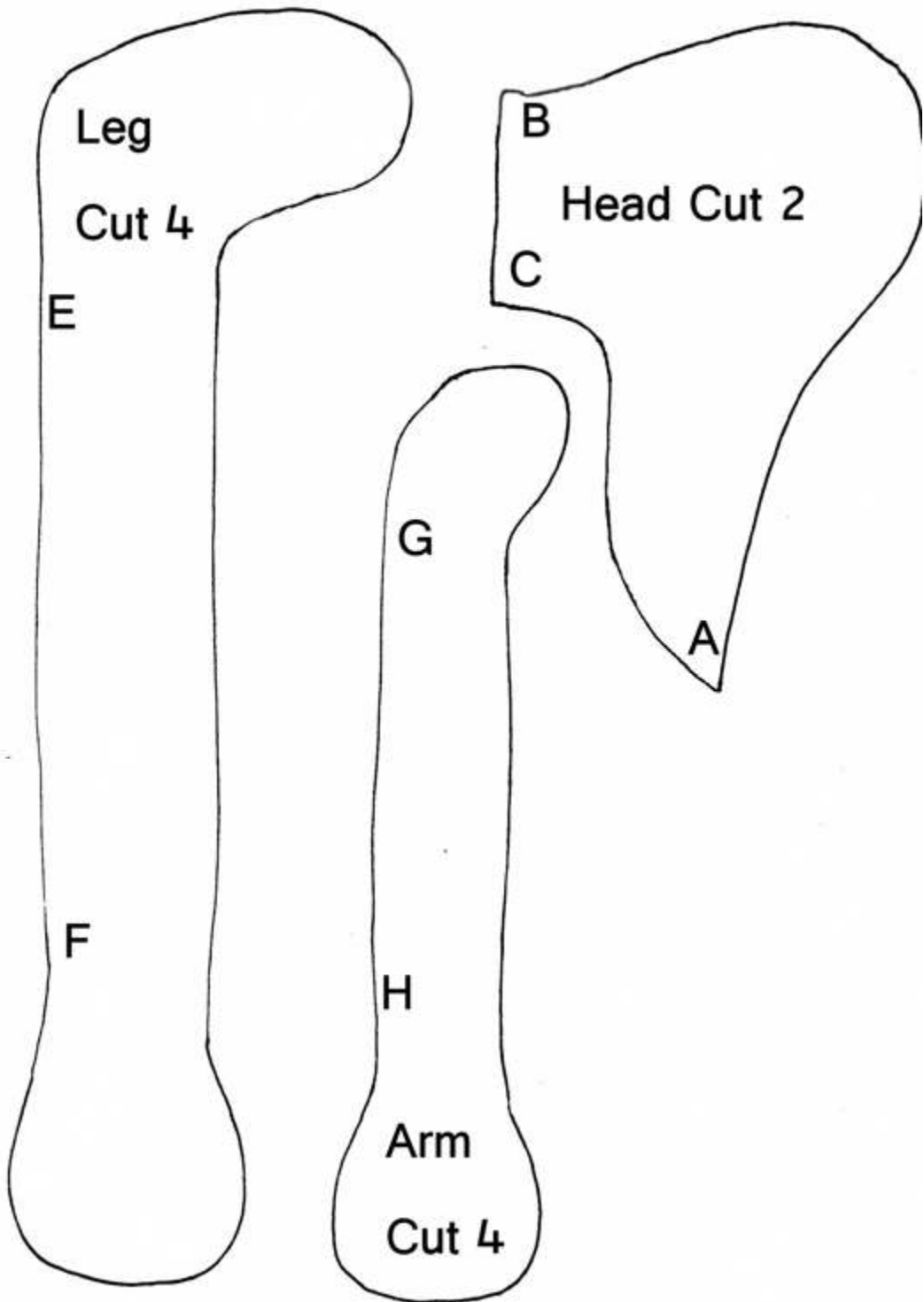




Fred & Ginger

Templates are actual size.



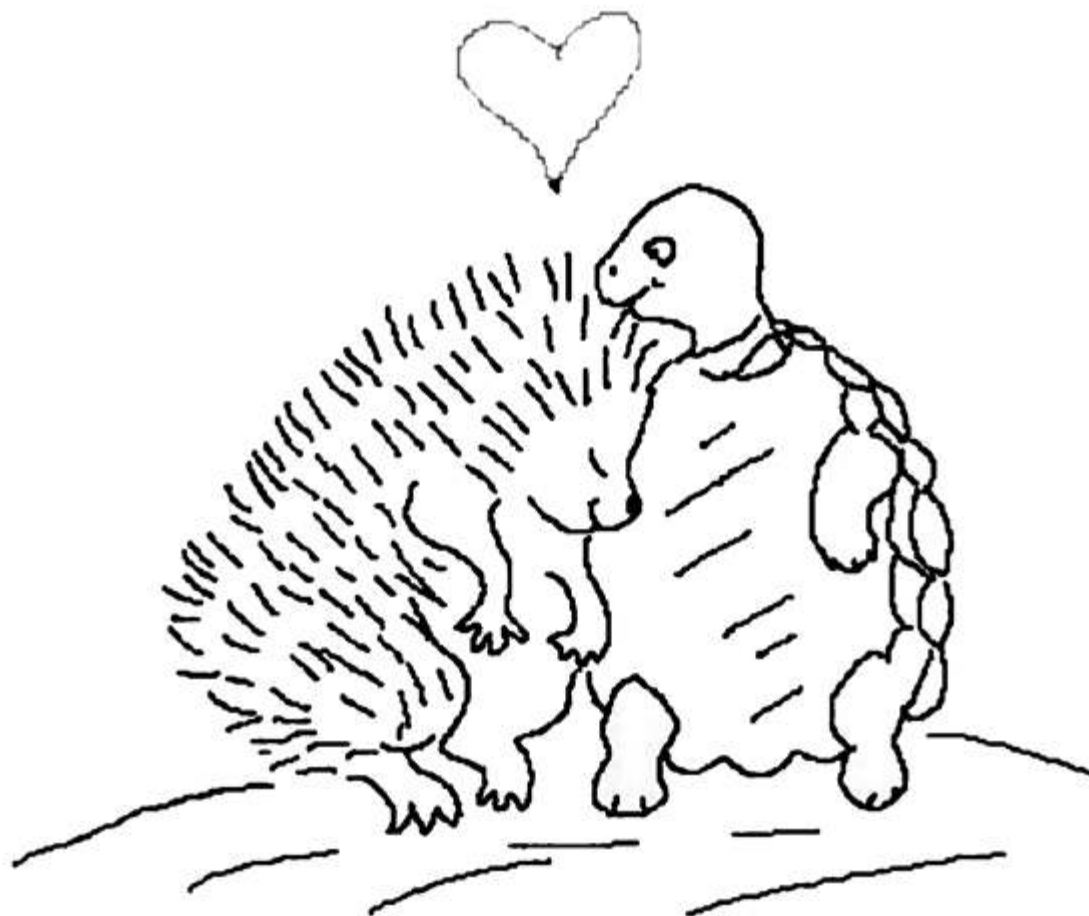




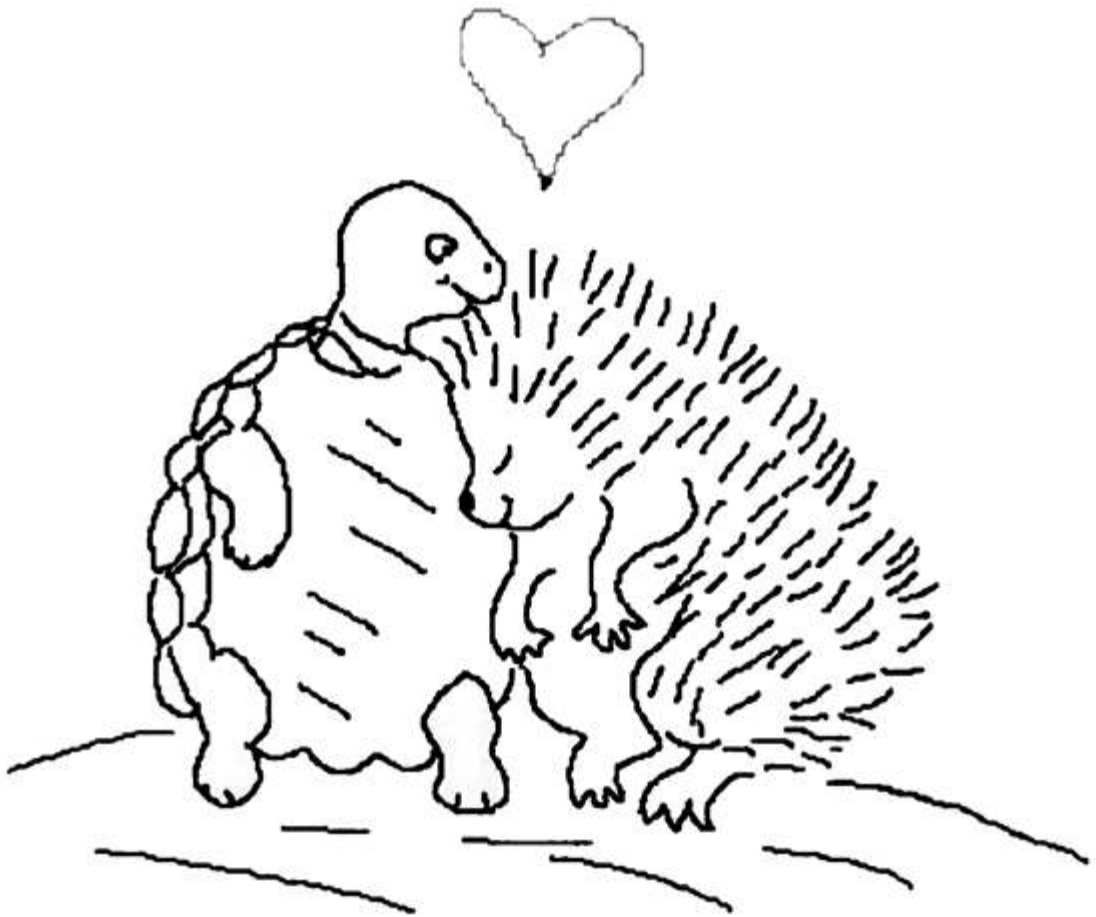
Made for each other

Templates actual size and both ways round to suit your preferred method of transfer

Made for each other



Made for each other





Sweet Pleat Shoulder Tote

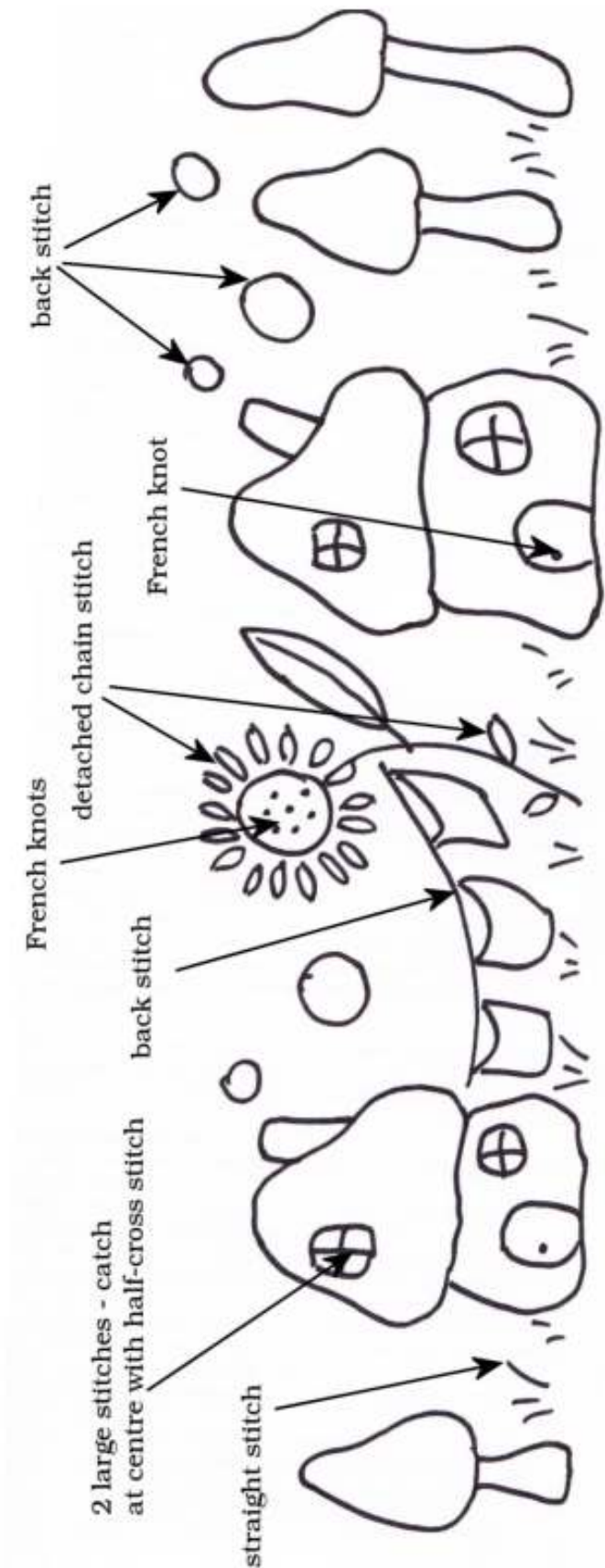
Templates are actual size - they will need to be joined together at the middle.



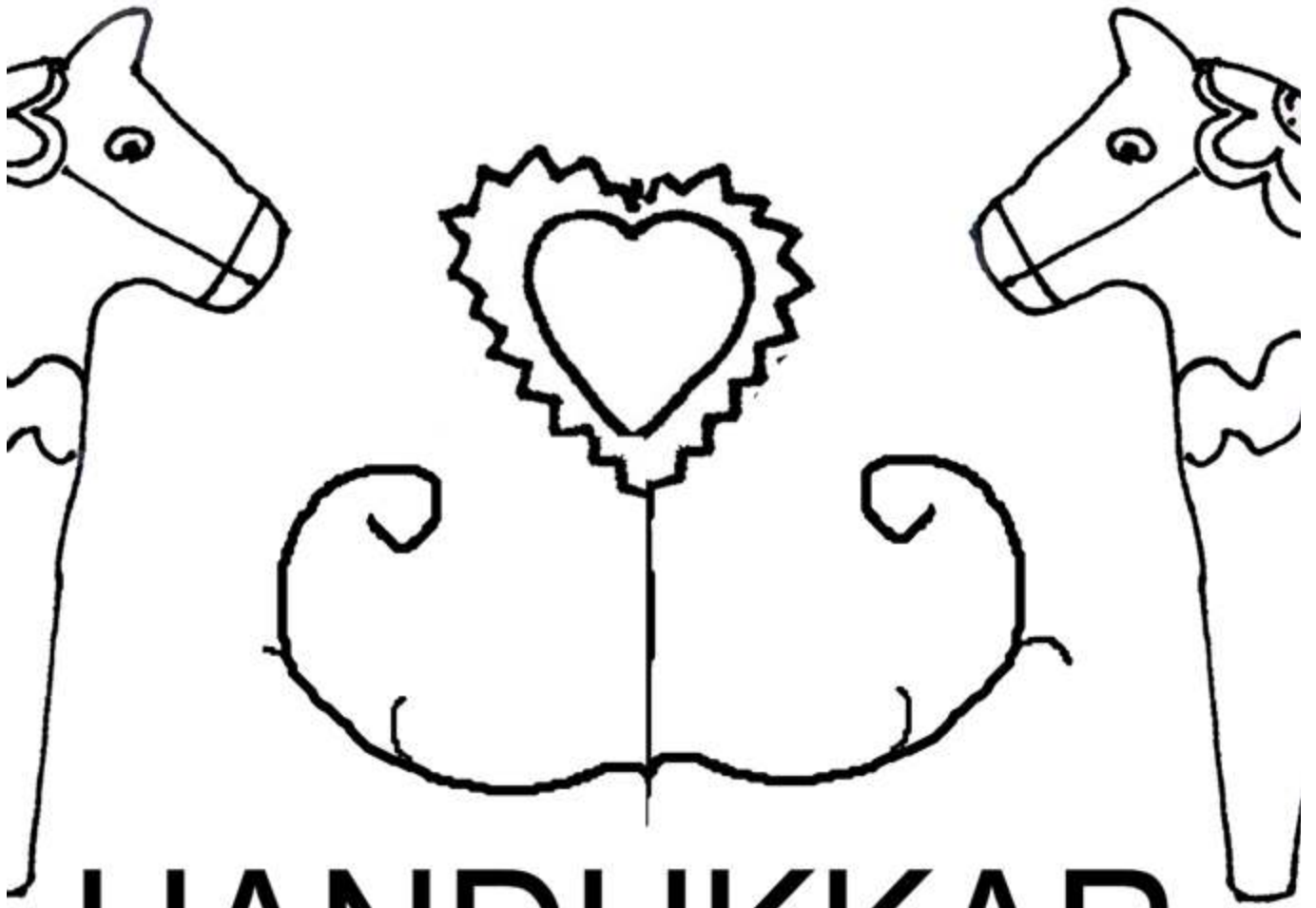
Join two parts of
template together here.



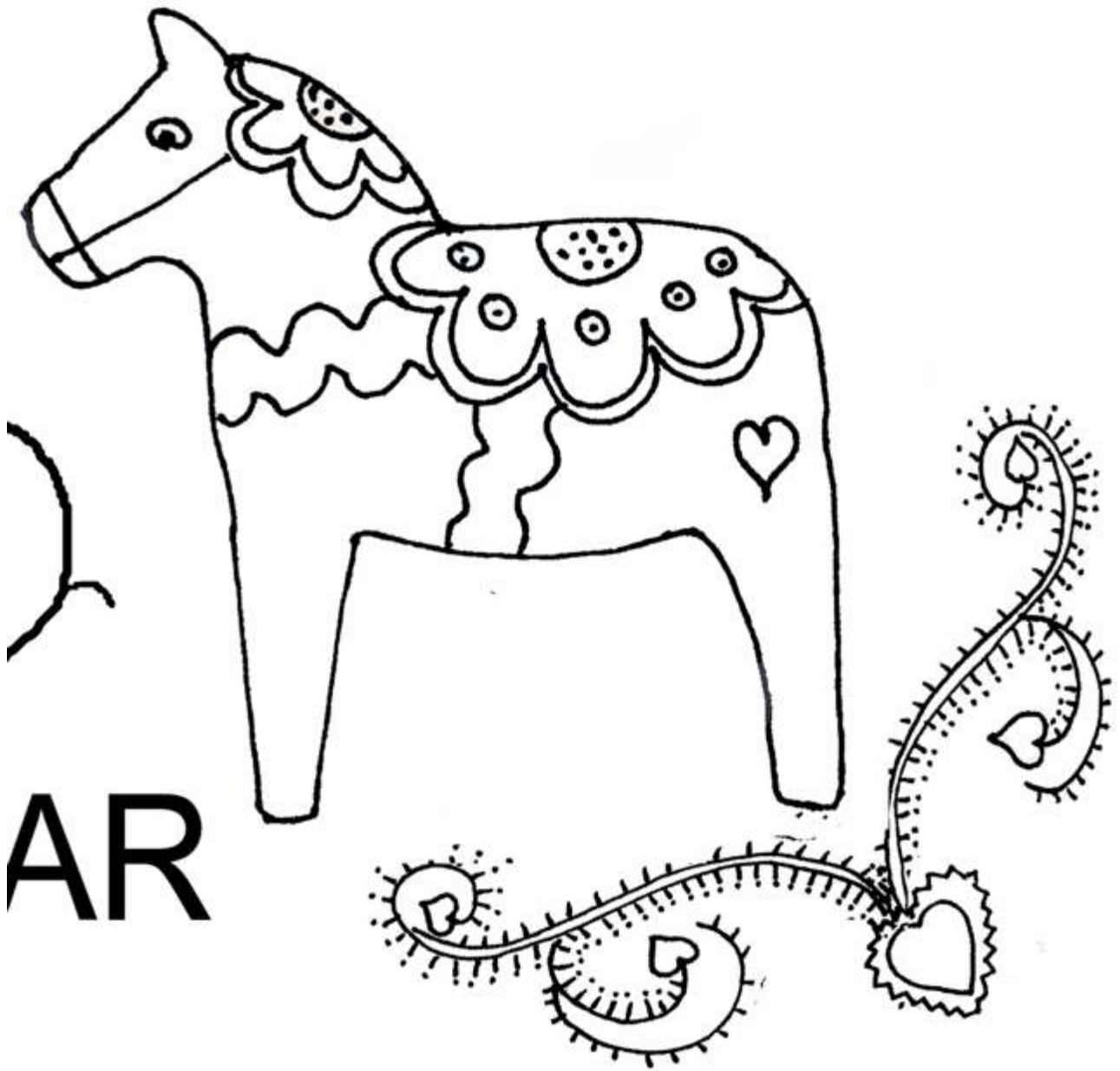
Stitch Guide







HANDUKKAR



Woodland Owl Vintage PJs



Simple practical styling and softness show the best. The trim, made of cotton, is an excellent "up" effect and the pocket designed with an eye and nose. The whole idea has a most interesting effect.

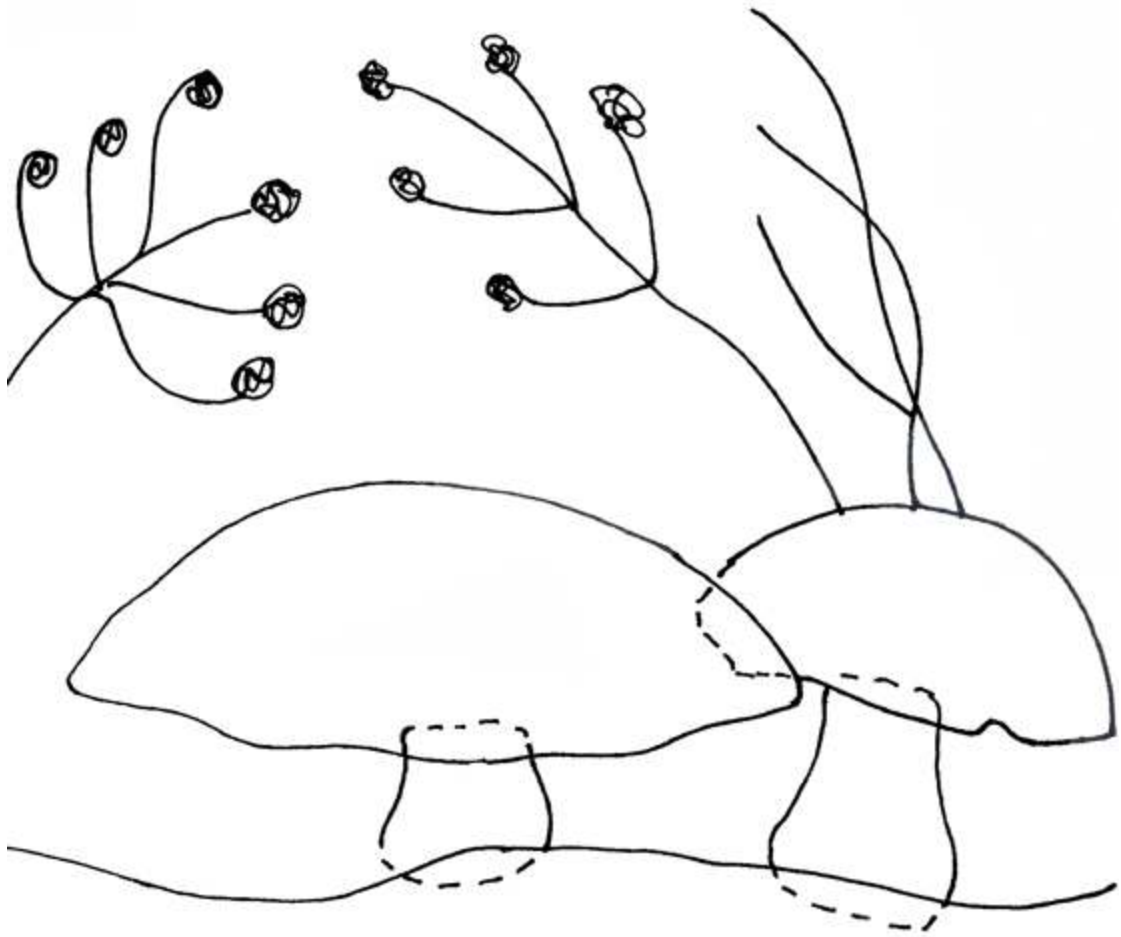


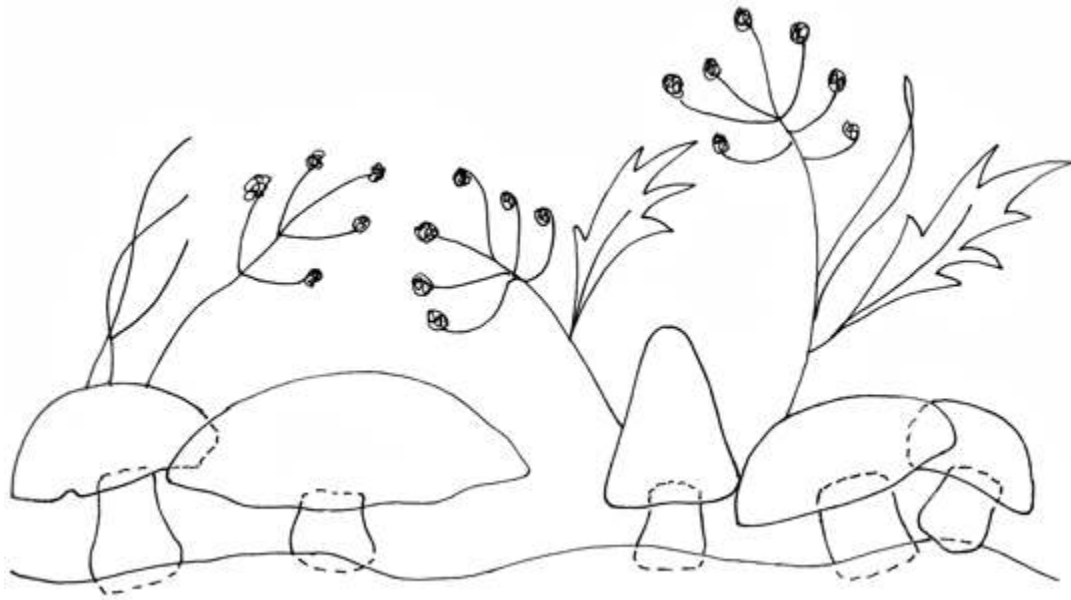


Toadstools & Seedheads Cosy

Actual size and reversed for tracing toadstool shapes onto Bondaweb - join to second half on next page

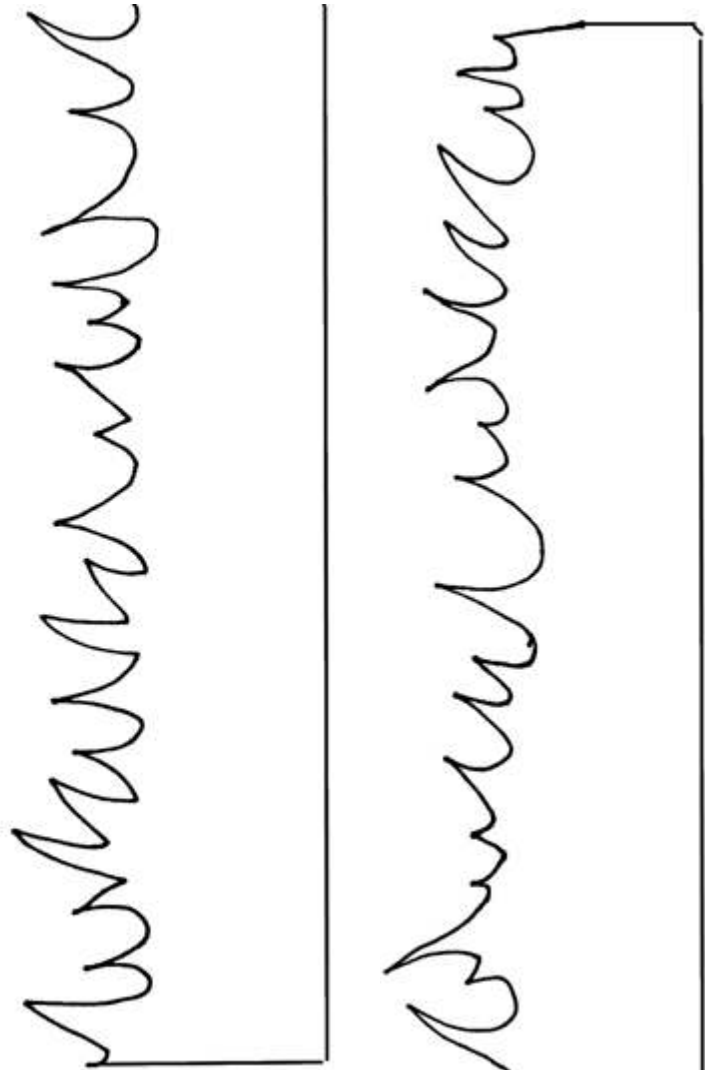






Right way round
and reduced size -
for copying the
seedheads onto
your background
fabric

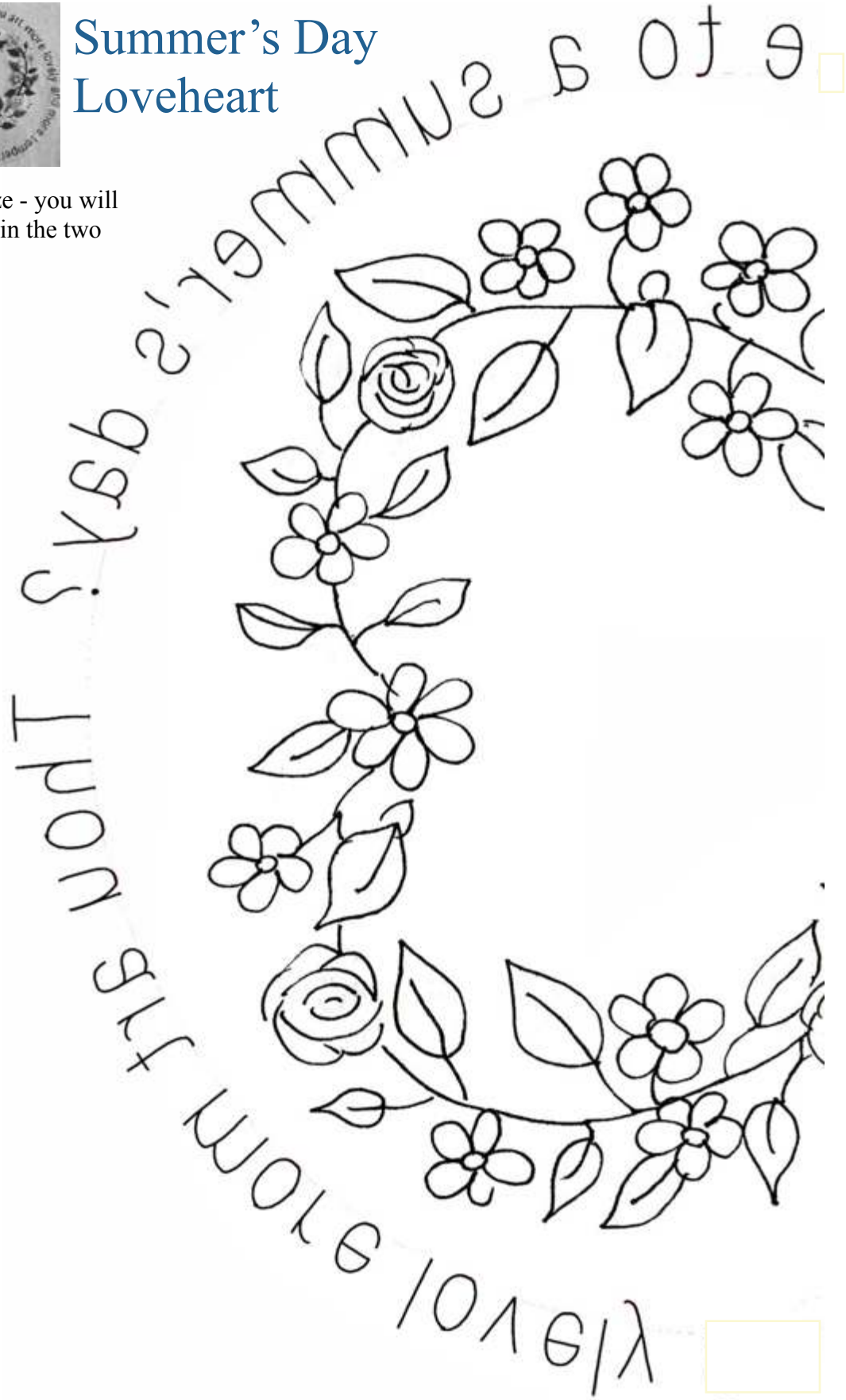
Grass - join in centre





Summer's Day Loveheart

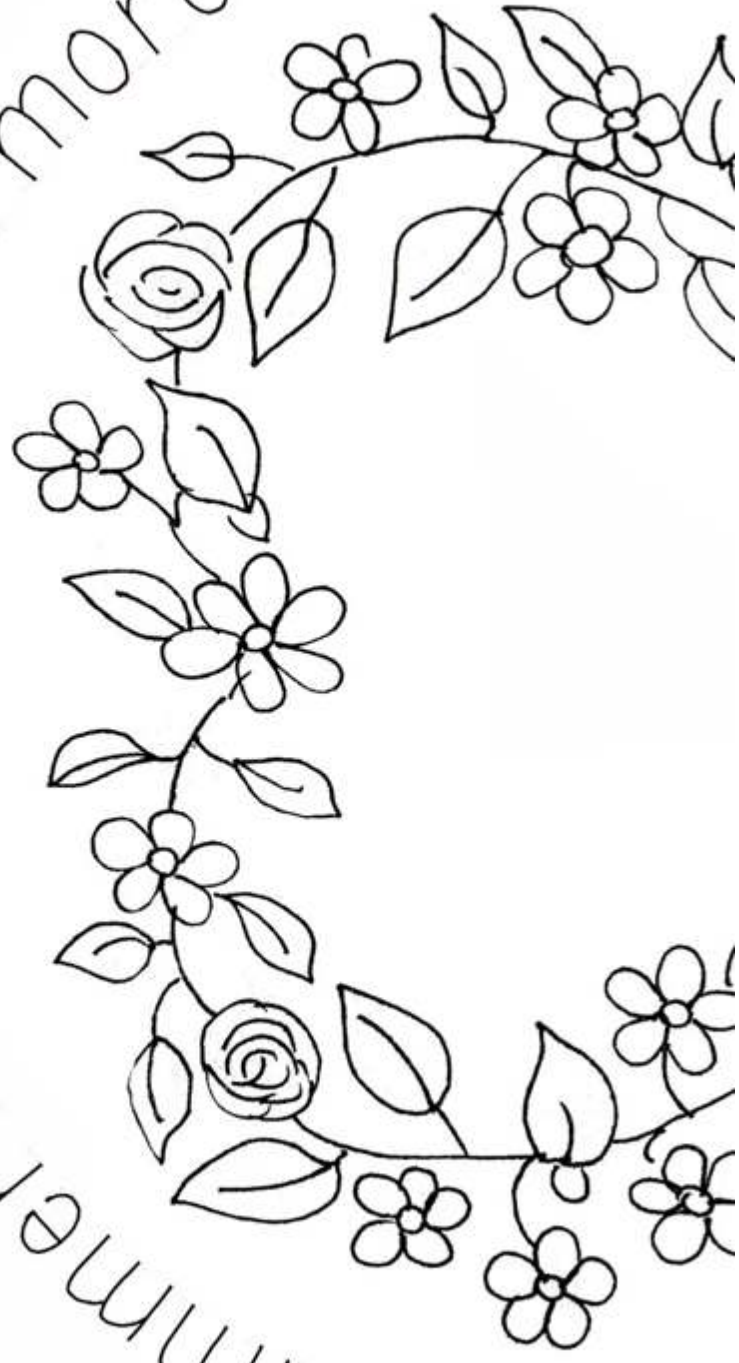
Actual size - you will
need to join the two
pieces.



and more flowers | hands . are your
to compare these to



to a summer's day? Thou art more lovely





and more temperate. Shall I compare thee





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



Bustle & Sew: more than just stitching
learn more at

www.bustleandsew.com