BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE
MAGAZINE

Superstition & Status: A Little History of American Quilting

Wallflower Girl: Pumpkin & Ginger Traybake

Meet the Maker: Lisa Toppin of Agnes & Cora

Smooth Velvet: A Look at this Luxurious Fabric

Plus a look at stumpwork, favourite lamps for autumn evenings, October almanac and more.....
Hello from everyone here at Bustle & Sew HQ! I say everyone as we’ve had a young visitor staying here for the last couple of weeks, Rosie’s mischievous goldendoodle puppy Tilly. The only time she’s still and quiet is when she’s asleep, and as I type this she and Daisy are romping around my feet! She’s very sweet-natured and affectionate though, so a lot is forgiven (though quite why she felt the need to dig out my late-flowering geraniums from their pots I have no idea!)

Tilly’s “mum”, my daughter Rosie, has had a lot to do with this month’s issue, introducing new features including Meet the Maker - this month’s creative talent is Lisa of Agnes & Cora (p31) and our Baking Corner (p18) complete with conversion tables in the Templates section so you can enjoy making your seasonal Pumpkin and Ginger Traybake wherever you may live.

As always, my new Bustle & Sew projects are the main part of the magazine, and this will never change. But, as well as everything stitchy, Rosie and I love our homes and family. We wanted to reflect this in the magazine contents - and also make it more of a “Jolly Good Read” that you can put your feet up with a cuppa and enjoy. I do hope you’ll feel we’ve succeeded.

I’d love to know what you think of our makeover, and any thoughts and suggestions you may have for future issues. Please do email me helen@bustleandsew.com and let me know.

I hope you have a lovely October - and as the days grow shorter and the nights chillier, enjoy snuggling inside with your stitching - and this magazine too of course!

All the best

Helen xx
If you are having trouble threading your needle, flip it over and try again. Needles are now stamped out making a “right” and a “wrong” side to your needle. If you look at it carefully, you can see which is the right side.”
Contents

October Alamanac  6
Toadstool Patchwork Bag  7
Cupcake Toppers  10
The Story of Velvet  11
Dream it … Do it Printable  14
Miss Matilda Catkin  15
Baking Corner: Wallflower Girl  18
Star Baker Goodies  20
Dream It Banner  21
Woodland Whimsy Accessories  24
Poetry Corner: Hubble Bubble  26
Woodland Deer Cushion  27
Loving those October Days  30
Meet the Maker: Lisa Toppin  31
Autumn Essentials Printable  34
Merry Christmas Hoop  35
Paint & Glitter Pumpkins  38
A Little History of American Quilting  39
Superstition & Status  41
Top Five Lamps  41
October’s Favourite Blogs  42
Woodland Christmas Friends  43
Discovering Stumpwork  46
And finally …..  48
Baking Conversion Table  49
Templates  50
In October the season of autumn really begins to come into its own as deciduous trees are ablaze with the rich and varied colours of their dying foliage. But summer isn’t so very long ago, and thoughts of the winter to come are still another month away. Now the grain harvest is safely gathered in, farmers begin to prepare their fields for the next year’s crops.

A spell of unusually warm, dry, calm weather occurring in October or early November is known as an Indian Summer, a name that originated in the USA. It’s also known as St Luke’s Little Summer or St Martin’s Little Summer when it occurs around the feast days of those saints, 18 October and 11 November respectively.

October is the main month for apple-picking and cider-making here in England, and you’ll find many apple-related events up and down the country.

"A wave of mass hysteria seized thousands of radio listeners throughout the nation last night when a broadcast of a dramatization of HG Wells’ fantasy "The War of the Worlds" led thousands to believe that an interplanetary conflict had started with invading Martians spreading wide death and destruction in New Jersey and New York. The broadcast, which disrupted households, created traffic jams and clogged communications systems was made by Orson Welles. At least a score of adults required medical treatment for shock and hysteria"

New York Times 31 October 1938

Of course the main event for many is 31 October - Halloween - when witches fly abroad and ghosts, fairies and other supernatural beings are at their most active. The tradition of “Trick or Treating” has found its way to Britain from the US, where it has a long history - including the famous “War of the Worlds” broadcast by Orson Welles back in 1938 (see extract above) where it now exists along older traditions such as apple bobbing.
There’s something about toadstools in October - their bright cheerful colours peeking up through the fallen leaves that carpet the woodland floor - and they make a great decorative addition to this little bag too, with its cheerful patchwork interior and handstitched trim.

Finished bag measures 7 ½” high x 8” wide x 6” deep and has an inner patch pocket and magnetic closure.

Materials

- ½ yard medium weight natural coloured fabric for exterior
- ½ yard cotton canvas
- Scraps of coloured cotton fabric for patchwork interior
- Tiny scraps of felt and fabric for toadstools applique
- DMC cotton perle no 5 in green and red
- Bondaweb
- Magnetic clasp (optional)
- Black and cream thread for your sewing machine
- Embroidery foot
Method

From your exterior fabric cut:

- Two 9" x 12" rectangles
- Two 2" x 12" rectangles
- One oval base (see templates)

- Repeat for the canvas. Put the canvas to one side for present and work on the bag exterior.

- Fold one of your larger rectangles in half widthways to mark the centre point, and mark the position for your toadstool design centrally, with the top of the centre toadstool 2” from the top edge.

- Trace the applique shapes onto the paper side of your Bondaweb, allowing a little extra for the caps to overlap the stalks. Cut out roughly, fuse to the wrong side of your fabric/felt then cut out carefully using long smooth strokes of your scissor blades.

- Peel off paper backing and position your shapes (1). Build up the toadstools and when you’re happy with their positioning fuse into place with a hot iron (you may need to protect your work with a clean cloth).

- Fit the embroidery foot to your sewing machine. Drop the feed dogs and with black thread in your needle and cream in the bobbin stitch around the edge of your toadstool shapes to secure them in place. Don’t be too neat, you’re aiming for a sort of scribbled effect (2).

- With green perle thread, make a few straight stitches to represent grass around the toadstools. Press your work lightly on the reverse.

- With a ½” seam allowance and right sides together join the two rectangles together down their shorter sides. Press seams open.

- Insert oval base - pin or tack very carefully before stitching, easing the sides around the curved edge. Use a ½” seam allowance and clip curves when done. (3) Work running stitch around bag 2” from the top edge using red perle thread.
**Interior**

The interior is made up of stitch and flip patchwork. If you haven’t done this before it’s really easy.

- Take your first 9” x 12” canvas rectangle and place it right side up on a clean flat surface.

- Cut a strip of fabric measuring approx 9” x 3” and place it along one side of the canvas, aligning the 9” edges.

- Cut a second strip of fabric and place it right side down on top of the first strip. Machine stitch down the strip with a ¼” seam allowance through both layers of fabric and the canvas. (3)

- Flip this second strip over so it’s right side up and press down into place. (4)

- Repeat until the canvas is covered. I replaced some of the single-fabric strips with patchwork ones for some variety. (5)

- Cover the second interior piece in the same way. When finished stitch all around the edges, ¼” or less from the edge to make sure the strips are securely held in place and won’t move when you join the pieces together (6)

- Add a simple patch pocket to one side if desired (optional). Just take two 3” x 4” rectangles of fabric and join together with right sides facing, leaving a small gap for turning. Turn through, press and topstitch to bag interior positioning centrally and 2” down from top edge.

- Insert base in same way as exterior, then add magnetic catch at top if using 1½ “ down from top edge.
Assemble your bag

- Turn over ½” to the wrong side all the way round the top of the bag exterior and press.
- Turn over ¾” to the wrong side of the interior and press.
- Place the interior inside the exterior with wrong sides together. (5)

Join each of your 12” x 2” rectangles down one long edge with right sides together. Turn right way round and press. Top stitch along long sides 1/8” from the edge.

- Position handles at top of bag, inserting short ends between the interior and exterior for 1”. Pin or tack in place.
- Topstitch around top edge of bag, going over handles twice.
- Your bag is now finished.

Some extra vintage loveliness for you
Top your Halloween cupcakes with these scary toppers like Sarah from Sarah Hearts. Trick or Treat?

Image & FREE Download:
www.sarahhearts.com
The Story of Velvet …

Smooth, luxurious and infinitely tactile - it’s been around for longer than you might think

Velvet is one of the most luxurious fabrics around in both texture and drape; heavy enough to hang elegantly, conforming to curves and falling gracefully over corners, it is eminently suitable for formal clothing or for drapery. The most immediately striking feature of velvet is its rich colouring. The play between light and shadows created by the pile makes for remarkably intense colours; even from a distance, it looks sensual and tempting.

True velvet is a woven pile fabric; that is, the production technique incorporates loops made from an auxiliary set of warp yarns, which are later cut to produce a soft pile. A similar method is used to create corduroy and velveteen, only for these two the pile comes from loops in the weft. The weaving technique dates back to as early as 2000 BC in Egypt, where samples of exquisitely fine linen and silk fabrics have been unearthed. An inventory list from 809 AD, of treasures belonging to Caliph Haroun al-Rashid, includes five hundred bolts of velvet. That these pieces were included alongside gold and extravagant jewellery indicates its enormous value at the time as the process of weaving velvet was extremely labour-intensive and time-consuming, because of its fineness.

Velvet production became firmly established as an industry in the Middle East and eastern Europe by about the tenth century. The most skilled weavers came from Turkey, Greece, and Cypress; when the latter was conquered by France in 1266, many artisans were forced to flee to continental Europe. Most settled in Lucca, Italy, already a major centre for the production of fine woollen textiles, thus allowing for the spread of velvet-weaving techniques further north into much of western Europe. Moorish Spain was another major centre of velvet production; it had been manufactured there since 948, and various velvet-weavers' guilds and organisations had been created for the purpose of ensuring the industry's continuing prosperity.

The first reference to velvet in England can be found in 1278, when according to records the king’s tailor purchased a velvet-upholstered bed in Paris at a cost of 100 shillings. Velvet then became enormously popular and by the late Middle Ages it was in common use for upholstery, drapery, and clothing amongst those who could afford it. Because it was still woven by hand -- weaving would not become automated until centuries later, it was enormously expensive and beyond of the reach of all but Europe’s wealthiest noblemen.
Velvet was still important in the Middle East where it was called mukhmal, and its popularity as a visible sign of affluence continued well into the Renaissance period. In Europe, velvet weaving techniques were a well-kept secret; passed down through weavers' guilds, the methods were kept hidden from those outside the industry, until Napoleon abolished the guilds during the French Revolution.

Through the Middle Ages and the Renaissance, velvet was almost always woven of silk. Occasionally, linen was incorporated into the warp to reduce production costs; this was referred to as half-silk velvet. Hemp was sometimes used for this same purpose, though cotton warps seem to have been conspicuously absent. Velvet continued to be a luxury fabric accessible only to the wealthy upper classes until the Industrial Revolution ushered in a new era of mechanisation and mass-production, when suddenly such fabrics became more widely affordable.

Contemporary velvet is often woven of rayon or acetate, both of which have served as substitutes for silk since the Second World War. Several different types have evolved, differing mostly in how they have been finished. Plain velvet is just that: plain weave fabric with a cut pile. Crushed velvet is made when plain velvet is dampened and then mechanically twisted, creating a new textural dimension. Panné velvet is similar in appearance to crushed velvet, but its texture comes from heavy pressure applied to sections of plain velvet rather than from twisting. Cut velvet differs slightly from the rest in construction; it involves often intricate, brocade-like patterns in relief, made by cutting the pile in some areas and leaving it in loops in others.

Often confused with velvet, velveteen differs because of its shorter pile, which originates from extra loops in the weft. Velour is also similar to velvet in both texture and weight, but it is made from cotton rather than silk or synthetic fibres and in the same manner as velveteen. Many knit fabrics with pile added can resemble velvet, and are sometimes mislabelled as such; this is erroneous, however, as velvet is always woven.

Because careless folds and creases can permanently flatten the pile and leave a velvet garment ruined, careful attention must be paid to proper care and storage. Steaming is the best way to remove creases; alternatively use a velvet board, which is a specialised type of ironing board with hundreds of fine wires sticking out of it to preserve the pile whilst it is being ironed. For cleaning, dry cleaning seems to be the most agreed-upon method; manufacturer’s directions take precedence, however, so read the label first!
If you can DREAM it, you can DO it.
Miss Matilda Catkin is a very pretty little kitty indeed with her pink button nose, shiny black eyes and delightful cotton dress.

Her arms and legs are moveable and are secured in place with strong thread and buttons.

Miss Matilda measures a purrfect 15” tall from the ends of her toes to the tips of her ears.

**Materials**

- 9” x 18” grey marl (or your preferred cat colour) wool blend felt
- Scraps of cream felt
- Two tiny spherical black beads for eyes
- One 3/8” pink button for nose and one 3/8” decorative button for collar
- Four 1” buttons for joints
- Long needle (optional but useful)
- Cream and grey embroidery floss or cotton perle thread
- Strong brown thread
- 12” square or equivalent cotton for dress
- 15” lace to trim dress hem (optional)
- 6” square cotton for bodice lining (optional)
- Toy stuffing
- 6” ric-rac braid
Notes

- Body seams are joined with wrong sides together and cross stitch using two strands of matching floss (or perle thread if preferred). Work the seam in one direction first, then return the other way for a strong decorative finish.
- Insert stuffing in small pieces to avoid lumpiness. Use a stuffing stick to push into the smallest parts. A stuffing stick is simply a bamboo skewer with the pointed tip broken off and the end frayed so it “grabs” the stuffing as you insert it.
- Stuff your softie very firmly, paying particular attention to the neck area as you don’t want a floppy head! The only area to stuff less firmly is the top of the limbs where you’ll attach them to the body.
- Use glass-headed pins to determine the position of the eyes before you attach them. Their positioning makes a real difference to your softie’s expression so it’s really important to take your time and get them right.

Method

- Cut out all pieces using the full sized templates.
- Stitch the darts in head with right sides together and 1/8” seam allowance. Either machine stitch or use a short stabbing stitch as they need to be really secure.(1)
- Attach head gusset to the head side from A at the bottom of the neck over the nose and top of head to the back of the neck at B. Repeat for the other side, then stuff head firmly.
- Stitch darts in cheeks as for head, then attach to head using short straight stitches. Stuff lightly before closing the seam. (2)
- Join two body pieces together leaving a 3” gap at the bottom for stuffing. Stuff the neck end lightly to make it easier to hold and stitch, then attach head to body.
Fold tail strip in half lengthways and join seam, stuffing as you go to within ¾” of base end.

Finish stuffing body, insert tail at base and close stuffing gap.

Attach cream inner ears to outers using small straight stitches. Fold ear in half at base and secure with a few stitches. (3)

Attach folded ears to head using the photo above as a guide (4) In these photos you’ll see I’ve used glass-headed pins to indicate eye positions and attached a temporary nose button with a pin. This helped give me some idea of how Matilda was progressing and how she’d look when finished.

Stitch arms and legs, stuffing as you go.

Attach to body with strong thread and buttons, using your long needle to take the thread right through the body and out through the button on the other side. Pull quite tightly so the limbs are not too wobbly, but can still move.

Fasten off end of thread securely at back of body.

Attach eyes. For whiskers cut a long length of strong thread and double it in your needle. Take into head at side of nose, leaving a “tail” of around 1 ½”, then bring out where nose button will be. Make a tiny back stitch and then take thread back into the head and come out in the position for the next whisker on the other side of the head. Repeat as many times as you like, then cut loops and trim whiskers to desired length. Taking back stitches in this way prevents the whiskers from being pulled straight through the head by accident.

Attach nose button to cover back stitches.

Stitch claws with strong thread.

Make dress. You can add bodice linings if desired, simply hem bottom edge of lining, then place lining and dress together and stitch around sides, leaving the bottom edge open for turning.
For the Traybake

> 120g butter
> 3 medium free-range eggs
> 120g demerera sugar
> 120g self-raising flour
> 1 tsp baking powder
> 1 tbsp ground ginger
> 1 tsp ground cinnamon
> 2 tbsp pumpkin puree
> 3 tbsp white chocolate chunks/chips

For the Ginger Icing

> 4 tbsp icing sugar
> 2 tsp ground ginger
> 1-2 tbsp water

**Ingredients**

**Prep Time** | **Cook Time** | **Total Time**
---|---|---
15 mins | 15 mins | 30 mins

**Instructions**

> Preheat the oven to 180C/350F/Gas 4. Grease a 8in x 12in brownie tin and lightly dust with flour.

> In a large bowl, whisk the butter, eggs, sugar and pumpkin puree until smooth and creamy. Sift in the flour and baking powder then mix again until well combined.

> Stir in the white chocolate chunks then transfer the mixture to the greased and floured brownie tray.

> Place the tray in the oven to bake for 15 minutes, until spongey, springy and golden. Remove from the oven and allow to cool in the tin. After about 10 minutes, run a knife around the edges to loosen
and then transfer to a wooden serving board.

> Whilst you wait for the traybake to cool, make up the icing by mixing all of the ingredients in a bowl until a thick, runny icing is formed. Add more water if needed.

> Drizzle onto the pumpkin traybake in zig zag patterns. Dust with some more icing sugar.

> Cut into squares and enjoy!

I remember the first cake I ever made was a Victoria Sponge although I was only very small so had a lot of help!

When and why did you decide to start your blog?
I started blogging 2 years ago after recovering from a long term illness. I had a lot of spare time on my hands and spent it mostly baking, cooking and crafting. My friends and family suggested I start sharing my creations online and so I did!

Do you have a favourite baker who inspires you?
For general inspiration, it has to be Mary Berry (the queen of baking!) but now that I’ve been experimenting with vegan and allergy-friendly baking, I look to Pippa Kendrick for inspiration.

What’s your favourite recipe on your blog?
I love my Danish Butter Cookies (http://wallflowergirl.co.uk/vaniljekranse-danish-butter-cookies/) and will be attempting to “veganize” them this year :-)

Any tips for someone wanting to start a baking blog?
Be different and experiment lots!

Be sure to pop over to Aimee’s blog, www.wallflowergirl.co.uk, for lots more delicious recipes and gorgeous food inspiration!
Star Baker

Whip up a storm in the kitchen with these lovely baking goodies!

- Spotty Oven Glove, Contento Shop
  www.contento-shop.com

- Orla Kiely Caddy Tin Tulip,
  One Brown Cow
  www.onebrowncow.co.uk

- Cake Stand, Sweetpea and Willow
  www.sweetpeaandwillow.com

- Black Shimmer Sparkling Sugar Crystals, Just Bake
  www.justbake.co.uk

- Katie Alice Vintage Embossed Ceramic Measuring Cups,
  Creative Tops Ltd.
  www.creative-tops.com

- Kitchen Conversions Tea Towel, Rock Bakehouse
  www.rockbakehouse.co.uk

- Tart Slicer, House Envy
  www.house-envy.co.uk

- White Ceramic Measuring Jug, Tesco
  www.tesco.com
Displaying your stitching as a banner makes, I think, a nice change to a hoop, and is really easy to do. It also means you can try different shapes - this design is based on a rectangle, rather than the circular shape needed for successfully mounting in a hoop.

Finished banner measures 10” wide x 12 ½” long approx.

Materials

- 15” x 12” cotton fabric for front of banner
- 15” x 12” medium weight cotton fabric for reverse
- 7” x 5” pink gingham fabric for moon
- 2” square light blue fabric for star
- 3 ½” x 2 ½” brown felt for bunny
- Stranded cotton floss in DMC colours E677 (gold), 157 (light blue), 520 (dark green), 601 (bright pink), 791 (dark blue), 818 (light pink), 907 (light green), white, ecru, black and two shades of brown - one to match the felt of your bunny and a darker shade for the details on the bunny
- Bondaweb
- Temporary fabric marker pen
- 11” wooden dowelling rod (or you can use bamboo skewers taped together as I did if you don’t have any dowelling)
- 16” narrow cream ribbon
Method

*Use two strands of floss throughout. ¼” seam allowance.*

- Fold your cotton fabric in half vertically. Measure 9 ½” from top down one side and mark. Then with your temporary fabric marker join the centre of the bottom edge to this mark. Repeat on other side to form the point for the bottom of the banner (see 1 above - not to scale). Cut along the lines you have marked.

- Using your preferred method transfer the design to your banner fabric. The “YOU” on the top line of text should be 2” from the top and the design should be positioned centrally over your folded line.

- Trace the applique shapes onto the paper side of your Bondaweb. Cut out roughly, then fuse to reverse of fabrics and carefully cut out. Position on fabric using your transferred design as a guide and when you are happy with their positioning fuse into place (use a cloth to protect the felt bunny from your iron).

- Draw in detail lines on bunny with your temporary fabric marker pen to assist in stitching.

- Secure all applique shapes with short straight stitches worked at right angles to the edges of the shapes and matching floss.

- Work embroidery as shown on stitch guide.

- When finished erase temporary lines and press work lightly on reverse.

- Cut reverse fabric to same shape as front, but trim the top edge by 1 ½”. (2)

- With right sides together and aligning bottom edges stitch around sides and bottom of banner leaving the top open. Clip corners and point, turn right side out and press.
● Turn side edges of the extra top fabric in by ¼” then fold over top edge of fabric by ¼” then again by ½” so it covers the top of the backing fabric. (3)

● Slip stitch along bottom folded edge to form a channel to hold your dowelling.

● Insert dowelling into channel. If you don’t have any dowelling (I didn’t) then it’s easy to make an equivalent by taping three bamboo skewers together so the non-pointed ends protrude by ½” from the ends of the channel (the third skewer acts as a stabiliser). (4)

● Tie ribbon to ends of dowelling and hang your banner.

● FINISHED!!

Cat and Kittens Transfer from FlapdoodleDesigns
Deer Wall Lamp, The Kid Who
www.thekidwho.eu
Woodland Whimsy

Welcome Autumn with these gorgeous accessories

Forrest Friends set of 4 plates from Magpie, MOLLIE & FRED
www.mollieandfred.co.uk

Mushroom Knitted Cushion, Very Nice Things
www.verynicethings.co.uk

MT ex Animal Washi Tape, Fox & Star Ltd.
www.thefoxandstar.co.uk

Fox Paper Cups, Ginger Ray
www.gingerray.co.uk

Hanna Owl Tin, The Oak Room
www.oakroomshop.co.uk

Handmade Autumn Oak Lamp by hunkydory home, Not on the High Street
www.notonthehighstreet.com

Woodland Animal Coasters, Lil3birdy
www.lil3birdy.com

Bambi Fawn Lamp, Maiden
www.maidenshop.com
The Witches’ Spell

Double, double, toil and trouble
Fire burn, and cauldron bubble.
Fillet of a fenny snake
In the cauldron boil and bake;
Eye of newt, and toe of frog
Wool of bat, and tongue of dog.
Adder’s fork and blind-worm’s sting,
Lizard’s leg and owlet’s wing.
For a charm of powerful trouble,
Like a hell-broth, boil and bubble.
Double, double, toil and trouble;

As Halloween approaches - possibly the most famous witches of all time. Lines from Macbeth by William Shakespeare.
Woodland Deer Cushion

This little deer is absolutely delightful and so easy to create in felt and floss. The reverse applique window is simple too - the key’s in the cutting!

I chose to make a cushion with my deer, but I think she’d look nice on a device sleeve, pouch and lots of other makes too.

Pattern is to make cover for cushion measuring 10” x 15”.

Materials

- ½ yard medium weight cotton fabric for cushion (I used Cath Kidston cotton duck - Provence Rose)
- 12” x 8” medium weight cream fabric for applique
- 10” x 15” light weight non stretch fabric to line front of cushion (optional, but nice)
- 6” square brown felt
- Scraps of different brown felt for “further away” legs and ear
- Tiny scraps of red felt for toadstools
- Tiny scrap of pale pink felt for ear
- Stranded cotton floss in two shades of brown to match your felt. Also red, green, black, dark brown and ecru.
- Bondaweb
- Temporary fabric marker pen
Method

- From your main fabric cut out two rectangles, each measuring 12" x 10" and one rectangle measuring 15" x 10". *(Note I always make my cushion covers the same size as the pad. This means the cushion will be very firm to start with, but when the pad loses its initial plumpness the cover will help the cushion maintain a nice rounded shape - not thin and floppy.)*
- Place the two smaller rectangles to one side for now. Fold the large rectangle into half lengthways and width ways to find the centre point. Cut out your deer template around the solid oval. Place over the centre of the cushion front panel and draw around it with your marker pen. Now trim the template to the dotted line and repeat the process. Cut out the smaller oval shape around the inner (dotted on the template) line. (1)
- Clip the edges nearly up to the inner line and press to back of fabric (2). This forms your “window” around the deer applique. Place to one side while you complete the applique.
- Trace your applique shapes onto the paper side of your Bondaweb, allowing a little extra for the further away legs and ear to underlap the main body. Cut out, peel off the paper backing and position in the centre of your cream fabric. When you’re happy with the positioning fuse into place, protecting the felt with a cloth. Repeat for toadstools. Secure applique shapes with small straight stitches in matching floss worked at right angles to the edges.
- With your temporary fabric marker pen draw in markings, hooves and features on the deer and add toadstool stems and grass. (3)
- Using two strands of floss throughout embroider details as follows:
  - Spots satin stitch ecru
  - Hooves long & short stitch dark brown
  - Nose satin stitch dark brown
  - Eye satin stitch black with a tiny white sparkle
  - Toadstool stems long & short stitch in one of the browns you used for your deer.
  - Grass back stitch green
  - Toadstool spots tiny ecru stitches
When embroidery is finished remove your temporary marker lines and press lightly on the reverse. Place right side up on a clean flat surface, then place your front cushion panel on top, centring over the deer embroidery. Pin or tack in place, then handstitch together with tiny stitches through the fold of the top fabric into the cream fabric below - they should be almost invisible.

When finished press again, then work a line of running stitch in 2 strands of red floss all the way around the “window” 1/8" from the edge. This is both decorative and adds extra strength. Turn your work over and trim away surplus cream fabric (4)

Place facedown on a clean flat surface and place lightweight fabric on top (optional, but gives a neat, strong interior). Stitch around edges to hold in place while assembling cushion.

Take your two smaller rectangles and hem one short edge of each of them. Place your finished cushion front face up on a clean flat surface, then place the two smaller rectangles on top, face down, aligning side edges so that they overlap in the centre forming an envelope closure for your cushion.

Stitch around edge. Clip corners, then finish with serger or zigzag to prevent fraying. Turn right side out, and insert cushion pad.

Finished!!
We’re loving these dreamy October days ..... 

Bracing walks along our local beach - now totally deserted - mugs of hot chocolate when we get home that we drink while warming ourselves on the Aga!

Snuggling into cosy knitwear, lighting the fire and toasting our toes

Crunching through the fallen leaves.....

The sun’s rays reflecting the warmth of the beautiful leaves - russet, scarlet and burnished gold.

Less time in the garden means more time for sewing!

That oh-so-evocative smell of cold nights and smokey bonfires ... walking home beneath the stars on a crisp cold evening, seeing all the lights on in the cottages along the road - such a homely sort of feeling....

Spooky time at Halloween!

Farewell to summer salads - until next year - and hello to comforting casseroles, warming soups and wonderful English puddings ... spotted dick, treacle sponge and sticky toffee .. Yum!

Starting on my Christmas projects - but still plenty of time to complete them - what’s not to love about October? xx
Lisa Toppin talks to us about bumble bees, embroidery and how she started her Etsy shop, Agnes & Cora

Inspired by nature and vintage fabrics, Lisa works from home in her small cottage in Fife, Scotland. She brings together her love of drawing and sewing to create small embroideries of birds, animals and insects.

How did your business come about?

Agnes & Cora, as it is now, only really came about in Spring 2013. I had been self employed for a few years making various accessories (mainly brooches and corsages) from recycled fabric and vintage buttons and selling them through a few local shops. I was being kept busy, but not really challenged artistically. Then a few things happened at more or less the same time - a couple of my stockists closed down which meant I had to look for new outlets but also meant that I had time to develop new work.

One day I made myself a new pin cushion and later that night had a dream about making one with a bee on it. The idea of bees stuck with me and I tried stitching them, but my first attempts didn’t look quite right so I spent an afternoon in the garden sketching some bumble bees and used the scribbly
drawings to work from and my bumble bee brooches were born! At last the penny had dropped and I realised that I could bring together my drawing skills, love of nature and sewing. I finally opened an Etsy shop and began to explore this new way of working, eventually making my first butterflies and stitched birds.

Which are your favourite designs?

My favourite designs are probably my bumble bees because making them led me onto my new creative path. I have made so many of them now but I still really enjoy making each one, especially when I add their little legs and they seem to come alive. I still have my original bumble bee drawings pinned up in my sewing room which I use for reference each time I stitch a new bee.

Have you had any crafting disasters?

I have tried so many crafts over the years that I have had many disasters, but making mistakes is the only way to learn. Sometimes you can have an idea in your head that doesn’t work out in practice but leads on to something new. However, I do remember a whole batch of papier mache bowls going mouldy because they took too long to dry, and a knitted coat that I ruined by mucking up setting in the sleeves!

Why do you think there has been a resurgence in homemade/handmade?

I think the resurgence in crafts and homemade/handmade must be a direct reaction to the huge developments in technology. Firstly because life has become ruled by a remote and virtual world there is a desire to get hands on again and create things that can be held in the hand and enjoyed. But also because of the rise of social media and online shopping it has become possible to see and buy amazing work from around the world and also source wonderful craft materials. Networking through social media now enables artists and makers to 'meet' and support each other so that crafting and working from home is not the solitary occupation it used to be. A few years ago crafters had to rely on craft fairs, or go cap in hand to shops and galleries hoping that they would agree to sell them and then hope that the right customer would just happen to go into that shop and buy something. Now we can build up relationships with customers instantly.

What advice would you give to anyone who wants to turn their hobby into a business?

I’m not an expert by any means, but if I were to offer any advice on turning a hobby into a business
Social media - start a Facebook page or blog as a place to talk about your work, meet potential customers and let them get to know you. It’s also a really good way to meet other crafters, to share tips and encouragement.

Open an Etsy shop or similar to sell your makes. It’s so easy and inexpensive and I really wish I had done it years ago!

Think of your brand - try not to be too influenced by other people and styles (there are lots of look-a-like crafts around) but try to develop your own style.

Keep it small - It’s lovely and very satisfying to create big epic pieces, but it’s usually the small bread and butter lines that sell most and keep the pennies rolling in. It’s always a good idea to try and have a range of price points so there is something to suit all.

First class customer service - treating your customers well means that they will be back for more!

What do you think the trends will be for Christmas 2014 and beyond?

I’m not too sure about coming trends, but there does seem to be a lot of nature influenced work around. Maybe I notice it more because it’s what I love most, but there are lots of artists and makers whose work is based on the natural world. I think it is wonderful because all our work is completely different yet we can inspire each other.

Agnes and Cora
http://agnesanndcora.com/

Lisa runs Agnes and Cora (named after her grandmothers) from her small cottage in Fife, Scotland. She is inspired by nature and vintage fabrics and says that each piece she creates is “like a little painting in fabric and thread”.

Lisa runs Agnes and Cora (named after her grandmothers) from her small cottage in Fife, Scotland. She is inspired by nature and vintage fabrics and says that each piece she creates is “like a little painting in fabric and thread”.

I’m not too sure about coming trends, but there does seem to be a lot of nature influenced work around. Maybe I notice it more because it’s what I love most, but there are lots of artists and makers whose work is based on the natural world. I think it is wonderful because all our work is completely different yet we can inspire each other.

Agnes and Cora
http://agnesanndcora.com/

Lisa runs Agnes and Cora (named after her grandmothers) from her small cottage in Fife, Scotland. She is inspired by nature and vintage fabrics and says that each piece she creates is “like a little painting in fabric and thread”.

I’m not too sure about coming trends, but there does seem to be a lot of nature influenced work around. Maybe I notice it more because it’s what I love most, but there are lots of artists and makers whose work is based on the natural world. I think it is wonderful because all our work is completely different yet we can inspire each other.

Agnes and Cora
http://agnesanndcora.com/

Lisa runs Agnes and Cora (named after her grandmothers) from her small cottage in Fife, Scotland. She is inspired by nature and vintage fabrics and says that each piece she creates is “like a little painting in fabric and thread”.

I’m not too sure about coming trends, but there does seem to be a lot of nature influenced work around. Maybe I notice it more because it’s what I love most, but there are lots of artists and makers whose work is based on the natural world. I think it is wonderful because all our work is completely different yet we can inspire each other.

Agnes and Cora
http://agnesanndcora.com/

Lisa runs Agnes and Cora (named after her grandmothers) from her small cottage in Fife, Scotland. She is inspired by nature and vintage fabrics and says that each piece she creates is “like a little painting in fabric and thread”.

I’m not too sure about coming trends, but there does seem to be a lot of nature influenced work around. Maybe I notice it more because it’s what I love most, but there are lots of artists and makers whose work is based on the natural world. I think it is wonderful because all our work is completely different yet we can inspire each other.

Agnes and Cora
http://agnesanndcora.com/

Lisa runs Agnes and Cora (named after her grandmothers) from her small cottage in Fife, Scotland. She is inspired by nature and vintage fabrics and says that each piece she creates is “like a little painting in fabric and thread”. 
Download this gorgeous print from Jones Design Company - perfect on your mantel piece this Autumn!

FREE Download: http://jonesdesigncompany.com/decorate/autumn-essentials-freebie-art-print/
Hoop art - displaying your work in an embroidery hoop is an amazingly popular trend that shows no sign of going away - which is fine by me!

Here’s a Christmas version - mine says simply “Merry Christmas” but why not personalise the message for your own family?

Shown mounted in a 10” hoop, but could easily be resized if wished.

**Materials**

- 12” square cream or other pale coloured cotton, linen or cotton/linen blend fabric
- Scraps of red fabric for the three poinsettias (each measures approx 2 ½” square)
- 6” square (or equivalent) of two different greens for the holly leaves.
- Three buttons - blue, cream and pink measuring between ¾” and ½” in diameter.
- Stranded cotton floss in light green, dark green, pink, blue, red and gold (choose shades that work well with the colours in your floral fabric - I matched my blue and pink to the flowers and the red to the background colour of my fabric)
- Black and a light coloured sewing thread
- Embroidery foot for your sewing machine
- Bondaweb
Method

- Transfer the design to the centre of your background fabric using your preferred method (templates are provided full size and also reversed).
- Use the reversed template to trace off the shapes for your applique pieces onto the paper side of your Bondaweb. Cut out roughly, then fuse to the reverse of your fabrics in accordance with the colour guide on the next page. Then cut out smoothly.
- Position your shapes on the background fabric using the transferred pattern as a guide to positioning. Work around the design in sections and when you’re happy with the positioning of each section fuse the applique pieces in place using a hot iron. (Use a cloth to protect your felt shapes from the iron).
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in your needle and a light colour in your bobbin stitch twice around the edges of your shapes - not too neatly, you’re aiming for a sort of scribbled effect. Work veins on the leaves in the same way. If you’re not confident to do this by eye, then use a temporary fabric marker pen to draw in the veins before stitching.
- When your applique is finished work the embroidered parts of the design following the colour guide on the next page. Use two strands of floss throughout.
- When embroidery is finished press lightly on reverse, then stitch buttons into place using contrasting coloured floss.
- Mount in hoop and hang on your wall at Christmas!
- FINISHED!
Notes

- Use two strands of floss throughout
- The holly berries are red satin stitch
- The trailing leaves are light green feather stitch
- The flowers are radiating straight stitches, with a few small stitches at the centre. The pink flowers all have blue centres, and the blue flowers have pink centres.
- The stars are straight stitches worked to a centre point in gold.
- The text is back stitch in dark green.
Paint your pumpkins pink this Halloween like Brandi from Posh Little Designs. These little lovelies prove that Halloween doesn’t have to be scary!

Image: www.poshlittledesigns.com
A Little History of American Quilting

Part Three: Superstition and Status

We ended last month by looking at marriage quilts and the idea that an unmarried woman would never stitch symbols such as hearts or lovers’ knots into her quilts until she was entitled to. But superstition in quilting didn’t stop at love and marriage!

There is a particularly attractive block called “Wandering Foot” that was considered to be so dangerous and so likely to cause the person looking at it to want to travel far from home that it was never used on a quilt for a young person.

In those pioneer days, low levels of literacy combined with infrequent and expensive mail service meant that a child who decided to leave home to see the wider world was almost considered to be lost to their family. Indeed, over time, the phrase “gone west” came to mean that the person had died. Eventually the “Wandering Foot” block was renamed “Turkey Tracks” in an effort to remove this jinx.

In some parts of the country there was a superstition that to make a perfect quilt was offensive to God as He would feel that the quiltmaker was arrogantly trying to recreate the perfection only He could make. So it’s not uncommon to find beautifully made and intricate old quilts with something obviously wrong with them, such as a bird or flower completely upside down.

During the 19th century, as life became easier and quilting became more of a leisure activity then symbolism in quilts became more sophisticated, with gift quilts being appliqued with perhaps the monogram of the recipient, or symbols such as the pineapple for welcome.

But whilst the applique quilt was gaining status, the piece quilt was seen as increasingly old-fashioned and undesirable. In the second half of the 19th century a craze developed for all white quilts which focused the viewer’s attention entirely upon the quilting, which was always elaborate and sometimes padded in the same way as Italian Trapunto work. If you couldn’t make or afford to purchase an all-white quilt, then there was always the option to turn over your old-fashioned pieced quilt to display the white underside and pretend!

The century ended with the fragile, decorative and not particularly practical Victorian Crazy Quilt, after which the craft went into decline for decades. Machine made textiles were becoming readily available and quilting was seen either as a hobby for the minority or - if you had to make your own quilts as an alternative to purchasing ready made items then then as a very low-status activity, a sign of poverty and a source of shame.
There was a brief revival in the Depression both through necessity and as Parks Departments set women to quilting, just as their husbands were being put to work on the highways. This revival wasn’t long-lived though and it wasn’t until the late sixties and early seventies that there was a genuine revival of interest in quiltmaking.

Today the emphasis among quilters is on good workmanship of course, but more particularly on innovative design, which raises the question, is quilting an art, a folk-art or a craft? So quilting has regained the status it once had, and handmade quilts are made and treasured once more.

The Moda Bakeshop is a great source of quilting patterns, tips and ideas. www.modabakeshop.com

Quilting is popular across the globe. If you’re in the UK then check out the Quilter’s Guild www.quiltersguild.org.uk
Light up your home this Autumn with these lovely lamps. Question is...can I find space for them all?!

Top 5 Lamps

- White Rabbit Lamp, White Rabbit England
  www.whiterabbitengland.com

- Hello Tiger Walnut Handmade Table Lamp, Hunkydory Home
  www.hunkydoryhome.co.uk

- Dog Lamp, Clare Loves
  www.clareloves.co.uk

- Toadstool Lamp, Littleville
  www.littleville.com.au

- Twitter Cylinder Lamp, Indie Art & Design
  www.indie.com.au
October’s favourite blogs

Florence’s blog is all about that stitchery and the life that goes on around it.  
http://flossieteacakes.blogspot.co.uk/

Tilly designs modern sewing patterns that are easy to make and fun to wear. 
http://www.tillyandthebuttons.com/

Philippa is a Brighton-base artist whose blog is packed full of wonderful images and design. 
http://5ftinf.blogspot.co.uk/

A wonderful collection of tips, tutorials and images that inspire
http://www.papernstitchblog.com/
The second part of my series of six little embroidery hoops for the festive season. Inspired by the trend for selfies, the bear, rabbit and fox have posed for their Christmas pictures!

I used 3” hoops, but you could resize the pattern if you wished. The applique’s really easy though the embroidery is perhaps more at advanced beginner level as this month’s designs use turkey stitch and French knots. The first three hoops feature in the September 2014 magazine.

Materials

- 3 x 5” squares of medium weight blue dotty fabric for background
- Scraps of natural coloured fabric for the animal bodies
- Scraps of coloured fabric for the details.

Note on fabrics: use the same fabric for the bear and rabbit’s bodies. Keeping the fabric choices the same ensures they feel that they really do belong together as a set.

- Stranded cotton floss in yellow, green, blue, pink, red, dark brown, black and metallic gold. Also a colour that matches the natural coloured fabric you’re using for their bodies.
- Three x 3” embroidery hoops (optionally painted white)
- Temporary fabric marker pen
- Bondaweb
Method

- Transfer the pattern to the centre of the 5” square of background fabric using your preferred method.
- Using the reversed pattern trace the shapes for applique onto the paper side of your Bondaweb. Cut out roughly then fuse to the reverse of the fabric.
- Carefully cut out your applique shapes using long smooth strokes of the scissors. Position shapes onto your background fabric using your transferred pattern as a guide. Allow a little extra where the shapes need to overlap. When you’re happy with the positioning press firmly into position.
- Using 2 strands of matching floss secure applique shapes to your background fabric with small straight stitches worked at right angles to the edge of the applique shape.
- With your temporary fabric marker pen draw lines for embroidery onto the appliqued fabric (eg lines for rabbit’s ears and bear’s eyes).
- Work embroidery details. Use 2 strands of floss throughout.
- When your work is finished remove all temporary lines and press lightly on the reverse if necessary (be careful not to flatten your stitches)
- Mount in hoop to display.

These three patterns are the second part of the six Christmas Woodland Friends designs. They would be perfect as tree ornaments - or as one clever lady suggested, making as keepsakes for children’s Christmasses.

You can find the first three in the September 2014 Magazine

Chain Stitch

Back Stitch

Turkey Stitch

Bring needle up at 1
Reinsert at 2
Bring up again at 3 - half way between 1 and 2
Continue in closely spaced rows, leaving a loop at each step
Cut loops when finished and fluff ends.

Two straight stitches

Satin Stitch

Stem Stitch

When cutting applique shapes for fox first cut and position the body then the cream cheeks all in one piece and finally the head and hat.

Back stitch

French knots

Satin Stitch
Discovering Stumpwork

The joy of stitching to me is attempting to give my projects a life of their own so that they seem to speak to you from the fabric. Stumpwork designs don’t have to be perfect, but they should be lively and interesting.

The term “stumpwork” was first introduced in the 19th century – before this time it was known as “raised” or “embossed” work and reached its height of popularity in the late 1600s. Nobody seems to know how this term arose – but my theory is that it’s something to do with tree stumps(!). It’s hard now to appreciate how vivid and bright the early stumpwork pieces once were as time, and sunlight, have combined to fade their colours – but looking at the liveliness of the designs and the inclusion of padding and metalwork, I am sure they were originally rich in hue and texture.

17th century stumpwork pieces often demonstrate lots of imagination in their design and execution, mainly featuring images drawn from biblical stories and classical mythology. But whatever the subject, it is the background that always catches my eye, enlivened as they usually are with animals, birds, insects and other fauna and flora. These images are generally scattered around the main figures in a joyful, haphazard fashion, simply covering the textile on which they are worked. The embroiders would often copy motifs without changing their scale, adding to the fairytale-like nature of these scenes. Most of the motifs would have...
been taken from printed sources, such as pattern books, herbals and bestiaries.

Stumpwork was at its most popular at the time of the English Civil War and so embroiderers often included symbols of their loyalty to the royalist cause through a hidden code of images. It has been suggested that the caterpillar is a badge of Charles I, whilst a butterfly, oak and acorn were all used to symbolise support for his son, Charles II. Stumpwork as an art form declined rapidly at the end of the 17th century when fashions changed and Eastern, oriental arts became increasingly popular.

There are several well-known contemporary embroiderer/authors specialising in stumpwork, including husband and wife team Barbara and Roy Hirst who, inspired by the raised and padded embroideries of the seventeenth century, set out to increase awareness of this fascinating textile form amongst a twentieth century audience. Their research into the subject lead to a series of exquisite, detailed contemporary raised works hand-stitched by Barbara over many years. They published many books, most of which are now out of print but can still be found on Amazon or sometimes in second-hand bookshops.

Another well-known contemporary stumpwork artist is Kay Dennis, who is the author of the excellent book “Beginner’s Guide to Stumpwork” This is a really good source for the basics - padded work such as acorns, berries, and wired leaves. She uses mostly hand and space dyed threads that give a good range of natural colours and her work is very much in the style of
Barbara and Roy Hirst. She gives step by step illustrated instructions, which are really easy and clear to follow.

You might also enjoy the work of Jane Nicholas. Her work also draws on the traditional but with more of an emphasis on exquisite fabric, threads and beads. She usually stitches onto a white silk background with enormous attention to detail and anatomic accuracy.

Her current focus is on creating lifelike insects in stumpwork. Her book, “Stumpwork Embroidery” is a great guide to the basics, whilst her “Beetle Collection” book (from which the picture on the previous page is taken) is an irresistible take on these amazing insects! stitching as it lies nice and flat and stays open all by itself!!

“Stumpwork meets Zakka.....”

Stumpwork is also popular in Japan, and if you’re looking for “Stumpwork meets Zakka”, you would probably enjoy the work of Chihiro Sata. (These last two images are her work) I have never found her books in English, but the Japanese versions are very easy to follow - http://www.etsy.com/shop/JapanLovelyCrafts often carries them.
And finally ... Put your feet up with a nice cup of tea (and a biscuit or three!)

Some bite-sized trivia ...

POET’S NIGHTMARE

There are no words in the dictionary that rhyme with purple, orange or sugar

A STITCH IN TIME

Before the sewing machine became available to the general public, making clothes was the chief occupation of half the human race. Sewing by hand is time-consuming and a strain on the eyes, so it is no surprise that the publisher of ‘Godey’s Ladies Book’ said in 1856 "Next to the plough, this sewing machine is perhaps humanity’s most blessed instrument".

THE LONGEST WORD COMPRISED OF ONE ROW ON THE KEYBOARD IS: TYPEWRITER

Tricky for typists ...

ON THE STRAIGHT AND NARROW

The only way to be absolutely sure you’re cutting fabric along the grain is to pull a thread from selvedge to selvedge as it can become twisted and distorted after being stored on rolls or in bolts.

The distance from your nose to your fingertips is approximately one yard

Mojo gone astray?

You can’t simply get creative on demand, so if your creative mojo’s gone astray then don’t try to force things. It’s like going to sleep - the harder you try, the less likely you are to nod off. Just stay calm, relax, perhaps watch your favourite show and before long those ideas are sure to start coming back!

Vinegar - not just for fish n chips!

After a hem or seam is removed, there are often unsightly holes left in the fabric. These can be removed by placing a cloth, moistened with white distilled vinegar, under the fabric and ironing.

To hold colours in fabrics, which tend to run, soak them for a few minutes in white distilled vinegar before washing.
## Conversion Tables

### Volume

<table>
<thead>
<tr>
<th>Imperial</th>
<th>Metric</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 fl oz</td>
<td>55 ml</td>
</tr>
<tr>
<td>3 fl oz</td>
<td>75 ml</td>
</tr>
<tr>
<td>5 fl oz (¼ pint)</td>
<td>150 ml</td>
</tr>
<tr>
<td>10 fl oz (½ pint)</td>
<td>275 ml</td>
</tr>
<tr>
<td>1 pint</td>
<td>570 ml</td>
</tr>
<tr>
<td>1 ¼ pint</td>
<td>725 ml</td>
</tr>
<tr>
<td>1 ½ pint</td>
<td>1 litre</td>
</tr>
<tr>
<td>2 pint</td>
<td>1.2 litre</td>
</tr>
<tr>
<td>2½ pint</td>
<td>1.5 litre</td>
</tr>
<tr>
<td>4 pint</td>
<td>2.25 litres</td>
</tr>
</tbody>
</table>

### Oven Temperatures

<table>
<thead>
<tr>
<th>Gas Mark</th>
<th>°F</th>
<th>°C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>275°F</td>
<td>140°C</td>
</tr>
<tr>
<td>2</td>
<td>300°F</td>
<td>150°C</td>
</tr>
<tr>
<td>3</td>
<td>325°F</td>
<td>170°C</td>
</tr>
<tr>
<td>4</td>
<td>350°F</td>
<td>180°C</td>
</tr>
<tr>
<td>5</td>
<td>375°F</td>
<td>190°C</td>
</tr>
<tr>
<td>6</td>
<td>400°F</td>
<td>200°C</td>
</tr>
<tr>
<td>7</td>
<td>425°F</td>
<td>220°C</td>
</tr>
<tr>
<td>8</td>
<td>450°F</td>
<td>230°C</td>
</tr>
<tr>
<td>9</td>
<td>475°F</td>
<td>240°C</td>
</tr>
</tbody>
</table>

### American Cup Conversions

<table>
<thead>
<tr>
<th>American</th>
<th>Imperial</th>
<th>Metric</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 cup flour</td>
<td>5oz</td>
<td>150g</td>
</tr>
<tr>
<td>1 cup caster/ganulated sugar</td>
<td>8oz</td>
<td>225g</td>
</tr>
<tr>
<td>1 cup brown sugar</td>
<td>6oz</td>
<td>175g</td>
</tr>
<tr>
<td>1 cup butter/margarine/lard</td>
<td>8oz</td>
<td>225g</td>
</tr>
<tr>
<td>1 cup sultanas/raisins</td>
<td>7oz</td>
<td>200g</td>
</tr>
<tr>
<td>1 cup currants</td>
<td>5oz</td>
<td>150g</td>
</tr>
<tr>
<td>1 cup ground almonds</td>
<td>4oz</td>
<td>110g</td>
</tr>
<tr>
<td>1 cup golden syrup</td>
<td>3oz</td>
<td>110g</td>
</tr>
<tr>
<td>1 cup uncooked rice</td>
<td>7oz</td>
<td>200g</td>
</tr>
<tr>
<td>1 cup grated cheese</td>
<td>4oz</td>
<td>110g</td>
</tr>
<tr>
<td>1 stick butter</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Metric American

<table>
<thead>
<tr>
<th>Metric</th>
<th>American</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 ml</td>
<td>1 tbsp</td>
</tr>
<tr>
<td>30 ml</td>
<td>1/8 cup</td>
</tr>
<tr>
<td>60 ml</td>
<td>1/4 cup</td>
</tr>
<tr>
<td>120 ml</td>
<td>1/2 cup</td>
</tr>
<tr>
<td>240 ml</td>
<td>1 cup</td>
</tr>
<tr>
<td>480 ml</td>
<td>1 pint</td>
</tr>
</tbody>
</table>

**Note:** A pint isn’t always a pint: in British, Australian and often Canadian recipes you’ll see an Imperial pint listed as 20 fluid ounces. American and some Canadian recipes use the American pint measurement, which is 16 fluid ounces.
Toadstool Patchwork Bag

Templates are given actual size and the toadstools are reversed to trace your applique shapes onto the paper side of your Bondaweb.
Miss Matilda Catkin

Templates are given actual size.
Templates are given actual size
Cheek cut 2
cream felt

Ear cut 2
grey felt and
2 to dotted
line cream
texte

Paw end

Arm cut 4

Head gusset
cut 1
Tail

For the tail cut a 7” strip of fabric, 2” wide at the base, tapering to a point at the tip.
Dream It Banner

Templates are given actual size and reversed to suit your preferred method of transfer. Also use the reversed templates to trace the applique shapes onto the paper side of your Bondaweb.
Stitch colours as shown - yellow represents gold floss and all gold is worked in back stitch.

Use dark brown floss and back stitch for details on bunny. Work inner ear in pale pink long and short stitch, eyes in black with a tiny white stitch to highlight and whiskers in a single strand of white. The tail is turkey stitch in ecru.

Scatter tiny stars as liked.
If you can dream it, you can achieve it.
Do it, you can.
If you can

月

D. B.
If you can

It
Woodland Deer Cushion

Templates are given actual size and reversed for you to trace the applique shapes onto the paper side of your Bondaweb.
Merry Christmas Hoop

Templates are given actual size and reversed for you to trace the applique shapes onto the paper side of your Bondaweb.
early

st. francis xavier
Merry Christmas
Merry Christm
erry stmas
Woodland Christmas Friends Hoops

The transfers are given actual size to fit 3” hoops and also reversed to fit your preferred method of transfer.