

# Bustle & Sew Magazine

September 2012

*Love to sew ..... and sew with love.*

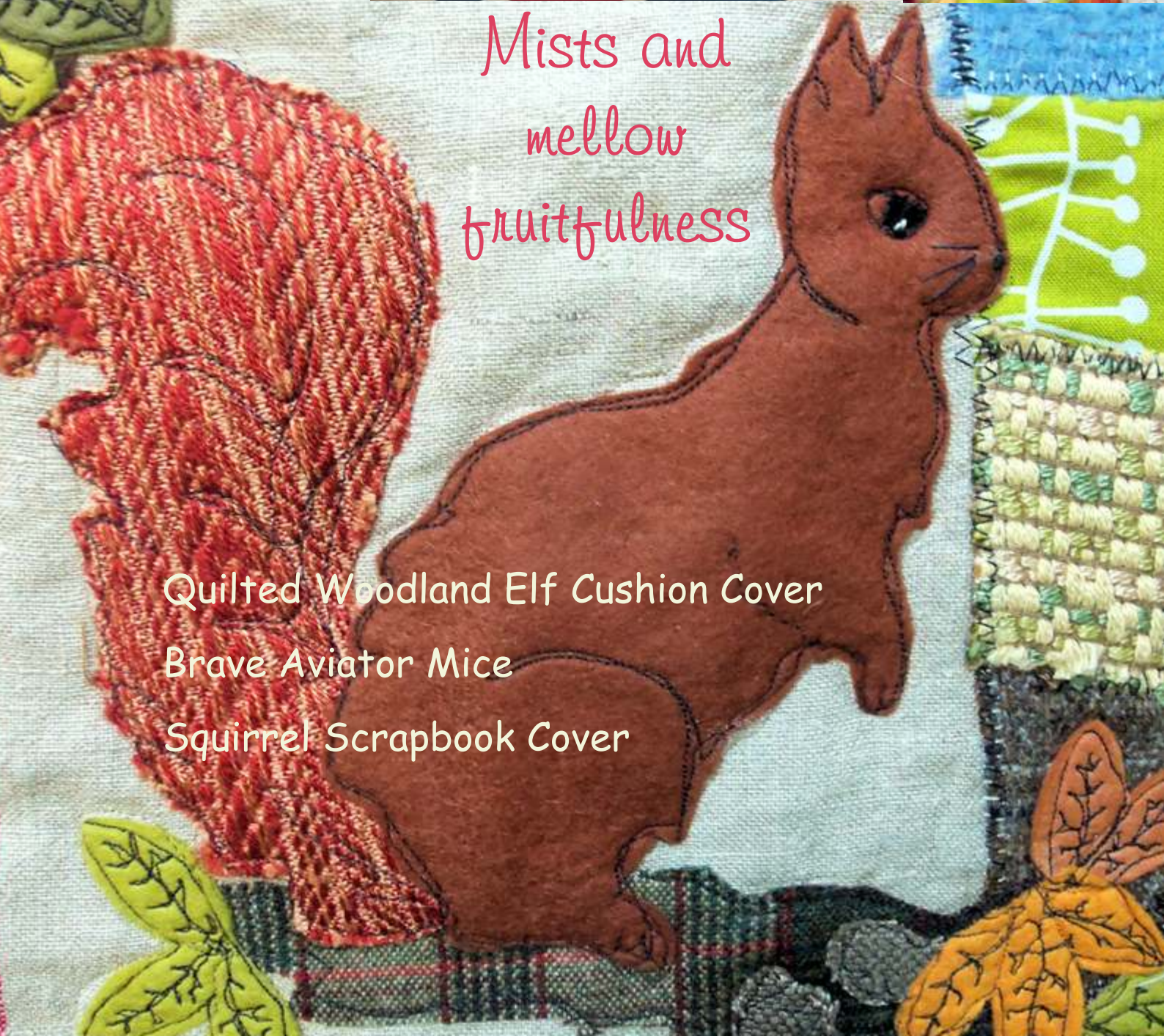


Mists and  
mellow  
fruitfulness

Quilted Woodland Elf Cushion Cover

Brave Aviator Mice

Squirrel Scrapbook Cover



## A Bustle & Sew Publication

Copyright © Bustle & Sew Limited 2012

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.

The copyright of this magazine (including without limitation the text, artwork, photographs and images) is owned by Bustle & Sew. You may download and copy this magazine and the material in it and print pages from it for your own personal and non-commercial use. You are not granted any other rights in relation to this publication and the material within it. In other words, all other rights are reserved.

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 2012 by:  
Bustle & Sew  
Coombe Leigh  
Chillington  
Kingsbridge  
Devon TQ7 2LE  
UK

[www.bustleandsew.com](http://www.bustleandsew.com)



Available in print from Amazon worldwide or download as a pdf file from the Bustle & Sew website

[CLICK HERE](#) to learn more



Best value for back issues: purchase Bundle 3 (issues 13 to 18) on the Bustle & Sew website and receive free bonus CD to back up your collection (pay for p&p only).

[CLICK HERE](#) to learn more.

Welcome to this, the 20th issue, of the Bustle & Sew e-zine. September sees the turning of the year the days are growing perceptibly shorter now and, rather than snoozing the long, light evenings away on the cool slates in the courtyard, even Ben is happy to come indoors at about 8 o'clock when the light begins to fade.

September is also the month that children return to school, and I expect everyone reading this has memories of stiff new school shoes, uniforms that had plenty of "growing room" and of returning to classrooms changed in our absence - floors newly polished, woodwork painted and perhaps new teachers as well. In her "Rosie's Recipes" this month Rosie has some simple, but delicious ideas for foods that are fun to make with your children - and that don't demand too much time and effort after a tiring school (or work) day. (She shares some of her childhood artwork too!)

This issue brings a change of mood then, as in the gardens and orchards around our village the apples are beginning to turn to russets and rosy reds, whilst the first blackberries are appearing in the hedgerows. Summer isn't over yet by any means but there is a sense that the year is turning and soon the swallows will be leaving for warmer countries. The projects in this month's ezine reflect this feeling, with a shift towards more vibrant colours and richer textures ... you'll discover a squirrel, some endearing owls, a woodland elf and plenty of toadstools. There are also articles on beadwork, buttonholes and vintage transfers as well as the second part of the Art of Mending series.

And now all that remains to say is - happy September stitching!

Helen xx

## Contents:

Woodland Elf Patchwork Cushion Cover	Page 4
Making Perfect Buttonholes	Page 11
Brave Aviator Mouse Softie	Page 14
Adding Sparkle to your Projects	Page 18
Afternoon Nap Dormouse	Page 22
The Art of Mending	Page 27
Squirrel Scrapbook Cover	Page 30
Enjoying Vintage Transfers	Page 35
Using your Vintage Transfers (Two little owls)	Page 37
Preserve Labels Printable	Page 39
Appley Dappley Cushion Cover	Page 40
Rosie's Recipes	Page 45

# Bustle Sew

Love to Sew and Sew with Love .....



Welcome in September ... month of mists and mellow fruitfulness with this enchanting cushion cover - combining hand embroidery with quilted hexagons.

You can piece the hexagons in the traditional way, or try a much quicker method and piece them with your sewing machine.



# Beautiful Buttonholes



Last month we looked at sewing on your buttons beautifully - so now it's time to talk about buttonholes ...

Whatever you're creating, if it has a button you're more than likely to need a buttonhole . . . And an expertly sewn buttonhole adds a really professional and polished touch. To work well however, buttonholes need to be accurately positioned and carefully stitched.

Buttonholes are either horizontal or vertical, depending upon your fabric and where you want to place them.

Vertical buttonholes work well with lightweight fabric, using small buttons placed at frequent intervals. They are often used for the front bands on shirts and blouses.

Horizontal buttonholes give a more secure fastening which absorbs any pull without distorting. As they are less likely to slip out, they are used in areas of stress such as on jackets and coats.

## Positioning Buttonholes

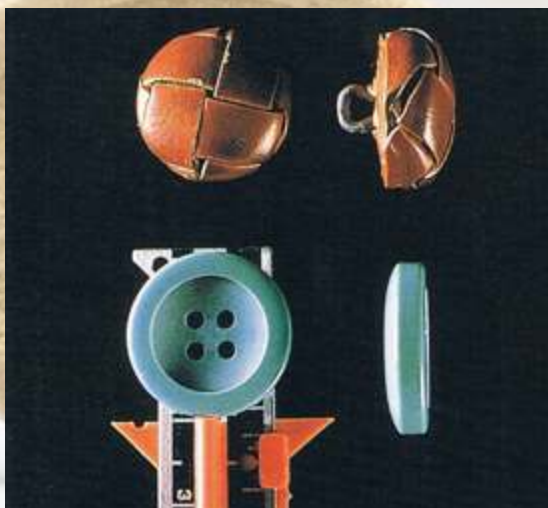
Buttonholes are marked so that when the two sides are buttoned they will meet and overlap by the desired

amount. To determine button position measure the amount of overlap, then mark your button placement line, taking into account the distance you require between the button and fabric edge, size of button etc. A useful rule to remember is that the space from the centre of your overlap to the finished edge must be at least three-quarters the width of the button, so the button won't extend beyond the edge of the fabric when its fastened.

Vertical buttonholes will be placed on this button placement line, whilst horizontal buttons will extend on either side. And it goes without saying (!) that your buttonholes should be evenly spaced, unless you are trying to achieve a particular special effect.

If you are working from a pattern and have altered the dimensions, or have perhaps used larger or smaller buttons than those recommended then you may need to change the buttonhole spacing.

To respace your buttons evenly, mark the position of the



# Bustle & Sew

Love to Sew and Sew with Love .....



“Chocks Away! Ready for take off!”

These daring mouse aviators are ready to take to the air in their old-fashioned planes with button wheels. Finished plane measures 8” long and 11 ½” from wing-tip to wing-tip



# Adding Sparkle to your Projects

*All embroidery projects are absolutely beautiful on their own, and often need no form of enhancement. But for that extra special finish you can add beads and sequins to your embroidery. They can be applied freely and effectively to give small areas of texture, or they may be used to fill the whole design area - but be careful they don't become overwhelming.*

Most fabrics can be used for beading. Use silks, velvets and lace for evening and wedding projects, whilst wool, felt and leather will create a more ethnic feel. If you've chosen a light-weight fabric for your project then you might need to add a muslin or fine cotton backing to help support the weight of the beads.

A size 10 needle is a good choice for beadwork, though if you are stringing beads for couching you may choose to use a specialist beading needle as some of the holes in the beads can be very small indeed. Beading needles are long and bend very easily and are designed to cope with all beads. They start with size 10, and go up to a 16, which is a very fine needle.

When you're choosing thread for beadwork, ensure that it's strong enough to take the weight of the beads and hold them in place on your fabric. You should choose the heaviest thread that will pass through the hole in your bead, bearing in mind that with some stitches it may have to pass through more than once. If you are using transparent beads, remember that the thread will show. Normal synthetic sewing threads are good for beadwork, whilst quilting threads also work well. You can also obtain special threads designed for stringing beads that are strong, but also fine enough to make threading them through the small eyes of the beading needles easier.

There are a few ways to add these extra special touches to your embroidery projects. You can incorporate them in to your stitches as you are creating your embroidery piece. To incorporate beads and sequins in to your embroidery stitches you will need very tiny beads and sequins, look in your local hobby store for seed beads and matching sequins. When attaching something as small as a seed bead to any project you will need to make sure you have a small enough needle, so make sure you purchase a beading needle.



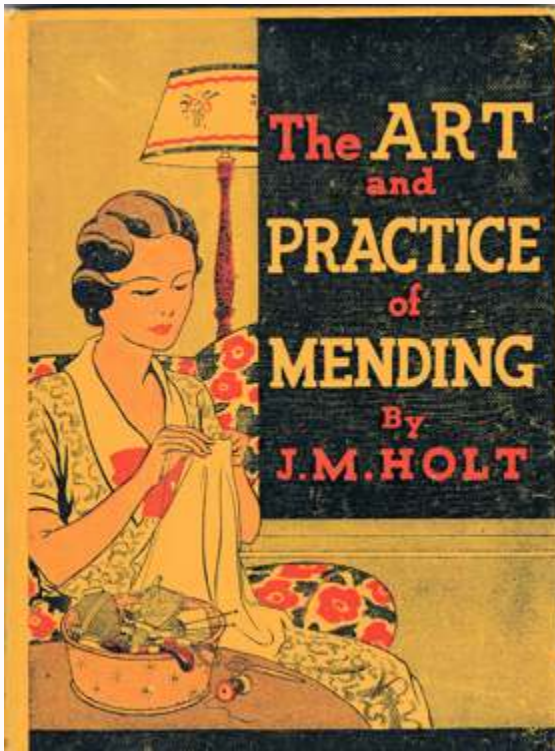


## Afternoon Nap Dormouse

This little dormouse is having a peaceful afternoon nap underneath a giant toadstool – possibly the very same one that the caterpillar with the hookah perched upon in Alice in Wonderland!

This dormouse is the very first pattern I ever offered for sale - back in 2009! But I think his appeal has stood the test of time and I do hope you like him!





“The Art and Practice of Mending” by Janie Maud Holt was published in 1933 - during times of economic hardship when every penny counted and textile items had to be made to last.

Today, economic times are hard again, and so the lost skills of darning, patching and general mending are enjoying something of a revival.

We also value vintage textiles, whether it's for their design, quality, or simply a wish to be a little “greener” when we can - so I thought it would be fun to take a journey into our grandmothers’ and great-

grandmothers’ pasts with a mini-series of two extracts from this great little book.

This is the second of the series, and this month we’ll be looking at patching - general principles and materials, together with a couple of the techniques described by Janie Maud Holt.

### **Materials Used for Patching**

It is essential to the success of this method of mending that the new material inserted in the form of a patch should match so perfectly that it will not be noticed. Ingenuity must be brought to bear to obtain suitable fabric; the mistake that is made in using new material on an old garment needs no emphasizing. Where a piece of the garment itself can be removed without great loss, as for example, a pocket on an apron, a tie, or even the underside of a hem, this is the best method of obtaining material of the same age and texture as that of the main garment. When this is impossible, washing and boiling a piece of new material may have to be resorted to.

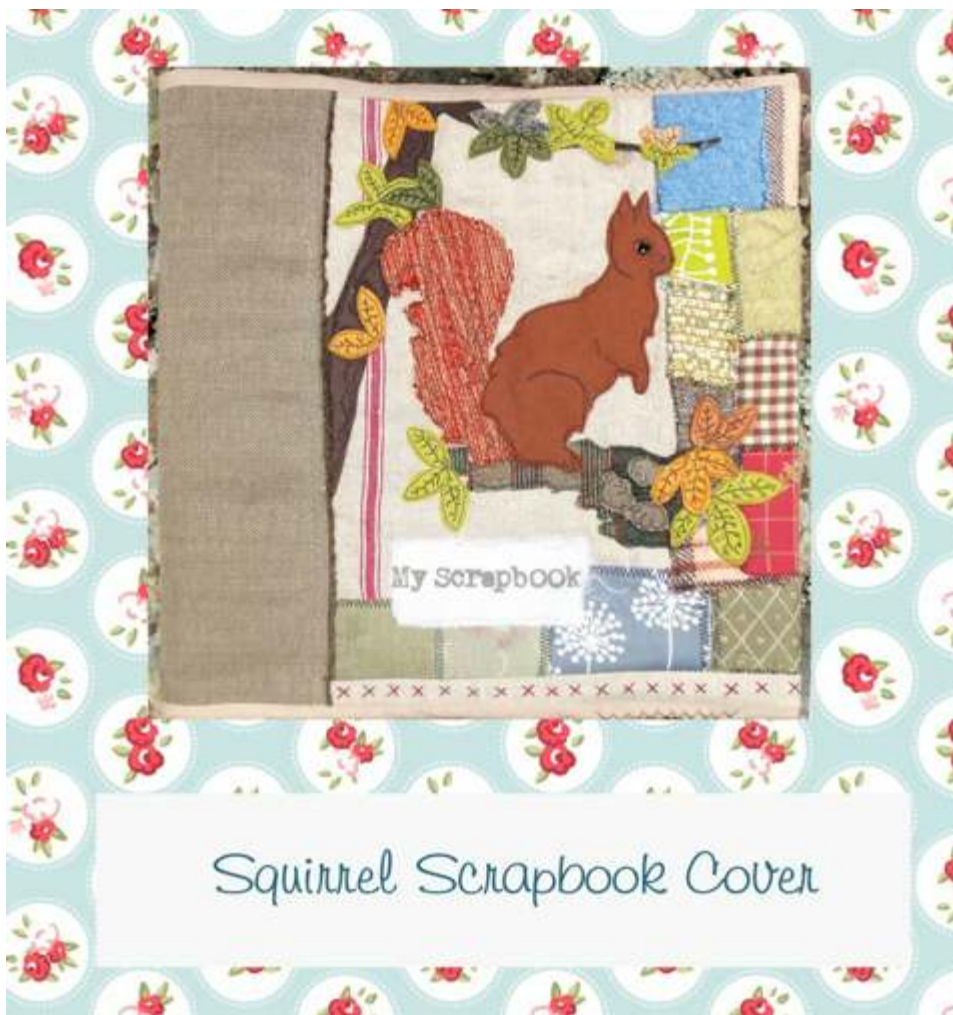
Care should be taken in patching household linen such as sheets or tablecloths, when it is, perhaps, impossible to obtain identical material, to see that the cloth used is of the same texture and thickness. For instance, to patch a twilled sheet with a piece of plain calico is a piece of slovenly workmanship. Texture, weave and thickness should all be noted in this connection.

Above all, in patching, the success or otherwise depends almost entirely on the matching of patterns or colours. The sewing cotton used should also be considered; it, again, should match in colour and be of a suitable thickness.

### **General Principles of Patching**

# Bustle & Sew

Love to Sew and Sew with Love .....



If you love to “squirrel away” all your scraps, photos and precious mementos, then this scrapbook cover is perfect for you ....

Based on an old British pattern originally for a “Radio Times” cover, this little squirrel has been brought right up to date with freestyle machine embroidery.



## Enjoying Vintage Transfers....

*Vintage embroidery patterns have enjoyed a rise in popularity over the last few years, as we've all embraced the vintage style and they're great for embellishing all kinds of household linens – and clothing too! They've been available from many, many different companies for well over a hundred years. So whether you're looking for breathtakingly intricate motifs for heirloom embroidery, cute kittens for your pillowcases, or a comical design to enliven your kitchen towels, there's a huge assortment of vintage designs waiting to be rediscovered.*



In the late 19th and early 20th centuries, many transfers were perforated patterns. This means that the design was composed of small holes in the paper and transferred to fabric by pouncing - pushing powder through the holes. Embroidery designs transferred to linens by rubbing and/or moistening the pattern made a brief early appearance, but the hot iron process quickly became by far the most popular.



Most companies produced hot-iron transfers that were single-use -- the unused pattern had raised ink that transferred to the fabric. Designs were frequently offered in a choice of blue ink (for white or light fabrics) or yellow (to show up on dark fabrics).

Many companies eventually switched to a lighter or "electric" blue that would show up on light and dark fabrics. A flat ink transfer, especially if red, may be a multi-stamp pattern that fades as the transfer is used. But if the flat ink is blue, yellow or green, it's probably a single-use transfer that has

# Using Your Vintage Transfers

I have been lucky to inherit a whole treasure-chest of vintage transfers as both my Mum and Grandma were keen stitchers and neither were very good at throwing things away! But if you haven't inherited your own stash, don't despair - they are plentiful and inexpensive - you can find them at jumble sales, car boot sales, charity shops and on sites such as Ebay.

The other way to source vintage designs is to purchase reproductions or download them from sites such as Flickr (be sure to check permissions first if doing this).

I very rarely use my vintage transfers directly, much preferring to scan them and then use the scanned image to transfer the design to my fabric. If you're not sure how to do this, then please [click here](#) for my (brief) guide on different methods you can try.

I used an assortment of fabric scraps - upholstery fabrics, tweeds, felt and some damask add interest and texture to the design.

There is no hand stitching at all, everything has been stitched on my sewing machine using the techniques I describe in my free video tutorial.

If you're unfamiliar with freestyle machine embroidery and want to try making your owls in this way, then [click here](#) to view my tutorial.

The little owls on the right are worked much more traditionally using stranded cotton embroidery floss and stem, straight and satin stitch. The only exception is the owls' bodies which are couched wool and

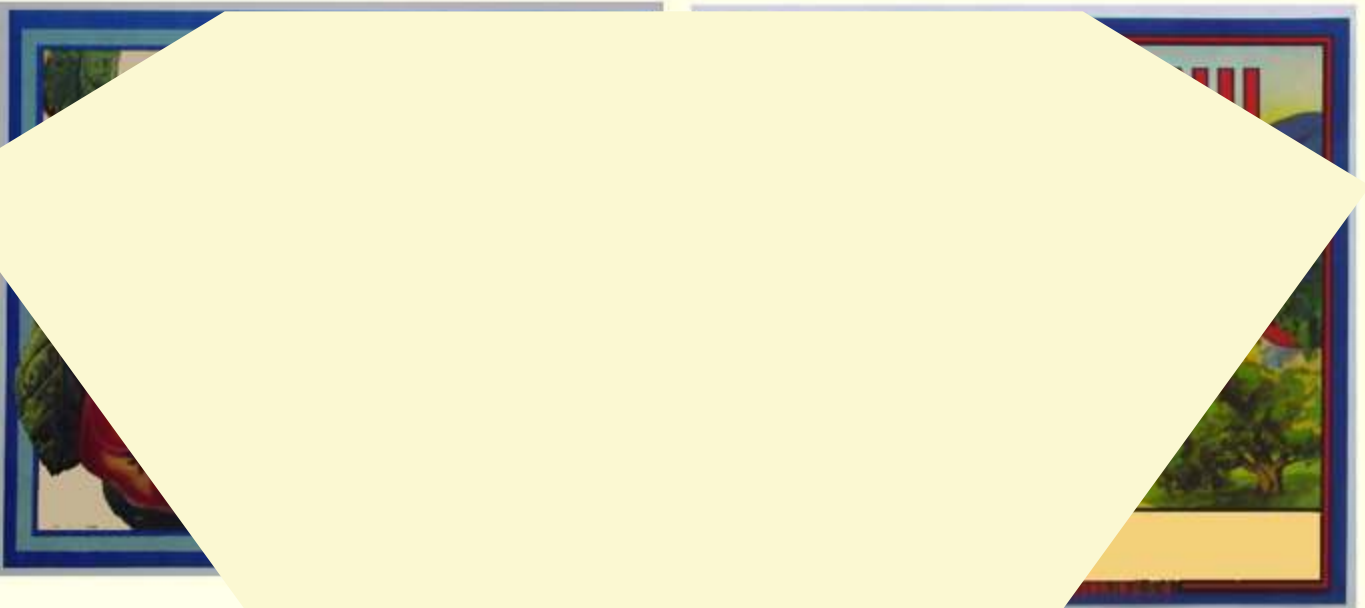
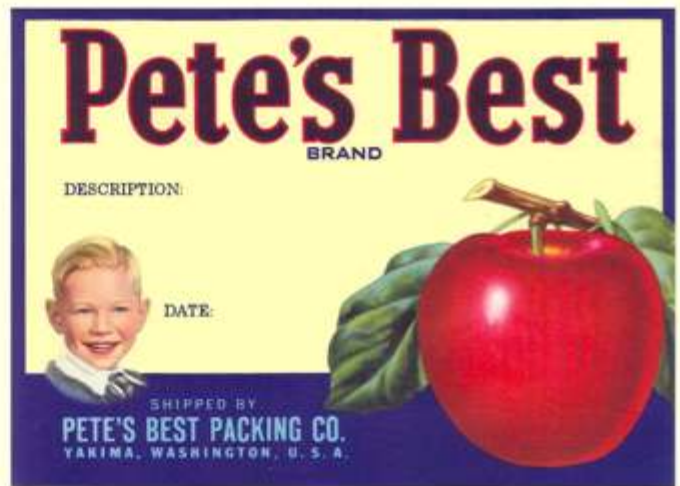


These two little owl cushions both use the same vintage transfer - but I have employed very different techniques in each cushion.

The owls on the left are applied onto cream vintage blanket using the freestyle machine embroidery technique.

Chenille yarns. Both designs were then made into cushion covers, the machine owls were applied onto jumbo corduroy, whilst the stitched owls were given a traditional patchwork treatment.

You'll find the vintage transfer on the next page - have fun creating your own little owls!



*For your autumn preserves.....*

APPLEY DAPPLEY

Applique



Quick, easy and fun machine applique design inspired by the apples falling from the trees in my garden in the autumn ...



# Rosie's Recipes



As the summer holidays have almost come to an end I thought it would be fitting to have a 'back to school' Rosie's Recipes. I will



be including recipes that are very child friendly that I used to make with my mum when I was younger.

When I was a little girl, I always used to dread September as it marked the end of the Summer holidays. 8 weeks had been full of exciting adventures - icecreams on the beach, trips to see Nana and Grandad, baking with Mum and playing with Susie our rescue dog. Although September meant going back to school, it also meant shopping trips for new school uniform (as modelled in the picture above!), new shoes and my very favourite....new stationary! I always took great care choosing my pencil case (my favourite was an orange furry one that I persuaded Mum to buy me one year!!) and would always make sure that my pencils were sharpened ready for the new school year.

Choosing a new lunch box was also a very important part of getting ready to go back to school and I was over the moon when Mum got me one with Winnie the Pooh on

school as this was Pooh's favourite meal!

I haven't included any honey sandwiches this month but I do hope you enjoy my other recipes 😊

## Flapjacks



### Ingredients:

- 125g Brown Sugar
- 125g Butter
- 250g Porridge Oats
- A good squeeze of Golden Syrup
- Raisins, chopped fruit or chocolate chips (if you choose)

them and go off to do something else while you're waiting!

- Let the mixture cool until you're ready to fill the pastry cases (you can store it in the fridge overnight if you want to get well ahead the next day)
- Pile the onion mixture into your pastry case and smooth with the back of your spoon.
- Slice your goat's cheese into ¼" (approx.) slices and arrange over the top of your onion mixture.
- Bake for about 20 minutes in a pre-heated oven, at 180°
- Serve whilst still warm.



### And a final word from Rosie ...

I hope you have enjoyed this month's Rosie's Recipes and have fun making these easy, child friendly recipes. I thought I would share with you some of my artwork from when I was at school.

Although not all of it is particularly artistic (!), Mum has still kept it for all these years. *(Note from Helen - that's what Mums do!!)*



Next month I will feature some rather spooky recipes in time for Halloween.



# Rosie x



That's all for this month folks - I do hope you've enjoyed this, the 20th issue of the Bustle & Sew magazine. Next month is October - time to start thinking about Christmas makes - so lots to look forward to next time!

Copyright © 2012 Bustle & Sew

Haven't subscribed yet? You can do so for just \$5.50 per month- and your magazine will be automatically delivered to your in-box on publication day.

**[CLICK HERE](#) to learn more and to subscribe to the magazine.**

Buy your back issues from the Bustle & Sew website.

<http://www.bustleandsew.com>

And keep up to date with all the latest news from Devon, England on the [Bustle & Sew blog](#)

<http://www.bustleandsew.com/blog>

