



BUSTLE & SEW
HAVE TO SEW AND SEW WITH LOVE
MAGAZINE



Christmas Polar Bear



Witch's Kitten Hoop



Orchard Pears Motif



Mistletoe Geese Cushion



Liberty Print Angels



Something told the Wild Geese



Halloween: A Time of things that go BUMP! in the night
To kill a King: A Little Look at the history of Velvet
In the Kitchen: Mellow Fruitfulness
Choosing the Right Needle for your Project

Plus: October Almanac, Nature Notes, Handmade Giving and more...

A Bustle & Sew Publication

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Welcome to the October Magazine



Hello everyone!

Autumn is upon us now, those golden summer days just a memory as we turn our faces towards the colder seasons, and the celebrations ahead - Halloween, Bonfire Night, Thanksgiving (if you're in the US) and then, the best of all - Christmas! These are super-busy times for makers and so this month we have some ideas for decorations - I especially love the Liberty Print Angels - why not substitute a fabric that has special memories for you - cut from an old garment perhaps?

The Orchard Pears are great for embroidering onto ready made items and could be used to embellish a variety of gifts, whilst the Witch's Kitten Hoop is a great easy stitch for Halloween.

I hope you enjoy this issue and the November Magazine will be published on Thursday 26 October, in four weeks time. Until then I hope you have a lovely month, with lots of time for stitching!

Very best wishes

Helen xx





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October

October is the month of harvest home, of gathering and storing for the colder months to come. The leaves are changing colour as winter draws nearer, the evenings draw in, and in between the last of the pale sunlit days come the first really cold ones. It is the month of first frosts and ever-shortening days ... hedgerows festooned with cobwebs and bejewelled with berries ... the scent of wood smoke from slow-burning bonfires .. Woolly scarves and gloves, hot chocolate ... Halloween and thoughts of festivities yet to come ...

By the end of this month the fields are harvested and laid bare, the last of the summer flowers have long since faded and fallen leaves form a thick carpet on the ground. In the Celtic calendar October 31 is celebrated as Samhain, meaning "the end of summer" and the beginning of the dark half of the year. Over the years sacred rituals of protection and propitiation marking the end of the summer months have slowly become infused with a sense of fear of the dark unknown and the supernatural at the approach of winter. It's the twilight of the year, bringing dark magic and mystery along with the fading light and growing shadows.

There are some late fruits at this time of year that traditionally need to feel the frost, damsons, medlars and sloes in particular.

**"When the autumn leaves
are golden, when the
evening air is chill,
When the swallows leave us
for a place where there is
summer still"**

Harvey Andrews

Sloes, the blackthorn berry, should also be harvested for gin after the first frost of October, although these days, due to the

warming climate, waiting for a frost in October may be fruitless.

October is a great month to get out and about. We're unlikely to experience any more seriously hot weather, but it's surprisingly common for a sustained spell of sunshine to occur around the middle of the month, known as "St Luke's little summer" after the saint's day that falls on the eighteenth of the month. The days are getting noticeably shorter now, but there's still plenty of time to take the dogs for an afternoon walk and enjoy scrunching through the fallen leaves.

Whether we enjoy a St Luke's little summer or not the hedgerows are beautiful at this time of year. Early morning dew glistens on cobwebs and here and there a few wildflowers may still be found in bloom. Red fruits such as rowan berries, hips and haws glow among the hedgerows' dying leaves, providing a rich food source for the birds. string or floating in a bowl of water.

In ancient Rome, the eleventh brought the day of the Meditrinalia, when the new season's wine was tasted and libations were offered to the gods (perhaps the equivalent of today's Beaujolais Nouveau celebrations). It was customary to taste the new and old wine together, apparently for healing purposes, while reciting the following lines.... "*Novum vetus vinum bibo, novo veteri morbo medeor*". which means roughly "I drink old and new wine to cure old and new disease."

The Battle of Trafalgar was fought on 21 October 1805 when the British fleet, led by Admiral Lord Nelson attacked a fleet of French

and Spanish ships off Cape Trafalgar (which lies east of Cadiz) to stop them passing through the Straits of Gibraltar into the Mediterranean. Nelson's tactics

"The woods never look more beautiful than from the close of last month to the middle of October, for by that time it seems as if nature had exhausted all her choicest colours on the foliage. We see the rich, burnished bronze of the oak; red of many hues, up to the gaudiest scarlet; every shade of yellow, from the wan gold of the primrose to the deep orange of the tiger-lily ... and all so blended and softened together in parts, that like the colours on a dove's neck, we cannot tell where one begins and the other ends."

Chambers Book of Days 1864

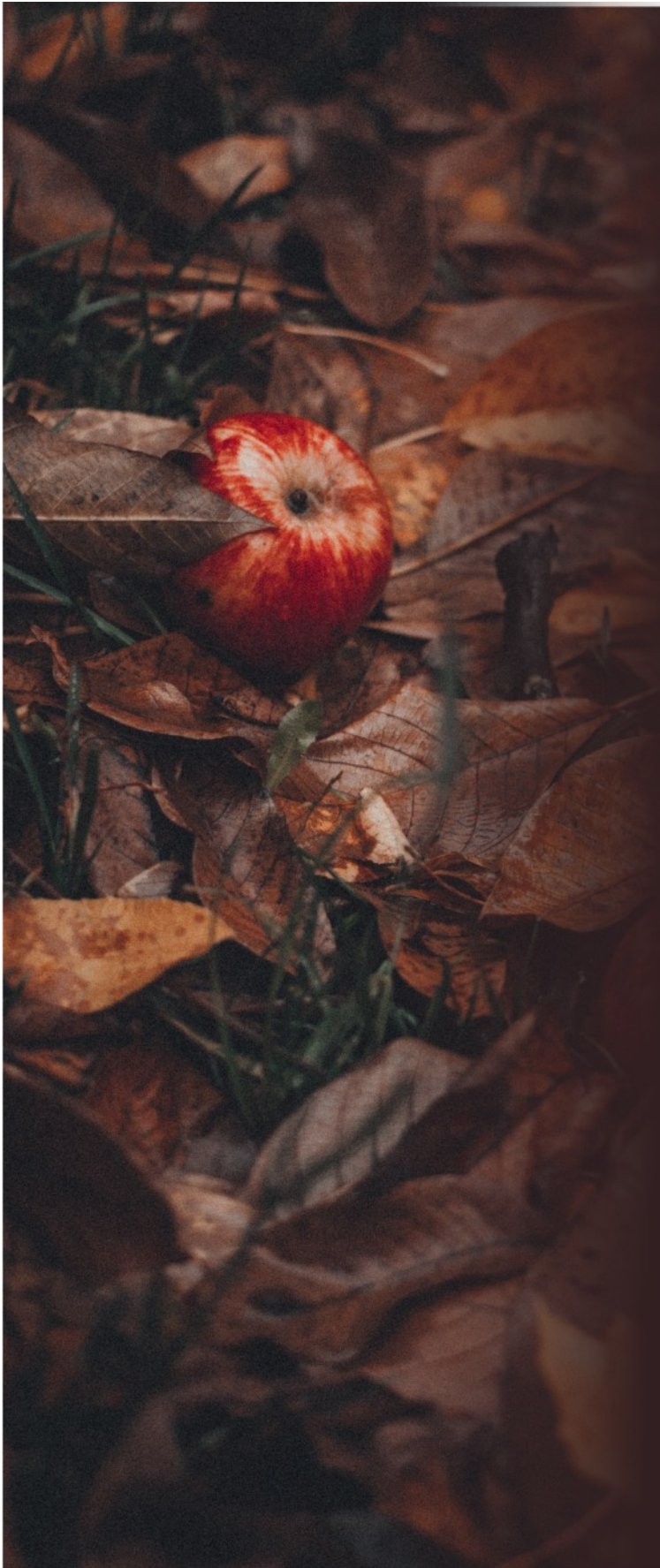
outwitted the opposing fleet, but sadly although the British were victorious at the height of the battle Nelson was fatally wounded by a musket shot. As he lay dying aboard his ship Victory, Captain

Thomas Hardy brought him frequent reports on the progress of the battle. Finally Nelson is said to have spoken his last words, "Kiss me Hardy", and then to have died with the words, "Now I am satisfied. Thank God, I have done my duty." Trafalgar Square in London is dominated by Nelson's Column and commemorates this victory.

A long way from London, October is the time when traditional hedge laying is carried out. This craft dates from the 1700's and has the effect of filling in the gaps between hedgerow plants' stems so that animals cannot push between them. First unwanted shoots are removed, then the remaining stems are cut partly through and bent over at a diagonal angle, after which stakes are driven in to hold the stems or pleachers in place. It all looks very stark when first cut, but the pleachers aren't killed and will sprout bushy new growth in the spring.

As we approach the end of the month, in the fourth week week of October the clocks go back here in the UK, a sharp reminder of the





impending season. In the north of England and in Scotland, winter rolls down from the mountains and hills and sends a shiver throughout the land.

the end of October also brings witches and goblins to our doors. In pagan times this was a brief season when the divide between this world and the next became less secure and the

“Witches then speed on their errands of mischief, some sweeping through the air on besoms, others galloping along the roads on tabby-cats which for that evening are turned into coal black steeds. The fairies too, are all let loose, and hobgoblins of every sort roam freely about.”

James George Frazer (1933)

dead returned from their graves to haunt the living. Ritual fires were kindled at dusk on hilltops and open spaces to purify the land and defeat the powers of darkness. Boisterous games were played and horns and other raucous instruments blown to counteract the fear of evil spirits.

In AD 835, in an attempt to distract their congregations from these pagan practices, the Church moved Hallowmas, the feast of All Hallows or All Saints, from mid-May to the first day of November. Undeterred people focused their ghost-hunting rituals on the night before All Hallows and the celebration of Halloween on 31 October came into existence.

Today Halloween is mainly celebrated by children who dress up as witches, ghosts, devils or other ghoulish creatures, and make pumpkin lanterns by scooping out the flesh, cutting shapes in the shell to represent a face and placing a light inside. As well as the introduction from the US of “trick or treat”, recent years have also seen the revival of traditional British Halloween games such as “bobbing” or “ducking” for apples; trying to eat or catch with the teeth an apple suspended on a string.

Something told the Wild Geese

Every autumn the wild geese fly over my house on their autumn migration, honking madly as their powerful wings scythe through the misty twilight air. They always seem to fly at dawn and dusk, silhouetted against the blush pink and white clouds, navigating by the stars that appear overhead. These are Canada geese, the sort that fly overhead here, common these days, but still magical in their mysterious ability to fly tremendous distances at speed - did you know a Canada goose can cover 1700km in 24 hours?

Shown mounted in 8" hoop.



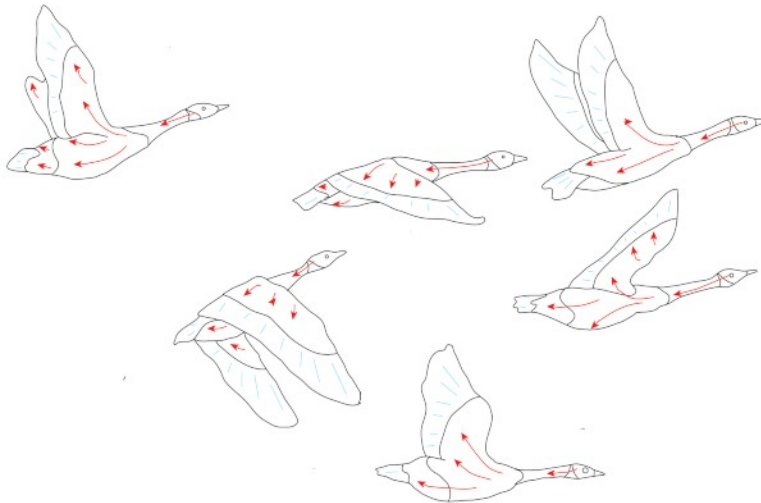
Materials

- 12" square fabric suitable for embroidery, ie non-stretchy. I used a dusty blue pure linen fabric
- Scraps of fabric in pink and white for clouds applique (optional).
- DMC stranded cotton floss in colours 310, 415, 3865, E415

Method

Use two strands of floss throughout

- Iron your fabrics well before beginning.
- Stitch design in accordance with guide on following pages.
- When finished press lightly on the reverse being very careful not to flatten your stitches and mount in hoop for display.



Stitching Guide

- If you want to include applique clouds then cut and position them before beginning your embroidery. I used white linen for the cloud at the back, simply cutting a wavy edge to represent the cloud edge, then positioned some pink linen over the top, cutting the wavy edge in the same way. You may find it helpful to draw around your hoop with a temporary marker pen to ensure your clouds will continue down into the hoop.

When positioned, pin or baste into place and secure with a single line of machine stitching along the wavy edge. The

hoop will hold the other edges in place and your embroidery will also keep the clouds in position.

My clouds look slightly frayed at the edges as I put my work through a quick machine wash to remove the sticky transfer paper after I'd finished stitching.

- The geese are simply worked in split stitch. The direction of stitching is shown by the red arrows on the diagram to the left.

Their eyes are tiny French knots.

The black wing and tail feathers are worked in detached chain stitch. The blue lines on the image to the left show the angle at which to work your stitches and NOT the number of stitches to work.

- The stars are randomly scattered above the geese and are simple double cross stitches worked in the silver (E415) floss.







Something told the Wild Geese

Something told the wild geese
It was time to go,
Though the fields lay golden
Something whispered “snow.”

Leaves were green and stirring,
Berries, luster-glossed,
But beneath warm feathers
Something cautioned “frost.”

All the sagging orchards
Steamed with amber spice,
But each wild breast stiffened
At remembered ice.

Something told the wild geese
It was time to fly,
Summer sun was on their wings,
Winter in their cry

Since learning it in school, I have absolutely loved this poem by Rachel Field (1894-1942) an American novelist, children’s book author, playwright, and poet. I think it is hauntingly lyrical and speaks to me about golden summer days fading gently into amber fall, soon to be crisp frost and ice better than perhaps any other poem. I only discovered recently however this choral version by Sherri Porterfield which has the most beautiful melody in three parts for the female voice. You can listen to it on [YouTube here](#) and I hope you love it as much as I do.



Autumn's Glory....

The heath glows richly with warm colour, and my sheltered valley is filled these Autumn days with mellow sunshine, like a cup with wine. The trees still stand in their gold and russet and crimson, not a leaf shed, or a colour dimmed, as though Merlin had touched them with his wand and bidden them drowse on forever unchanged.

In the woods by the Hermit's pool scarce a leaf stirs or a wavelet ripples; the air is warm and heavy with the dank colours of tree-bark, moss and waterweeds. Over the long vistas of the narrow pathways a light fleece of greyish-purple mist floats until midday, even when the sky above the tree-tops is gold-shot with sunshine and the heath outside crackling dry with heat. The beeches upon the shores of the lake

are already in their full October glory of gold and russet and amber, every leaf and twig so faithfully reflected in the still waters that it seems that a second beechwood is submerged there, like one of the old drowned forests of legend. Lately the solitude there has been invaded; a solitary angler has appeared and stands, hunched like a human heron, fishing for hours from the farther bank. I do not think he lands many; for yesterday, when he called at my cottage for a glass of water and presented me with a very small tench that appeared to be the sole contents of his basket.

Flora Thompson, The Countryside Companion and others

Those who exclaim at the abundance of fungi in the woods in autumn might just as well exclaim at the scarcity, for if only one hundredth part of the spores of a single specimen survived, the earth the following year would be solid for yards with that particular kind. We all know the puff-ball of the pastures, and how, when disturbed, a cloud of dark brown dust puffs from it; but not all of us have paused to consider that every microscopic speck of that dark brown dust is a living seed.

An interesting experiment may be made by taking a fully expanded common mushroom and placing it overnight, gills downward, upon a sheet of white paper. If the mushroom is lifted very carefully in the morning, the paper will be found to bear a delicately shaded replica of the underside of the mushroom, every gill distinctly outlined in a soft brown. If this dark shading can be put under a microscope it will be found to consist of the thousands of infinitesimal spores, or seeds, which have fallen from the gills during the night.

The fungi of the woods are not confined to the surface mould. In the forks and upon the boughs of the oaks and beeches hang overlapping plates of a white substance, much like collections of oyster shells. This is the oyster mushroom, a popular dish amongst the greatly daring who declare it tastes like a mixture of calves' liver and the best rump-steak. Brave spirits! I envy, but I dare not imitate, for I cannot forget that in the dictionary I use the word "Fungus" comes next to "Funeral!"

The wind and rain at the end of last week began the first perceptible thinning of the woods. For a day and a night there was such a sobbing and sighing and gurgling of water everywhere that the very earth seemed to grieve for the passing of another season.

Along the woodland pathways, the leaves drifted in heavy wet masses of browns and crimsons and yellows. The last of the tall bright garden flowers - hollyhocks



Dahlias, and burning gladiolus spikes - were laid low in a tangled ruin on the wet soil. The rain swept in grey gusts across the stripped fields, and the sky hung leaden upon the desolate earth.

There are few days in the year when the weather makes the countryside really depressing. This was one of them, and long before the normal lighting-up time, the mind turned from the outer prospect to the cheerful fireside, drawn curtains, a book, and toast for tea.

This withdrawal from the outer world, pleasant enough in its way, proved premature. The next morning brought bright skies and air balmy as April, and country neighbours who the day before had prophesied the final breaking up of the season went to the other extreme and opined that, "with anything like luck, we med have six or eight weeks fine weather; an' nobody'd grumble if we had three months, for 't 'ud help th' Winter along finely; that's a fact it would."


Whether such good weather luck will come our way in England this Autumn is doubtful, but the few days of sunshine we have had, taken alone, are something to thank St Martin for.

This respite before Winter, known in different countries as St Martin's Summer, the Little Summer of All Saints, and by other beautiful and

endearing names is one of the most fascinating features of our climate. It is quite different from the clear, crisp Autumn weather of a week or two back, and still more unlike the still, grey days ahead of us. Excepting for the brilliant earth-tints which the rain has freshened, these mild, sunny, misty days are more like the first warm days of Spring than any other time of year.

Today the squirrels have been almost frantic over the last scramble to collect yet one more hoard of nuts to store, and the wood has been full of the small sounds of their activity as they chased each other at full speed from tree top to tree top, or pattered among the dry leaves beneath the hazel bushes.





Each squirrel family makes a number of such collections, burying them in the soft leaf mould among the mosses, or packing them away into tree hollows or beneath roots - little larders, all ready in case their owners should wake and feel hungry at midwinter.

The squirrel is a light sleeper, and a day or two of mild winter sunshine will always bring it out; but the nuts and acorns collected are almost always more than it requires, and many of the hoards are left underground to germinate and spring up to make the forests of the future.

The hedgehog needs no such storehouses. At the first sharp frost it will roll itself into a prickly ball, thrust itself into some slight depression among the dead leaves and remain dead to the world, come sunshine, come snow, until the primroses are out.

The hibernation of the dormouse is even more complete. Cold and rigid to the touch, its little flame of life turned down to the merest spark, it sleeps so profoundly that its small body is often taken for a corpse.

Sweetest and most characteristic of all autumn songs is that of the robin. All day long he follows the gardener around, so much at home that he will perch himself upon the very spade handle if it is left idle a while, taking toll of the worms and grubs from the freshly-turned earth, or, upon the topmost twig of a nearby bush, giving thanks for his meal with a burst of song, silvery sweet and clear.

His is the first song in the morning and the last at night in these autumn days, frequently ringing out after dusk has fallen, and bearing in such surrounds a quite presentable resemblance to that of his noble relative, the nightingale.

A (very) Little Look at Velvet

“To the little gentleman in velvet” was a favourite Jacobite toast in the reign of Queen Anne.

The reference was to the mole that raised the mole-hill over which the horse of William III. stumbled when he was out riding at Hampton Court near London.

Following this fall, William died of pneumonia, a complication from his broken collarbone, in early 1702.



Lady in a blue velvet dress



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. At the time, the technique to create velvet was so complex that it was available only to royalty and the very rich. 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

Seduced by the soft qualities of velvet, Europeans introduced it into trade along the Silk Road; an ancient network of trade routes that connected East and Southeast Asia with East Africa, West Asia and Southern Europe. Italy was the first European country to have a velvet industry and applications included high-end clothing, furniture, upholstery and curtains, but still it remained largely for the rich and wealthy.

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 hugely expensive and beyond of the reach of all but Europe's wealthiest noblemen. This is why we typically associate velvet with noble heritage in Western culture and rumour has it that Henry VIII even lined his lavatory with the material.

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.



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. 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!

Witch's Kitten Hoop

It's Halloween and this little witch's kitten has wandered into a gaggle of ghosts! He looks very smart in his orange ribbon, while his bright green eyes sparkle with mischief.

This is a very easy hoop to stitch as all the ghosts are outlined in back stitch and the kitten is worked in split stitch with some satin stitch details.

Shown mounted in 5" hoop.



Materials

- 9" square fabric suitable for embroidery, ie non-stretchy. I used a white cotton/linen blend fabric
- Stranded cotton floss in colours black, pale pink, orange and light green. (The exact shades of pink, orange and green aren't important)

Method

Use two strands of floss throughout

- Iron your background fabric well before beginning.
- Stitch design in accordance with guide on following pages.
- When finished press lightly on the reverse being very careful not to flatten your stitches and mount in hoop for display.

Stitching Guide

- The outlines of the ghosts are all worked in back stitch. It's important to be very accurate when inserting your needle through the fabric so that the back stitch forms an unbroken line.
- The eyes are large (3 twist) French knots.
- The mouths are satin stitch worked vertically.
- The outlines of the ghosts continue just beyond the edge of the hoop so that the design appears to disappear into the hoop.
- When working the kitten stitch the features first and then fill in around them with vertical split stitch worked in black floss. To work split stitch with two strands of floss simply insert your needle between the strands thereby splitting the width of the thread evenly.



If you enjoyed the Witch's Kitten design then you might like the Party Penguin too.

Just [CLICK HERE](#) to download your bonus free pattern!



Nature Notes: Ivy

Ivy is in full flower during October and the small yellow-green flowers are very attractive to early autumn flies and wasps. Did you know that ivy leaves are only ivy-shaped on the younger parts of the plant? Leaves on the older shoots are unlobed and it is also those shoots that produce the flowers.

Ivy is not a parasite, though it clings to trees and walls it will not damage them as it doesn't need to penetrate deeply to gain nourishment due to its extensive root system in the ground. It is said that ivy grown up the wall of a house will protect the inhabitants from witches, but if it withers then that is an omen of impending disaster.

The ivy which protects and embraces, has become an emblem of love and friendship. In ancient Greece a branch of ivy was presented to a newly-married couple as a symbol of their indissoluble knot. In the language of flowers it stands for fidelity and friendship and has been used as a love charm. If a girl placed a twig of ivy leaves in her pocket, then the first man who spoke to her when she was out walking would become her husband.

Ivy berry vinegar was a popular remedy in the Great Plague of 1665; and an infusion of the leaves relieves sore eyes. Ivy leaves, boiled and mashed until the water is dark, makes a rinse for revitalising black silk.



Things that go Bump in the Night



Halloween, falling on 31 October, is All-Hallows Eve, the day before All Saints Day, the Christian celebration of all the saints and martyrs, including those whose names are lost to history. Halloween, however, is a much older festival than this, dating back to the ancient Celtic calendar when it was regarded as New Year's Eve. Thanks were given to the sun god for the harvest and Samhain, the lord of death, was celebrated at the dying of the old year. This was a night of black magic, when witches, ghosts and the spirits of the dead returned to earth. Great fires were lit to ward off evil spirits, and through the embers of which livestock were driven from their autumn pastures into barns for the winter which, as well as purifying them, probably helped rid them of parasites. Surplus stock, or those animals unlikely to survive the winter were slaughtered for Samhain feasting.

When the Romans invaded Britain, they brought with them the festival of Pomona, held to honour the goddess of fruit. As both these celebrations fell on the same day, they gradually merged over the years. May traditional games, such as apple-bobbing and love divination with apple skins, pips and nuts probably have their roots in the Roman festival. In duck apple, or bobbing for apples are floated in a tub of water and contestants have to try to pick one up in their teeth, their reward for success being a year of good luck. In snap-apple, the fruits are hung from string on a wooden pole and again the aim is to catch one with your teeth. An even older and definitely more dangerous version had a stick with an apple

on one end and a lighted candle on the other suspended from a pole. A circle of children stood around and tried to bite the apple as it swung in their direction.

“Mrs Hook of Chulmleigh, Devon, aged 70 told me in May 1938 that in her young days it was the custom on All Hallowe’en to pare apples, then whirl the peel three times round the head and then throw it over the left shoulder to the floor. The letter formed on the floor by the apple peel would be the initial of the future husband or wife.

Mrs Hook assured me that her apple peel always formed the letter J and she eventually married Jack Hook”

From “The Transactions of the Devonshire Association”

Spookily we are told that if you were brave enough to brush your hair in front of a mirror at midnight on Halloween you would see the face of your future spouse peering over your shoulder - eek!

Halloween parties with guests dressed in costume have been growing in popularity in this country for the last forty years or so, and although they appear at first glance, rather like “trick or treating” to have been imported from American culture, they have in fact been around for a bit longer than that.





In the wartime diary of Nella Last, for example, she reflected upon pre-war family celebrations and recorded the details of a family Halloween party that took place in the late 1920's or early 1930's..

“Tuesday 31 October 1939 - The wind howled and I could have howled like a banshee with it. Halloween, and the house so straight and quiet, my towels all in a drawer and not in wet heaps in the garage where everybody would have been ducking for apples, no smell of baking potatoes, no decorations - only memories.

One year the boys received their guests in a novel way. Cliff painted a placard and put it on the door. It read “Abandon hope all ye who enter here.” It was in old English lettering and had bats and owls drawn on the border... In the pitch black the boys stood to welcome the guests. Arthur had a black bag over his head and Cliff's fiendishly grinning face, lit by a ghastly green electric bulb, was under his arm. A rubber glove filled with cold water was held out the hand of each guest - it was a huge success!”

It is fair to say, however, that until the 1970's and 1980's Halloween wasn't widely celebrated here in England. Although the new custom of Trick or Treating (totally unknown in my own childhood) has been described as a mandate for begging with menaces, the level of parental supervision on the night means it is in fact a relatively safe time for children to be out and about on the streets in the early evening.

Halloween today is one of the busiest times in the shops - costumes for sale or hire and decorations and seasonally themed foods to purchase. There is a strong market for gruesome paraphernalia from rubber skeletons and severed hands to sweets in the form of eyeballs and miniature jelly-filled brains and worms. Pumpkin carving has also become popular in recent years, again being unknown in my own childhood in the 1960's and 70's.

Making lanterns from pumpkins, and to a lesser extent from squashes, marrows and turnips, has been elevated from hacking out a crude spooky face into something of an folk art. While children still love to carve a fierce face on a pumpkin to grin from the windowsill or doorstep on Halloween, many adults prefer to indulge in a more creative form of lantern-caving. Collecting together a few tools will make the job easier; you can purchase these in sets from many supermarkets and other stores, or assemble your own set...



Your self-assembled tool collection could include a lino-cutting tool with a grooved blade - ideal for cutting straight lines, a gimlet to make perfect small holes; a flat edged chisel for lifting out areas of skin without piercing the pumpkin; and a craft knife for cutting out shapes.

Before you start, make sure the pumpkin has a flat base - slice a piece off if necessary so that it sits firmly and doesn't wobble about. Slice off the top to make a lid, and then start scooping out the seeds and flesh. If, like me, you keep chickens, then they will love both seeds and flesh, or for the wild birds dry the seeds and scatter them on the bird table (or even save some to plant next year). Alternatively, wash off any clinging strands of flesh, dry the seeds and toast in the oven to make a snack. Use the bigger chunks of flesh that you scoop out to make soup or traditional pumpkin pie, or roast them in the oven with butter and black pepper.

For a long lasting lantern, scoop out as much flesh as you can to leave a thin outer shell. You'll get more

light from your lantern - the whole pumpkin will appear to glow - and it won't go mouldy quite so quickly.

A combination of pierced designs and areas where the pumpkin skin has been removed but the flesh remains will give variations in the intensity of light. If you don't feel confident enough to carve your chosen design freehand, then trace it on first using a washable pen so that you can wipe away any guidelines when you've finished cutting.

A nightlight, whether traditional or battery-powered, is perfect to place inside your pumpkin lantern. Taller candles are not as stable and may topple or burn the lid if you try to use one.

For miniature versions of Halloween pumpkin lanterns try making bell pepper lights. Cut off the tops of the peppers, scoop out the seeds and pierce holes in the sides to hold knotted string handles. Consider adding a chilli "tassel" for extra decoration. Put nightlights inside to illuminate them.



Look!

a lovely idea
Painted Wood
Hangers

A simple and sweet idea for the new (or maybe even not-so-new) baby in your life. These would make a great gift for a newborn, or perhaps for a baby shower instead? Many thanks to Emily of Jones Design Company for sharing her tutorial with us.

Free from Jones Design Company: [Painted Wood Hangers](#)

Mistletoe Geese Cushion

I have always enjoyed machine applique - once you've mastered the basics of free motion stitching using an embroidery foot on your sewing machine it's a fast and easy technique that produces effective and durable results - perfect for hardwearing projects such as this Mistletoe Geese cushion cover. The goose shapes are very simple to cut in felt, and the mistletoe sprig is easy hand embroidery.

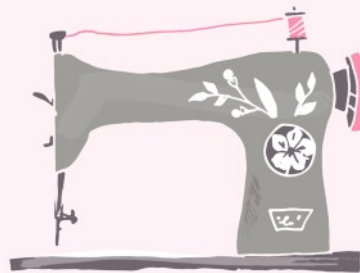
Sized to fit 16" cushion pad.



Materials

- One 16" square piece medium weight non-stretchy background fabric - I used light blue dotty from Cole and Cole.
- Two 12" x 16" rectangles of same fabric for the reverse.
- 8" square white felt for geese bodies and 6" square golden yellow felt for feet, beaks and crown.
- Stranded cotton embroidery floss in light and dark green, black, brown, lilac and white

- Bondaweb
- Embroidery foot for your sewing machine
- Black and cream sewing thread.
- Temporary fabric marker pen



Method

- Trace the applique shapes onto the paper side of your Bondaweb using the full size templates. Allow a little extra at the body end of the legs and beaks so they can be overlapped by the body so avoiding any ugly gaps.
- Cut out the shapes roughly and fuse to the felt. Cut out carefully and peel away the paper backing.
- Position the shapes onto the 16" square background fabric using the photograph as a guide. Make sure the white bodies overlap the ends of the beaks and legs.
- When you're happy with the positioning fuse into place using a hot iron and protecting your work with a cloth. Be sure to use a pressing (up and down) movement and *not* an ironing (sideways) movement as ironing may cause your pieces to slip out of place.
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in your needle and cream in your bobbin (this gives a less "solid", heavy line) go around the edges of the shapes twice. Don't try and be too neat, you're aiming for a sort of scribbled effect.
- Draw in the geese tummies, eyes and nostrils with your temporary fabric marker pen.
- Stitch the tummies with your sewing machine in the same way. Add the eyes and nostrils by hand using satin stitch and two strands of black floss.
- Remove fabric marker pen and press on the reverse.
- Now add the mistletoe sprig. Transfer the design to the cushion using the photograph as a guide.
- Stitch as follows, using two strands of floss.
- The leaves are worked in satin stitch. Work two in light, and two in dark green.
- The berries are worked in pale lilac and white in satin stitch.
- The stem is stem stitch worked in brown floss.
- When finished press lightly on the reverse avoiding flattening your stitches.
- Now assemble the cushion.
- Hem one long edge of each of the fabric rectangles.
- Place your applique square right side up on a clean flat surface. Place the rectangles right side down on top aligning the edges so that the hemmed sides overlap in the centre forming the envelope closure.
- Pin or baste around edges.
- Machine stitch around edges using a ¼" seam allowance. This means your cover will be slightly smaller than the cushion pad - this isn't a problem as the pad will compress with use and making the cover a little smaller will avoid the cushion becoming flat and floppy.
- Trim corners, turn right side out and press.
- Insert pad.
- FINISHED!





Mellow
Fruitfulness...



By October autumn has definitely arrived, the days are shorter and winter is just beyond the horizon. If we are lucky then this will be a mellow month, with plenty of sunny, or at least dry, days to spend in the vegetable patch where marrows, pumpkins and squashes have taken centre stage. In the orchard soft fruits have now given way to hardier, but no less delicious apples and pears.

This is a great month for foraging - hedgerows are bursting with ripe berries and nuts and the mild damp conditions mean there are mushrooms a plenty to be found in grassland and sheltered woodlands. If you know your fungi then you can take your pick from an abundance of wonderfully named varieties of fungi, including puffballs, penny buns and chicken of the woods. The UK has

something like fifteen thousand types of wild fungi, but you can narrow this down to around fifty tasty varieties that are in season this month. But if you're out foraging for mushrooms, don't forget the old Croatian adage, "all mushrooms are edible, but some only once."

In the kitchen the salad days of summer give way to more warming dishes and robust flavours as we put away flip flops and linen and pull out our favourite woolly jumpers and boots to keep us snug and warm as the days shorten and grow colder. Pumpkins of course are also in season now, their golden glow lighting up not only Halloween but other dishes like soups, curries and of course, the famous pumpkin pie!



It is the children's book, *Alice in Wonderland* by Lewis Carroll, which features perhaps the most famous mushroom in all of literature. On top of that mushroom is seated an almost equally famous hookah-smoking caterpillar. "One side [of the mushroom] will make you grow taller, and the other side will make you grow smaller," the caterpillar observes to the heroine, Alice, who, being of an adventurous nature, decides to test this seemingly peculiar remark. It turns out to be correct.



Chicken, Leek & Mushroom Soup

Ingredients

- 110g dried mushrooms (optional)
- 1 tbsp olive oil
- 1 leek, washed, trimmed and finely sliced (use green parts too)
- 100g rice (brown short grain is good for this, but basmati will work too)
- leaves from 2 sprigs fresh thyme (or use dried)
- 100g mushrooms, cleaned, quartered and sliced
- 2 carrots, peeled and sliced
- 1-1.2 litres chicken or veg stock
- 200g cooked chicken, shredded salt and pepper

Serves 4

Method

- Put the dried mushrooms (if using) in a heatproof bowl. Add just enough boiling water to cover and leave to stand.
- In a large saucepan, heat the oil and add the leek. Gently fry for 8-10 minutes, until softened. Rinse the rice well in boiling water to remove the starch, drain and keep to one side.
- Drain the dried mushrooms, chop them finely and reserve the liquid. Add the dried mushrooms, mushroom liquid, thyme, fresh mushrooms, carrots, 1 litre stock and rice to the saucepan. Season with salt and pepper (you won't need much salt if using dried mushrooms). Bring to the boil, reduce the heat and simmer until the rice is cooked.
- Add the chicken. Simmer for a couple of minutes to warm the chicken through. Add a little more stock if needed, to thin the soup. Check the seasoning and serve immediately.





Mushroom Risotto

Ingredients

- 6 tbsp olive oil
- 2 shallots, peeled and finely chopped
- 2 garlic cloves, peeled and finely chopped
- 2 tsp chopped thyme
- 1 tsp grated lemon zest
- 350g arborio rice
- 150ml dry white wine
- 900ml vegetable stock
- 450g mixed fresh mushrooms
- 1 tbsp chopped flat leaf parsley
- Salt & pepper

Serves 4

Method

- Heat half the oil in a heavy-based pan. Add the shallots, garlic, thyme and lemon zest, and fry gently for 5 mins or until the shallots are softened. Add the rice and stir for one minute until the grains are glossy.
- Add the wine, bring to the boil and let bubble until it has almost totally evaporated. Meanwhile, heat the stock in a separate pan to a steady low simmer.
- Gradually add the stock to the rice, a ladleful at a time, stirring with each addition and allowing it to be absorbed before adding more. Continue adding the stock slowly until the rice is tender. This will take around 20 minutes.
- About 5 mins before the rice will be ready, heat the remaining oil in a large frying pan and stir-fry the mushrooms over a high heat for 4-5 minutes. Add to the rice with the parsley. The risotto should still be moist, if necessary add a little more stock. Check the seasoning and serve at once.

Courgette and Tomato Pasta

Ingredients

- sunflower or light olive oil, for frying
- 1 onion, finely chopped
- 2 garlic cloves, finely chopped
- 1 tbsp tomato purée
- 5–6 tomatoes, depending on size, skinned and diced
- 2 courgettes, cut into 2cm dice
- 2 carrots, cut into 2cm dice
- 1 litre chicken or good veg stock
- 200g small pasta shapes e.g. orzo, small conchiglie or macaroni
- handful of basil leaves
- 50g Parmesan or vegetarian alternative,
- grated olive oil, for drizzling

Serves 4

Method

- Heat 3 tablespoons of oil in a large saucepan. Add the onion and fry very gently, stirring now and then to stop it catching, for 10 minutes. Add the garlic and stir for 2 minutes. Add the tomato purée, tomatoes, courgettes and carrots and stir for 2 minutes. Add the stock and season with salt and pepper.
- Bring to the boil. Add the pasta, reduce the heat and simmer for about 10 minutes, until the pasta is just tender. Shred the basil leaves and stir them into the sauce, with half the Parmesan. Check the seasoning and serve drizzled with a little extra virgin olive oil and sprinkled with the rest of the cheese.

This dish is a great favourite in our house, calling to mind warmer summer days as well as using up the last of the courgettes and tomatoes lingering in the greenhouse.



Pork Chops with Cider

Ingredients

- 80g butter
- 4 pork chops or steaks
- 150g shallots, chopped
- 2 garlic cloves, sliced
- 500ml dry cider
- 2 tbsps wholegrain mustard
- 2 tbsps chopped thyme
- 2 eating apples, cored and cut into 8 wedges
- Salt and pepper
- 150g crème fraiche

Serves 4

Method

- Line a plate with paper towels. Heat 30g of the butter in a large frying pan until hot. Add the pork and brown on both sides, then once cooked, set aside on the prepared plate.
- Add a further 30g of the butter to the pan along with the shallots and garlic and fry for 2-3 minutes until browned.
- Increase the heat to high, pour in the cider and bring to the boil, then boil for 1 minute. Reduce the heat to low and stir in the wholegrain mustard and half the thyme. Return the pork to the pan and simmer gently for 30 minutes.
- Meanwhile, heat the remaining butter in a pan until quite hot. Add the apple pieces and fry for 2-4 minutes until the apple begins to soften and caramelize. Once cooked remove from heat.
- Season the pork with salt and pepper and stir in the crème fraiche. Simmer for a further 5 minutes without letting the liquid boil.
- Add the caramelised apple and garnish with the last of the thyme.



Taste of the Season: Apples

There is an old English saying that tells us “an apple a day keeps the doctor away” and certainly fresh apples are packed with goodness - vitamins A and C, magnesium and fibre.

Apples and humans have been linked in history for millennia, first appearing in the book of Genesis referring to the forbidden fruit in the Garden of Eden, though this is subject to some debate as the fig leaf is the only reference made to any trees. Newton’s theory of gravity was formed by a falling apple, and they were also described as hanging from the tree of life that Heracles sought out in Greek mythology.

The earliest known mention of apples in England was by King Alfred, the Saxon King, whose translation of this document was written in the late ninth century. In the tenth and eleventh centuries the English apple was improved by the monasteries, including importing the Coster variety from France. Interestingly it is likely that the word “costermonger” an old-fashioned term for describing a seller of fruit and vegetables probably derived from this apple’s name - costermonger originally being a seller of Coster apples.

Henry VIII was a lover of apples, and instructed his fruiterer to identify and plant new varieties in his Kentish orchards. The most popular apple variety at this time was the “Queene” - rather appropriate given that Henry had six wives!

Thanks to the dedication of Victorian gardeners, Britain once cultivated more varieties of apple than anywhere else in the world: more than 2,000 types of apples with all sorts of tastes, textures, shapes and sizes. For eating, there were Pitmaston Pineapples, Ribston Pippins or the Laxton’s Superb, a red-flushed, sweet, crisp dessert apple. For cooking and juicing, the Alfriston was a large, sharp apple that made wonderful juices and smooth purées, or the Howgate Wonder, a super-sized cooker that was great for pies and tarts. Every variety was bred to enhance different properties for a range of uses.



Many different varieties of apples also emerged in the US and its apple industry was set in motion by Henderson Luelling - a fortune hunter who went west during the gold rush in a covered wagon full of soil and apple trees. He was left behind by the rest of the wagon train because his vehicle was so cumbersome. But he met a William Meek in Washington State and together they started planting orchards. Apples were in great demand from the gold prospectors in the Western States. And by the time local demand declined, a railway had been built enabling apples to be distributed across the entire North American continent.

About the same time in Iowa, a Quaker farmer called Jesse Hiatt discovered a sucker sprouting from the roots of a dead tree. The shoot grew into an apple tree bearing a totally new apple which Hiatt named 'Hawkeye'. He sent it to a fruit show and on biting into one the judge exclaimed 'delicious, delicious'. In

1895 the apple was introduced to the trade as a 'Delicious' and became one of the most widely grown apples in the world.

Another of the most famous modern apples was discovered in Australia by Maria Anne Smith. The daughter of transported convicts, Maria was fiercely independent, and worked as a midwife in the small township of Eastwood in New South Wales. She was known as 'Granny Smith' because she had delivered so many babies. But as her husband's health declined she took on responsibility for maintaining the farm and orchard which was the family's main source of income. One day in 1868 she found a small tree pushing its way through a pile of discarded fruit. She transplanted it and before long was harvesting the world's first major crop of green apples, soon to be famous all over the world.



Apple, Cheddar & Thyme Scones

Ingredients

- 200g self raising flour
- 2 tspns mustard powder
- 2 tspns baking powder
- 1 tspn dried thyme
- ½ tspn salt
- 100g cold butter, grated
- 150g Cheddar, finely grated
- 2 sharpe eating apples, cored and grated
- 2 eggs, beaten
- 3 tblspns whole milk, plus extra for brushing

Method

- Preheat oven to 190C and line a large baking sheet with baking parchment
- Mix together the flour, mustard powder, baking powder, thyme and salt until well combined. Add the butter and rub the mixture together with your fingertips until it looks like fine breadcrumbs.
- Stir the cheese and apples into the mixture
- Mix the beaten eggs and milk together and gradually work into the flour mixture until you have a firm but moist dough. Roll out the dough on a lightly floured work surface until it is about 1" thick all over.
- Cut out the dough using a 3" cutter and brush the tops with ilk.
- Place on the prepared baking sheet and bake in the oven for 15-20 minutes.
- Serve warm with butter

Makes 8-10



Dorset Apple Cake

Ingredients

- 115g unsalted butter, diced and chilled, plus extra for the tin
- 225g self-raising flour
- 2 tsp ground cinnamon
- 115g light brown sugar
- 1 large egg, beaten
- 6-8 tbsp milk
- 225g Bramley or Granny Smith apples, peeled, cored and diced
- 100g sultanas
- 2 tbsp demerara sugar (optional)

Method

- Heat the oven to 180C/160C fan/gas 4. Butter and line a deep 20cm cake tin with baking parchment.
- Mix the flour and cinnamon together in a large bowl. Add the butter and rub into the flour using your fingers, until it resembles fine breadcrumbs. Stir in the light brown sugar. Beat in the egg followed by 6-8 tbsp of milk – add it gradually until you have a smooth, thick batter.
- Add the apples and sultanas and mix to combine. Scrape the batter into the prepared tin and gently level out. Sprinkle over the demerara sugar, if using, and bake for 30-40 mins or until golden and a skewer inserted into the middle comes out clean.
- Allow to cool in the tin for 15 mins and then carefully turn out onto a wire rack to cool further. Best served still warm with a little custard, ice cream or (if you're feeling indulgent, clotted cream).





Blackberry & Apple Crumble

Ingredients

Crumble Topping

- 50g plain white flour
- 25g plain wholemeal flour
- 75g light brown sugar
- 50g ground almonds
- 50g unsalted butter

Filling

- 700g eating apples
- 50g unsalted butter
- 50g golden caster sugar

- 225g blackberries

Serves 4-6

Method

- To make the crumble topping sift the flours into a bowl. Stir in the sugar and ground almonds, then work in the butter using your fingertips to make a very crumbly mixture.
- Quarter the apples, then peel, core and cut into 1" chunks. Melt the butter in a large frying pan and add the apples with the sugar and cook, stirring, over a high heat for 3-5 minutes until golden brown and tender. Transfer to a pie dish and scatter the blackberries on top.
- Spoon over the crumble topping and bake at 190C for 25 minutes until the topping is golden brown. Serve warm, with custard, cream or ice cream.



Plum & Apple Tart

Ingredients

- 45g softened unsalted butter
- 90g golden caster sugar
- 1 egg
- 1 ½ teaspoons baking powder
- 90g plain flour
- 375g shop bought sweet shortcrust pastry (or make your own of course!)
- 10 Victoria plums, stoned and halved
- 2 Bramley apples, cored and sliced

Method

- Pre-heat your oven to 160C (325F Gas3)
- To make the cake mixture put the butter in a mixing bowl and whisk together. Mix in the egg and baking powder with the whisk, then gently fold in the flour by hand until evenly combined.
- Line a 9" (23cm) tart pan with the shortcrust pastry and trim the excess dough neatly around the edges. Spoon the cake mixture into the tart shell and spread evenly. Scatter the plums and apples all over the mixture.
- Bake for 40 minutes. When the tart is ready the fruit will have sunk and the cake will have risen up around the fruit pieces and be golden. Remove from the oven and leave to cool.
- Sprinkle with icing sugar, and serve with cream, ice cream or custard.



Plum and Apple Chutney

Ingredients

- 1 onion
- 500g apples
- 400g plums
- 200ml cider vinegar
- 180g light brown sugar
- 1 tsp mixed spice
- 1 bay leaf
- 25g ginger
- 1 garlic clove
- ¼ tsp salt

Method

- Peel and finely dice the onion. Peel and core the apples and cut them into a

small dice. Halve and destone the plums; chop them into a small dice too.

- Put the onion, apples and plums into a large, heavy-based, stainless steel pan (other metals can react with the acidic ingredients) along with the vinegar, sugar, mixed spice, bay leaf and salt. Stir together and bring to a gentle simmer.
- While the mixture is warming, peel and finely grate the ginger. Peel and finely chop the garlic. Add them both straight into the pan.
- Once simmering, cook the chutney very gently, stirring often, until dark and thickened. This will take about 1.5 hours. You know it's ready when a spoon dragged through the pan exposes the metal base as it goes.
- Leave to cool for 10 mins before removing the bay leaf and decanting into the sterile jars. Screw the lids on tight and pop on labels with the name and date made. It will keep well for 6 months at least. It's best left to mature for 2 weeks at least before opening, refrigerate once opened..



Orchard Pears Motif

I think that hand embroidery is perhaps uniquely versatile in that it can be used to decorate almost any item, turning the ordinary and mundane into something rather special. And that's what I've tried to do by adding three orchard pears to this rather plain linen wash bag purchased in the sales. I think that now it would make a lovely gift

with that personal touch. These orchard pears would look good added to a pocket perhaps or a napkin - the only limit is your imagination!

Pears measure 1¾" tall.




Materials

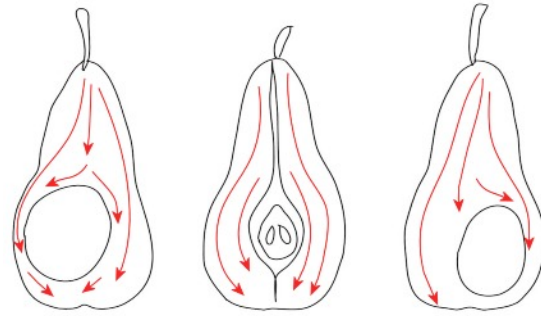
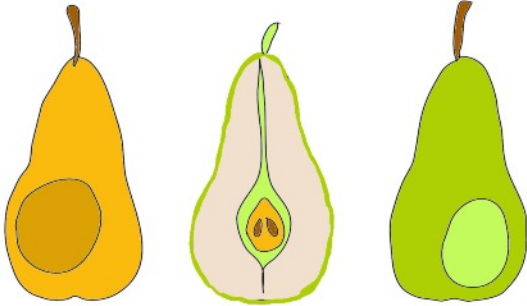
- Item to decorate- should be a smooth, non-stretchy fabric
- DMC stranded cotton floss in colours 05, 165, 420, 432, 580, 3852

Method

Use two strands of floss throughout

- Iron your background fabric well before beginning.
- Stitch design in accordance with guide on following pages.
- When finished press lightly on the reverse being very careful not to flatten your stitches and mount in hoop for display.

	3852		432		165
	420		05		580



Stitching Guide:

- The two outer pears are worked identically. Stitch the main bodies in split stitch, curving it around to follow the shape of the pear as shown by the red arrows in the image above. To work split stitch using two strands of floss, simply insert your needle between the strands, thereby “splitting” the thickness of the thread evenly.
- The round shapes are stitched using vertical satin stitch.
- The central pear is just a little different. Work the details first. The pips are a few straight stitches in the dark brown floss surrounded by vertical split stitch in 3852. The central line and outer area surrounding the pips is also worked in split stitch as is the “flesh” of the pear. When you’ve finished this then work an outline of chain stitch around the flesh using 580.





Choosing the Right Size Needle

Choosing the the right size needle to suit your fabric and thread will help you to achieve the best possible results when stitching - and here are some tips to help you do this:

Your needle should be able to pull your thread (and that includes the doubled-over part behind the eye of the needle) through your fabric quite easily, without putting too much stress on the thread as you pull it through the fabric - you shouldn't have to tug, it should pass through quite easily.

I was always taught that the shaft of my needle should be about the same thickness as that of my thread. That's fine if you're using an open weave fabric, but for most surface embroidery you need to consider not only the thickness of your thread, but also its thickness at the needle's eye

where it's doubled over, as well as the weave of the fabric. A tighter, closed weave will need a needle that makes the right size hole for both thread and needle to pass through.

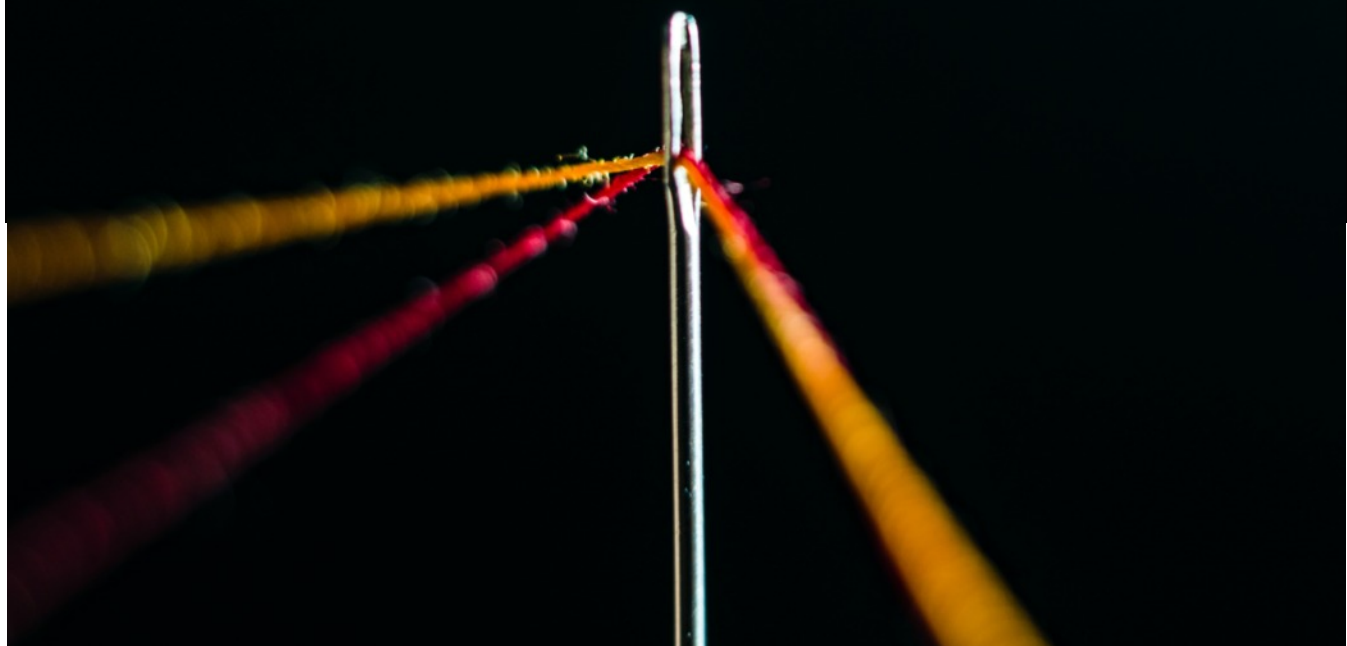
If you've pulled your fabric tightly in your hoop you may hear a sort of popping noise as you pass your needle through, but there still shouldn't be any real resistance to the passage of your needle through the fabric. If you have to really tug to pull your needle through then you should be using a larger size needle.

There may also be a soft noise as the rest of the thread passes through your fabric, but not a loud zzzzz sort of noise. If you hear such a noise and are experiencing resistance as you pull your thread through the fabric, then once again you

should have chosen a larger needle.

And finally, the hole your needle makes in your fabric should be large enough for your thread to pass through it, but no larger. Your needle shouldn't leave a visible hole in your fabric around your thread.

Having said all this, there is no set formula to determine what size needle you should use at any particular time. Whilst you should consider the points I've raised above, your needle choice may well be based mainly on your personal preference - which needle are you comfortable using at any particular time, and with particular materials? Over time, as you gain experience, choosing the right needle will become automatic - something you don't even have to think about!.





A (very) Little Look at Embroidery Floss

Cotton floss (stranded cotton), is the most commonly used embroidery thread today, but it didn't come into general use until around 1800, with the discovery of the technique of mercerising cotton thread by passing it through a caustic soda "bath" which modified the cotton fibres, making them stronger and silkier in appearance.

Today DMC threads are one of the best-known and most widely available brands of cotton embroidery floss loved and used by stitchers across the globe. The company was founded an amazing 270 years ago – in 1746 as the first organisation to manufacture hand-painted Indian prints in Europe. It wasn't until the nineteenth century though that the brand diversified into threads. At that time it was managed by Jean-Henri Dollfus-Mieg and the company name was Dollfus-Mieg & Compagnie – also known as DMC.

Dollfus-Mieg was keen to learn more of textile developments around the world and in Leeds he was introduced to the work of chemist John Mercer who had discovered the process of "mercerising." Remarkably this is the same process that DMC uses today to create high quality threads suitable for a variety of sewing uses. Like the Quaker families in this country, Dollfus-Mieg was concerned for his employees' welfare, improving living conditions and in 1850 building "Cities Ouvrieres" at Mulhouse – dwellings that were purpose built to house DMC employees and their families. Each house came with a small garden attached and was sold to the worker at cost price giving them 14 to 16 years to pay off the property. He also invested in a school and hospital.

Today cotton embroidery floss comes in skeins, and the whole thread that comes off the skein can be split into six separate, fine threads. Each of these threads

is made up of two smaller plies that are softly twisted together.

It's really important to pull the "right" end of the skein when you're using your floss - this will mean you can pull out the length you require really easily. Pulling from the "wrong" end will leave you with a nasty tangled mess! And of course the right end is always the hardest to find!

When embroidering with stranded cotton, you can choose to use any number of strands. When using one strand your embroidery will be quite fine. As you add strands, the resulting embroidery becomes heavier. If you stitch with all six strands, the stitches become chunky.

Pearl (or perle) cotton, unlike 6-strand cotton floss, cannot be divided. Pearl cotton is a two-ply tightly

twisted thread that gives quite a textured effect to your stitches. Because it is normally heavier than floss, line stitches like stem stitch and chain stitch usually sit higher up on the fabric, compared to the same stitches worked with floss.

Perle cotton comes in four sizes normally used in needlework: #3, #5, #8 and #12, with #3 being the heaviest and #12 being the finest.

In addition to floss and perle cotton, there are other cottons created specifically for hand embroidery, including floche and coton a broder, both of which are excellent hand embroidery threads.

DMC and Anchor are the most widely available quality brands today. Never be tempted to buy cheap thread - you will be disappointed!



October is Toffee Time!

October brings the start of the colder weather - the time for ice creams enjoyed in the garden or on the beach is long behind us. But there are compensations - what could be nicer than an afternoon spent making toffee in a cosy kitchen surrounded by the aroma of warm caramel? It's really easy to do, but children should never be left unsupervised as the boiling sugar does reach very high temperatures.

To make a simple caramel toffee, melt 225 g unsalted butter, 450 g caster sugar and 450 g golden syrup in a large heavy-based saucepan. Bring to the boil and then add 150 g condensed milk. Boil the mixture steadily, stirring constantly - if you leave it for even a moment it *will* stick and burn to the bottom of your pan - until the mixture reaches the "soft crack stage" on a sugar thermometer, then carefully pour into a lightly oiled Swiss roll tin.

Allow to cool, but before it's completely hard, score lines on the surface with a knife, marking where you want your toffee to break. When it is hard break into bite sized pieces or larger slabs as desired. Wrap in squares of baking parchment and twist the ends to seal - or for a super-special finish tie the ends with twine - red and white baker's twine has a lovely festive air.





Look!
a lovely idea
Knitted
Pumpkins

These cute pumpkins are a free design from LoveCrafts

October is here and it's time to start thinking about decorating for autumn, one of the most beautiful times of year.

These adorable knit pumpkins are the perfect accent to your fall decor, perfect on the mantle and that hall table or sideboard.

Free Knitting Pattern from LoveCrafts : [Knitted Pumpkins](#)

Christmas Polar Bear

This little polar bear cub is all ready to go to his first Christmas party in his sparkly hat. I did think about adding a Christmas tree so he could be bringing home the tree tied to his back with sparkly ribbon or twine but sadly wasn't able to find one of the right size in the time available. If anybody does do this then I'd love to see photos.

He's handstitched from felt and would make a great addition to your Christmas decorations, standing 3½" tall and 6" in length approximately.



Materials

- 12" white wool blend felt. I use wool blend as its strong but not too stiff which pure wool can be, whilst acrylic felt doesn't form lovely round shapes and can tear at the seams.
- White and black floss or cotton perle thread
- Two small black beads for eyes
- 2" square sparkly card for hat
- String or twine for tying hat in place
- Toy stuffing
- Glue
- Stuffing stick (this can be as simple as a bamboo skewer with the end broken off and frayed so it "grabs" the stuffing as you work.

Method

- Trace all body pieces onto your white felt and cut out you DO NOT need to add seam allowances.
- With RIGHT sides together sew up the darts joining C to D on the rear of each body piece.
- *The remainder of the softie is stitched with RIGHT strands together using two strands of floss - To form the cross stitch work whip stitch over the edges of the fabric in one direction, then return in the opposite direction. This will form an attractive decorative cross stitch and also make a nice strong seam.*
- Join the body gussets to the body side pieces from E to F, G to H and J to K (ie leaving the ends of the legs open)
- Join the head gusset piece to the first side body piece from A to B. Repeat on the other side, then join A to K.
- Join the two body gussets together from K to E.
- Join the body side pieces from E to 1" up from the darts.
- Now stuff your bear. Use small pieces of stuffing to avoid lumpiness and push well into the nose and down the legs. Your bear needs to be quite firmly stuffed to give his body a nice rounded shape, but don't be tempted to overstuff as this will distort the shape and may tear your stitches. Mould the softie in your hands as you go, turning it around to make sure it looks good from all angles.
- Close the top seam.
- Stitch the straight edge of the tail along the line formed by the darts using cross stitch.
- Insert paw pads in the same way, inserting more stuffing through the paws to make sure the legs are well stuffed before you close the seam.
- Make a small tuck in the base so that the ear curves inwards slightly. Stitch into place on the side of the head.
- Use glass headed pins to determine the position of the eyes. Take your time over this as their position will affect the final expression of your bear. Try to resist the temptation to place them too high and wide apart, they usually look better slightly closer to the nose.
- When you're happy with their position stitch into place with black thread. Take your needle right through the head and pull the thread to form a small hollow for the eye to sit in (you don't want your bear cub to have bug eyes!).
- Make a few stitches over the end of the nose with two strands of black floss.
- Cut a ¼ circle from decorative card. The straight edges should be 1½" long. Curl into a cone shape and glue the straight edges together. Glue two lengths of twine or string to the hat and tie beneath the bear's chin.





Colours of the Season

When the landscape around us begins to change colour, the rich greens of summer turning to the glorious autumn colours of russets, crimsons, golds and yellows, then we know that the year has turned once more and autumn is upon us. But have you ever thought about why the leaves of deciduous trees change colour and fall in the autumn? It happens for a number of reasons and can be triggered either by the shortening days or colder temperatures depending upon the species.

By shedding their leaves trees reduce evaporation through the winter. During the colder months when the ground temperature falls away the roots will absorb less moisture. If the temperature drops close to freezing point then the tree or shrub will completely stop taking up water as a mechanism for avoiding frost damage. If the tree still had its leaves then it would run the risk of literally dying of thirst during these times as it would be losing moisture it couldn't replace. Whilst this may be the primary reason for shedding leaves, trees also reduce their risk of damage during particularly stormy spells as their bare branches offer less resistance to gales.

Before the leaves fall from the tree, many of the substances they contain such as their green pigment (chlorophyll) are broken down into their chemical constituents and reabsorbed into the tree where they are stored to be reused to grow fresh new leaves next spring.

As the green pigment is withdrawn then you can see other colours that had previously been hidden by the dominant green chlorophyll, including the orange colour of carotene and then the yellow xanthophyll.

Anthocyanins are the pigments responsible for beautiful red foliage and these only develop in the autumn. We don't know quite why this should be, but scientists believe they are possibly to protect other substances in the leaf from being damaged by the still relatively strong autumn sunlight. During this process a layer of cork forms, blocking the channels between the leaf and the branch. This layer of cork is weak and brittle and eventually will snap causing the leaf to fall from the tree, creating a carpet of colour beneath the bare branches above. And on a dry, frosty day they're great for little feet (and larger ones too!) to scuffle and scrunch through before heading home for tea!

The Great British Pudding



I don't know about you, but now the cooler weather is here, I turn away from ice creams, sorbets and such like, preferring instead the homely comforts of traditional puddings such as spotted dick, treacle sponge and fruit crumble.

Puddings are not only one of the great joys in life but in Britain they have a rich history, dating back to medieval times. Steamed puddings, bread puddings and rice puddings are all listed in one of the earliest recipe books: "The English Huswife, Containing the Inward and Outward Virtues Which Ought to Be in a Complete Woman" by Gervase Markham, which was published in 1615.

Though puddings back then referred to hot dishes, they have in the last century come to mean any sweet dish at the end of the meal. Custard is of course the traditional accompaniment to many of our puddings, and it's very often Bird's Custard or another packet mix. Bird's Custard was first formulated and cooked by Alfred Bird in 1837 because his wife was allergic to eggs. Instead, he uses cornflour. This was one of the very first packaged puddings.

Mrs Beeton's Book of Household Management was published in 1867 and contains a wealth of puddings, most containing beef suet, milk, sugar and dried fruit. She spends a lot of time extolling the virtues of cooked apple. She is also evangelical about the benefits of butter over any other rivals. Margarine was just being developed at this time. "Good fresh butter, used in moderation, is easily digested; it is softening, nutritious and fattening, and is far more easily digested than any other of the oleaginous substances sometimes used in its place," she wrote.

Many of the puddings will mean nothing to most modern readers: Herodotus Pudding (breadcrumbs, figs, suet, sugar, salt, eggs and nutmeg); Empress Pudding (a kind of rice pudding, inter-layered with jam and topped with puff pastry); Delhi pudding (cooked apples and currants in a pastry case, which is then boiled for two hours); Royal Coburg Pudding; Barbary tart; Sweet Macaroni pudding to name but a few.





These form the basis for many modern bread and butter pudding recipes and includes currants, vanilla flavouring and nutmeg. She says the average cost of the pudding for 6 or 7 people should be 9d.

During the second World War the key ingredients for puddings – milk, eggs, flour, dried fruit, butter and sugar – were all rationed. Sugar and butter rationing did not end until 1953. In spite of these shortages our love of steamed puddings and steamed sponges did not diminish. In one Ministry of Food leaflet, from June 1940, home cooks are urged to ensure children see puddings as a treat, and that they should only be consumed after they have eaten their vegetables. It lists various recipes, however, including one for Steamed Chocolate Duff, with flour and grated raw potato, baking powder, cocoa, sugar and fat. Most recipes, therefore, used dried eggs or even grated potato in place of flour.

By the 1960s, sadly the traditional English pudding appeared to be endangered, as Bird's, which had started life making custard powder at the very start of the Victorian era, brought out a range of new products that appealed to the new households where working women did not have time to whip, sieve and bake: instant food. They included Instant Whip in 1960, Dream Topping in 1964 and Angel Delight in 1967.

But all was not lost since, as recently as the 1970s, Sticky Toffee Pudding was invented by Francis Coulson at the Sharrow Bay Hotel in Cumbria, one of the original country house hotels. Staff at the hotel all sign a secrecy agreement to not disclose the secret recipe, but it contains equal amounts of dates, sugar and self-raising flour.

Bringing the story of the English pudding right up to date, that most English of retailers, Marks & Spencer, launched the Melt in the Middle Chocolate pudding in 2005 with a now much parodied advert, dreamt up by its marketing director, Steve Sharp: "This is not just a chocolate pudding, this is a Marks & Spencer chocolate pudding..."

They came in packs of two for £2.49 and heralded a new era of ultra-high-end prepared puddings from the supermarket. This was the same era as Gü lemon cheesecakes and creme bruleés sold in glass ramekins that you could take home and blow torch in your own kitchen.

M&S still has the chocolate pudding on its shelves, selling 400,000 packs last year.



These Autumn Days

When does autumn begin? The astronomers, followed by the almanac-makers, begin it in the third week of September, when the day and night become equal in length, and continue until a few days short of Christmas.

Many people are guided entirely by the weather of the year and find usually that what they had thought to be early autumn is followed by another spell of summer. The rambling naturalist knows that you cannot fix dates to our seasons before they come: that they merge one into another gradually, and that a few miles north or south or the two sides of a range of hills may show a marked difference.

Some of our bird visitors left us before we began to think of autumn; but when the last of the swifts have gone, the lapwings flock and the starlings move to some other district, we know the season is about to change, and we watch for signs like the thinning of the limes, the yellowing of the elms and the browning of the beeches. As a rule, these changes are gradual; and there is still much of summer shown by the flowers and insects when the wild fruits are getting their tints of ripeness and the early fungi are beginning to appear.

Edward Step (1855-1931)



Making Leaf Mould

Every garden should have some place in which to make a store for leaf mould. The best place is against a fence or wall, behind some shrubs or in the field. A space should be divided by some slats of wood into two compartments, like stalls in a stable, all garden refuse that is not full of seeds or roots of weeds can be thrown into the first stall, together with all the leaves you can collect, and the sweepings from the drive and gravel paths, and dead flowers from the house. When this heap is as high as the palings will hold it, it must be turned over to the other stall and will be ready, when quite decayed and rotted to the consistency of mould, to use for potting or for putting on the garden beds, and the first stall can be filled by degrees as before.

From "Gardening for the Ignorant, 1912. Mrs Earle and Ethel Case

Liberty Print Angels

I absolutely loved making these little Liberty Print Angels to add to my decorations this year. Their hair is a gloriously exuberant mix of bullion stitch and French knots, their collars are woven picot stitch whilst their wings are scallops worked in Satin stitch. They probably aren't a beginner's make, due to the bullion stitch and picot stitch, but other than that the rest of the make is quite straightforward. They use very little in terms of materials, and could be adapted to hang on your tree, or perhaps embroidered on some festive table linen? The choice is yours!

Larger angel is 3½" tall.



Materials

- Stranded cotton floss in golden yellow for trumpet, pink for cheeks, cerise for mouth, black for closed eyes and white for collars. Then colours of your choice for hair and skin tones, and two colours that will work with the fabric you've chosen for applique for the wings.
- For each angel: one 4" x 6" white or cream felt and one 4" x 6" same or different coloured felt for backing.
- Scraps of printed cotton fabric for dresses
- 4" copper wire for each halo
- Bamboo skewer
- Bondaweb
- Glue gun
- Fabric glue
- Cotton reel if mounting in this way

Method

- First work the embroidered elements. Transfer the angel shape to your felt and work as follows using two strands of floss except where otherwise stated (1):

Cheek: Pink satin stitch

Face, feet, hand and trumpet: Split stitch. To work split stitch when using two strands of floss simply insert your needle between the strands thereby equally “splitting” the thickness of the thread.

Hair: Random mix of French knots and bullion stitch

Wing: Scallops of satin stitch

Collar: Woven picot stitch - you should be able to fit 4 picots in on the larger two angels (these are the two shown made) and 3 on the smallest angel if you decide to make her

Eye: Two or three straight stitches using a SINGLE strand of black floss

Mouth: One straight stitch in cerise floss.

Work the eye and mouth over the top of the split stitch.

- When you have finished working the embroidery remove any transfer paper or lines (2). Trim away excess felt leaving a ½” (approx) border around the angel.
- Trace the dress shape from the REVERSE template onto the paper side of the Bondaweb and cut out roughly. Fuse to the reverse side of your printed fabric. Cut out carefully avoiding any rough edges as these will show. (3) Fuse in place onto your embroidery protecting your work from the hot iron with a cloth and being especially careful not to flatten the angel’s hair.

- Draw around your angel shape onto your backing felt and cut out.
- Glue backing felt and angel shape together. When dry cut out carefully with sharp scissors as close as possible to the embroidery/dress. Be especially careful not to cut the embroidery. (4) Do not try to cut between the trumpet and the neck, this will be almost impossible to do neatly/successfully through two thicknesses of felt.
- Form a halo shape by wrapping one end of the copper wire around a pen or pencil, allowing enough to twist securely to hold the shape.
- Glue the “tail” to the back of the angel.
- Glue the skewer to the back of the angel and insert into reel if displaying this way.



1



2



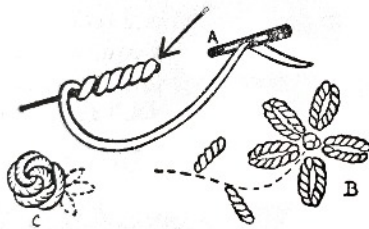
3



4



Bullion Stitch



To work bullion stitch bring your needle through at the point marked by the arrow on the diagram above.

Re-insert your needle the required length of the stitch further back to the right at A and bring it out exactly at the arrow again.

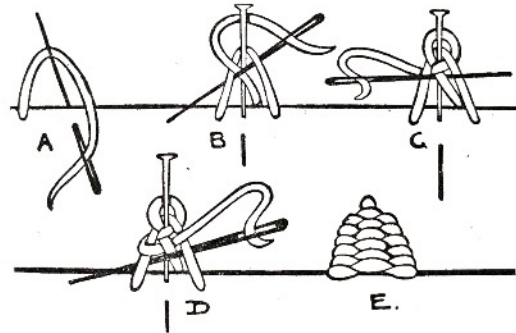
Do not pull your needle right out, but leave it lying in the fabric and twist the thread round and round it close up to the emerging point. Six or seven twists is about the right number, but these can be varied according to the length of stitch required.

Place your left thumb (assuming you are right-handed) upon the twists and pull the needle through the fabric and also through the twists as carefully as possible. When through pull the needle and thread away in the opposite direction. This movement makes the little coil of thread lie flat in the position you want it.

Tighten your stitch by pulling the working thread and then pass your needle back through to the back at A. This should also coincide with the end of the bullion knot if you've made the correct number of twists to fill up the space.

Tip: It's easiest to use a rather thick needle with a narrow eye so that the whole thing will pass easily through the twisted thread.

Woven Picot Stitch



Make a loop as shown at A. Then create an anchor point for your stitch by slipping a pin over the loop and into the fabric, passing your working thread behind the top of the pin from left to right. The head of the pin will be at the pointed end of the stitch and where the pin re-enters the fabric will be the base of the stitch. The length of pin exposed is therefore the length of your woven picot stitch.

Bring your needle up again directly to the right of the exit point of the anchor pin and hook the thread around the top of the pin. Now begin weaving in between the three threads (B, C and D). I usually turn my needle around and pass the eye between the threads so avoiding splitting the threads or accidentally catching my base fabric with my needle point.

Keep weaving (D) going over and under the threads until you've reached the exit point of the pin, alternating between starting on an under or an over.

Once the shape is filled, insert your needle back through the fabric and the base of the stitch and secure your thread at the back.

Remove the pin (E).





Winter is Coming...

We have passed the autumn equinox and the days are noticeably shorter now while the evenings will seem to draw in ever faster once the clocks go back at the end of this month. But the colder months bring their own compensations and in particular the joy of cosying up in front of an open fire or log burner and toasting your toes while the weather does its worst outside.

You can still evoke memories of those departed summer months though - try throwing a handful of woody herb sprigs - bay, lavender and rosemary work well - on your log fire to sweeten the smoky aromas of winter. Burning these woody herbs will fill your room with rich musty aromas. Either keep a box of dried herbs by an open fire to use as kindling, or throw an occasional handful on the embers. If you stack logs near your fire, then layer them with generous sprigs of dried rosemary - it will look pretty and you can enjoy the fragrance as you pass by.



Handmade Giving this Christmas

Those of us who love to create also (almost universally) love to give handmade presents at Christmas, with love and care sewn into every stitch. And whilst it's true that "it's the thought that counts", nonetheless we hope that the lucky recipients will appreciate our gifts, and understand the hard work that goes into making them.

One of the loveliest things about making gifts for others is that they're individual, unique and personalised just for the recipient. I remember a very young Rosie asking me once for a cardigan featuring dancing mice and sparkly buttons. No such garment was available in any shops, but I was able to knit and embroider her the cardigan of her dreams! This was a highly personalised gift, but something as simple as adding the recipient's initials or using their favourite colours shows them how much you care - and hopefully will ensure they love their handmade gift.

It's a nice idea to try to make your handmade gifts seasonal - anything warm, fuzzy or fluffy is sure to be a hit at this most chilly time of year! Think mittens, scarves, pillows and cosies or even quilts and blankets if you're thinking big!

If you have a lot of gifts to make then you'll need to get organised! It's a great idea to make a list of the projects you have in mind and their intended recipients. Then take a deep breath and consider carefully whether or not you'll have enough time to make all these projects and whether you'll enjoy making them. If you're running short of time and feeling a bit stressed about it all, then now is the time to prune your list - and promise yourself you'll begin a bit earlier next time!

A word of warning though when you're planning your gifting - you do need to choose your recipients carefully if you want your handmade Christmas gifts to be a success. Some people will totally understand the time, effort and love that goes into

making an item, but others almost certainly won't. Steer clear of those who may say "but you could buy this for a couple of pounds" about your homemade item. They just don't get it! But your grandma or auntie who's been knitting or quilting herself for years will definitely give your handmade item a loving home. Your time is precious - be selective and gift accordingly!

Once you've decided on your definitive handmade gifting list then it's time to get organised. Make sure you have all the supplies you need for each project in advance of beginning - there's nothing worse than getting half way through and having to stop because you've run out of something - at best you'll lose the flow and at worst the item you need may be out of stock meaning your project won't be finished in time. But don't rush out and buy everything new - check your stash first, and your notions supplies, you may well find that you already have most of what you need.

You're much more likely to make good progress on your project list if everything you need is right at

your fingertips, so it's time to get organised. Make one bag per project, including all the yarn (or fabric!), your hooks or needles, and any extra notions. If you've printed your pattern, include it; otherwise, write yourself a note with the pattern name and where to download it and include that in your project bag.


Prioritise projects that need to be done first (like gifts that must be shipped, especially if they're going abroad or decorations you want to put up). Next priority goes to projects that you absolutely, definitely want to complete this year. Remember to build a little breathing room into your calendar in case things take longer than expected. (And if they don't, you can feel very pleased with yourself for being ahead of schedule!)

And finally, a handmade gift is great, but don't forget about the packaging. Why not consider wrapping your gift in fabric scraps, bundling up the package with pompoms or sewing reusable gift bags? This is sure to be appreciated in our increasingly eco-conscious society too!







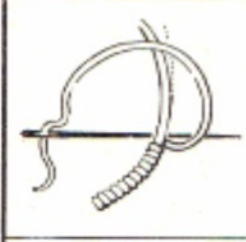


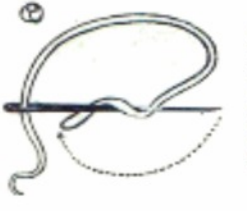












October

I've brought you nuts and hops;
And when the leaf drops, why the walnut drops.
Crack your first nut and light your first fire,
Roast your first chestnut crisp on the bar;
Make the logs sparkle, stir the blaze higher,
Logs are as cheery as sun or star,
Logs we can find wherever we are.
Spring one soft day will open the leaves,
Spring one bright day will lure back the flowers;
Never fancy my whistling wind grieves,
Never fancy I've tears in my showers:
Dance, night and days! and dance on, my hours!



Christina Rossetti

EMBROIDERY STITCHES QUICK REFERENCE

 RUNNING STITCH	 BACK STITCH	 EYELET HOLE	 LINK STITCH	 OVERCAST STITCH
 COUCHING	 CHAIN STITCH	 FRENCH KNOT	 RAISED ROSE STITCH	 STRAIGHT STITCH
 KNOT STITCH	 RUN OR WHIP STITCH	 BUTTONHOLE STITCH	 BUTTONHOLE STITCH	 SATIN STITCH
 APPLIQUE	 APPLIQUE 2.	<p>WELDON'S EMBROIDERY STITCHES PRACTICAL NEEDLEWORK No. 12 PRICE 4d., BY POST 4½d.</p> <p>gives full directions for working over 70 stitches.</p> <p><small>When pressing all transfers on to materials having a firm or hairy surface, it is advisable to put a strip of muslin over the back of the transfer, press quickly with a hot iron and remove muslin and transfer at once.</small></p>		
		 SINGLE STITCHES	 LAZY DAISY	 STEM STITCH

KITCHEN CONVERSION CHART

GLOSSARY	
AL DENTE	Food should be tender but firm.
BAIN - MARIE	A container holding hot water in which another pan is placed for slow cooking.
BASTE	To moisten food during cooking with juices from the pan.
BLANCH	To briefly cook food in boiling water and then quickly immerse in ice cold water.
PARBOIL	To partially cook food in boiling water.
POACH	To cook by simmering in a small amount of water.
REDUCE	The process of thickening and intensifying the flavour of a liquid.
RENDER	To turn solid fat into liquid by melting it slowly.
SAUTE	To cook quickly in a small amount of hot fat.
SEAR	To cook by browning quickly under intense heat.
SIMMER	To be cooked over a very low heat.

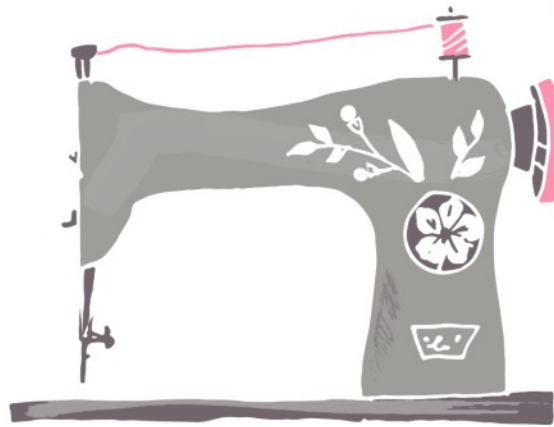
LIQUID		WEIGHT	
METRIC	IMPERIAL	METRIC	IMPERIAL
0.625ml	1/8tsp	10g	0.25oz
1.25ml	1/4tsp	20g	0.75oz
2.5ml	1/2tsp	25g	1oz
5ml	1tsp	40g	1.5oz
10ml	1dstspn	50g	2oz
15ml	1tbsp	60g	2.5oz
60ml	1/4cup	75g	3oz
75ml	1/3cup	110g	4oz
175ml	3/4cup	125g	4.5oz
250ml	1cup	150g	5oz
100ml	3.5fl oz	175g	6oz
150ml	5fl oz (0.25pint)	200g	7oz
250ml (0.25l)	9fl oz	225g	8oz
284ml	10fl oz (0.5pint)	250g	9oz
500ml (0.5l)	15fl oz (0.75pint)	350g	12oz
426ml	18fl oz	450g	1lb
568ml	20fl oz (1pint)	700g	1lb 8oz
852ml	1.5pints	900g	2lb
1l	1.75pints	1.35kg	3lb

DRY		TINS	
FLOUR	ICING SUGAR	ROUND	ROUND
1/4 cup = 32g	1/4 cup = 32g	6inch	15cm
1/2 cup = 64g	1/2 cup = 64g	8inch	20cm
1 cup = 125g	1 cup = 125g	10inch	25cm
2 cups = 250g	2 cups = 250g	12inch	30.5cm
		14inch	35cm
SUGAR	BUTTER	LOAF	LOAF
1/4 cup = 50g	1/4 cup = 55g	9x5inch	23x13cm
1/2 cup = 100g	1/2 cup = 112g		
1 cup = 200g	1 cup = 225g	SQUARE	SQUARE
2 cups = 400g	2 cups = 450g	9inch	23cm
	1 stick = 113g		

	TEMPERATURES			
	GAS	FAN	°C	°F
BOILED EGG				
SOFT (RUNNY)	1/4	90	110	225
	1/2	110	120	250
	1	120	140	275
4-6 MINUTES	2	130	150	300
	3	150	170	325
	4	160	180	350
HARD	5	170	190	375
	6	180	200	400
8-12 MINUTES	7	200	220	425
	8	210	230	450
	9	220	240	475

INTERNAL MEAT TEMPERATURES	
RARE	
52°C Beef, Lamb & Veal	
MEDIUM	
60°C Beef, Lamb & Veal	
63°C Pork Roasts, Steaks & Chops	
WELL - DONE	
71°C Beef, Lamb & Veal	
71°C Pork Roasts, Steaks & Chops	
74°C Chicken, Turkey & Duck	
60°C Fish	

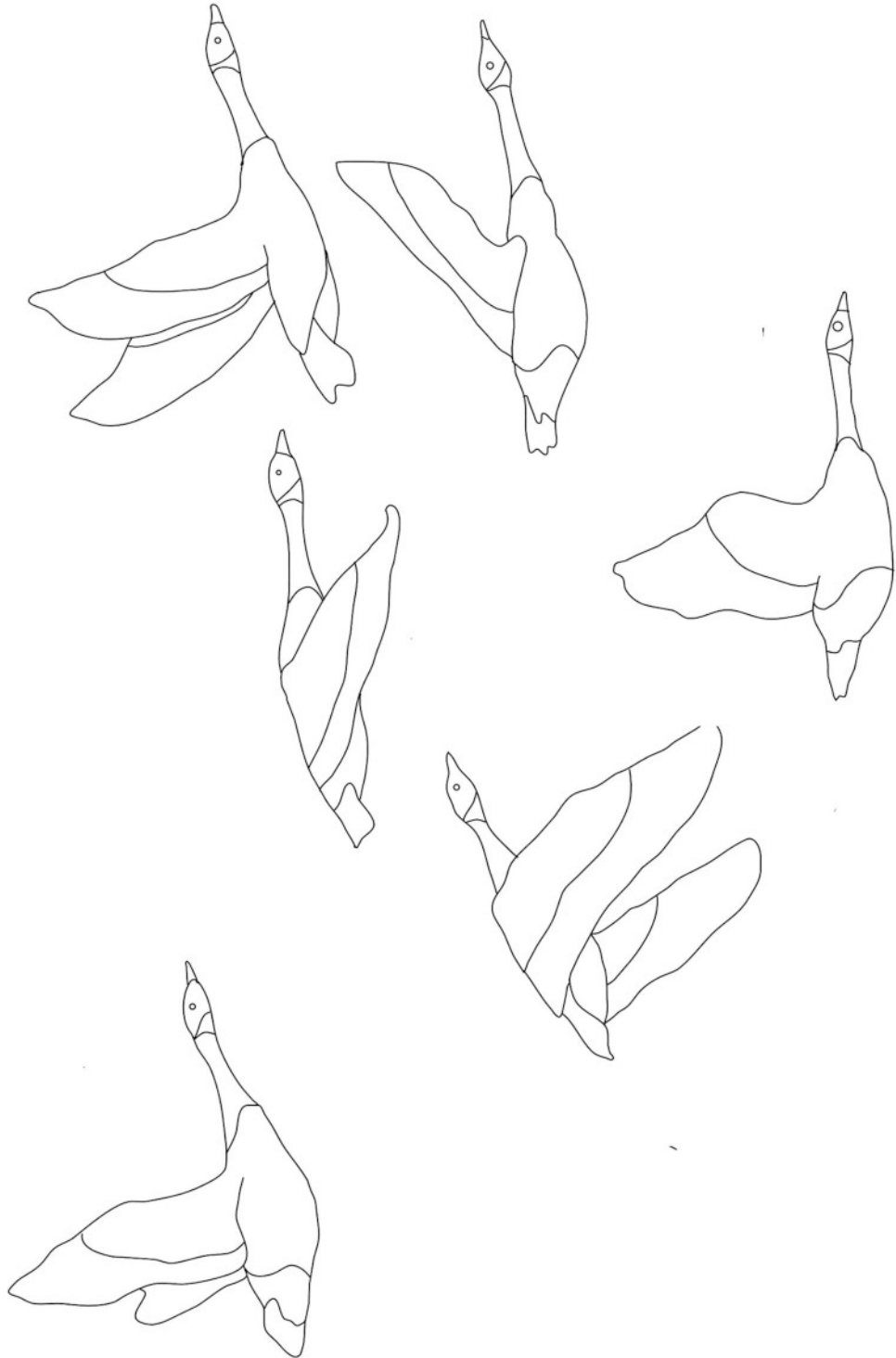
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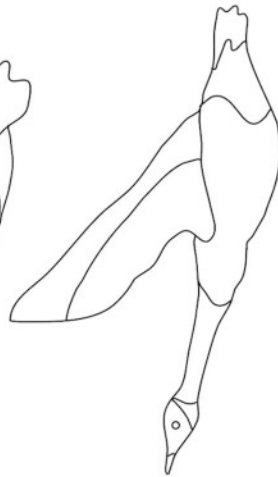
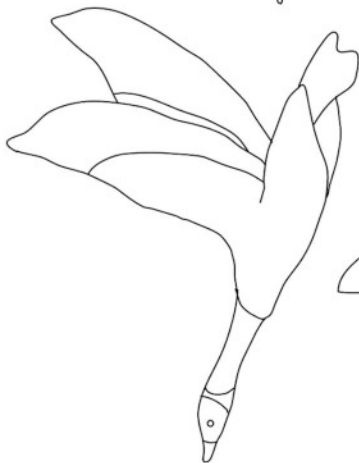
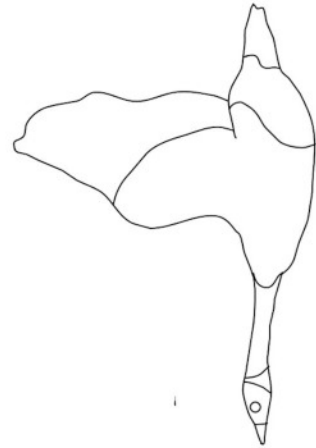
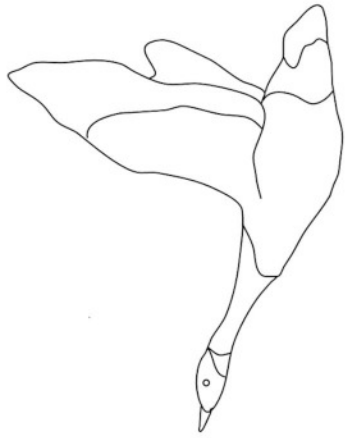


TEMPLATES

Something told the Wild Geese

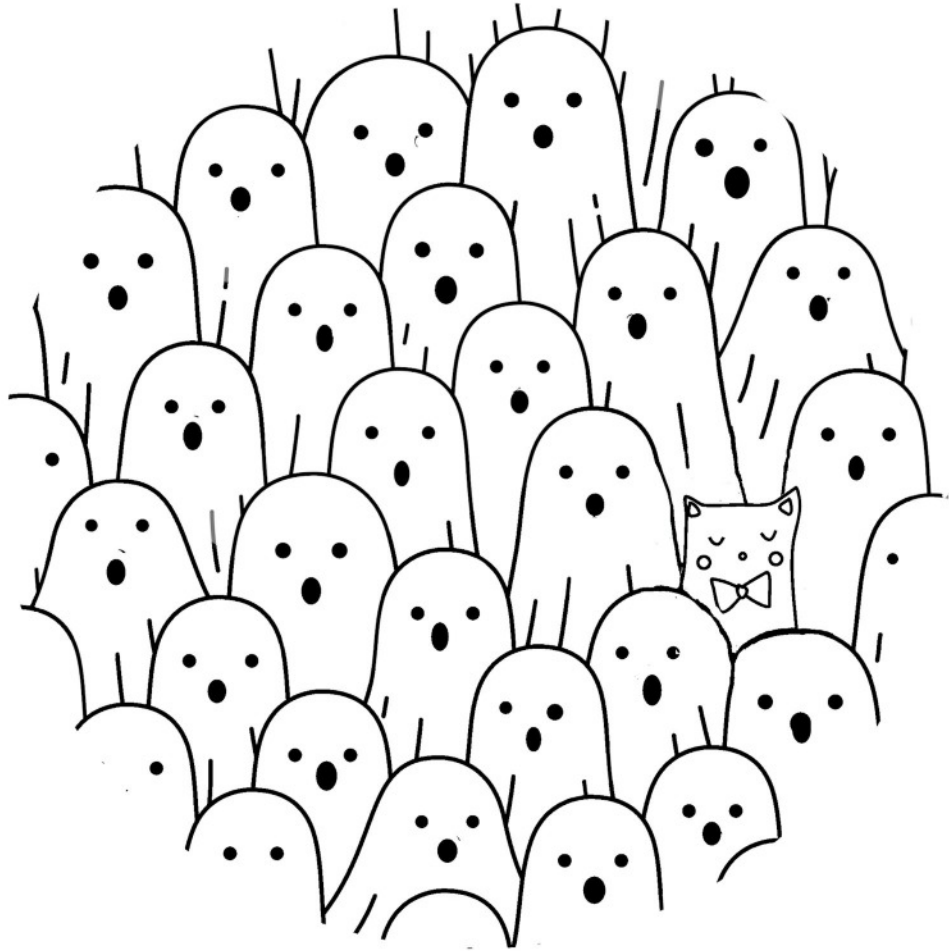
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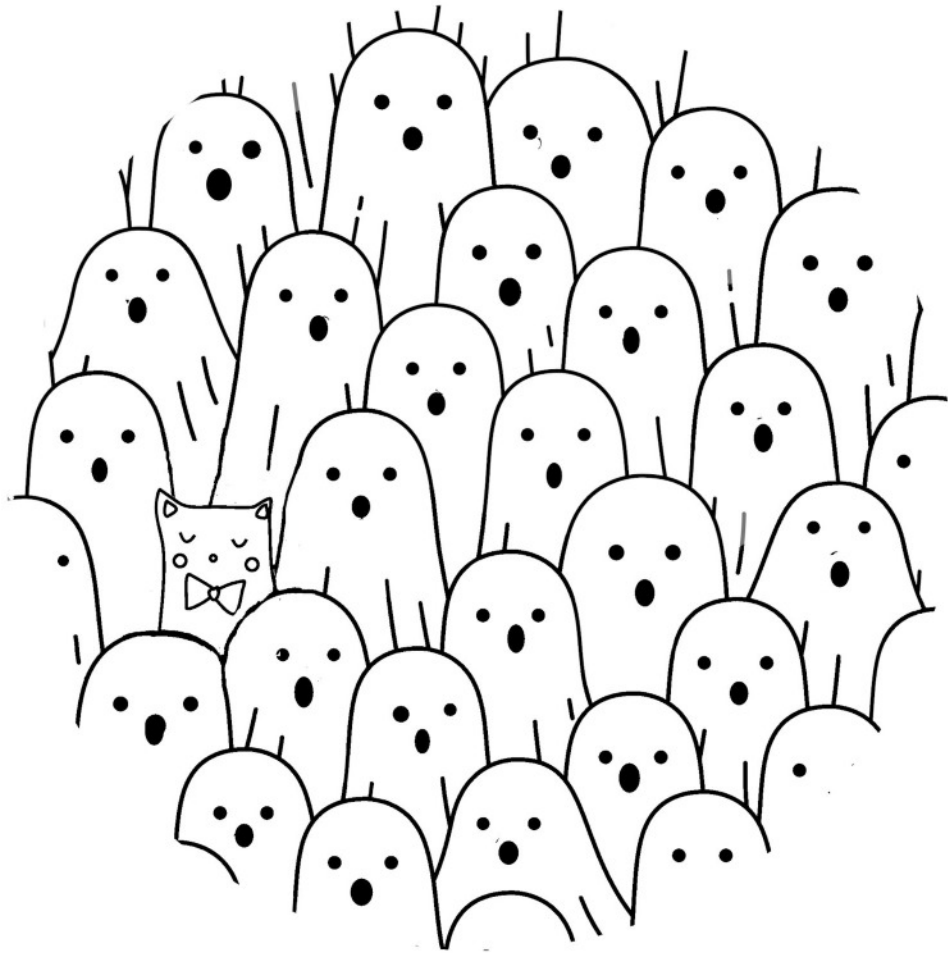




The Witch's Kitten

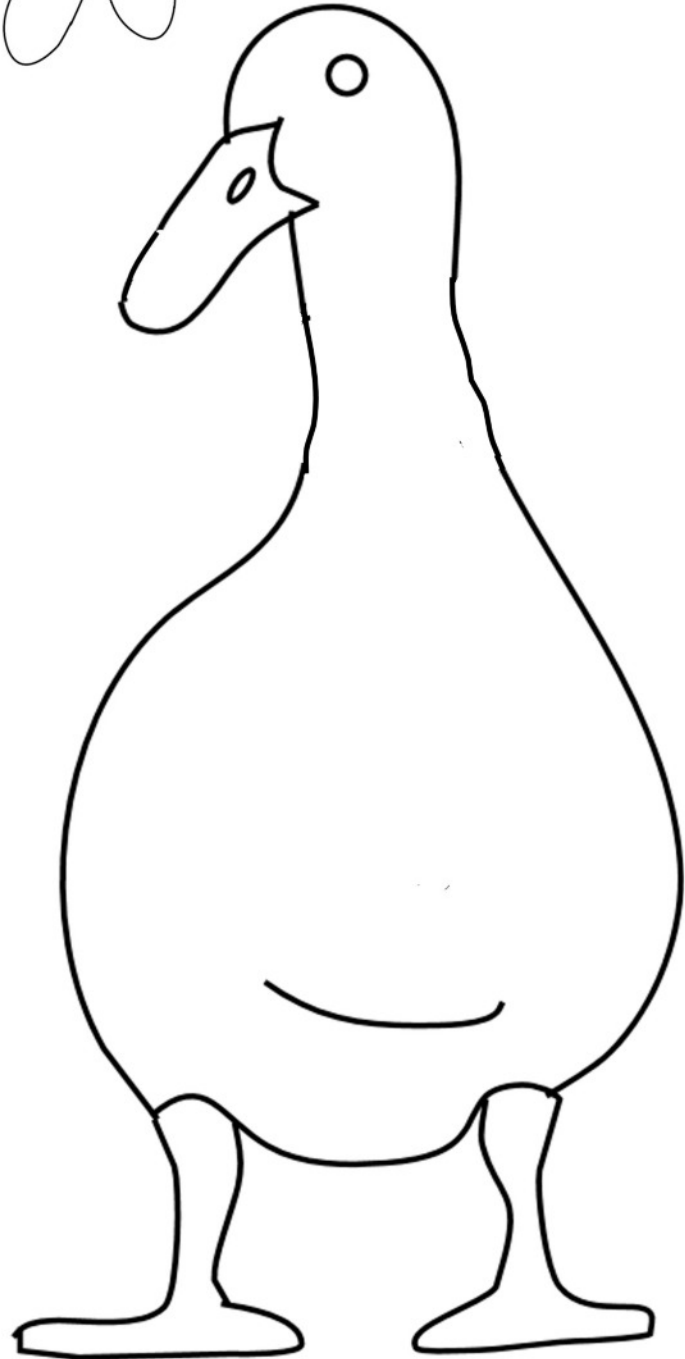
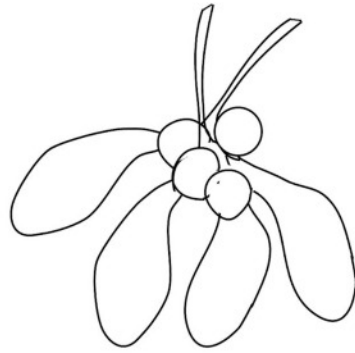
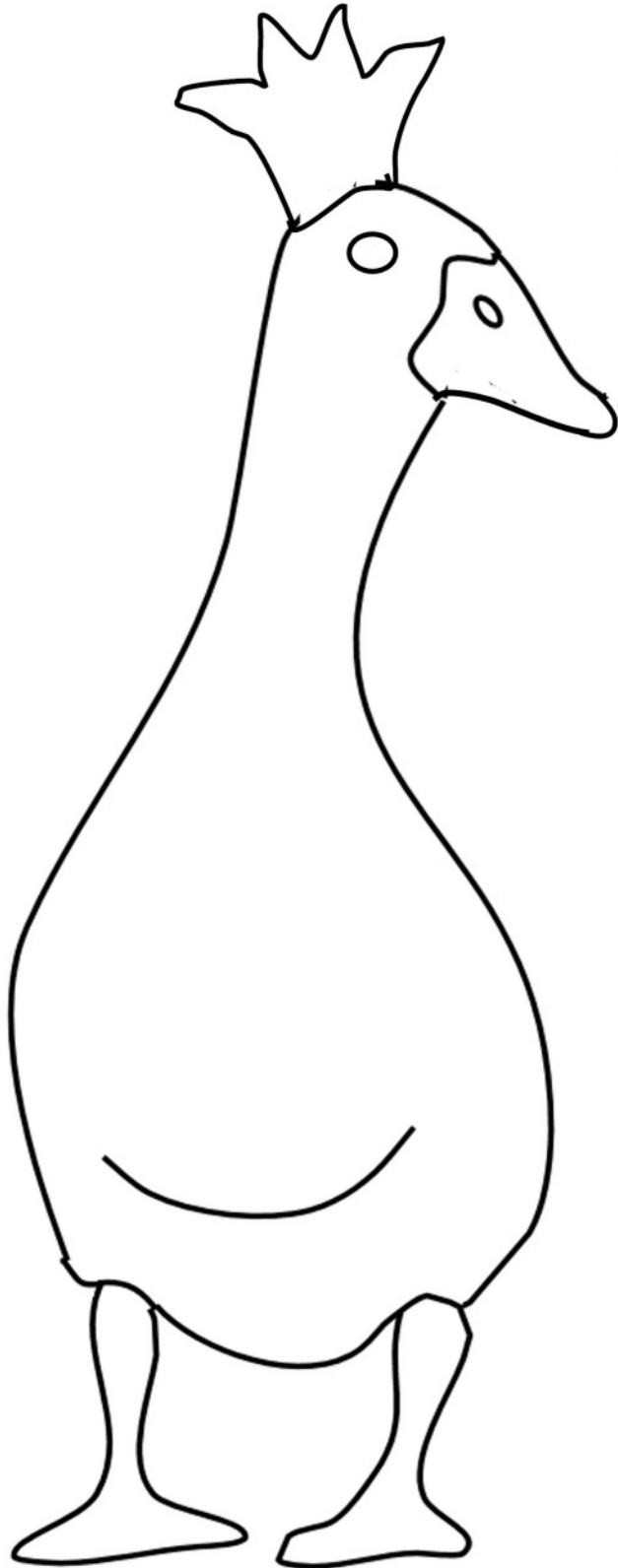
Pattern is full size and reversed to suit your preferred method of transfer.





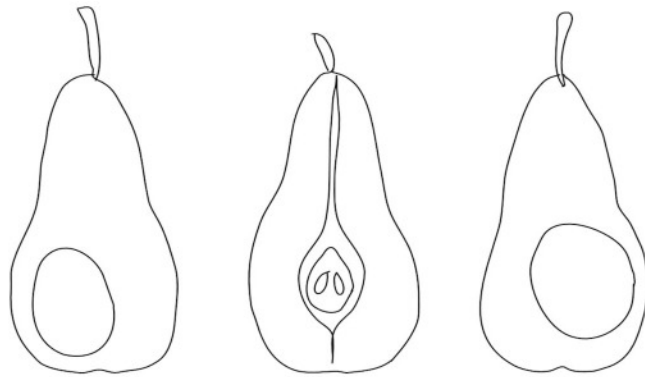
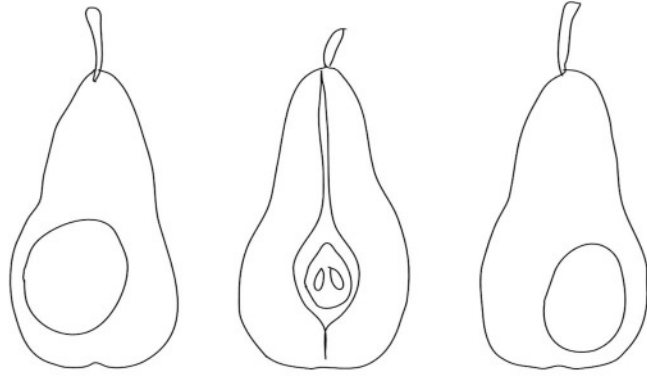
Mistletoe Geese Cushion

The templates are given actual size and reversed for tracing onto the paper side of your bondaweb.



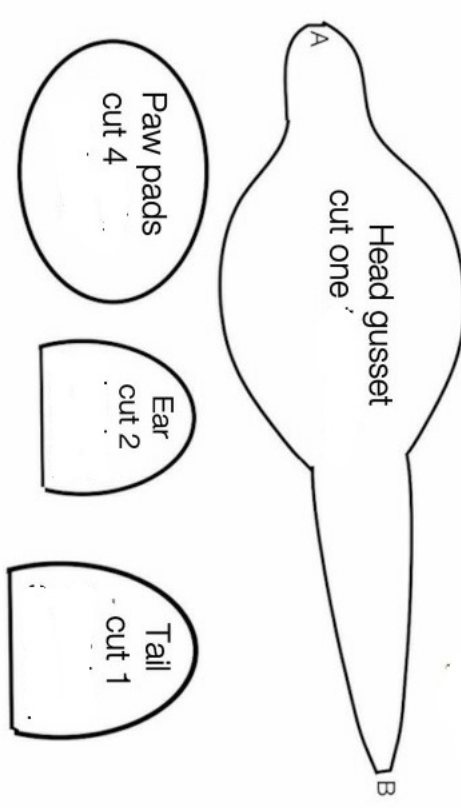
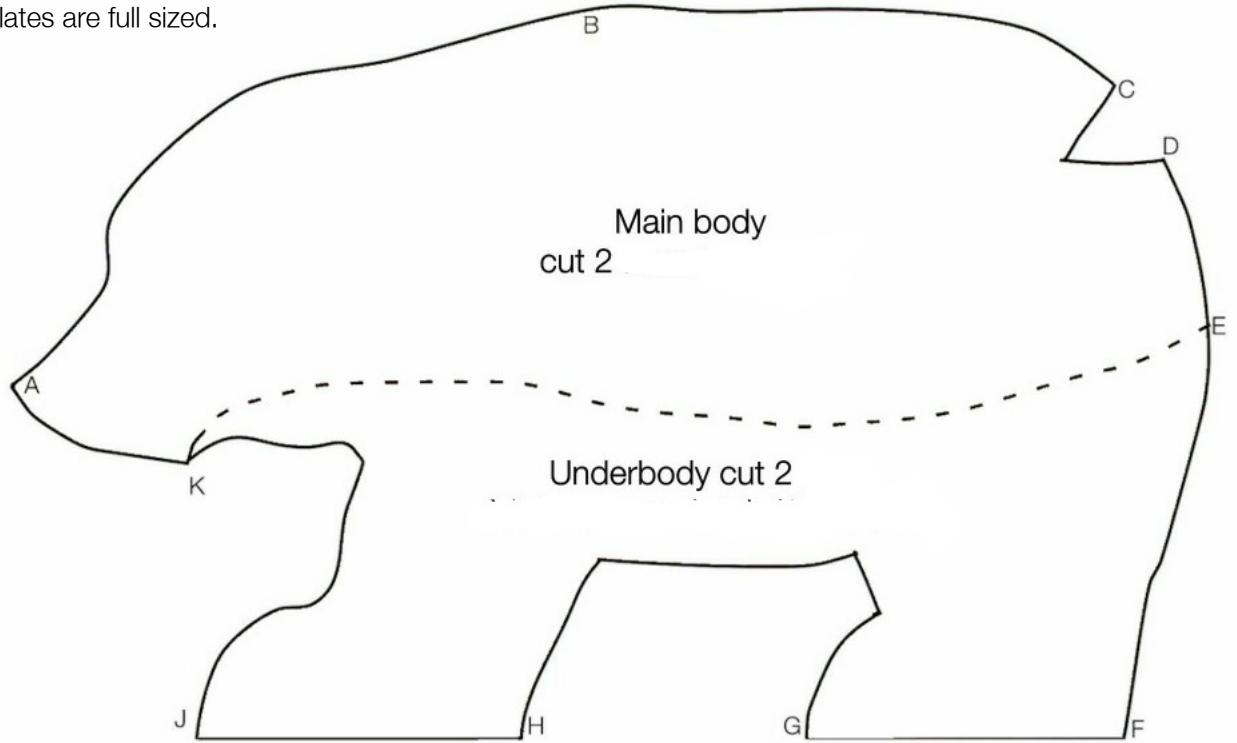
Orchard Pears

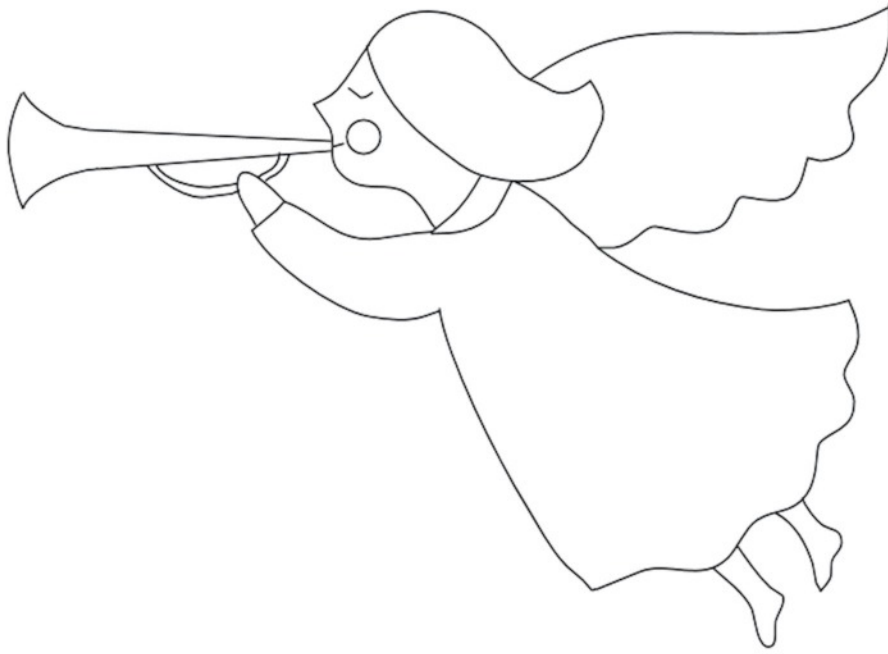
Pattern is full size and reversed to suit your preferred method of transfer.



Christmas Polar Bear

The templates are full sized.





Liberty Print Angels

Pattern is full size and reversed to suit your preferred method of transfer. Use the REVERSE transfer to trace the shape of the dress onto your Bondaweb.

