



Issue 160  
May 2024

## BUSTLE & SEW MAGAZINE



High treason in a cushion cover, a short but fascinating history of the watering can and merry making in the kitchen as well as all the projects above and much more besides in this month's edition ...

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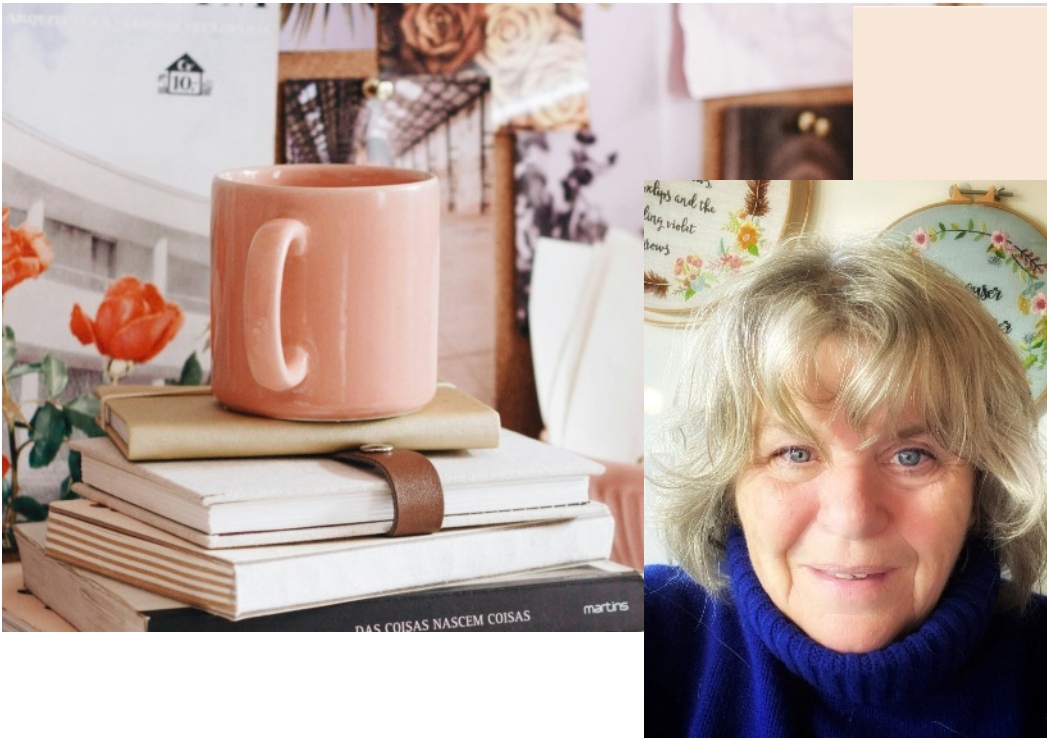
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First published 2024 by:  
Bustle & Sew  
Station House  
West Cranmore  
Shepton Mallet  
BA4 4QP

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





# Welcome to the May Magazine

Hello everyone!

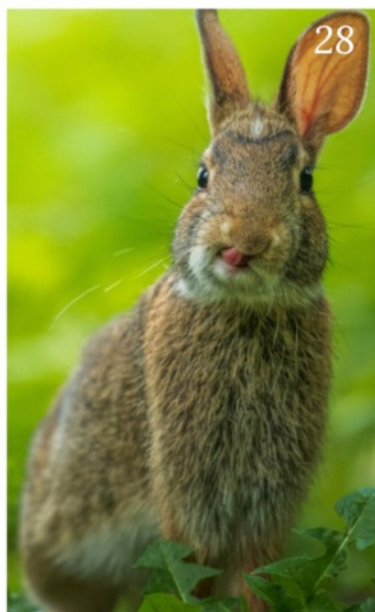
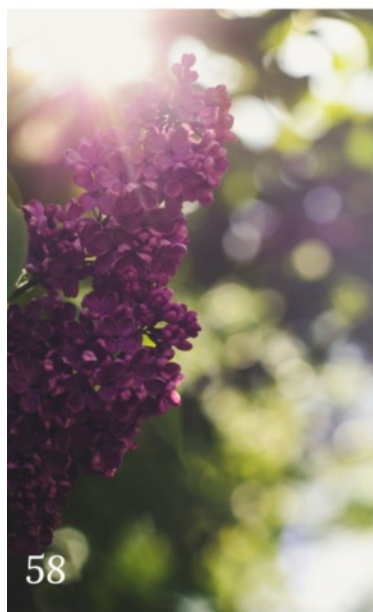
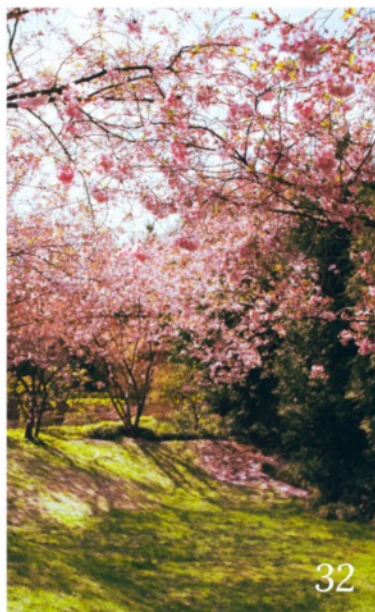
And here we are in the very merry month of May. The trees are a bright vivid green, the lilac is in bloom and, best of all, the swallows have returned to our village. I love to watch them overhead in the summer months, swooping and gliding in search of insects, and especially enjoy the babies' wobbly first flights, though it doesn't take much practice before they are as accomplished aeronauts as their parents!

We don't have any swallows in this month's magazine, but we are certainly enjoying the great outdoors, and in particular the garden with a number of projects and articles celebrating gardening - a favourite pastime of so many of us. I think one of my favourite discoveries however, whilst researching the magazine, was that an embroidered cushion formed a vital piece of evidence in a trial for high treason. And to think, embroidery was considered to be a harmless pastime!

The June Magazine will be published on Thursday 30 May, in FIVE weeks time, but until then I hope you enjoy this edition, and have a lovely month with lots of time for (hopefully in your garden) stitching!

Very best wishes

*Helen xx*



## Issue 160

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# May

*The Merry Month of May gets off to a festive start with the celebrations of May Day, and all around us nature seems to be celebrating too as the countryside explodes into blossom and blooms. Baby birds are fledging, young animals are emerging into the daylight and it seems as though the whole world is bursting into fresh new life.*

The coming of May has always been a time for celebration. If we welcome the warm weather now, with all the comfort of our centrally heated homes and thermal clothing to keep us snug during the winter months, then think how even more eagerly the month was welcomed when the only source of heating in a cottage would have been an open fire, and possibly a cooking range, around which drenched heavy woollen clothing and leather boots had to be dried out. May really is the last month of spring, the short cold days are behind us now and summer is just around the corner - what's not to celebrate?

The party begins on the first of the month with the traditional pagan festival of May Day when ceremonies were - and in some places still are - performed, symbolising the turning cycle of the year and welcoming in the summer months. The

maypole, itself a symbol of fertility, was erected on the village green and decked with long coloured ribbons. Children would then dance around the maypole, weaving in and out, plaiting and unplaiting the ribbons.

A May Queen was chosen from amongst the young unmarried girls to represent the reincarnation of Flora. In some places a Lord of the May was also elected and Jack-in-the-Green, representing Spring, performed his ritual dance. The May Queen would take a garland or hoop of flowers to the church serenaded by musicians and Morris dancers. I

t was said that fairies and witches were particularly mischievous on May Day, particularly in the dairy where they would seek to bewitch the milk and butter.

“The spring is fresh and  
fearless  
And every leaf is new,  
The world is brimmed with  
moonlight,  
The lilac brimmed with  
dew.

Here in the moving shadows  
I catch my breath and sing--  
My heart is fresh and  
fearless  
And over-brimmed with  
spring.”

Sara Teasdale  
(1884-1933)



At Magdalen College, Oxford, there is a medieval bell tower within the college grounds and on the first day of May, just before sunrise, cassocked choristers climb the narrow stairs which open onto the roof. Here, high above the city, the view can be spectacular, though more often than not, all that is visible on May Day is a sea of cold grey fog.

On the last stroke of six o'clock, the pure sound of the choir can be heard, singing a joyous chorus in celebration of spring, following which a peal of bells is sounded and there is Morris dancing in the streets. Beyond the spires, now emerging into the dawn, the rising sun slowly burns away the gloom and welcomes the beginning of another May.

Bluebells are a commonplace sight across most of the UK in late April and early May, but globally these flowers are fairly scarce with a restricted range in those countries that border Europe's Atlantic seaboard: north-west Spain, France, the Low Countries, Ireland and of course ourselves. Indeed our mild, damp

climate supports more than half the total world population of this beautiful intense blue flower. Bluebells are a classic indicator species of ancient woodland, and have attracted a wide range of folk names, including fairy bells, bellflower, wild hyacinth and fairy thimble.

**"If there's a bustle in  
your hedgerow, don't  
be alarmed now;  
It's just a spring clean  
for the May Queen"**

*From the lyrics of  
"Stairway to Heaven"  
written by Robert  
Plant of Led Zeppelin  
released 1971*

The English bluebell is under threat though from hybridisation with a nonnative species, the Spanish bluebell. This is a popular garden flower that has spread into the wild where it crossbreeds with our native bluebells. These hybrids have taller, straighter stems and the flowers don't

droop in the same way as those of the native variety. They also have a less powerful scent.

It was in May 1699, in Gulliver's Travels by Jonathan Swift, that Lemuel Gulliver began his journey...

"We set sail from Bristol, May 4, 1699, and our voyage was at first very prosperous. It would not be proper, for some reasons, to trouble the reader with the particulars of our adventures in those seas; let it suffice to inform him, that in our passage from thence to the East Indies, we were driven by a violent storm to the north-west of Van Diemen's Land."

As well as May Day, various Christian religious festivals fall in May - Whitsun, Ascension and Rogation Sundays. On the latter the clergy used to go out into the fields to bless the growing crops.

Along the hedgerows now, the hawthorn is coming gloriously into bloom, creating billowing ribbons of may blossom as far as the eye can see.







This beautiful event actually has its origins in our social history. The lines of white blossom mark what little remains of the 200,000 miles of hedgerows planted in the eighteenth and nineteenth centuries. The Enclosure Acts of that time created much of the patchwork of fields and hedges that we recognise today as the quintessential English countryside - and hawthorn was its mainstay. Quick-growing, tenacious, and covered in thorns, the tree was ideal to form part of a hedge intended to contain livestock and mark ownership.

But more than just a way of enclosing livestock, the beautiful hawthorn blossom is inextricably linked with the month of May, so much so that it is often known as "May blossom." Before the calendar changes of 1752 May Day used to fall on what is now the twelfth, when the hawthorn is in full flower and could be used for decorations, garlands and superstitious rites. Early in the morning people would go "a-maying," returning laden with may blossom to decorate the church and their own houses, traditionally hanging a garland over their front doors. King Henry VIII was reported to have gone "a-maying" from Greenwich to Shooter's Hill "with his Queen Katherine, accompanied by many lords and ladies." There is a Suffolk tradition that the first person who finds a branch of hawthorn in full blossom is rewarded with a dish of cream for breakfast.

May 19 brings St Dunstan's Day, celebrated by churches and other institutions that bear his name. According to legend St Dunstan was a keen brewer of beer who made a pact with the Devil to ensure the destruction of the apple crop on which his rivals, the cider-makers, depended. In exchange for St Dunstan's soul the Devil agreed to blight the apple trees with frost on 17, 18 and 19 May at the height of their blossom.

Whit Sunday is the seventh Sunday after Easter and so is, like Easter, a moveable feast which this year falls upon St Dunstan's Day. Whit Sunday commemorates the descent of the Holy Spirit upon the disciples, in the form of tongues of fire, as promised by Jesus before his ascent into heaven. The official name for the festival is Pentecost, meaning fiftieth and it is derived from a Jewish festival that celebrated the first fruits of the corn harvest and the giving of the Law of Moses, fifty days after the Passover.

It's not entirely clear why here in England we refer to the festival of Whitsun, the most plausible explanation (although still not very convincing) being that it was named after the white clothes worn by people being baptised that day.

Whit Monday was officially recognised as a Bank Holiday in 1871, but lost this status in 1971 when the Spring Bank Holiday that falls on the last Monday of May was created.

# A Posy of Herbs

## Notes:

Stitches used are split stitch, stem stitch and straight stitch.

Shown mounted in 7" hoop.

Design worked on soft white linen from [Wild Linens](#)

If you are unfamiliar with working any of these stitches, then I recommend you [visit the Royal School of Needlework Stitch Wall](#) where there are really clear full instructions, including video



## Materials

- 11" square fabric suitable for embroidery, ie non-stretchy. I used a pure linen fabric in soft white from [Wild Linens](#) (UK based)
- DMC stranded cotton floss in colours 166, 434, 470, 581, 701, 704, 937, 989, 3023, 3346, 4215
- 7" hoop

## Method

*Use a single strand of floss for the text and two strands for the herbs.*

- 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

After several attempts it proved impossible to produce a diagrammatic colour chart as I used so many different colours of thread to attempt to reproduce the shading on the leaves that you can see in the original watercolour on the right. So instead I have included a number of detailed photographs of the work to show you how I used the different colours as well as an explanation of the stitches used.

The text is all worked in back stitch using ONE strand of 937. Be careful and accurate when working the text - be sure to take your needle in and out of the fabric in the same place so that the stitches form a single continuous line. Make very small stitches around the curves of the letters to accurately follow the shape, and longer ones along the straight parts.

I used the freezer paper technique to transfer the pattern as this meant that I could be totally accurate when stitching especially the letters as I have experienced problems with other methods when trying to stitch small text accurately. I describe the freezer paper method of transfer on the following pages - you will need an inkjet printer for this.



## Images 1 and 2

### Rosemary

- The main rosemary stem is worked in stem stitch using 434.
- The tips of the stems and a few of the leaves are also worked in stem stitch using 3023.
- The remaining leaves are worked in stem stitch using 3346
- The flowers are small straight stitches using 4215

### Sage

- The leaves are all worked in split stitch and the stem in stem stitch. Colours used are 166 and 989.

Main Image (on following page)

### Mint

- Leaves all worked in split stitch with a central vein in stem stitch. Colours used are 166, 470, 581, 701, 704

## Transferring your Pattern with Freezer Paper

I had read about this method in the past but hadn't tried it until recently, having mostly used Sulky Sticky Fabri Solvy or similar papers to transfer my patterns.

Two things prompted me to give it a go - firstly, no matter how accurate I tried to be, I was experiencing problems with stitch placement, especially when working text and was feeling disappointed after soaking away the pattern to discover small gaps in the line of stitches.

The second factor was the ever-increasing cost of Fabri Solvy, and increasing difficulty in getting hold of it here in the UK. In contrast freezer paper is inexpensive and easy to purchase, and I have achieved excellent results when using it.

- Purchase pre-cut freezer paper sheets. These are available online from craft websites and cost around a third of the price of Sulky Sticky Fabri Solvy. If you can't get precut sheets then you could cut a larger piece to size, depending on how temperamental your printer is.
- Cut your fabric a little larger than the freezer paper and iron the wrong side of the fabric to the wax coated side of the freezer paper. Don't use steam as this will prevent the paper sticking. Your iron should be set to hot and you should hold it in place for ten seconds or so to make sure the wax has adhered to the paper. Pay special attention around the edges, especially the leading edge when you put it in the printer as if the fabric and paper separate your printer will jam.
- Trim your fabric along the sides of the freezer paper. Make sure there are no little frayed threads sticking out - again this may jam your printer. Iron once more to make sure everything is secure.
- Place in your printer tray with the fabric side ready to be printed - yes, you are going to print directly onto the fabric. You MUST HAVE AN INK JET PRINTER for this to work.
- Once the page is printed, peel away the freezer paper and you are left with a printed pattern to stitch.

There are limitations to this method:

- you can only use a fairly lightweight fabric.
- A4 is the limit of the size of design (and surrounding fabric) you can put through the printer,
- the pattern is permanent so you need to be careful when stitching over the lines.
- You must have a fairly tolerant (ie not too temperamental) printer that doesn't mind taking the fabric/paper sandwich.













## Making Plans for the Garden

A very happy evening was spent over the gardening book. Lucilla made a list of the seeds that would be wanted to carry out what was really quite a brilliant scheme for a year's flower growing.

"Perhaps you're right," she owned, "something might be done with this garden. And there'll be all the soft fruit coming along in the summer."

"*Soft fruit?* Yes, that's right, it says so in the book. Currants and raspberries and gooseberries - all the squashy kinds. Hard fruit's the sort on trees - apples and pears. We might make jam, put "*Home Made Jam*" on the board."

"And "*New Laid Eggs*" if only we had fowls."

"And "*New Milk*" if we had a cow."

"And "*Home Cured Bacon*" if we had a pig.

"And everything that people do sell if only we'd room to grow it - if this were a decent-sized house instead of a chocolate-box."

*From The Lark, 1922, E Nesbit (1858-1924)*



The Gardener's Friend...  
A (very) Little History of  
the Watering Can





Today the watering can is seen as an essential piece of gardening equipment. It's hard to believe that its design was ever any different to those we use today as it seems so perfectly fitted to its task, but in fact today's watering can, with a spout and two handles was only invented and patented in 1886.

Before then, there were a variety of vessels available to keen gardeners. The oldest style waterers were just clay pots with holes in the bottom. They weren't very efficient because they would release water unevenly and often too quickly, causing the soil to become saturated. Large quantities of these pots were found intact in the ruins of Herculaneum following the eruption of Mount Vesuvius in 79 A.D.

Watering pots were often dual purpose, serving to help water plants, but also to dampen down dust within buildings. Typically these pots had holes in the bottom and a small hole at the top that would keep water in by being sealed with a thumb creating a vacuum effect. Once the thumb was lifted the water pressure changed and water was released through the holes. These were known as chantepleures. Later designs featured short and stumpy spouts and either a single handle from front to back or none at all.

These pots had many disadvantages, but were still in common use in the mid- sixteenth century as Thomas Hill, the Tudor gardening writer tells us:

*"The common watering pottle for the Garden beddes with us, hath a narrow necke, bigge belly, somewhat large bottome, and full of little holes, with a proper hole formed on the head, to take in the water, whiche filled full, and the thombe layde on the hole to keepe in the aire, may on such wise be carried in handsome manner..."*

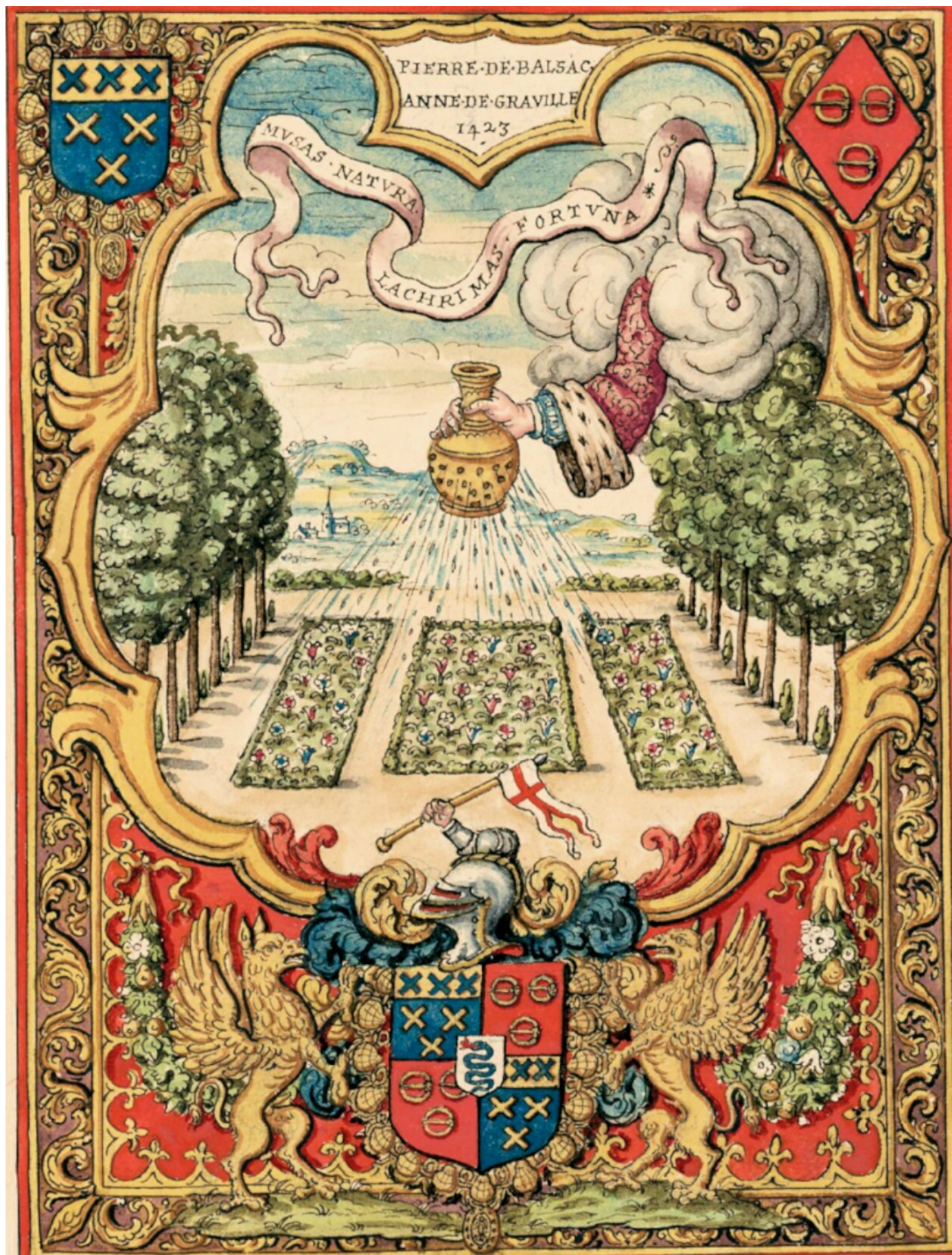
Hill doesn't mention another design which we know from surviving examples was also in use. This was a fully closed container with a simple spout, rather like a jug or ewer for other liquids. To make sure it didn't flood the plants it was supposed to water, the spout was not wide open but had small perforations. These pots with their rose bear a resemblance to the modern watering can although they are smaller, with very short spouts, and being made of earthenware much heavier especially when full. It would have been hard work to water more than a few plants using such a system, and certainly watering an entire kitchen garden would not only have been tiring but time-consuming.



*Watering pots with rose early sixteenth - mid seventeenth centuries: Museum of London*

It's also worth pointing out here that both the chantepleure and pots with perforated spouts were not just for watering your garden or potted plants but also had domestic uses, particularly in laying dust. With floors often made of beaten earth or covered in rushes or straw there was a huge amount of dust and dirt in the air and sprinkling water was the most effective way of keeping that under control. This habit didn't die out when stone, tile or wooden floors became more common. It was reported that this practice of using watering pots to keep down dust was still in use in well into the mid-nineteenth century in London at least.





*Late 17thc painting of a tapestry made for a wedding in 1423*





*detail of the wallpaper frieze, 'Mistress Mary', based on the popular English nursery rhyme 'Mary, Mary, Quite Contrary'; by Walter Crane, 1903*

Returning to our Tudor friend, Thomas Hill, he recorded the first major watering container design breakthrough. This was a watering pot with

*"the body wholly of copper, having a big belly and narrow neck, a strong handle of the same metal workmanly fastened to the belly and head to carry the pot if need be to place in the garden: but for a more easiness and quickness in carriage of the pot upright and full, is another strong ring or handle fastened artly to the lips of the pot... which serveth to sprinkle forth the water by the long pipe full of little holes on the head...."*

This does begin to sound rather like the modern watering can, though we're not quite there yet as this design took quite a while to become popular and simpler devices like the thumb-pot continued in use much longer.

A century and a half later, the clergyman and botanist John Rea was still expecting his readers to still be using thumb pots. In his book *Flora, seu, De florum cultura*, of 1665 Rea writes about using them to water "young and tender Seedlings of Auricula, and such like without washing the 'Earth from them' for by the motion Of your Thumb you may cause the water to fall gently upon them. more or less as you shall desire."

Yet its clear that the more modern-looking metal alternative was also in use as can be seen in *The Retir'd Gardener* (1706) a translation by George London and Henry Wise of two French books:

*Nothing is more useful in a Garden than a Watering-Pot, so that a Gardner cannot be without it. It imitates the Rain falling from the Heavens; when being bended down, it spouts forth Water thro' a thousand holes, in a sort of Head that's made to it. By this means, it succours the Plants in the most beneficial manner"*

#### *The Figure of a Watering-Pot*

Nothing is more useful in a Garden than a Watering-Pot, so that a Gardner cannot be without it. It imitates the Rain falling from the Heavens; when being bended down, it spouts forth Water thro' a thousand holes, in a sort of Head that's made to it. By this means, it succours the Plants in the most beneficial manner.



*An illustration from "The Compleat Florist" by Louis Liger D'Auxerre 1706*

As technology improved, earthenware gave way to copper and from around 1850, iron, brass, and zinc were increasingly deployed. However, the basic design remained the same, until John Haws, a Londoner posted to Mauritius by the British Colonial Service in the mid-nineteenth century, enters our story. He was a keen horticulturalist who found watering his vanilla plants quite difficult because vanilla grows on tall climbing vines and needs its aerial roots, kept moist. Unfortunately the standard design with its single handle that arched from the front to the back made it hard to maintain his balance and reach the higher levels.

John was determined to improve the traditional design and, after some trial and error, came up with a design for a watering pot that would allow him to water them efficiently and on varying levels. He applied for a patent for his design, stating that “this new invention forms a watering pot that is much easier to carry and tip, and at the same time being much cleaner and more adapted for use than any other put before the public.”

This was primarily down to two major changes to existing watering cans. The first was the addition of a second handle, effectively one on top for “carrying” and another on the back for to help “tipping”. The second was a much longer spout starting much lower down the body of the can which meant that it was easier to use up all the water without too much tipping – important when watering plants that were up on a higher level of shelving.

John Haws’ watering can soon became popular with leading gardeners, winning awards and establishing his company’s reputation for high quality. But before he could receive the coveted Royal Horticultural Society medal and be invited to the first ever Chelsea Flower Show in 1913, he sadly passed away.

Stepping in to continue his uncle’s work, Arthur Haws moved the factory from East London to Bishops Stort-

ford, where he employed around 40 craftsmen. A stickler for quality, Arthur was obsessed with perfecting the watering can roses, and employed a worker for the sole task of painstakingly punching every hole into each rose, spaced and tapered to absolute perfection.

**The word “rose” is derived from the French verb “arrosser” which means to water, or to sprinkle. The watering can’s rose creates a gentle, but still targeted, flow of water to plants. This is much better than a strong jet or “slosh” of water which could flatten young plants. The curvature of the rose face creates a gentle, almost rain-like shower of water, with no uneven drips.**

Then World War 2 intervened, and the pressures of the war years left the company depleted of both labour and materials. Arthur Haws passed away and the famous watering can company fell silent until 1950, when Taylor Law Co Ltd bought Haws. Introducing modern manufacturing methods, they worked alongside Elliott Mouldings to develop new watering cans made from plastic. Sadly they were unable to reignite the Haws brand, and during the late 1970’s recession, the company closed.

The modern incarnation of Haws really began in 1982, when the company was bought by Eclipse Sprayers, run by father and son team, John & David Pennock and the company continues to manufacture watering cans today.

When it comes to gardening, choosing the perfect watering vessel can make all the difference in keeping your plants thriving and healthy. While older watering cans were made of copper and had a long spout for precision watering, modern-day handheld gardening sprinklers are popular because they allow for more control over water flow. However, some gardeners still prefer the classic design of a traditional watering can.

The size and shape of the watering can also play a role in its effectiveness. A smaller can with a narrow spout is ideal for indoor plants or small outdoor gardens, while larger cans with wider openings are better suited for larger gardens or lawns. Ultimately, selecting the right type of watering can depend on specific gardening needs.







If you're like me and have lots of old embroidery hoops hanging around your workspace then you're sure to love this idea which takes these discards and turns them into something really quite special (and expensive-looking too)

Thanks so much to the team at Lolly Jane for sharing this great free tutorial with us.

Free from Lolly Jane : [Embroidery Hoop Spheres](#)



# Bunny Lavender Bag

## Notes:

Stitches used are back stitch, straight stitch, lazy daisy stitch, split stitch.

You will need a sewing machine.

Finished bag measures 4" x 2½" (approx)

Use ¼" seam allowance



## Materials

- Two rectangles of cotton or linen fabric. This should be closely woven to retain the filling, but not too heavy as you want to be able to smell the lavender.
- 3½" x 2" rectangle white felt (I like to use a wool blend felt as it is soft and easy to work with)
- Stranded cotton floss in white, pale pink, black, dark brown, soft peach and colours of your choice for the bunny's flower collar
- 7" x 3/8" (1cm) white ribbon or tape for hanging loop
- Filling for your bag - this should be a mixture of 2 parts well dried lavender to 1 part rice (this will absorb any remaining moisture in the lavender)
- Bondaweb
- Temporary fabric marker pen.



# Method

*Use two strands of floss for the embroidery.*

- Trace the bunny shape onto the paper side of your Bondaweb using the reverse template. Cut out roughly and fuse to your white felt using a cloth to protect the felt from the hot iron. Cut out carefully making sure the edges are nice and smooth with no jagged bits - these *will* show.
- Peel off the paper backing and position in the centre of one of your fabric rectangles. When you're happy with the positioning fuse into place, again using a cloth to protect your work from the iron.
- Secure the shape around the edges using small straight stitches worked at right angles to the edges of the shape.
- Using the template and the photo as a guide draw in the bunny's features using your temporary fabric marker pen. Stitch as follows:
  - Inner ears pale pink split stitch worked vertically up and down the shape.
  - Eyes black satin stitch with a tiny white stitch worked over the top to add a little sparkle.
  - Cheeks a few straight stitches in pale pink.
  - Nose brown back stitch with a few straight stitches in pale pink worked horizontally.
  - Markings between ears and legs soft peach stem stitch
  - Claws brown back stitch
  - Collar lazy daisy stitches worked around a central French knot. The leaves are a few straight stitches.
- When you have finished the embroidery press lightly on the reverse being careful not to flatten your stitches.
- Now assemble the bag. Fold the piece of ribbon or tape in half. Place the two fabric rectangles with right sides together, inserting the folded ribbon between them so that the two ends align with the edges of your fabric. Pin or baste then stitch around the edges (making sure you don't catch your folded ribbon in the stitching). Leave a 1½" gap in the centre of the bottom edge for turning and stuffing.
- Clip corners and turn your bag right side out. Press again.
- Insert your stuffing through the gap you left at the bottom of the bag, then slip stitch the gap closed.
- FINISHED!







## A (very) Little History of Shepherd's Huts

*The modern shepherd's hut is very different to those of the past having reinvented itself as a garden retreat, holiday let or home office, much larger and definitely a lot more comfortable than those of days gone by. I also have a couple of these modern huts (into which no shepherd, to the best of my knowledge, has ever stepped) and so I thought it would be interesting to take a little look at the history of these huts....*

Historians have traced shepherd's huts back to 1596, where an early text reads...

*'the Shepheard hath his Cabbin going upon a wheel for to move here and there at his pleasure'.*

Most people think they date from the Victorian era with their cast iron wheels and curved corrugated iron roof. They were a familiar sight across England, where they were an important part of country peoples' lives. Possibly the most famous shepherd's hut in literature is described by Dorset novelist Thomas Hardy, in the second chapter of his 1874 novel "Far from the Madding Crowd", where it is the temporary home of the hero of the novel, Gabriel Oak.

Originally, shepherd's huts provided welcome shelter from our unpredictable weather – as well as offering them a place to rest and escape from the elements during the lambing season, which would typically take place during the colder months of late winter and early spring. Owning a shepherd's hut allowed farmers to practice better land management; the sheep flock was 'folded' or fenced with hazel hurdles across the downs, manuring the ground as they went.

A shepherd's hut had space for a pot belly stove, intended for basic cooking and warmth, a bed and sitting area. There was usually a corner cupboard for bare essentials and veterinary medicines. The bed would often accommodate space underneath for unwell or orphaned lambs.




Use of shepherd's huts by farmers reached a peak in the late nineteenth century and dwindled in the twentieth century with the advent of mechanised farm machinery and electric power reaching even remote farms, while large covered buildings allowed the flock to be housed close to the farm during lambing season.

Today few huts still exist from before Victorian times, since before the invention of corrugated iron sheeting in 1829 all huts would have been made from timber and other organic materials with perhaps some pitch or tar weatherproofing. So it's hardly surprising that as they would have stood out in all wind and weather they wouldn't have lasted for very long.

Some huts would have been better than others, depending upon how much the owner was prepared to invest. The most basic huts were made as cheaply as possible by the village blacksmith, or even fashioned from an old chicken shed by the farmer himself these would have been perhaps just six feet long, four or five feet wide and maybe not even high enough for the shepherd to stand fully upright inside. Lacking timber lining or insulation material they were basic indeed, any comfort coming from hessian sacks stuffed with straw to act as a primitive mattress with perhaps a carpet or rug beneath to try to insulate the occupant from the cold. There would have been no washing or cooking facilities in these huts and life for the shepherd would have been both hard and dirty. Bread and cheese, with perhaps some seasonal fruit or an onion for flavour, together with cold tea or water would have been their daily diet.

If the landowner was willing and able to invest more in his hut, then better equipped commercially manufactured huts were available. These sound much more like Gabriel Oak's hut.

**No. 432.**  
**SHEPHERD'S LAMBING HUT.**



REGISTERED COPYRIGHT.

WOOD framework, covered with galvanized corrugated iron, lined inside with matchboarding, mounted on wheels, with boarded floor. In sections, ready for purchaser to erect. Size—10 ft. long, 7 ft. wide.

Cash Price, £16 10 0

If with Ash Shafts and Fore Carriage,  
£5 10 0 extra.

Stove, 27/6 extra.

“The hut stood on small wheels, which raised its floor about a foot from the ground. Such shepherds’ huts are dragged into the fields when the lambing season comes on, to shelter the shepherd in his enforced nightly attendance.....

The inside of the hut was cosy and alluring, and the scarlet handful of fire in addition to the candle, reflecting its own genial colour upon whatever it could reach, flung associations of enjoyment even over utensils and tools. In the corner stood the sheep-crook, and along a shelf at one side were ranged bottles and canisters of the simple preparations pertaining to ovine surgery and physic; spirits of wine, turpentine, tar, magnesia, ginger, and castor-oil being the chief. On a triangular shelf across the corner stood bread, bacon, cheese, and a cup for ale or cider, which was supplied from a flagon beneath. Beside the provisions lay the flute, whose notes had lately been called forth by the lonely watcher to beguile a tedious hour. The house was ventilated by two round holes, like the lights of a cabin, with wood slides.”

*“Far from the Madding Crowd” Thomas Hardy 1874*



Provision of a stove transformed the hut from a basic shelter to somewhere that could provide reasonably comfortable temporary living accommodation. It would keep the hut warm, dry wet clothes, heat water for washing and drinking and even simmer a basic stew.

This kind of hut would have been about ten feet in length, up to seven feet wide with a roof height of about six foot. Then, as now, there was a degree of oneupmanship and adding extras to your hut would have demonstrated both your financial standing and also your appreciation of your shepherd. You could add a window, or line the hut with timber for insulation. Weight was always a consideration though as before the age of the tractor, the hut had to be moved to where it was needed by horse.

The door of a shepherd's hut would often be of a two-piece stable type design. This would have been useful for keeping nursing lambs inside and sheepdogs out, whilst still allowing the shepherd a clear view over his flock and pasture. Many original old huts still display

tangible links with their working past. Scribbles and rough notes on the inside walls, put there by shepherds who used the huts in the past can tell us a lot about their daily lives. Most often the markings are sheep tallies telling how many sheep lambed that year, or died, or went to market. Weather extremes are also often recorded, whether it was very hot, cold or even how many days in a row it had rained.

Today, with changes in farming practices the role of the shepherd's hut has changed and today's new build huts are more of a lifestyle accessory - as a home office, garden room perhaps - or as a holiday let with a difference.

Opinion is divided as to whether today's new builds should really be known as shepherd's huts. Huts today are much larger, divorced from their original purpose and, while high specification in 1900 may simply have meant adding another window, today it may mean a sink unit, hot tub and double glazing. A lot more comfortable, in my opinion anyway!



*A Victorian shepherd's hut and its occupant*



# The Merry Month of May

No age can have everything, and in material ways ours is more fortunate than any preceding one. We have our wireless, a daily fireside miracle; our quick transport, which would have seemed almost as miraculous to our ancestors; the blessings of modern surgery and medicine to prolong life; machinery to shorten our labour, and merchandise brought from the ends of the earth to make us comfortable.

With these and all our other advantages in hand, it seems ungracious to look back with any touch of envy to the past; yet there are times when we feel that modern comfort has been too dearly bought, and that we would gladly exchange our twentieth-century conveniences for a share of that innocent joy of life which our ancestors accepted as a matter of course. Not that the men and women of Merrie England escaped sorrow and suffering; they had, indeed, more than their full human share of them; but an easy conscience, largely due to the unshaken faith of the time, left each one of them a margin of spiritual energy with which to enjoy life. When work was done, they were just as ready to throw themselves into play as they had been into work, and play for them did not mean a feverish expenditure of money and energy, but a placid enjoyment of the homely pleasures at their doors. Foremost amongst these were the pleasures brought by the changing seasons - the harvest-home supper, the Christmas mummings, or the celebration of the feast day of the saint to whom the village church was dedicated.

Happiest and most light-hearted of all were the May Day revels. After the long closed-in winter, the first of May came as the most important and long-looked-forward-to landmark in the year. On every village green a maypole was raised and crowned with garlands; the May Queen was

*Floral Thompson: extracts from  
The Peverell Papers*



chosen; there were games for the children, dancing on the green for the young, and good home-brewed, flavoured with pleasant chat, for the elders.

This day of all the year was the People's Day. None were too rich and proud or too poor and humble to participate in a pleasure which need cost nothing and was open to all. The Lady of the Manor, in her stiff brocade, moved freely amongst the grey and scarlet clad village-wives. Her daughters, like theirs, had been up and out at dawn to wash their faces in the morning dew, and now tripped as gaily upon the greensward, setting to partners with the young yeomen with as much zest as they would to "m'Lord" in their London ballrooms on their rare visits to town.

Nor was the feast exclusively a country merry-making. Town Squares and Market Places had their maypoles too. London itself raised one yearly in the Strand, and one of the noblest of our queen-consorts went maying to Greenwich Hill to dip her face in the dew.

In later years, after the maypole had become a thing of the past, the children still kept up the festival, ranging the flower-decked and dew-besprinkled countryside on May morning, showing their garlands at every house. Other times, other manners. No more shall we see a maypole in the Strand, or hear of a Queen of England dipping her face in the May dew. The May festivities have been revived in a few places, and the motorist on a country road may sometimes come across a maypole with streamers and garlands complete, but these new May revels are far removed from those of the past.

All the perfumes of May are delicious. The lilac sets the predominating scent in the garden, fresh and pure and hauntingly sweet; then upon the hills there is the rich, warm, ripe-fruit and almond flavour of the gorse, while away in the valleys whole regions are filled with the rainy freshness of the hawthorn. But the scent of the woods is more subtle than these; it is compounded of a thousand fragrances; the hyacinth perfume of the bluebell is in it, the spiciness of pine, and the moist freshness of moss and fern and tree-bark.







The bluebell is so overwhelming in its loveliness, and so much a feature of the woods at this season, that at a casual glance one might conclude it was the only flower in bloom. That would be a great mistake; at least a score of other seasonable plants are in flower, not to mention the lingerers, languid primroses upon pale, threadlike stems, and the last violets, so engulfed in leaves that only the scent betrays them.

Most delicate and tender amongst the newcomers, the wood-sorrel droops its white, purple-veined little cup above a bank of vivid trefoil leaves. These leaves of the wood-sorrel are even more beautiful than the delicate, fragile flower, for they shade through every tint of green, and, with their sharp clear outline and veining, have a finished, jewel-like appearance. But, in reality, nothing could be further from the glitter and hardness of gems; the wood-sorrel, leaf and flower, is a very miracle of fragility. Pluck a leaf, and it wilts visibly; to carry a nosegay of the flowers even for a yard or two is an impossibility, and that, perhaps, is why it is less known than almost any other flower of spring.

Yet, little as it is regarded now, it must once have been a great favourite, for its names are many, a different one for almost every county. In some parts it is called “Cuckoo’s Bread,” in others “Gowk’s Meat,” while yet others maintain it to be the true and original shamrock.

But the most beautiful name of all, and one, so far as I know, fallen to complete disuse now, is that attributed to it by the old writer Gerard: “the apothecaries and herbalists,” he says, “call it *alleluya*, because it springeth forth and flourishes at the time when *alleluya* is wont to be sung in churches.”

When the sun disappears behind a cloud and rain or cold air chills the woodlands, the little wood-sorrel closes both flower and leaf, just as it does at night. Even on bright days, if the wind is too cold, or the hot sun strikes too directly upon it, it furls itself, for it is a thing of the shade and cool green recesses, a delicate, fastidious thing, created to satisfy another mood in man from that in which he glories in the tulip and the rose....



The lane where I picked my speedwell and stitchwort this morning is at present a flower garden. It is an old and almost disused cart track, leading from the main road to the open heights of Peverel. Once it was broad and open, for in the old days it was a coaching road running into the main road from London to the sea. Now it is grassed over and half-choked with boughs. A few cottages dotted about the heath close by keep it open; the baker's van and the coal-cart come that way once or twice a week; children go to school by it, and women to their shopping, but it is quite possible to spend a whole morning there without seeing anyone.

By the sides of the footpath and between the cart-ruts, rabbits nibble the turf to a velvety pile, but in the shadow of the hedge the grass is long and mossy, and splashed about with mauve pools of dog-violet and ground-ivy. The overhanging hedgerows are composed of gnarled old bushes - hawthorn and witch-hazel and the rarer spindle-berry. This thick greenery is a sanctuary for birds. Within the space of a dozen yards yellowhammers, blue tits, robins, wrens, and blackbirds have their lodgings.

Flitting from bush to bush today was a bevy of long-tailed tits, eight of them, quaint tiny things, in rose and grey. They would settle upon a spray of hawthorn, each small head upon one side in a listening attitude, each tail, longer than the rest of the owner's body, quivering upward; then, reassured of their safety peck and peck again, each at its appointed knot of bloom, until the supply of whatever insect or caterpillar they were feasting upon was exhausted. One bird seemed to be leader of the expedition. He would utter a sudden small "Cheep!" and fly off to a fresh bush, followed by the other seven in single file.





# Spring Chicken

## Notes:

Stitches used are split stitch, satin stitch, stem stitch, straight stitch and French knots. If you are unfamiliar with working any of these stitches, then I recommend you [visit the Royal School of Needlework Stitch Wall](#) where there are really clear full instructions, including video

Shown mounted in 7" hoop.

Design worked on petrol blue linen from [Wild Linens](#)



## Materials

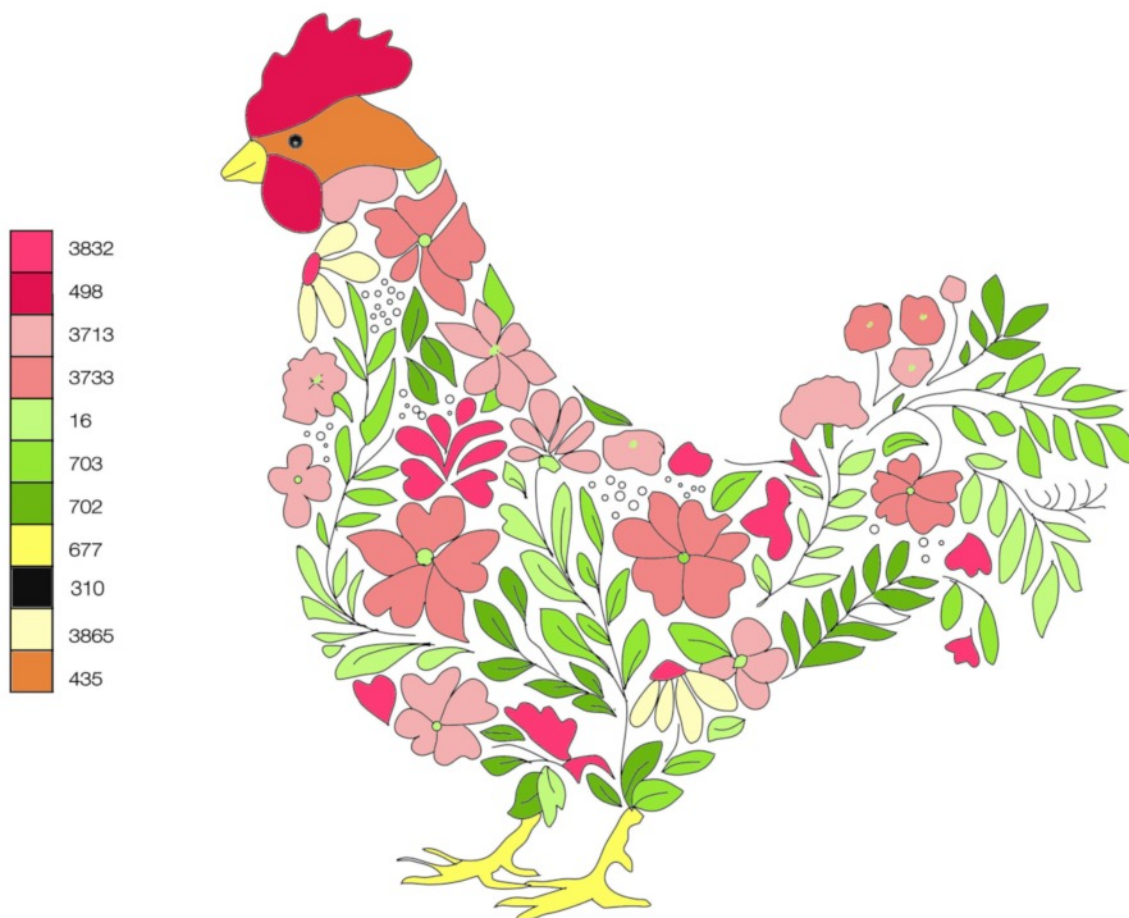
- 11" square fabric suitable for embroidery, ie non-stretchy. I used a pure linen fabric in petrol blue from [Wild Linens](#) (UK based)
- DMC stranded cotton floss in colours 16, 310, 435, 498, 677, 702, 703, 3713, 3733, 3832, 3865
- 7" hoop

## 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

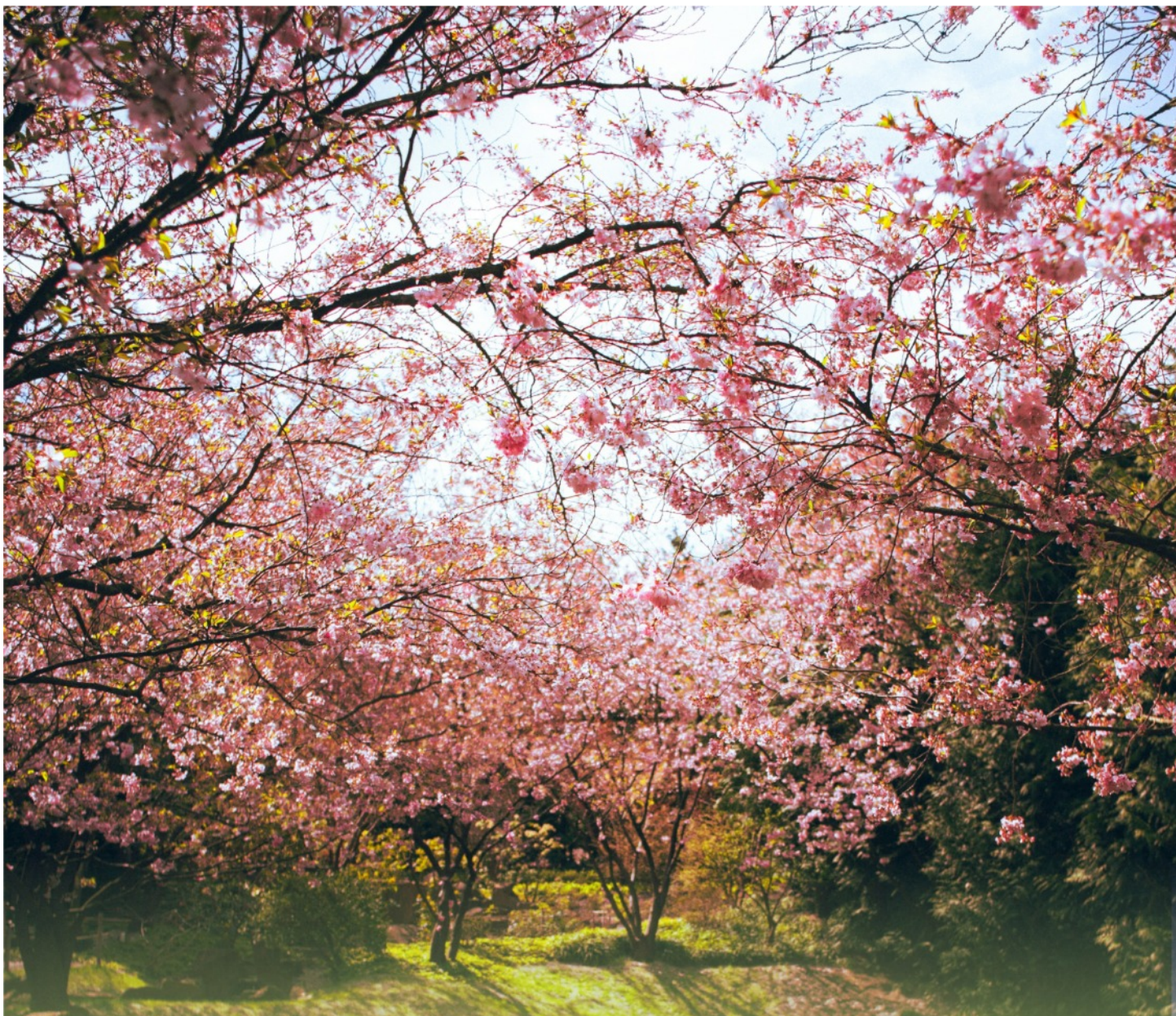
- Use the colours indicated in the colour guide above.
- The head, comb, wattles and feet are all worked in [split stitch](#) in the direction shown by the red arrows in the diagram on the right. To work split stitch using two strands of floss simply insert your needle between the two strands of floss.
- The flowers are all radiating straight stitch with clusters of small (single twist) [French knots](#) at their centre.
- The leaves are all satin stitch worked at an angle and the stems are [stem stitch](#).
- The small dots on the diagram and colour guide are French knots worked in 3713











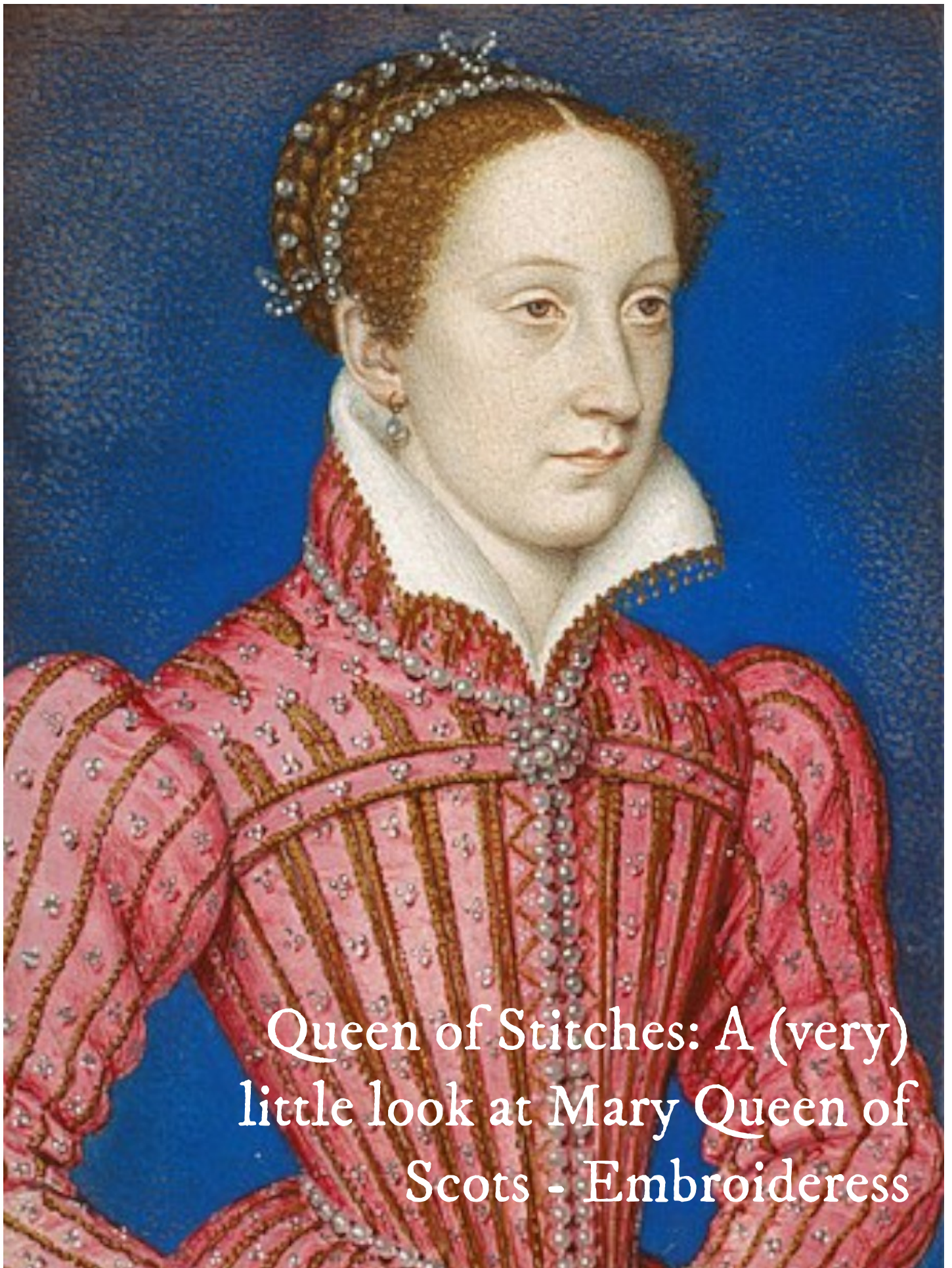
## The Garden in Spring

There are so many bird-cherries round me, great trees with branches sweeping the grass, and they are so wreathed just now with white blossoms and tenderest green that the garden looks like a wedding. I never saw such masses of them; they seemed to fill the place. Even across a little stream that bounds the garden on the east, and right in the middle of the cornfield beyond, there is an immense one, a picture of grace and glory against the cold blue of the spring sky.

My garden is surrounded by cornfields and meadows, and beyond are great stretches of sandy heath and pine forests, and where the forests leave off the bare heath begins again; but the forests are beautiful in their lofty, pink-stemmed vastness, far overhead the crowns of softest grey green and underfoot a bright green wortleberry carpet.

*From Elizabeth and her German garden,  
1898 (Elizabeth von Arnim 1866-1941)*





Queen of Stitches: A (very)  
little look at Mary Queen of  
Scots - Embroideress



*Mary became Queen of Scotland at only six days old when her father, King James V of Scotland was defeated and killed by Scotland's age-old enemies, the English at the Battle of Solway Moss in 1542. Fearing for her daughter's safety Mary's mother, together with the Scottish nobility, arranged for her to be smuggled out of the country and taken to France as the prospective wife of Francois, the Dauphin (heir to the throne). She grew up spoiled and cherished in what was described as the most brilliant of the Renaissance courts, marrying her Dauphin at the age of seventeen. But, just a short eighteen months after her marriage, her fairytale came to an end when the Dauphin died. Left alone without her husband, and with no further role to play in the French court, Mary returned home to take up her Scottish throne. Her seven year reign can only be described as a disaster and when she lost everything and was forced to flee across the border to beg her English cousin, Queen Elizabeth I for help, she was imprisoned and eventually executed in 1587 upon the English queen's command.*

Mary was not only the Queen of Scotland, she was regarded as having a claim to the English throne as the great-granddaughter of Henry VII. She believed she was the legitimate heir as opposed to her elder cousin, Elizabeth I, the daughter of Henry VIII and Anne Boleyn, whom some regarded as illegitimate due to the circumstances surrounding their marriage.

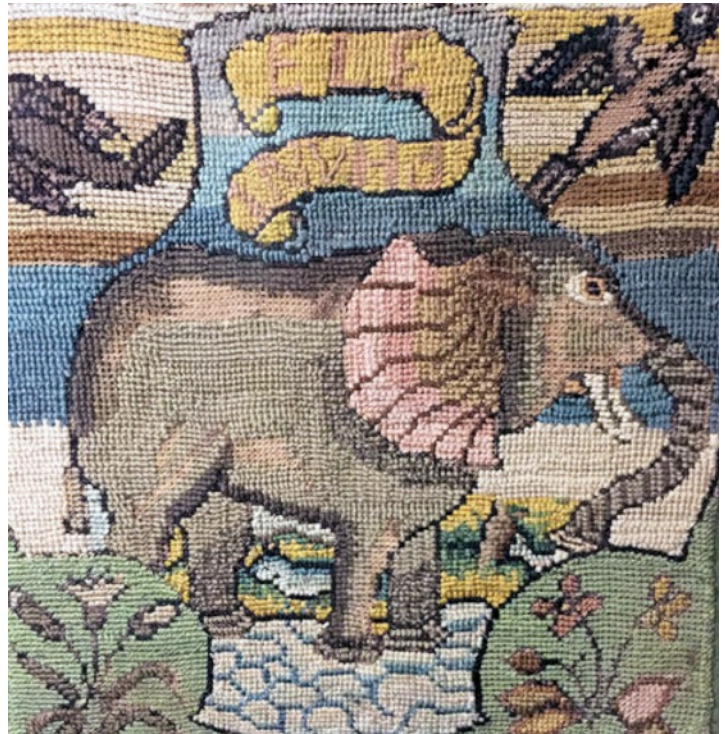
Like all girls at that time, during her childhood and teenage years in France, Mary would have learned plain sewing such as hemming, seaming and darning as well as more aristocratic pursuits such as horse-riding, falconry, musicianship and languages such as Italian, Latin and Greek. As well as these she would also have learned the art and language of embroidery. An entry in the records of the French court in 1551 when Mary was nine years old records the purchase of "two pounds of woollen yarns" for her to "learn to make works".

At that time embroidery had another purpose above and beyond decoration and ornament. It was a visual language for those who could read and understand it. Textiles were a very versatile and durable form of visual communication - they could be displayed, worn, and easily transported from place to place and person to person. Your choice of thread colours could indicate your political allegiance and intimate relationships. Political and personal statements could be stitched within the folds of a skirt or on the drapes that enclosed a four poster bed.

When Mary returned to Scotland following the death of the Dauphin she brought with her a treasure trove of luxurious textiles - carpets, bed sets, tapestries, dresses, cloaks, petticoats and much more besides, literally thousands of metres of expensive and luxurious fabrics, embroidered, braided, appliqued, trimmed with ribbons and studded with jewels. But more than this she brought with her a vast quantity of embroideries - sewn royal ciphers, monograms, coats of arms and royal emblems representing her dynastic power and divine right to rule.

But this grandeur was not to last. Mary made two totally disastrous marriages - to the debauched Henry Stuart, Lord Darnley, her cousin, who gave her a son, James, who eventually ruled, and united, England and Scotland, and - after his assassination, James Hepburn, the Earl of Bothwell. This was an especially unwise choice as he had been accused (although later acquitted) of Darnley's murder.

This marriage was the last straw for both the Scottish nobility and the common people and in 1567 Mary was deposed and forced to abdicate in favour of her infant son James, just ten months old at the time, whom she never saw again. She was imprisoned by the Scots in humiliating conditions at Loch Leven, but escaped in May 1568 and fled to England, seeking sanctuary. She was to spend the rest of her life in increasingly close confinement.



*Tent stitch canvas worked by Mary Queen of Scots and Elizabeth Talbot, Countess of Shrewsbury (Bess of Hardwick)*



During those long years of imprisonment Mary had plenty of time to devote to her embroidery and, lacking any other voice, used her stitching as a means of communication. She was angry and deeply resentful of what she saw as her wrongful imprisonment by Elizabeth and many of her embroideries and their stories dwell on the themes of capture and liberty.

At times needlework may have been her way of coping with the emotional stress of her exile and incarceration. In 1569, in the early days of her captivity, Elizabeth's envoy Nicholas White visited Mary and reported:

*"I asked her Grace since weather did cut off all exercise abroad how she passed the time within; she said that all the day she wrought with her needle and that the diversity of the colours made the work seem less tedious, she continued so long at it till the very pain did make her give over and with that laid her hand upon her left side and complained of an old grief newly increased there."*

Much of her work was done alongside the noblewoman Bess of Hardwick, the wife of the queen's jailer. The two women struck up an unlikely friendship before Mary was moved to new accommodation in 1585. Twenty years older than Mary, Bess was an accomplished stitcher and together she and Mary began "devising works." These were small geometric shapes sewn with meaningful symbols from their lives. Mary stitched small slips (embroideries sewn onto linen or canvas, then cut out and applied to larger cloth) mourning her lost life - a crowned dolphin leaping over waves was a nostalgic reminder of the young Dauphin - how different her life would have been if he lived - while a tortoise attempting to climb a tall crowned palm tree mocked her disastrous marriage to the dissolute Darnley.



*Crowned dolphin leaping over waves by Mary Queen of Scots*



*Tortoise climbing crowned palm tree by Mary Queen of Scots*

The embroidery on the left reflects Mary's frustration at her position. It shows a scurrying mouse attempting to escape the keen watch of a ginger cat - an allusion to her imprisonment by the famously red-headed Queen Elizabeth. She also created a set of bed hangings, sadly now lost, but described as containing images of imprisonment - a lion caught in a net, a ship with a broken mast and a caged bird.



Mary also enlisted embroidery as a means of intrigue. In 1569 she and the Duke of Norfolk, one of the richest men in England plotted to marry, overthrow Elizabeth and jointly rule over a united Catholic Britain. Mary sewed an embroidered cushion cover (image below) and sent it to him as a gift.

The embroidered design showed a hand descending from heaven clutching a pruning fork, with which it was using to cut back barren vines to allow younger more fertile shoots to grow - a reference to the unmarried, childless Elizabeth and the fertile Mary. A stitched scroll proclaims "VIRECIT VULNERE VIRTUS" (virtue flourishes by wounding.) She also included a sturdy looking church to signify steadfast Catholicism together and a stag, symbol of victory. Adding the Scottish royal arms and her own monogram meant that there could be no doubt as to who had worked the embroidery.

The embroidery was discovered and the cushion formed part of the overwhelming evidence of guilt in the trial of the Duke of Norfolk for high treason. He was executed in 1572 and this small embroidered cushion cover played a significant part in his conviction. (whoever said embroidery was a harmless pastime?!)

Mary was clearly implicated in the plot and her position became even more precarious. She desperately tried to placate Elizabeth by sending her embroidered gifts, a calculated gesture as, in the court etiquette of the time, such gifts represented a bond between giver and receiver and, used publicly, declared intimacy. Her gifts included a crimson satin (the colour of love and blood) embroidered with silver thistles and roses as a reminder of the separate but inter-related crowns of Scotland and England and of their own personal ties as cousins.







*Two more of Mary's embroideries worked during her friendship with Bess of Hardwick. The one on the right shows a group of marigolds (a name derived from 'Mary's gold') turning towards the sun. This indicates courage in adversity, and a yellow rose attacked by 'THE CANKER' (a group of caterpillars) suggests the devouring feeling of despair.*

We don't know if Elizabeth ever wore this skirt, though she did send word to say that she thought it was "very agreeable, very nice." Encouraged, Mary sent further gifts, including three decorative night caps. None of this helped to secure her release.

Mary also, heartbreakingly, sewed gifts for her son, the future James VI of Scotland and James I of England whom she hadn't been allowed to see since he was a very young child. She sent a pair of toddler reins with the chest plate stitched in symbolic flowers that represented protection, love and fertility, whilst its red silk ribbons were inscribed with the blessing "God hath given his angels charge over thee; to keep thee in all thy ways" and between each word there were tiny embroidered, meaningful motifs - crowns, hearts and lions. She also sent him a book of prayer with a hand embroidered cover and with each prayer written out in her own handwriting.

After nearly two decades as a prisoner, in 1586 a plot was discovered to assassinate Elizabeth and put Mary on the throne. Mary was implicated in the plan when coded correspondence with the plotters, allegedly in her handwriting, was intercepted. This was treason. Mary was tried and sentenced to death. Her cloth of

estate was torn down and there was to be no more embroidery. But she still had one final statement to make. At her execution, when her black dress was removed, she stood proudly in a petticoat and sleeves of blood red - the Catholic colour of martyrdom.

These clothes were, after her beheading, burned so that no relics would remain. An inventory of all her belongs was made, which listed her remaining items of sewing. This included over 350 small embroideries, most of which is now lost, some unpicked and some sold.

It has been suggested that Mary may have suffered from porphyria, the "Royal Disease" passed down through the Stuart line, and the cause of the madness of King George III in the late eighteenth century. She displayed many of its physical symptoms including abdominal pain, ulcers, fits and muscle weakness. But she may also have suffered mental illness, perhaps the reason for her rashness, depression, poor judgement and her desperate need for approval. Perhaps the calming rhythms of stitching helped her regulate her mood whilst the compliments upon her work would have enhanced her self-esteem during the darkest and most difficult times of her life.



# A (very) Little Guide to the Seam Ripper

Seam rippers are a very important part of your sewing kit - after all, nobody's perfect and we all make mistakes sometimes!

They come in various sizes - below are the large and small versions that I possess - the small white version that [Miss Poppy Mouseling](#) is holding actually came with my sewing machine. The larger one is great for heavy fabrics and they both have very sharp points used to pick up and cut stitches. Their blades are very sharp for cutting threads and the ball-tipped point is there to protect the fabric from the sharp point of the seam ripper.

To use your seam ripper for its primary purpose of removing a whole seam the you can either lay the seam flat and run the ripper along it. Be sure to use your seam ripper with the ball on the underside of the seam

which significantly reduces the risk of accidentally slicing into your fabric. A more time consuming approach is to lay your work on a flat surface then cut every third or fourth stitch by inserting the point into the stitch you want to cut, then pushing it beneath the stitch until the blade cuts the thread. Then turn the seam over and pull out the whole thread in one go. You'll be left with snapped threads on your fabric that can be removed with a lint roller or sticky tape.

Seam rippers are also great for cutting a neat accurate slit between the two lines of stitching on machine made buttonholes. Push a pin through either end of the buttonhole to stop your blade cutting through the bars at each end.





# To Plant a Garden

This is a quote from Audrey Hepburn and is, I think, especially poignant when you remember her difficult and dangerous childhood growing up in Nazi-occupied Holland.

I have added some vintage-inspired embroidered flowers and taken the opportunity to use some more unusual stitches including whipped spider wheel, bullion stitch and detached wheat ear stitch. If you are unfamiliar with working any of these stitches, then I recommend you [visit the Royal School of Needlework Stitch Wall](#) where there are really clear full instructions, including video

Finished work is mounted in an 8" hoop.



## Materials

- 11" square cream fabric suitable for embroidery
- 8" hoop
- DMC stranded cotton floss in shades 310, 702, 704, 733, 742, 744, 792, 905, 3371, 3706, 3713, 3766, 3831, 3833, 4095, 4120, 4250, 4255

## 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

- Transfer your design to the centre of your cream fabric. The templates are given full size.
- Use two strands of floss throughout.

The text is worked in 310 black.

The two colour flowers are worked in radiating straight stitch. I find it easiest to imagine a clock and place my first stitches at 3, 6, 9 and 12 o'clock then go around and fill in between them - this helps me make sure that they are even.

## Stitch Details

### Bullion Stitch

Bring your needle through your fabric at the point indicated by the arrow on the diagram above. Insert your needle back through your fabric at the required length of the stitch and bring it out exactly at the arrow again.

Don't pull your needle right through, but leave it lying in the material as in the diagram and twist your thread

around it close up to the emerging point. Six or seven twists are an average number, but this can be varied according to the length of stitch you want to make.

Place your left thumb upon the twists and pull your needle and thread through your fabric and also the twists as carefully as possible. Now pull your needle and thread away in the opposite direction. This movement will force your little coil of thread to lie flat in the right place. Tighten it up by pulling your working thread, then reinsert your needle at A.



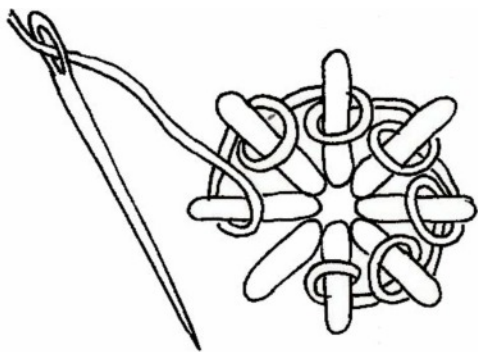






### Whipped Spider Wheel Stitch

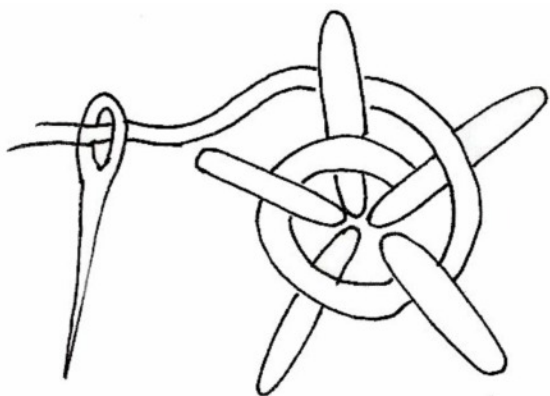
I tried to think of the best way to describe this stitch but to be honest I think this is one of those occasions when a picture works best. Begin by working a some radiating straight stitches with ends meeting at a centre point. Make sure they're not too closely packed together. Then bring your thread up towards the centre of the wheel you've created and weave your thread as shown below:



Stop before the ends of your straight stitches so your wheel has little "legs."

### Woven Wheel Stitch

Again I think a picture works best. Begin by working an odd number radiating straight stitches with ends meeting at a centre point. Make sure they're not too closely packed together. Then bring your thread up towards the centre of the wheel as before and weave your thread as shown below:



Weave as many turns as you can to make a nice fat flower.

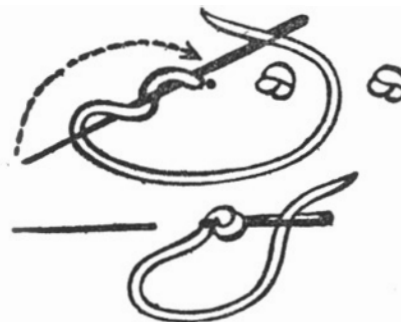
### Detached Wheat Ear Stitch

Work two short straight stitches at right angles to each other, meeting at the point of the right angle. Then bring your needle up again through the fabric and pass it through both stitches at the base of the angle.



### French Knot

Bring your thread through to the front of your fabric at the place you want to place your knot. Hold it down firmly with your left thumb and first finger and twist your needle two or three times around the held thread as shown by the upper needle in the diagram above. Then, with your twists pulled fairly tightly around your needle and the thread still held firmly in your left hand, turn your needle around and push it back through your fabric very close to where it first emerged, still keeping your thread tight with your left thumb.



Pull your thread through firmly and the knot will be left on top. If you're having problems check that you're twisting the thread around the needle in the same direction as the diagram above and keeping your thread nice and taut. The secret of successful French knots is in the correct twist of the needle and the tautness of your thread.





Free from In my Own Style :[Outdoor Candle Lantern](#)





Eat, drink and  
be merry ...



*Thrimilce* - the old Anglo-Saxon name for the month of May - literally means "the month of three milkings" when the new lush grass meant that cows could be milked three times daily. Here in the UK May is the first month of the year when we can look forward to some true warmth as the days grow ever longer and the sun has gained in strength at last.

Our ancestors celebrated the arrival of May with great enthusiasm. Crops planted back in March are now growing away and covering the fields, elderflower and hawthorn blossom decorates the hedgerows and the dawn chorus reaches its zenith, all pointing towards the bounteous days of summer to come.

In the kitchen it's a wonderful time for one particular group of ingredients - the herbs. And who knows, we may even get to have our first meal in the garden - and everything, as everybody knows, tastes better when eaten outdoors.

Chives, chervil, parsley and lovage, rosemary, sage, thyme and sorrel are all at their best this month and can be used to create fresh, fragrant dishes that speak of spring. Use them in various combinations to create wonderful stuffing for chicken, add a herby crust to meat or simply sprinkle them over fresh fish all month long. And then of course there is the classic *omelette aux fines herbes* made with

the freshest eggs and herbs from your garden - a true taste of spring.

The British asparagus season officially runs from the 23rd April to the 21st June - so make the most of it while you can! The name 'asparagus' comes from the Persian word for sprout, as the spears force themselves upwards out of the soil at such a fast rate: there are reports of them growing more than 10cm in 24 hours. Stalks should be crisp and firm, with tight, closed buds at the tip. Prepare by bending to find the natural break, then snapping off the woody ends. Make the most of the short season by steaming, griddling or roasting the tender stems. Add fresh colour to your meals with red peppers and sweet Piccolo tomatoes, while leafy spinach and spring greens are perfect for using in soups or vegetarian pies.

Food production is often just getting started this month as the weather starts to warm up a little more. Many overwintered crops are finishing around now, but those much-awaited new roots, shoots and fruits are starting to come though too. The first few UK strawberries are ready to pick, especially if they've been grown in greenhouses in the southern counties, and there are some tasty baby vegetables to cook up. Look out for delicious Jersey Royal new potatoes too, whilst you may also be able to find some very early season peas from plants that have been started off under cover.





# Broccoli Soup

## Ingredients

- 1 tbsp olive oil
- 1 garlic clove, chopped
- 250ml chicken or vegetable stock (more if necessary)
- 200g broccoli florets and stems, chopped plus a few extra to garnish
- salt and freshly ground black pepper

*Serves 2*



## Method

- Heat the oil in a saucepan and fry the garlic for 1-2 minutes.
- Pour the chicken or vegetable stock into the pan and add the broccoli florets.
- Bring to the boil and reduce the heat and simmer gently for 10-12 minutes, until the broccoli is tender.
- Season with salt and pepper, then transfer to a liquidizer. Blend until smooth.
- Ladle the soup into serving bowls and garnish with extra florets





# Omelette aux Fine Herbes

## Ingredients

- 2 large free-range eggs , at room temperature
- a few sprigs of mixed herbs, such as chives, tarragon, chervil and parsley
- 1 large knob of butter
- *For each person*

## Method

- Break the eggs into a bowl and whisk lightly with a fork. Chop and add the herbs and season with sea salt and black pepper.
- Heat the butter in a 10" (23cm) non-stick or cast-iron pan over a medium-high heat until foaming.
- Once the foam dies down, pour in the egg mixture and gently shake the pan to distribute. Cook for 20 seconds or so, until it begins to bubble, then draw it into the centre with a wooden spoon and shake the pan again to redistribute the uncooked egg.
- Cook the omelette until the base is set, but it is still slightly runny in the middle (unless you don't like that).
- Remove the pan from the heat and fold 2 sides into the middle. Shake the pan so the edges roll together then turn the omelette onto a plate, folding it over in the process. Serve with crusty bread.



# Pea and Broad Bean Shakshuka

## Ingredients

- 1 bunch asparagus spears
- 200g sprouting broccoli
- 2 tbsp olive oil
- 2 spring onions, finely sliced
- 2 tsp cumin seeds
- large pinch cayenne pepper, plus extra to serve
- 4 ripe tomatoes, chopped
- 1 small pack parsley, finely chopped
- 50g shelled peas
- 50g podded broad beans
- 4 large eggs
- 50g pea shoots
- Greek yogurt and flatbreads, to serve

## Method

- Trim or snap the woody ends of the asparagus and finely slice the spears, leaving the tips and about 2cm at the top intact. Finely slice the broccoli in the same way, leaving the heads and about 2cm of stalk intact.
- Heat the oil in a frying pan. Add the spring onions, sliced asparagus and sliced broccoli, and fry gently until the veg softens a little, then add the cumin seeds, cayenne, tomatoes (with their juices), parsley and plenty of seasoning, and stir.
- Cover with a lid and cook for 5 mins to make a base sauce, then add the asparagus spears, broccoli heads, peas and broad beans, cover again and cook for 2 mins.
- Make 4 dips in the mixture. Break an egg into each dip, arrange half the pea shoots around the eggs, season well, cover with a lid and cook until the egg whites are just set.
- Serve with the rest of the pea shoots, a spoonful of yogurt and some flatbreads, and sprinkle over another pinch of cayenne, if you like.





# Pasta with Asparagus and Peas

## Ingredients

- 250g of your favourite pasta shape
- 300g asparagus spear, woody ends removed, cut into lengths
- 175g frozen peas
- zest and juice ½ lemon
- 100g soft cheese with chives

*Serves 2*



## Method

- Cook the pasta following the pack instructions. Two minutes before the end of the cooking time, add the asparagus and peas.
- Boil everything together for the final 2 mins, then scoop out and reserve a cup of the cooking liquid from the pan before draining the pasta and vegetables.
- Return the pasta and vegetables to the pan and add the lemon zest, soft cheese and seasoning.
- Add a squeeze of lemon juice to taste and stir in 2-3 tbsp of the cooking liquid to loosen the sauce.



# A Packed Lunch

Mrs Comstock was up early, and without a word handed Elnora the case as she left the next morning.

“Thank you, mother,” said Elnora and went on her way.

She walked down the road looking straight ahead until she came to the corner where she usually entered the swamp. She paused, glanced that way and smiled. Then she turned and looked back. There was no one coming in any direction. She followed the road until well around the corner, then she stopped and sat on a grassy spot, laid her books beside her and opened the lunch box. Last night’s odours had in a measure prepared her for what she might see, but not quite.

She could scarcely believe her senses  
Half the tread compartment was filled with dainty sandwiches of bread and butter sprinkled with the yolk of egg and the remainder with three large slices of the most fragrant spice cake imaginable. The meat dish contained shaved cold ham, of which she knew the quality, the salad was tomatoes and celery, and the cup held preserved pear, clear as amber. There was milk in the bottle, two tissue wrapped cucumber pickles in the folding drinking cup, and a fresh napkin in the ring.

No lunch was ever daintier or more palatable; of that Elnora was perfectly sure. And her mother had prepared it for her!



*From “A Girl of the Limberlost”, 1909:  
Gene Stratton-Porter 1862-1924*





# Tiramisu

## Ingredients

- 400ml double cream
- 250g mascarpone
- 75ml marsala
- 5 tbsp golden caster sugar
- 300ml coffee, made with 2 tbsp coffee granules and 300ml boiling water
- 175g sponge fingers
- 25g dark chocolate
- 2tsp cocoa powder

*Serves 6*

*Note: this classic Italian dessert actually benefits from being made ahead as it allows the flavours time to mingle.*

## Method

- Put the double cream, mascarpone, marsala and golden caster sugar in a large bowl.
- Whisk until the cream and mascarpone have completely combined and have the consistency of thickly whipped cream.
- 
- Pour the coffee into a shallow dish. Dip in a few of the sponge fingers at a time, turning for a few seconds until they are nicely soaked, but not soggy. Layer these in a dish until you've used half the sponge fingers, then spread over half of the creamy mixture.
- Using the coarse side of the grater, grate over most of the dark chocolate. Then repeat the layers (you should use up all the coffee), finishing with the creamy layer.
- Cover and chill for a few hours or overnight. Will keep in the fridge for up to two days.
- To serve, dust with the cocoa powder and grate over the remainder of the chocolate.



# Rhubarb Fool

## Ingredients

- 400g rhubarb, cut into 1cm chunks
- 150g golden caster sugar
- 1 orange, zested and juiced
- 1 tsp vanilla bean paste
- 200ml double cream
- 2 tbsp icing sugar
- 200g natural yogurt
- *Serves 4*



## Method

- Tip the rhubarb, sugar, orange zest and juice and vanilla bean paste into a saucepan over a medium heat and cook, stirring often, until the rhubarb has completely broken down and you can draw a line through the mixture with a spatula, about 10-15 mins. You can remove a few pieces of rhubarb after 2 mins to decorate, if you like.
- Once thick, glossy and pink, transfer to a heatproof bowl, cool completely and keep chilled until needed. Will keep chilled for up to three days.
- Whisk the cream and sugar together to soft peaks, then fold in the yogurt and most of the rhubarb compote.
- Divide the rest of the compote between four glasses or bowls, then swirl in the fool, any remaining compote and reserved pieces of rhubarb.



# Citrus and Elderflower Cordial



## Ingredients

- 25 elderflower heads
- 1.7 litres water
- 1.5 kg sugar
- 4 oranges and 2 lemons, chopped
- 50g citric acid (available from chemists) the citric acid is essential if you want your cordial to last for a few months rather than a few days, but leave it out if you plan to drink it straight away.
- *Makes 1½ litres cordial*

## Method

- Cut off any leaves and inspect each elderflower head carefully, removing any stray insects you might find.
- Pour the water into a large pan and bring to the boil. Remove from the heat and add the sugar, stirring until it's dissolved. Add the elderflower heads, fruit and citric acid (if using) to the pan. Stir well, then cover and leave to infuse for 24-48 hours.
- Strain the liquid through a clean tea towel or muslin, then pour into sterilized bottles and seal.
- To serve dilute the cordial about 10:1 with still or sparkling water. Add ice and a slice of lemon to garnish if liked.





Beaded covers are a pretty, eco-friendly way to keep food and drinks insect-free when you're laying your table ready for an al fresco feast! You can purchase ready-made, or they're quick and easy to make yourself...

Cut two circles of linen or muslin and stitch them together, with right sides facing, leaving a small gap. Turn right side out and stitch the gap closed, then press flat - or you can simply hem a square of fabric.

Use embroidery floss to attach the beads around the edge: make a loop every inch, thread on a bead, then back stitch to secure the loop in place. Alternatively buy beads ready stitched to cotton tape, and sew lengths onto the covers.



# Linen Bread Bag

## Notes:

Stitches used are lazy Daisy stitch, French knots, satin stitch, stem stitch and split stitch.

If you are unfamiliar with working any of these stitches, then I recommend you [visit the Royal School of Needlework Stitch Wall](#) where there are really clear full instructions, including video.

My finished bag measures 10" x 12" and was sized to fit a small wholemeal loaf from our local bakery.



## Materials

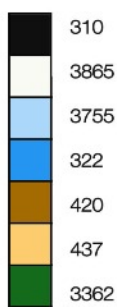
- Two rectangles of linen fabric each measuring 14" x 10½"
- DMC stranded cotton floss in colours 310, 322, 420, 437, 3362, 3755, 3865
- 1 yard (or metre) ½" (1cm) cotton tape
- Large needle with a blunt tip, the kind useful for stitching knitted garments.
- A serger or overlock is really useful for this project but not essential.

## Method

*Use two strands of floss throughout your embroidery*

- Iron your background fabric well before beginning.
- Stitch design in accordance with guide on following pages.
- When finished press lightly on the reverse.





## Method (cont)

- Finish the edges of your two rectangles of linen fabric. I used my overlocker (serger) but you could machine zigzag over the edges or use pinking shears. This item is going to be washed so it's important that you don't leave raw edges as these could fray.
  - ❑ Now work the embroidery on one of the rectangles of fabric. Position it centrally horizontally and about 4½" up from the bottom edge.
  - ❑ The text is worked in split stitch
  - ❑ The ears of wheat are lazy daisy stitches with long stems to represent the ears.
  - ❑ The cornflowers are radiating straight stitches with centres of French knots. The cornflower buds are French knots.
  - ❑ The stems are all stem stitch and the leaves are satin stitch.
- Make sure all your ends are securely finished and the back is as neat as possible as this will be seen. (Please excuse sleeping Labrador in the photo)
- Now make up your bag.
- Fold down the top short edge of both the front and back pieces to the inside by 1". Press and then stitch along the edge to form a channel for your tape.
- Place the rectangles of fabric with right sides together and stitch around three edges as far as the stitching that forms the channel. Leave the channel ends open.
- Turn right side out and press.
- Cut your tape into halves and thread one half through the eye of your large needle. Use the needle to thread it through the channel, beginning and ending on one side. Pull so that the tails are equal and knot. Repeat with the other half, but this time the tape should enter and leave on the other side. This makes the drawstrings for your bag.
- FINISHED!







## The Lilac is in Bloom

Just now the lilac is in bloom,  
All before my little room;  
And in my flower-beds, I think,  
Smile the carnations and the pink;  
And down the borders, well I know,  
The poppy and the pansy blow...  
Oh! there the chestnuts, summer through,  
Beside the river make for you  
A tunnel of green gloom, and sleep  
Deeply above; and green and deep  
The stream mysterious glides beneath,  
Green as a dream and deep as death.  
- Oh damn! I know it! and I know  
How the May fields all golden show;  
And when the day is young an sweet,  
Gild gloriously the bare feet  
That run to bathe.....

Oh, is the water sweet and cool,  
Gentle and brown, above the pool?  
And laughs the immortal river still  
Under the mill, under the mill?  
Say, is there beauty yet to find?  
And certainty? and quiet kind?  
Deep meadows yet, for to forget  
The lies, and truths, and pain?....oh! yet  
Stands the Church clock at ten to three?  
And is there honey still for tea?

*From "the Old Vicarage,  
Grantchester" Rupert Brooke  
(1887-1915)*





## A little look at Hand Embroidery Threads

To create a beautiful piece of hand embroidery you must choose not only the right fabric, but the best threads too. The most commonly used are cotton, silk and wool - readily available across the globe. Let's take a look at these three (and more) ....

### Cotton

#### Stranded floss

Stranded cotton thread - popularly referred to as embroidery floss - is by far and away the most commonly chosen fibre for hand embroidery. It's easy to find too - as it's sure to be in stock at your local hobby/crafting or haberdashery store. There are also hundreds of online suppliers to choose from - though if you're planning to purchase online it's a *very* good idea to invest in a shade card as the colours displayed on your

screen are by no means guaranteed to be accurate.

Whatever the brand - and do choose carefully as some of the cheaper brands are not nice to work with - your stranded cotton floss will consist of six separate strands that it's really easy to separate. To separate the strands pull the required length from the skein (there is a right and wrong end to pull - the right end is usually found at the end of the skein closest to the numbered band. If you pull the wrong end you will end up with a nasty tangled mess!) When you've cut your length pull the threads apart

gently at the centre allowing them to gently untwist from each other.

#### Perle (or Pearl) Thread

This is a tightly twisted, lustrous thread that isn't divisible. This tight twist gives it a more textured effect than stranded floss and the stitches tend to look more "plump" against the background fabric. It owes its lustrous, pearly finish to a process called mercerization. As you can't divide this thread it is available in different weights or thicknesses. The four generally available are 3, 5, 8 and 12. 3 is the heaviest and 12 the finest thread.



## Silk

This is the most luxurious of all the embroidery threads which has an unmistakable sheen. There are two types of silk thread generally used in hand embroidery - spun and filament silk.

Spun silk, which is made from broken and leftover cocoons, behaves most like stranded cotton floss. It's lovely to stitch with but can be a little expensive so it's worthwhile shopping around.

## Wool

Wool embroidery threads are generally known as crewel or tapestry threads and have been in use for hundreds of

years - the Bayeaux Tapestry is a very well known example of embroidery with woollen thread! If you're looking for a slightly fuzzy, more textured finish then wool is a good choice. It's also hardwearing, so is great to use for items such as rugs and cushions.

## Other threads

As well as the three most commonly used fibres there are other choices available to the hand stitcher:

### Metallic threads

Metallic threads can be used to add that little bit of sparkle and glitz to your project - and are of course especially popular at Christmas time!

Narrow weights of metallic thread can be stitched directly to the fabric in the same way as other fibres. While thicker

or wired varieties should be couched to the surface of the project.

Metallics are available in floss, single ply or pearl cotton varieties. They can be a bit tricky and springy to use - the best tip I was given was to chill them in the fridge for a few hours before use - this does seem to make them easier to work with!

### Ribbon

Many different types of ribbon that can be used for embroidery. They may be silk, cotton or synthetic and are available in varying widths, from a narrow 1/8" to 1/2" or wider. They're great for adding texture and dimension to your work.





# The Gardener

## Notes:

Stitches used are basket filling stitch, chain stitch, satin stitch, split stitch, surface darning stitch, turkey rug knot, woven picot stitch. If you are unfamiliar with working any of these stitches, then I recommend you [visit the Royal School of Needlework Stitch Wall](#) where there are really clear full instructions, including video

Shown mounted in 9" x 5" hoop.

Design worked on pale shell linen from [Wild Linens](#)



## Materials

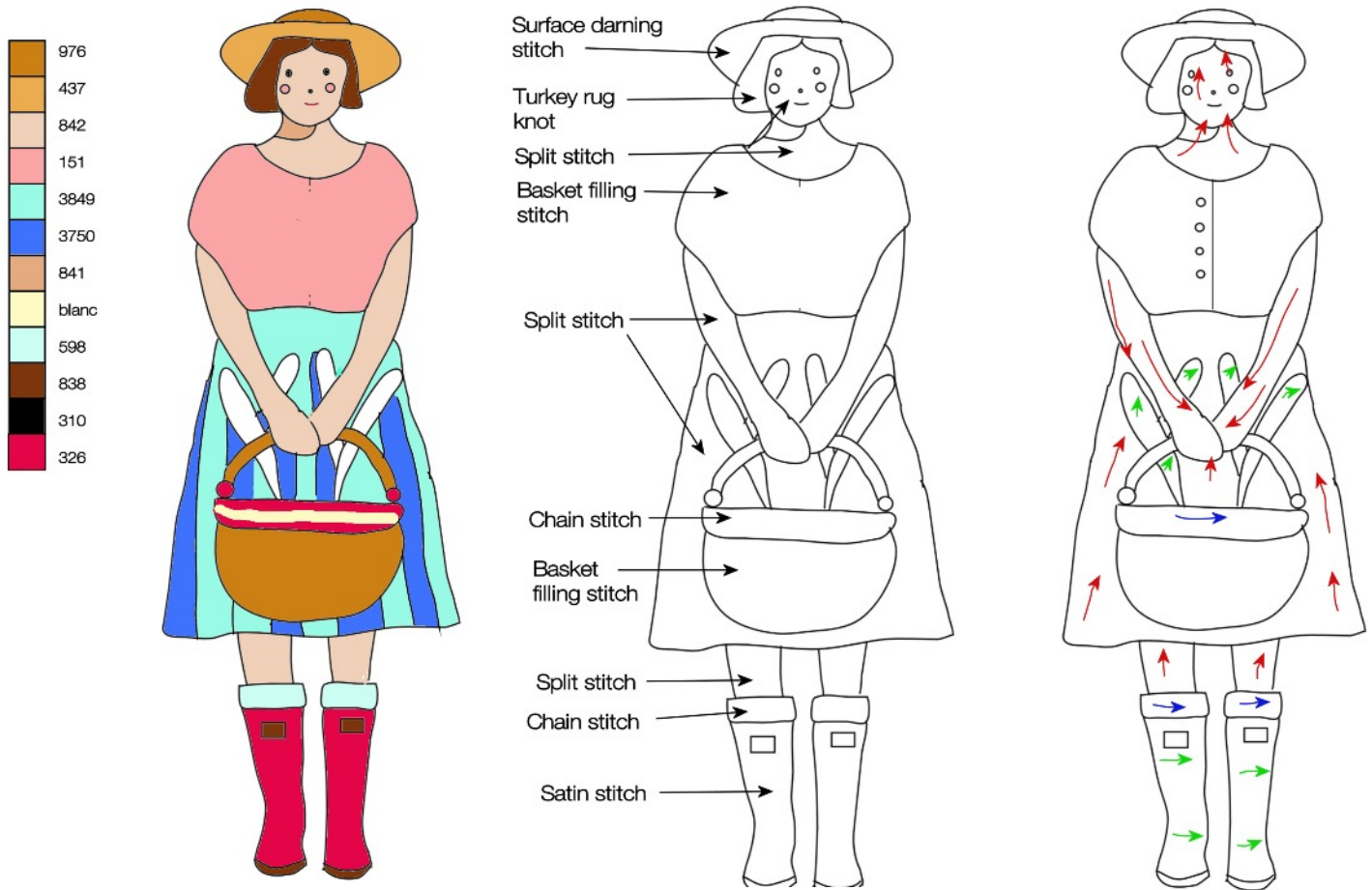
- 13" x 9" fabric suitable for embroidery
- DMC stranded cotton floss in colours 151, 310, 326, 437, 598, 838, 841, 842, 976, 3750, 3849, blanc plus three green shades of your choice (I used quite yellowy greens)
- Small piece of felt (if possible as close as possible to shade 437)
- 9" x 5" oval hoop

## Method

*Use two strands of floss except where otherwise stated.*

- 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.





## Notes on Stitching

- Stitch the design in the colours and stitches shown in the diagram above using the photographs as a guide. The direction of stitching in split (red), chain (blue) and satin (green) stitches is shown by the arrows in the right hand diagram.
- Working from the top down: the eyes are black satin stitch with a tiny stitch worked over the top in blanc to add a little sparkle. The cheeks are also satin stitch, the nose is a tiny black (single strand) straight stitch and the mouth is three tiny (single strand) straight stitches worked in 326. Work the eyes and cheeks before filling in the face (you can always work over them if they become a bit smothered by the split stitch) as this will help with their positioning. Work the mouth and nose over the top of the split stitch.
- To work split stitch using two strands of floss simply insert your needle between the strands thereby “splitting” the width of the thread equally.
- The leaves indicated on the pattern are worked in satin stitch in the greens of your choice (a good opportunity to use up scraps of floss). After you have worked these leaves, arms and skirt you are ready to work the 3D leaves in [detached woven picot stitch](#). Add as many as you feel like, and make them varying lengths. You will find they twist and curl when you remove the pin, I think this just makes them more realistic. Their bases should sit more or less on or slightly below the line of red chain stitch that forms the top of the basket.
- The basket is also slightly 3D. Cut your felt so that it’s a little smaller than the main basket shape and secure with small straight stitches around the edge. I used cream felt, but that was a bit of a mistake, I definitely think as close a match to the thread as you can get would be better. Then work [surface darning stitch](#) over the top being careful not to pull the stitches too tightly and squash the felt. Finish off with a line of back stitch around the edge of the shape and then work the chain stitches along the top of the basket over the ends of the detached woven picot stitch.
- I added a small white stitch to the toes of her wellies to make them look shiny. The soles and labels are also satin stitch.













## Home Comforts

A flower petal salad is a quintessential summer dish that we can enjoy only when our garden comes into bloom.

Edible flowers include marigolds (calendula), roses and nasturtiums, as well as flowering herbs such as chives, thyme, mint, fennel and starry-flowered blue borage.

Begin with a base of salad leaves in a shallow dish, then add sweet cherry tomatoes, sliced radishes and a little watercress. Scatter with the flowers and serve with a suitably flowery vinaigrette and enjoy the taste of early summer.



# RSN

## ROYAL SCHOOL OF NEEDLEWORK

Founded 1872

The Royal School of Needlework was founded in 1872 with a mission to preserve the art of hand embroidery.

To mark its 150th anniversary the RSN launched the RSN Stitch Bank to continue this mission.

The RSN Stitch Bank aims to digitally conserve and showcase the wide variety of the world's embroidery stitches and the ways in which they have been used in different cultures and times.

The RSN Stitch Bank is an ongoing project and new stitches are added regularly. The RSN will be working with partners around the world to include stitches from different traditions.

Every year we lose historic textiles through wear, age, and the more aggressive routes of war, neglect and destruction.

We know that stitches from history have been lost because they fall out of use. Then, when an older embroidered piece is discovered, curators and museum staff cannot recognise the stitches. Textiles and the knowledge of stitches throughout the world continue to be threatened by wars and other disturbances, as well as changes in manufacturing processes.

Stitchers can use the RSN Stitch Bank to find a new stitch to use in a project and learn how to make it using videos, written instructions, illustrations and photographs for each stitch. Researchers, curators, historians and students can use the site to learn about the use, structure and history of each stitch in a range of embroidery techniques and to identify a stitch on a textile.

You can browse the stitch wall [here](#)

You can also create your own folder and save the stitches you are most interested in. It is all completely free and an amazing resource for stitchers!





# 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

### METRIC

### IMPERIAL

0.625ml	1/8tsp
1.25ml	1/4tsp
2.5ml	1/2tsp
5ml	1tsp
10ml	1dstspn
15ml	1tbsp
60ml	1/4cup
75ml	1/3cup
175ml	3/4cup
250ml	1cup
100ml	3.5fl oz
150ml	5fl oz (0.25pint)
250ml (0.25l)	9fl oz
284ml	10fl oz (0.5pint)
500ml (0.5l)	15fl oz (0.75pint)
426ml	18fl oz
568ml	20fl oz (1pint)
852ml	1.5pints
1l	1.75pints

## WEIGHT

### METRIC

### IMPERIAL

10g	0.25oz
20g	0.75oz
25g	1oz
40g	1.5oz
50g	2oz
60g	2.5oz
75g	3oz
110g	4oz
125g	4.5oz
150g	5oz
175g	6oz
200g	7oz
225g	8oz
250g	9oz
350g	12oz
450g	1lb
700g	1lb 8oz
900g	2lb
1.35kg	3lb

## DRY

### FLOUR

1/4 cup = 32g
1/2 cup = 64g
1 cup = 125g
2 cups = 250g

### ICING SUGAR

1/4 cup = 32g
1/2 cup = 64g
1 cup = 125g
2 cups = 250g

### SUGAR

1/4 cup = 50g
1/2 cup = 100g
1 cup = 200g
2 cups = 400g

### BUTTER

1/4 cup = 55g
1/2 cup = 112g
1 cup = 225g
2 cups = 450g
1 stick = 113g

## TINS

### ROUND

6inch	15cm
8inch	20cm
10inch	25cm
12inch	30.5cm
14inch	35cm

### ROUND

15cm
20cm
25cm
30.5cm
35cm

### LOAF

9x5inch

### LOAF

23x13cm

### SQUARE

9inch

### SQUARE

23cm

## 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

## BOILED EGG

### SOFT(RUNNY)

4-6 MINUTES

### HARD

8-12 MINUTES

## TEMPERATURES

### GAS

### FAN

### °C

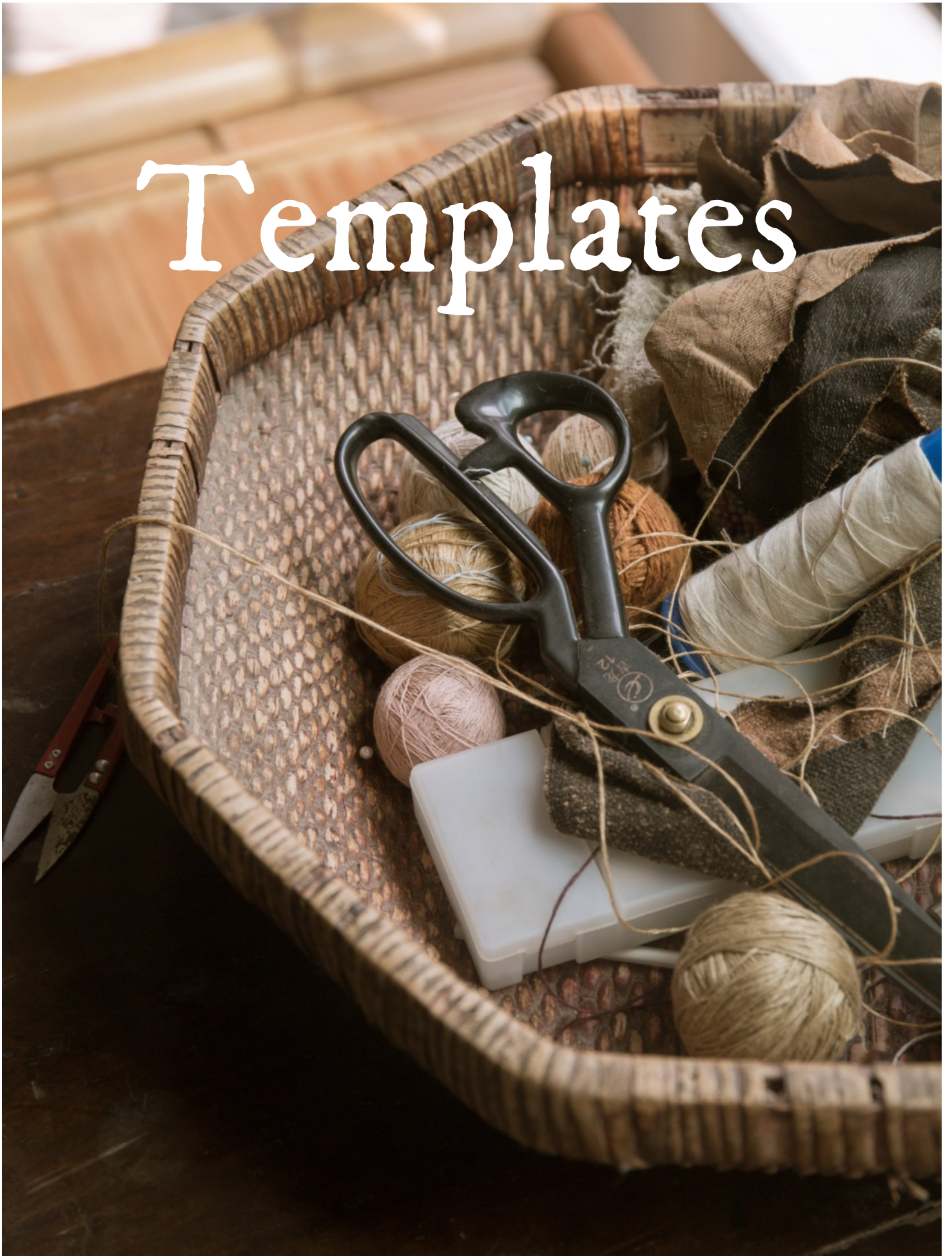
### °F

1/4	90	110	225
1/2	110	120	250
1	120	140	275
2	130	150	300
3	150	170	325
4	160	180	350
5	170	190	375
6	180	200	400
7	200	220	425
8	210	230	450
9	220	240	475

\*guidelines only



# Templates





## A Posy of Herbs

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









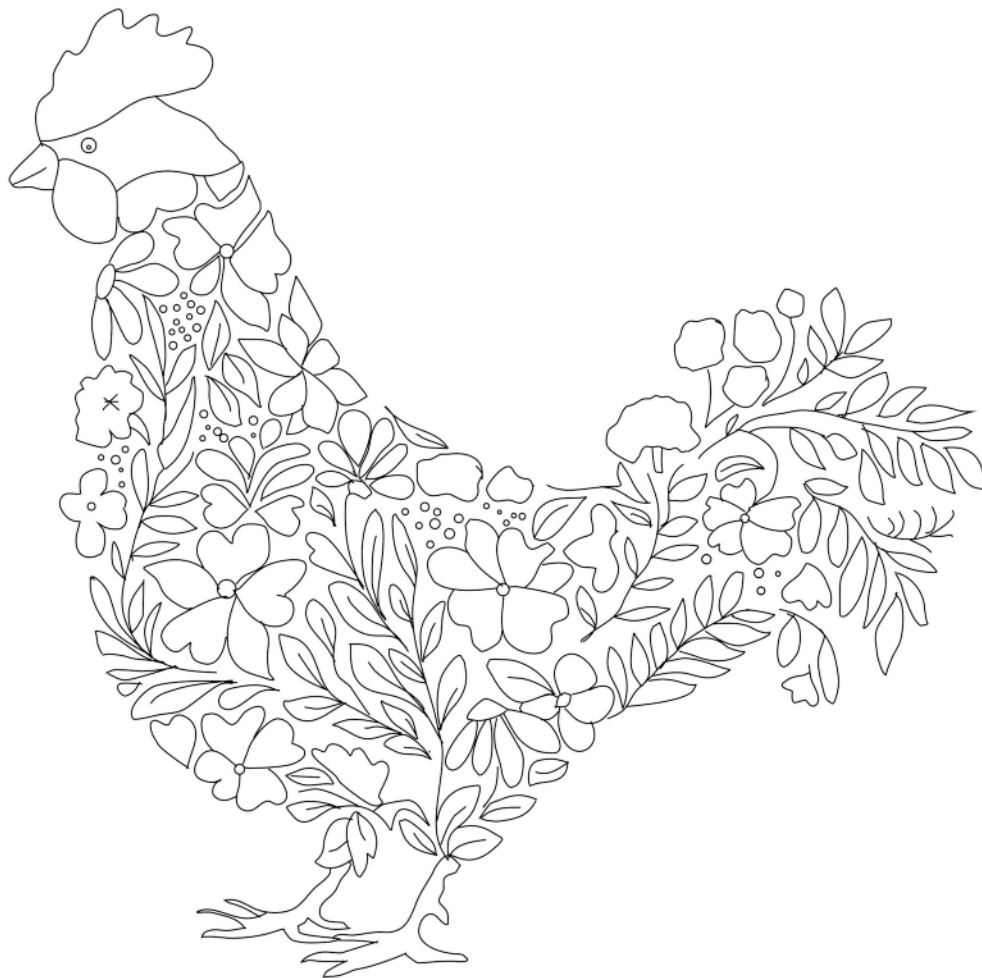
## Bunny Lavender Bag

Pattern is full size and also reversed. Be sure to trace the reversed shape onto the paper side of your Bondaweb.

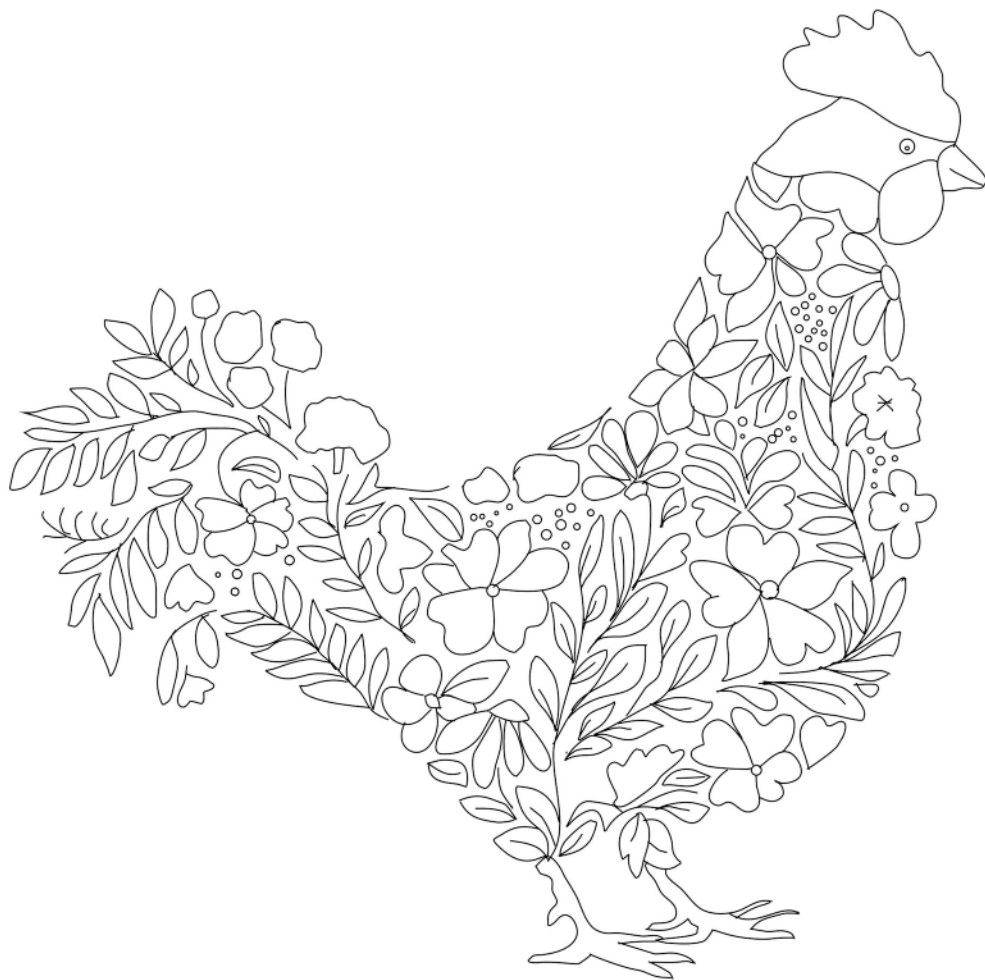


## Spring Chicken

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







## Plant a Garden

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

To plant  
a garden is to  
believe in the future





To plant  
a garden is to  
believe in the future



## Linen Bread Bag

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





## The Gardener

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

