



Deerly Loved Cushion Cover



Baby Bear Hottie Cover



Woodland Mini-Hoops



You are Loved Hoop



Miss Poppy Mouseling



Allium Embroidery



Meet the Maker: Gulush Threads
New Series - Best of British: Poppy Treffry

Beautiful Shadows: The Art of the Silhouette

Farewell Christmas: Taking down the Decorations

Baking Corner: Cheesecake Brownies

plus January Almanac, Blog Choice, Look! Lovely Ideas, Tea Break and more

A Bustle & Sew Publication

Copyright © Bustle & Sew Limited 2014

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

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

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

First published 2014 by: Bustle & Sew Coombe Leigh Chillington Kingsbridge Devon TQ7 2LE UK

www.bustleandsew.com



Hello, and welcome to the first magazine of 2015!

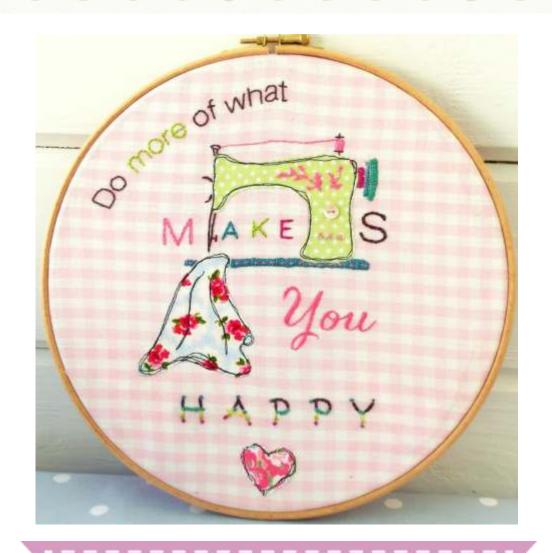
I can hardly believe that this issue completes four whole years of the Bustle & Sew Magazine, growing from a small publication with around 30 pages and just three patterns in the first issue into today's around 70 pages packed with not only six of my patterns, but extra features, interviews, articles and loads more too. Many of the more recent changes have been introduced by my daughter Rosie, without whom this magazine simply wouldn't appear in its current form - thanks so much Rosie!

We'll be celebrating our 4th birthday in the next issue, but before then we're seeing in the New Year in style with an emphasis on hand stitching - perfect projects to enjoy from the comfort of your armchair - perhaps with a nice mug of hot chocolate and a lovely blazing fire - fab!

You'll also discover the first of a brand new series of features - "Best of British" where we talk to some of our favourite design-led British brands of the last decade, beginning with Poppy Treffry who tells us how she built her company from literally nothing to the multinational it is today - while raising her daughter and keeping all her products handmade in Cornwall. The Baking Corner is particularly yummy this month with some Raspberry Cheesecake Chocolate Brownies (thanks so much Sophia!) best made before the end of December as I don't think they will work well as part of a post-Christmas diet! And not one, but TWO Meet the Makers - one of my favourite features.

Finally, best wishes for a very happy New Year from all of us here at Bustle & Sew HQ!





Tips for Stitchers

Does your project call for a twin needle in your sewing machine? Before popping out to the shop check your manual as some machines, particularly older models, can actually take two normal needles in the needle clamp, so no need to buy an expensive twin needle!



Contents

January Almanac	Page	6
Deerly Loved Cushion Cover	Page	7
Meet the Maker: Gulush Threads	Page 1	0
In Silhouette	Page 1	2
Baby Bear Hottie Cover	Page 1	3
Good Idea! Fabric Buttons	Page 1	6
Farewell to Christmas	Page 1	7
Best of British: Poppy Treffry	Page 1	8
I've started so I'll finish	Page 2	0
You are Loved Hoop	Page 2	1
Cheesecake Brownies	Page 2	6
Baking Shopping Corner	Page 2	8
Woodland Mini Hoops	Page 2	9
Poetry Corner: Weather Song	Page 3	1
Good Idea! Laundry Bags	Page 3	2
Cat Nap Eye Pillows	Page 3	3
Choosing your Needle	Page 3	6
Allium Embroidery	Page 3	7

Meet the Maker: Artisan Designs Page 40

January's Favourite Blogs	Page 42
Miss Poppy Mouseling	Page 43
And finally	Page 48
January Calendar	Page 49
Baking Conversion Tables	Page 50
Templates	Page 51

Contributors

Rosie Studholme

Puts together all our lovely ideas, shopping and baking pages as well as researching & editing our features and interviews.



Kristen Gula

Talks to us about her business Gulush Threads in the first of this month's "Meet the Maker"



Sophia Purivs

Brings us a wonderful recipe for Raspberry Cheesecake Chocolate Brownies from her new book "A Piece of Cake"



Lucy Layland

Talks to us about her business, Artisan Designs in our second "Meet the Maker"

January

January brings the snow ... makes our feet and fingers glow.

January takes its name from the Roman god Janus, the guardian of doorways and bridges. Janus had two faces, looking in opposite directions - back towards the old year and forward to the new. Although the shortest day is past and gone, here in northern Europe January is a dark month and if the days are overcast it can often feel as though we experienced hardly any daylight at all. The nights are still long and frost, ice and snow take their toll on wildlife, as well as motorists, pedestrians and other folk out and about.



New Year's Day hasn't been a public holiday for very long here in the UK. In the first part of the 20th century, inevitable over-indulgence in alcohol, lack of sleep and partying led to widespread absenteeism or poor performance in the workplace until finally, in 1974, it was declared a public holiday throughout the country.

On January 18th each year, some fans celebrate AA Milne's birthday as *Pooh Day* with appropriate songs and games, notably Poohsticks, which involves dropping sticks from the upstream side of a bridge, then running to the downstream side to see whose stick appears first. But perhaps the most famous January birthday is that of Robert Burns (1759-96) as Burns Night is celebrated by people of Scottish ancestry across the world, serving a traditional Burns Supper of haggis served with tatties and neeps (potatoes and mashed swede). The company stand to "receive the haggis" as it is ceremoniously piped into the room and set down in front of the chief guest who recites Burns' poem "To a Haggis."

And finally, on the other side of the globe, 26 January is Australia Day, commemorating the foundation of the first colony of European settlers at Port Jackson (now Sydney) on 26 January 1788 - the middle of summer in the southern hemisphere of course!.





Deerly Loved Cushion Cover

BUSTLE & SEW

A little patchwork, some easy applique and a few sparkly buttons make this cushion cover into something really special.

Be right on-trend with this cushion featuring a handsome stag and delicate doe in silhouette - perfect for brightening up your sofa this winter.

Pattern to make 16" square cushion cover.



Materials

- Sixteen x 4 ½" squares floral cotton fabric (I used a mixture of Tilda and vintage eiderdown fabrics)
- 9" square dark purple felt
- Matching stranded cotton embroidery floss
- 11" square cream cotton or linen fabric
- 48 small (1/4" approx) pearly buttons
- 2 rectangles medium weight cotton for backing each measuring 12" x 16"

- 16" square cotton for backing front panel before assembling cushion. This fabric won't be seen from the outside so any leftover will do - just be careful that you don't use a strong pattern that might show through your applique panel
- Temporary fabric marker pen
- Bondaweb
- 16" cushion pad



Method

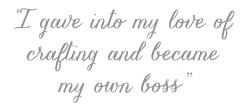
- With your temporary fabric marker pen, draw a 9" diameter circle in the centre of your cream fabric. This will be the dimensions of the deer applique.
- Trace the deer shapes onto the paper side of your bondaweb (templates are actual size and reversed ready for tracing). (1)
- Fuse the bondaweb to your felt (2) and carefully cut out the deer shapes. Take your time, particularly with the stag's antlers as these are quite fiddly, but also a very important part of the design.
- When you've cut out the deer shapes then
 position them on the cream fabric using
 the circle you drew as a guide (3). The
 bottoms of the shapes should protrude
 slightly outside the edge of the circle so
 they will be covered by the patchwork
 panel when your cushion is finished.
- Secure your applique shapes to the background fabric with small straight stitches worked at right angles to the edge of the shapes and using two strands of floss. Press lightly on the reverse and place to one side for the time being.
- Arrange your sixteen floral squares in a 4 x 4 square, and when you're happy with the layout join them together using a ¼" seam allowance. The centre four squares will be mostly cut away, so don't position your favourite florals in the middle of the square. Press seams open to avoid bulk.
- With your temporary fabric marker pen draw a 9" circle in the centre of your fabric. Then draw an 8 ½" circle in side the 9" circle and cut out the 8 ½" circle.
 (4) This gives you ¼" all the way around to turn under for the reverse applique. Snip into the edges up to the 9" circle

- (don't go beyond this line), then turn under and press so that you have a nice 9" circular opening in the middle of your patchwork square.
- Position your applique panel underneath this opening and pin or tack in place, before machine stitching all the way around the circle 1/8" from the edge. (5)
 Press on the reverse.
- Sew the small pearl buttons around the edge of the opening covering the machine stitching. Space them evenly - 12 for each quarter-circle.
- Finally back your front panel with the 16" square of backing cotton for a nice neat strong finish. (6)
- Take your two rectangles of backing fabric and hem one 16" edge on each. Press
- Place your applique panel face up on a clean flat surface. Then place the two back pieces face down on top, lining up the side seams so that the hemmed edges overlap at the centre to form the envelope closure.
- Pin or tack pieces together, then machine stitch around the edge of your cushion cover. Clip corners, turn right side out and press.
- Insert pad and wait for compliments! Your cushion is finished.













Kristen Gula talks to us about the importance of embroidery, being a stay at home mum and how she started her business, Gulush Threads

Gulush Threads was started in 2013 by a stay at home mum, Kristen Gula, as a means to help provide for her family and has evolved over the past year into a thriving, unique handmade business. crippling student loan debt. I had fallen in love with embroidery when I had received one as a gift for my wedding and, with encouragement from a friend who had already made a business for herself online, I gave into my love of crafting and became my own boss. Gulush Threads was created shortly after and the rest is history.



How did you get into crafting?

I have been "creating" ever since I was little, the need to always make something new being a big part of who I am. I've spent most of my life creating a wide variety of beautiful things through music, art, dance, and literature and I even studied these in college to, hopefully, pursue in some form of a career. It wasn't until after college (and during my wedding planning stage) did I realize my love of crafting and the idea of creating something by hand that reflects who I am as a person. I began pursuing as many outlets as possible to fulfil this new passion which, in turn, lead me to create Gulush Threads.

What was it about hand embroidery that appealed to you?

I was always aware of the craft, but had never seen any work up close. It wasn't until I received a lovely piece at my wedding, did I fall head over heels for it. I remember thinking to myself, "I love this and I have to try it". I bought materials and I began teaching myself, slowly falling in love with the sound of the thread passing through the fabric and the almost euphoric way the repetitive motion turned my anxiety into mush. Embroidery quickly became a necessity, a way of coping and a way of relaxing, and has become so much more to me than a hobby or a business. Not many people can say that their job is their passion, their outlet for frustration or their means to unwind after a long day and for that, I am very grateful.



Gulush Threads began when my "expected" career was put to an end. I was laid off from my job as a telecommute copy writer and was desperate to find a way to stay home with my children and work off my





Do you have a favourite design you have made?

My favourite piece is a very simple one and contains the words, "To be yourself is to be extraordinary." Throughout my journey with Gulush Threads. there have been moments when I felt like guitting, where I didn't feel good enough. I remember the first time saying these words out loud, reminding myself that who I am and what I am doing is beautiful and worth pursuing. These words have become my mantra, the driving force behind my business and craft, and my favourite piece to make for others.

Have you had any crafting disasters?

haven't had any crafting disasters with my work, but I have had many design failures. Every creator has moments where their vision, although perfectly good in theory, translates awful into reality. I have had many designs flop (and many designs I swear I will never stitch again) and through these failures, I have found that no artist is a perfect artist. Failure will be found around every turn and it is up to us as creatives to realize that moments of failure exist to help artists grow and mature within their craft, not tear them down. Once we realize that about our work, and our abilities, than we can start viewing our disasters (and our



failures) as nothing more than stepping stones to greatness.

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

I wish I could say that it was due to people finally realizing the benefit of supporting small businesses and how it not only puts money directly into the pockets of real people, but helps bring focus to the art of originality and one of a kind items. But, however much I wish that to be true, it really is, in my opinion, due to the the everchanging economy and the increasing unemployment rate. It is becoming increasingly harder to maintain steady work and I feel that has driven a lot of artists to making their own business, creating their own jobs, finding their own security within their craft. That's drove into what me handmade business world and, if I had the choice, I would never leave it.

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

Don't be a copy and don't settle for anything less than 110% of yourself in your work. I spent months before I opened my shop researching and perfecting my craft and I am still not working at 110% (and I probably never will).

Copycats saturate



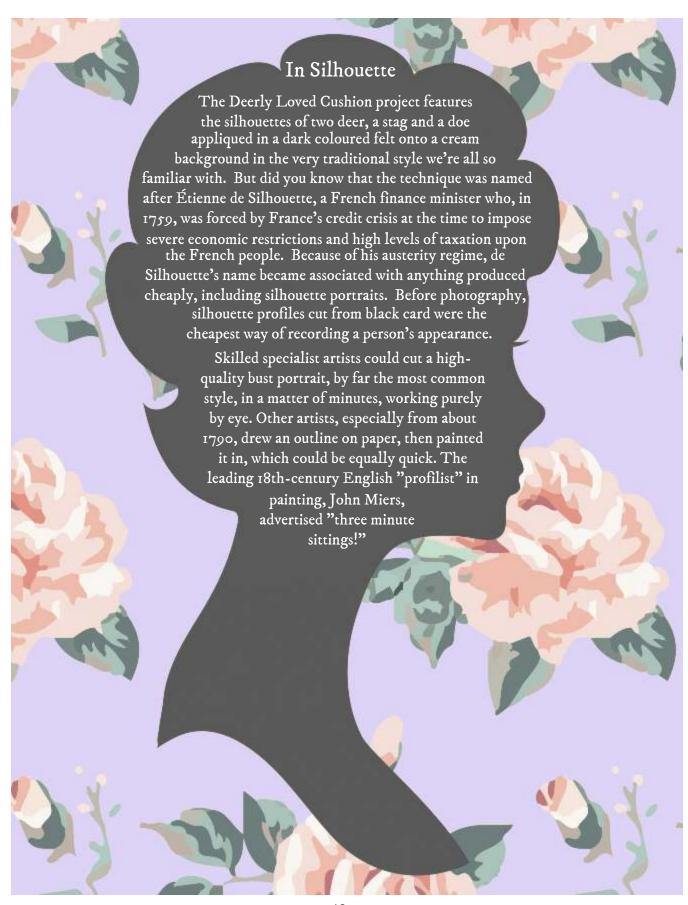
than the handmade/homemade market more every day because people see a success and wish to benefit from it, without putting in the hard work and without being true to themselves and what they can accomplish on their own. By setting such high standards for oneself (almost impossible standards, to be honest), an artist must focus to stay ahead of the game. to innovate at every turn, to go against the flow and create something new and original. There is absolutely no point in investing time and money into a business you truly do not have a passion for and are only pursuing for monetary gain. I've spent hours upon upon working and developing my craft and if it wasn't something I was truly passionate about, I would never be satisfied with my results. Being happy about what I do makes the long hours (and the needle pricks) worth it and I would never give that up to make an extra buck or gain an extra follower. Originality is key in making it in the handmade/homemade world and without it, we're all just a bunch of fish swimming the same way in the same river and that, to me, is such a dull world to live in.

Gulush Threads

Pop over to Kristen's website & Instagram page to find out more about her fabulous embroideries.



www.gulush.com @gulushthreads





Baby Bear Hottie Cover

BUSTLE & SEW

There's nothing quite like a hot water bottle to snuggle up to when it's cold outside ... and now your hottie can be even nicer to cuddle with the second of this year's cosies - this time an adorable baby bear.

Bear is sized to fit a standard hot water bottle and there's a simple envelope closure at the back so you can refill your bottle easily. Perfect for toasty toes all winter long!

Cosy measures 16" x 10" approximately to fit 13" x 7 ½" bottle.



Materials

- 18" x 24" sherpa fleece fabric or any woolly fabric will be fine
- 18" x 24" ready quilted polycotton fabric
- 3" x 2" square cream felt
- 7" x 5" pale pink felt for tummy
- 4" x 2" pale brown felt for front paws
- 2 ½" square floral fabric for heart
- Tiny piece of red felt for second heart (optional)

- Stranded cotton floss in black, pink and red
- Two 3/8" safety eyes
- Brown tapestry wool or 4-ply knitting yarn
- Crewel needle
- Bondaweb (if not using fleece fabric)
- Cream machine thread
- Temporary fabric marker pen

Method

 You need to add ½" seam allowance to the templates. Cut out one front panel from sherpa fleece and quilted fabric. Cut two back panels - a top and lower piece using the red dotted lines as guidance - from sherpa fleece and also from quilted fabric.

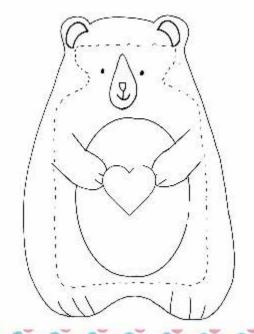
Applique Front Panel

- Cut out muzzle and tummy shapes.
 Position on your fleece fabric using the photograph and small diagram in the templates section as a guide. Pin and/or tack carefully in place.
 Machine stitch to fleece fabric. Repeat with ears, front paw shapes and finally the large floral heart.
- Insert safety eyes using template and photograph as a guide.
- Now work the handstitched details.
- Stitch the arms in chain stitch using brown wool or knitting yarn. The claws are straight stitches. The back claws are also stitched with wool in back stitch.
- Secure the pink heart with small straight stitches using 2 strands of pink floss worked at right angles to the edge of the applique shape. This is purely decorative as you've already machined around the edge of the heart but does look nice. Cut a tiny red heart and secure in the same way if desired.
- Draw nose and mouth onto muzzle with your temporary fabric marker pen and stitch using two strands of black floss. The nose is satin stitch and the mouth is back stitch.

 Erase all temporary marker lines. Your applique is now finished.

Assemble Cosy

- Place the two front panels (that is the ready-quilted fabric and your applique panel) on top of each other, wrong sides together and machine zig-zag or serge around the edges. Repeat with the lower back piece.
- Trim ½" off the bottom edge of the top back piece that you cut from the quilted cotton. Turn the edge of the sherpa fleece up over it to cover the raw edge.
- Place your front panel on a clean flat surface right side up, then place the upper back and finally the lower back pieces on top. They should overlap to form the envelope closure.
- Sew all around the edge of the cosy with a ½" seam allowance. Turn right side out and insert bottle.







Farewell to Christmas

In the past, the prudent householder couldn't be too careful when it came to taking down and disposing of their decorations. A single mistake in disposing of your Christmas greenery could result in bad luck following your family the whole year through.

Holly had to be burned or buried, left to shrivel up or fed to the cattle according to local custom, and sometimes a spring was also kept for good Charcoal from the Yule log was also carefully preserved as it was believed to prevent lightening from striking the house and guarded people and animals from serious diseases. Although today we are unlikely to feed the ashes from our Christmas fires to our animals to encourage fertility, it's still a good idea to pack your decorations away carefully at the end of the festivities. Next Christmas might seem a long way off, but you'll be thanking yourself when your baubles remain unbroken and your lights aren't tangled when it comes to getting them out again in December.

Putting away an artificial tree is easy, just dismantle and repack. Do be careful though to straighten out branches and lay them against the

trunk as the manufacturer intended, otherwise they may snap or become distorted over the summer months. Disposing of a real tree does take a little

more effort. Firstly there's disposing of the needles. Be sure to carefully sweep or vacuum them, easy with hard floors but harder with carpet. I'm sure I can't be the only person who's experienced a nasty stab in the foot from an undiscovered pine needle in the middle of March! You can dig the needles into your borders where they'll benefit other plants. Smaller twigs and branches can be used for kindling when lighting your fire or stove, whilst the trunk can be sawn into sections to provide aromatic logs.

If you chose a rooted tree, hoping to keep it for another year, you'll probably have bedded it into a suitable tub already. If so, then carry it into the garden, water well and place in a sheltered spot until the tree has had time to acclimatise. If you want to replant it into your garden then dig a hole deep enough to allow the roots plenty of room and loosen the roots if they've become cramped in the tub. Fork some peat into the earth and make sure your tree is firmly bedded in and well watered.

Check your lights are in good working order before you put them away. Tighten the bulbs and wrap the flex carefully around a strong piece of card (no more

> tangles!). Put the lights in a box with a layer of sponge or cotton wool (or even some toy stuffing) on either side to protect the bulbs.

> To make sure your delicate baubles survive safely from year to year, wrap each one separately in soft tissue paper or kitchen roll

decorations properly this year .. and pack them in a strong box.

> If you haven't already discarded your wrapping paper, then it's worth a rummage through to

check for any large pieces that can be salvaged for wrapping smaller gifts next time - or even for games of pass the parcel at children's parties through the coming year. Cut out any saveable pieces and iron on the wrong side with a warm iron. Fold carefully or wrap around a cardboard tube to store.

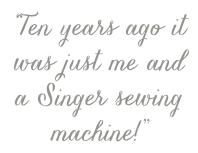
And finally people often write changes of address on their Christmas cards, so when you take them down be sure to check through for any messages or notes. It's nice to keep the cards that appeal to you - they can be recycled into gift tags next year.

Note to self: pack away the

no more arguments and

breakages!









We spoke to Poppy Treffry about freehand machine embroidery, how proud she is of her team and how her business has grown into the brand it is today



This month sees the first in our new series featuring the best in British design-led business. We're delighted to begin with Poppy Treffry whose colourful and quirky range of gifts, homewares and fashion accessories featuring Poppy's own distinctive freehand machine embroidery are popular worldwide. Poppy Treffry sells to over 100 stockists around the globe including Fortnum and Mason, Liberty, Anthropologie and White Stuff, as well as direct to the public through their shop in St Ives, Cornwall and online at her own website.



Poppy Treffry the business was born 10 years ago, when it was just Poppy (the person!) and her Singer sewing machine playing around with some of her hoarded fabric stash to create bags featuring unique, quirky, colourful designs. A friend decided that they were far too nice to remain in a box under her bed, so took them to a local gallery, Avalon Art in Marazion.

While on display there they were spotted by a business mentor, under whose guidance Poppy was able to expand her business with her own studio, a member of staff -Freya, who still works in the business today - and booked a stand at the British Craft Trade Fair in Harrogate. After a busy show, Poppy was able to take her business to a London trade show the following year and as the orders kept coming in was able to give up her job at the local council to focus on her business full time, as well as taking on another stitcher, Briony, followed by Faye, her sister.

Since then Poppy Treffry has grown and grown, but still retains the feel of being run by a "real" craftsperson, whose team hand make products with love and care, and who are able to reproduce designs and can fulfil quite big orders.

Refreshingly, Poppy remains focussed on her individual customers and feels her biggest single business success to date













has been opening her own shop, where customers can come in. browse, ask questions and really connect with Poppy and her team. Another major achievement has been growing her business in the way she has without shipping production off to another country. Poppy's really proud of her team and feels it's so important that she knows who's made everything in her range. It's doubly amazing that Poppy's been able to achieve all she has whilst juggling business with a newborn! She took about 3 weeks off when her daughter Biba was born in 2009 after which she would take her baby into work most days. Luckily Poppy and her partner were sharing a studio back then so were able to juggle the childcare between them. Biba's still a part of the team today – spending a few days at the studio during school holidays – mainly emptying the biscuit tin when nobody's looking! We asked Poppy what would be the single most important piece of advice she would offer to the less experienced entrepreneur. And with typical enthusiasm and generosity, she came back with three...

Firstly – be yourself. Your business has to be something you can live and breathe and standby for years to come, so make sure it's something you can be proud of and that it's one hundred percent your ideas and designs. There's nothing to be gained by copying someone else's ideas, so by all

means get inspiration from the wider world, but put your own mark on it.

Secondly – get your pricing right. There's no point selling lots of beautiful things if you don't factor in paying yourself a wage for your time.

And finally - enjoy yourself!

Watch out for Poppy's new range of greetings cards next year, as well as more lovely bags and kit ranges so we can all enjoy a piece of that Poppy Treffry loveliness!

Be sure to pop over to Poppy's website www.poppytreffry.co.uk



Ive started ... so Ill finish!

From beginning to end ... threading your needle, placing your first stitch and finally fastening off .. beginning and ending a piece of work properly is so important. This month's issue brings three hand embroidery projects - perfect for curling up by the stove on cold winter evenings, so I thought this issue was the perfect moment to remind ourselves of these vital, but often overlooked, techniques.

Threading your needle

Many stitchers find threading their needle difficult because of poor eyesight (I can so relate to this now that I too need glasses), or simply through not knowing the best method to do so. A good way to thread your needle - and the way I was taught by my grandma - is as follows Hold the needle in your right hand (left if you are left-handed) and with your other hand loop the thread over the point of the needle and pull it tight. Holding this loop firmly between your thumb and forefinger, turn the needle around, place the eye over the loop and push it down so that the thread passes through the eye.

Beginning your project

Where you should start to stitch your design is a fundamental question. It's always a good idea to work in a continuous flow rather than to start in several different places and then discover that your work doesn't join up successfully. If your design requires very dense stitching it's easiest to start in the middle with the main features and then work towards the edges.

Starting a thread

Your thread shouldn't be any longer than the distance from wrist to elbow. Longer threads are not only uncomfortable to stitch with as you have to stretch your arm and shoulder to pull them firm, but are also much more likely to knot, twist and fray.

For most hand embroidery projects, the neatest way to begin is to make a few small stitches, leaving the end of the thread at the front at a point that will be covered by the stitches you intend to make with the thread on your needle. It is important to cover the starting stitches within this part of the project to ensure that colours don't overlap and show through. Keep the "tail" short - snip it closely to the front of the fabric. Once your work is underway you can run your thread under a few stitches at the back before starting to stitch. Try not to run dark threads into light ones and vice versa as they might show through.

Finishing a thread

This can be done in the same way as starting a thread. If you're continuing in the same colour, then make a couple of tiny stitches where they will be covered by your next thread. Leave the end on top of your work, snipping it off when you reach it. If you're using a contrasting colour then turn your work over and run the thread under a few stitches at the back.

Never carry threads behind the work across an area that won't be stitched - this can cause your work to distort, they may catch in wear and they may also show through to the front. It's important to trim your threads closely once they've been secured as threads left hanging will tangle and interfere with your stitching. My grandma used to say that the back of your work should look as lovely as the front and whilst I'm not entirely convinced by this, I do believe that it should be as neat, tidy and secure as you can make it.



You are Loved Hoop

BUSTLE & SEW

It's great to tell someone you love them, whether it's Valentine's Day, Mother's Day, their birthday - or no occasion at all - just because they're special. Or why not stitch for yourself as a reminder that you're special too.

Using a palette of muted winter colours with applique felt and fabric highlights, this hoop is sure to please. It's not a beginner's project, but would be perfect for someone wanting to progress.

Shown mounted in 10" hoop.



Materials

- 12" square cream or white cotton or linen (or blend of the two) fabric
- 6" square pale pink felt
- 4" square pale blue felt
- Small pieces cream and dark green felt
- 2" square floral fabric for heart
- DMC stranded cotton floss in colours 162, 223, 500, 518, 520, 522, 948, 989, 3041, 3348, 3760, 3831, ecru
- Bondaweb

Method

- Transfer the design to the centre of your background fabric using the method of your choice. Templates are given actual size and also reversed.
- Using the reversed template trace the large flower shapes and the heart on to the paper side of your bondaweb. Cut out roughly, then fuse to your felt/fabric. Cut out carefully and fuse to your background fabric using the transferred pattern as a guide.
- Stitch following instructions overleaf.



Felt flowers

All felt flowers are worked n the same way. Cut the shape, then applique it to your background fabric with short straight stitches. Then cut smaller flower shape for centre - in dark green for pink flowers and cream for blue flowers. Secure with a cluster of French knots at the centre using ecru for pink flowers and 520 for blue flowers. Then with a single

strand of floss work long straight stitches radiating outwards from the cluster of French knots. used 223 and 3348 for the blue flowers and 3760 and 3348 for the pink flowers.

Small stitched flowers

In the photo just above and to the right of the pink felt flower you will see a small blue stitched flower and to the left, just below the blue felt flower there is a small red stitched flower. These are worked as follows:

Blue flower: begin with small stitches radiating from the centre in 223, then continue in 3348 and lastly 518. Finish with a single French knot in 3041.

Red flower: begin with small stitches radiating from the centre in 522, then continue in 3760 and lastly 3831. Finish with a single French knot in ecru.

Large flower bud

Seen to the bottom left of the large pink felt flower above, the flower buds (there are two - see additional guide overleaf) are worked as a cluster of French knots in 223. The green part of the bud is worked in rows of satin stitch worked at an angle to each other in 522.

Bullion stitch bud

There are two bullion stitch buds, each comprising 4 long bullion stitches in 3041. (Seen to right of large pink felt flower.)



Exotic flower

I love this exotic flower with its stamens tipped with red. The base of the flower is worked in long and sort stitch in 162, the stamens themselves are back stitch in 522, whilst the tips are satin stitch 3831.

Leaves

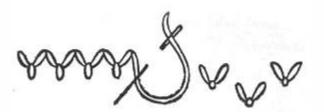
All the leaves are worked in satin stitch in a mixture of all

the greens. It doesn't really matter which greens you use where, apart from the fern like fronds you can see appearing and disappearing on the right and left of the picture above. These are worked in fly stitch using 989. The fly stitches are linked, but you could always use feather stitch if you preferred.

All the stems are worked in back stitch.

Fly Stitch

Fly stitch is actually a kind of open detached chain stitch, though the effect it produces is quite different. It can be used singly, in rows or in vertical lines, placed close together or spaced widely apart.



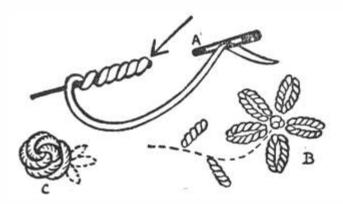
To achieve a nicely-shaped fly stitch it's easiest to imagine that you're working a kind of V-shape. Bring your thread out at the top of the left arm of your V and then re-insert it back down through your fabric just opposite at the top of the right arm. Then bring it out again at the base of the V and pull it through over the working thread as shown in the diagram above. You will have formed a loop which you tie down

with a small stitch taken into the material just below.

It's fun to vary the lengths of your final "tying" stitch as doing this will produce different effects. A very short tying stitch is shown on the detached fly stitches to the right in the diagram above, and longer ones in the group of stitches on the left.

Bullion Stitch

Cross stitch is also known as Caterpillar or worm stitch and as well as making very effective bugs(!) it's also great for creating lovely coiled roses, seen so often in vintage work.



Whilst not complicated in itself, bullion stitch is quite tricky to work successfully. I would highly recommend practising on some scrap fabric first - but it is such an attractive stitch it's well worth spending a little time to get it right.

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.

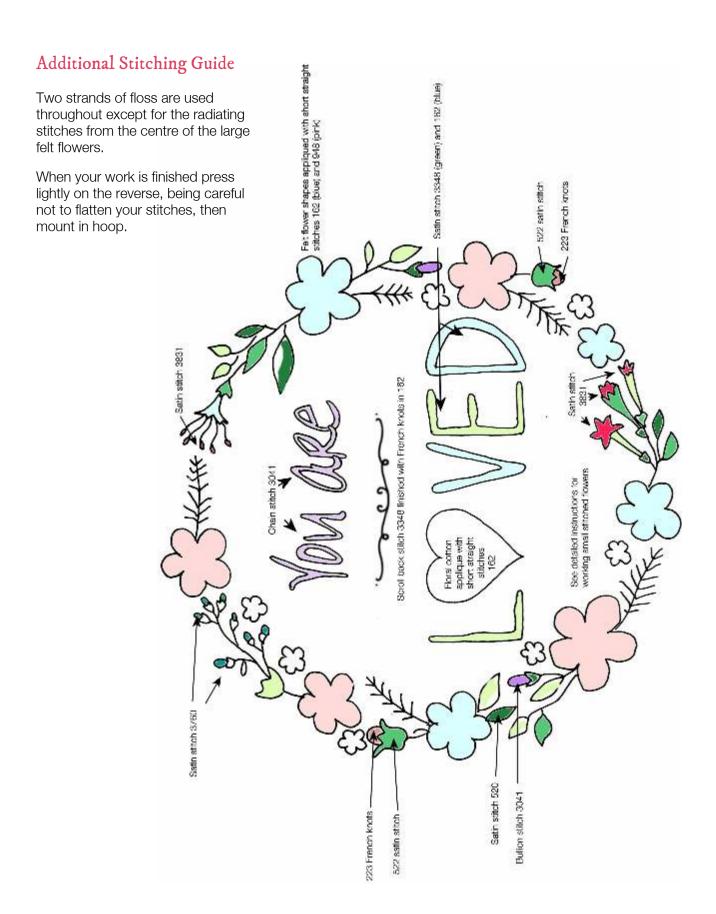
Place your left thumb upon the twists and pull your needle and thread through your fabric and also the twists as carefully as possible. Now pull your needle and thread away in the opposite direction. This movement will force

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. This should also be the end of your bullion knot if you've chosen the correct number of twists to fill the space.

You may find it easiest to use quite a heavy needle with a small eye so that it will pass easily through your twisted thread and practise with a thicker thread before trying to use a finer one.

The diagrams at B and C show bullion knots used to form petals and rosebuds - a very pretty effect!







Ingredients

For the Brownie

- > 280g butter
- > 250g chocolate
- > 2 cups brown sugar
- > 4 eggs
- > 1/2 cup flour

For the Cheesecake

- > 250g cream cheese
- > 1/3 cup white sugar
- > 1 egg
- > 1 teaspoon of vanilla paste
- > as many raspberries as you want (fresh or frozen)

Instructions

- > Pre heat oven to 180 degrees
- > In a saucepan heat butter and chocolate until melted, remove from heat and set aside.
- > In a separate bowl combine sugar, flour and eggs and stir until combined. Stir through the chocolate mixture, and pour into a 30 x 20cm tray.
- > To make the cheese cake mixture, place the cream cheese, sugar, egg and vanilla paste into a electric beater and beat until smooth.
- > Spoon the cream cheese mix into the brownie mixture and use a knife to add swirls, then press the raspberries into the mixture. Bake for 40 minutes or until cooked.





We chat to Sophia from Little Box Browniea self confessed chocoholic working as a food photographer in Melbourne.

When did you first start making and baking cakes?

I first started baking properly when I was about 7 years old. My first attempt I was about 4, but that didn't turn out very well at all! I'm pleased to say my baking has improved a lot since then.

Can you remember the first cake you ever made?

I think the first cake I ever made was an apple tea cake, I remember trying one at our neighbours house and going home and trying to recreate it. The recipe I made way back then is one of my sisters favourites and she told me it had to be in my baking book, which was why I included it!

When and why did you decide to start your blog?

I decided to start my blog a little over 2 years ago, I wasn't sure how it would go or if anyone would be interested in it, and kept it very quiet for a few months so I could get a few posts under my belt. I am so glad I started it, its such a great way to meet some amazing likeminded people from all over the world.

Do you have a favourite baker who inspires you? I love the goddess of the Kitchen, Nigella Lawson.

What's your favourite recipe on your blog?

My <u>Tia Maria Cake</u>, chocolate paradise. I'm definitely a chocoholic!

Any tips for someone wanting to start a baking blog?

Just start it and you will never look back, its such fun. The hardest thing is to just start.

Be sure to pop over to Sophia's website, www.littleboxbrownie.com for lots more delicious recipes and gorgeous baking inspiration!

"Little Box Brownie encompasses my two loves, photography and baking. I've been baking for as long as I can remember; I have spent many days escaping to the kitchen to create sweet treats for both family and friends. For me, the act of creating a cake is the same as creating a photograph or a piece of art, a cake or slice is a piece of art that embraces all the

senses, most importantly the sense of taste."

A Piece of Cake contains 100 recipes for biscuits, cakes, tarts, pies, slices and puddings. With a beautiful styled and presented photo to accompany each sweet treat, there's a recipe in these pages to please everyone!

Get your copy of Sophia's book HERE.





Katie Alice Cottage Flower Ceramic Rolling Pin, Creative Tops www.english-table.com



Regency Nestling Cake Tins, The Contemporary Home www.tch.net



Baking Days Measuring Spoons, Tesco www.tesco.com



Practically Perfect Apron, Berry Red www.berryred.co.uk

Star Baker

Pretty up your baking with these fab floral goodies!



Ditsy Caddy Tin, One Brown Cow www.onebrowncow.co.uk



Regency Cake Stand, cloth-ears.co.uk www.cloth-ears.co.uk



National Trust Country Kitchen Mixing Bowls, Creative Tops www.creative-tops.com



Watercolour Baking Cups, Confectionately Yours

www.confectionatelyyours.com.au

<u>Მ</u>ᲛᲛᲐᲛᲐᲛᲔᲔᲔᲛᲔᲛᲔᲛᲐᲛᲐᲛᲔᲔᲔᲔᲛᲔᲑᲐᲛᲐᲛᲔᲔᲑᲔᲑᲐᲛᲐᲛᲔᲔᲛᲔᲛᲔᲑᲐᲛᲐᲛᲔᲔᲛᲔᲑᲐᲑᲐᲛᲔ



Woodland Mini Hoops

BUSTLE & SEW

I've seen lots of images of minihoops worn as jewellery on Pinterest and other sites and have been keen to have a go myself. I purchased a mini-hoop kit from Dandelyne on Etsy and would so totally recommend her shop - the kit arrived really quickly, complete with chains and also optional brooch backs which I wasn't expecting.

These are the two larger hoops, each measuring just 2" diameter and were huge fun to stitch. Dandelyne also provides a backing board - all you need is some glue.



Materials

- Two 2" mini-embroidery hoops visit Dandelyne on Etsy. https://www.etsy.com/uk/shop/dandel yne
- Two squares of cotton fabric (quilting weight cotton worked well) each measuring 4" square
- Scraps of felt in pale blue, white and reddish-brown

- Stranded cotton floss in dark blue, pale blue, reddish-brown cerise, yellow, leaf green, black and white
- Bondaweb
- Temporary fabric marker pen
- Glue





Method

Note: 2 strands of floss are used througout.

- Transfer the design to the centre of your background fabric. Using the reversed template trace the applique shapes onto the paper side of your Bondaweb. Cut out roughly, then fuse to the felt with a hot iron. Cut out smoothly and peel off backing paper. Using your transferred design as a guide position on background fabric and when you're happy with the positioning fuse into place with a hot iron. You may wish to use a cloth to protect your work.
- Note: the fox's face markings are quite fiddly to cut - but can be embroidered instead if you prefer
- Secure your shapes to the background fabric with small straight stitches worked at right angles to the edge of the shapes using matching floss.
- With your temporary fabric marker pen draw in the animals' features. Stitch the deer's ear in pink floss using back

stitch. The deer's eye is satin stitch using black floss with a couple of tiny white stitches to add sparkle.

- The fox's eyes and nose are satin stitch black floss. The flower stem is back stitch, the centre is a French knot and the petals are tiny detached chain (lazy daisy) stitches.
- Stitch the text in back stitch.
- Erase all temporary marker lines and press your work lightly on the reverse.
- Mount in hoops following the supplier's instructions.
- Wear and wait for compliments!





A Song of the Weather

As I was putting together the first of a new series of calendar printables (at the end of the magazine) I found the old rhyme "January brings the snow" running through my head. I'm sure it's familiar to everyone reading this, but rather less well-known perhaps is this humorous version much-loved by my father, composed by Michael Flanders of Flanders and Swann, a British comedy duo from the mid-twentieth century. As the British weather is notoriously uncertain - and often rainy! I'm sure this poem will strike

January brings the snow Makes your feet and fingers glow February's ice and sleet Freeze the toes right off your feet Welcome March with wintry wind Would thou wer't not so unkind April brings the sweet spring showers On and on for hours and hours Farmers fear unkindly May Frost by night and hail by day June just rains and never stops Thirty days and spoils the crops In July the sun is hot Is it shining? No, it's not August cold, and dank, and wet Brings more rain than any yet Bleak September's mist and mud Is enough to chill the blood Then October adds a gale Wind and slush and rain and hail Dark November brings the fog Should not do it to a dog Freezing wet December then: Let's hope this isn't true of 2015! Bloody January again!





You Will Need:

- > Cotton fabric
- > Pink & black embroidery floss
- > 3 tablespoons of each: dried lavender, chamomile & lemon balm
- > 1 cup of flax
- > Sewing machine & thread
- > Fabric scissors
- > Pins
- > Pencil
- > Transfer Paper
- > Needle
- > Small embroidery hoop



Instructions

Step one: Cut out your pattern

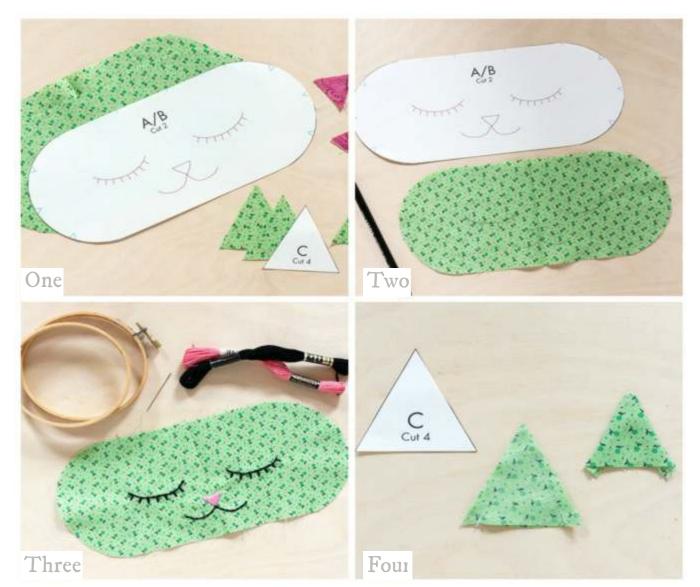
Print out the pattern provided and cut out with craft scissors. Following the instruction on the pattern, cut out all your fabric pieces using fabric scissors. Iron all your pieces flat.

Step two: Draw the cat face

Pattern piece A is the front of your pillow and also where you will embroider the cat face. Fold your fabric in half and iron. This fold will be your centre guide for the face. Lightly sketch the eyes, nose and mouth freehand with a pencil. If drawing freehand isn't your thing, you can also use transfer paper to trace the cat face directly from the pattern onto the fabric.

Step three: Embroider the cat face

Cut a length of black embroidery floss and thread it through your needle. Using a Back Stitch, embroider the eyes and mouth of the cat. Next cut a length of pink embroidery floss and rethread your needle. Back stitch the outline of the cat's nose, then use a



Satin Stitch to fill in the outline. Now that your cat face is complete, you can begin sewing your pieces together!

Step four: Sew the Cat Ears

To sew the cat ears, put two pattern C pieces together, right sides facing in. Use a small pin to hold in place. With your sewing machine (or by hand), sew around the top sides of the ears leaving a $\frac{1}{4}$ " seam allowance. Repeat for the second ear. Turn both ears right side out and press with an iron. Take pattern piece D and pin to the centre of each ear. Sew again along the top sides of each ear, leaving about a $\frac{1}{4}$ " seam allowance.

Step five: Sew the Pillow

Next it's time to sew all the pillow pieces together. Pin the ears, front side facing down onto the top of the cat

face. Be sure to place them equal distance apart from the centre. Next place piece B on the top, right side facing down and pin together with piece A. Sew all the way around, making sure to sew through the edge of the ears, leaving a ¼" seam allowance. Leave about a 2-3" opening at the bottom edge (so we can fill the pillow with the flax and herbs). Trim notches where indicated on the pattern (be sure not to snip through your stitches) and then turn right side out and press with the iron.

Step six: Fill the pillow with herbs

Add 1 cup of flax plus 3 tablespoons of each herb of your choice. Carefully hand stitch the opening closed.









Alison and Rachel met while while designing products and packaging in Seattle in 2008. Even after leaving the company, they continued to rely on each other for honest, constructive feedback. They started Adventures In Making in 2014 so that they could expand their collab-

oration to a large community & share their experiences.

"At Adventures In Making we embrace our crazy ideas and give in to our urge to play with glitter paint and pipe cleaners. We jump into the unknown and try new things. Whether it's a new recipe, a new tool or a new skill - we love the adventure of making stuff! We want to turn all the crazy ideas we dream up into crafty adventures. Not all ideas turn into awesome creations, but even our failures are worth celebrating. Through our mistakes new lessons are learned and more ideas are inspired! As creative people we are instinctive problem solvers (almost obsessively so) and we love the challenge of making something work or finding the right method or resource.

New skills and experiences should be shared so that we can all be better at what we do (and have more fun!) We know that we can learn from each other, and inspire each other to move in new directions. Our hope is that you'll find our blog a great resource for inspiration, DIY projects, and creative solutions to help you on your own path of making."

www.adventures-in-making.com

Choosing your Needle

he starting point for any successful sewing project is a good needle that is the right size and sharpness for the task you are about to undertake. It should also be shiny - not for the sake of appearance - but the plating does wear off needles over time so as soon as your needle feels sticky and appears even slightly tarnished it's time to replace it with a new one.

he eye of your needle should be large enough to take the thread without difficulty and the doubled thread should easily pass through your fabric. If you find you're having to tug, then try a larger size of needle. Very fine needles are great as they run through your fabric with ease, but if you're like me with less nimble fingers (I'm getting a bit of arthritis in mine as I get older) then small needles can be tricky to hold. I usually use a slightly larger one and find it's quite successful. It's worth experimenting with a pack of mixed sizes to see which suits you and the work in hand the best.

eedle sizes are ranged by number - the lower the number, then larger the needle, so a size 1 needle is larger than a 2 or 3 and so on. There are four common types of needle used for embroidery

rewel (embroidery) needles come in sizes 1 to 10. They have sharp points to pierce your fabric easily and long eyes to take one or more threads of stranded cotton or wool. These are the most commonly used needles for embroidery projects. Apart from the long eye they are the same length and shape as ordinary sewing (sharps) needles. The most popular sizes used to embroider are size 7 and 9.

apestry needles come in sizes 13 to 24.
They have rounded, blunt ends, which slip between the fibres of fabrics such as

heavy even weaves for counted embroidery without splitting them and, as you might guess from the name, are ideal for using on needlepoint canvas where a sharp point would catch. Their oval-shaped eyes are generous in size to allow you to use thick yarns.

henille needles are identical to tapestry needles except that they have sharp points. They're useful for sewing fabrics like twill and for thicker yarns and threads that may not thread through the eye of a standard crewel (embroidery) needle.

etweens (quilting needles) come in sizes 1 to 12. They have sharp points and are short for quick, even stitching such as running, back and stem stitch. They're also great for working French knots as they're easy to manipulate.





Allium Embroidery

I've wanted to create an embroidery pattern based on the intricate beauty of allium and other umbellifer heads once the flowers have faded and the seed cases are revealed in all their glory.

I chose to make my embroidery into a small round storage container, but if you created a larger version it would work well as a cushion cover, or even as a pretty picture for the wall.

Finished embroidery panel measures 5" x 14 ½" and the container measures 4" diameter x 6" tall (approx)



Materials

- 5" X 14 ½" cream medium weight fabric suitable for embroidery
- 2" x 14 ½" rectangle contrasting fabric and 4 ½" diameter circle of same fabric
- DMC stranded cotton floss in 162, 469, 471, 520, 611, 3041, 3771, 3831

Note: I didn't line my container, but it would be very easy to make a lining of the same size to attach by your method of choice.

Method

- 1/4" seam allowance used throughout.
- Transfer pattern using your method of choice. Make sure the bottoms of your stems are ¼" from the bottom of your cream fabric. Stitch design following stitch guide on the following page.
- When complete press lightly on the reverse sid.e

one stem and leaves 471 stem and satin stitch flower radiating long stitches 520 (single strand) topped with clusters of small French knots 383-

two stem 611 satin stitch. Flower radiating long straight stitches 520 (single strand) toped with feather stitch 162.

three stem 471 stem stitch fading into back stitch towards top. Flower radiating long fly stitch 471 (single strand) toped with groups of straight stitch to resemble seeds in 3041

two

four stem 611 stem stitch. Flower radiating stitches single strand 520 topped with small French knots 3771

five stem satin stitch 520 topped with an irregular shape stitched in satin stitch 471. Flower is feather stitch worked in 3041

six stem and leaves 471 stem and satin stitch. Leaves divided between 471 and 469 for darker shading. Flowers radiating long fly stitch 471 topped with clusters of small French knots in 3831

seven 469 back stitch

Note: two strands of floss are used throughout unless otherwise stated

Seven Six

- Join the 2 ½" strip of contrasting fabric to the bottom of your embroidery panel.
- Machine zigzag or serge around top edge to neaten.
- Then with right sides together join short seam.
- Insert base. Clip curved seam so it will sit nice and flat, then press.
- Turn over top edge 1/4" to interior and press, then machine top stitch in place.
- Turn right side out. Your container is finished.













There's never a 'perfect' time to start a business, so just go for it! If you don't try you'll never know what you can achieve"



Lucy Layland talks to us about embroidered animals, nature inspired illustrations and how she started her business, Artisan Designs

Artisan Designs is a small design studio producing stylish stationery and giftware inspired by nature, wildlife and the countryside as well as happy whimsical designs inspired by childhood. Lucy's products are carefully handcrafted from quality materials and to ensure originality of design she uses her illustrations, own embellishments, collage and photography.

How did you get into crafting?

I grew up in a creative family, and can't remember a time when I didn't draw or paint. My grandma taught me to knit and crochet and my mum sews and used to make beautiful teddy bears and soft toys, so growing up there was always a new craft to discover, plus my grandfather was an amateur artist, so there was no escape for me! I went on to study fine art at university, specializing in printmaking.

How did your business come about?

It has always been something I hoped to do at some point as I've always made gifts and cards for friends and family which have always been well received and I've also done commissioned artwork too. I really wanted to gain a wider audience for my artwork and designs, so after a little research I opened up a shop on Folksy followed by a shop over on Etsy.

What crafty projects are you working on at the moment?

I'm currently designing new characters to add to my felt family, so more whimsical embroidered animals will be appearing in the coming year. I'm also working on some nature inspired illustrations which I plan to get printed onto fabric for a brand new range of accessories and home ware.













Describe your style in a few words

Nature inspired, contemporary and detailed!

How does your creative process work?

For me everything starts with a sketch, often reworked several times, as I like to get details just right. Most of my greetings cards combine digital illustrations and embellishments which I make from scratch, so the first mock up's for these often take a few attempts before I'm satisfied with them, as I like to experiment with colours and card textures.

The process is much the same for my felt characters. It's been fun bringing my new range of felt animals to life this year, as they take their inspiration from my card embellishments. But instead of a pencil, I'm sketching with a needle and adding lots of details to these little characters through embroidery and beading.

Where do you look for inspiration?

Anywhere and everywhere! Colour combinations and forms in nature, travel, antique postcards, films, books and vintage finds.

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

There's never a 'perfect' time to start a business, so just go for it! If you don't try you'll never know what you can achieve. Keep your work fresh, review designs every now and then, and if something isn't working don't be afraid to discard it and move on. Being passionate about what you do reflects in your work and is something people want to see. Finally stay organised with paperwork, it's great to spent time on your craft but the business side while not as fun is just as important!



Artisan Designs

Artisan Designs is a small design studio producing stylish stationery & giftware.

www.etsy.com/uk/shop/ArtisanDesignsUK



January's Favourite Blogs





Lobster & Swan is owned by Jeska, an interior stylist who tells us she loves to share the things that warm her heart - and ours too I think!



Follow Sal's journeys around South Devon - she takes her camera everywhere and her blog, Sal's Snippets is stuffed with beautiful imagery.



What Delilah Did is the work of Sophie Simpson who lives in a sleepy Norwich town where she creates the most wonderful cross stitch patterns and more.



And finally, what could be nicer than chocolate baking and cooking from a Cornish kitchen on the Chocolate Log Blog?



0 0 0 0 0 0 0 0 0 0 0

Miss Poppy Mouseling

Miss Poppy Mouseling is the sweetest little baby mouse in the whole of South Devon! She measures a dainty 7" tall from the tops of her ears to the tips of her toes and has the most delightful baker's twine tail.

I also made Poppy a cute little mini-hexagon quilt together with a mattress and pillow - so she can be nice and snug and cosy tucked inside her box.

Box measures 7" x 4" x 3" and I purchased mine from Indian Bazaar on Etsy. Finished quilt measures 4 ½" x 5" approx.



Materials

- 10" square mouse-coloured felt
- Tiny scrap of pale pink felt
- 6" square floral cotton fabric for dress
- 2 small black spherical beads for eyes
- Strong thread for whiskers
- Tiny brown button for nose
- Four x ½" buttons for joints

- 4" baker's twine or other string
- Mouse-coloured stranded cotton embroidery floss
- Toy stuffing
- Scraps of floral cotton for quilt
- 5 ½" ricrac braid to trim guilt
- 5" x 5 ½" backing fabric for quilt
- 3" x 5 ½" stripey fabric for quilt trim

Method for Poppy Mouseling

Notes:

It is a good idea to use a stuffing stick. This is a very simple tool that's invaluable for pushing stuffing into small spaces. Just take an ordinary bamboo skewer and break off the pointed end. Then fray the broken end - the frayed ends will "grab" the stuffing and enable you to manoeuvre it into those hard to reach places.

The templates are given actual size. Cut out all pieces as indicated. Poppy is assembled right side out with her seams showing. Seam allowances are included.

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

- Start with the head. Join neck from A to C, then insert gusset, stitching from A to B along one side. Join the other side, stuffing the nose as you go. When the seams are complete finish stuffing the head and place to one side.
- Sew body seams leaving a gap at the bottom of the back for stuffing. Stuff and then close that gap, inserting the tail at the bottom of the body.
- Sew legs. Join from E to F around the top of the leg. Stuff the joint fairly lightly as you'll be adding a button over the top when joining to the body, then the foot firmly. Close the gap from F to E on the underside of the leg stuffing as you go. Be sure to stuff the legs firmly using your stuffing stick to push small pieces of

stuffing into place (using small pieces avoids lumpiness).

- Repeat for the arms joining from G to H around the top the stuffing as for the leg, closing the gap from H to G.
- Join head to body matching the seam at the throat to the front body seam. You'll probably need to insert more stuffing before closing the seam to ensure the head doesn't wobble around.
- Stitch pink ear linings to fronts of ears, then fold ears in half and stitch to sides of head.
- Thread a long needle with strong thread doubled and make a knot at the end. Take the thread in through the back of one leg, through the button, back through the leg, right through the body and out through the other leg and button on the other side. Repeat to give nice strong joints and pull the thread fairly tightly so the legs don't flop around. Fasten off end securely and bury in leg.
- Stitch front seam of dress with smallest possible seam allowance. Turn under raw edge at top and top stitch. Make a small hem at the bottom. Seam back to within 2" of top.
- Place dress on body and close top of back seam by hand. (Top of dress should hide neck seam).
- Attach arms in same way as legs stitching them onto the body through the dress.
- Sew on eyes. Use glass headed pins to determine the correct position before attaching beads. Pull thread quite

firmly so the eyes sit in little indentations on top of the head.

- The whiskers are strong thread. Again use doubled thread and go into one side of the snout and come out again at the tip of the nose. Make a tiny back stitch that will be covered by the button. This will stop the whisker from slipping out. Then come out on the other side of the snout. Go in again, leaving a loop of thread, then out at the tip another back stitch and out again on the original side of the snout. Cut the thread and also the loop formed on the opposite side. Trim whiskers to desired length. Add button for nose to cover your backstitches.
- Knot the end of the piece of string you inserted in the body for the tail. This will stop it fraying. Poppy is now finished.

Method for Poppy's Quilt

Poppy's quilt was created using the English Paper Piecing method. This is a quilting technique that uses fabric wrapped around paper templates to create a quilt block or entire quilt with great accuracy and precision. The paper acts as a fabric stabiliser when hand sewing all the pieces together. I have included a template to cut the ¾" hexagon's for Poppy's quilt - but remember - cutting paper will blunt your fabric shears so be sure to use a different pair of scissors! When cutting out your own shapes be sure to do so accurately to ensure a good fit when piecing the shapes together.

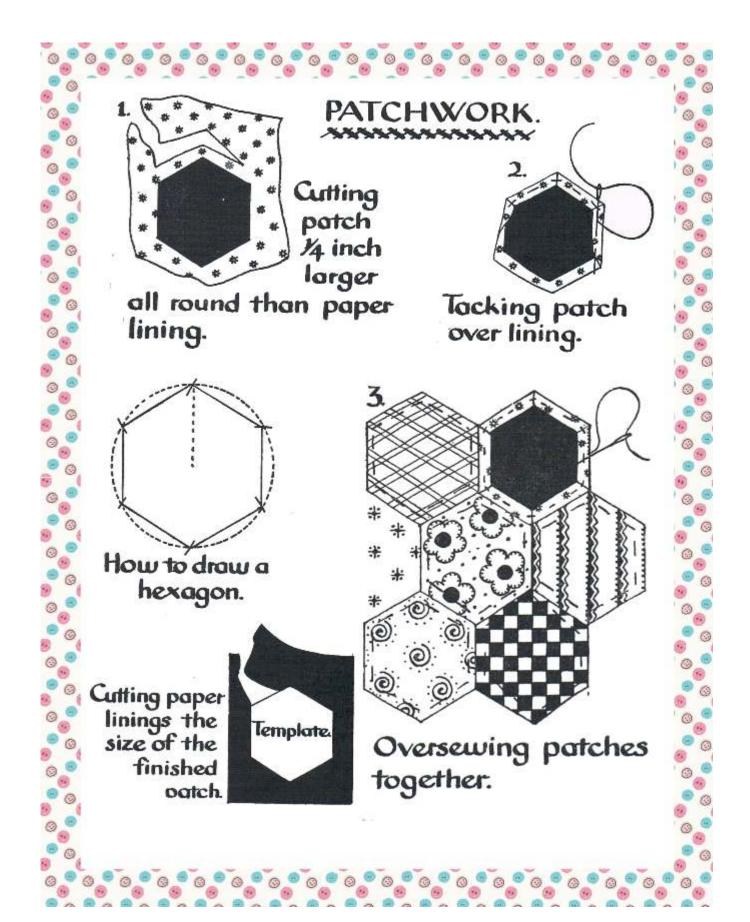
When you've cut a stack of papers, then it's time to move onto preparing your fabric pieces. As with any patchwork, this technique will work best if all your scraps are of one sort - that is to say all linens, cottons and blends of the two, or perhaps all silks and velvets. It's also sensible when cutting your patches to try to have the grain of the fabric going the same way

in all of them - either up and down or from side to side and not diagonally. If you can do this then your finished piece will be more stable and will be less likely to distort.

Fabric pieces should be cut at least 1/4" larger on all sides than the paper shape. The extra fabric will be used to fold over the paper creating a fabric piece the exact size of the template. (see diagram). To wrap your fabric around the paper make sure your paper template is centred on the wrong side of your fabric shape. Then neatly fold the fabric to the back and baste in place through fabric and paper with long stitches - don't fasten off too securely as you'll need to remove these stitches to take your template out.

Some people like just to stitch through the fabric at the corners so there's no need to remove these threads, but I much prefer the stability of stitching through the paper. And unpicking the tacking is a good chance to check that all my joining stitches are secure. You can use either ladder stitch or whip stitch to join your pieces together. Using ladder stitch means your stitches will be completely invisible on the right side, but it's not as strong, in my opinion as whip stitch.

To join the pieces, simply place them right sides together and stitch along the edge. through the fabric, but not the paper itself. Don't remove the paper until the shape is completely surrounded by others, if you take the paper out before this point you'll lose all the stability it provides and risk distorting the patch. Finally, as hand stitching is intrinsically weaker than machine stitching it's a good idea to reinforce your work before using, especially if you're going to have to cut it at some point and you need to prevent unravelling. The easiest is to fuse lightweight way I have found interfacing to the reverse, and zig-zag around the edges of the piece once you've cut it to shape.









- Cut and stitch your hexagons until you have a top panel of 49, joined as 7 strips of 7.
- Place your backing fabric right side up on a clean flat surface, then place the top face down on top. Pin together then machine stitch around edge you will machine through some of the hexagons and these will be trimmed away. Leave a 2" gap at the top for turning. Clip corners and turn right side out. Press.
- Take your strip of stripey fabric and stitch ric-rac braid across the width of the strip, ½" from the edge.
- Place strip face down on top of quilt with the bottom edge of the quilt (the

- one with the ricrac braid) 1" from the top edge of your quilt. Machine straight across (1).
- Turn the top edge under by 1/4", then fold the strip to the back of the quilt (2).
- Turn in sides, then pin and stitch edge in place, covering sides and also the hole you left for turning (3). Press.
- I also made Poppy a cushion and a mattress. These are simple rectangles stuffed with toy stuffing. When measuring for your mattress add 1 ½" all the way round to the dimensions of your box to allow for the depth of the mattress.



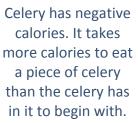
And finally - it's time for this month's tea and trivia

PRICK and POUNCS



This sounds like some kind of old-fashioned music hall act, but in fact it's a very old tried and trusted method of transferring a design to fabric using a pin to make holes and special powder made from either charcoal or ground up cuttlefish (yes, really!). It takes a little while, but is very effective.





Happy Birthday to you .. and you .. and you!

Did you know you share your birthday with at least nine million other people in the world?

Feeling Flossy

When you're deciding how many strands of floss you need (if your pattern doesn't tell you) then a simple rule is never to use a thread which is thinner than the thread of the material – it will look insignificant and puny against the background. My mum taught me this simple rule of thumb and it works in 99% of cases – the exception being if you're working very fine detail in a small area of your work.

Post-Christmas Diet (2)

The human body burns about 60 calories an hour while asleep, 85 while eating and 130 sitting working at a computer



A Pressing Problem!

When you need to press your finished embroidery, place a towel, then you piece of work with the right side next to the towel then press with your iron. This should prevent your work becoming flat.

THERE IN black and white

When stitching on black Aida cloth, place a piece of white cotton in your lap and work over that. The white will show through the holes in the black Aida and give your eyes a rest."



000- la la!

Because of thermal expansion the Eiffel Tower is 15cm taller in summer than in winter

Plain as a piece of pasta!

The expression cooked "al dente" means "to the tooth." What this means is that the pasta should be somewhat firm, and offer some resistance to the tooth, but should also be tender



To read a poem in JANUARY

is as lovely as to June go for a walk in





JAN/2015

MO	ΤU	WE	TH	FR	SA	SU
			1			
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
			29			
						- (0

Conversion Tables

Volume

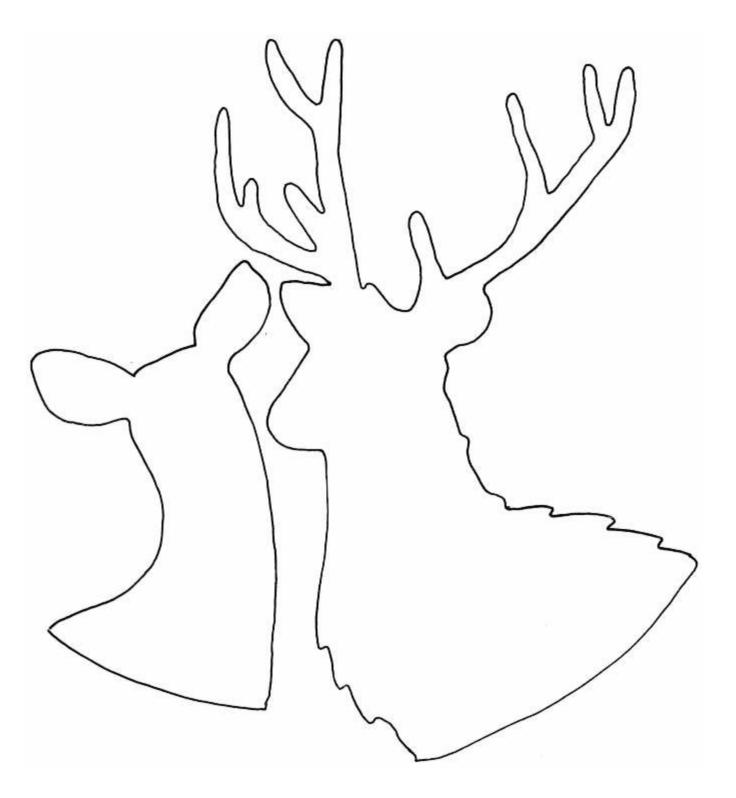
		* *	olume					1
		In	perial		Metric		1	-
Weights		2 f	loz		55 ml		17	
		3 f	oz		75 ml		13	
		5 f	oz (1/4 p	int)	150 ml			
Imperial	Metric		fl oz (1/2	4007-450au	275 ml			
1/2 OZ	10 g		int		570 ml			1
3/4 OZ	20 g		4 pint		725 ml			
1 oz	25 g		a pint		1 litre			-
11/2 oz	40 g	2 p	200 C C C C C C C C C C C C C C C C C C		1.2 litre			
2 oz	50 g	7.00	pint		1.5 litre			The state of the s
21/2 oz	60 g	4 p			2.25 litr	es		
3 oz	75 g	Ov		0		200		
4 oz	110 g		en nperatu	POS				
4½ oz	125 g					0.0		
5 oz	150 g	Ga	s Mark	°F		°C	1	
6 oz	175 g	1		275	olic o	140°C		
7 oz	200 g	2		300°		150°C		
8 oz	225 g	2 3		325°		170°C		
9 oz	250 g	4		350°		180°C		
10 oz	275 g	5		375°		190°C		A COLOR
12 oz	350 g	5		400°		200°C		
1 lb	450 g	. 6 7		425°		200°C		
	1005	8		450°		230°C		
		9		475°		240°C		
American C	un	9				240°C		
Conversions	Control of the Contro			Liquid			1	1
American		Imperial	Metric			Motrio	American	_
1 cup flour		imperial	Metric	Imperia	aı .	vietric	American	
1 cup nour 1 cup caster/		5oz	150g					
granulated su								The state of the s
l cup brown		8oz	225g			A		
l cup	sugai	6oz	175g	½ fl oz		5 ml	1 tbsp	
	ring/land	8oz	225g	1 fl oz		0 ml	1/8 cup	
butter/marga 1 cup sultana		7oz	200g	2 fl oz		0 ml	1/4 cup	
		5oz	150g	4 fl oz			½ cup	
l cup currant		4oz	110g	8 fl oz		40 ml		
1 cup ground almonds 1 cup golden syrup 1 cup uncooked rice 1 cup grated cheese		12oz	350g	16 fl oz			1 pint	THE STATE OF
		7oz	200g	TO INTERNATE			P. W.	
		4oz	110g					THE RESERVE
		4oz	110g				1	I TOTAL
I stick butter		nint in Del	Ø	rollon	office C	22200		
vote: A pint is	nt always a	pint: in Brit	tish, Austr	ralian and	often Ca	nadian	recipes you'll see a	Imperial

measurement, which is 16 fluid ounces.



Deerly Loved Cushion Cover

Actual size and reversed for tracing

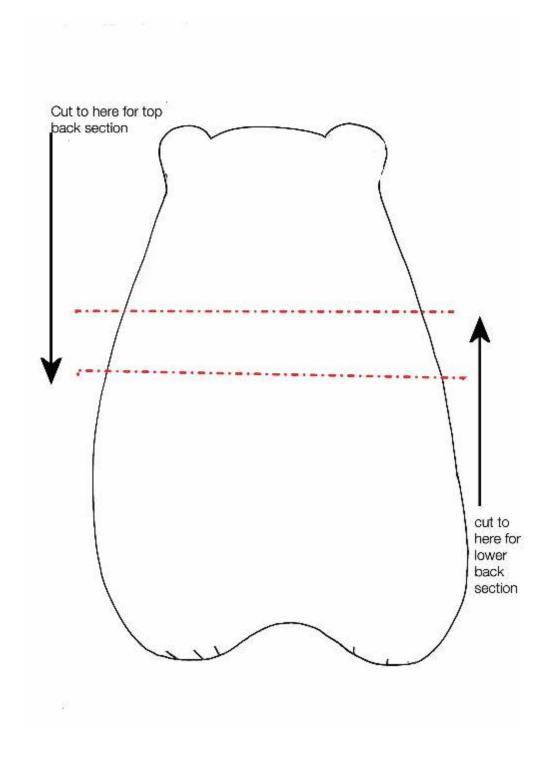


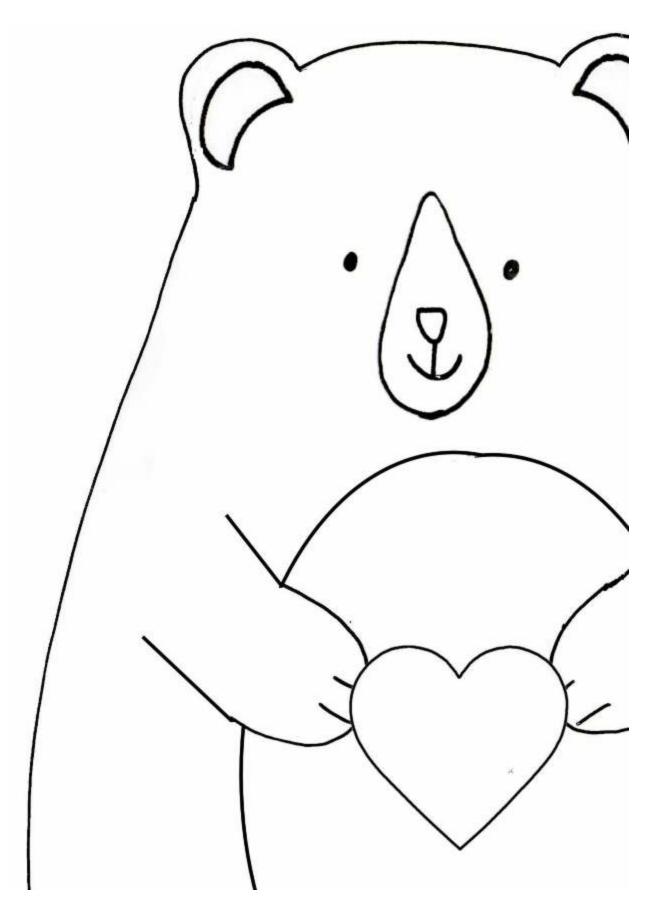
Baby Bear Hot Water Bottle Cosy

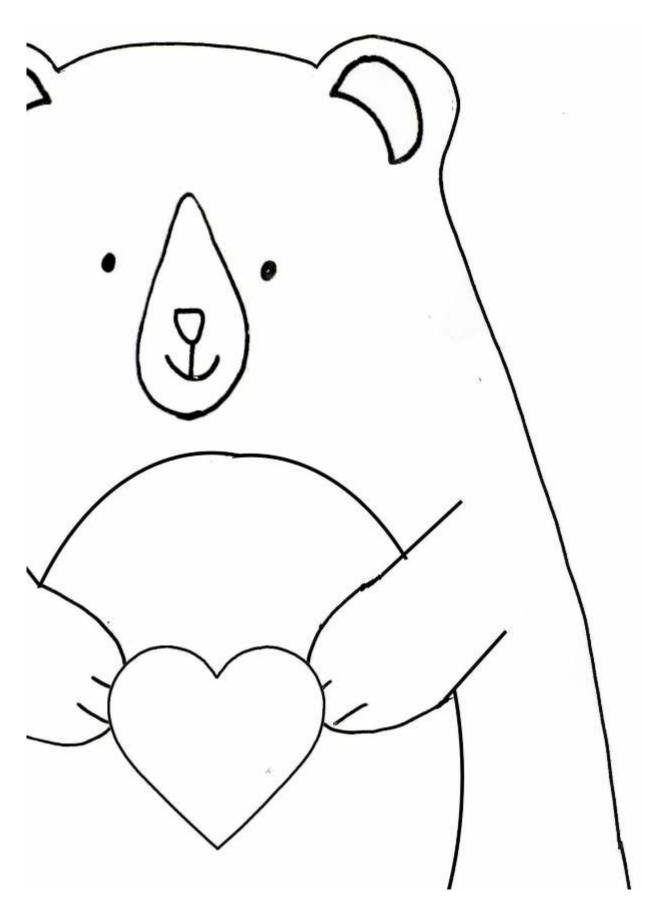
The templates on the following pages are given actual size and will need joining together. The diagram below is for guidance only and should help when assembling your applique pieces.

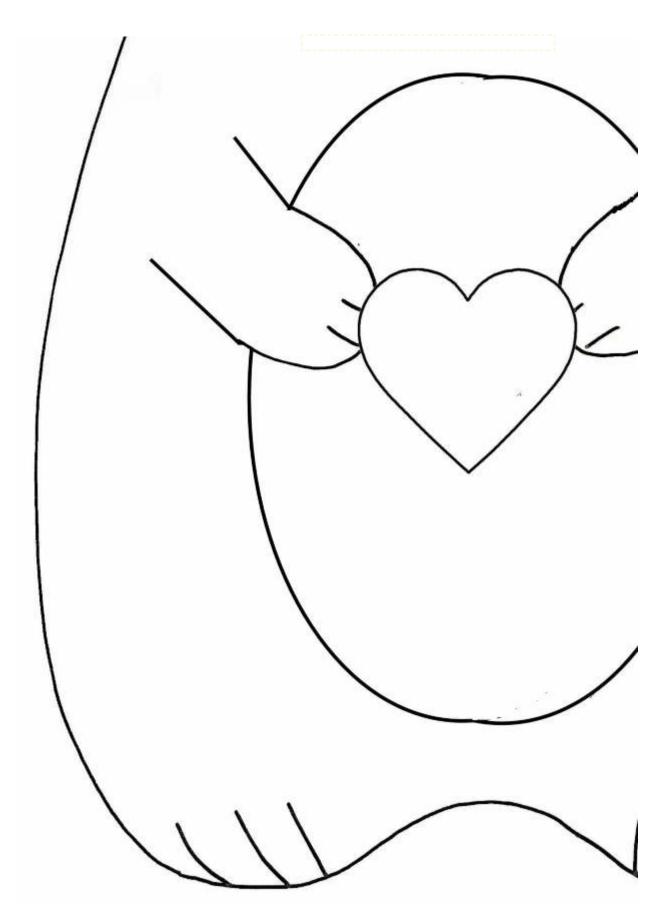


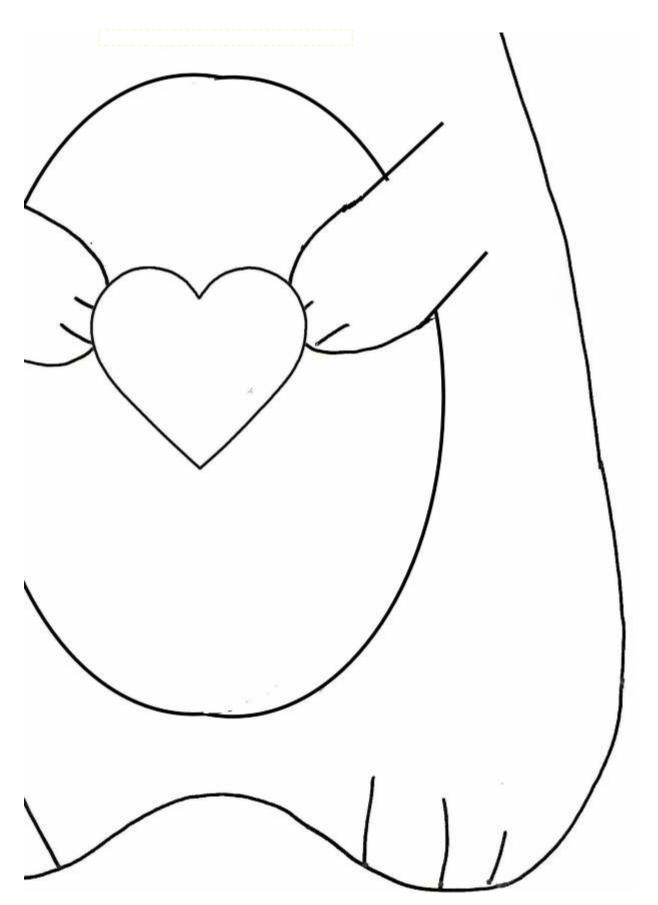
This diagram shows where you should cut to make the overlapping pieces for the back of the cosy. Transfer the red dotted lines to your full size template after assembling

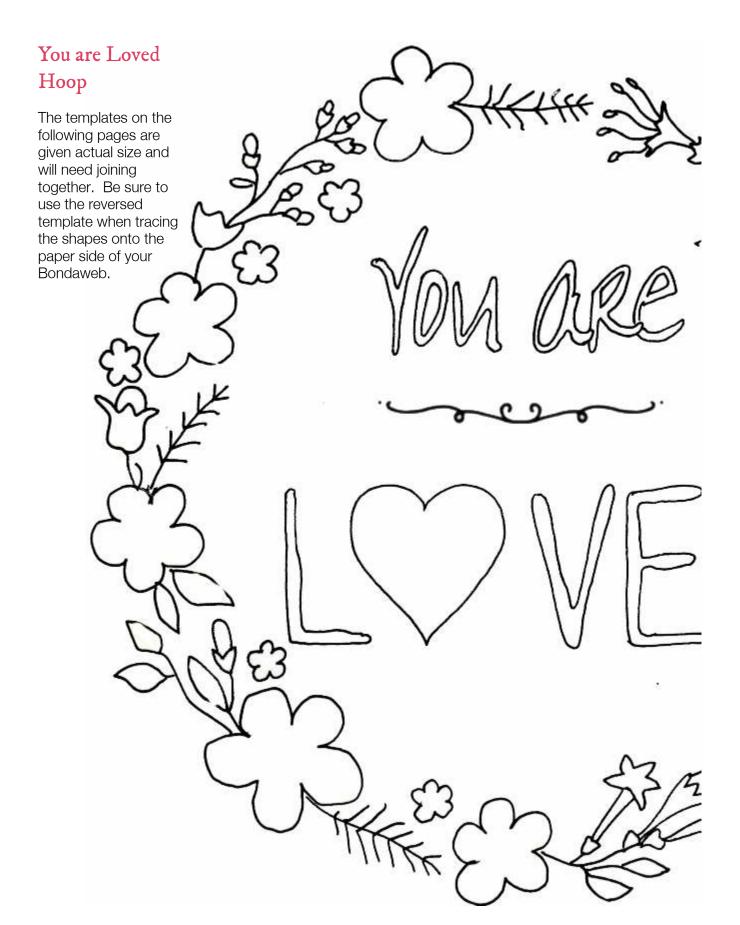


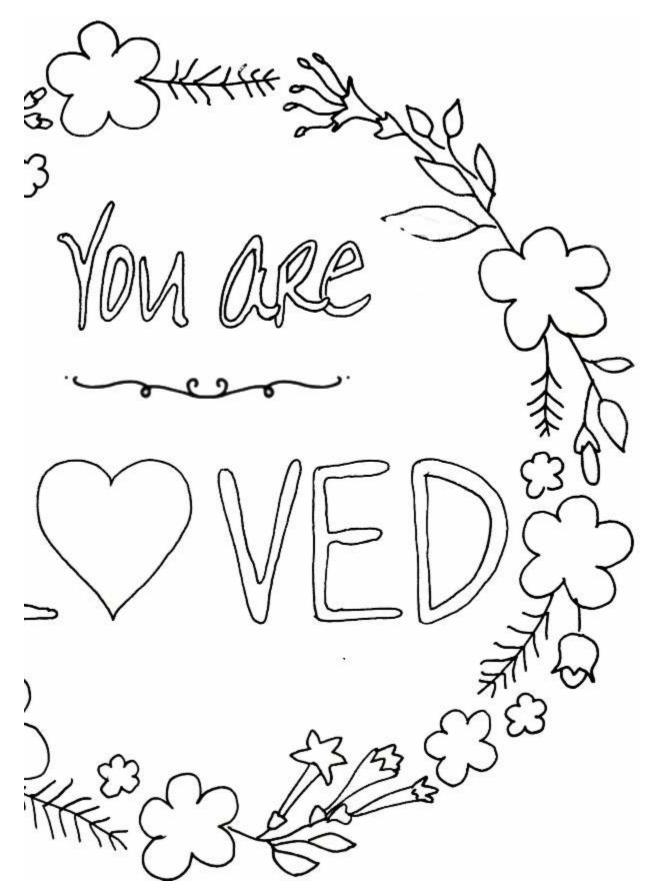










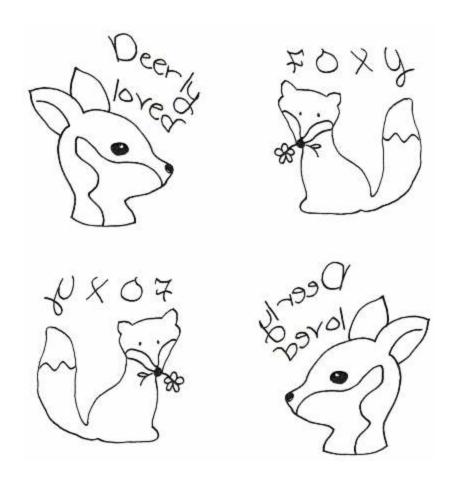


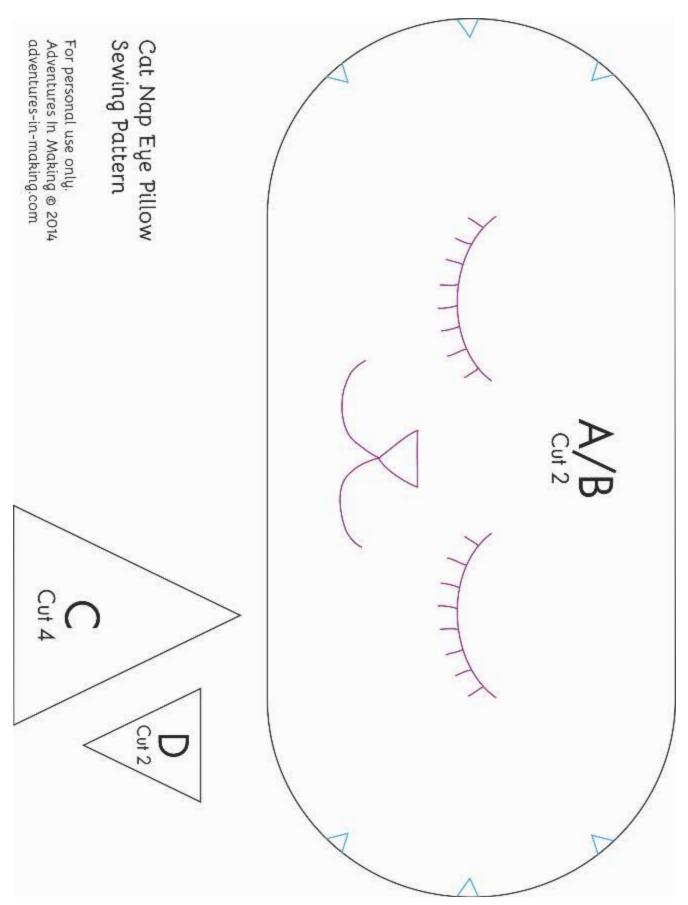




Woodland Mini Hoops

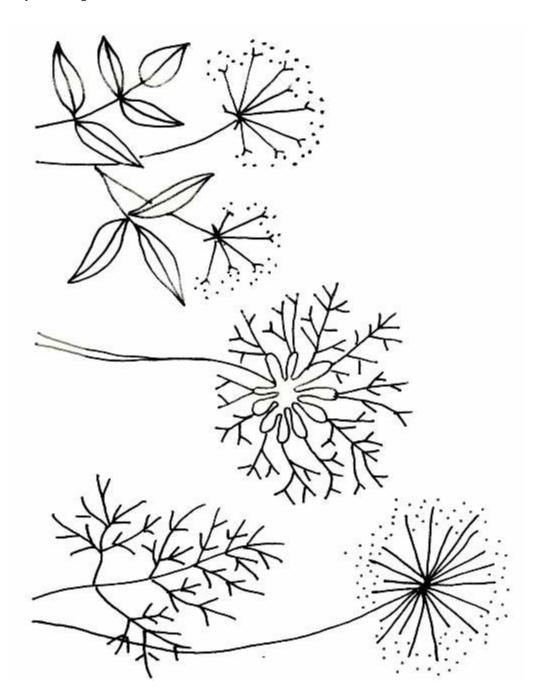
The templates are given actual size. Be sure to use the reversed template when tracing the shapes onto the paper side of your Bondaweb.

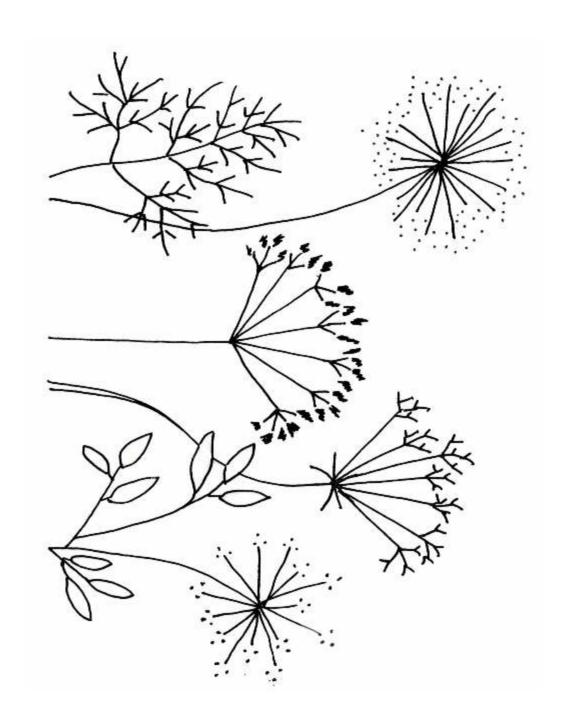


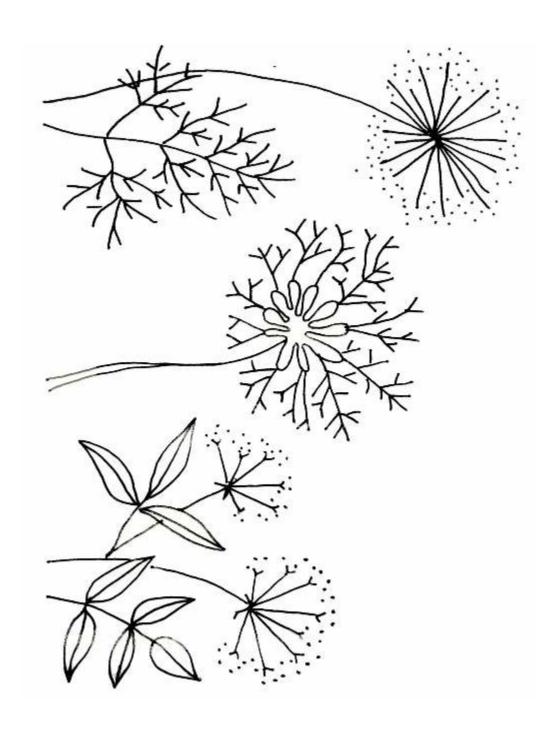


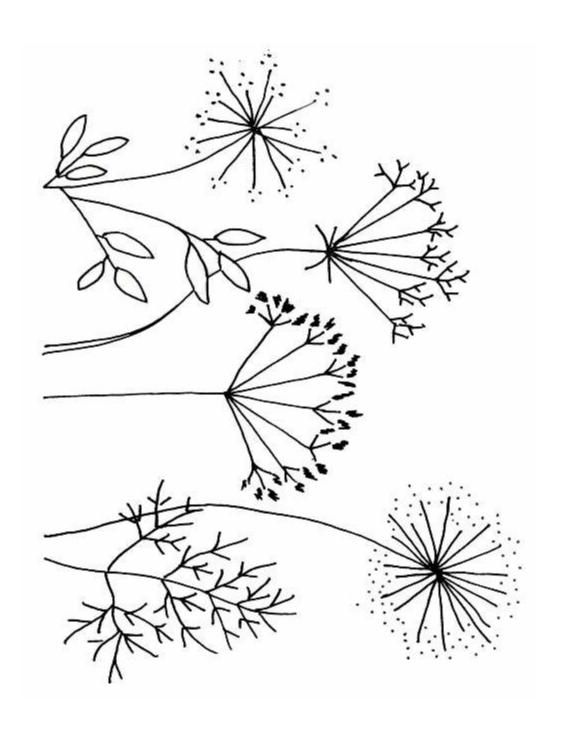
Allium Embroidery

The templates are given actual size and also reversed to suit your preferred method of transfer. They overlap and will need to be joined together.









Poppy Mouseling

The templates are given actual size.

