



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE
MAGAZINE



Early Spring Snowdrops



I Love You Picture



Cupcake Bunting



Party Animal



Bustle & Sew Needlebook



Love Letters Blocks



Meet the Makers: Three Red Apples & Be Good Natured
Best of British: Susie Watson
Unique Creations: Loving those Vintage Fabrics
Baking Corner: Mini Iced Doughnuts
Love or Hate: About the Thimble
plus February Almanac, blog roundup, Tea & Biscuits and more

A Bustle & Sew Publication

Copyright © Bustle & Sew Limited 2015

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 2015 by:

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

www.bustleandsew.com

Hello again - It's February already!



Although it's the shortest, February can often seem like the longest month of the year as it feels as though winter with its short, cold, grey days has lasted forever and warmer weather will never arrive. But if we take the time to look carefully, then all around are signs that nature is beginning to awaken from her long sleep. There are snowdrops and even early daffodils in the hedgerows around our village, the days are growing longer and the Newfies have decided it's time to begin moulting, which means black fluff everywhere!

This month's issue celebrates the earliest signs of spring with our Snowdrops Hoop, as well as a nod to Valentine's Day with our two little lovebirds perched above their home and, one of my favourites, the Love Letter Blocks inspired by lovely wooden vintage examples. We also have two very talented makers in our "Meet the Maker" features, some lovely iced mini-doughnuts from Emma, who like both Rosie and I, is a great fan of The Great British Bake Off, and the second in our Best of British series featuring Susie Watson.

Next month I'll be back with some Easter projects - expect to see bunnies, blossoms and more - but until then I do hope you enjoy this month's issue.

Helen xx





Tips for Stitchers

When choosing your materials you must bear in mind what your finished work will be used for. If you want to wash it you must choose washable, colourfast fabrics. If, on the other hand, you want to make a wall hanging or picture, the possibilities are limitless and you can achieve all kinds of exciting effects using different materials.





Contents

February Almanac	Page 6
I Love You Picture	Page 7
Meet the Maker: Three Red Apples	Page 10
Poetry Corner: In February	Page 12
Early Spring Snowdrops Hoop	Page 13
Lovely Idea: Valentine's Pins	Page 17
Working with Vintage Linens	Page 18
In a Nutshell: Sewing Machine Needles	Page 22
Cupcake Bunting	Page 23
Forever Baking: Mini Iced Doughnuts	Page 26
Baking Shopping Corner	Page 28
Bustle & Sew Needle Book	Page 29
Best of British: Susie Watson	Page 32
Crochet Notebook Sweater	Page 35
Party Animal Softie	Page 37
Thimble - Love or Hate it?	Page 39
Meet the Maker: Be Good Natured	Page 40
Lovely Idea: Quilted Coasters	Page 42
Love Letters Blocks	Page 43

Tea & Trivia	Page 46
February Calendar	Page 47
Baking Conversion Tables	Page 48
Templates	Page 49



Contributors

Rosie Studholme



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

Annabelle Ozanne



Talks to us about freehand machine embroidery, how she got into crafting and her business, [Three Red Apples](#), in the first of this month's "Meet the Maker"

Emma (Mary Berry fan just like us!)



Brings us this month's edible treat, Mini Iced Doughnuts. Check out more of Emma's recipes on her blog, [Forever Baking](#)

Dani Ives



Dani is our second "Meet the Maker" month and she tells us about needle felting, her love of animals and how she started her business, [Be Good Natured](#)

February

"Thirty days hath September, April, June and November. All the rest have thirty-one, excepting February alone, which hath but twenty-eight days clear and twenty-nine in each leap year."

February is the shortest month of the year - and perhaps that's just as well as it doesn't seem to have a lot going for it! It is renowned for having the most unpleasant weather, having long been known as "fill-dyke" February here in England.

In the Christian church, the 40 days (excluding Sundays) before Easter Day are known as Lent - a period of fasting symbolic of the time spent by Christ in the wilderness. Although these days we're more relaxed about Lent, many people still try to give up something pleasurable, such as chocolate or alcohol for that period. Ash Wednesday is the first day of Lent, which this year falls on 18 February. It takes its name from the custom of marking a cross on the foreheads of churchgoers on this day.

Immediately before Ash Wednesday comes Shrove Tuesday, or Mardi Gras, marked across the world by celebrations as it's the last opportunity to party before Easter. It's also a time for using up foodstuffs previously forbidden during Lent - notably eggs and milk - hence the tradition of making and eating pancakes on Shrove Tuesday.

February 2, or Candlemas, brings Groundhog Day in the USA. The groundhog is said to emerge from hibernation on this day to check out the weather. If it's dull or wet he stays up and about because winter will soon be over, but if he can see his shadow (ie if it's sunny and dry) he goes back to his burrow to sleep for another six weeks.

A notable anniversary for those of us who love sweets and chocolate is 5 February - on that day in 1953 the rationing of sweets and chocolate was finally abolished in the UK after more than ten years, and shops across the country reported a brisk trade in everything from

lollipops to liquorice. During the later months of World War II, the weekly ration of sweets and chocolate was a meagre 2 oz per person, though this gradually increased to a more generous 6 oz in the post-war years.

But perhaps the most famous day in February is February 14 or Valentine's Day. The association of this day with love and lovers can be traced back as far as the thirteenth century, though 14 February is the eve of the Lupercalia, an ancient Roman festival of fertility and is also the day on which birds are traditionally thought to choose their mates. Valentine cards began to appear in the nineteenth century and by the end of the twentieth century any schoolgirl who didn't receive a single card on 14 February was thought to be very unfortunate indeed.

And finally, 22 February is the anniversary of Washington's birthday which was celebrated throughout the USA with a public holiday until the establishment of Presidents Day on the third Monday of the month.





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

I Love You Picture

Two little birds building their home together this spring - a perfect image for Valentine's Day - or perhaps if you or someone you know is moving into a new home with their loved one?

Possibly best for the confident beginner or intermediate stitcher as the applique shapes are a little fiddly - but not hard with a little patience!

Finished design fits in a standard 8" x 10" frame.



Materials

- 14" x 12" rectangle medium weight fabric for background (you need extra for framing)
- Scraps of printed cotton in pink, blue and brown
- Tiny scraps of pink and maroon felt
- Stranded cotton embroidery floss in pinks and maroon to match your felt and printed cotton, also three shades

of green - light, medium and dark, golden yellow, blue, brown and black.

- Bondaweb
- Picture frame
- Sticky tape



Method

Use two strands of floss throughout.

- Transfer the design to the centre of your background fabric using your preferred method (templates are provided full size and also reversed)
 - Use the reversed template to trace off the shapes for your applique pieces onto the paper side of your Bondaweb. Cut out roughly, then fuse to the reverse of your fabrics in accordance with the colour
- guide on the next page. Then cut out smoothly.
- Position your shapes on the background fabric using the transferred pattern as a guide to positioning. When you're happy with the positioning of each piece fuse the in place using a hot iron. (Use a cloth to protect your felt shapes from the iron).
 - Secure the edges of the applique shapes with small straight stitches worked at right angles to the edge of the shape
 - Now work the embroidery as follows:





Stitching Instructions

When you have stitched around the edges of the applique shapes, work the details of the bird design as follows:

- Birdhouse roof blanket stitch in maroon
- Run a line of back stitch in golden yellow around ½" above the base of the birdhouse
- Work two lines of chain stitch in medium green along base of birdhouse.
- The string attaching the birdhouse to the branch is backstitch in blue
- The leaves are worked in satin stitch using two shades of green - see the colour chart on previous page for colour guidance. Angle your stitches towards the tip of the leaves

- The blossoms are a few straight stitches in varying shades of pink
- Work small French knots in black for the birds' eyes
- Legs and beaks are stitched in golden yellow.
- The text is worked in back stitch in colours as shown. Be very accurate with your stitching, making sure your needle enters and returns through the same hole each time so your text looks nice and neat - any inaccuracies will be obvious.
- When you have finished, press your work lightly on the reverse.
- Remove glass from frame and centre work on the board. Fold surplus fabric to back of board, trimming if you have an excessive amount. Secure with sticky tape and mount in frame.

French knots



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.

The secret of successful French knots is in the correct twist of the needle and the tautness of your thread.



"Believe in your skills and find your own style. I am a big believer in adapting techniques and doing things your own way"

Meet the Maker



Annabelle Ozanne talks to us about freehand machine embroidery, how she got into crafting and her business, **Three Red Apples**

Annabelle Ozanne runs Three Red Apples from her studio in Devon. Her work has an eclectic, granny chic vibe and she uses her sewing machine to 'draw' straight onto fabric.

How did you get into crafting?

Like a lot of crafters, I started at a very young age. Crafting and more broadly making and mending were part of normal family life, on my dad's side of the family especially. My grandma was an avid knitter, crocheter, sewer, embroiderer, you name it. Growing up I spent hours painting, drawing, cutting, hammering, sawing, sanding... Mum's kitchen table was my painting and drawing station, while dad's huge workshop was the place for many tomboy experiments, hammer and chisel in hand. He has these enormous and very old woodworking machines that instilled both fear and respect. I was lucky to grow up in rural Brittany before our health and safety culture started to scare parents into cocooning their children. Whilst my parents always made sure I was safe, more often by showing the safe way of doing things rather than forbidding, they also gave me plenty of freedom to explore and try

things for myself - be it climbing trees (with my never ending quest for the dream treehouse), going off across fields or turning the huge wheel by hand on my dad's scary bandsaw to cut the crucial piece of wood for my latest project. I am very grateful to them for this, it encouraged problem solving and thinking for yourself which is certainly useful in all aspects of life.

How did your business come about?

Like all the best things in my life my business came about quite unexpectedly. After studying in France and the UK, I worked for about 10 years as a web designer using computers as my creative tool. Whilst I enjoyed it the job, it had become repetitive and felt restricted. I was missing the hands on side of making and designing. I knew I was ready for a change but I didn't know what I wanted to do straight away. When my job came to an end, it gave me the little push I needed to take a leap of faith. I came across freehand machine embroidery one day and I loved the idea of drawing with textiles. I already had a basic sewing machine I rarely used and a pile of fabrics accumulated over the years, so I gave it a go and quickly got hooked!





Do you have any favourite designs you have made?

I often get asked this question and struggle to answer it every time because, like a lot of artists and crafters, I am super critical of my work. However I do have a soft spot for my two little grannies 'Betty and Nora', an acrylic and thread canvas where all the detailing and patterns are made from embroidery rather than my usual appliqué fabrics. I am not sure why, probably because Betty reminds me of my grandma and how she gave up teaching me how to knit. I am not sure if it was down to her lacking patience or me being a slow learner but somehow it tickles me.

Have you had any crafting disasters?

I have not had any major crafting disasters, yet, however looking back I have made my fair share of dubious looking presents. You know the type, the ones you are happy with at the time, then a couple of years down the line when one pops up you think to yourself "what was I thinking?!".

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

I think there are several reasons there has been a resurgence in homemade. We live in a fast moving and, at times, superficial and wasteful society. When things get too much we feel the need to go back to basics, perhaps to get our bearings, out of nostalgia, or out of necessity. We went through a crazy period of spending in the 00's, so when recession hit people looked back at how their grandparents used to live to save money and live more simply. When the future feels uncertain we look to the past and find comfort in it. It's constant cycle, but the positive side of it is it helps keep traditional skills alive, an important thing in my book. There is definitely room in our world for new technologies and old ones to live side by side.

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

No doubt it is hard work but it is also so rewarding. I love the freedom my work gives me from a creative point of view (the design stage is most definitely the best!), but also from a lifestyle point of view with the flexibility you get from working for yourself. My best advice would be to believe in your skills and find your own style - I

am a big believer in adapting techniques, and doing things your own way. Learn the basics and run with it! There are many talented folks out there and it can get overwhelming, but there is always room for innovation. From a business point of view, be patient/persistent, it does take time and dedication to establish yourself. One thing I have learnt along the way is you need people you share your life with to be on your side, because you inevitably have to make sacrifices that affect you all.

If you decide to sell online, photography is for me the single most important thing to get right. It's worth spending time learning a little about styling and photographing. You don't necessarily need a fancy camera. If you can bare it, the camera manual is a good place to start learning. There is also lots of advice online, most likely courses near you, or if you are anything like me, you will learn through trial and error.



Three Red Apples

Annabelle makes a range of freehand machine embroidered and appliqué textile illustrations and accessories, using a mix of vintage, recycled and new materials.



www.threeredapples.com

In February

The frozen ground is broken
Where snowdrops raise their heads,
And nod their tiny greeting
In glades and garden beds.

The frozen stream is melted,
The white brook turns to brown
And foaming through the coppice
Flows helter skelter down.

The frozen air is golden
With February sun,
The winter days are over,
Oh, has the spring begun?

P A Ropes





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Early Spring Snowdrops

I love to see the snowdrops appearing in the banks and hedgerows around and about my home. One of the earliest signs of spring, they seem to be such brave little flowers, daring to bloom on the coldest, darkest winter days.

This hoop celebrates this earliest sign of spring, inspired by a few I picked and brought indoors to enjoy this month.

Shown mounted in 7" hoop.

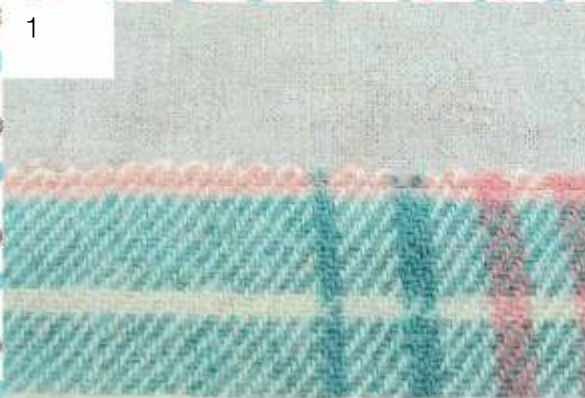


Materials

- 10" square biscuit coloured linen/cotton or blend
- 10" x 3" patterned fabric for tablecloth - I used a vintage blanket scrap
- 4" square white felt
- Scraps dark blue cotton fabric
- Anchor stranded cotton embroidery floss in colours 2, 254, 256, 845, 861, 926
- Black and cream sewing thread
- Embroidery foot for your sewing machine
- Bondaweb



1



2



3



4



Method

Use two strands of floss throughout.

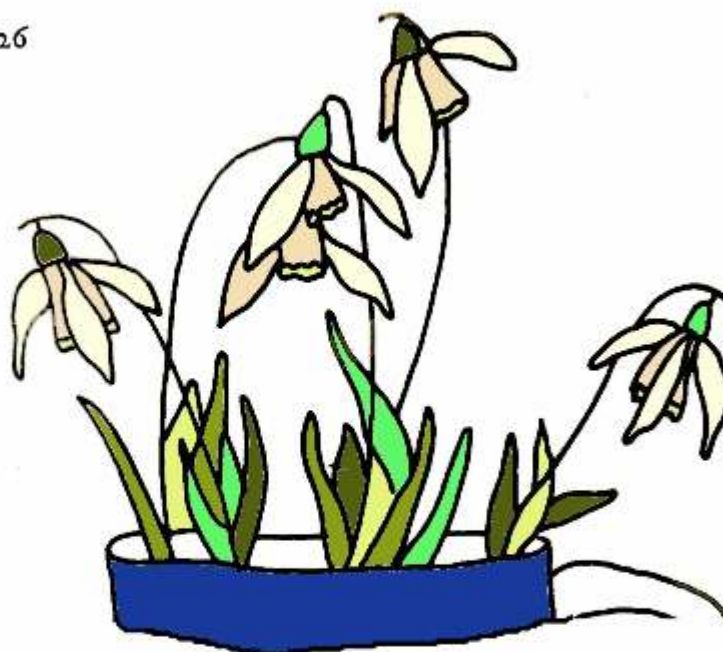
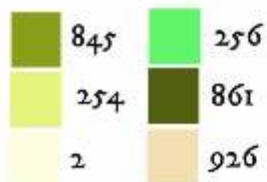
- Lay your tablecloth fabric on top of the background fabric aligning the bottom edges, then machine stitch along the top edge of the tablecloth fabric to join both pieces together (1)
- Use the reversed template to trace off the shapes for your applique pieces onto the paper side of your Bondaweb. Cut out a whole mug shape in white felt, then position the blue stripes on the top of this shape. (2)
- Cut out roughly, then fuse to the reverse of your fabrics in accordance with the colour guide on the next page. Then cut out smoothly.
- Position your shapes on the background fabric. The base of the mug should be centred vertically and approx 1" below the top edge of the tablecloth fabric, then add the blue stripes. When you're happy with the positioning of each piece fuse the in place using a hot iron. (Use a cloth to protect your felt shapes from the iron)
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in your needle and a lighter colour in the bobbin go around the outline

- of the mug and the edges of the blue stripes twice. Don't be too neat, you are aiming for a sort of scribbled effect. (3)
- Now transfer the snowdrops design to your background fabric. Notice that the stems overlap the white felt at the top of the mug and finish at the top of the first

blue stripe - as though the stems were sitting in the mug. (4)

- Stitch your snowdrops in accordance with the stitch guide.





Use two strands of floss throughout.
 Stems are worked in stem stitch
 Flowers and leaves in satin stitch
 Change the angles of the satin stitch on each petal
 so they will reflect the light differently.

When your work is finished press lightly on the reverse taking care not
 to flatten your stitches.

Mount in hoop and wait for compliments!



Loving those vintage fabrics

As collecting, displaying and decorating with handwork and textiles becomes more important, "perfect" vintage textiles are becoming much more difficult to find. Chances are, when you are able to locate a perfect piece, it will be extremely expensive. Less than perfect pieces of vintage embroidery, clothing, doilies, quilts and coverlets are very easy to find, and are much less expensive than their "mint condition" counterparts.

Vintage pieces have also stood the test of time, and are very durable. Frequent laundering has made these pieces luxuriously soft, and fading and minor flaws only add to their charm. You can make a variety of new projects from these slightly flawed pieces.

Another attraction of using vintage linen is its historical interest. Women used to grow their own flax crop, harvest it, process it, spin it and weave it into the cloth that their families used. They commemorated events both public (coronations, centennials, world's fairs) and personal (births, marriages, friendships). A bride's trousseau furnished all the household linens that she anticipated using for the rest of her life and sometimes was part of her dowry.

Don't forget that repurposing antique pieces is a very "green" way of crafting as re-using and repurposing is always more environmentally friendly than buying new fabric. Vintage fabrics also connect us to stitchers of bygone years, giving us a sense of the person who originally created them so long ago.

The tradition of "waste not, want not" meant that items were repaired, remade and re-fashioned in order to reuse them. Clothing was remade to accommodate the latest fashions or as "hand-me-downs" for another person. Worn sheets, clothing and tablecloths were cut down to become napkins, pillowcases or towels. Smaller sections became quilt squares, patches and

cleaning rags. Nothing was wasted and crafting with vintage linens simply continues a well-established tradition.

Part of the fun of working with vintage pieces is selecting just the right items for a project. I like to maintain a stash of linens in my studio. That way, when I am ready to work on a project, the right items are on hand. Most of the items I use are one-of-a-kind, so it is difficult to go out and purchase to order. I generally have to buy an item when I see it, and save it until I need it. Here are some things to keep in mind as you shop.

- Look for items that have are in fair to good overall condition.
- Examine the piece carefully and check for stains, yellowing, or tears.
- You should also smell any piece you are considering buying. Some odours, like the slight mustiness of storage, will come out. Others, like smoke and mildew, will not.
- If the piece is in less than perfect condition, look for salvageable areas. Small stains and tears on a handkerchief render it unusable, but the same small tears and stains on a bedspread leave plenty of usable material for crafting and sewing projects. Don't be distracted by perceived flaws like incomplete trim or missing buttons. These items are not for use as-is, and their less than perfect shape allows you to cut into them without guilt, and also allows you to purchase items at much more reasonable prices.

Hankies are great for making smaller projects, or for adding a splash of colour to larger ones. They come in a huge variety of colours and styles and may be embroidered by hand or machine, printed with floral or other patterns, or trimmed with crocheted or lace edges.

Crafting with vintage linens means making something truly unique



Children's and souvenir hankies are also available, but are prized by collectors--they are often more expensive than "regular" styles. When you shop for handkerchiefs, look for pretty, clean pieces in colours you like. While a perfect crochet or lace edge is nice and gives more options, hankies with imperfect edges can often be used for sewing projects. Be on the lookout for sets or singles. Sets of three to four hankies can sometimes be found in the original packaging. If you see a handkerchief with your initial, or the initial of someone close to you, buy it! These will come in handy when you need to add a personal touch to a project.

Embroidered accessories like placemats, table runners, pillowcases, and napkins were often made for home décor. They almost always feature "pretty" images like flowers, animals, and monograms, and add a great handmade touch to your vintage linen projects. They can be used for small to medium sized projects, or to add a special touch to larger ones.

Embroidered accessories can be purchased in groups, or as single items. Buy embroidered accessories in matching groups if you are planning a quilt, or a series of items that match.

If you are working on a single project, like a pretty accent pillow or accessory, a single piece is all you need.

"Cutter" Quilts, Bedspreads and Sheets Quilts, bedspreads, and sheets work well for any sized project. They are large enough for covering furniture, making or backing new quilts, or creating matched sets of items. When you purchase these items, check the entire surface for flaws. Most "cutter" or craft" quality items will have some flaws, usually small tears or stains you can work around.

Making a quilt takes a huge amount of time and commitment. Sadly, the art of quilting was unappreciated for many years--and many great quilts suffered as a result. Poor treatment, inadequate storage methods, and general disregard and carelessness have damaged many quilts beyond repair. While quilts damaged in this manner may be unusable for the originally intended purpose, they are perfect for crafting. Damaged, or "cutter" quilts are sold whole, in pieces, or as tops only. Look for cutter quilts at independent quilt stores and quilt shows, as well as the venues listed below.



"Orphan" quilt blocks can also be found from a wide variety of sources. Orphan blocks are single quilt blocks, or a small set of quilt blocks that were never incorporated into a larger project. The original quilt maker may have decided not to complete the project, or may have leftover blocks when she was finished. Either way, the resulting blocks, or "orphans" work great for smaller projects.

Sheets & Pillowcases Also look out for vintage sheets and pillowcases. These are usually soft cottons, often with pretty vintage floral patterns or ticking stripes. Sheets and pillowcases are great for a variety of projects--especially when soft, draping, fabric is a must. Use a pretty vintage sheet as a backing for a quilt, or as the lining for a jacket.

You will also find that vintage clothing works well for a variety of projects whilst your own or your family's clothing items are especially suited to memory projects. Use "special" items--baby clothing, flannel shirts, ties, scraps of dresses and aprons--even t shirts--to personalize your projects. Don't forget the details--lace and embroidered collars and cuffs, pretty buttons, smocked dress fronts, etc. Use special clothing pieces from your own family, or snip accessories from vintage finds.

Things to avoid:

Your eyes and nose are the best judges for what to avoid--stains and odours are the big culprits with old linens. Be sure to give everything a good looking over. Unfold and examine any item you are interested in purchasing. Minor flaws can be worked around, but you need to look the whole piece over to be sure it is in useable condition.

If you have a chance to handle the item, crush the fabric lightly in your fingers. If it crackles at all, do not purchase it. Lastly, give it a sniff. Smoke, water, and mildew odours are next to impossible to get out. Avoid items that are damaged beyond repair either by age, poor storage, bad odours, staining, or major flaws in

embroidery. Watch out for linens that have been excessively starched. They may feel crisp when you purchase them, but starching can make the fibres brittle and too fragile to work with.

Items that smell of bleach may be a very bright white but often retain the bleach smell after repeated washings. Heavy use of bleach also damages the fibres, often resulting in damage when the fabric is washed or exposed to sunlight. I also avoid using true antiques or collector's items. Save these for display to accent your creations.

Not only are antique or collectible quality pieces expensive, they are usually too beautiful to cut into. There are so many less than perfect items out there, I prefer not to cut into an item that is in collectible condition. This is a personal preference, so if you find the "perfect" pieces for your project, and don't mind the extra expense, go for it!

Although many less than attractive linens are salvageable, true "uglies" should be avoided. Unusable items include linens with ugly or harsh colours, awful fabrics, lumpy texture, huge, unattractive patterns, and fabrics that feel terrible to the touch. Remember - if you don't like the initial piece--colour, texture, embroidery etc, you aren't likely to love your finished project! It is sometimes hard to decide which piece to start with--these are often one of a kind items, so some reluctance to cut into a piece is normal.

But don't work with pieces you don't like very much just because you don't want to wreck the "good" stuff -you'll only be disappointed with the results.



In a nutshell ... sewing machine needles

When you machine stitch with a particular brand of thread, the thread creates a groove in the eye of your needle that is unique to that brand. If you change thread you must change your needle as well since otherwise the groove won't match the thread and your thread may well snap or fray - leading to extreme tension and stress!

Machine needles are classified into three types of point:

Regular - this is the finest point, for piercing the threads of woven fabrics

Chisel point - these are for stitching leather

Ball point - used for knitted or stretchy fabrics. This type of needle reduces cut threads by pushing them out of the way rather than piercing them.

Most major brands of needle are colour coded to show the type of point and they come in sizes 9 (thinnest) to 18 (thickest).

For machine embroidery you should use a universal needle in a larger size to minimise wear and tear on the thread. For metallic threads use an extra-large eye to avoid fraying. You can also purchase spring needles to work machine embroidery without a foot - or you can use a darning foot which allows you to see your work as you stitch.

Remember - There is no such thing as a cheap needle. Cheap is exactly what it means. The needle is one of the most important components in your machine, so use a good one.

Always use the correct needle size and point style for the job in hand.

Change your needle regularly, the point and the blade can be easily damaged, especially in difficult applications.

And finally, if ever you have a stitching problem, the first thing you should do is change your needle as this often resolves the issue without further fuss.





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Cupcake Bunting

What could be nicer - and lower in calories - than some cheerful cupcake bunting! Perfect for tea parties, birthday parties, children's parties - or any event at all really!

Each cupcake flag measures 9" long and is attached at the top through a nice cheerful button.

The *really* fun part of this project is embellishing your cupcakes - just let your imagination run riot! I've given materials for just one cupcake - simply adjust for the number you plan to make. This is a great project to use up all those pretty scraps and embellishments.



Materials

You will need for ONE cupcake:

- 2 x 10" squares medium weight fabric
- 6" x 8" printed cotton fabric for cupcake case
- 2 ½" x 8" brown cotton fabric or felt for the cake
- 7" x 5" pastel coloured felt for icing
- 7" ric-rac braid to trim cupcake case
- ¾" button for top
- Trimmings for icing - sequins, buttons, lace or just embroider with cheerfully coloured floss - up to you!
- Embroidery foot for your sewing machine
- Black and cream thread
- Tape for hanging flags - I used lace-trimmed bias binding. Allow enough to space flags 12" apart with 24" at either end of your banner for hanging.



Method

- Cut out applique shapes using the templates provided. Place your brown cake shape in the middle of one of your 10" squares of fabric and pin securely. Then placing icing and case shapes on

top, overlapping the brown fabric to make the cake shape. Pin.

- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in your needle and cream or another pale colour in the bobbin go around the outline of the shapes twice.



Don't be too neat, you are aiming for a sort of scribbled effect. Also stitch the lines on the cupcake case as indicated on the template. Add embellishments to felt (1) Stitch ric-rac braid to cake case.

- Press work lightly on reverse. Trim backing fabric to ¼" around edge of cupcake
- Place the second 10" square of fabric face up on a clean flat surface, and place your cupcake on top face down. Pin the two pieces together securely (2)
- Stitch around edge of cupcake 1/8" from the backing fabric on the appliqued piece. (3) Leave a 3" gap at the bottom of the cake for turning.
- When stitching is complete trim away the excess fabric from your second 10" square (4).
- Turn right side out through gap. (5) Press raw edges inwards and slip stitch gap closed. Press cake on reverse being careful not to flatten your embellishments.

- Repeat as desired until you have sufficient cupcakes for your bunting.
- If you're using lace-trimmed bias binding machine stitch along top (untrimmed edge) to make sure it doesn't come unfolded (6).
- Attach cupcakes to tape/bias binding at 12" intervals stitching through button, cupcake and then tape so they're attached through the bunting.
- Hang and enjoy!





These mini doughnuts have a fluffy, cake-like texture that leaves everyone wanting more! They're easy to make, even easier to eat and lots of fun to decorate - they provide a great excuse to use up all kinds of sprinkles!

Ingredients

- > 175g plain flour
- > ½ tsp baking powder
- > ¼ tsp salt
- > 55g caster sugar
- > 60ml milk
- > 1 egg, beaten
- > 1 tsp olive oil
- > ½ tsp vanilla extract
- > Extra sugar for dusting

*Icing sugar, chocolate & sprinkles (optional)

Instructions

- > Preheat the oven to 160°C. Lightly brush the doughnut pan with oil.
- > Sift the flour, baking powder and salt into a large roomy bowl. Add the sugar and give it a good stir to combine.
- > In a separate bowl whisk the milk, beaten egg, olive oil and vanilla extract together and add this to the dry ingredients, mixing thoroughly.
- > Using a teaspoon, carefully fill each of the doughnut cups around ¾ full with the batter. Place in the oven and bake for about 8 minutes or until firm, but springy, to the touch. Allow to cool slightly.
- > Sprinkle a little caster sugar onto a plate or other flat surface. Turn the doughnuts out and dip them into the sugar and hey presto, fabulous sugar-dusted doughnuts! Or if you fancy using sprinkles mix up some icing sugar or melt some chocolate and dip the doughnuts face down and place onto a wire rack and sprinkle away!



Forever Baking... always sharing

We chat to Emma from Forever Baking - inspired by the Great British Bake Off she started her blog in 2013. Emma is passionate about all types of baking and shares the recipes she tries (and tests!) at home in her own kitchen.

When did you first start making and baking cakes?

I remember way back to when I was about 4 or 5 years old when I used to sit up on the kitchen work surface with my mum and watch her bake. I always wanted to help and would never get bored. She would let me stir all the ingredients and then the best bit, lick the bowl at the end!

Can you remember the first cake you ever made?

It was most probably a Victoria sponge. Simple yet scrummy! Delia has the best all-in-one recipe which never goes wrong but you need to double the ingredients to get a good sized cake.

When did you decide to start your blog?

I started my blog 2 years ago because so many people were asking me to share my recipes. I bake so much that we always have to share the fruits of my labour with family and friends, even colleagues at work. I was surprised as to how many people didn't know how to follow a simple recipe so thought showing step by step instructions with colour photos would guide them on their way. It works but I still get asked by many people to bake for their birthdays, christenings, weddings etc. I'm very appreciative of all the compliments and referrals I receive.

Do you have a favourite baker who inspires you?

I do have a few but my favourites have to be Mary Berry for her classic baking which gives you perfect results every time and Jamie Oliver for putting a twist to classic puddings.

What's your favourite recipe on your blog?

It has to be my [Raspberry Bakewell slices](#).

Any tips for someone wanting to start a baking blog?

You really need to be committed as it takes up a lot of time. There is quite a steep learning curve if you are not technically minded but lots of videos and instructions on the web to help you. Finally I would say you need lots of people willing to try what you create and willing to share their constructive criticism.

Be sure to pop over to Emma's website, www.foreverbaking.co.uk & Facebook Page for lots more delicious recipes and gorgeous baking Inspiration!

You might also like...



[Nutella Stuffed Cookies](#)



[Crunchy Rocky Road](#)



[Lemon & Blueberry Loaf](#)



[Viennese Whirl Biscuits](#)



Cake Knife, The Cutlery Commission
www.thecutlerycommission.com



Tea Party Wooden Bunting,
 Cloth-ears.co.uk
www.cloth-ears.co.uk



Cupcake Cases, Drift Living
www.driftliving.co.uk



Confetti Cupcake Cases,
 Ginger Ray
www.gingerray.co.uk



Pastel Spatula Spoon and
 Brush Set, Tesco
www.tesco.com



Juliette Cake Stand, iDecorate
www.idecorateweddings.com



Small Heart Baking Tin, Ellie Ellie
www.ellieellie.co.uk



Confetti Tassel Cake Bunting,
 Ginger Ray
www.gingerray.co.uk



Pink Honeycomb Balls, Ginger Ray
www.gingerray.co.uk



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Bustle & Sew Needlebook

This is a project that I've planned for a long time. I love our new modern little Bustle & Sew bunny and think she is just perfect for the cover of this little needlebook.

Apart from the spine the whole book is made from felt so it's very easy to assemble and looks very pretty tied with some narrow cream ribbon.

The needlebook has felt pages - I left mine plain as that's what I prefer, but it would be easy to embellish them.

Finished book measures 4" x 3 1/2" (approx)



Materials

- 9" square white felt
- 5" x 2" rectangle floral fabric
- 7 x 4" rectangle blue felt
- 6 1/2" x 3 1/2" rectangle pale pink felt
- 5 1/2" x 3 1/2" rectangle darker pink felt
- 12" narrow cream satin ribbon
- DMC stranded cotton floss in shades 318, 522, 604, 818, 3761 and 3832

Note:

I used Sulky-Printable Sticky Fabri-Solv Stabilizer to transfer the design to my felt. These are printable sheets - just print design onto the front, then peel off the paper backing, position on your background fabric and press down to stick. You are left with a thin non-woven fabric printed with your design. Just stitch through this and then rinse away. Work carefully round the stitches with an old toothbrush to make sure no fragments are caught. I purchased mine from Amazon and was very pleased with the results.

Method

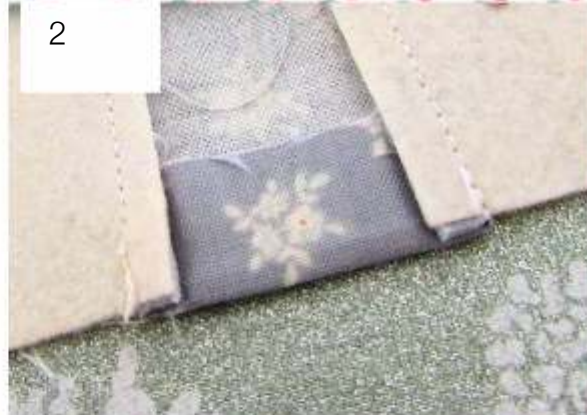
- Mark two 3 1/2" x 4" rectangles on your white felt. Transfer the rabbit design to one rectangle so that the base of the text is 3/4" from the bottom edge and the garland is 1/2" from the right hand edge of the rectangle. Transfer the "sew with love" text to the second rectangle again with the base of the text 3/4" from the bottom edge. These will be the covers of your needle book. You won't use all your felt sheet, but need the excess to hoop up for stitching.
- Transfer design and stitch in accordance with guide. When you've finished stitching remove Sulky Sticky Solvy if using and press work lightly on reverse. Cut out the two rectangles you marked (1)
- Press under 1/2" at top and bottom (short ends) of your floral rectangle. Join to felt covers along the long edges with 1/8" seam allowance. Press seams towards centre (2)
- Lay your pale blue felt rectangle on a flat surface, then lay first the pale pink and then the dark pink on top. (I cut these two rectangles with pinking shears for a nice decorative edge). Fold in half to find centre, then stitch the three sheets together down the middle to form your book interior. (3)
- Place the interior on top of the cover and stitch together along seams between floral fabric and felt. Stitch in the ditch to hide the machine stitching on the outside. (4)
- Cut narrow ribbon in half and insert end 1/2" between cover and interior at the centre of the long outer edge. Secure with a few machine stitches (4)
- With two strands of blue floss work blanket stitch all around the edges of the needlebook covers (5 and 6) to join them securely with a decorative finish.
- Your needlebook is now finished.



Love to sew
..... sew with love

Stitch Guide

- Use two strands of floss throughout.
- The text and rabbit head are worked in back stitch
- The flowers and leaves are worked in satin stitch
- The stems are worked in back stitch
- The centres of the two large flowers are tiny straight stitches
- The dots after the text are small French knots





"It's not enough to design beautiful products. It is important they are made by people working in an environment where they are treated with respect"



Susie Watson Designs

We spoke to **Susie Watson** about interior design, the importance of fair trade and how she started her business, **Susie Watson Designs**



Susie Watson offers a quintessentially English collection of beautiful handmade homewares including cushions, bed linen, candles as well as a range of pretty pots, and gorgeous fabrics too. Susie began by making her trademark spotty pots to sell in a London art gallery, though as demand increased and she needed to expand production she found it hard to find the right partner. After a long search, and some false starts, she discovered a family run factory in Sri Lanka with whom she still works today.

remember that every flower has been stitched, every spot sponged and every pom-pom woven by hand. Every product is special because of the way it's been made and that is what makes Susie Watson unique. There simply isn't anyone else on the British high street offering beautifully designed handmade products on the same scale.



Almost uniquely for a medium sized business, all her designs are still handmade. In this age of mass-produced goods, she feels that many of us no longer fully appreciate the skills and techniques needed to create beautiful handmade items. Although people have often said her products are expensive, her counter-argument, one with which I think every maker is familiar, is to

As well as the products themselves, Susie Watson also offers an interior design service that grew out of a number of years spent buying, selling and renovating houses. Susie worked with architectural designers, ran the building teams and did the interior designs herself even mixing some of her own paints. The current collection features some of her favourites. She made a small collection of cushions in silks and velvets for her gallery, stitching on the pompoms herself, but it was on her travels to India that the fabric side of the business really



took off.

In the earliest days, back in the 1990's, Susie sold her products not only from her gallery, but also travelled up and down the country doing fairs which, as anyone who has done one will know, are exhausting. She opened her first shop near her home in Marlborough in 2008 and now has 7 shops as well as selling online.

Today, many Susie Watson products, although designed here in Britain, are now produced in Sri Lanka and India. The company is very proud of its relationship with the people involved and the contribution it

makes to the communities where manufacturing takes place. Susie believes that in developing countries providing jobs is the best form of aid that can be offered. This deep-rooted belief in fair trade is at the heart of her business and will remain so as she firmly believes that to be successful you must remain true to yourself and your goals along the way. Quality counts and craftsmanship – wherever your products are manufactured – should be valued.

Looking to the future, Susie tells us she's planning on opening more shops – and is currently searching for suitable locations in London and the north of England.

Her fabric business is growing dramatically and she's also keen to develop the interior design side of the business making it easy for people to come in and buy the Susie Watson look.

And finally, Susie's most important piece of advice to the budding entrepreneur is to stick with it and keep going! Perseverance and energy are two of the most important qualities you need, especially when the challenges look insurmountable and driving things forward feels exhausting or impossible or both!

Be sure to pop over to Susie's website www.susiewatsondesigns.co.uk





You Will Need:

- > Red & grey worsted weight yarn
- > Tape Measure
- > 4.5mm (US 7) crochet hook
- > Embroidery needle

For a notebook measuring 30x21cm (12x8 in). If your notebook is smaller than that don't worry, the pattern can easily be customized to fit your notebook measurements!



Instructions

Using 4.5mm (US 7) crochet hook and grey yarn

> Ch 35, hdc in second ch from hook and in each ch across, ch 2 and turn (33)

> R1-15: hdc in each st across, ch 2 and turn (33)

Change to red yarn

> R16-35: hdc in each st across, ch 2 and turn (33)

> R36: hdc in back loops in each st across, ch 2 and turn (33)

This will create the turning point to place your original notebook cover inside.

> R37-40: hdc in each st across, ch 2 and turn (33)

> Now repeat the exact same process at your starting ch

> R1: hdc in back loops in each st across, ch 2 and turn (33)



> R2-5: hdc in each st across, ch 2 and turn (33)

Fasten off

> Taking your embroidery needle sew the side pieces together to form a little pocket. Repeat on the other side.

> Weave in any ends and dress up your notebook.

Heart:

With red yarn and 4.5mm (US 7) hook

> Ch4, sc in second ch from hook and in each ch across, ch1 and turn (3)

> R1: inc, sc 1, inc, ch 1 and turn (5)

> R2: inc, sc 3, inc, ch 1 and turn (7)

> R3: inc, sc 5, inc, ch 1 and turn (9)

> R4: inc, sc 7, inc, ch 1 and turn (11)

> R5: inc, sc 9, inc, ch 1 and turn (13)

> R6: inc, sc 11, inc, ch 1 and turn (15)

> R7: sc in each st across, ch 1 and turn (15)

> R8: inc, sc 13, inc, ch 1 and turn (17)

> R9: inc, sc 15, inc, ch 1 and turn (19)

> R10: sc 9, ch 1 and turn (9)

> R11: dec, sc 7, ch 1 and turn (8)

> R12: dec, sc 4, dec, ch 1 and turn (6)

> R13: dec, sc 2, dec, ch 1 and turn (4)

> R14: dec, dec, (2)

Fasten off



> Attach new yarn on the other side and sc 9 sts (leaving the middle st of the heart center unworked)

> R1: sc 9, ch 1 and turn (9)

> R2: dec, sc 7, ch 1 and turn (8)

> R3: dec, sc 4, dec, ch 1 and turn (6)

> R4: dec, sc 2, dec, ch 1 and turn (4)

> R5: dec, dec, (2)

Do NOT fasten off, but instead sc around the entire edge of your heart. Upon reaching the lower part, sc3 in the middle st of your initial ch 4. Continue sc around and when you reach the heart cleavage do a dec. Repeat sc until the end and sl st to beginning sc. Fasten off.

Weave in any ends

Now you are going to sew your heart on the notebook cover. Taking an embroidery needle, sew the heart on the notebook leaving an

opening (approx. 2 sts) for your pen. Leave the upper part of the heart open as a pocket! Weave in ends and fasten off.



Little Things Blogged

Pop over to Tanya's wonderful blog, 'Little Things Blogged' for lots of gorgeous crochet patterns and colourful inspiration!

www.littlethingsblogged.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Party Animal Softie

This Christmas I acquired a rather nice ornament - a little dog wearing a party hat sitting inside a glass dome. It was much admired, and Rosie in particular was rather jealous of my lovely acquisition!

So I thought it would be fun to create my own little dog all ready to go to a party - no matter what time of year!

He's a very easy make from felt and measures just under 8" tall. You'll also find a template to print his paper hat.



Materials

- 16" square cream felt
- 6" square light brown felt
- 4" square light brown felt
- Two small spherical black beads
- ½" brown button
- Paper or lightweight card
- 1 ½" pompom (make your own or ready made)
- 9" ric-rac braid (optional)
- Cream and light brown stranded cotton floss or cotton perle thread
- Toy stuffing
- Glue
- Stuffing stick (this is as simple as a bamboo skewer with the point broken off and the end frayed. Invaluable for "grabbing" and pushing stuffing into small spaces)

Method

All pieces are joined by hand using two strands of floss. Place pieces wrong side together and work half-cross stitch along seam in one direction, then return in the other direction to complete the stitch. This gives a nice decorative finish and also a strong seam that won't come undone if one of the threads is broken.

- Cut out all pieces from template (given actual size)
- Join the main body pieces to the body gussets between C and D (going the long way round around his paws and front legs). Join from C to A (tip of nose)
- Join ear inners to outers
- Insert head gusset by stitching from A to B along both sides of the gusset, inserting the tops of the ears into the seam at the top of the head as you go.
- Join tail pieces and stuff lightly. Stitch back seam of dog from B to D inserting tail at D
- Stuff dog and then close gusset seam.
- Sew patches to body.
- Try positions of eyes with glass-headed pins and when you're happy with your dog's expression stitch black beads into place. Stitch right through the head, pulling fairly firmly to create a little indentation for the eye to sit in.
- Sew button to nose at A.
- Print hat and bend into a cone shape. Overlap by about 1/8" at back and glue. Glue ricrac braid around hat (optional) and pompom to the top.
- Your dog is now finished.



The Thimble - love or hate? Some interesting facts

Do you love or hate sewing with a thimble?

I really don't get on with one, but I know other stitchers love theirs. But whether you love or hate thimbles, they've been around for a very long time indeed ...

Early thimbles were made from wood, bone, leather, ivory, tin, bronze, brass, silver, gold and iron. Until the invention of thimble moulds early thimbles were crafted by hand, making each one completely unique.

The earliest known thimble was found at Pompeii and is of Roman origin. It is a bronze thimble, and has been dated from the first century.

The origin of the word thimble is from the Old English thymel which means thumbstall, in Germany the word thimble means fingerhut literally meaning finger hat. Thimbles or some form of a thimble can be found throughout history and in every society. John Lofting introduced the commercial production of brass thimbles in Britain in 1693.

A digitabulist is someone that collects thimbles, and today many ornamental china examples are manufactured that are pretty, but completely impractical for sewing purposes.

Knurlings are the dimpled indents on the side of the thimble. These are a safety feature, providing a grip for any stray needles. Before the 18th century, all of these small dimples were added by hand. Each thimble could have an original design, pattern, or words created with these dimples. By the mid-18th century these dimples were created by a machine and the word "knurling" comes from the action of the machine that creates them. The machine "knurled"

(pushed into the thimble creating the dimple) when a wheel was turned.

And finally, did you know that

- In the board game Monopoly, first created in 1904, the thimble is one of the eight traditional metal game pieces used to mark a player's position on the game board.
- During the First World War, silver thimbles were collected from "those who had nothing to give" by the British government and melted down to buy hospital equipment.
- Thimbles are given as gifts in Peter Pan, who thinks thimbles are kisses.
- One superstition about thimbles says that if you receive three thimbles as gifts you will never be married! So watch out if you're hoping for a proposal this Valentine's Day!





good natured



"When others want to own and purchase the items you make, that's the most wonderful feeling!"

Meet the Maker



Dani Ives talks to us about needle felting, her love of animals and how she started her business, **Good Natured**

Dani lives in Missouri with her husband, two dogs, three cats and six chickens. In 2011 she discovered needle felting and is inspired every day by the animals she works with.

How did you get into crafting?

I've always been a creative type. I've been drawing and doodling since childhood, and I've always loved making things. There is something very pure and satisfying about creating things with your own hands.

How did your business come about?

My husband introduced me to Etsy and encouraged me to open a shop. My day job is not necessarily a creative outlet, so I'm sure he knew that I was itching to be more expressive and artistic. My shop wasn't always just wool art - I actually started with jewellery making but soon discovered needle felting!

Do you have a favourite design you have made?

Yes, my favourite design is a wool painting of a box turtle and a strawberry. I took the photo of the turtle

at my zoo job for my blog's Fur, Feathers and Scales series. I didn't plan on creating a wool piece of it until later. So far, it's been the most difficult, time consuming piece yet, but it is definitely my favourite. Though, I do have to say that I am partial to my fancy raccoon design as well - he's very popular, and I love him as much as my customers do!

What was it about needle felting that appealed to you?

The idea of using wool as a medium was, and still is, intriguing. When I started, I had no idea what I could achieve with wool. I'm still learning and perfecting my techniques, but I feel like I've made some great strides in this particular craft. Most people have never heard of needle felting, so I love demonstrating and sharing something new with them.

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

I am by no means an expert on this, but my advice would include these two points: work hard and learn proper time management skills. I'm still trying to enhance my time management skills



enhance my time management skills (this girl is a procrastinator for life), but am improving. If you love your work, working hard will come naturally.

How does your creative process work?

You know, I like making pretty things, so I'm inspired by pretty things. I pull from photographs that I've taken from around the world, photos of animals from my zoo job, and I try to do them justice in wool. Wool is a very forgiving medium, so when mistakes happen they are usually easy to correct.

Can you describe your typical day?

During the week, at my zoo job I take animals to schools and other facilities and teach kids about animals. It's a blast! I get to show them animals like chinchillas, turtles, doves, owls, and hedgehogs. When I get home, my husband and I might take our dogs for a walk before I get started on Good Natured work. For the rest of the evening, I'll needle felt and tend to emails and social media. Of course, I'm anxious for Spring and warmer weather, when I spend more time outside and in the garden.

Describe your style in a few words

My style is whimsical, colourful and good-natured, of course!

Have you had any crafting disasters?

Haha, of course! Once I was creating a blog tutorial for a hand-painted and sewn pillow cover. After all of the steps and photography, I realized that I misspelled one of the painted words! How embarrassing! Luckily I caught the mistake before I blogged it. Geez! I also have a wool thief in my house -one of my cats often steals wool bits and pieces of projects that I won't find for days. Silly cat!

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

I think the handmade movement has grown because there is so much gratification and pleasure in creating for yourself and others, and it's not just crafts and DIY - even creating your own food from garden to table is very fulfilling. When others want to own and purchase the items you make, that's the most wonderful feeling!

Where do you look for creative inspiration?

Since I needle felt a lot of animals, my zoo job provides me with much inspiration and subjects! My husband and I also love to travel, so visiting new places, new landscapes, new architecture and even new museums will help to inspire me. I also find inspiration everywhere in nature - clouds, gardens, trees, colors, water, leaves - anything natural can be inspiring to me.

What crafty projects are you working on at the moment?

I just received a weaving kit and loom as a gift, so I'm very excited to try it out! I'm also trying to spend more time sketching and working with colored pencils, so I've been satiating my inner child and working on filling a coloring book with beautiful butterflies and flowers.



Good Natured

Dani makes a range of needle felted wool sculptures and toys, wool brooches, hoops and pin cushions. Finding inspiration in nature, Dani's pieces are truly breath taking!

www.begoodnatured.com

www.etsy.com/shop/GoodNaturedByDani

Look!
a lovely idea
Quilted
Coasters



These gorgeous coasters are the perfect handmade gift - everyone loves a pretty coaster! Pop over to Shannon's website for the full tutorial.

Image and FREE Tutorial: www.veryshannon.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Love Letters Blocks

I have always loved the look of old wooden alphabet blocks spelling out a word and had for a long time I'd wanted to create a Bustle & Sew version.

But I wasn't quite sure how to go about it until I discovered those wonderful [Sulky Sticky Fabri Solvy Stabiliser sheets](#) that you can put through your printer - they make embroidering on felt so very easy.

Tallest letter is 4 ½" x 3 ¼" x 1"



Materials

- Printed cotton fabric in 3 different colours as follows:
 - ❑ For the L two rectangles measuring 4 ½" x 3 ¼" and one measuring 1" x 15"
 - ❑ For the V two rectangles measuring 3" x 3 ½" and one measuring 1" x 13 ½"
 - ❑ For the heart two 2 ½" squares and one rectangle measuring 1" x 10 ½"
- For the E you will need two white felt rectangles measuring 2 ½" x 2" and one measuring 1" x 9 ½"
- 4" x 6" pale blue felt
- 5" square pale pink felt
- Sulky Sticky Fabri Solvy Sheet (or your own way to transfer the pattern to felt)
- Stranded cotton floss in shades 309, 519, 520, 522, 550, 604, 727, 906, 935, 3382, 3726
- Toy stuffing
- Poly beads/rice to weight bottoms of letters.



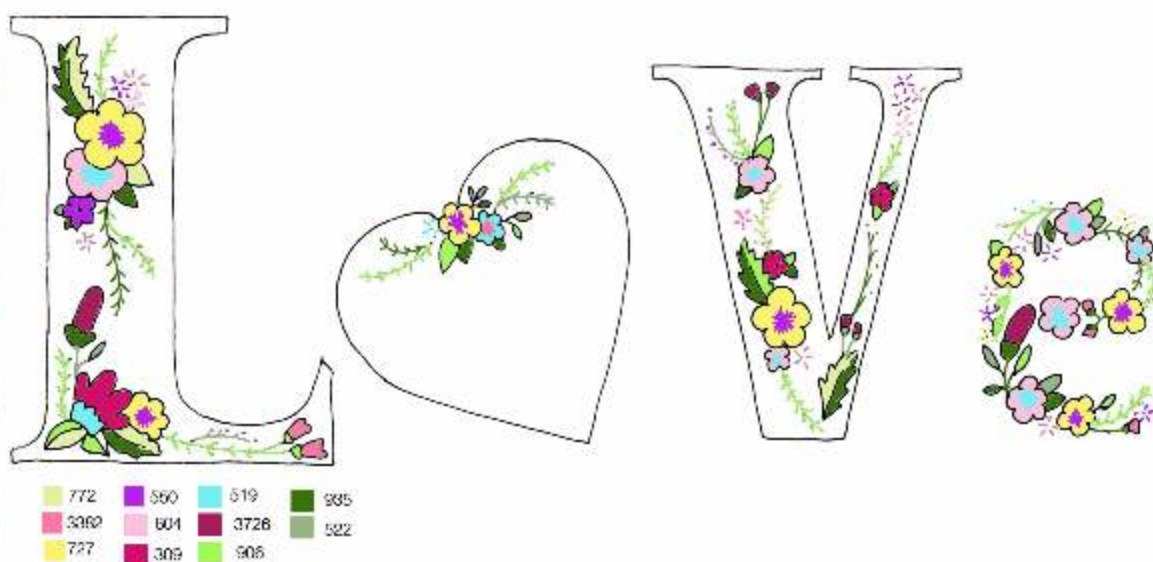
Method

- Print the letter templates onto the Sulky Sticky Fabri Solvy sheet, then cut out each letter roughly. Peel off paper backing and transfer the "L" and "V" to the blue felt, the heart to the pink felt and the "e" to the white felt. Embroider following stitch guide on the next page (1 and 2).
- When embroidery is complete cut out the "L", "V" and heart shapes (2 and 3). Then remove the Fabri Solvy from all the felt pieces very carefully as the letters can be a little fragile. I found it most successful to soak in warm water face down so the residue sank to the bottom of the basin. If any stubborn bits are trapped around your stitching work at them gently with a small brush while still wet. I used an old toothbrush for this. Then pat shapes carefully with a towel or other absorbant fabric and leave to dry flat. When quite dry press lightly on the reverse.
- Prepare your fabric rectangles by working a fairly short machine zigzag stitch around the edges in a matching thread. This will prevent excessive fraying, but will be covered by hand stitching, so it doesn't matter if the thread doesn't quite match - I used cream for my blocks.
- Applique the "L", "V" and heart to the centre of the rectangles of floral fabric using two strands of matching floss and short straight stitches worked at right angles to the edges of the shapes. These will be the fronts of your blocks. Press lightly on the reverse.

- Now assemble your blocks (4)
- Cut the long thin rectangles into four pieces, top, bottom and two sides of the block, using the dimensions of the front and back top and sides for their lengths. These four rectangles will form the sides of your block and attaching them in four pieces will give you a nice crisp shape with firm corners.
- Use cross stitch and two strands of floss. Work half cross stitch in one direction, then return the other way to complete the

stitch. I used pink floss for the “V” and heart, and light blue for the “L” and “e”.

- First join the sides to the front, then the back two sides and bottom. Pour in some rice or beads to weight the bottom of your block, then add toy stuffing and close the top gap. Add the toy stuffing in small pieces and mould the block in your hands as you stuff to achieve a nice rectangle shape. Don't overstuff as you don't want them to be rounded.
- Your blocks are now finished.



Notes

- Two strands of floss are used throughout.
- The long flowers worked in 3726 are three bullion stitches arranged side by side.
- The large flowers are straight stitches radiating from the centre
- Tiny buds are French knots
- Leaves are all worked in satin stitch
- Frond-like stems are worked in joined fly stitch, but feather stitch would also look nice.



And finally ... put the kettle on, it's time for a cup of tea and some trivia

Who's your Valentine?

Valentine's Day is not just for lovers anymore. More than 190 Valentine's Day cards are bought every year, including cards for friends, family, and lovers. If you add in the Valentine's that children exchange in class, that number increases to over 1 billion Valentines per year

In Tudor times

St. Valentine's Day was first declared to be an official holiday in 1537 by the much-married monarch, England's King Henry VIII.



All buttoned up!

Why are buttons placed on the right side of men's shirts but on the left side of women's shirts?

Buttons were expensive back in the 17th century when they first appeared, and only rich people could afford them. Men dressed themselves, and it is easier for the most right-handed persons to grasp the button with the right index finger and thumb and guide the button through the hole opened with the left fingers.

Rich women were dressed by their maids, and so buttons were placed on the opposite side to make it more efficient for servants.

Get Knitted!

Knitting is considered to have originated in the Arab world, and from there, spread with the Crusades into Spain. The term "to knit" wasn't added to English until the 1400s.



Hoop-la!

Embroidery hoops were once made from bone until the industrial revolution when the use of metals became popular.



We do like to be beside the seaside

There is nowhere in Britain that is more than 74 ½ miles from the coast.

Manbroidery?!

Although these days it's mostly women who enjoy embroidery, it was originally a man's profession. Young embroiderers embarked on apprenticeships to learn the intricate skills required.

Drinking decaf

A cup of brewed tea usually contains less than half the caffeine of a cup of coffee. It's also easy to decaffeinate loose tea at home by "rinsing" tea leaves.

To rinse the leaves, begin brewing tea as usual and then remove the leaves after 20 seconds. Discard the brew and start again with fresh boiling water and the now-decaffeinated tea leaves.



Thimbl-etts?

Thimblettes are not used for sewing. They are worn on the finger like a thimble, but are made from rubber. They can come in a variety of colours, as well as having the same dimples as a thimble. They are used for assisting with shuffling through documents, money and forms



Such a February face



So full of frost, of storm



le
AND
le

CLOUDINESS

W Shakespeare

FEB/2015

MO TU WE TH FR SA SU

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	

Conversion Tables

Volume

Weights		Imperial	Metric
		2 fl oz	55 ml
		3 fl oz	75 ml
		5 fl oz (¼ pint)	150 ml
		10 fl oz (½ pint)	275 ml
		1 pint	570 ml
		1 ¼ pint	725 ml
		1 ¾ pint	1 litre
		2 pint	1.2 litre
		2½ pint	1.5 litre
		4 pint	2.25 litres

Oven

Temperatures

Gas Mark	°F	°C
1	275°F	140°C
2	300°F	150°C
3	325°F	170°C
4	350°F	180°C
5	375°F	190°C
6	400°F	200°C
7	425°F	220°C
8	450°F	230°C
9	475°F	240°C

American Cup Conversions

American	Imperial	Metric	Imperial	Metric	American
1 cup flour	5oz	150g			
1 cup caster/ granulated sugar	8oz	225g			
1 cup brown sugar	6oz	175g	½ fl oz	15 ml	1 tbsp
1 cup butter/margarine/lard	8oz	225g	1 fl oz	30 ml	1/8 cup
1 cup sultanas/raisins	7oz	200g	2 fl oz	60 ml	¼ cup
1 cup currants	5oz	150g	4 fl oz	120 ml	½ cup
1 cup ground almonds	4oz	110g	8 fl oz	240 ml	1 cup
1 cup golden syrup	12oz	350g	16 fl oz	480 ml	1 pint
1 cup uncooked rice	7oz	200g			
1 cup grated cheese	4oz	110g			
1 stick butter	4oz	110g			

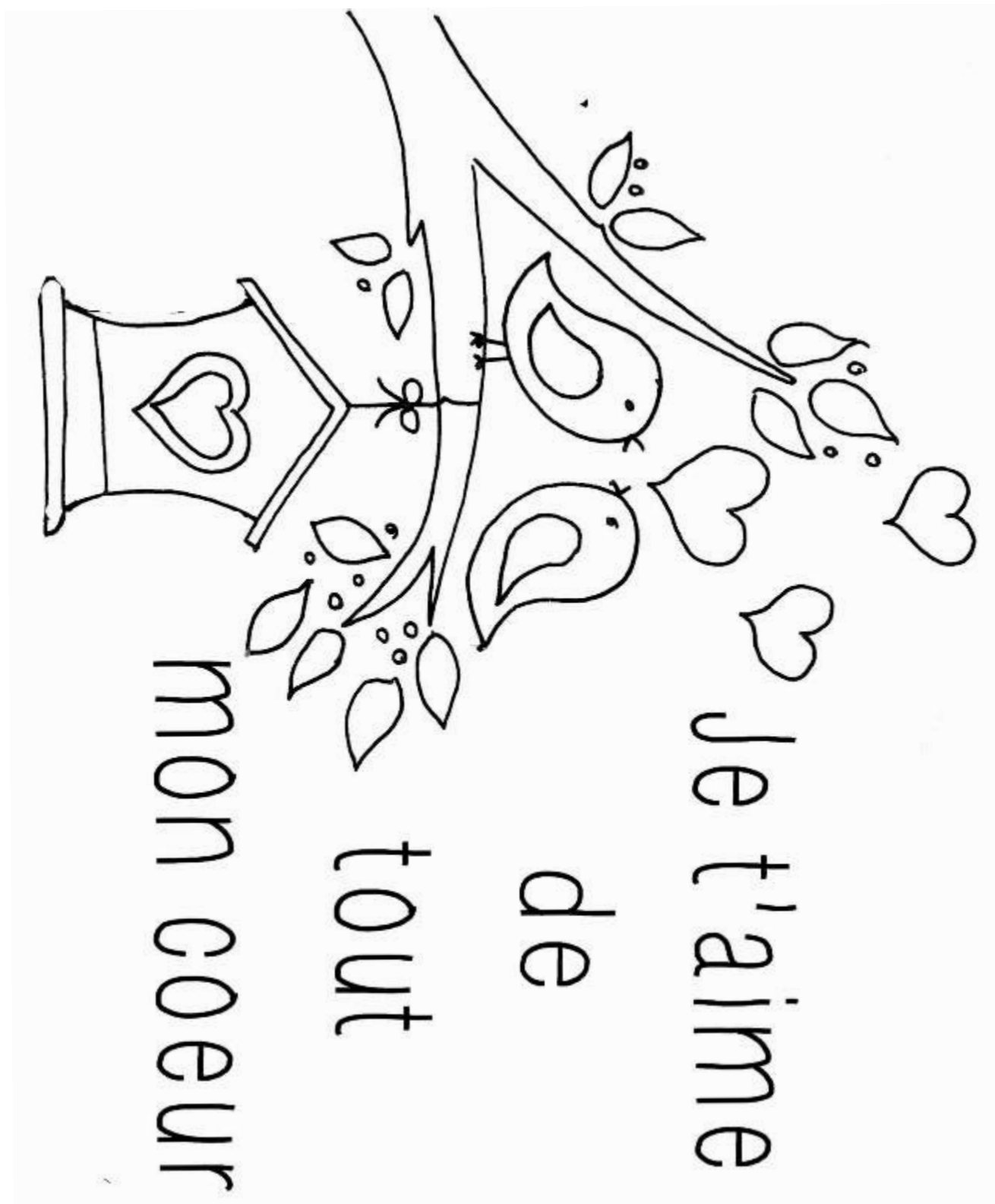
Note: A pint isn't always a pint: in British, Australian and often Canadian recipes you'll see an imperial pint listed as 20 fluid ounces. American and some Canadian recipes use the the American pint measurement, which is 16 fluid ounces.





I Love You Picture

Templates full size and reversed to suit your preferred method of transfer. Be sure to trace your applique shapes from the reversed template.

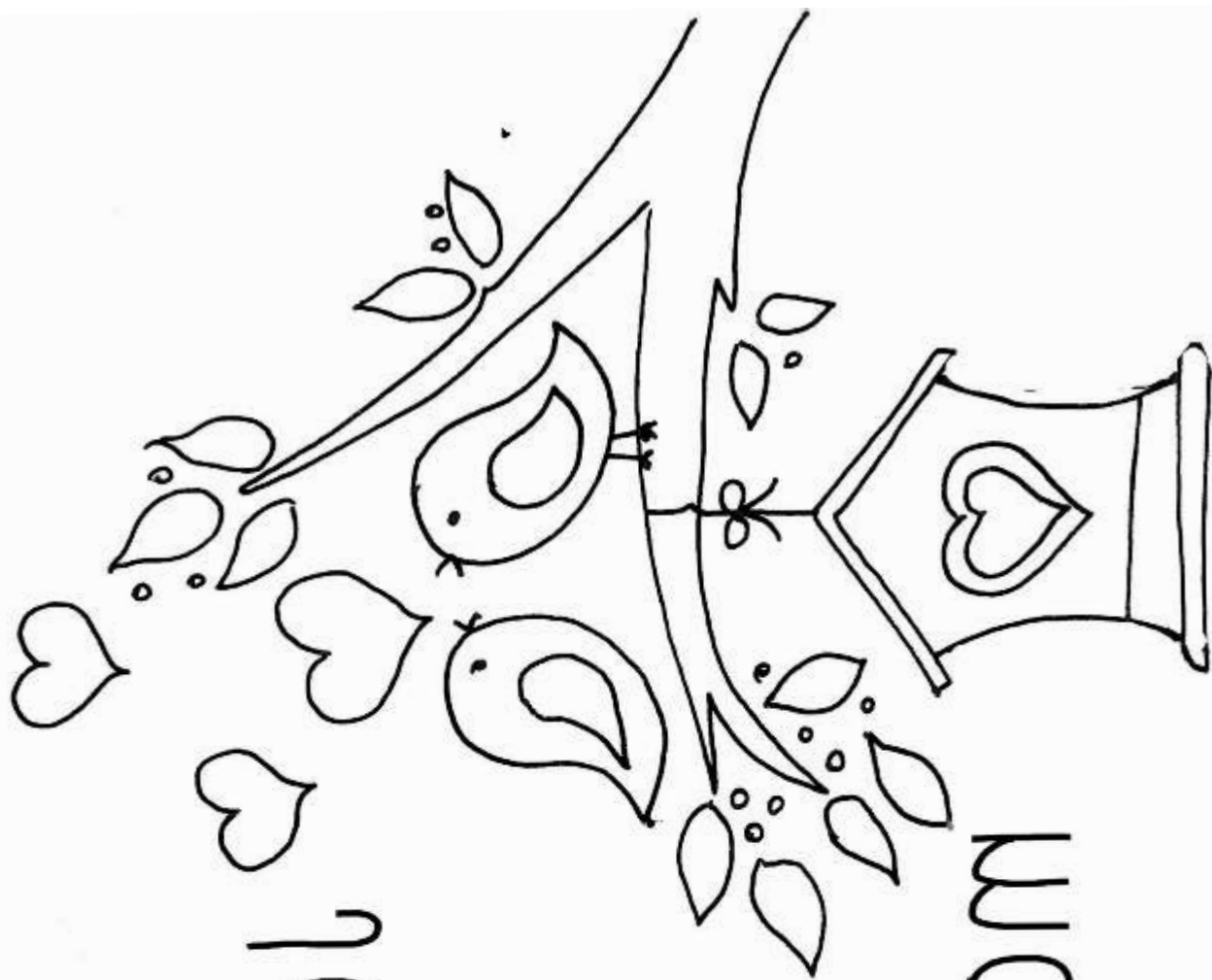


emist'el

qē

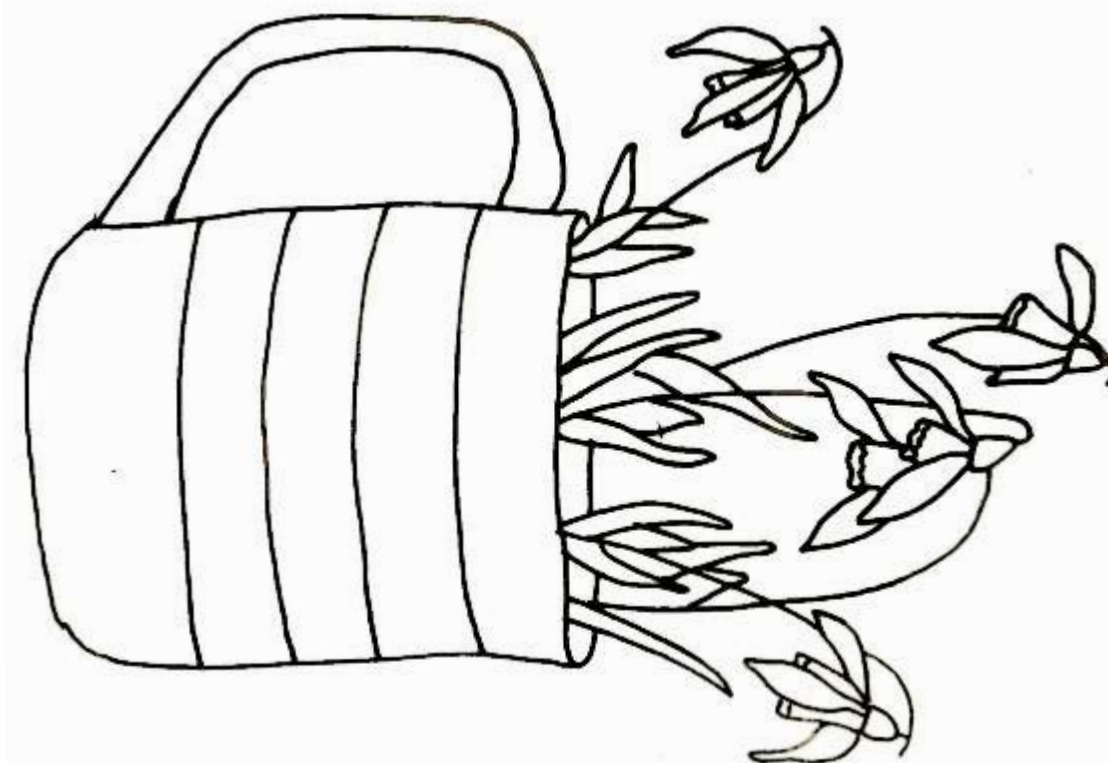
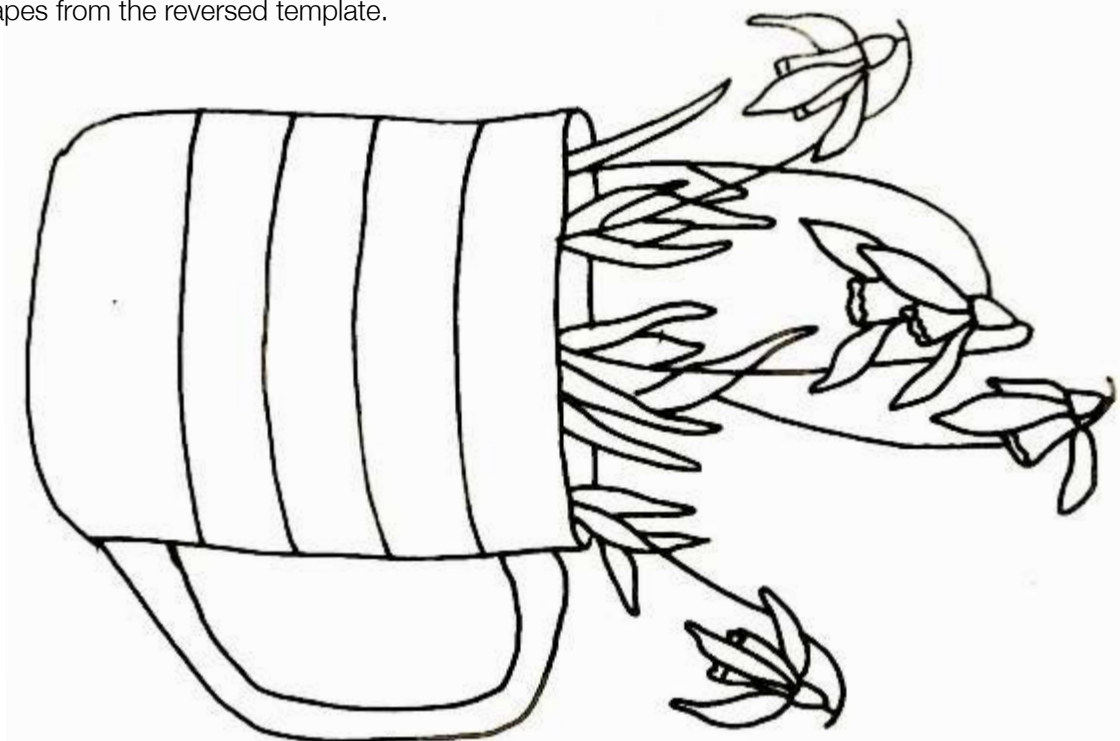
tuot

wou coenr



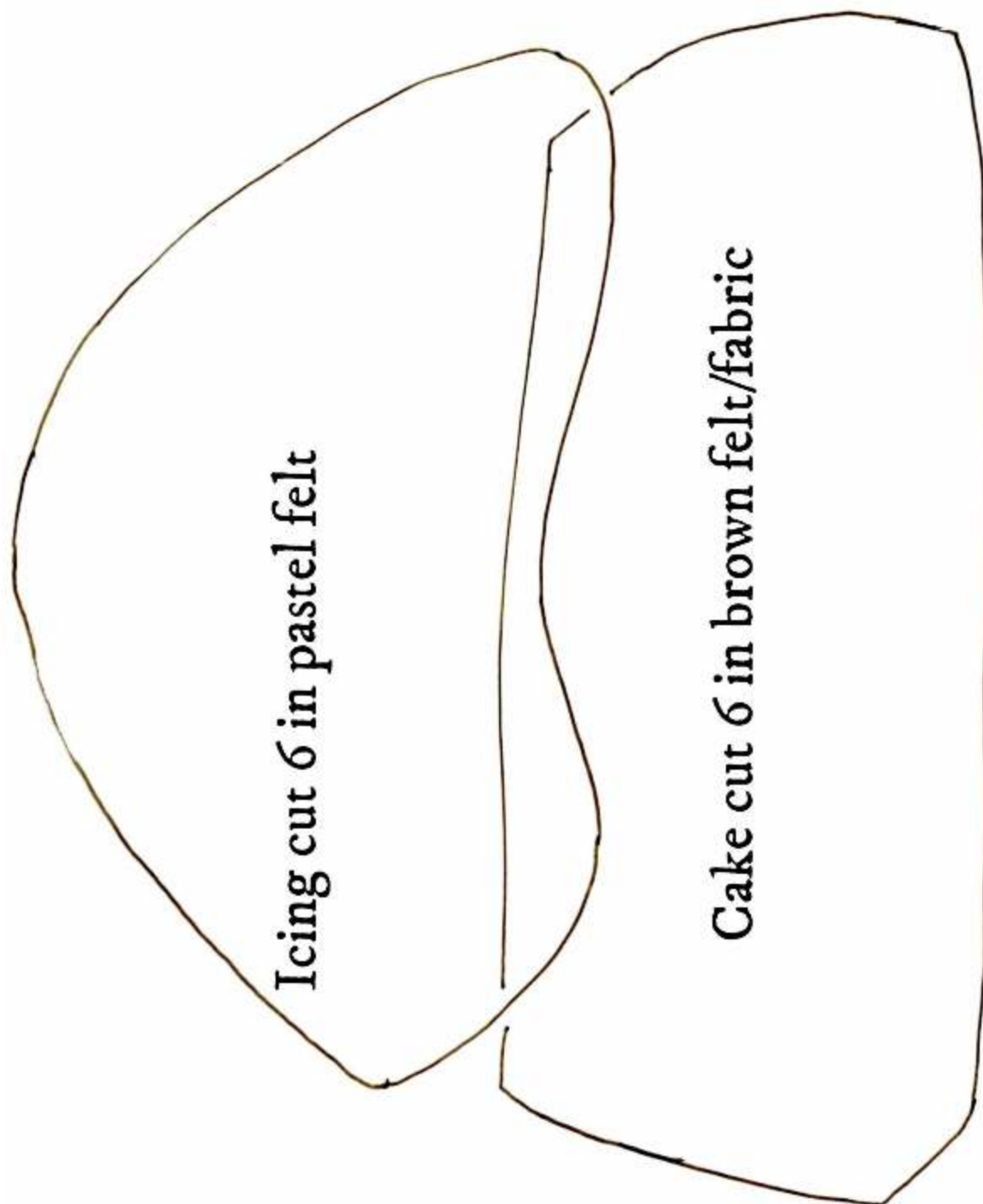
Early Spring Snowdrops

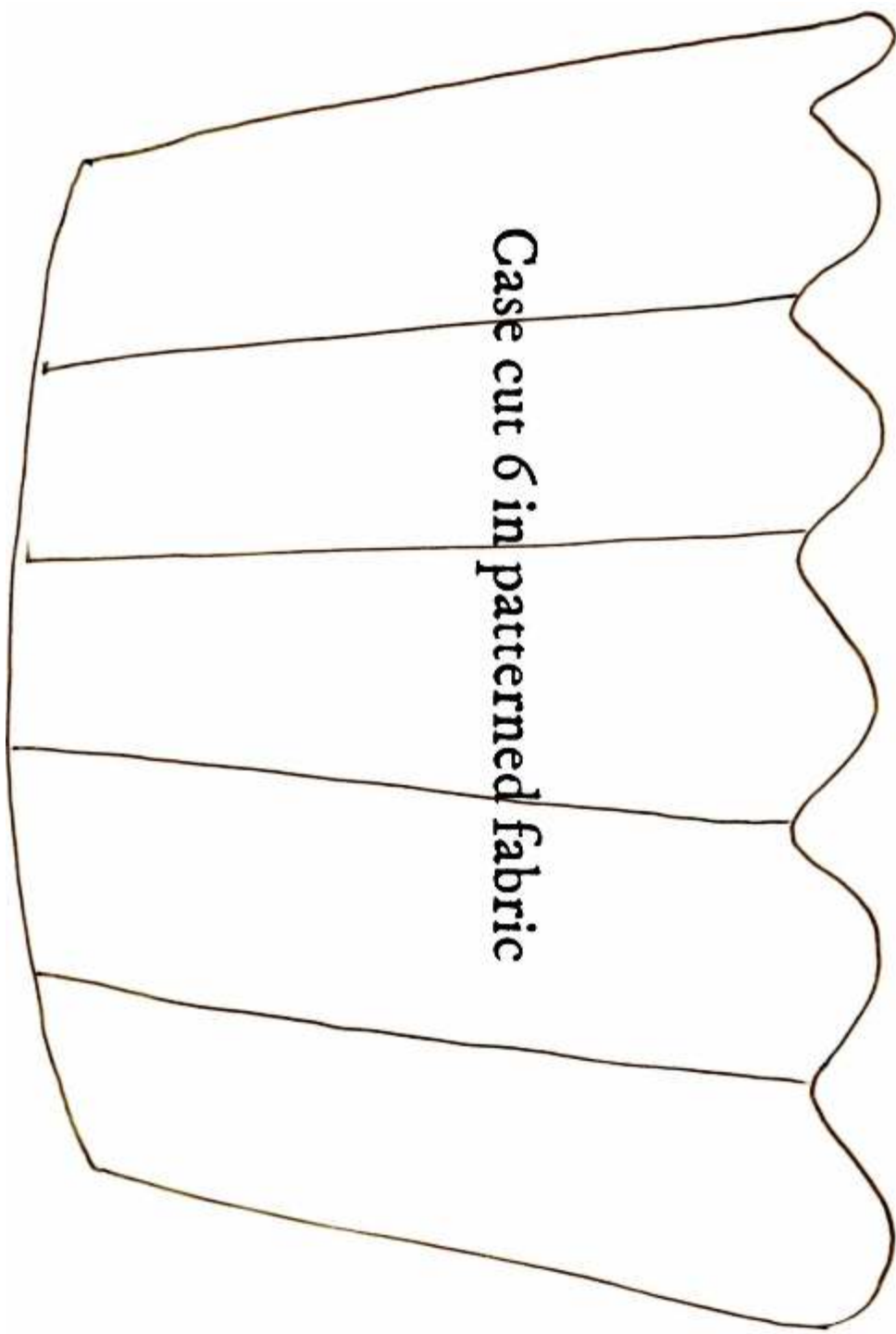
Templates full size and reversed to suit your preferred method of transfer. Be sure to trace your applique shapes from the reversed template.



Cupcake Bunting

Templates are full size.





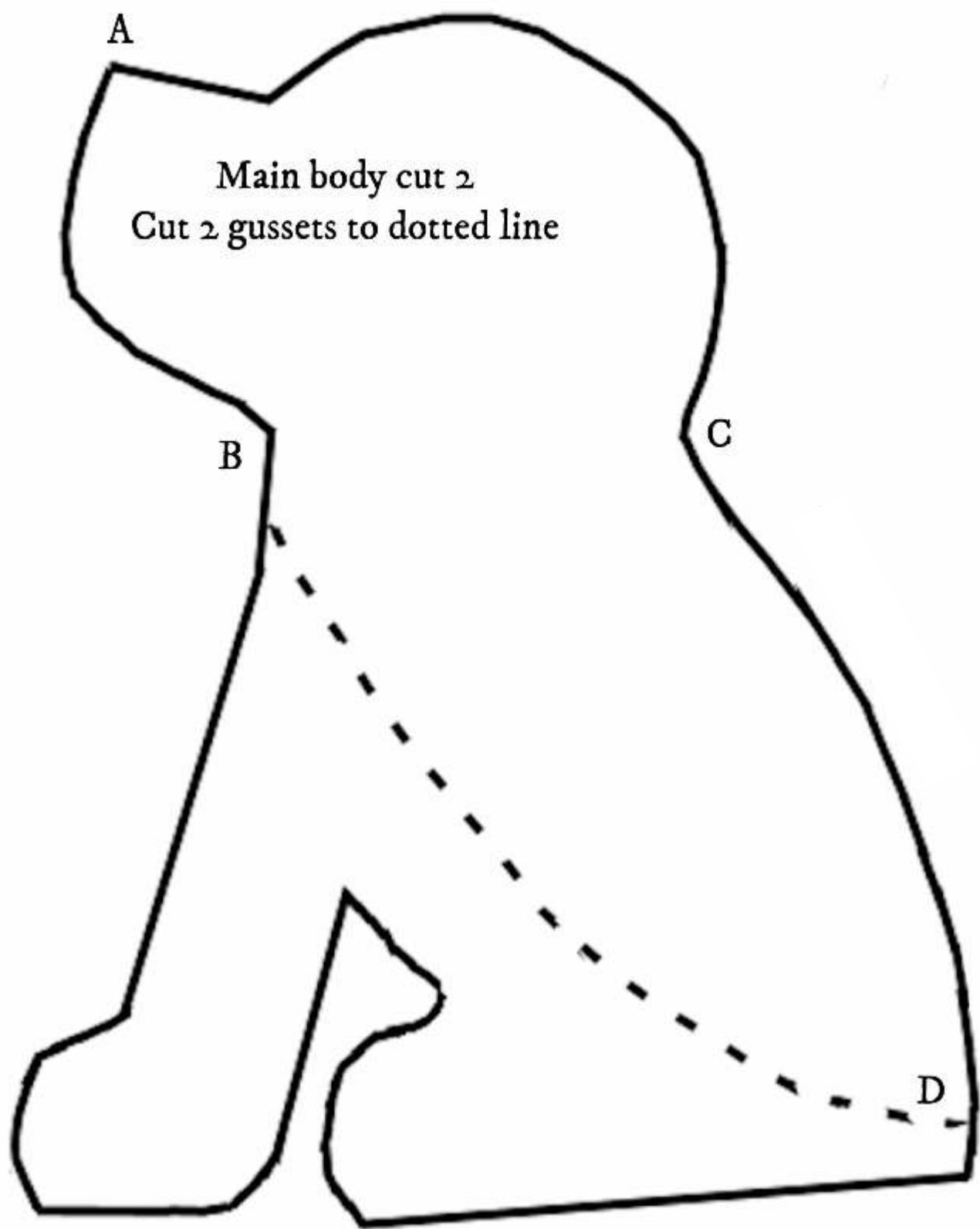
Bustle & Sew Needlebook

Template is full size and also reversed to suit your preferred method of transfer



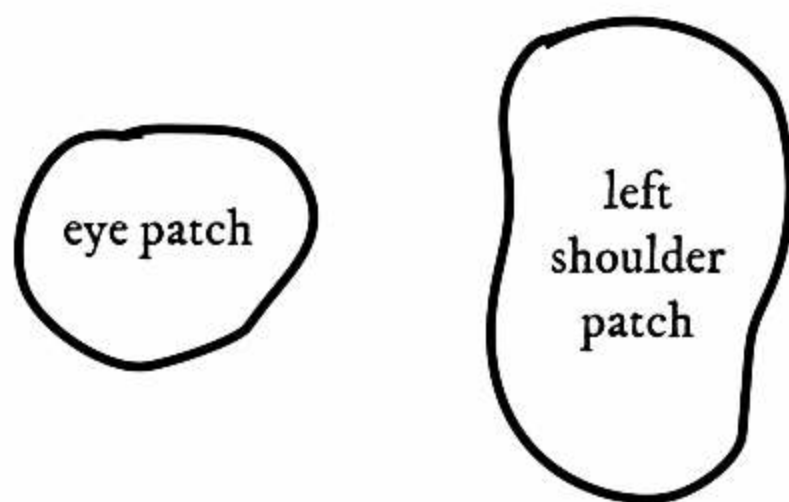
Party Animal

Templates are full size





Print and cut out
hat



Patches cut one of each in brown felt



Love Letter Blocks

Templates are full size and also reversed

