



BUSTLE & SEW  
LOVE TO SEW AND SEW WITH LOVE  
**MAGAZINE**



Easter Tree Decoration



Penelope & Peanut



Be Happy Hoop Art



Bunny Egg Cosy



Small Things Hoop



Woodland Cushion Covers



**Pricing your Work? : 10 things you shouldn't do!**

**Best of British : Vanessa Arbuthnott**

**Meet the Maker : Dandelyne & Little Pip Designs**

**Getting it Write : Successfully Embroidering Text**

**Plus January almanac, Baking Corner, Choosing your fabric and more ....**

## **A Bustle & Sew Publication**

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## Hello and welcome to the March Issue!

The days are growing steadily longer now and the grass banks on the approach to Chillington are a mass of daffodils, a splash of cheerful yellow sunshiney-ness on even the greyest day. Rosie has discovered a new app that tells her what she was doing on social media a year ago - and it would seem that wedding preparations were gathering pace, hoops were being stitched, bunting flags cut and wedding dress fittings were filling our weekends.

This year I have a little more leisure to enjoy watching the countryside stir and come to life all around me, which is great as this is one of my favourite times of year! March is an exciting month, full of celebrations - Mothering Sunday, St Patrick's Day, St David's Day and even the clocks going forward as British Summer Time begins at the end of the month.

This month's issue is full of spring colour too, with not one, but two hand embroidered hoops, two Easter projects and even some cheerful pastel baby elephants - perfect if you're expecting the arrival of a new family member this spring! We also have two "Meet the Makers" this month, the last in our "Best of British" series and a great article on what NOT to do when pricing your handmade items.

I hope you enjoy this month's magazine - and that as well as getting out and about in the first of the warmer weather, you have plenty of time for stitching too!

Best wishes

*Helen xx*





## Tips for Stitchers

Pinch or fold a quick crease into a piece of fabric to mark centre points, seam lines, end points of stitching and so on...easy, quick and simple to remove if you change your mind!



Want to make your own little mouse? Pop over to our website and get yourself one of our softie kits!  
[www.bustleandsew.com/store/kits/](http://www.bustleandsew.com/store/kits/)

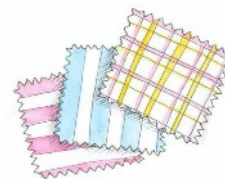


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Images courtesy of [Flapdoodle designs on Etsy](#)



### Contributors

#### Rosie Studholme



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



#### Little Pip Designs



Sarah creates lovingly handmade textile gifts & accessories, combining beautiful applique with freehand machine embroidery.



#### Sonia Lyne



Sews wearable miniature embroidery hoop neck laces & brooches as well as gorgeous family portraits for her company Dandelyne



#### Baking in Pyjamas



Laura is a self confessed foodie who lives in Cambridgeshire with her partner. She is the proud owner of more than 300 cook- books!

# March

*"In like a lamb and out like a lion, in like a lion and out like a lamb!"  
What weather will March bring us this year?"*

March sees the beginning of spring, with the vernal equinox falling on the 21<sup>st</sup>. Although the days will soon be longer than the nights, that doesn't necessarily mean the weather will be warm and kind, as the first 20 days do still after all belong to winter. For farmers though it is the sowing season and in the Christian church March is largely dominated by Lent and the approach of Easter. Spring flowers such as primroses, daffodils and crocuses are appearing in hedges and gardens, whilst for many birds and animals March is the beginning of the breeding season, with the behaviour of one particular species at this time giving rise to the saying "mad as a March hare."

In the UK we celebrate Mothering Sunday on the fourth Sunday in Lent. Originally this festival had nothing to do with mothers, but was originally marked by processions to the mother church of the diocese.



It was only when these were discontinued that the day became one on which young people working away from home, especially those in domestic service, would return to visit their mothers, traditionally bearing a gift of Simnel cake. This is a rich fruit cake filled and decorated with marzipan. Eleven balls of marzipan on the top represent the Apostles minus Judas Iscariot.

March 1<sup>st</sup> is St David's Day - the patron saint of Wales. Customs associated with this day include the wearing of one of the national symbols of Wales, either a leek or a daffodil. These days, it has to be said, we prefer the daffodil for fairly obvious reasons! St David's Day is marked by people of Welsh descent across the world. Male voice choirs give concerts, traditional Welsh dishes such as cawl (broth and meat) and bara brith (speckled bread) are eaten and Welsh song, dance and poetry are celebrated.

In the ancient Roman calendar, the Ides were the 15<sup>th</sup> day of March, May, July and October and the 13<sup>th</sup> day of other months. It is the Ides of March however that are best known at the day in 44 BC when Julius Caesar was assassinated by a group of conspirators led by Marcus Brutus who stabbed him in the Senate House in Rome. Shakespeare famously gave Caesar's dying words as "Et tu Brute" (You too Brutus) as his treacherous friend also drove a dagger into his chest.

And finally - on a happier note - this most action-packed of months also brings us St Patrick's Day on the 17<sup>th</sup>. This is a public holiday in Ireland and is celebrated worldwide by people of Irish descent. Festivities include parades, parties and marching bands.





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# Be Happy Hoop Art

Since stitching this hoop I simply can't get the old Bob Marley song out of my head!

This is a fun way to show off your different stitches, including bullion stitch, French knots, stem stitch, detached chain stitch, satin stitch back stitch and straight stitch. The two sides of the design are worked in exactly the same way. It isn't a beginner's project, but as long as you've mastered these stitches it's not difficult, so an intermediate level project.

Shown mounted in 7" hoop.

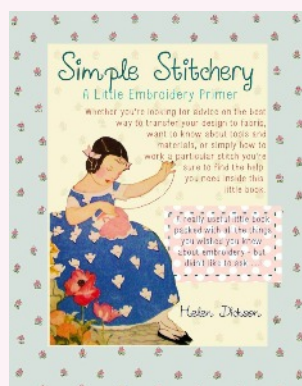


## Materials

- 10" square cream cotton, linen or cotton/linen suitable for embroidery
- DMC stranded cotton floss in colours 155, 310, 704, 726, 747, 839, 967, 3341, 3706, 3740, 3819 and 4095

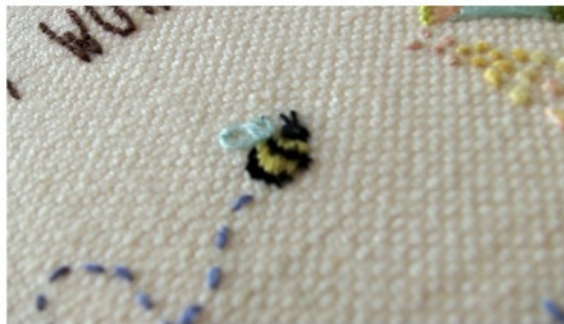
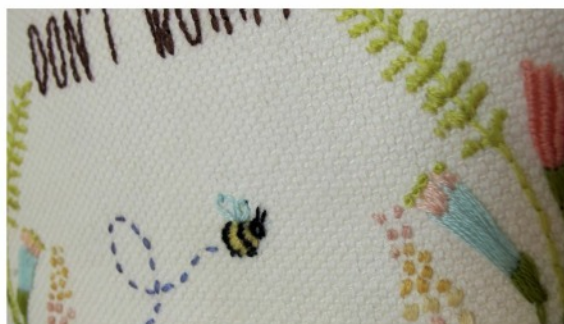
## Notes:

Use two strands of floss throughout except where otherwise specified.



Need to brush up on your stitches? [CLICK HERE](#) to download my free stitch primer "Simple Stitchery"



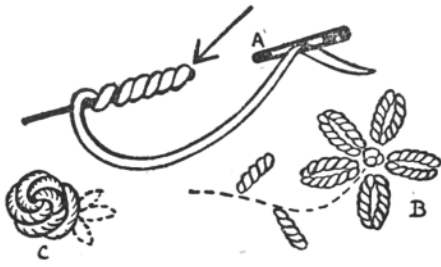


## Notes on stitching

- Transfer your design to the centre of your fabric using your preferred method. The templates are given full size and also reversed.
- Use two strands of floss throughout except where stated on the stitching diagram.
- The large flowers are worked in radiating straight stitch. I find it easiest to imagine a clock and place my first stitches at 3, 6, 9 and 12 o'clock then go around and fill in between them - this helps me make sure that they are even.
- The centres of the large flowers are French knots and the large blue flowers have two colours - mainly coral, but then with a few tiny single twist light green knots scattered on top.
- The two sides of the floral wreath are mirrored, but otherwise identical.
- The extra photos above should help when stitching.



## Bullion Stitch



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.

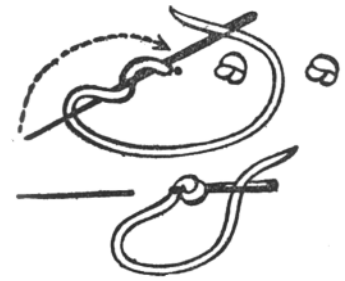
Six or seven twists are an average number, but this can be varied according to the length of stitch you want to make. Place your left thumb upon the twists and pull your needle and thread through your fabric and also the twists as carefully as possible.

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.



## French Knots

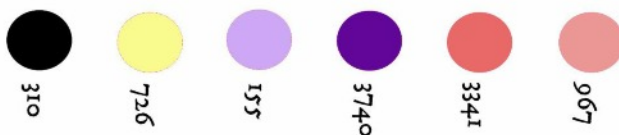
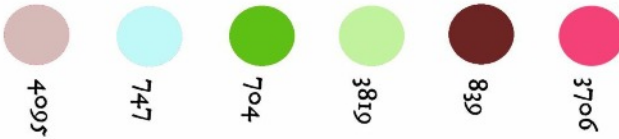


Bring your thread through to the front of your fabric at the place you want to place your knot. Hold it down firmly with your left thumb and first finger and twist your needle two or three times around the held thread as shown by the upper needle in the diagram above.

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.

If you're having problems check that you're twisting the thread around the needle in the same direction as the diagram above and keeping your thread nice and taut.

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







Fed up of losing your page? Keep your favourite book dog ear free with this fabulous fabric bookmark by the lovely Sedef from Down Grapevine Lane.

Image & Tutorial: [www.downgrapevinelane.com](http://www.downgrapevinelane.com)



*"I have always loved creativity since I was a small child, it was where I felt the happiest and most inspired"*

## Meet the Maker



**Sarah** talks to us about freehand embroidery, tangled threads and how she started her business, **Little Pip Designs**

In 2012 Sarah started Little Pip Designs from her home in North Devon. She creates lovingly handmade textile gifts and accessories, combining beautiful applique with freehand machine embroidery.

### How did your business come about?

In 2009 after graduating from my degree, I moved back home to North Devon and started working with children at a school, after-school club and holiday club. This included working at mainstream schools and a special needs school, often helping in the art corner and encouraging their creativity. I decided I wanted to apply to teacher training to become a primary art teacher. Unfortunately at this time I started to become frequently unwell and no longer had enough energy to do my jobs. Following on from this this I had to have three lots of surgery and countless treatments which left me feeling unable to do much. However I have never been the type of person to sit around, feel sorry for myself and give up. I started drawing, sewing, reading and dreamt of what I could do now and so was born 'Little Pip Designs' in October 2012. I believe everything happens for a reason and sometimes life has a different plan for you than the one you intended but that's not necessarily a bad thing, it's sometimes an amazing thing. I got the nickname Pip whilst at university and respond to more than my real name sometimes, it felt right to include this in my business name.

### How did you get into crafting?

I have always loved creativity since I was a small child, it was where I felt the happiest and most inspired. After school I decided I wanted to study Art and Design full time at college. Over those two years we were given a wide range of projects in different areas from graphics, fine art to crafts and photography. But the projects I loved the most were those that included lots of fabric, drawing and making. After college I moved away from North Devon to study a BA (hons) in Fashion & Textiles in Taunton at Somerset College of Arts and Technology. In my final year I concentrated on just making my own collection of fabrics without developing it in to clothes through digital and screen printing. It was an amazing three years and made me grow as an artist and person more than I may have realised at the time.







Do you have a favourite design you have made?

It has to be my robin design, it was one of my first designs I created whilst teaching myself freehand machine embroidery a couple of years ago. It has had such lovely feedback, changed over time and proves a robin is not just for Christmas!

Have you had any crafting disasters?

Definitely! When I first started freehand machine embroidery I ended up with lots of tangled threads and having to unpick pieces of fabric from my sewing machine. I am glad I kept practicing but at the time, it was so frustrating and a disaster!

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

For me, it's because there are so many talented designer, makers and artists out there all creating wonderful different work. In the modern day with technology it's easier for your work to be seen and to see other peoples work. This opens up a whole world of small businesses and companies who you can interact with. Places such as Facebook mean you get to know the person/staff from where you are buying from. This is not always possible when you buying on the high street and in big companies/chain

stores. It makes for a much more personal service and means you can end up with one off handmade items, which makes it even more special.

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

Practice, practice, practice and never stop learning; read books, make notes, take courses and most importantly, choose something you enjoy and love to do. Make sure you put your work out there for people to see, whether that is approaching a shop or putting it online. It can be daunting but believe in yourself and your vision. Pricing can be a tricky subject too, but if you want to turn a hobby into a business, make sure you are covering your costs from day one instead of under selling yourself and your ideas.

What Describe your style in a few words

Honestly, I find I always stumble over this question. Trying to define your own works style is often harder than you first think, but I would say contemporary, natural and simple. I collect the shapes and colours from my inspiration, which is often nature and wildlife. I always just hope my style of work brings a smile to someone's face when they see it and makes their day a little brighter.



## Little Pip Designs

Sarah creates lovingly handmade textile gifts & accessories, combining beautiful applique with freehand machine embroidery.



[www.etsy.com/shop/littlepipdesigns](http://www.etsy.com/shop/littlepipdesigns)  
[www.facebook.com/littlepipdesigns](http://www.facebook.com/littlepipdesigns)

# A Change in the Year ....

It is the first mild day of March:  
Each minute sweeter than before,  
The redbreast sings from the tall larch  
That stands beside our door.

There is a blessing in the air,  
Which seems a sense of joy  
to yield  
To the bare trees, and  
mountains bare;  
And grass in the green field.

*William Wordsworth*





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# Penelope & Peanut Softies

I don't know what it is about baby elephants that makes them quite so cute, but Penelope and Peanut have it in trunkfuls(!)

Standing just under 5" tall and measuring around 8 ½" from trunk to tip of tail every home has room for a Penelope - or Peanut! They're really easy to make from either felt (choose a nice quality wool-blend), vintage blanket (like my pair) or even old felted knitwear. Then just add some contrast fabric to their ears and finish with a nice twine tail.

The perfect pachyderm!



## Materials

- 8" x 14" felt/vintage blanket/felted knitwear or other non-fray fabric for main body
- 6" square contrast felt for under gusset (optional - if you want to make the gusset in the same fabric as the body then there will be enough in the large rectangle of fabric above)
- 4" x 6" printed cotton fabric for ears
- 3" twine for tail
- 2 small spherical black beads for eyes

- Toy stuffing
- Stranded cotton floss or cotton perle thread for seams
- Black thread

## Notes:

The seams are sewn by hand using cross stitch to make a decorative finish. To do this use three strands of cotton floss. Place your pieces wrong sides together and join along edges with half-cross stitch. Then work back the other way to complete the stitch. This will give you a nice strong seam that will not come unravelled if one thread is broken.



## Method

- Cut out all pieces as directed on templates (full size)
- Using decorative cross stitch (see notes) join under gussets to main body pieces (make sure you have one for each side!) from F to B around legs.
- Join gussets together along top seam from F to B.
- Join main body pieces from F to end of trunk. Then continue joining body pieces along top of trunk to top of head, (marked H on template) inserting stuffing as you go in small pieces to avoid lumpiness.
- Now join main body pieces from B to J on template inserting the tail where shown. To do this make a knot in the twine at one end and place the knotted end inside the body.
- Then join the seam, catching the twine in your stitches (the knot will stop the twine from slipping out between your stitches).
- Stuff your elephant using small pieces of stuffing and moulding the body in your hands as you go to get a nice shape. Stuff firmly but do not distort the fabric. Close the seam from J to H.
- Place printed cotton fabric ear inners on top of felt outers and stitch around edges with cross stitch. Stitch to sides of head using the photographs as a guide.
- Use glass-headed pins to determine the position of the eyes. Take your time with this as their position will affect your softie's whole expression. When you're happy with the positioning stitch black beads into place with black thread. Pull fairly tightly to make a "socket" for the eyes. Bury the end of the thread in the body.
- FINISHED!!



## In a Nutshell: Choosing your Fabric

It's perfectly possible to embroider onto all kinds of fabric - even stretchy varieties if you use a suitable stabilizer. It's fair to say though that this would be quite an unusual choice for hand embroidery!

As we're launching our new range of beginner's embroidery kits this spring here at Bustle & Sew (where everything you need is provided *except* the fabric) thought it would be useful to have a quick round up of the main things you should consider when deciding which fabric is right for your project. After all, like canvas for a painter, the fabric you choose to stitch on forms the foundation of your embroidery and it's so important to choose carefully.

I would recommend that you choose fabric that is made of natural fibres. Choose cotton, linen or a blend of the two for the best results. And remember that a fabric doesn't have to be expensive to be suitable. A good fabric for beginners to use is a nice quilting-weight cotton.

Try the fabric you're thinking of using in your hoop. It should be able to be held taut in your hoop while you stitch without puckering, stretching or distorting your stitches. It should be strong enough to maintain the shape and structure of your stitching when you remove it from the hoop.

Don't choose a fabric that's lightweight or loosely woven. These will distort and you'll also be able to see any stray threads or carry overs on the back of the work through the open weave.

If you're planning to use your embroidery in a finished piece that will need to be washed then be sure to pre-wash your fabric before beginning to stitch. This will avoid your work puckering and spoiling if the fabric does shrink a little when washed - this would be so disappointing after all your hard work.

Don't fall into the trap of always stitching on white, cream or another light-coloured plain fabric. Whilst this is great, and you'll get good results sometimes it's fun to vary your colour choices, though do carefully consider how your chosen floss colours will appear against a differently coloured background. If you chose a dark colour such as navy or black then your darker shades will fade into the background whilst your brighter colours may appear extra bright and perhaps even a little garish.

Think too about the possibilities of embroidering on a printed fabric. This can be quite challenging as if the pattern you choose is too overwhelming your embroidery can simply "disappear" into the background. It's worth trying some experimental stitches first to see if it's worth continuing. If you choose stripes or checks then you may want to incorporate these into the design - think of traditional "chicken-scratch" embroidery worked on gingham.

But in the end the choice is entirely yours - and don't be afraid of doing it your own way!



*Don't limit yourself to white or cream!*

## Ingredients

### For the caramel sauce:

- > 125 ml Double cream
- > 2 1/2 tablespoons Unsalted butter
- > 1 teaspoon Maldon salt
- > 150 grams Caster sugar
- > 2 tablespoons Golden syrup
- > 2 tablespoons Water

### For the blondies:

- > 350 grams Self-raising flour
- > 1 1/2 teaspoons Bicarbonate of soda
- > 3/4 teaspoon Maldon Salt
- > 200 grams Unsalted butter
- > 140 grams Soft dark brown Muscovado sugar
- > 140 grams Caster sugar
- > 2 Large eggs
- > 1 teaspoon Pure vanilla extract
- > 300 grams Mars bars roughly chopped
- > 100 grams Milk chocolate, (roughly chopped)
- > 3 tablespoons Salted Caramel Sauce



## Instructions

### For the Caramel Sauce:

- > In a small pan over a low heat melt the butter in the cream along with the salt and remove from the heat. Add the vanilla extract and leave to cool, set aside.
- > In a large pan add the sugar, golden syrup and water. Gently heat until amber in colour, reduce the heat even more so then add the cream mixture whisking whilst doing so. Remove from the heat and transfer to a sterilized jar.

### For the Blondies:

- > Pre-heat the oven to 190C, 170C(fan), 350F and butter a 9 x 13 inch baking tin. Line the bottom with parchment paper and butter this too. Set to one side.
- > Add to the a medium bowl the flour, bicarbonate of soda, salt and give everything a little stir. Set to one side.
- > In an electric mixer with a paddle attachment mix together the butter, light brown muscovado sugar and caster sugar on medium speed until you have a smooth, creamy, fluffy mixture. This should take 5-8



minutes. Scrape down your bowl with a spatula.

> Crack your eggs into a small bowl one at a time (I do this in case you get a bad one) then add each egg to the batter one at a time, mixing well after each addition. Scrape down your bowl with your spatula. Add the vanilla extract and mix for 30 seconds longer.

> Add your flour mixture in two batches, mixing until just combined. Add the chopped mars bar, chocolate chunks and mix for around 10 seconds making sure that everything has been evenly incorporated. Don't worry if the batter is really thick, it's supposed to be this way.

> Scrape the batter into your cake tin and smooth the surface over using an offset spatula. Dollop over the

salted caramel and swirl into your batter. Bake for 25-30 minutes or until a cake tester inserted into the middle comes out clean.

> Place the tin on a wire rack and leave to cool for 30 minutes. Transfer from your tin to the wire rack to cool completely. Cut into squares and dig in!



## Baking in Pyjamas

We chat to Laura from [Baking in Pyjamas](#) - a self confessed foodie living in Cambridgeshire with her partner and proud owner of more than 300 cook-books!

**When did you first start making and baking cakes?**

I've always had an interest in baking and did a bit here and there but it wasn't until I decided to start Baking in Pyjamas in 2013 that it became a full time hobby and something I love to do on a regular basis. I first started by baking once a week trying out different styles of cake each time and as my skills improve over time I became a bit more adventurous.

**Can you remember the first cake you ever made?**

My first cake was for a Halloween celebration and consisted of a deeply dark fudge like chocolate cake which I covered in a simple vanilla buttercream. I coloured the icing to create a ombre effect then to finish the cake off, I topped it with some sprinkles and edible glitter, I can still remember how that cake tasted, so rich and full of chocolate goodness.

**When and why did you decide to start your blog?**

I love to bake and collect recipes and with an ever growing cookbook collection plus the urge to bake I was beginning to bake very frequently. I wanted to be able to share my love of baking with people and share my books with them too and food blogging has proved just the right creative outlet that I needed. I found that it pushes you to try different recipes apart from the more common cookie or cake.

Since starting it in late 2013 I have loved every minute and my love for blogging continues to grow along with my love for baking.

**Do you have a favourite baker who inspires you?**

I don't have a baker as such instead however it was a book that inspired me. The first book I ever bought was Cupcakes From The Primrose Bakery by Martha Swift and Lisa Thomas. The beautiful cakes and simple recipes showed that baking something that tastes delicious as well as beautiful is really achievable so ever since I've owned the book I always aim to achieve a baked treat which tastes as good as it looks.

**What's your favourite recipe on your blog?**

That's a very tough question as I have a big sweet tooth but it's got to be my [Brown Butter Peanut Butter Caramel Bars with Butterscotch Caramel Sauce](#).

*Be sure to pop over to Laura's blog, [www.bakinginpyjamas.com](http://www.bakinginpyjamas.com) and Facebook Page for lots more delicious recipes and gorgeous baking inspiration!*



Candy striped baking cups,  
Berry Red  
[www.berryred.co.uk](http://www.berryred.co.uk)



Billie Single Tier Cake Stand,  
Cath Kidston  
[www.cathkidston.com](http://www.cathkidston.com)



National Trust Country Kitchen  
Flour Shaker, Creative Tops  
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Blue Grey Egg Apron, Milly  
Green  
[www.milliegreen.com](http://www.milliegreen.com)



Oven Glove, Contento  
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Chicken Cake Tins,  
Sophie Allport  
[www.sophieallport.com](http://www.sophieallport.com)



National Trust Country Kitchen Large  
Mixing Bowl, Creative Tops  
[www.creative-tops.com](http://www.creative-tops.com)



Measuring Jug, Mint White  
[www.mintwhite.co.uk](http://www.mintwhite.co.uk)





# Woodland Cushion Covers

In the past I've always associated woodland-themed patterns with the autumn, but then I started wondering why we shouldn't enjoy them in the spring months too. So here are two delightful young animals - a fox cub and young deer worked in easy raw-edge machine applique.

The animal patterns are then reverse applied onto gingham panels and decorated with spring blossoms - perfect!

My covers were made to fit 16" cushion pads, but they could easily be resized if you wished.



## Materials

For each cushion you will need

- ½ yard medium-weight gingham fabric,
- 13" square cream background fabric
- scraps of printed cotton in blue, green and pink for applique
- Cream, black and dark grey/green sewing thread
- Scraps of black and light pink felt
- Stranded cotton floss in cream, blue, pink and black

- Embroidery foot for your sewing machine
- Bondaweb

In addition for the fox applique you will need:

- 9" x 6" reddish brown felt
- 5" x 3" cream felt for muzzle
- 5" x 4" light coloured fabric/felt for chest

In addition for the deer applique you will need:

- 9" x 6 1/2" light brown felt
- 4" square light brown fabric/felt for antlers
- 4 ½" x 3 ½" printed cotton fabric for muzzle

## Method

- For each cushion take the 13" square piece of cream fabric, press well and lay right side up on a clean flat surface.
- Trace the applique shapes from the templates (full size) onto the paper side of your Bondaweb. Cut out roughly then fuse onto the reverse of your felt/printed cotton fabric. Cut out shapes with long smooth strokes of your shears. Position on the cream fabric working from the bottom or back upwards - I have shown how I built up the fox in pictures 1 to 4 on the next page. The deer is built up in exactly the same way.
- When you're happy with the positioning of your shapes fuse them into place with a hot iron, protecting your work with a cloth if necessary.
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in the needle and cream or another light colour in the bobbin stitch around the edges of the shapes. Go around each shape twice, not too neatly, you're aiming for a sort of scribbled effect. (5)
- Add touches of hand embroidery - a sparkle in the animals' eyes, then mouths and whiskers for the fox. Use two strands of floss. The mouths are worked in chain stitch and the whiskers are French knots. The eyes are satin stitch (10, 11)
- From your gingham fabric for each cushion cut out one 16" square and two 10" x 16" rectangles.
- Take the 16" square and place it face down on a clean flat surface. Draw a circle 11" in diameter with a graphite pencil or biro (don't press too hard so the ink bleeds through). (6)
- Cut out a 10 ½" circle inside this one - ie cut ¼" inside the line you drew. Snip into the fabric to your line, then turn in and press (7).
- Place your applique face upwards and then position the gingham panel on top so the bottom of your applique falls beneath the gingham. (8) Pin or tack and then slipstitch into place by hand.
- Press your work lightly on the reverse.
- Now cut out and apply the flowers to the centre top and bottom of the circle in the same way as the animals. When machine appliqueing them change to a dark grey or green thread in your needle as the black will be too harsh. (9, 10, 11)
- Add centres of flowers by hand. (12)
- To make up your cushions hem one long side of each of the 12" x 16 " rectangles and press.
- Place your front panel right side up, then place the two rectangles right sides down on top aligning the side edges so they overlap in the centre. Pin or tack together then machine stitch around edge.
- Clip corners and trim seams with pinking shears or serge/overlock.
- Turn right side out and press. Insert pads.
- Your cushions are now finished.

*Note: I always make my covers the same size as the pads - as my mum taught me since the pads will compress with use this means that the cushions will remain plump.*









*“Always try to think outside the box!”*



We spoke to **Vanessa Arbuthnott** about interior design, home furnishings and how she started her business 14 years ago on her kitchen table



VANESSA  
ARBUTHNOTT



In the final instalment of our short series looking at the best of British design-led businesses, we're delighted this month to feature Vanessa Arbuthnott. Vanessa is one of my favourite home textile designers and I've had her lovely sunshiney egg and feather pattern curtains hanging at my bedroom window for the last decade!

Vanessa started her business on her kitchen table 14 years ago. For the first few months she worked after her four children (now aged from 8 to 14 years) were tucked up and before they came down in the morning, cutting all the samples with her pinking shears and rolling out the first orders on a table tennis table! After some very lucky coverage in Country Living magazine and the Saturday Telegraph followed by a Country Living Fair, business took off and she's never looked back.

Vanessa has remained the sole designer for her home furnishings range which gives her products a

strong and individual look. She always prints onto cloth that is eco-friendly or organic, that is woven especially for her in Scotland. This is because non organic cotton is the world's dirtiest crop to grow as it relies on the heavy use of pesticides which are hazardous to human and animal health. For her rugs and stair runners she has worked with a small family-run mill in Solva, Wales – the last mill in Wales to weave rugs!

She hasn't always been a designer though, training as a nurse and a teacher before marrying Nicholas, an architect, and having four children. Together they converted a cow byre in the Cotswolds and, unable to afford curtains, Vanessa had to create her own fabrics. She discovered a hitherto unsuspected talent for design and found screen printing and block printing liberating and enriching. Even nicer, and much to her surprise, her friends started using the designs in their own homes. Based in the English Cotswolds, the countryside around





her home and business forms the setting for her life and is hugely influential in the look of her fabrics and wall coverings which she feels reflect a basic and rustic way of living.

To date Vanessa has created 13 collections, all inspired by her passion for natural forms and organic shapes. Her signature palette is one of gentle, muted colours which include teal, pigeon, spinach, buttercup, limestone, reindeer, clay, damson, duck egg, stone, raspberry, mushroom, cornflower, cool, straw and lettuce, and many more beautiful hues. All the more remarkable considering that when we asked Vanessa what was the hardest thing she'd ever

done in business she told us that it was "achieving the best quality print possible in the colours I want from the fabric printers...a continuous challenge!"

It's not just fans like myself who adore her designs, as Vanessa Arbutnott has been recognised by the design industry, winning Gold and Silver prizes for best fabric and wallpaper designs at the House and Garden Awards and the House Beautiful Awards at the Science Museum! And yet it all began in such a small way, back in the converted cow byre, all because Vanessa took advantage of the opportunity to slip some of her own fabric into a friend's interior shots – which were picked

up by other magazines setting her firmly on the path to success.

And her advice to other entrepreneurs? Firstly make sure you have a really good, well priced and unique product, that you would buy yourself. But it's no good having a wonderful product that nobody knows about so secondly try to think outside the box of how you can put yourself on the map, so that an opportunity to launch or grow your business will come your way.

Be sure to pop over to [Vanessa's website](http://www.vanessaarbutnott.co.uk)

[www.vanessaarbutnott.co.uk](http://www.vanessaarbutnott.co.uk)





# Ten things you shouldn't say when pricing Handmade Items

Chloe McGenn

When I started selling handmade items, advice was thin on the ground. I tried reading some things online, but never really had someone to talk to in person. I also didn't realise that my lack of knowledge was holding back my business, because people were complaining about me not being able to price properly behind my back, instead of just telling me what I was doing wrong, and I was missing opportunities.

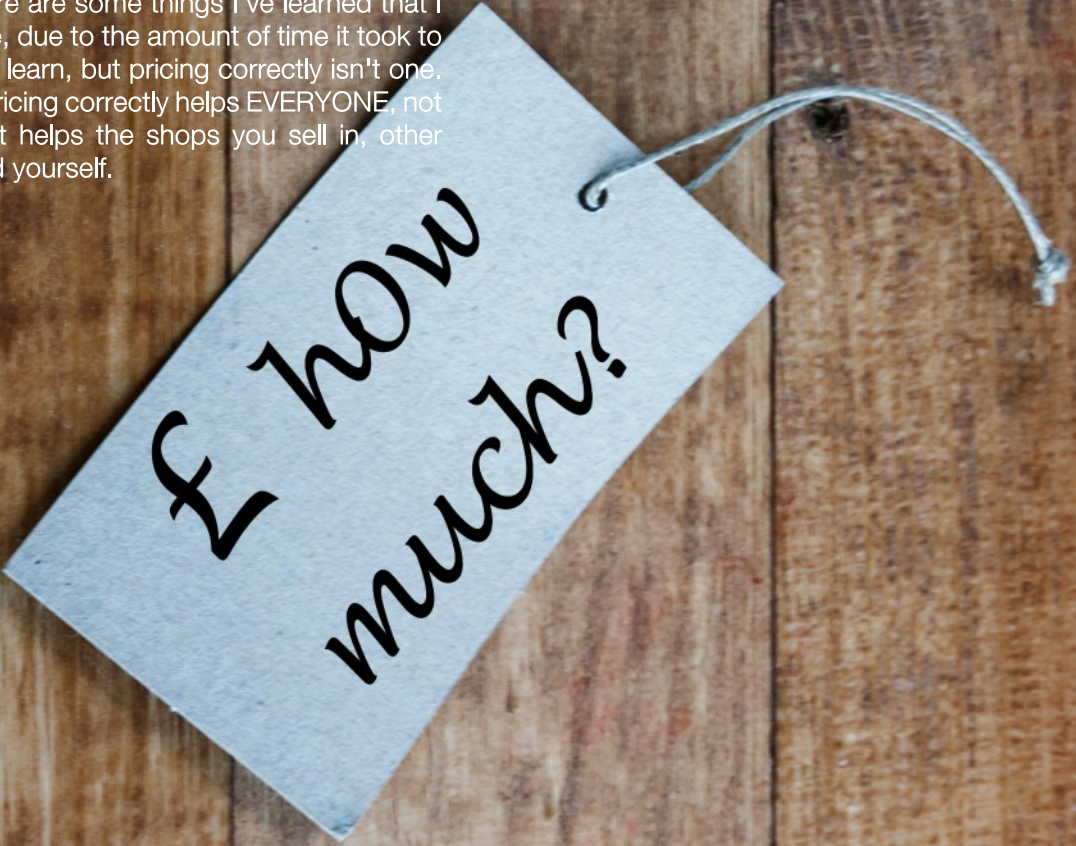
This is why when I now see people under-pricing their work, I tell them, and hopefully not in a patronising way, but because under-pricing is undervaluing your own skill. To me, it's not a big deal to say to someone their items are too cheap, and to help them work out the real price. It shouldn't be a mystery, or a closely guarded secret! There are some things I've learned that I won't share, due to the amount of time it took to research or learn, but pricing correctly isn't one. Everyone pricing correctly helps EVERYONE, not just you - it helps the shops you sell in, other crafters and yourself.

There are certain things which crop up every time I advise people on their prices - so to help you all out, here are the things I most often have to say to people.

## *I don't think people will pay that*

Number one on the list for a good reason. You should never second guess your customer - you're already making a leap guessing what they might want to buy in the first place, don't try to guess their budget as well.

You should always work out how much you should charge, and then charge it. If no one buys it, try another outlet. Only after a few months, and/or a few different selling opportunities can you rightfully say, 'this isn't going to sell at this price, I need to put it on sale'.



£ how much?



## I worked out how much I should charge and it was a ridiculous price, so I made it lower

Firstly, well done for working out the price! That's one hurdle over. However, charging a lower price means working out how much to charge was a waste of your time. I'm not trying to mean, I'm trying to make you value your time.

## I made it ages ago so I just want it out of the house

This came up yesterday - someone I know brought something into a shop near mine, and had marked it at far too low a price. I asked her why, and she said, 'oh I made it ages ago'. My answer was, and always will be that that doesn't matter.

If you're taking something to a new stockist, their customers don't know you made it ages ago, or are sick of the sight of it. It might be the first thing they've ever seen of yours, they'll fall in love with it... but then they have a fixed vision of what your prices are, and you've shot yourself in the foot. You can't then explain to them that you made it ages ago, and your newer items are more expensive - to them, it was NEW and that's how your items are priced.

I can sympathise with this in one instance - if you don't have much storage space, you might be tempted to reduce your items to clearance prices too soon just because you're running out of space. If this is happening to you, then try offering your items at lower than wholesale prices to your regular successful 'sale or return' stockists - they might jump at the chance to have your items in their shop at a higher mark-up.

## My friend says this is the price they would pay

Asking friends how much they'd pay is a good idea - as long as you also work it out properly. Also, if you ask ten friends how much they'd pay, don't just go for the lowest price. It's a good idea to go somewhere in the middle provided this is still the price you should be charging (or thereabouts). For example, if you work out you should be charging £10, and your friends suggest prices ranging from £5 to £15, then the middle price of £10 is perfect - however, if your friends suggest £5-£10, then go for £10, don't go down to £7.50.

## I feel like I'm ripping people off if I charge more

A contentious issue, but think about it - if you get a tradesman fixing something in your house, you pay him, because that's what he charges, and that's what he's worth. He doesn't think, 'hmm am I worth that though? She might be expecting to pay less.' He gives you the quote, and you say yes or no.

This is exactly what you are doing by putting a price on your item.

You are saying 'this is how much this item costs', and then your customer can say yes or no. You don't have to justify it in any way - a tradesman won't tell you how much it costs him to keep his tools serviced and his certificates in order, so why do you start telling people why your item is priced as it is?

Sure, tell people it's a one-off, there's only five ever made, or whatever it is that makes that item SPECIAL, but you don't have to tell them how much it costs you to hire a table at the craft fair you're selling at to justify the price (I've actually overheard this happening).

## It didn't take me that long to make

Good for you - that's probably because you've practised a lot, and been doing it a long time. Did you get paid for all that practice? No? Well now is when you DO. If I were to make a dress it would take me at least a couple of days, because I'm very poor at sewing - I'm happy to pay someone a reasonable hourly rate to do it for me, cause I know it won't take them much longer than two hours, and they know what they're doing.

## I just enjoy making it, I don't care how much I get for it

That's excellent, you have a hobby that people want to buy from you. However, if there are people who make a living doing what you do as a hobby, please charge the same as they do. I know that sounds mean, I really know it does, and I can't think of a good metaphor.

Let's say, for argument's sake, that you have a friend who is a hairdresser, and you've decided to take up as a hobby cutting hair. You keep your regular job, but on the side you cut hair, and you charge less than your hairdresser friend. It doesn't matter because it's your hobby, you enjoy it, and anything you get is good enough.

Your friend however, who does it for a living is being put out of work by your hobby because she has to charge less as the value of hairdressing becomes diluted by people doing it at home. She has paid for training to do what she does, and years of practice to be as good as she is, but people will still question why she charges what she does when you are charging less. She also hasn't got another income to supplement her hairdressing, this is her whole career.

This may sound extreme, and as I say, I couldn't think of a decent metaphor. However, I will use

scrabble tile necklaces as an example, as I don't make them any more, and this never happened.

I used to charge £10, as I'd worked out this was the price they needed to be - if someone then came along, who made them as a hobby, and sold them for £6, it would impact on my sales. The price would still cover their costs (I would be wholesaling them at £5 after all, so I have to know my costs are covered at that price) so they think they're being fair, but as mine are £10, people wonder why I seem to be ripping them off.

Which brings us to...

## \*person A\* sells it for £x

You shouldn't use someone else's price as comparison, unless you're selling like for like at the same price. You should never think 'I'm not as good as person A so I need to sell it for less'. If it is the same thing, you must sell it at the same price.

I learnt this the hard way - I made an item at the start of my selling life, and sold them for £2, because I thought this was the right price. I found out someone else was selling the same thing for £5, and instead of thinking I should put the price up, I thought,

*'but I'm not as good as them, I should keep the price where it is'.*

The person who made this same item found out, and thought I was undercutting them on purpose, when I was actually thinking they were better than me. I was undervaluing myself, but hurting someone who I respected in the process.

I shouldn't have to say this, but I feel I should - You should never sell it at £2 on purpose because person A sells it at £5 and you want to steal their customers.



## It's OK for you, people will pay more for one of your items

I find it hard to believe that anyone thinks I can charge more simply because I made it, but I have had someone say this to me. All I can say is this - a name can carry weight when pricing something, otherwise designer clothes wouldn't exist, but there aren't many crafters who can charge more just because they've made it. BELIEVE ME.

## The materials were just hanging around

Therefore the material cost is nothing, and making your price far too low? WRONG! The material cost is not how much the material cost you this time - it's how much it will cost you to replace it.

# LIFE'S BIG CANVAS

Chloe McGenn is a multi-media artist from Leeds who blogs and lots of other interesting stuff too at [Life's Big Canvas](http://www.lifesbigcanvas.co.uk). Her mission is to make the whole world a playful place, and to encourage creativity, even in the most mundane places and stubborn people.

Her creative life began as a teenager, making her own clothes out of duvet covers and writing fanzines about imaginary bands she created with her brothers. This led to eventually producing her own zine, Pocket, in which she interviewed and reviewed real bands, asking them insightful questions such as 'Peas or cheese?'.

After brief stints as a bingo caller, behavioural therapist, dental receptionist and one of those

So if you make, for example, a cushion from a piece of fabric someone gave you, that doesn't mean you shouldn't add in the cost of the fabric - it means you should add in the cost of replacing that fabric. This is hard to get your head round, but I have learnt this from pricing stock made from donated and recycled items. Just because that fabric was hanging around, you can't charge £5 less for a cushion, or next time your customer will wonder why this cushion is £5 more expensive than the last one.

Thank you for reading this and I hope you've found it useful. I'm trying to help crafters value themselves, not tell you how to price. There are loads of pricing guides out there, written by people more 'successful' than me and I highly recommend you read one of those if you need more information about pricing strategies.

people who put stickers on oranges, she found her true calling as an artist. She started by selling animal paintings, and then progressed to greeting cards, toys and jewellery. She creates whimsical items for the child within - whether it's a simple badge with something from your childhood, kits to create something yourself, or jewellery that comes with instructions on how to play with it. Everything has an element of the recycled, predominantly old books.

Chloe is fascinated by how something flat like paper can become three dimensional with a few folds. Life's Big Canvas has been a part of the independent retail scene in Leeds for the last three years, being involved in shops, fairs, workshops and galleries. Her current work uses old books to create stationery, and she continues to experiment and play daily, wherever she is.

<http://www.lifesbigcanvas.co.uk>



Looking for a way to use up all your fabric scraps? Then look no further, this scrapbusting fabric yarn is the perfect solution! Pop over to Cintia's website for the full tutorial.

Image & Tutorial: [www.mypoppet.com.au](http://www.mypoppet.com.au)





**BUSTLE & SEW**  
LOVE TO SEW AND SEW WITH LOVE

I hope you like the first of this year's Easter patterns. We've always enjoyed an Easter tree in our house and I thought it would be fun to make a version in a giant 16" quilting hoop to display over the holiday period.

The applique is very simple, and I've decorated my tree with some of my favourite vintage fabrics cut into the shape of Easter eggs of course!

Nearer the time, when I unearth my box of decorations I'm thinking of pinning some felt bunnies, chicks and more to the branches of my applique tree for a lovely 3D effect.

# Easter Egg Tree



## Materials

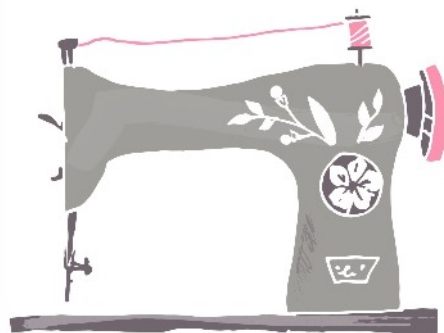
- 20" square neutral coloured fabric
- 20" x 4" check fabric for the "tablecloth"
- 7" square white felt
- 2" x 5" pale yellow felt
- 6" x 4" printed cotton fabric for stripes on the jug
- 3" square bunny coloured felt
- Mix of brown felt and fabric for the twigs - or if you don't want to cut out such long thin shapes then I think they'd also look nice worked in crewel or tapestry wool.
- Green felt in two shades for leaves
- Assorted pastel coloured buttons (½" or smaller)
- Five x 2" squares printed fabric for eggs
- Bondaweb
- Embroidery foot for your sewing machine
- Stranded cotton floss in green, pink, light blue and colours to work with your printed egg fabrics.
- 16" quilting hoop.

## Method

- Place your strip of checked fabric along the bottom of your main, neutral-coloured background fabric aligning the bottom edge. Machine stitch along the top edge of your checked fabric to secure in place.
- Now work the applique. Trace the shapes onto the paper side of your Bondaweb, then cut out roughly and fuse to the reverse of your fabric/felt.
- Start with the jug - cut the main body in a single piece of white felt, peel off the paper backing and position on your checked fabric centrally vertically and with the base of the jug 1 ½" down from the top edge of the checked fabric. DO NOT FUSE YET.
- Cut the yellow felt for the jug interior. Extend the bottom edge down by ½" so it can be overlapped by the white main body of the jug. Peel off the backing.
- Now cut the twigs, again allowing an extra ½" at the bottom. Peel off the backing and position them on top of the yellow felt, with the ends tucked under the top of the main body of the jug. When you're happy that these elements are all correctly in place, then fuse with a hot iron, protecting your work with a cloth if necessary.
- Now cut, position and fuse the stripes on the jug.
- Fit the embroidery foot to your machine and drop the feed dogs. With black thread in your needle and cream or another light colour in your bobbin (so the stitched line appears less solid) go around the edges of the shapes twice - not too neatly you're aiming for a sort of scribbled effect.
- Add shading to the side of the jug (see photo for guide)
- Now add the eggs and bunnies- these are applied by hand. Trace the shapes onto the paper side of your bondaweb as before, position and fuse. Then applique with short straight stitches using 2 strands of floss at right-angles to the edge of the applique shape.
- Add the bunnies' tails - these are clusters of French knots worked in light blue floss. I also added tiny straight stitches in black for their eyes.
- Cut out leaves in green felt. I didn't use Bondaweb for these as I felt this would be too fiddly. I simply held them in place as I stitched - again using small straight stitches worked at right angles to the edge of the shape.
- Press your work lightly on the reverse before you add your buttons - secure them in place with pink floss.
- Display in your quilting hoop. Mine was originally a pale wood, but I painted it with cream chalk paint (emulsion would work well too) for a nicer contrast with my background fabric.









## We're loving stitching script here at Bustle & Sew with the launch of our new range of kits. Here's some tips on making your stitched letters the nicest they can be ....

From very early on embroiderers have enjoyed stitching letter shapes into their work, often as samplers, worked by young girls or women to demonstrate their proficiency in the ladylike art of embroidery. The earliest surviving sampler which is signed and dated, was made by Jane Bostocke who included the date 1598 in the inscription. However the earliest documentary reference to sampler making is recorded in 1502. Very early samplers though, don't feature the alphabet which didn't appear until the 17th century.

Alongside samplers grew the practice of marking linen with an embroidered monogram - both as a means of recognition, particularly in the days when washing was sent to the laundry rather than done at home - and later as a decorative way of personalising an item of linen or clothing.

Today lettering or text is often incorporated as an integral part of a design. The thought of embroidering text can sometimes be a little daunting, though often the little quirks and wiggles arising through hand stitching do add a little extra individuality to the piece of work. But it's true to say that there comes a point when quirkiness simply becomes poor workmanship, and I hope that you'll find the hints and tips below useful when stitching text. And don't forget to find inspiration for your stitching of letters - just flicking through a magazine or visiting one of the many fonts sites will give you great ideas for different treatments of lettering.

When choosing your textile and thread, keep in mind what the article you're making will be used for. Cotton is great for sheets and other linen, whilst embroidery floss or cotton thread is best for linen, sheets, clothing or any article that has to be frequently washed. You can wash wool embroidery gently by hand, as you would

lambswool or cashmere, but it really is best not to simply chuck it into the washing machine!

The choice of stitches for text is endless. Padded satin stitch is the traditional choice for monograms because it is slightly raised and clear cut, but simply outlining the letter with chain, stem or back stitch can be effective, whether the outline is then filled or not.

Stem or back stitch are great stitches to choose for text, and for the smallest letters you are best to use back stitch as it gives the finest line. Whatever stitch you choose, be sure to reduce the size of the stitches slightly as you go around curves, this will make the letters much smoother in appearance. Sometimes it is better to overlap one stitch over the other where two lines meet. This makes a sharper point than when you bring both stitches together into the same hole.

Be precise about keeping angles clear-cut and straight lines really straight. Sometimes moving a stitch just one thread to the left or right can make all the difference to the accuracy or legibility of small size letters. Be sure to consider the shape of your letters and the best way to stitch them before you begin. Think about how the components fit together and, particularly if you are stitching on lightweight fabric, avoid carrying threads across the back.. You don't have to stitch letters in the same way that you write them with pen and paper.

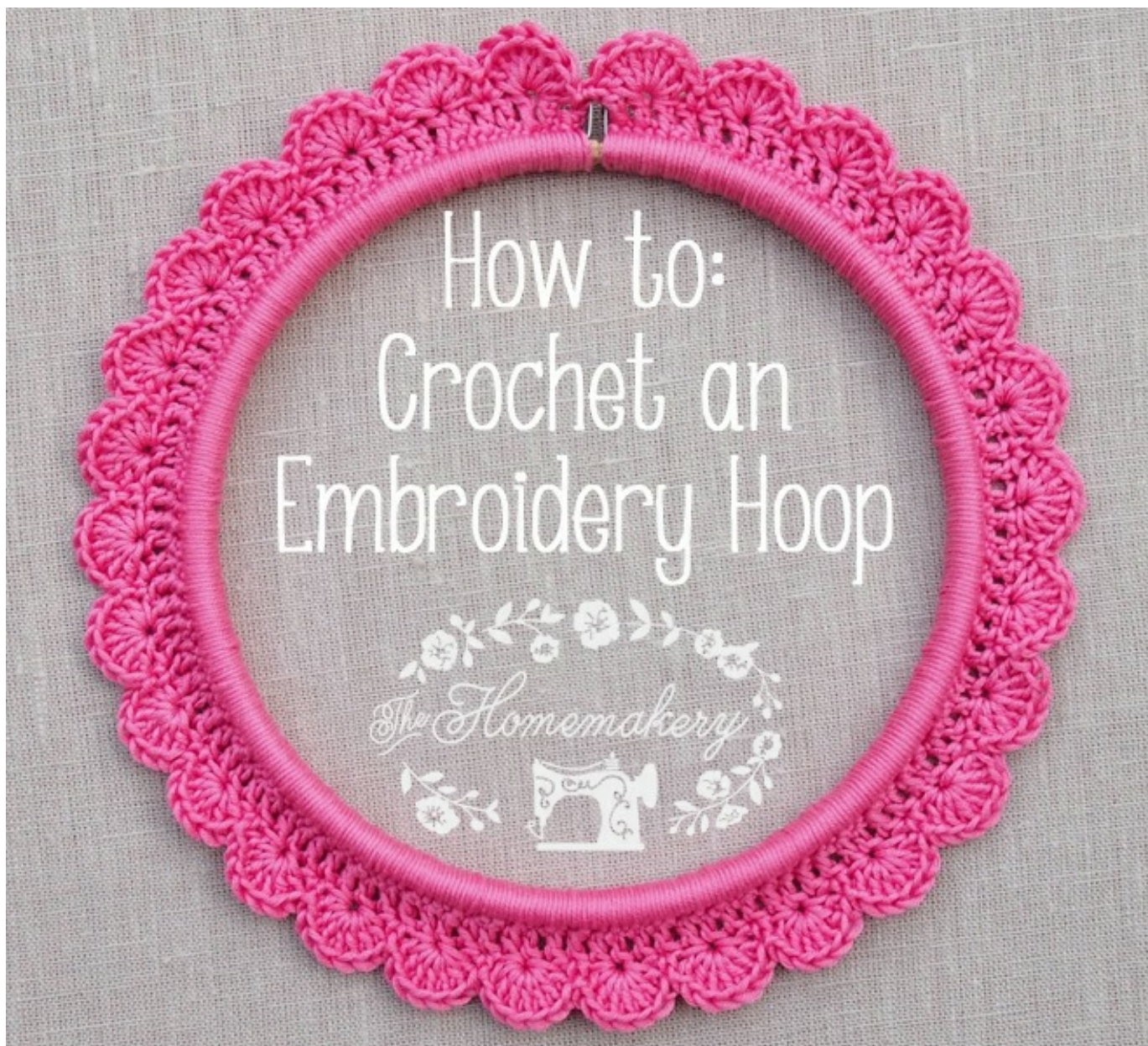
It's much better to fasten off and begin again than to have threads showing through to the front of your work. If you find this too much of a pain, then try arranging your text so that the letters join, eg by using a cursive script. Then you won't have to worry about carrying threads, just about what motto, phrase, poem or quotation to stitch next!











## You Will Need:

- > **Yarn** – we used [Rico Essentials Cotton DK in Candy Pink \(12\)](#)
- > [4mm Crochet Hook](#)
- > [Embroidery Hoop – 7 inch](#)

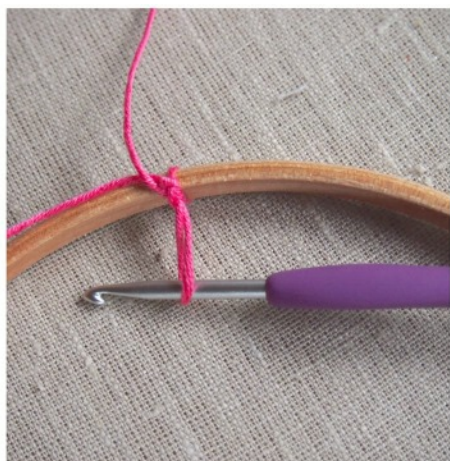


## Instructions

All Crochet Stitches are UK. If you are new to Crochet I have linked each stitch to a handy diagram over on [Learn to Knit](#).

1. Create a [slip knot](#) on your crochet hook and [slip stitch](#) onto the hoop.
2. [Double Crochet](#) (DC) into the hoop. To do this put your hook into the hoop, hook the yarn through (from the back to the front). You will now have two strands of yarn on your hook. Yarn over the hook and pull through both strands of yarn. That's your first DC completed.





3. DC all around the hoop until the yarn covers the hoop completely.

4. At the end of the hoop turn your hoop around, Chain (CH) 3 and then Treble Crochet (TR) into every other DC in the row below. Note: I did experiment TR

into every DC but found that as I had so many DC it created a ripple effect which I didn't like. Depending on the yarn you are using you might want to TR into each DC rather than every other.

5. Once you have TR all around the hoop join the last TR to the

first CH3 with a slip stitch.

6. To create the scallops skip 1 stitch then TR7, skip 1 stitch and DC. Repeat. Note: if on the previous row you TR into every DC you might want to skip 2 stitches, then TR7, skip 2 stitches and DC.





7. When you get to your last couple of scallops it's worth double checking the number of stitches left in case a little fudging on your scallops is required. I got lucky with this one and it worked out perfectly!

And that's how you crochet around an embroidery hoop!

#### A note on yarn:

I used Rico Essentials Cotton DK yarn which is a mercerised yarn. The mercerisation process binds the fibres, strengthening the yarn and gives it a gentle sheen which reminds me of the sheen you get on embroidery thread. Owing to the mercerisation process the

yarn is very smooth and the fibres stay together making it perfect for crocheting around an embroidery hoop. Normal cotton or acrylic yarn will give a slightly different effect as there is more give in the fibres and you probably won't have to do quite so many DC on the first round!



[www.thehomemakery.co.uk](http://www.thehomemakery.co.uk)

[@thehomemakery](https://www.facebook.com/thehomemakery)

[@thehomemakery](https://www.facebook.com/thehomemakery)

After 8 years of working in corporate finance & private equity in London, Kate decided it was time to quit her job for a quieter life in the country and started her own craft boutique, The Homemakery. Through her gorgeous online store Kate sells all the pretty craft materials you could possibly need - from fabrics and embroidery hoops to pompom makers and crochet hooks. Whatever you're looking for, you're bound to find it at The Homemakery!







**BUSTLE & SEW**  
LOVE TO SEW AND SEW WITH LOVE

# Small Things Hoop

I have always thought this quote from Mother Theresa captures motherhood perfectly. After all, isn't this what being a mum is all about? So I decided to stitch her words, together with a Mason jar of beautiful blooms in plenty of time for Mothering Sunday which here in the UK falls on 15<sup>th</sup> March this year.

My stitching is displayed in a plain 7" hoop, but I wish I could crochet as I think it would look even prettier framed by the crochet version from The Homemakery on the previous pages.



## Materials

- 10" square cotton, linen or cotton/linen suitable for embroidery - I used ½" gingham check from Clarke & Clarke
- DMC stranded cotton floss in colours 310, 472, 598, 726, 819, 907, 931, 937, 3706, 3740, 3845, 4120

## Notes:

- Use two strands of floss throughout.



Prefer watching to reading?

Check out my small (but growing) series of embroidery stitch video shorts over on the [Bustle & Sew website](#).





## Notes on stitching

- Transfer your design to the centre of your fabric using your preferred method. The templates are given full size and also reversed.
- Use two strands of floss throughout.
- The large flowers are worked in radiating straight stitch. I find it easiest to imagine a clock and place my first stitches at 3, 6, 9 and 12 o'clock then go around and fill in between them - this helps me make sure that they are even.
- The centres of the large flowers are French knots





Back stitch

Radiating straight  
stitch centre is  
French knots













Satin stitch

Back stitch

Back stitch

Stem stitch



	310		907
	472		937
	598		3706
	726		3740
	819		3845
	931		4120



Do small  
things with

GREAT

Love XX



*"I truly love the craft – the oodles of stitches, the feeling of stretching fabric onto a hoop... Oh. So. Much. Joy."*

## Meet the Maker



**Sonia Lyne** talks to us about embroidery, teeny tiny hoops and how she started her business, **Dandelyne**



**Sonia Lyne** started **Dandelyne** from her home in Melbourne, Australia back in 2011. She creates wearable miniature embroidery hoop necklaces & brooches as well as gorgeous family portraits.

**How did you get into embroidery?**

When did I first fall in love with this handicraft? I learnt to embroider under the expertise of a beautiful woman named Mrs Mulrooney, when I was 7. I attended a small rural school and on a Friday afternoon all of the girls would head to the library to master the basics of embroidery on gingham squares. And thus a flame was ignited.

I am now a "passionate" embroiderer. So passionate in fact, I have embroidery floss coming out of my pores and I look like one big fluffy dandelion! No, not really but I truly love the craft - the oodles of stitches, the feeling of stretching the fabric onto a hoop... Oh. So. Much. Joy.

**How did your business come about?**

I took up a needle and hoop again in 2011. I chose to design and stitch my first family portrait; my family's. The little flame that was ignited so many years ago suddenly became an enormous, crazy bushfire! I found myself daydreaming not only about simple embroidery projects but also about small, teeny tiny embroidery hoops. To quote the film "Robots", "See a need, fill a need". I thought if I wanted tiny projects and tiny hoops there must be others who wanted these too. And so Dandelyne began... and I feel I am now exactly where I am supposed to be.

**Do you have a favourite design you have made?**

It would most definitely be my first family portrait. It hangs by our front door. Not only does it make me smile, and giggle each time I see it, it also reminds me of the beginning and how far I have come with Dandelyne.

**Have you had any crafting disasters?**

If you ask my friends about crafting disasters they may say that my house is decorated with many of them!







I do love to experiment and I see many of my ideas as a work in progress, as opposed to a disaster. I have managed to cut my hair on many occasions when cutting out designs to frame in a mini hoop, stitch my clothes whilst sewing in a hoop and the hot glue gun...don't get me started on the hot glue gun - we will never be friends!

### Describe your style

Colourful, whimsical and sweet.

### Can you describe your typical day?

My day begins with a coffee – always. It is then onto the normal shenanigans around getting ready for school. I drop my big boys off and my youngest, Austin and I head back home ready to begin our day. I am super lucky that Austin loves Lego. If he is in a zone I utilize that time to

dive into Dandelyne world. I'm a super organised person so I make sure, as best I can, that I utilise my time wisely. During the day it is definitely a juggle but one that I wouldn't swap for anything! There is absolutely nothing set in concrete as I am often thrown curveballs, such as sickness, appointments, "having" to have coffee with friends but I do my best to stay focused. It's hard at times, but a deep breath and stepping away for a few moments can work wonders. Importantly, remembering why I do what I do drives me to keep going.

A great portion of my time is spent responding to emails. I try to respond to all emails within 24 hours but this can creep over to a longer timeframe if I need to stitch portraits and send out orders. My nights are often spent catching up on what I

couldn't get done in the day and making sure I stay on top of orders, emails and general tit-bits. My hubby is usually right beside me helping me to photograph my work, drill the hoops, cut floss, check necklace enclosures and any other job I can give his empty hands.

### Where do you look for creative inspiration?

My inspiration blossoms from simple day to day experiences, family, colour and moments in my life that make me smile all over. I also LOVE Instagram. It is a continual source of inspiration, motivation and support. I adore my Instagram buddies. When I see mini masterpieces in my feed, framed in one of my little hoops I honestly punch the air every time. Knowing that my hoops are inspiring many to start stitching and that



experienced embroiderers are framing their work in my hoops is the biggest gift I could ask for and it inspires me to keep doing what I'm doing, making sure that my hoops, and my portraits are of the highest standard.

### What advice would you give anyone wanting to start their own business?

I have had a number of career paths before Dandelyne and there has been a lot of trial and error. When I look back on each of them I know that I was pursuing them for reasons that would help me at the time. The core reason for starting Dandelyne was about inspiring people to start stitching in the hope that they could experience the same feeling I have every time I stitch - pure bliss. I feel it is so so important to love what you are doing and know exactly why you

are doing it. Whenever times get hectic, too hard and simply overwhelming you always come back to the core reason why you are doing what you do and you pull through (include sleepless nights, some tears and maybe a tantrum or two but you definitely pull through!). I also love the advice of a beautiful peer who told me it takes 3 years to build a business. The first year is the honeymoon year (hobby year). It's full of creativity, fun and excitement. The second year is simply hard work as you turn your hobby into a business and the reality hits of relying on others, and making your dream come to life. The third year involves a rollercoaster of highs and lows as you iron out processes and establish yourself. After that is it smooth sailing – hahaha. I have definitely found this to be true for my journey to date and I'm looking

forward to growing and building the possibilities that I dream of for Dandelyne.



## Dandelyne

Sonia Lyne creates wearable embroidery hoop necklaces and brooches as well as gorgeous family portraits. You can buy your own mini hoop kits from her [Etsy store](https://www.etsy.com/uk/shop/dandelyne) [www.etsy.com/uk/shop/dandelyne](https://www.etsy.com/uk/shop/dandelyne)

@dandelyne

[www.dandelyne.com](https://www.dandelyne.com)







**BUSTLE & SEW**  
LOVE TO SEW AND SEW WITH LOVE

# Bunny Egg Cosy

As the days grow longer and the warmer weather approaches, my next-door neighbour's hens start laying again, lovely big brown speckled eggs with rich golden yolks, perfect for enjoying with soldiers for breakfast - or toast at teatime.

When I have boiled eggs I always have two - somehow one just doesn't make a "proper" meal. And what could be nicer than a cute little spring bunny to keep my second egg nice and cosy while I'm tucking into the first?



## Materials

- 10" square printed cotton fabric (quilting weight cotton works well)
- Scrap of contrast cotton fabric for inside of ears
- Two ¼" buttons for ears
- 3" x 6" wool blend felt for cosy lining
- 1 small pompom for tail
- Stranded cotton floss in pink and black
- Toy stuffing
- Sewing machine

## Method

Use ¼" seam allowance

- Cut out all pieces as directed on template (given full size)
- Place your two main body pieces right sides together and machine stitch around the rabbit's body leaving the bottom edge open. Clip at curves and trim away excess fabric at the rabbit's nose. Do not turn right side out.
- Place your two lining pieces right sides together and machine stitch around long curved edge, leaving a 2" gap at the top for turning.

- Now, with your outer **WRONG SIDE OUT** and your lining **RIGHT SIDE OUT** push the lining up inside the rabbit body. Stitch around bottom edge. Turn through the hole you left in the lining and push the lining up inside the body.
- Stuff your rabbit head and bottom. Push small pieces of stuffing through the hole in the lining. A stuffing stick is a very useful tool for this. Just break the end off a bamboo skewer and fray the broken end so it "grabs" the stuffing. Mould the rabbit in your hands as you go until you're happy with the shape. Pull out the lining and topstitch the gap closed, then push it up inside the rabbit again.
- For a nice finish and to keep the lining inside the body topstitch around the bottom edge of your rabbit. It's a bit fiddly to do, but worthwhile if you can manage it.
- With right sides together join the ear pieces. Clip excess fabric at the point, turn right side out and press. Turn 1/8" in at the bottom of the ear and slipstitch closed.
- Fold ears in half and stitch to sides of head through buttons using the photo as a guide.
- Mark the position of the eyes with glass-headed pins, taking time over their positioning as this will affect your rabbit's expression. When you're happy embroider eyes with black floss and add a nose in pink. Finally stitch the pompom into place for the tail.
- Your rabbit is now finished.





## A vibrant, stylized illustration of a small bird with a green head, yellow body, and pink tail, perched on a branch. The branch is adorned with large, bright pink and red flowers with green centers, and several green leaves. The background is plain white.



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Country Garden Stitchery Shops

- Country Garden Healthcare

**Palmer**

- **Watermark Faint Gills and Purple Dorsal**

- **Counting Cards**
- **Black Jack**

- **Wahrscheinl. Art. Falschke**

- **PDF Handouts**

Posted on February 22, 2013

The truth is, I found stitching the zig-zag border very tedious (here, I said it) and that led me to abandon the quilt for a long time. Eventually, I did pick it up again and have been getting on with things a lot better now that the border is finished!

So, the first vase is now brimming over with berries and blooms and I just need to embroider a few stamens to a couple of the flower centres.



(附: 附件 1 的统计结果)

It's lovely to have you stay in my  
sunny room today! I'll value you

Southwest - we please let me know  
which party you like by clicking the

[The button, leave a comment or](#)  
[just say hello \(no need to sign in\)](#)

you. Happy eating everyone!

# SewNso's Sewing Journal

*The make good and fine and works willingly with her hands. —Proverbs 31:13*

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permaest



My Website



my hush!



Saturday February 7, 2015

***Sweet Vintage Inspired Baby Frocks***

Vintage baby frocks and vintage patterns are my most sought-after treasure! Yes, I am all about the thrill of the hunt and nothing is more satisfying than unearthing a truly incredible piece (or five) from another era!



twitter



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1,331,250

Newletter



FRIDAY, FEBRUARY 20, 2015

Three wedding hankies commission



I finally finished these three handkerchiefs. They are gifts from a bride to her mother, grandmother, and future mother-in-law. I think they turned out lovely. I hope for the best for this young bride.



ANDREA SHEPHERD



About Me

GALLERY

OFFICER

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100

100

Summary

36

47

# This month instead of tea and biscuits, let's enjoy some Stitching and Trivia .....



## *The long and the short of it!*

When working with long lengths of fabric such as when making curtains, you should always clip the selvages before starting work. They are tightly woven and clipping them makes sure the fabric lies flat and even for cutting.

*Q: How would you test fabric to see if it was silk?*

*A: Try to set it on fire! Burned silk smells just like burned hair!*



In March the clocks "spring forward" by one hour for British Summer Time while they "fall backwards" in October when we return to Greenwich Mean Time for the winter months ahead.

The word applique comes from the French appliquer, which means "to apply."



## Feeling Blue?

March 17<sup>th</sup> is St Patrick's Day when green is worn by Irish people worldwide. But the original colour worn was "Saint Patrick's blue," a light shade of blue. The colour green only became associated with the big day after it was linked to the Irish independence movement in the late 18th century.



## *Bloomin' Lovely*

The Irish wear the shamrock for St Patrick, whilst the Welsh have a choice of the daffodil or leek for St David's Day which falls on March 1<sup>st</sup>



## Signs of Spring

The Daffodil is one of our favourite and most common spring flowers, but did you know there are at least 25 species with over 13,000 hybrids. There is no difference between a Daffodil and a Narcissus, Narcissus is the Latin or botanical name for all daffodils, just as ilex is for hollies.



### What's the difference?

Embroidered and woven products are two entirely separate things.

Embroidery is stitching directly onto the garment to create the design.

Weaving is where different threads are intertwined to form the desired pattern and fabric – the labels on clothes are often created this way.

## MAD AS A MARCH HARE....

Hares have long been thought to behave excitedly in March, which is their mating season. Lewis Carroll is among many who have used this idea in stories - Alice's Adventures in Wonderland:

"The March Hare ... as this is May, it won't be raving mad - at least not so mad as it was in March."

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



Thank you to Jacqui at Flapdoodledesigns for her images. You can find them and more besides in her [Etsy store](#).



IT WAS ONE OF THOSE MARCH DAYS WHEN THE



shines  
hot



and  
the

WIND BLOWS COLD

When it is

SUMMER

in the light



and

WINTER

in the shade

Charles Dickens



MAR/2015

MO	TU	WE	TH	FR	SA	SU
30	31					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	29



# Conversion Tables

## Volume

### Weights

Imperial	Metric
½ oz	10 g
¾ oz	20 g
1 oz	25 g
1½ oz	40 g
2 oz	50 g
2½ oz	60 g
3 oz	75 g
4 oz	110 g
4½ oz	125 g
5 oz	150 g
6 oz	175 g
7 oz	200 g
8 oz	225 g
9 oz	250 g
10 oz	275 g
12 oz	350 g
1 lb	450 g

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

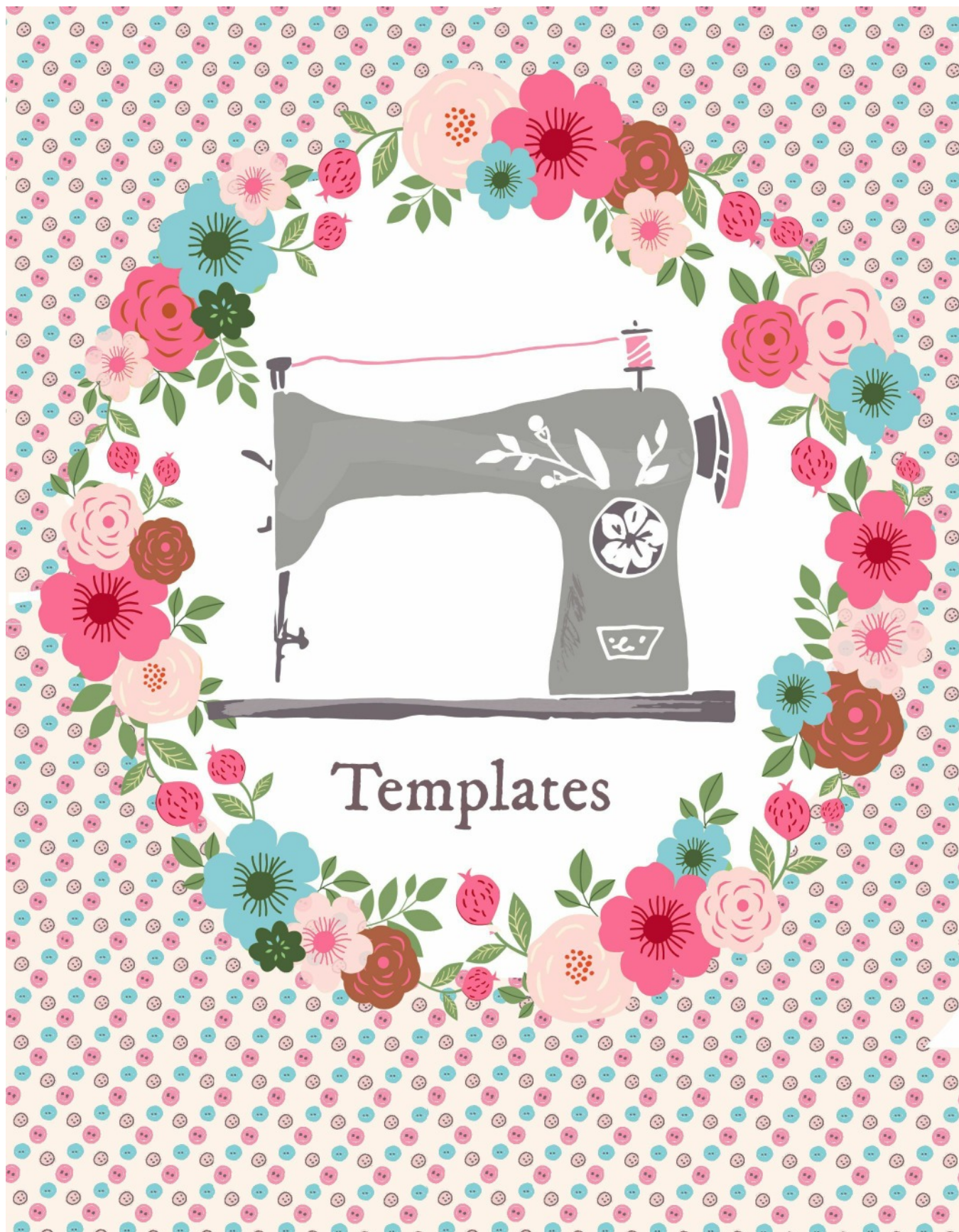
### American Cup Conversions

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.







## Be Happy Hoop Art

Full size and also reversed to suit your preferred method of transfer

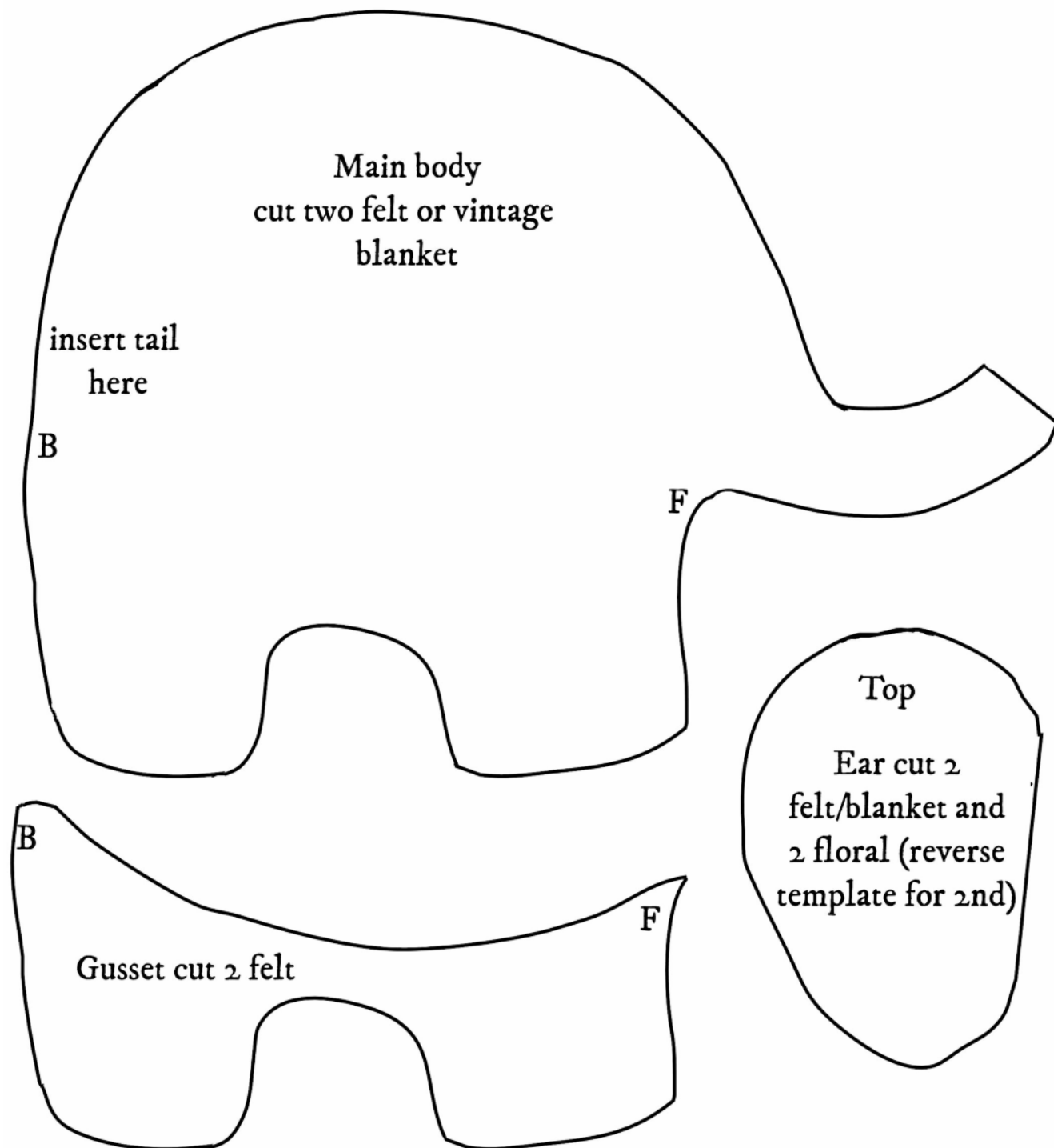






## Peanut & Penelope

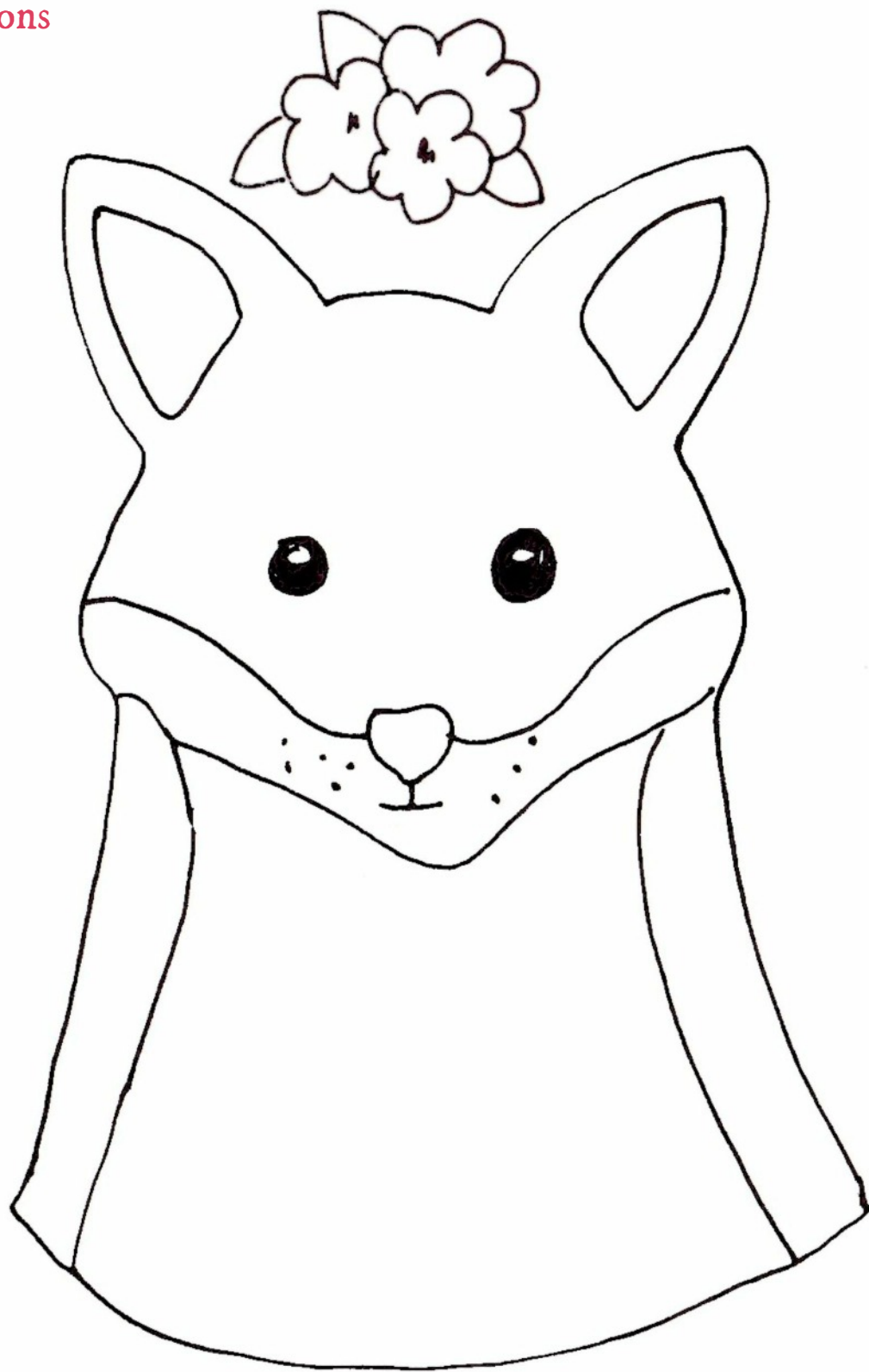
Templates are full size

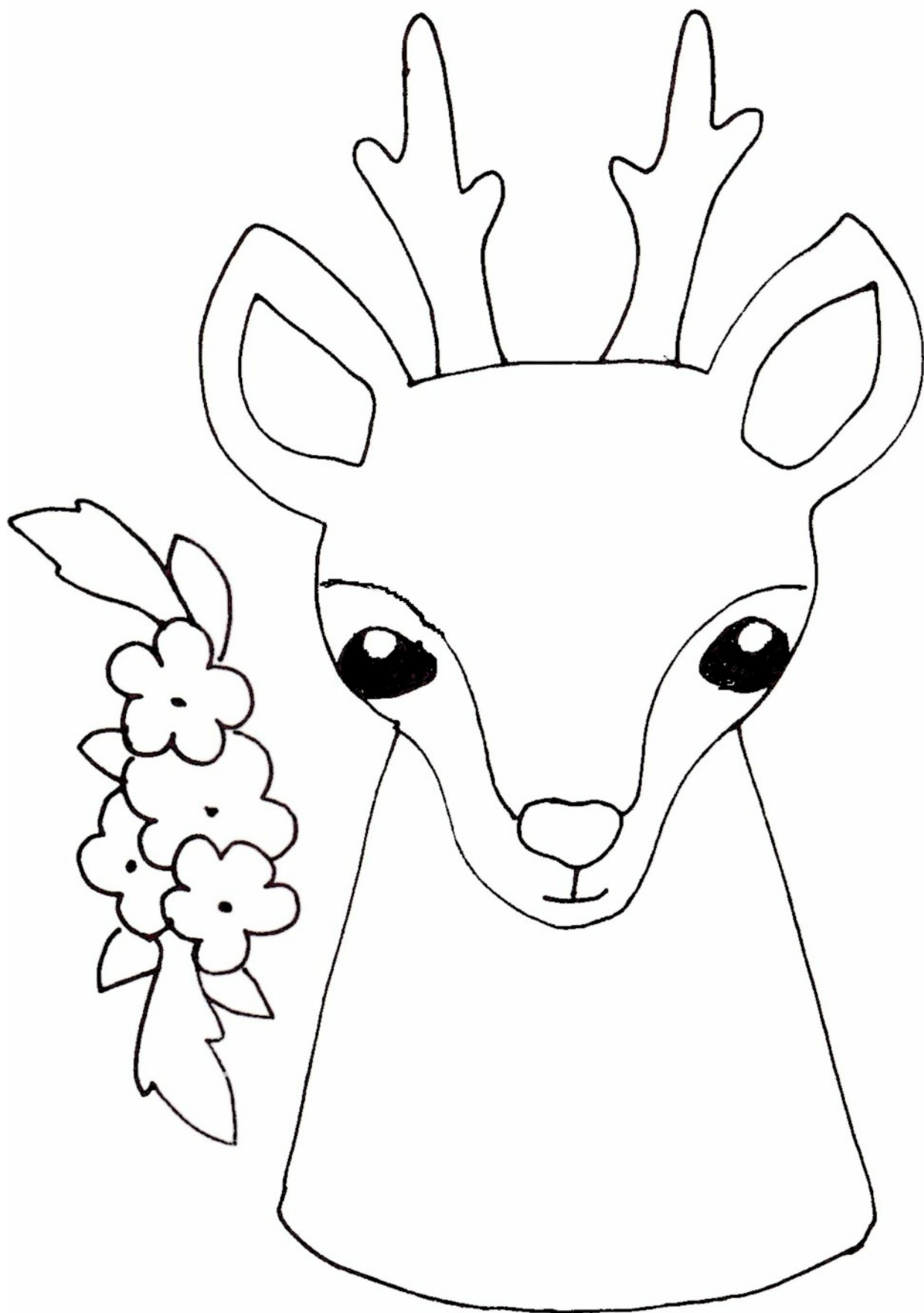




## Woodland Cushions

Templates are full size



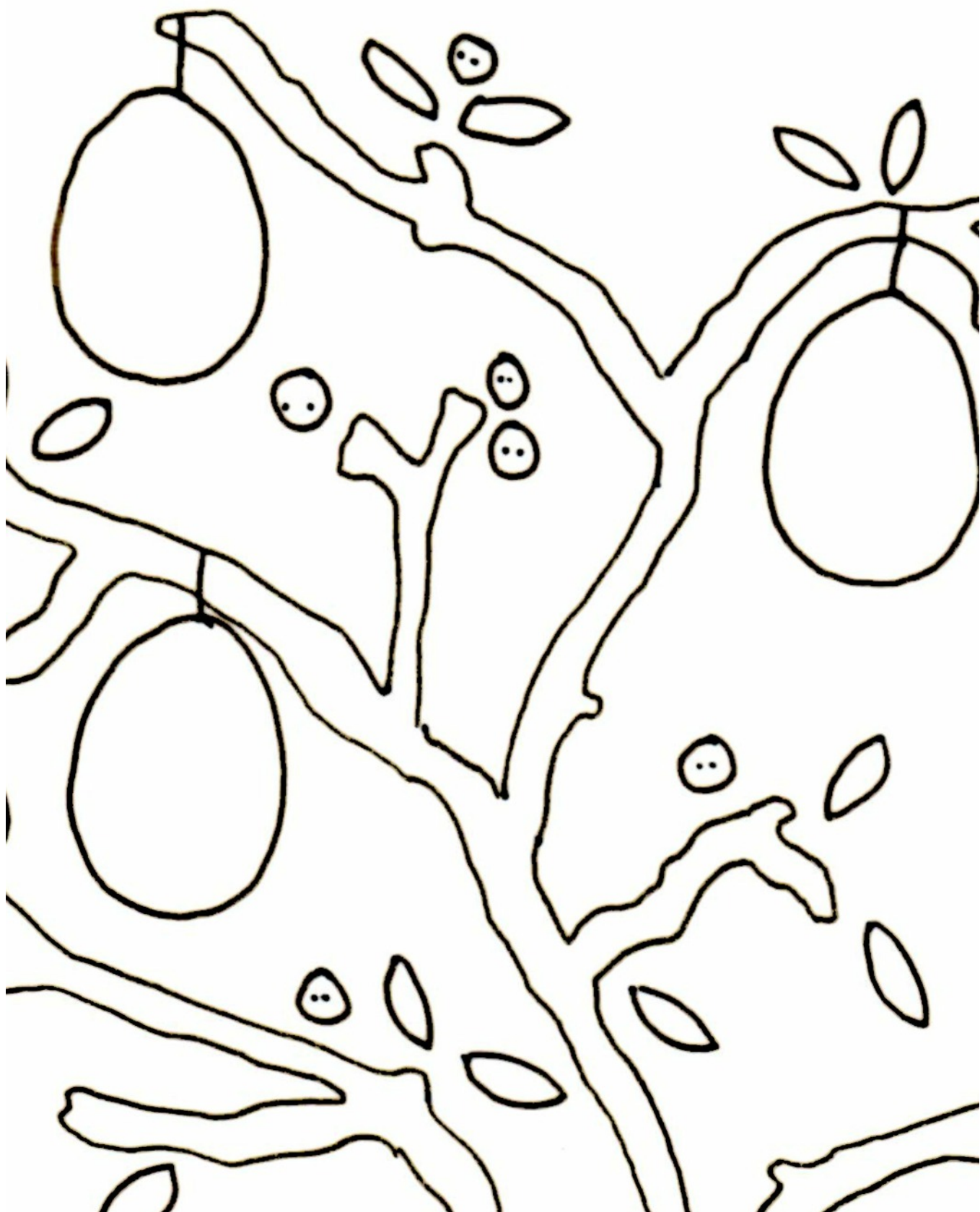




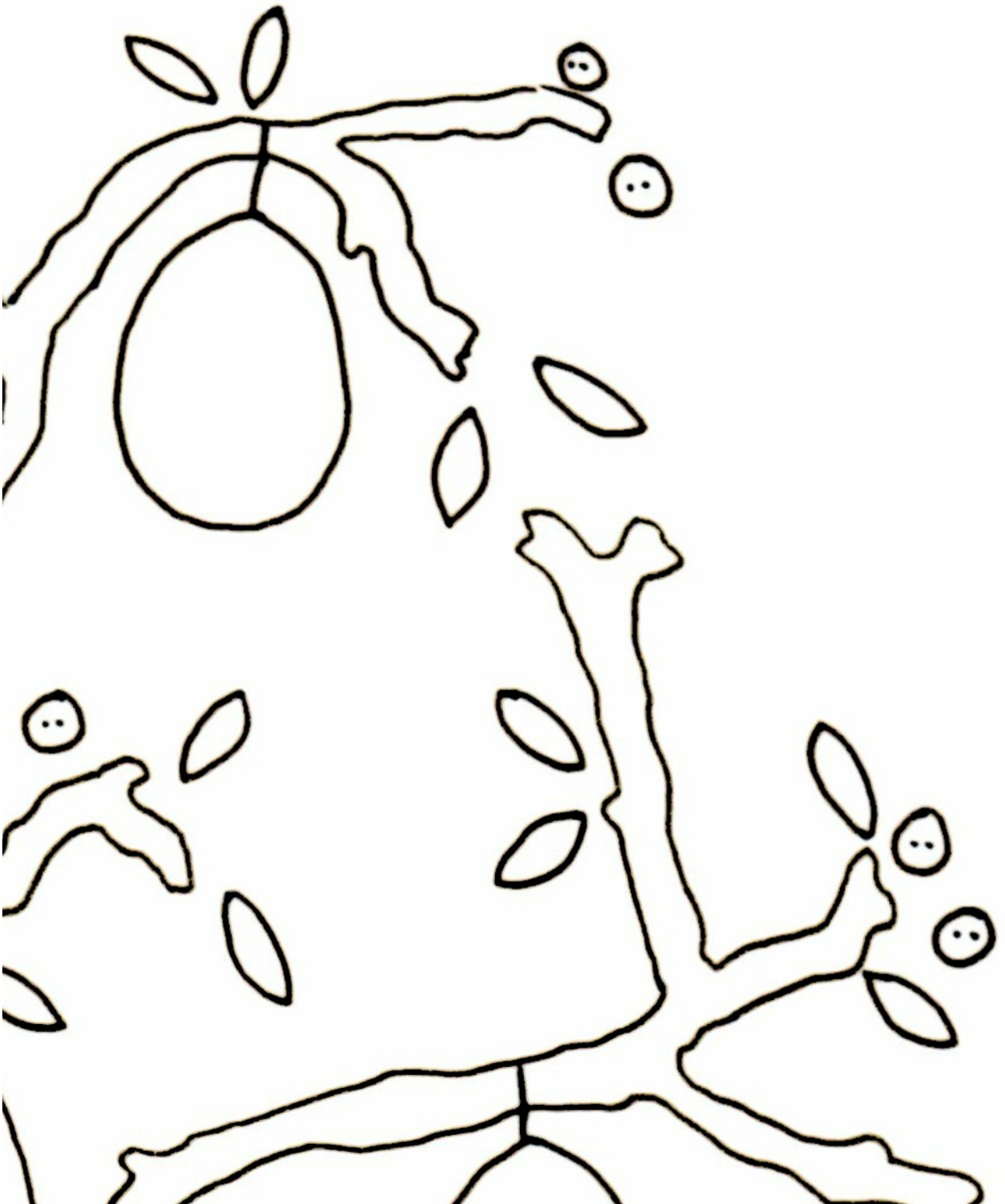
## Easter Egg Tree

Templates are full size and reversed to trace your applique shapes onto your bondaweb. They will need to be joined together.





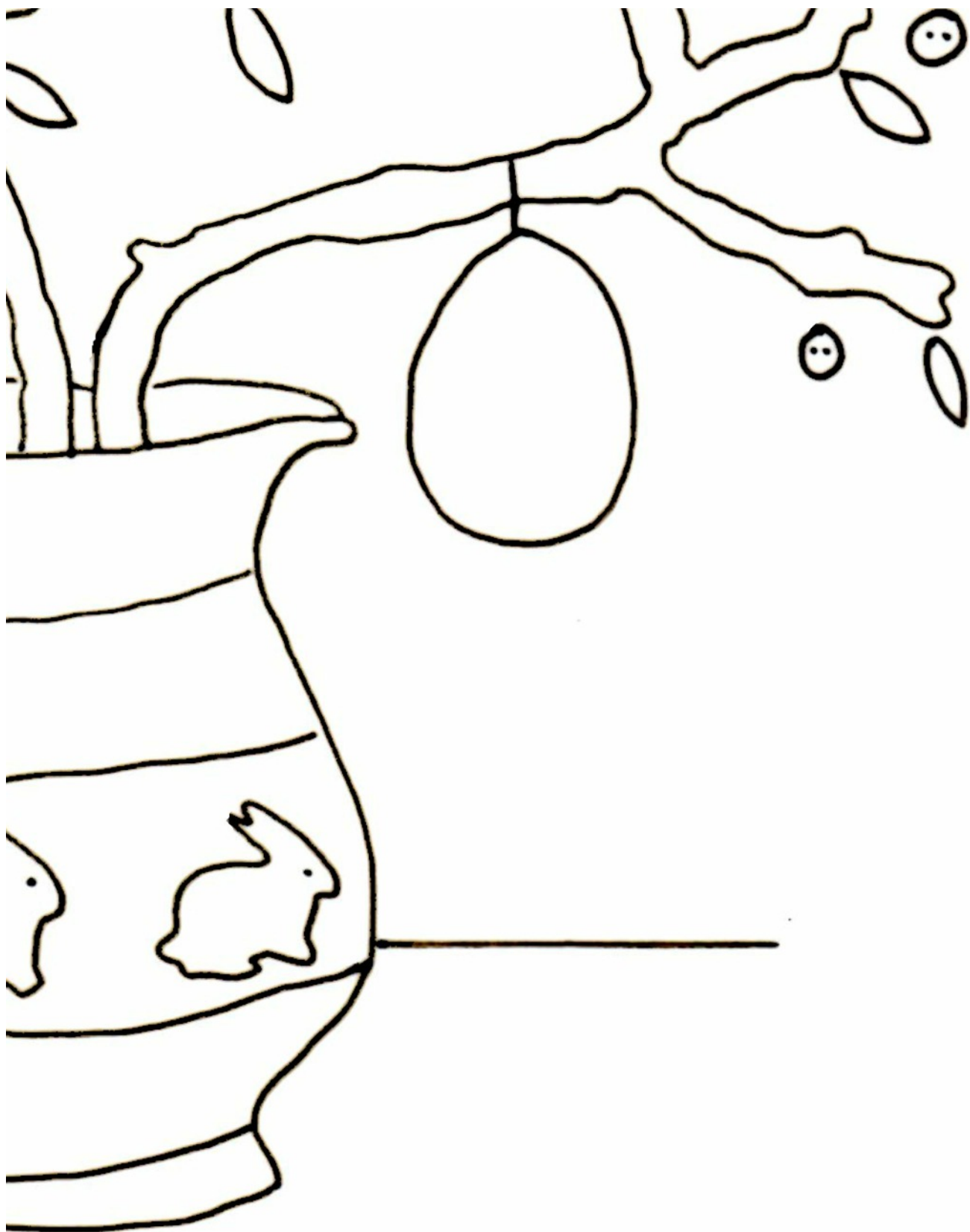












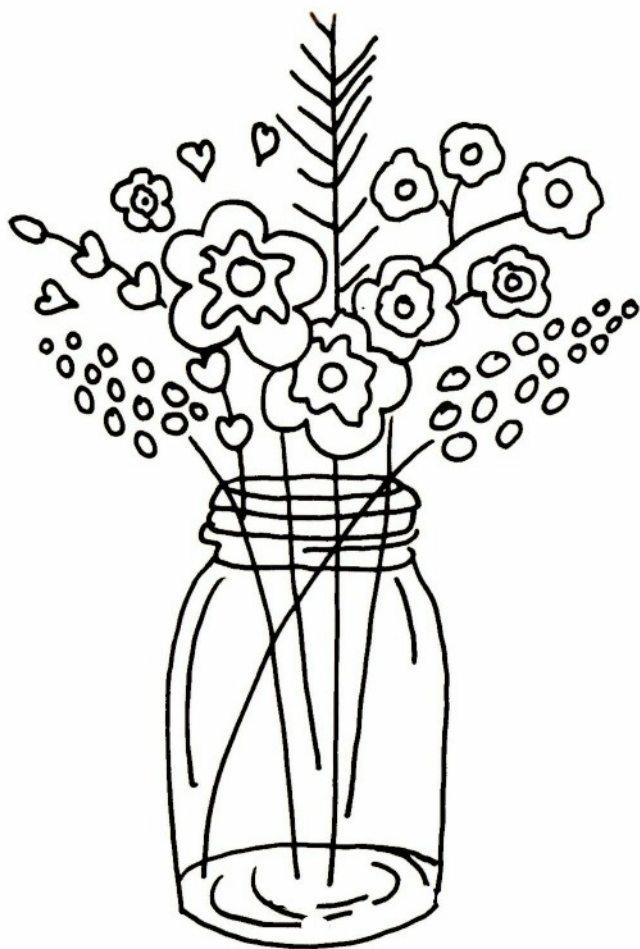




Complete design (reversed) to help you join the template pieces together.

## Small Things Hoop

Full size and also reversed to suit your preferred method of transfer



Do small  
things with

GREAT

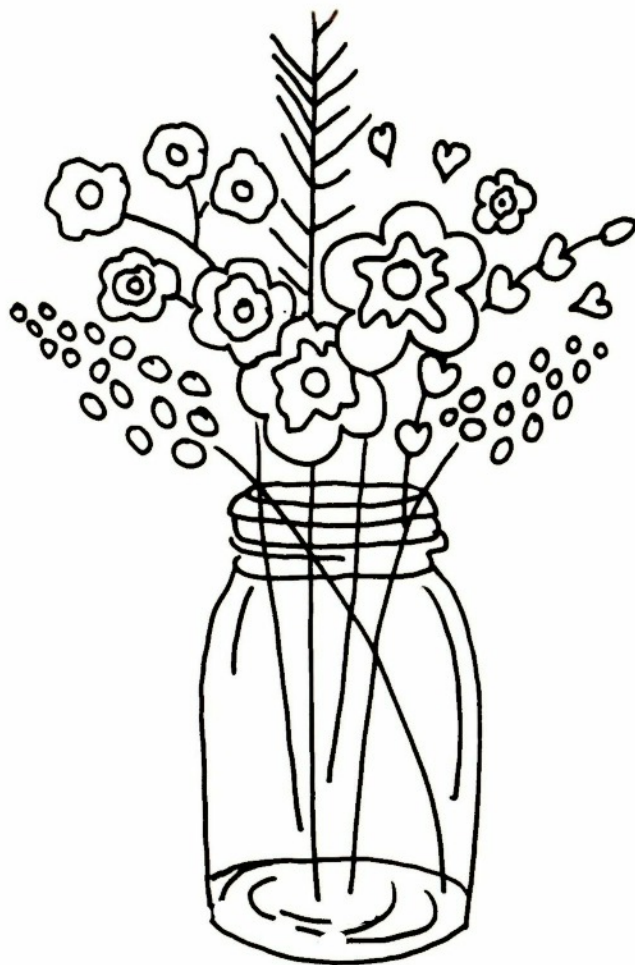
Love XX



Home of  
things spirit

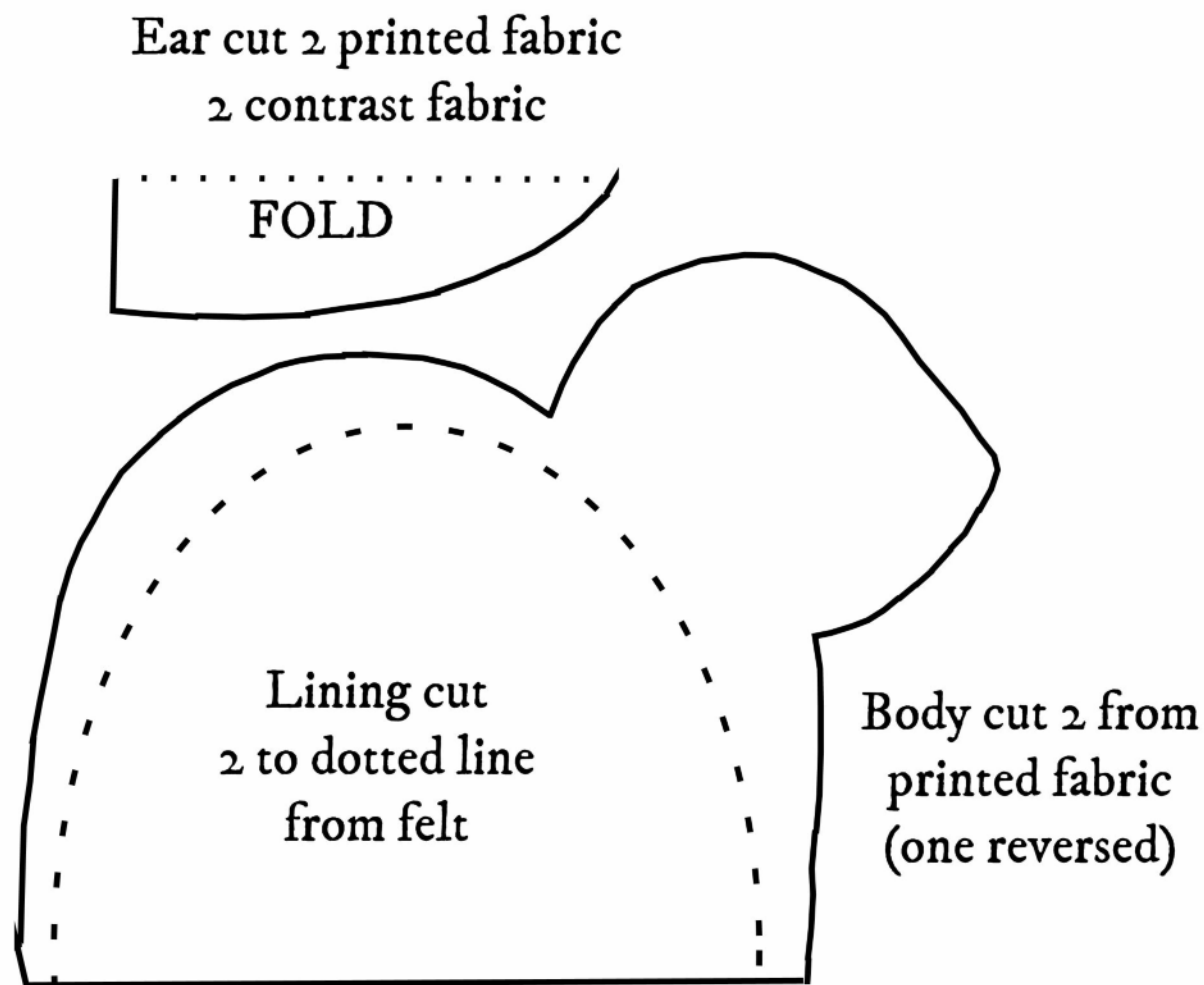
GREAT

XX love



## Rabbit Egg Cosy

Full size





I hope you've enjoyed this month's magazine. Watch out for the April issue published on Thursday 26 March and in the meantime please do keep in touch over on the [blog](#) or find us on social media....

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