



Issue 51 April 2015

BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE
MAGAZINE



Forest Florals Pouch



Gather Lilacs Tea Cosy



Badger Softie



Dutch Rabbit Doorstop



Busy Bee Peg Bag



Leaping Fox Hoop

Dream it, Do it - we talk to Kate, founder of The Homemakery

Meet the Makers: Frances Bluebird & The Cotton Potter

In pursuit of perfection - too much of a good thing?

Baking Corner: Afrodite's Kitchen

Guest Contributor - Molly & Mama



A Bustle & Sew Publication

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Hello, and welcome to the April issue



April is a month of change as spring advances steadily bringing us the first green leaves in the hedgerows, blossoms in the garden, longer days and shorter nights, only to seemingly disappear in a torrential downpour and icy winds as the weather swings back towards the colder months again. But there's no denying that winter is now behind us and, as Easter approaches, we can begin to spend time in the garden once more. Indeed, Easter is the traditional start of the gardening season here in England and, along with digging and sowing, I shall be washing down my summer house walls and making new cushions for its furniture in anticipation of afternoons spent stitching there in the months ahead.

There's a definite spring feel to this month's issue, with lilacs and blossoms galore, as well as the first of my Wind in the Willows-inspired softies, Mr Badger. I've been asked for softies that would be suitable for boys as well as girls and I'm hoping Mole, Ratty, Badger and Toad will fit the bill. We also have patterns, tutorials and other goodies from some very talented contributors (for details see page 5) and learn how Kate of The Homemakery took the plunge and left her day job to set up her own successful online fabric business.

I do hope you'll enjoy this month's issue and have time to fit in some stitching in the busy days ahead.

Helen xx





› Tips for Stitchers ‹

When you return home with your lovely stitchy shopping, be sure to unwrap all your floss and wind it onto cardboard or plastic bobbins each carefully labelled with the shade number. If you keep your floss well-organised you'll be able to find the perfect shade right away – and order more if you run out! It's no fun rooting through a messy basket of floss.



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Taffy & Cole

Michelle lives in Sydney where she homeschools her 4 children. Her blog is named after her two rabbits of course!



Contributors

Rosie Studholme

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



Angela Ryan

Is inspired by nature to create beautiful goodies for her company Frances Bluebird.



Christina Loucas

A food photographer and writer who lives with her pug Ernie, who loves eating as much as she does!



Kate of The Homemakery

Speaks to us about setting up her online business & turning dreams into reality.



Emma Verner-Webb

Creates lovingly made garden birds, using Harris tweed and other pure wool fabrics.



Molly & Mama

Lauren is the friendly face behind Molly and Mama. She's all about sharing childhood imagination & energy.

April

The cuckoo comes in April, and stays the month of May; sings a song at midsummer, and then goes away. (Trad.)

Here in the UK April is famous for the unpredictability and changeability of its weather as winter finally gives way to the warmer months ahead - but not without a struggle! The proverbial April showers are welcomed by gardeners across the land, but April is also notorious for sudden sharp frosts that literally nip young plants in the bud. The blossoming of the blackthorn towards the end of the month is often accompanied by a period of unseasonably cold weather - a blackthorn winter.

The first day of April is of course April Fool's Day or All Fools' Day, marked by the playing of practical jokes on all and sundry. We don't know the origin of this tradition, but it's generally thought to have originated in the French *poisson d'avril* literally April fish, a term first recorded in the fifteenth century. French *poisson d'avril* customs include pinning a paper fish to the back of someone's clothing without their knowledge.

In modern times, the mass media have become increasingly involved in April fool hoaxes. For example, in 1976 English astronomer Sir Patrick Moore, announced on national radio that a temporary decrease in gravity due to planetary alignment would occur at 9.47 am. Amazingly some of his more suggestible listeners claimed to have experienced a floating sensation at that exact time.

April 4th is notorious as the anniversary of the assassination of US Black civil rights leader Martin Luther King Jr who was shot by a white man, James Earl Ray who was sentenced to life imprisonment. The assassination sparked race riots throughout the USA.

Buddha's birthday is observed on 8th April, though the exact date is uncertain. In Japan it forms part of the flower festival of Hana Matsuri

when, at Buddhist temples, a flower-strewn shrine containing a statue of the infant Buddha is sprinkled with sweet tea in commemoration of his legendary baptism with pure water from the heavens.

At 11.40 pm on 14th April 1912 the liner Titanic, on her maiden voyage, struck an iceberg that ripped a huge hole in her side. The supposedly unsinkable ship went down two and a half hours later with the loss of more than 1500 lives. The main reason for the huge death toll was the shortage of lifeboats.

A final date in April is the 23rd, St George's Day. St George is of course the patron saint of England, though we know very little about him other than that he died a martyr's death. The legend of St George and the Dragon in which the hero fights and kills a dragon to save the life of a beautiful princess (and to secure the conversion to Christianity of her father's subjects) dates back to the 12th century. Like many other such legends, it represents the triumph of good over evil and light over darkness - very appropriate as now in April the days are finally longer than the nights once more and summer is not too far away.





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Gather Lilacs Tea Cosy

Incorporating a 1930's vintage floral transfer, this tea cosy will be perfect to snuggle your pot this spring and summer if the sun goes behind a cloud and it starts to get a little chilly!

My cosy is sized to fit my large Emma Bridgewater teapot, but it's easy to resize the pattern to fit your own pot if needed.

All measurements and quantities are given to make my cosy which measures 12" along the bottom edge and 10" from top to bottom



Materials

- 12" x 14" medium weight cotton fabric for reverse of cosy (I used a nice Susie Watson stripe fabric)
- 12" x 14" cream medium weight cotton fabric for embroidery panel
- 3 rectangles each measuring 7" x 2 ½" printed cotton fabric - I used Tilda quilting weight cotton
- 24" x 14" pre-quilted fabric, felted blanket or felted knitwear for cosy interior

- 30" ric-rac braid
- DMC stranded cotton floss in colours 702, 703, 932, 4260

Stitching Notes:

- Use two strands of floss throughout.
- The lilac blossoms are worked in lazy daisy or detached chain stitch.
- The stem and leaf outlines are worked in back stitch and the veins of the leaves are long straight stitches.

Measuring your Pot

It's easy to change the dimensions. If you are making for a different sized pot, then please follow the directions below to determine the size of your cosy...

First measure your teapot's circumference by wrapping a tape measure around the entire pot, handle and spout included. Divide this figure in half to determine the width of each flat piece, and then add on 1½" for seam allowances and ease.

If, for example, your teapot's circumference is 20", divide by two to get 10" and then add on 1½" for seam allowances. In this case the width of the base of your tea cosy pieces would be 11½"

Next measure over the top of your teapot. Start at the table on one side, pull your tape measure up and over the lid and down to the table on the other side. Again divide your result by two, but this time add 3" (your pot will need room to breathe!) ?

For example, if your measurement over the top of your teapot is 16", divide by two to get 8" and then add on 3" to make 11" So the height of your cosy will be 11".

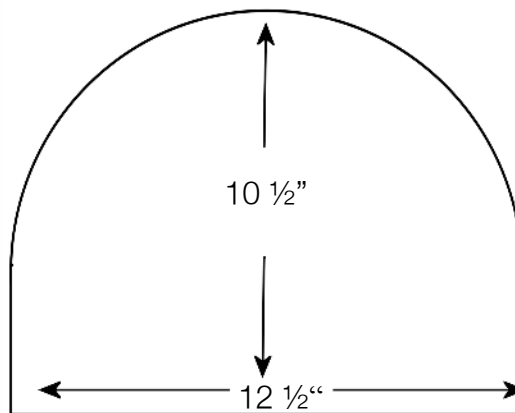
Use these measurements to create the template for your cosy - in this example it will measure 11 ½" wide x 11" tall to the top of the roof.

All instructions from here assume you will be making a cosy the same size as mine. If you are making a different size then don't forget to adjust the measurements and resize the lilacs design to fit.

Seam allowance is ¼"

Method:

First draw your template following the diagram below (not to scale).



- Using this template cut one front piece in cream fabric, one back piece in stripey or other fabric of your choice and two interior pieces from your pre-quilted or felted woollen fabric.
- Transfer the lilacs design to the cream fabric, with the top blossom 2" from the upper curved edge. (Template is given full size)
- Work the design using 702 and 703 for the leaves, 958 for the stem and 4260 for the lilac blossoms. (For stitches used please see previous page).
- When you have finished press your work lightly on the back being careful not to squash your stitches.
- Join your three rectangles of printed cotton fabric down their long ends (1).
- Then cut the joined piece in half widthways and join again so you have a strip of six pieces (2)

1



2



3



4



5



6



- Place that strip right side down horizontally across the front panel so the long edge is 3 1/4" up from the long straight edge of the front panel (3). Pin and then stitch.

- Flip down and press into place (4)
- Stitch ric-rac braid around curved edge of front panel. (5)
- Place front and back panels wrong sides together and stitch all around



curved edge just inside the stitching line where you attached the ric-rac braid (this should be approximately 1/4").

- Turn right side out and put to one side for a moment.
- Now join your two inner pieces in the same way leaving a 3" gap at the top for turning. Clip curved edge if necessary.
- With right sides together push your outer up into the inner and align the bottom (straight edges). Pin and then stitch all around the bottom edge. Trim away

excess fabric then turn out through gap (6). Top stitch gap closed and then push inner up inside outer.

- Press all seams well. A nice finish is to topstitch all around the bottom edge to help keep your inside in place. I didn't do this as my blanket was quite thick, instead I caught the inner to the outer at the top with a few stitches and pressed well around the bottom.
- Your cosy is now finished.



Spring has come

Hark! The tiny cowslip bell
In the breeze is ringing;
Birds in every woodland dell
Songs of joy are singing.
Winter is o'er, Spring once more
Spreads abroad her golden store
Hark! The tiny cowslip bell
In the breeze is ringing.

Spring has come to make us glad,
Let us give her greeting;
Winter days were cold and sad,
Winter's reign is fleeting;
Hearts are gay, blithe as May,
Dance and sport the livelong day;
Spring has come to make us glad,
Let us give her greeting.

A seventeenth-century folksong.

William Wordsworth



"Always remember to immerse yourself in the positive and extend gratitude for all that is good in your life!"

Meet the Maker



Angela Ryan talks to us about her creative process, finding inspiration in nature and how she started her business, **Frances Bluebird**



Angela Ryan creates whimsical, free spirited embroidered jewellery and hoop art. She finds her inspiration in nature and fits in her stitching around looking after her life's 'greatest work', her two young sons.

My "Step outside and explore as often as life allows" hoop is probably my favorite. It's my life motto and a good reminder to get out there and explore! There is so much beauty all around us. We are big into exploring, adventuring, camping and are nature enthusiasts.

How did you get into crafting?

I've been crafting from a very young age. My grandmother was a very talented seamstress (this is where the Frances part comes from in my business name) who was always making beautiful things with her hands. I spent most of my childhood at her house, learning how to sew and create.

Have you had any crafting disasters?

The creative process is so much trial and error, there have definitely been times when I've created something that just didn't quite work out as well as I'd imagined in my head. It's all a part of the process and I think you need those bumps in the road in order to grow creatively.



How did your business come about?

I decided to open up an etsy shop when my oldest son was a baby, something I started as a "hobby" quickly turned into a business about 2 years ago when I started to sell on instagram as well.

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

Don't give up! Don't pay attention to how many sales you've made, or how many followers or "likes" you get. Those things are not important. Keep creating from your heart and finding your own happiness. The rest will follow.

Do you have a favourite design you have made?





Describe your style in a few words

Whimsical, nature inspired, free spirited

How does your creative process work?

Ideas come to me randomly and I will jot them down. From there I brainstorm a little, sketch out a design, and stitch!

Do you have a dedicated crafting room/work area?

I've turned our spare bedroom into my own little space which has been great. It's always evolving, but most recently I've really been drawn to the minimalist lifestyle. I've simplified my

space quite a bit, which helps me feel grounded in my creative process.

Can you describe your typical day?

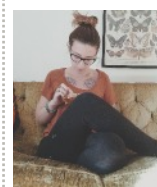
I'm blessed to have two boys (ages 3 & 5) who are truly my life's most important work and my most important "job". So my days are spent with them, exploring and adventuring, reading and learning right alongside of them. I do all of my creative work in the afternoon during naps and at night after they've gone to bed.

Finally, where do you look for creative inspiration?

I am always inspired most by connecting with nature. From the

coast to the forests, all of the beautiful colors and textures inspire me endlessly.

There is beauty all around us - never stop looking for it and always remember to immerse yourself in the positive and extend gratitude for all that is good in your life! I am beyond grateful for all of your support in this little business of mine!



Frances Bluebird

Inspired by nature, Angela creates whimsical embroidered jewellery and hoop art from her home in Baltimore.



[@FRANCES_BLUEBIRD](https://www.etsy.com/uk/shop/FrancesBluebird)

www.etsy.com/uk/shop/FrancesBluebird

In pursuit of perfection

Or ... can you have too much of a good thing?

When we pick up needle and thread to begin a new project we all want to do our best and make our project the nicest it can be - and hopefully that will mean it's perfect. But striving for perfection isn't always a healthy or enjoyable way to craft.



I recently received an email from a magazine reader who was struggling with a particular technique and becoming really stressed and unhappy that her work wasn't - in her eyes at least - perfect. This made me think about perfection and the dangers of focusing too much on trying to make your project absolutely perfect.

All the reader in question could see when she looked at her finished work was what she considered to be mistakes. If I followed this line of thought instead of enjoying the floral bouquet above, I could focus on the fact that I'm not totally happy with Rosie's features - but that would spoil my enjoyment and appreciation of my finished piece of work.

So what should I do? Should I keep unpicking and restitching the offending area until (most probably) my work is spoiled and grubby, full of holes and I'm still not happy with it? Or should I

learn from the experience, decide that the features are "good enough", enjoy the flowers and try to do better next time?

I truly believe that beating myself up when my work isn't perfect stifles my creativity and prevents me from coming up with new designs and ideas. Everyone's work is unique. Nobody else will stitch a design in the way you do, so don't fall into the trap of comparing your work to other people's, especially if you think they're "better" than you. By all means learn from others who are technically more advanced, and practise your stitches until they're the best you can make them, but don't focus too much on achieving a perfect result.

I remember saying to Rosie when she was younger and worried about exam or test results that I would never be disappointed if she had done her best. Let's face it, you simply can't do better than your best, and it's this attitude I apply to my sewing today.



So my advice to my correspondent was to keep practising and improving, but stop focusing on perfection and learn to value the handmade, unique quality of your work. Celebrate your achievements, don't concentrate on your problems - and above all, don't worry - be happy - and enjoy your stitching!



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Dutch Bunny Doorstop

We couldn't let our April issue go by without including one last bunny - though this little fellow isn't just for Easter - he'll be useful the whole summer long to stop your doors from slamming closed in those pesky breezes.

This doorstop is quite substantial (to stop my naughty Newfies from carrying it away!), measuring 9" tall x 7" square at the base.

There's a handy zipper in the base so you can remove the stuffing to wash your bunny, or if you plan to use rice or beads to weight him, then you could always make a removable liner.



Materials

- ½ yard medium weight cotton fabric
- 6" square brown felt
- 6" x 4" white or cream felt
- Small scraps pink felt
- Pink, black and white stranded cotton floss
- 7" zipper
- Bondaweb
- Temporary fabric marker pen
- Embroidery and zipper feet for your sewing machine
- Black and cream sewing thread
- Suitable filler. I used toy stuffing and beach pebbles, but rice, polybeads and dried beans would all work just as well.



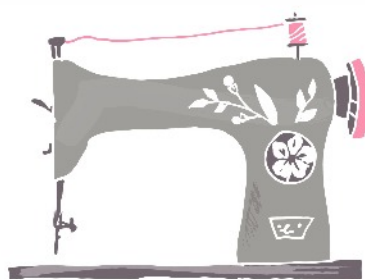
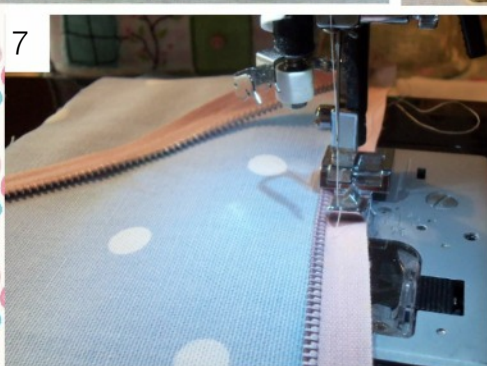
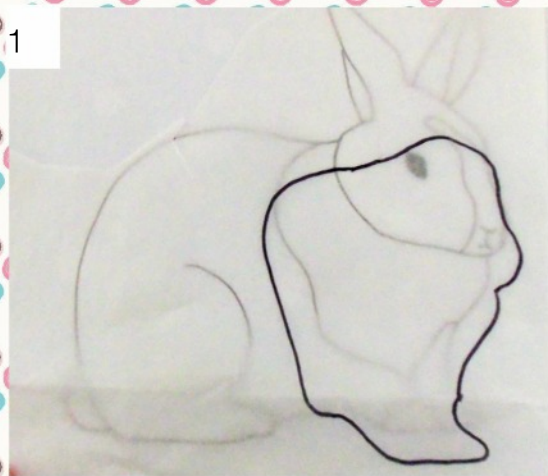
Method

- From your medium weight cotton fabric cut four 9 ½" x 8" sides, two 8" squares for top and bottom and one 8" x 2 ½" rectangle for the handle.
- Take one of the side squares and put the rest to one side for the moment.
- Using the full size template trace the applique pieces for your bunny onto the paper side of your Bondaweb. The white parts of the bunny are cut all in one piece (1) and positioned first with the brown and pink shapes following (2 - 4) The bottom of the bunny should be 1 ½" up from the bottom of your fabric.
- When you are happy with the positioning of your shapes, fuse into place with a hot iron protecting the felt with a cloth.
- With your temporary fabric marker pen draw in the lines for the bunny's legs, nose and eye using the template as a guide.
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in the needle and cream in the bobbin stitch around the edges of the shapes. Go around twice, but not too neatly, you're aiming for a sort of scribbled effect. Stitch over the lines you drew for his legs in the same way. (5)
- Now stitch his eye in satin stitch using black floss. Add the highlight in white floss stitching over the black at 90 degrees. Stitch his nose and mouth in pink floss. (6)
- Erase all temporary fabric marker lines and press your work on the reverse. Place to one side.
- Cut one of the 8" squares in half. Fit the zipper foot to your sewing machine, place the zip wrong side down on top of one of

the halves (right side up) and stitch along zip as close as possible to the zipper teeth (I was using a recycled zip so it doesn't match, but as it's on the bottom I didn't think that mattered). (7)

- Repeat on the other side, then turn over and topstitch on the right side for a nice hardwearing finish (8).
- Press under ¼" on both long edges of the handle. Then fold in half and top stitch along both long edges. Pin or baste across the centre of the second 8" square.
- With right sides together stitch sides to the base using a ½" seam allowance. (9)
- PARTLY OPEN THE ZIPPER. (If you don't do this then you won't be able to turn your doorstep the right side out).
- With right sides together attach the top.
- Clip corners and turn right side out through zipper. Press seam.
- Stuff and close zipper.
- Your doorstep is now finished.







Nutty Brownies

Ingredients

- > 56 grams unsalted butter
- > 42 grams all Purpose Flour
- > 28 grams good quality cocoa powder
- > 1 teaspoon baking powder
- > 1/2 teaspoon salt
- > 85 grams unsweetened chocolate (broken into small pieces)
- > 56 grams semi-sweet chocolate (broken into small pieces)
- > 3 eggs (room temperature)
- > 227 grams caster sugar
- > 1 teaspoon vanilla extract
- > 56 grams sour cream
- > large sea salt flakes for sprinkling on top
- > 227 grams unsalted macadamia nuts, roughly chopped



Level of Difficulty: 2/5

Preparation Time: 1 hr

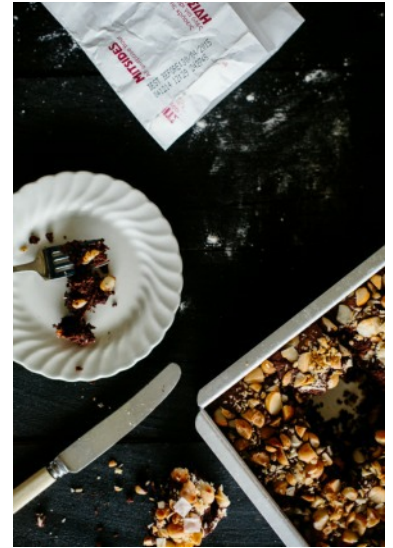
Cooking Time: 40 minutes

Makes about 16 brownies

Instructions

1. Preheat the oven to 170C. Butter and flour an 8 by 8 inch square pan.
2. Sift and mix together the dry ingredients (flour, salt, baking powder and cocoa) in a small bowl.
3. On a double boiler, gently melt the unsweetened chocolate, semi sweet chocolate and unsalted butter and set aside. (Remember that when melting chocolate and butter it can separate if it is too hot, so I like to start the melting process on a double boiler and then remove it and stir).
4. In a large bowl, with a hand held mixer, mix together on high speed the caster sugar, eggs and vanilla extract for about 1.5 minutes. Add in the sour cream and mix together.

5. Add the dry ingredients and mix for about 30 seconds.
6. Next add the melted chocolate and mix gently for about 20 seconds.
7. Then add about 1/3 of the macadamia nuts and stir them in.
8. Pour the mixture into the pan ensuring that the mixture goes into the corner. (Do this by using a spatula and ensuring that the batter gets pushed into the corners such that there might even appear to be a dip in the middle of the pan.
9. Then sprinkle the remaining macadamia nuts on top of the mixture.
10. Bake for 40 minutes. Let cool in the pan for about 15 minutes and slice into 16 pieces. Sprinkle large flakes of sea salt on top of the brownies to taste. (Just a couple of crumpled flakes per brownie tastes good in my opinion!)



AΦRODITE'S KITCHEN

Christina Loucas is a food photographer and food writer based in Cyprus and west coast Canada. She has a food blog called [Afrodite's Kitchen](http://www.afroditeskitchen.com) specialising in traditional and modern Cypriot food. She lives with her pug Ernie, who loves eating as much as she does!

When did you first start making and baking cakes?

My mom is a professional baker by training and my dad a restaurateur, so I have always helped mom out in the kitchen from a young age. But I started cooking more seriously when I was living on my own in Cyprus and missed my mother's cakes!

What's your favourite recipe on your blog?

Probably "tahinopites" which are essentially like a Cypriot version of a cinnamon bun with tahini. It's a

traditional Cypriot speciality, but I think it has modern appeal! It was very hard to create a good recipe for this, and I actually made them with a family friend of ours who professionally makes them to learn some of the techniques, so I am pretty proud of having found a recipe that works and being able to share it with people.

When and why did you decide to start your blog?

I always wanted to preserve my family's traditional Cypriot recipes so that my generation wouldn't forget how to make certain dishes in future: everything from how to make homemade olive oil, to some traditional Cypriot pancake dishes. So I thought I would do so in the form of a blog in case there were others out there also interested in learning about these recipes. I started the blog about one and half years ago.

Do you have a favourite baker who inspires you?

I think David Lebovitz is fabulous, and Mimi Thorisson. I also admire Cynthia Gee of Two Red Bowls, Lindsey Love of Dolly and Oatmeal, Kristan Raines of The Broken Bread, Phi Train of Princess Tofu and Aran Goyoaga of Cannelle et Vanille. Whenever I try recipes from their blogs, they are reliably delicious, and their stories and photography are always gorgeous and inspiring.

Any tips for someone wanting to start a baking blog?

Cook and share your writing and recipes from your heart. I always feel that these recipes and blog posts are the ones most well received!

Be sure to pop over to Christina's blog, www.afroditeskitchen.com for lots more delicious recipes and gorgeous baking inspiration!



Easter Cookie Cutters, Drift Living
www.driftliving.co.uk



Mary Berry Cake Stand, Getting Personal
www.gettingpersonal.co.uk



National Trust Egg Cup Tray,
 Creative Tops Ltd
www.creative-tops.com



Sophie Allport Chicken Wire
 Egg Rack Stand
www.sophieallport.com



Carrot Whisk, Maiden
www.maidenshop.com



Chicken & Egg Measuring
 Spoons, Laura Ashley
www.lauraashley.com



Wildlife Garden Oven Gloves,
 The Contemporary Home
www.tch.net



Sophie Allport Cake Tins,
www.sophieallport.com

The Wind in the Willows

The Wind in the Willows is one of those quintessentially British childhood classics of the late nineteenth and early twentieth century. Written by Kenneth Grahame in 1908 its popularity has endured for over 100 years as successive generations of young readers (including myself!) have thrilled to the tale of the four animal friends, Mole, Ratty, Badger and Toad.

I've decided to create a set of four softie patterns based on these characters, beginning this month with Badger whom you'll discover on the following pages, as well as a brief extract from one of my favourite parts of the book. (Watch out for Toad coming next month). As I was working on Badger I was thinking about the Wind in the Willows, and realised that I actually knew very little about its author and how the book came to be written. I thought perhaps you might like to know a little more about Kenneth Grahame too



Kenneth Grahame in 1910

He born in Edinburgh in 1859, but when he was five was sent to Cookham in Berkshire to live with his grandmother after the death of his mother in childbirth. Kenneth and his siblings enjoyed an idyllic childhood in her spacious home where they were first introduced to the joys of the riverside and boating by their uncle, David Ingles, a curate at nearby Cookham Dean church. It seems most likely that this happy childhood would have inspired the setting for Wind in the Willows.

Kenneth Grahame was an outstanding pupil at St Edward's school in Oxford, enjoying unusual freedom to explore the old city with its ancient buildings and cobblestone streets. He wanted to attend Oxford University, but sadly funds were not available to support him and he spent nearly thirty years working at the Bank of England in London, retiring due to ill health in 1908.

Upon his retirement from the bank, Kenneth and his wife, Elspeth returned to Cookham where he wrote his masterpiece, turning the bedtime stories he told his son Alastair into the Wind in the Willows. Sadly Alastair (nicknamed Mouse) was born blind in one eye and suffered health problems throughout his short life, before committing suicide on a railway track just two days before his twentieth birthday. Out of respect for Kenneth Grahame his death was recorded as accidental.

Grahame himself died in 1932 and was buried in Oxford. His epitaph reads

"To the beautiful memory of Kenneth Grahame, husband of Elspeth and father of Alastair, who passed the river on 6th July 1932, leaving childhood and literature through him the more blest for all time."

The story begins ... spring cleaning and the riverbank

The Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes, and splashes of whitewash all over his black fur, and an aching back and weary arms. Spring was moving in the air above and in the earth below and around him, penetrating even his dark and lowly little house with its spirit of divine discontent and longing. It was small wonder, then, that he suddenly flung down his brush on the floor, said 'Bother!' and 'O blow!' and also 'Hang spring-cleaning!' and bolted out of the house without even waiting to put on his coat. Something up above was calling him imperiously, and he made for the steep little tunnel which answered in his case to the gavelled carriage-drive owned by animals whose residences are nearer to the sun and air. So he scraped and scratched and scrabbled and scrooged and then he scrooged again and scrabbled and scratched and scraped, working busily with his little paws and muttering to himself, 'Up we go! Up we go!' till at last, pop! his snout came out into the sunlight, and he found himself rolling in the warm grass of a great meadow.

'This is fine!' he said to himself. 'This is better than whitewashing!' The sunshine struck hot on his fur, soft breezes caressed his heated brow, and after the seclusion of the cellarge he had lived in so long the carol of happy birds fell on his dulled hearing almost like a shout. Jumping off all his four legs at once, in the joy of living and the delight of spring without its cleaning, he pursued his way across the meadow till he reached the hedge on the further side.

'Hold up!' said an elderly rabbit at the gap. 'Sixpence for the privilege of passing by the

private road!' He was bowled over in an instant by the impatient and contemptuous Mole, who trotted along the side of the hedge chaffing the other rabbits as they peeped hurriedly from their holes to see what the row was about. 'Onion-sauce! Onion-sauce!' he remarked jeeringly, and was gone before they could think of a thoroughly satisfactory reply.

Hither and thither through the meadows he rambled busily, along the hedgerows, across the copses, finding everywhere birds building, flowers budding, leaves thrusting—everything happy, and progressive, and occupied. And instead of having an uneasy conscience pricking him and whispering 'whitewash!' he somehow could only feel how jolly it was to be the only idle dog among all these busy citizens. After all, the best part of a holiday is perhaps not so much to be resting yourself, as to see all the other fellows busy working.

He thought his happiness was complete when, as he meandered aimlessly along, suddenly he stood by the edge of a full-fed river. Never in his life had he seen a river before—this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again. All was a-shake and a-shiver—glints and gleams and sparkles, rustle and swirl, chatter and bubble. The Mole was bewitched, entranced, fascinated. By the side of the river he trotted as one trots, when very small, by the side of a man who holds one spell-bound by exciting stories; and when tired at last, he sat on the bank, while the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea.



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Mr Badger Softie

Mr Badger is the first in my series of four softies inspired by the childhood classic by Kenneth Grahame "The Wind in the Willows"

Sturdy and stocky with a beautifully patterned head, he does take a little concentration to put together - but is well worth the effort. I've been asked for softies suitable for boys for some time now and I'm hoping this set of four will fit the bill (though they'll be good for girls too of course!)

Mr Badger measures 7" tall approximately.

Watch out for Toad coming next month!



Materials

- 10" square black or dark charcoal wool blend felt (don't be tempted by cheap acrylic felt, it isn't nice to work with and you are likely to be disappointed with the results)
- 6" square cream wool blend felt
- 6" square grey wool blend felt
- Scrap of printed cotton fabric for neckerchief
- Two small black spherical beads for eyes

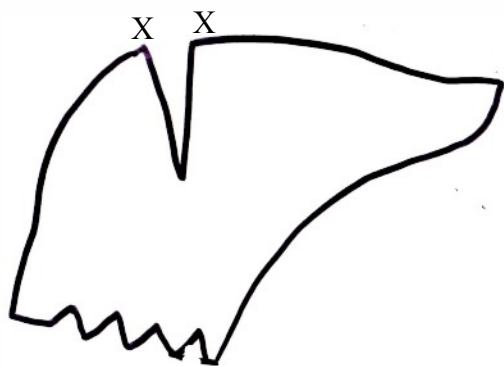
- ¼" button for nose
- Toy stuffing
- Stranded cotton floss or cotton pearl thread in black, cream and grey

Note

All pieces are joined by hand using two strands of floss. Place right sides together and work half cross stitch over the edge in one direction along the seam, then return in the opposite direction to complete the stitch. This makes a nice strong seam that won't unravel if a stitch is broken.

Method

- Cut all pieces from felt as directed on full-size templates

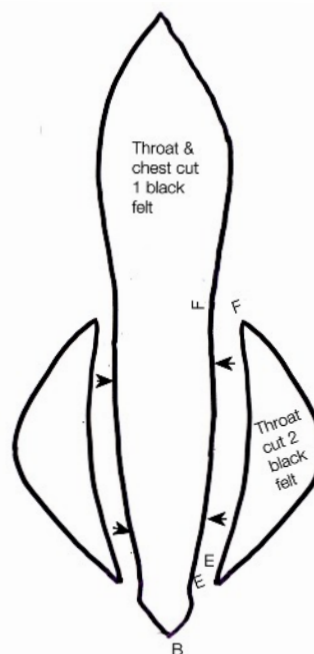


- With WRONG sides together join darts in sides of head matching X to X above.
- Attach head gusset to head sides matching at A, B and C. Use cream thread or floss.
- Stuff head lightly so it will keep its shape while you add the markings.



- Stitch the side flashes to the sides of the head using black floss. Align along the top seam (between side of head and top gusset) and match to the bottom of the neck at C.
- Join the two body pieces all around the curved edge leaving the neck open and stuff firmly. Use grey floss or pearl thread.

- Attach the head to the body using small straight stitches worked at right angles to the edges of the head pieces. Push down onto the neck matching at A and C (notice they are below the neck edge - the neck actually goes up a little way inside the head). Add more stuffing as you go too stop the head from wobbling. This is probably the trickiest part of the whole softie - the rest is quite straightforward so don't give up!
- Using black floss and half cross stitch join the throat sides to the throat and chest piece matching at E and F



- With short straight stitches worked at right angles to the edge of the throat piece attach to the head and body matching at B and D
- Join arm and leg pieces to create two arms and two legs. Stuff as you go, then stitch into place on the body.

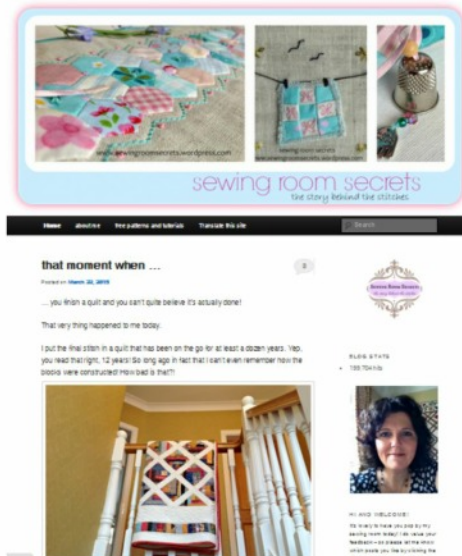
- Join tail pieces. Stuff lightly, then attach to base of body.
- With two strands of grey floss work blanket stitch around edges of ears. (Optional but does look effective). Fold into a wide cone shape at base, then stitch to sides of head.
- Mark position of eyes using glass headed pins. Take your time over this step as the position of the eyes is vital to your softie's final expression. When you're happy with their positioning secure to head stitching right through the head and pulling fairly tightly so that they sit in little hollows or sockets.
- Attach button for nose.
- Stitch long straight stitches with two strands of grey floss at ends of paws to represent claws.
- Cut triangle of printed cotton fabric and wrap around neck for neckerchief.
- Your badger softie is now finished.



April's Favourite Blogs



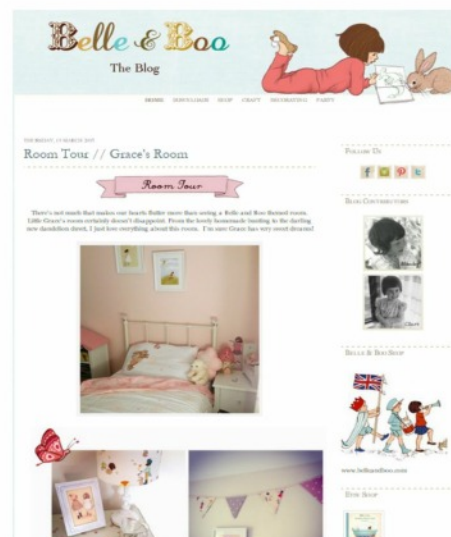
Down Grapevine Lane is the work of Australian "Mother, wife, fabric lover, craft addict" Sedef



Sewing Room Secrets is packed full of quilting tips, tutorials and know-how with a dash of quirky humour, well worth a visit.



Crochet lovers everywhere will know about Lucy at Attic 24, but if you haven't already found it do check out this colourful, cheerful blog.



Belle & Boo showcases simply the most adorable, covetable, cutest designs for children everywhere.



"Starting a business is not like getting a new job, the buck stops with you"



We spoke to **Kate** about turning her dream into a reality, her hopes for the future and the inspiration behind **The Homemakery**

This month we're excited to begin our new series of articles about newly established micro-businesses whose owners had a dream that they've turned into reality. We're delighted to welcome Kate from The Homemakery as our first "Dream it, Do it!" business owner.



Kate began her online store back in 2013. Before then she had been working in London as a Portfolio Manager for an investment fund. That basically meant she had a portfolio of companies which she managed and monitored to make sure they were performing to plan to meet her investors' expectations. She had always wanted to have her own business and loved working with such driven, motivated entrepreneurs who were making their own ideas and dreams come to life. Kate found it a really inspiring place to work and after 3 years she decided to switch sides and become an entrepreneur herself.

A switch from working in the City to offering all kinds of crafting goodies online wasn't an obvious move you might think, but Kate had always been a passionate crafter, never happy unless she had multiple projects on the go! She told us that "Whether it's crocheting, quilting, sewing or embroidery I like to do it all!"

Kate's business training helped her to identify a gap in the market, a gap that as a crafter herself she'd found so frustrating – that there was no single outlet where she could source all the lovely things she needed to feed her obsessive making habit! She identified a need for an online craft shop which bought together gorgeous craft products in one place. Her vision was that if you wanted to buy some fabrics to make a quilt you could pick up the fabric, thread, wadding and notions from one place and if you needed a couple of extra balls of yarn for the blanket you were crocheting then you can get it all in one order. So the idea for The Homemakery was



born - a one stop shop for the prettiest craft materials.

Now Kate isn't travelling into the city each day life is much more evenly paced, but she still finds it best to stick to a regular routine. We asked her to describe her typical day...

"I'm usually woken by other half with a cup of tea before he heads off into London. I then get up and start the day with 30 minutes of Yoga, make a breakfast smoothie and then head to the office, which is helpfully at the end of the garden! Once I'm in the office I turn on the radio and print out all the orders from the previous night. I take a quick look through the orders and separate them into yarn, fabric and other orders which makes picking them a lot easier. I then get to work packing all the orders, it can take anything from a couple of hours to all day depending on how busy the website has been. I pride myself on getting orders out as quickly as possible so making sure customers get their orders is a priority for my working day. I always take a break for lunch and head home to give Minnie my fox

terrier her walk. It's a good opportunity to get away from work and clear my head. Once back home I will make some lunch, open the post and check for parcel deliveries before heading back to the office. Lunchtime can be quite busy for orders, so sometimes its back to the order packing, otherwise I will use the afternoons to photograph new products, prepare magazine adverts, pay bills or add products to the website. At 4pm its time to gather all the orders ready for collection by the postman and then I catch up on emails, social media and place orders with suppliers until 7pm when I head home and get the dinner ready. I try to leave evenings free to craft in front of the TV but if I have had a really busy day packing orders I will try to tick a few more things off the to do list. I usually head to bed about 11pm".

If you're planning on starting your own business anytime soon, then Kate's most important advice is to read at least a couple of business books before doing anything. She particularly recommends "Build a Business from your kitchen table" written by the founders of Not on

the High Street. It's a great starting point and covers all the key things you need to consider when starting a business.

Next plan, plan and plan, write a detailed business plan, work out how much money you will need to start your business. Forecast your sales, work out your costs. Don't skip on the business plan stage, as it will really clarify in your mind what you want from your business and how you want it to develop over time. Don't neglect the forecasts, if you need to make a living from your business this is really important as you need to know your business costs/outgoing so you know how much in sales you need to make to cover your costs and make a living. Seeing it on paper will make you realise if you can make your plan a reality. Be positive and believe in your business but at the same time make sure you have a back up plan. A few months in Kate discovered that she'd definitely been a little over optimistic about how quickly the business would grow which meant she ran out of cash in her first six months.



Fortunately she'd put emergency funds aside for exactly that situation so it wasn't too much of a problem but she would definitely recommend having a best and worst case plan of action.

Marketing your small business in the right places, especially when it's online only, is absolutely key to success and when Kate began the Homemakery she invested heavily in magazine advertising to raise awareness of her business. She feels that magazines are a great way to get your name out there amongst your target audience and also with the magazines themselves. She was also very lucky to have the business featured in the editorial of lots of magazines which was really helpful during the early months.

Now the Homemakery is more established Kate is placing more

emphasis on social media marketing in particular Instagram. There is such a vibrant and exciting craft community on Instagram and Kate's constantly inspired by the beautiful things people are making and sharing on there. It's also a great way for her to share new arrivals at the Homemakery, get feedback from her customers and pick up on key craft trends in real time.

Becoming her own boss was a real eye opener for Kate who simply hadn't realised how much she would love the whole process of creating and growing a business from nothing. As a micro-business owner she's had to learn to be a jack of all trades buyer, customer service advisor, accountant, graphic designer, blogger, and photographer and whilst there are some jobs she enjoys more than others when it's your own business it really doesn't feel like work.

Kate told us that "Starting a business is not like getting a new job, the buck stops with you and not only is there no guaranteed payslip at the end of the month, any obstacles which pop along the way (and believe me there will be many) you will have to deal with. You have to be resilient, quick thinking, be willing to try new things and constantly seeking better ways of doing things. You have good days and awful days but I feel a huge sense of achievement from seeing my ideas come to life and overcoming all those obstacles!"

And Kate's final piece of advice for would-be entrepreneurs... "when you work hard all day, it's really

important to be able to switch off at the end of the day. Just shut down the computer, turn off the phone and stop thinking about the business". One of her most important realisations was that after her customers she is the most important person to her business, in that without her, the business would quickly come to a halt. "I would definitely say looking after yourself mentally and physically is vital...taking time for holidays, spending time with the ones your love and silly things like eating well and making time to exercise are so important to keep you fighting fit and on top of your business. Being able to turn off and separate myself from the business is something that took a while to learn but is incredibly important to retaining my sanity".

And what are your dreams for the future Kate?

"In the short term I'm rapidly reaching the point where I could do with some part time help with the business so I look forward to expanding into new premises and hiring staff to help with the day to day running of the business. The biggest focus for me is growing the business and sourcing more pretty fabric, yarns and crafty bits for our customers so The Homemakery can really become our customers one stop online craft shop. In time I would love to develop a range of Homemakery craft products based on our country inspired ethos!"

Be sure to visit **The Homemakery**
www.thehomemakery.co.uk



Look!
a lovely idea

Fabric Easter
Basket

This gorgeous fabric Easter basket by the lovely Sara from Tell Love Chocolate is super easy to make and is the perfect accessory for any egg hunt this Easter!



Image and FREE Tutorial: www.tellloveandchocolate.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

This is a pattern of two halves - firstly the embroidery and then making up your pouch. It was inspired by a visit to Anthropologie in Bath where I spent a long time admiring all their beautiful things. I so love their style and thought that this pouch would fit in beautifully on their shelves.

The pouch features an oilcloth lining a has a curved zipper closure. The stags are a vintage transfer, but the florals are all my own.

Finished pouch measures 9" wide x 7" high x 2" deep (approx).

Forest Florals Pouch



Materials

- 10" x 8" cream cotton fabric
- 1 fat eighth printed cotton fabric (I used a print from the Tilda Spring Lake collection)
- 10" x 18" oilcloth for lining
- 10" x 18" lightweight fusible interfacing
- 12" zipper
- Zipper foot for your sewing machine
- Temporary fabric marker pen
- DMC stranded cotton floss in shades 150, 224, 310, 437, 906, 907, 986, 3031, 3042, 3716, 3740, 3819, 3849, 4110, 4120, 4125

Notes:

Use two strands of floss throughout.

A full alphabet to work the initial of your choice is included in the templates section.

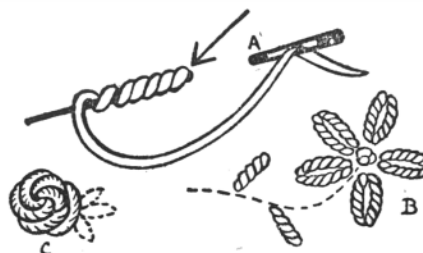


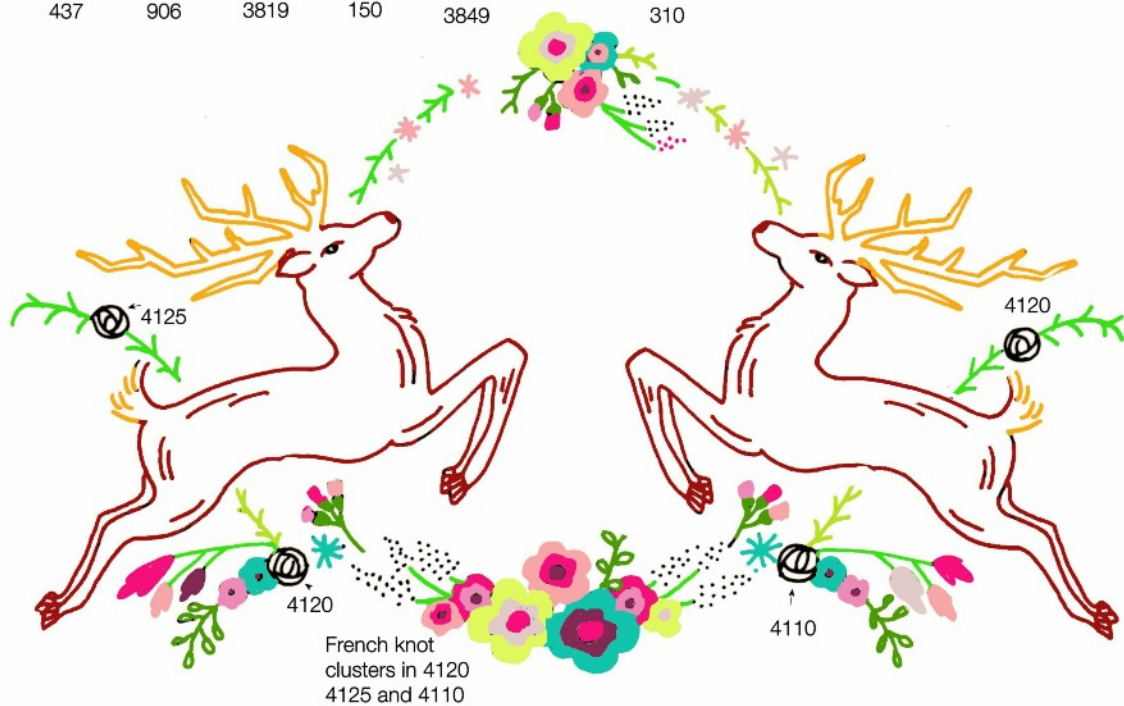
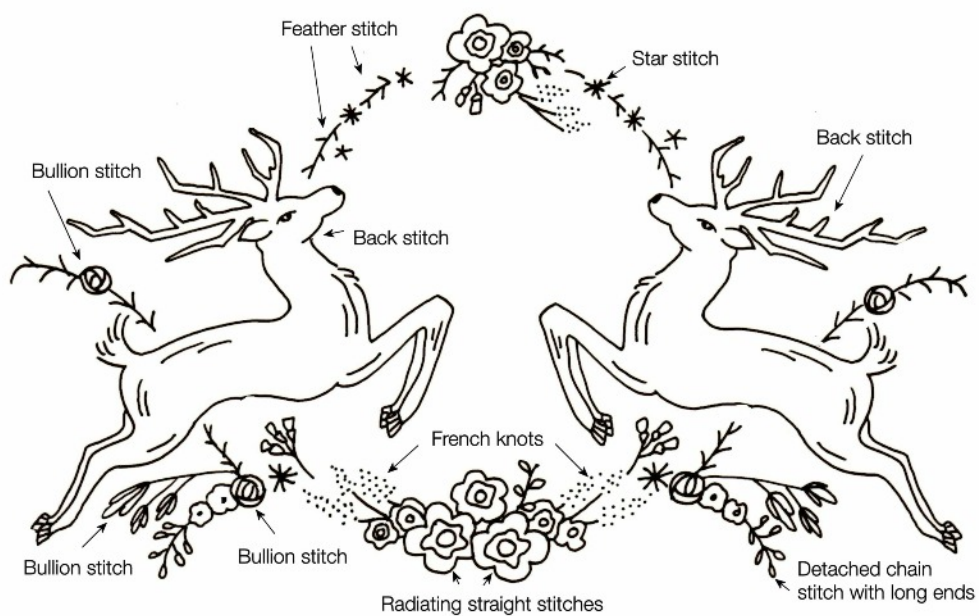
Notes on stitching

- Transfer your design to your cream fabric in the centre vertically and 1 ½" down from the top edge using your preferred method. The templates are given full size and also reversed.
- Use two strands of floss throughout.
- The two colour flowers are worked in radiating straight stitch. I find it easiest to imagine a clock and place my first stitches at 3, 6, 9 and 12 o'clock then go around and fill in between them - this helps me make sure that they are even.
- The centres of the large flowers are French knots
- Bullion stitch is also used to make flowers - there are bullion stitch roses where the stitch is coiled around upon itself and also long flowers comprising three long bullion stitches.

To work bullion stitch bring your needle through your fabric at the point indicated by

the arrow on the diagram above. Insert your needle back through your fabric at the required length of the stitch and bring it out exactly at the arrow again. Don't pull your needle right through, but leave it lying in the material as in the diagram and twist your thread around it close up to the emerging point. Six or seven twists are an average number, but this can be varied according to the length of stitch you want to make. Place your left thumb upon the twists and pull your needle and thread through your fabric and also the twists as carefully as possible. Now pull your needle and thread away in the opposite direction. This movement will force your little coil of thread to lie flat in the right place. Tighten it up by pulling your working thread, then reinsert your needle at A.





- Press your embroidery lightly on the reverse when finished. Attach a 3 ½" strip of floral fabric to the bottom of the embroidery (1)
- Using the full size template, cut out the bag front from your embroidered/floral fabric aligning the bottom of the template with the bottom edge of the floral strip. (2)
- Now cut out one of the floral fabric, 2 of the oilcloth or lining fabric and two from the interfacing.
- Fuse the interfacing to the wrong side of the outer pieces
- Lay one of your outer pieces face up on a clean flat surface. Lay the zipper face down on the fabric and line up the outer edge of the zipper with the top curve of the outer fabric. Stitch along the edge as close as possible to hold your zipper in place (as this is a curved zip I like to know it's secure and won't slip around. This stitching won't show on the finished pouch.) (3)
- Now lay one of the lining pieces face down on top of the outer fabric piece aligning the top curved edge forming a sort of zipper sandwich.
- Fit the zipper foot to your sewing machine and stitch the zipper in place. Clip the curve (4)
- Open the pieces to one side and repeat this step with the other side of your zipper.
- **PARTLY OPEN THE ZIPPER.** If you don't do this you won't be able to turn your bag through at the end.
- Now open out your bag so you have the two outer pieces with right sides together and the two lining pieces with right sides together.
- With your temporary fabric marker pen mark and then cut a 1" square out of each of the bottom corners. (5)
- Sew down the bag seams and across the bottom of the bag outer with a ¼" seam allowance. Sew the bottom of the bag inner leaving a 4" gap for turning.
- Open up each corner so the bottom and the side seam are touching. Sew across the corner where you cut out the square to make the square bottom of the bag (6)
- Turn the pouch right side out through the hole in the lining. Machine topstitch the hole closed or if preferred you can slip stitch it by hand for an extra-neat finish.
- Tuck the lining into the bag and make sure the corners are all pushed out nicely. (7)
- Press the seams for a nice neat finish, but do be careful not to flatten your embroidery stitches.
- Your pouch is now finished.



1



2



3



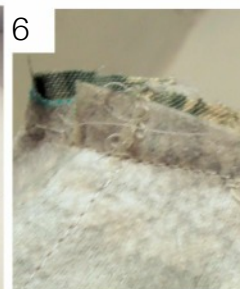
4



5



6



7





Hand embroidery is a fun and rewarding pastime - and like any pastime there are some hints and tips that help your stitching go smoothly

In any Happy Stitcher's life the most exciting moments of all are those when you're about to begin your latest, most exciting-ever project. You've chosen your fabric and floss, transferred your design, your fabric is in your hoop and you're about to thread your needle. An easy rule of thumb is that the thickness of your needle should match the thickness of your thread. If you're using stranded embroidery floss, then this can be split. The number of strands of floss you use will depend upon the fineness and detail of the stitching in your project.

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

The Happy Stitcher winds her skeins onto bobbins

I would highly recommend that if you want to be a Happy Stitcher then you should wind your skein onto a bobbin before you start. It is possible to pull floss straight from the skein if you pick the right end, but this is very risky – you are quite likely to end up with a nasty tangled mess – and even if you avoid this, then as the skein gets smaller, the bands will slip off and you'll have no idea what colour you're stitching with. (Take my word for this as one who knows!).

Bobbins are readily available, either plastic (which can be reused again and again) or cardboard. You can also buy thread sorters – pieces of card with holes punched to loop the floss through – these can be good while you're working a project, but at the end do remove the floss and store on bobbins. You may think that

I'm a bit obsessed with this, but do trust me when I say floss isn't especially cheap, and it has a mind of its own – tangling at every possible opportunity, which leads to waste and frustration.

The Happy Stitcher begins her work properly

My mum taught me to begin my project, using a waste knot and it's the way I've used ever since... A waste knot is basically a knot on the front of your piece of work that you remove when you've stitched over the thread behind it.

In general, knots in embroidery project are a no-go area for quite a few reasons: knots can slip through loosely woven fabric, they can wobble around and make your first stitch loose, come undone and allow the end to come through to the front, make bumps beneath your work etc ... etc think you probably get the point!!

Normally you would secure your thread by taking a few tiny back stitches through the threads at the back of your work – but of course this only works when you're part-way through a project – for that very first stitch there's nothing there to work with.

So Make a knot at the end of your thread. From the front of your project, go down through the fabric, a couple of inches away from where you intend to start work. Then start to stitch, working in the general direction of your waste knot. Make sure that you are stitching over the "waste thread" on the back as you work towards the knot. When you reach the knot, pull it upwards and snip the thread as close as possible to the front of your fabric. The end of the thread will spring back behind the fabric and then you can just keep stitching. The pressure of the stitches you worked over the waste thread will keep the end of your thread in place without any need for a knot.

The Happy Stitcher sometimes has to unpick her work...

Now I'm very sorry to raise the next I just know you're not going to like this next bit – but as a responsible stitcher I feel I must draw the darker side of stitching to your attention.

Sit down before you read the following sentence. Now ... are you ready? OK take a deep breath and read

**There will be times
when you must accept
you will have to
unpick your work.**

Yes, this happens to all stitchers. It is not good. It is not fun. But sometimes it is necessary, particularly if the project you are working on is entirely your own design. If you've planned it, drawn it out, chosen your own colour scheme and stitch patterns, then it would be a total miracle if everything went perfectly first time.

The Happy Stitcher believes in herself

But don't be put off – if you believe in what you're doing then it will all come right in the end. Just work through those times when nothing goes right, and you find yourself unpicking again and again, and you'll be rewarded with the thrill of seeing your very own ideas work out according to plan, the delight of seeing your creation grow and its various come together as a harmonious whole.

It's so satisfying to make something completely unique to you – in this age of mass production, a handmade, one-off, piece is very precious



Check out the Bustle & Sew Video Short Library featuring a selection of hand embroidery stitches.

<http://bustleandsew.com/free-patterns-download/diy-embroidery-tutorials/>

Felt Pear Tutorial





You Will Need:

- > felt for the pear body, leaves and stalk and also for the pin birdie
- > coordinating embroidery floss or thread
- > a print out of the pattern template
- > scissors
- > pins
- > stuffing or filling
- > something to weight the pin cushion (eg. a handful of rice)



Instructions

Step one: Print the pattern and cut out each template, pin to your felt and cut out the shapes needed.

Step two: Using two strands of coordinating embroidery floss, embroider some leaf vein patterns on one of the leaves.

Step three: To make the stalk, roll up your brown piece of felt (trim it down if needed) and blanket stitch down the edge.

Step four: Pin two pieces of pear felt together, and blanket stitch the outside raw edges to join them. Start stitching at the bottom and secure your stitching at the top. Continue to add the other pieces of the pear, until you have stitched all pieces together.

Step five: When sewing the last two sides together, make sure the base of the pear is sealed well with stitches. Then continue to stitch until you reach about half way up the side of your pear.

Step six: Time to stuff your pear! Pour some rice into the base of the pear. It helps to give it a great shape and also weighs it down. Add some poly-fill stuffing on top, and continue to stitch and add stuffing until you've almost reached the top of the pear and the stuffing is firm. Before completing the pear, insert the leaves and stalk into the top and stitch them in place, again using blanket stitch.



Step seven: Draw and cut out two birdie shapes in pale pink felt and also two matching dark pink wings. Using two strands of embroidery cotton, straight stitch the wings onto the body pieces first. Be sure they are placed in the same position on each body piece.

Step eight: Create the 'eyes' by stitching a french knot on each piece with chocolate thread.

Step nine: Pin the body pieces together and stitch them together using blanket stitch, starting at the base of the bird shape (where the pin would go). When you have a 1/2 inch left of

stitching to go, use the tip of the scissors to manoeuvre a small amount of stuffing inside. Pop the head of a pin inside too, and continue to blanket stitch up the seam.

Step ten: Secure your threads well. Your little birdie is ready for her new home!

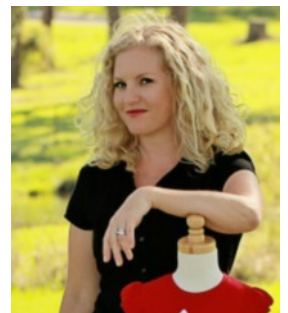
Hi, I'm Lauren and I'm the friendly face behind Molly and Mama. I'm all about sharing the imagination and energy of childhood in unique applique templates, sewing patterns, beautiful clothes, accessories, home décor and more. Staying at home with my two gorgeous cherubs has given me the opportunity to build my business and dream big!

I love to share my knowledge, my designs and ideas. So I'm regularly updating the Molly and Mama blog with tutorials, projects and a look behind-the-scenes at some of my favourite shoots! I also include free additions to my PDF patterns, and pattern hacks, so be sure to pop over and take a peek.

Blog: www.mollyandmama.wordpress.com

Etsy: www.etsy.com/shop/MollyandMama

Facebook: www.facebook.com/MollyandMama





Pretty up your notebook with a gorgeous quilted notebook cover by the lovely Sara from One Radiant Home. Be sure to pop over to her website for the full tutorial!

Image & Tutorial: www.radianthomestudio.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Leaping Fox Hoop

This little fox is leaping for joy - surrounded by a garland of beautiful spring blossoms.

Floral embroidery is very popular at present, and this design is deceptively simple - only the bullion stitch roses require a little practice, but it would be easy to replace them with a woven wheel stitch if you're not too confident with bullion stitch. The applique is also simple - but do be careful when you're cutting the fox's legs as they are quite slender. There's room to add text of your choice too if you would like.

Shown mounted in 7" hoop.



Materials

- 10" square cream or white fabric suitable for hand embroidery
- 5" x 3" fox red wool blend felt
- Bondaweb

DMC stranded cotton floss in shades 165, 351, 471, 598, 746, 900, 906, 967, 3031,

3041, 3825, 4100 and a shade to match your fox-coloured felt

Temporary fabric marker pen

Use two strands of floss throughout.



Method

- Using your preferred method transfer the design to the centre of your background fabric
- Trace the REVERSED image of the fox onto the paper side of your Bondaweb. Cut out roughly and fuse to fox coloured felt. Cut out smoothly, then peel off backing paper, position in centre of design and fuse with a hot iron (use a cloth to protect the felt).
- Secure the applique to the background fabric with small straight stitches worked at right angles to the edge of the applique shape. Use matching floss.
- With your temporary fabric marker pen draw in the chest and tail markings on the fox and then stitch these in 746 using long and short stitch. Stitch the eye,

nose and the lines to show the back legs in 3031

- Now work the floral wreath as follows:

Large flowers are radiating straight stitch in two colours with French knots at the centre. I find it easiest to work stitches at an imaginary 3, 6, 9 and 12 o'clock then fill in the gaps to make sure they're all radiating in the right directions

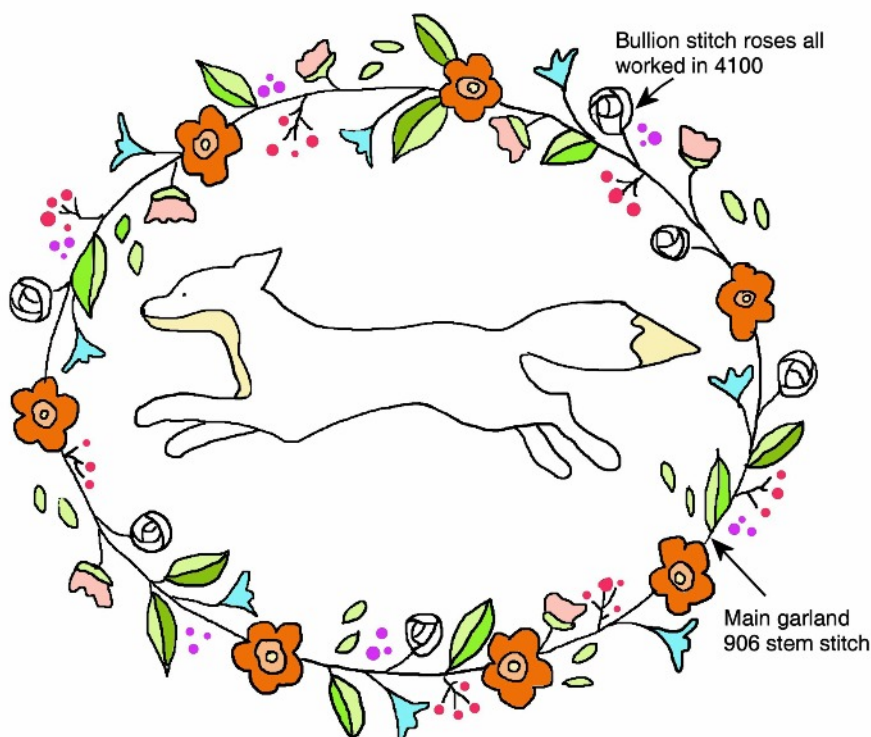
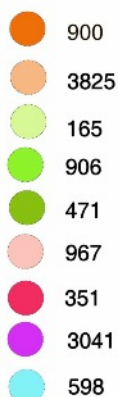
Leaves are satin stitch worked at an angle to the centre spine.

Roses are bullion stitch

Small blossoms are French knots.

Stems are stem stitch (main) and back stitch (sides)

- When work is finished remove temporary fabric marker lines and press lightly on the reverse.







"My main source of inspiration is nature, I love having birds in the garden, watching them and observing their habits through the year"

Meet the Maker



Cotton the Potter

Emma Verner-Webb talks to us about her interest in ceramics, where she finds her inspiration and how she started her business, **The Cotton Potter**

Emma Verner-Webb runs her business from her home in a quiet village in Norfolk. She combines her interest in ceramic and textiles to create lovingly made garden birds, handsewn using harris tweed and other pure wool fabrics.

How did you get into crafting?

As a child of the Blue Peter generation, I was always drawing, painting or making things. I watched my mother sewing, making all my clothes and picked up my sewing skills from her. I went to college to study general art and design, specialising in Ceramics and then took a degree in Ceramics at Cardiff university.

How did your business come about?

I really wanted to combine my interest in ceramics with my love of sewing and textiles, so I started to create a range of cotton vases and jugs, (cotton pots - hence the name 'The Cotton Potter'). With the arrival

of online shopping I was able to find a market for my work and my business began.

Do you have a favourite design you have made?

I have favourite pieces and often revisit ideas or past work to tweak and improve on earlier versions. I have recently re-created one of my most popular birds, the Blue Tit. There is something about the combination of colours of this beautiful little bird, together with a little artistic license that always makes it very special to make, for me and so too, my customers.

Have you had any crafting disasters?

Maybe not disasters, but plenty of mistakes. I really have to think through and plan every design that I make which means lots of time is invested in each piece. It doesn't always pay off and ideas that take ages to come to fruition can suddenly go down the plug hole!





It's a frustrating feeling when time is so precious, but overall I see it as part of my creative process and something I just have to accept.

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

Be as realistic as possible, financially up to date and well organised, and put plenty of time into honing marketing skills. Make full use of social media, to engage with your audience and respect the work of fellow artists/makers.

How does your creative process work?

Lots of planning in my head first, followed by copious sketches and

then devising pattern pieces. I make a rough version to check size, proportions etc and then, it either goes in the bin or starts to become a reality!

Do you have a dedicated work room/crafting area?

I work from home, but I'm currently between workspaces at the moment, which results in a fair amount of chaos through the house. I am looking forward to having a dedicated room for making and the plan is to turn my garden shed into a little photography studio.

Finally, where do you look for creative inspiration?

My main source of inspiration is nature, I love having birds in the garden, watching them and observing their habits through the year. And of course the internet is so incredibly useful for images on a practical level. Also, I see beautiful creations on Facebook and Pinterest every day which is constantly exciting and inspiring.




The Cotton Potter

Emma creates lovingly made garden birds, handsewn using harris tweed and other pure wool fabrics. Pop over to her Etsy shop to find out more!



www.etsy.com/shop/TheCottonPotter



Finishing your hoop art tutorial by Cole & Taffy



You Will Need:

- > glue gun
- > pen
- > ruler
- > pinking shears
- > felt
- > label (optional)



Instructions

Step 1: Turn your hoop over onto the back and trim the fabric back to about 1cm (1/2") from the rim of the hoop.

Step 2: Run some hot glue around the inside rim of the hoop and stick down the backing fabric. Watch your fingers – that glue can burn! You can skip this step if you only have the one layer of fabric.

Step 3: Then run some more hot glue around the top edge of the rim and fold down the main fabric.

Step 4: Place your hoop face down on some felt and draw around it with a pen or pencil.

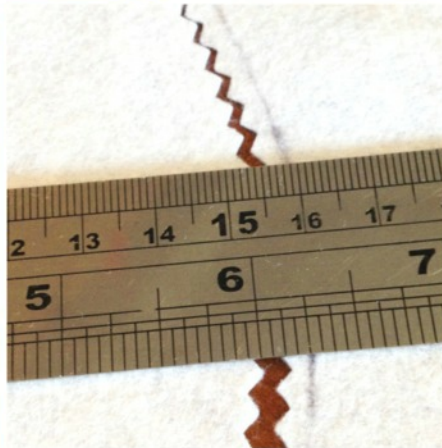
Step 5: Cut out around the circle, about 3mm (1/8") inside the pencil line. I like to use pinking shears!

Step 6: Now is the time to add any labels to the felt.

Step 7: Centre your felt piece onto the back of your hoop, and start gluing. I like to glue at 12, 6,3 and 9 o'clock, and carefully pull the felt to flatten it out nicely and press down. Then just fill in the extra bits with glue and press down some more.

Step 8: Admire your nicely finished hoop art!





@COLEANDTAFFY

Michelle lives in Sydney where she homeschools her 4 children. She is interested in reading, crafting and cooking and is a born again Christian. How did she come up with the name for her blog? Her two rabbits of course!

Pop over to Michelle's website for lots of lovely craftiness and wonderful tutorials.

www.coleandtaffy.com



The Egg Hunt

Easter wouldn't be the same in our family (in Rosie's opinion at least!) without our Easter egg hunt on Easter Sunday morning.

We have both chocolate and real eggs in our hunt and when Rosie was little she used to enjoy decorating the hard boiled eggs with felt tip pens or paints. But these days we feel it's much nicer to use vegetable colour dyes to colour our eggs.

Soaking the eggs in vinegar before boiling or adding a spoonful of vinegar to the coloured water does seem to make the egg shell more receptive to the colouring.

Onion skins produce the most beautiful deep golden yellow, and if you deliberately wrap some eggs inside the skins you will find beautiful delicate patterns on them when they are cool. Try beetroot juice for pink, moss or birch leaves for green. If you tie a leaf or a tiny branch to an egg with cotton then its outline should remain delicately imprinted upon the egg when you remove the string after the egg has cooled.

When it's time for your hunt, choose one person to be the Easter Bunny and hide the eggs well so that they're not too easy to find. Use both your hard boiled eggs and an assortment of sweet and chocolate ones too.

The Easter Bunny may need to get up super-early that day to make sure he or she has enough time to hide all the eggs before the family awake and spot what's going on! Another good idea is to keep your egg shells from previous baking sessions - if you rinse them well they make great containers to keep the smaller eggs safely together.

Everyone participating in the hunt will need a container - perhaps an Easter basket they've made beforehand, or a small wicker basket or bowl. Nobody must start looking until everyone is ready to begin at the same time.

Eggs can be hidden behind bushes, nestled within clumps of daffodils or primroses, in tall grass or perhaps somewhere in an innocent-looking bush or shrub. Be sure to ban any pets from the garden while the hunt is in progress - although they may enjoy the hunt too, chocolate is poisonous to dogs.

Very young children are often happy to bring their finds to a large communal basket - and I remember one year that a very clever Easter Bunny managed to secretly re-hide the eggs while the toddlers were still hunting. That was the longest egg hunt ever - and do you know, those little ones never even noticed!





Busy Bee Peg Bag

Here in Devon, once April arrives we can be fairly sure that there will be at least a few nice fine days when we can hang our washing out of doors. I don't know about you, but washing hung outside seems to smell so much fresher and nicer than that dried indoors.

The Busy Bee Peg Bag is perfect for those drying days ahead, with a button strap to hang your bag from the line and nice and deep for your pegs - and the odd dropped sock too if you're like me!

Super easy machine applique and a simple shape make this a nice easy make.



Materials

- ½ yard medium weight plain fabric for exterior
- ½ yard lining fabric
- Scraps of coloured fabric for flowers, together with two shades of green and yellow felt
- 1" button
- Black and cream sewing thread
- Bondaweb
- Embroidery foot for your sewing machine



Method

- All seam allowances are $\frac{1}{4}$ " unless otherwise stated.
- First cut your fabric pieces: From outer fabric, and lining cut as follows: 1 rectangle measuring $18\frac{1}{2}$ " x $9\frac{1}{2}$ " 2 rectangles measuring 14 " x $2\frac{1}{2}$ " 1 circle measuring $5\frac{1}{2}$ " diameter.
- Trace your applique shapes onto the paper side of your Bondaweb. As there are quite a lot of flowers all very nearly similar you might find it easiest to number all the shapes (1).
- Fuse the Bondaweb to the reverse of your fabric and cut out shapes (2)
- Position shapes on outer panel with the ends of the stems $\frac{1}{8}$ " up from the bottom edge and fuse into place protecting the felt with a cloth if necessary.(3) The bee is cut as two shapes only (4)
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in the needle and cream or another lighter colour in the bobbin stitch around the edges of the shapes. Go around twice - not too neatly - you are aiming for a sort of scribbled effect.(5)



- Stitch the bee's stripes and face using the photo above as a guide.

- When finished press lightly on the reverse.

Make up the Peg Bag Outer

- Take your embroidered rectangle and join along the two short sides, pressing seam open. Place right sides together with circle and machine around the base. Clip curved seam and press. (6) Turn right side out then urn over $\frac{1}{2}$ " to the inside at the top and press again.
- Make the lining in the same way as the outer. Leave wrong side out and put lining inside outer, wrong sides together, lining up the vertical seam. (7)

Make handles.

- Place the lining fabric on top of the outer fabric, right sides together. Draw a curved end on one of the shorter ends. Stitch around three sides, including the curve. Trim seams and clip around curve. Turn right side out and press. Top stitch around the edge of the handle $\frac{1}{4}$ " in from edges and press again.
- Make buttonhole 1 " from end of one of the handles, either by hand or machine, then sew on button or attach popper or Velcro if preferred.

Assemble bag

- Insert open end of handles between outer and inner of bag, one on the seam and one directly opposite. Then pin or tack in place. Stitch twice around the top of the bag, $\frac{1}{2}$ " and $\frac{1}{4}$ " from the top edge.
- Press again. Your bag is now finished.



And finally ... time to put your feet up with a nice cup of tea (and a biscuit or chocolate egg!)

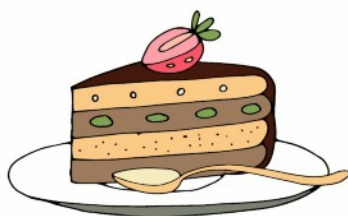


Eggstraordinary!

In medieval times, a festival of egg throwing was held in church, when the priest would throw a hard-boiled egg to one of the choirboys. It was then tossed from one choirboy to the next and whoever held the egg when the clock struck 12 was the winner and could keep it.

Whiter than white

You can freshen up the colour of your whites by simply adding a cup of baking soda to the rinse cycle of your washing machine



Sweet dreams

The inventor of the Chocolate Chip Cookie sold the idea to Nestle Toll House in return for a lifetime supply of chocolate

Remote Control

A small, open basket on the coffee table keeps remote controls from slipping between sofa cushions.



Slippery Customer!

Banana peels can clean silver items and polish leather shoes

The lap of luxury ..

In 2007, an Easter egg covered in diamonds sold for almost £9 million. Every hour, a cockerel made of jewels pops up from the top of the Faberge egg, flaps its wings four times, nods its head three times and makes a crowing noise. The gold-and-pink enamel egg was made by the Russian royal family as an engagement gift for French aristocrat Baron Edouard de Rothschild.



Seeking a good home

Domatophobia: One wonders where people with this phobia the fear of houses and being inside houses — live!

If you're reading this and looking forward to making some new projects, then you're unlikely to suffer from

ENETOPHOBIA

or a fear of pins



April

hath put
a spirit of

YOUTH

in everything



LOVE
and
THANKS

APR/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	29	30			

Wm Shakespeare

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

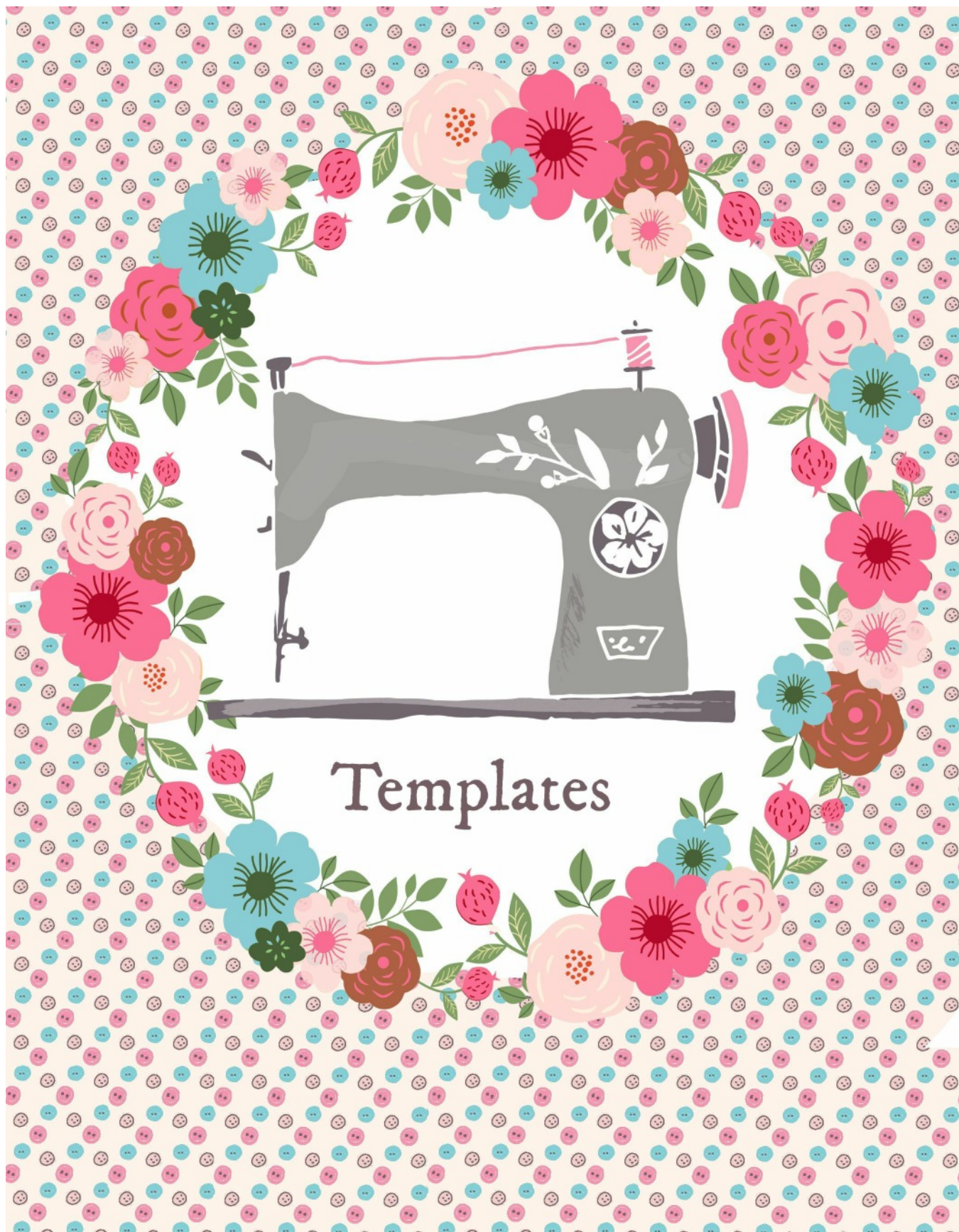
Gas Mark	°F	°C
1	275°F	140°C
2	300°F	150°C
3	325°F	170°C
4	350°F	180°C
5	375°F	190°C
6	400°F	200°C
7	425°F	220°C
8	450°F	230°C
9	475°F	240°C

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.





Gather Lilacs Tea Cosy

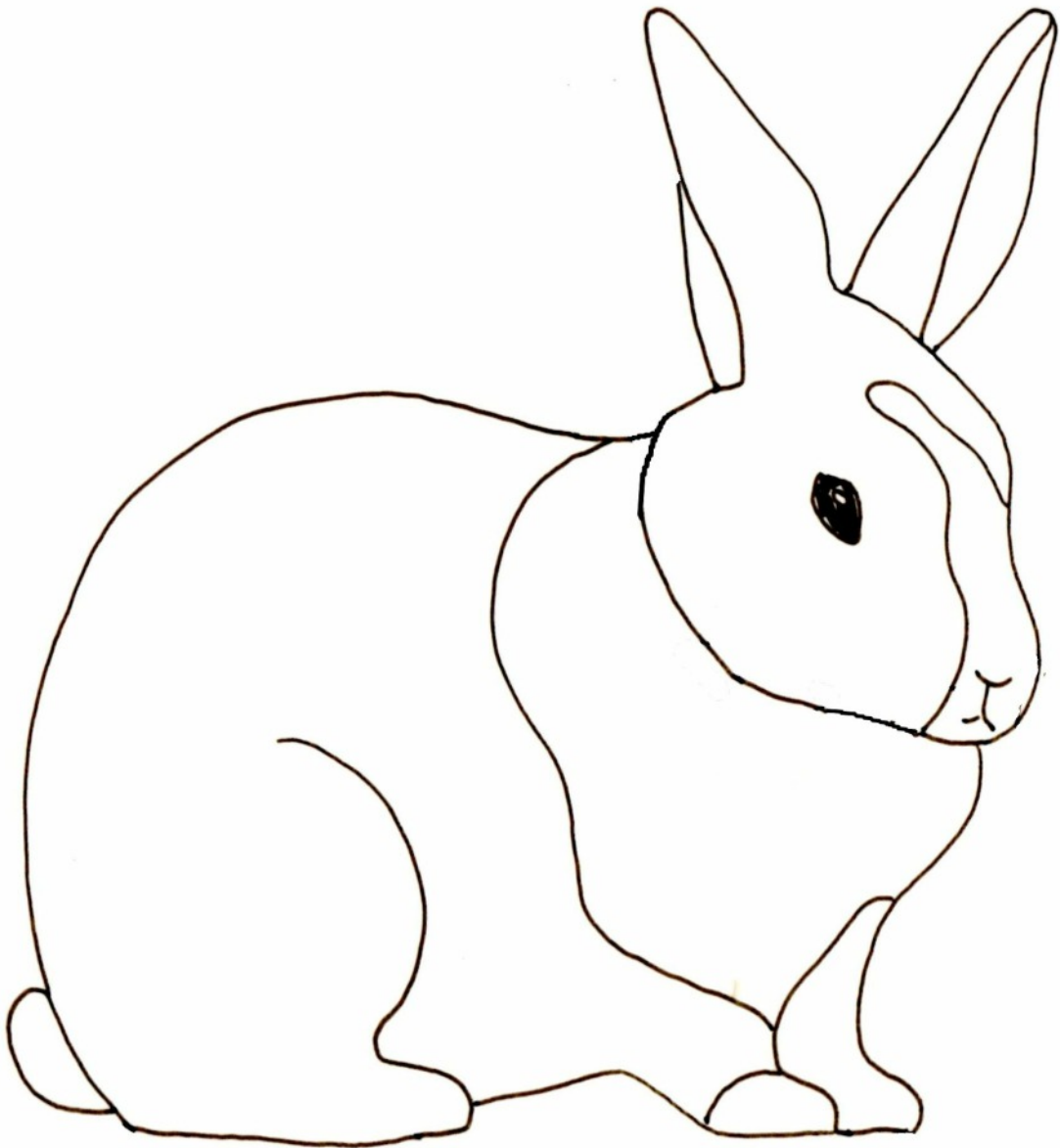
Actual size and also reversed to suit your preferred method of transfer





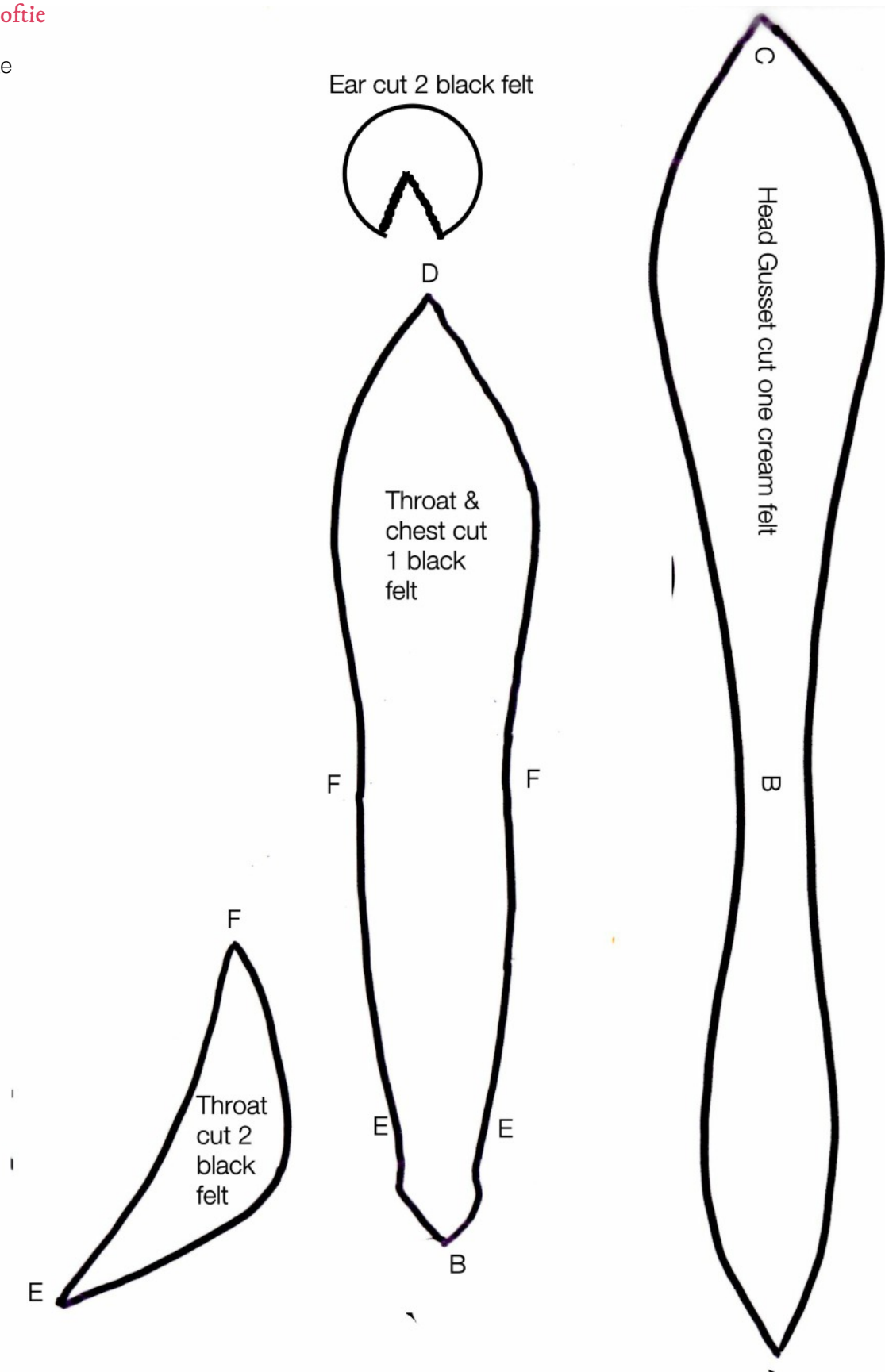
Dutch Rabbit Door Stop

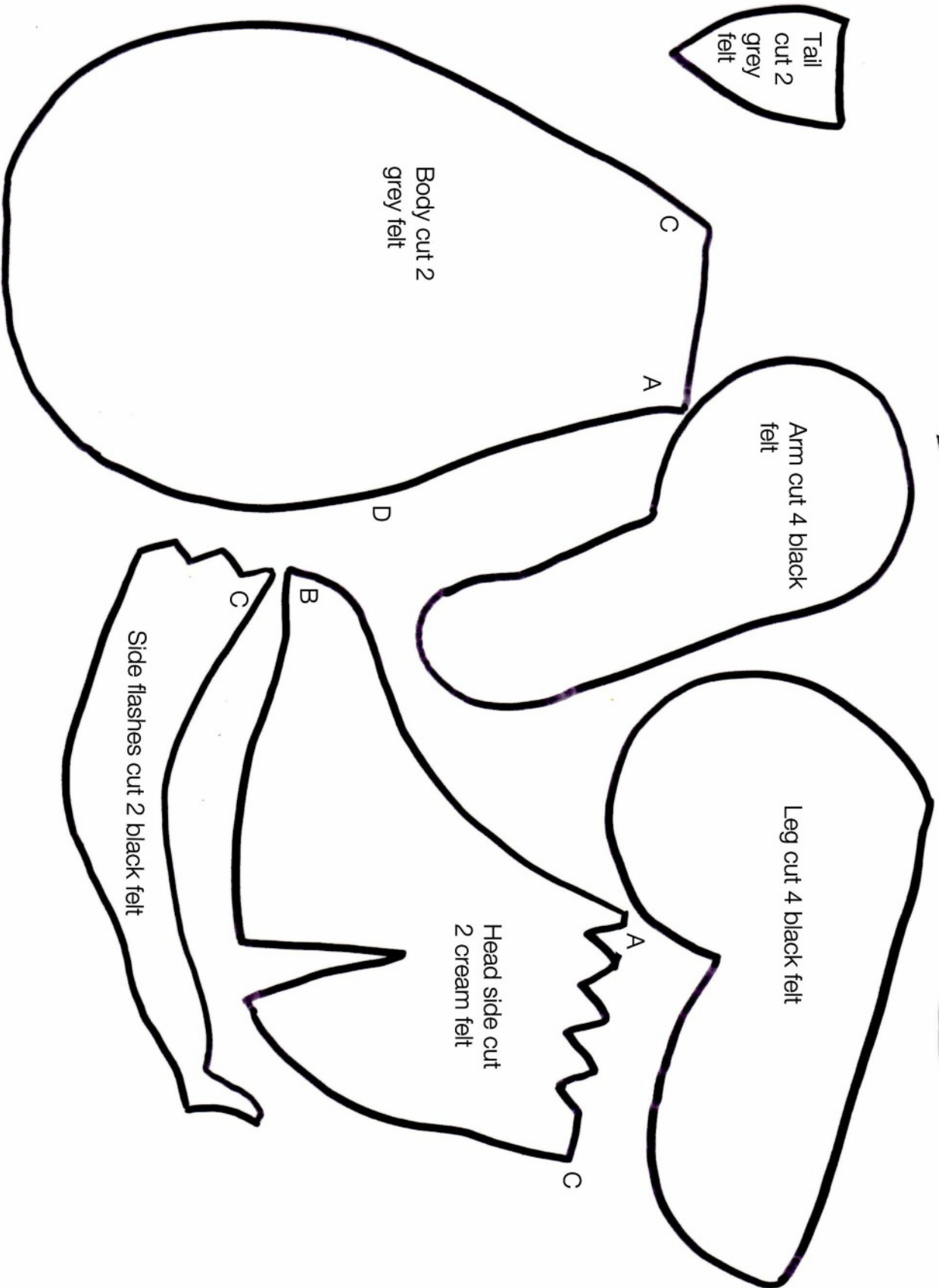
Actual size and reversed for tracing onto paper side of your Bondaweb



Badger Softie

Actual size





Forest Florals Template

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





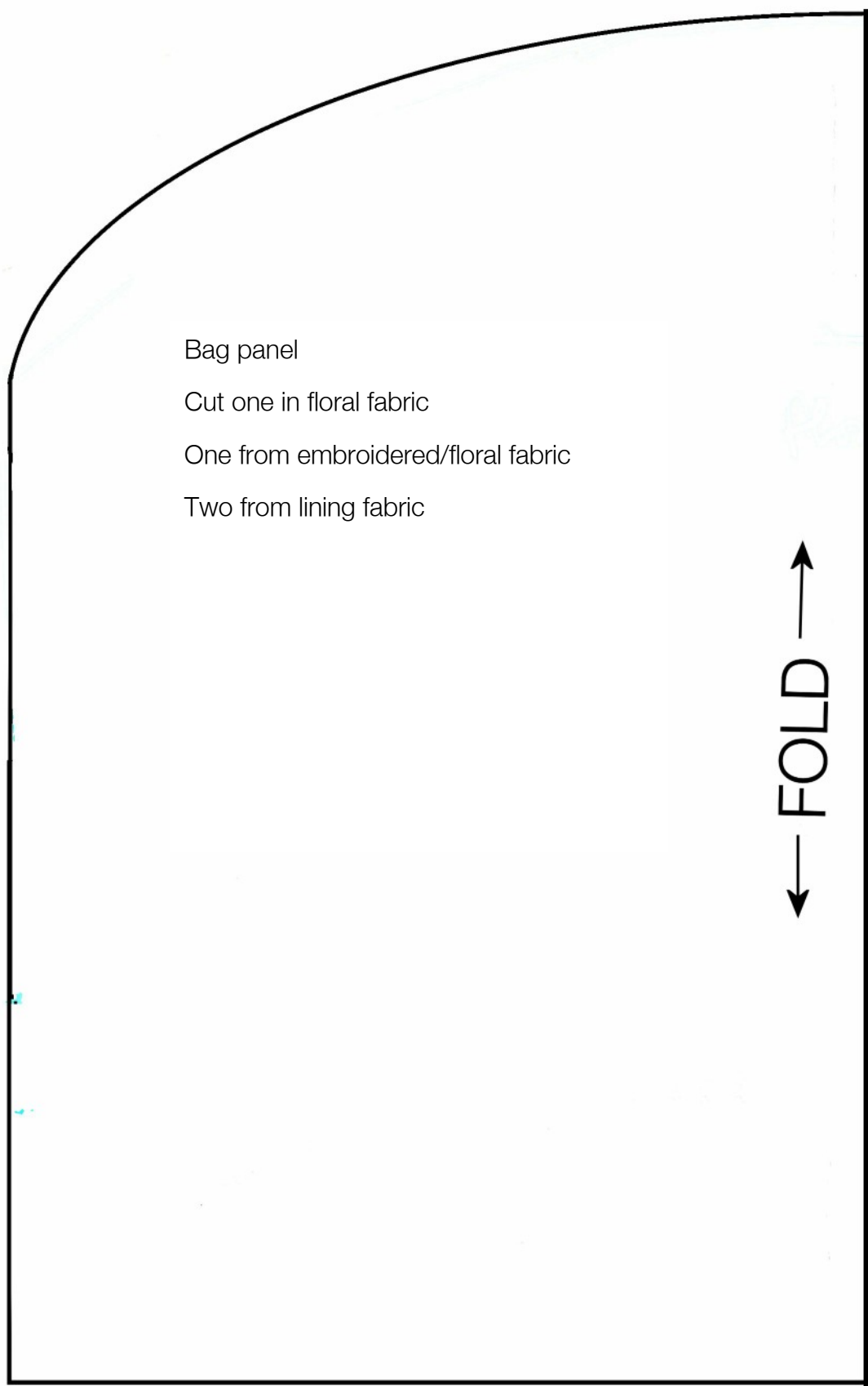
A B C D E F

G H I J K L

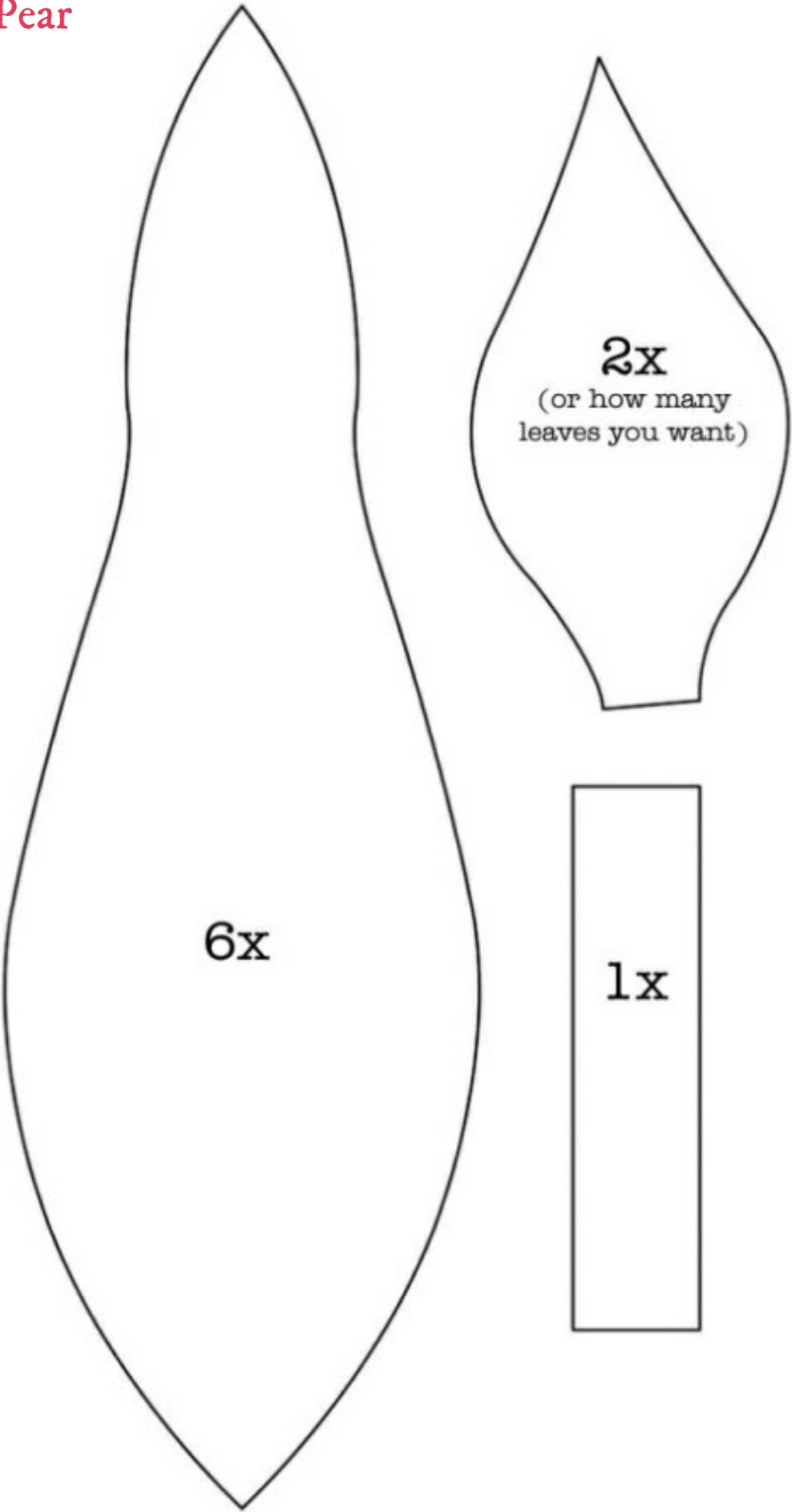
M N O P Q R

S T U V W

X Y Z

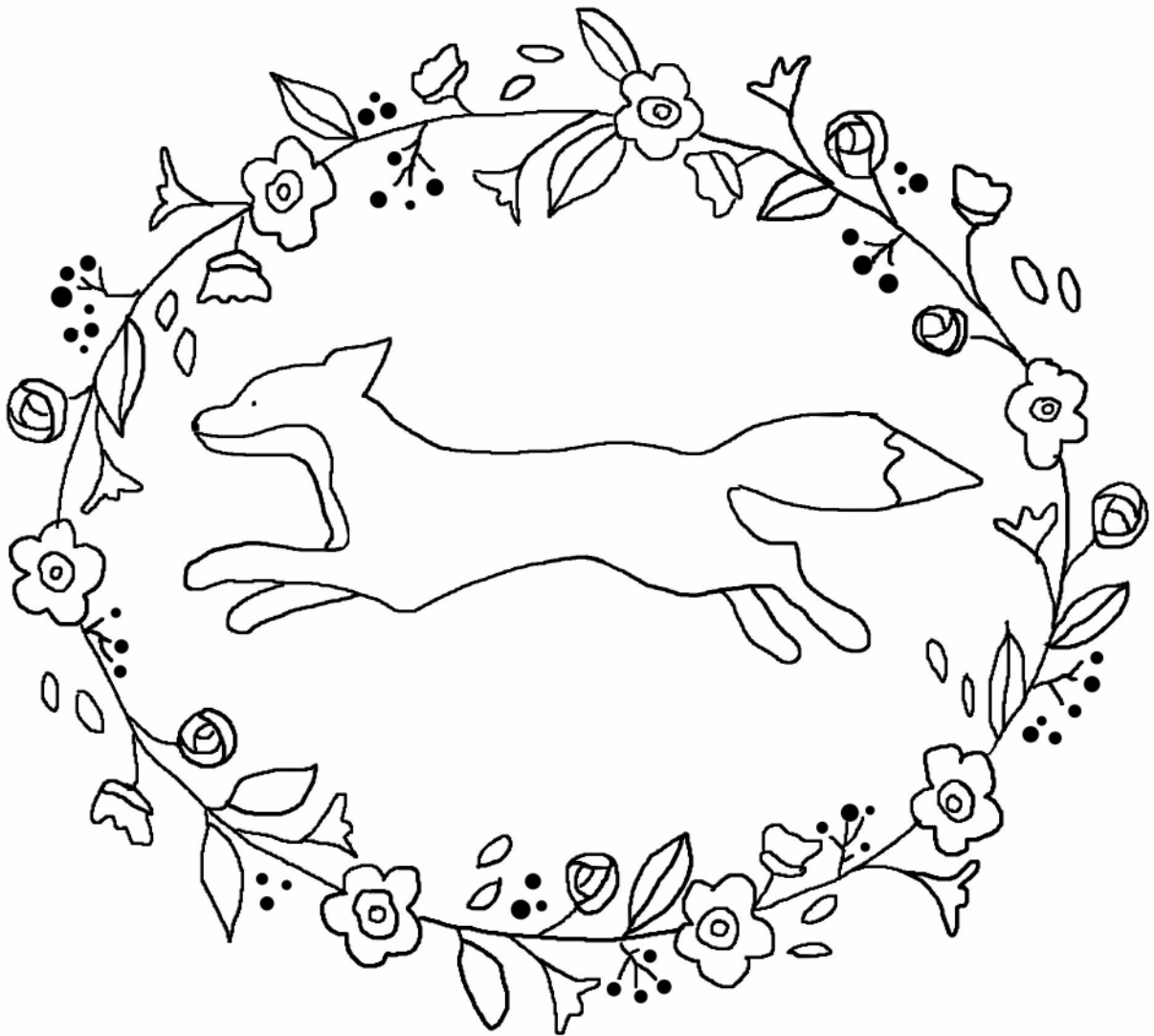


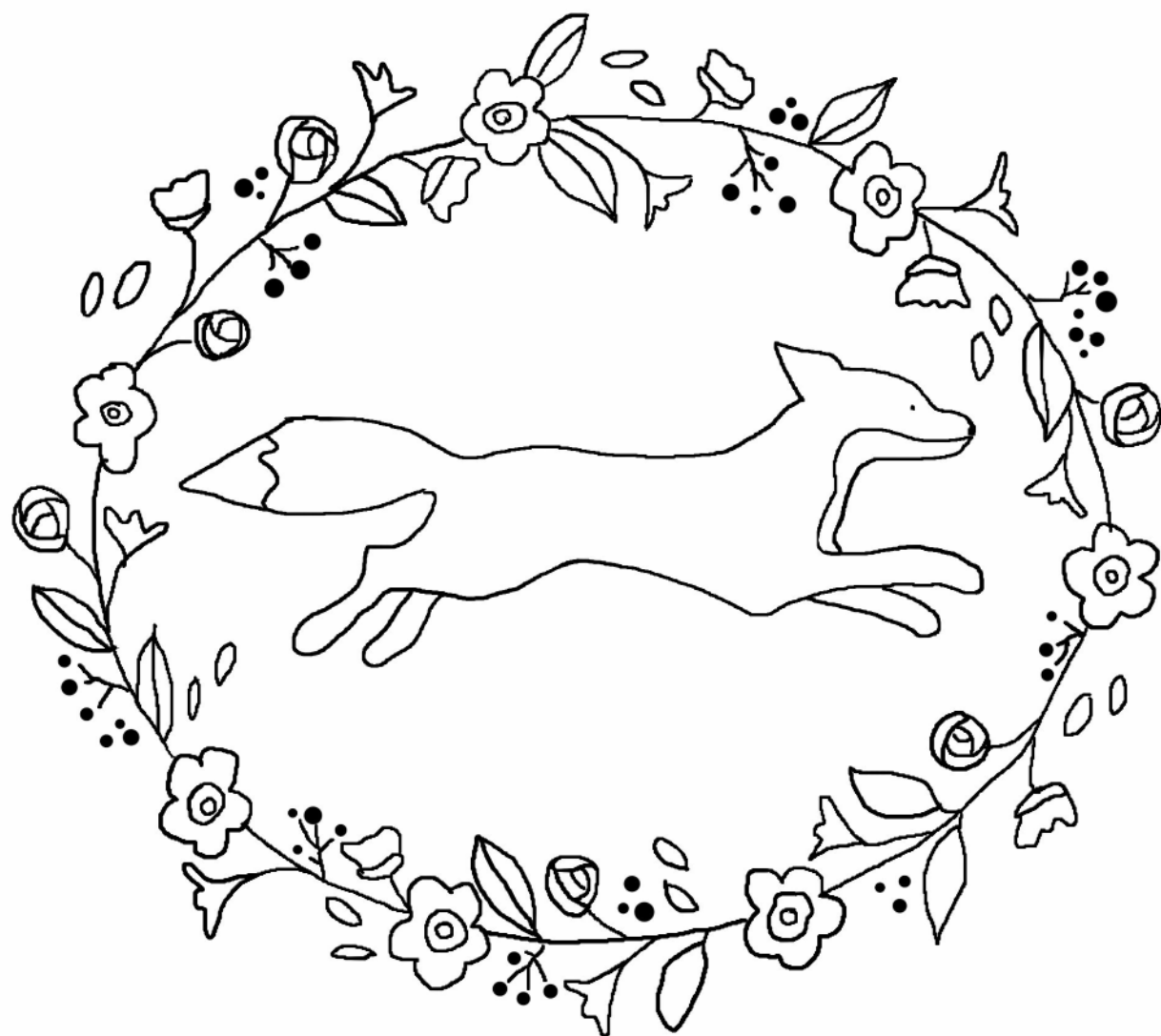
Molly & Mama Felt Pear
Template



Leaping Fox Template

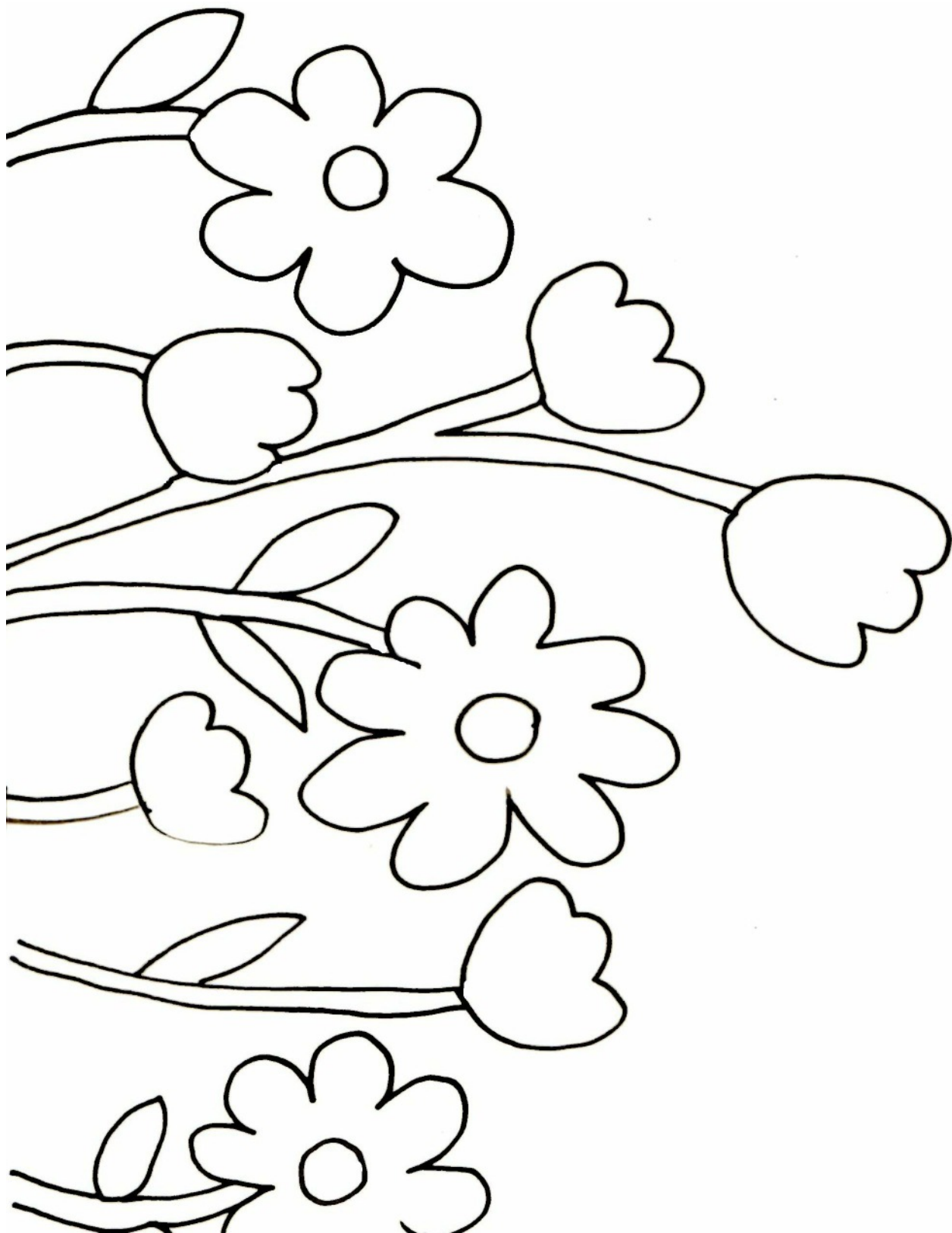
Full size and also reversed to suit your preferred method of transfer/tracing applique shape

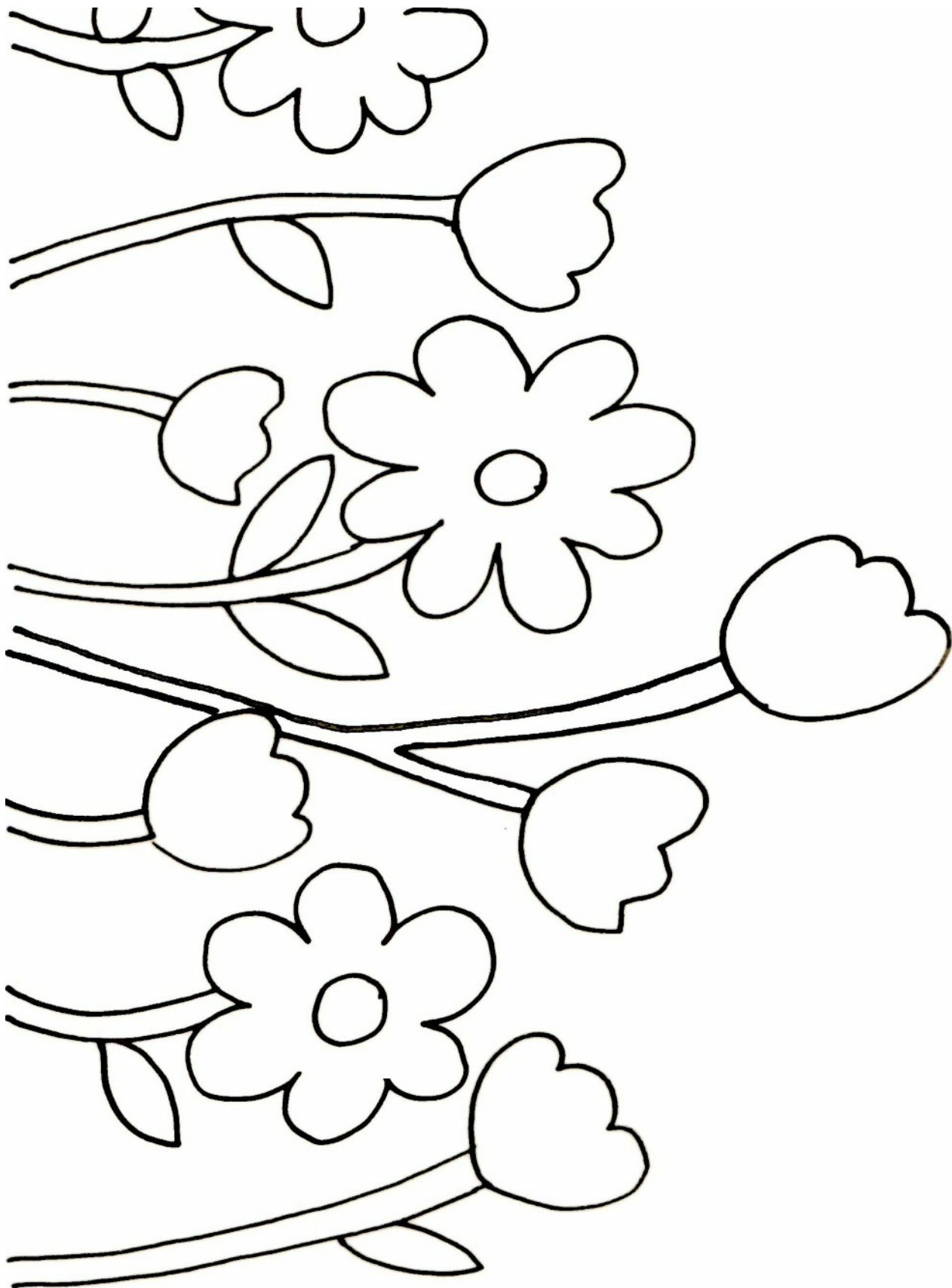




Busy Bee Peg Bag Template

Full size





I hope you've enjoyed this month's magazine. Watch out for the May issue published on Thursday 30 April and in the meantime please do keep in touch over on the [blog](#) or find us on social media....

