

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



Love is Patient Hoop



Cabbage the Felt Bunny by May Blossom Designs



Pompom Cushion Cover



Mole Softie



White Rabbit Hoop



Ladybird Purse



Dream it, Do it! Down Grapevine Lane
Meet the Makers: Apple White & Boolah Baguette
The Do's and Don'ts of Craft Fair Success
Rebecca Rinquist Embroidery Workshops Extract
Baking Corner: Gourmet Gourmand Fresh Fruit Tart

#### A Bustle & Sew Publication

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## Welcome to the June Magazine ....

It's hard to believe, but we're already approaching the mid-point of 2015, as we rejoice in the long (hopefully) warm days of early summer. The roses in my garden are just coming into bloom, reminding me that this time last year we were counting down the days to Rosie and Dan's wedding, when I stripped the bushes bare to decorate the barn where they held their reception. Can it really be their first anniversary already?!



This the last magazine that I will produce here at Coombe Leigh. I'm sorry to be leaving Devon, but excited to be moving to the cosiest little cottage in the middle of the beautiful Somerset countryside only a few miles from Rosie and Dan. We won't have beaches, but there will be lakes and rivers for the Newfies to splash in, as well as lovely new woodland and country walks to explore along with the naughty Miss Tilly, Rosie's little goldendoodle, who is Daisy's very best doggie friend (after Ben of course!). We've lots of invitations to return for visits to Devon, so I'm sure that it won't be too long before we're back on our favourite beach again!





## Tips for Stitchers .

When stitching be sure to keep the back of your work neat and tidy. Stray threads can tangle, get caught in your needle and carried through to the front of the work. They may be a sign of loose stitches, and may also show through to the front when your design is finished, spoiling all your hard work. Avoid using knots to begin a thread as they may wobble and your stitch may not sit nicely. They may even come undone making your work vulnerable to damage.

elej

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## Contributors



#### Rosie Studholme

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



### Dana Hale-Kalatsky

Talks to us about her love of sewing and how she started her business Apple White Handmade.



Sarah of Gourmet Gourmand

Sarah, is a nurse practitioner by day and a whizz in the kitchen by night!



Sedef of Down Grapevine Lane

Tells us how she swopped her corporate lifestyle for her own handmade business.



### Simone of May Blossom

This month's special guest designer bringing us Cabbage the Felt Bunny all the way from Australia!



#### Erin Weiss

Talks to us about her creative process, her unusual business name and how she started her Etsy shop

## June

Sumer is icumen in, Lhude sing cuccu! Groweth sed, and bloweth med, And springth the wude nu. (Anon c1250)

June is, meteorologically speaking, the first month of summer. The word itself is of Old English origin, and here in England the season has always been renowned for the unreliability of its weather. Indeed there is a traditional saying that an English summer is three fine days and a thunderstorm!

English roses are at their most prolific and beautiful in June. The red rose is the symbol of love, of England and St George, of Lancashire and of the British Labour party. In some parts of the country, most notably here in Devon, as well as Cornwall, it was believed that a rose plucked by a young woman at midnight on Midsummer Eve (23 June) and wrapped in paper would remain fresh until Christmas Day. If she then wore it on her dress it would be snatched away by the young man who was destined to become her husband.

The Coronation of our Queen, Elizabeth II took place on 2<sup>nd</sup> June 1953 (the weather was dreadful!). The ceremony itself was performed in Westminster Abbey, London by the Archbishop of Canterbury in the presence of heads of state and other dignitaries from across the Commonwealth. The day's events were witnessed by 8,000 guests in the Abbey, 3 million onlookers who lined the streets to watch the procession to and from the ceremony, and more than 20 million viewers worldwide who tuned into the BBC's live coverage in 44 different languages. Some people bought their first TV especially for this day and invited neighbours around to share the historic occasion.

Conversely, June 3<sup>rd</sup> is the anniversary of the date King Edward VIII abdicated the throne in 1936 because of his desire to marry the twice-divorced US socialite, Mrs Wallis Simpson, who was considered to be unacceptable to become Queen. After their marriage the Duke and Duchess of Windsor, as they became, lived mainly in France, moving to the Bahamas during World War II.

Overseas, the USA marks June 17<sup>th</sup> as Flag Day, commemorating the adoption of the Stars and Stripes as the national flag in 1777. The original flag had one star and one stripe for each of the thirteen states that made up the country at that time. As more states joined

the Union, it became impossible to fit enough stripes onto the flag. So in 1818 it was decided that the number of stripes would remain at 13, symbolising the 13 original colonies, and that the total number of states would be represented by the stars alone.

Then, we reach the longest day of the year, after which the days begin to shorten, imperceptibly at first, until the year turns again at the winter solstice in six month's time. In Norway, Land of the Midnight Sun part of the sun's disc is visible above the horizon throughout the night at this time of year, and in the northernmost parts of the UK there is little full darkness. In Edinburgh the longest day is about 17 ½ hours and a glow, rather like that of the dawn is visible throughout the brief night.

And finally, we can't leave June without remembering Father's Day which is observed on the third Sunday of the month. It's a relatively recent celebration, making its way across the Atlantic from the USA, and so, unlike Mother's Day or Mothering Sunday in March has no traditional activities associated with it and is usually simply marked by the giving of cards and gifts.





# Love is Patient Hoop

## BUSTLE & SEW

I remember that my grandma (a very traditional lady) used to have an embroidered text hanging on her bedroom wall. These were very popular in Victorian times, but to our eyes look rather dull, dusty and dated.

So I've brought a good idea up to date, by stitching the first few words of the well-known text from Corinthians, and adding a little tattoo-inspired bluebird and heart!

Do take care with the shading on your bluebird, that's probably the most fiddly part - and really important to get right! My finished text is mounted in a 9" x 5" oval hoop.



## Materials

- 12" x 8" natural fabric suitable for embroidery
- 9" x 5" oval hoop.
- Tiny scraps of red and cream fabric or felt for the applique
- DMC stranded cotton floss in 208, 310, 336, 376, 517, 727, 793, 905, 907, 962, 986, 3031, 3689 3832, 3835, 3849, 4124, 4200, ecru

## Notes:

- Use two strands of floss throughout.
- The text is worked in 310 (black) floss





## Notes on stitching

- Transfer your design to the centre of your neutral fabric. The templates are given full size.
- Trace the applique shapes onto the paper side of your Bondaweb using the REVERSED template. Cut out and position with the help of your transferred design, then fuse into place. I didn't add extra stitching to secure the heart as this is a purely decorative piece.
- The cream LOVE banner is outlined in back stitch. Remember to also stitch the scrolls of the banner so it isn't just a solid cream lump in the middle of your work.
- 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 the bullion stitch rose where the stitch is coiled around upon itself





Take especial care when working the bluebird he is most important to get right. He is filled in using long and short stitch. Make sure your stitches are angled in the correct direction (see picture above) for guidance.

His chest is worked in two shades of pink and his body in three shades of blue. I couldn't show how to place these on the templates as it really is just a few stitches in each colour. But hopefully the picture above is large enough for you to see how I stitched my bird. (It's also much larger than the actual finished work, so please forgive any imperfections that have now become glaringly obvious!).

If you like to use Sulky Sticky Fabri Solvy to transfer your design, fuse the applique shapes first, then VERY CAREFULLY position exactly over the top before stitching as usual.







You've been making all winter, building up stock and now the season of the craft fair is upon us. Now you want to sell your art of craft at a craft fair or art festival and so here are some simple suggestions to help you make the most of this summer's events

### Finding and Booking Craft Fairs

Great places for finding local craft fairs include websites, forums, local papers and social media sites. These are great tools for finding out about craft fairs in your local area as well as ones all around the Country. But also don't forget to check things like notice boards, local authorities' websites and newsletters for small fairs that may go under the radar.

Start booking up in advance as some will fill up fast. Before you book a craft fair you have to look into the legal requirements such as Public Liability Insurance for yourself and your products to cover liabilities. Another factor to take into account is that some event organisers can have a strict Handmade Goods policy. If this is so, then you may need to show examples of your work to let them know what you're intending to sell.

### Get to know your Market

Don't just book every craft or gift fair you come across, think about the type of people that will be attending and ask yourself if your craft will fit in

### Think about your Stall

Make your table or stand look as nice as possible - although you may get a table that is covered with a white cloth, bring along your own, better quality material to cover your table that will stand out from your competitors.

Good display stands can be bought on all good auction websites such as Ebay, at affordable prices. This may allow you to buy a number of different stands instead of spending a fortune on just one. As you do more and more fairs your display will change and improve as you discover what works for you.

### Prepare your Stock

Ensure that you bring plenty of stock with you and that it is well organised. If you have a particular best seller, bring as many as you can make as you will kick yourself if you sell out, people are still asking for them, and you know you have more sitting in a box at home.

Ensure you have a clear pricing structure and perhaps make up some attractive price tags to complement your wares. If the craft fair is a regular one maybe go down to one of the fairs beforehand and check out who is selling what, at what kind of prices and where the best locations are.

Stock up with plenty of wrapping and bags for customers to take their purchases away in, as well as change. If you generally sell more expensive items, make sure you also have some small items available for those who like your work but maybe don't have the money or space to buy a big item as a way into your work. If you can't bring all of your work with you, ensure you have a portfolio that customers can browse through. If you have the space, it can be a good attention grabber if you can demonstrate your art or craft at the venue.

If you can't take credit or debit cards then be sure to have plenty of change as there's nothing more frustrating than losing a sale when you can't change a £20 note!

### Future Marketing

Make sure that you have some business cards prepared to give out to people - it doesn't matter if these are home made (well you are a crafter after all) as long as people know where to contact you after the event. Always make sure you give a business card to anyone who buys anything from you. Have a list on your table for people to give you their email address so that you can create a database of possible customers.

### Keep Motivated

There will be times when you don't sell, and this feels even worse if the lady on the stall next to you is selling loads when you're not. Try not to let these times get you down. Use them as opportunities to assess your display, pricing, table space and if you're at the right event that is attracting your type of customer. Try to keep a positive attitude, it can simply be because some craft fairs are not a good fit for you, or sometimes it could be down to the organiser who may have booked too many of the same craft..

### All by Yourself

It is generally a good idea to do a craft fair with a friend or family member both for an extra pair of hands at busy times and some company during quiet times. But if you are doing a fair on your own, then don't panic. Generally, crafters are a very friendly bunch and enjoy chatting and helping each other out.

If you need an ever important comfort break, someone is likely to watch your stall. Sometimes, being on your own can work out better as you are more likely to get chatting and it's a great opportunity to network and discover lots about other craft fairs in the area and what fairs they believe are worth doing. It is always great to get first-hand experience.

And finally, do be sure to enjoy yourself - craft fairs are great social events and a real opportunity to engage with your potential customers, evaluate trends and get a feel for the market place. Take time to chat with the other vendors about other art and craft fairs and which are the best venues to make sales. Learn as much as you can and make as many contacts as you can, and remember it takes time and perseverance to develop a successful craft business.



APPLE WHITE handmade





Don't worry about trying to be like someone else, there's only one you!"



Dana Hale-Kalatsky talks to us about choosing pretty fabrics, her love of sewing and how she started her business, Apple White Handmade

Dana opened her Etsy shop when her daughter Emme started preschool. She first learnt to sew when she was five years old and now creates gorgeous textile items from her home studio in Scottsdale, AZ.

How did you get into crafting?

My mom taught me how to sew on her machine when I was five years old. I was really hooked once I started. She'd catch me out of bed at night sewing away happy as a clam in her sewing room. I'd make bedding and clothes for all my dolls, I never worried about using a pattern or if it was perfect. I just loved sewing, choosing fabrics and having the freedom to make pretty little things. My mom was very creative and encouraged my siblings and I to be as well. As I got older she taught me to use patterns to make clothing. I loved to sew myself dresses and was wearing homemade outfits in high school! In college I worked in the printmaking studio and student artist galleries and received a degree in fine art. When my first daughter was born I started sewing for people just by word of mouth. I'd make costumes or drapery or do alterations. It was a great way to be able to stay home with the baby and still bring in some money for the family. I've always been hungry to learn new crafts. I knit, paint, make jewelry, work with clay... anything that sounds fun I'll try!

## How did your business come about?

My business started after my third child, Emme started preschool. One of the moms in her class mentioned to me that she had an Etsy shop. I was so curious about it and really inspired by her. We started talking more and she gave me the courage to try it myself! I decided it was now or never and just put a few things in my shop to see how it went. I'm so grateful to that mom, Laurel, who is now one of my most dear friends.

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

My favorite design is my little tooth fairy house pillow. It's from a picture Emme drew of our house. I thought it was so darling I turned it into a













pillow and it's been my best seller ever since.

#### Describe your style in a few words

I describe my style as Fresh and Modern with a Vintage Vibe

## How does your creative proces work?

I get so many of my ideas as I'm falling asleep at night. I keep a little notebook next to my bed so I can jot them down, otherwise I forget them by morning. When I get a chance in between orders I'll make up a new pattern on tissue paper and try it out. Sometimes my ideas work and sometimes they don't. When they do it's a lot of fun!

Can you describe your typical day?

After I get the kids out the door for school I start work on my computer answering any e mails and writing down the orders I need to make for that day. Then I head to my studio and start creating. I like to do all my cutting for the day first and then all the sewing and ironing after that. Next comes snipping threads, adding buttons and making sure things are nice and neat. Once all the orders for the day are finished I head over to my office to wrap and print labels. I'm out the door with my packages in time to pick my kids up at school and then we all stop at the post office to drop the packages off. Once my orders are out for the day I'm a full time momma!

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

Starting your own creative business can be so rewarding. Start small, DIY is key! Learn as you go - if you try to figure it all out before you start you may never start. Just go for it, the rest will fall into place. Have fun and be yourself, people want to see new and unique so don't worry about trying to be like someone else. There's only one you!



## Apple White Handmade

Inspired by her children, Dana creates lovely textile items from her home in Arizona. Be sure to pop over to her Etsy shop and say hello on Facebook!



www.etsy.com/shop/AppleWhite www.facebook.com/applewhite.made



# Ladybird Purse

This is a pattern of two parts - first the embroidery and then making up the purse itself.

I was put off using a purse frame for a very long time - I thought it would be complicated and difficult, but although inserting the purse into the frame was a little fiddly it certainly wasn't difficult.

Finished purse is 6" tall to the top of the clasp and also 6" wide. It has a nice flat base so sits quite securely and would be perfect for those little essentials that usually end up at the bottom of your handbag!



## Materials

- 8" x 5" cotton fabric for front panel
- 8" x 8" cotton fabric for base and back panel
- 8" x 14" lining fabric (assuming it is non-directional. If it is directional then add an extra ½" to allow for cutting and seaming at the centre so the pattern is the right way up on both sides when you open the bag). I chose Tilda fabrics for my bag.

- 6" silver purse frame
- 8" x 14" medium iron-on fusible interfacing
- 8" x 14" lightweight fleece
- Strong fabric glue
- Assorted embroidery flosses in colours for flowers as well as red and black for ladybird.
- Temporary fabric adhesive spray
- Temporary fabric marker

## Method

- Transfer the pattern from the full size template to the fabric you are using for the front panel. Draw round the template with a temporary fabric marker pen and then position the embroidery exactly as shown in the template.
- Work the embroidery using two strands of floss throughout except for the path of the ladybird using the stitch guide above for guidance. I haven't provided exact floss colours as you will probably want to adapt them to suit your own taste and fabric choices.
- When your embroidery is finished press lightly on the reverse and cut out front panel.
- Now assemble the bag using ¼" seam allowances unless otherwise stated
- Add 2 ½ " to the bottom of the template and cut out the back exterior panel.
- Join the exterior front and back panels along the bottom edge (below the embroidery). Press seam open. (1)
- Now cut the interior, fleece and interfacing all in one piece flipping the template over and adding some in the middle as shown below.

fabric adhesive onto one side of the fleece and press into place on top of the interfacing (2) to form a sandwich. From now on treat these three layers as a single piece of fabric.

- Fold the bag exterior in half, then mark and cut a one inch square from the bottom corners. Stitch up both sides, going backwards and forwards several times at the top edge as this will receive the most strain where the purse hinge sits.
- Match the bottom centre of the bag to the side seam and stitch across to form the bottom of the bag (4). Trim excess fabric.
- Turn right side out and press. (5)
- Repeat the steps above with the interior fabric, except leave wrong side out.
- Insert interior into exterior matching all the way around the curve. (6) Pin and then stitch curved edge as close as possible to the edge of the fabric (7).
- Now apply glue to one side of the purse frame. Be generous! Also run glue along the top curved edge of one side of your bag. Leave the glue to go tacky - about 5 minutes.
- Slide fabric into the metal frame, making sure the seam on the purse is aligned with the hinge on the frame. Use a small pointed tool (I used tweezers) to push the fabric right up into the channel of the frame (8) Leave to dry.
- Repeat for the other side of the purse. Any excess glue is easily rubbed off the metal frame.
- Your purse is now finished.

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## Adlestrop

Yes, I remember Adlestrop The name, because one afternoon
Of heat the express-train drew up there
Unwontedly. It was late June.

The steam hissed. Someone cleared his throat.

No one left and no one came

On the bare platform. What I saw

Was Adlestrop - only the name

And willows, willow-herb and grass,
And meadowsweet, and haycocks dry,
No whit less still and lonely fair
Than the high cloudlets in the sky.

And for that minute a blackbird sang
Close by, and round him, mistier,
Farther and farther, all the birds
Of Oxfordshire and Gloucestershire

Edward Thomas



## Ingredients

For the Pastry (enough for an 11-inch tart)

- > 1 3/4 cups all purpose flour
- > 1/4 cup granulated sugar
- > 1/4 teaspoon salt
- > 10 tablespoons unsalted butter (chilled and cut into small pieces)
- > 1 egg yolk
- > 3 tablespoons cold water

## For the Pastry Cream

- > 2 cups half and half
- > 1/2 cup granulated sugar, 2 tablespoons reserved
- > 1/4 teaspoon salt
- > 5 egg yolks
- > 3 tablespoons cornstarch
- > 4 tablespoons cold, unsalted butter
- > 1 1/2 teaspoon vanilla extract

Fruit topping (may substitute)

- > 1 quart fresh strawberries, thinly sliced
- > 1 pint raspberries
- > 1 pint blueberries
- > 1 pint blackberries

### Instructions:

To make the pastry

- 1. Combine flour, sugar, and salt in food processor. Pulse to combine. Add butter, cut into cubes, to dry ingredients. Pulse until the mixture resembles the texture of coarse meal.
- 2. Whisk together egg and water. With food processor turn on, gradually drizzle egg mixture into the dry ingredients. The mixture should gradually form into a ball of dough.

If dough is not coming together, add a few extra drizzles of water until you reach the desired texture.

- 3. Turn dough out onto a piece of plastic wrap. Press into a disc, about 1-inches high. Cover with plastic wrap and refrigerate for about 30 minutes- 1 hour.
- 4. Place pastry between 2 sheets of parchment paper. If you refrigerated longer than 30 minutes you may need to let your pastry warm up a bit before using. Roll out pastry until it is about 13 inches in diameter. It should be about 1/8 inches thick. Drape pastry into an 11-inch greased tart-pan. Press into edges and patch any holes as necessary. Run rolling pin over edges to get rid of any excess dough. Poke holes all over dough with a fork.



- 5. Chill in freezer for about 1 hour.
- 6. Preheat oven to 375 degrees. Take pastry out of freezer and cover with aluminum foil that has been greased with butter or vegetable oil (to prevent the foil from sticking). Bake for about 15 minutes. Remove the foil. Bake an additional 5-8 minutes or until crust is golden brown.
- 7. Cool on a cooling rack while you make the pastry cream.

To make pastry cream

- 1. Combine the half and half, most of the sugar (except 2 tablespoons), and salt in saucepan. Heat until sugar is dissolved and mixture is simmering.
- 2. Meanwhile, whisk egg yolks, remaining sugar, and cornstarch in a medium bowl, until mixture is thick and creamy.
- 3. Whisking constantly, gradually pour heated half and half mixture into the egg mixture to temper.
- 4. Pour mixture back into saucepan. Turn heat to medium-high and bring to a simmer, continuing to whisk. Wait until mixture is thickened and a few bubbles have popped on the surface- this will only take about 30 seconds. Turn off the heat. Immediately add butter and vanilla, and mix together until butter is melted and fully incorporated.
- 5. Pour pastry cream into a bowl, straining out any lumps using a fine mesh sieve. Cover with plastic wrap, pressing plastic directly onto custard to avoid forming a skin. Refrigerate for at least 3 hours or until it is chilled and set. (You may also store the pasty cream for up to 2 days in the refrigerator if you plan on making it ahead of time).



#### To assemble

- 1. Pour pastry cream into tart shell. Using a spatula, smooth out the cream until you have a nice even layer.
- 2. Arrange sliced strawberries and whole raspberries, blackberries, and blueberries in a design to your liking.
- 3. Serve immediately.







We chat to Sarah from Gourmet Gourmand, a nurse practitioner by day and a whizz in the kitchen by night! She lives in San Diego with her husband Dave and fat cat Erwin.

## When did you first start baking?

I have been cooking and baking for years, it started as a hobby in college testing out recipes on my roommates at the time. There were many failed experiments along the way, but everyone kept coming back for my dinner parties so I must have been doing something right! (That or everyone was so poor that no one wanted to turn down a free meal!)

## Why did you decide to start your blog?

The Gourmet Gourmand is my first food blog attempt and I started it in February 2015. I finally decided to combine my two passions- art and

food- into one platform. Mainly, I wanted to have a place to share various recipes that I've tested with my friends and family. So far my blog is functioning mostly as a hobby, but I'd love to eventually develop it into a small business. If the traffic keeps coming, that is!

Do you have a favourite baker who inspires you?

I'm not sure that I have one specific baker that inspires me, but I love classic recipes. I love anything made from scratch and that involves some love and determination. Favorite go-to sources for great recipes are Saveur, Bon Appetit, Ina Garten, and Smitten Kitchen.

What advice would you give someone wanting to start a baking blog?

If baking is your passion, definitely go for it! There are many blogs out there now, so the competition is fierce, but if you have a unique voice, passion for your subject, and willingness to persist and improve, you will reap the rewards. I love blogging and would definitely recommend the medium to others as a great way of self-expression.

Be sure to pop over to Sarah's blog, <u>www.thegourmetgourmand.com</u> for lots more delicious recipes and gorgeous baking inspiration!



# Mole Softie

## BUSTLE & SEW

Mole is the third in my series of Wind in the Willows-inspired softies - Badger and Toad (below) featured in the April and May editions of this Magazine....



Mole is very easy to sew from black felt, and stands a little over 5" tall. The final softie, Ratty, will be in the June magazine.



## Materials

- 12" square black wool blend felt
- 6" square light pink wool blend felt
- Black and light pink stranded cotton floss or cotton pearl thread
- Two small black beads for eyes
- 1/4" button for nose
- Toy stuffing

 Stuffing stick - I use a bamboo skewer with the pointed end broken off and frayed so that it "grabs" the stuffing. It's great for pushing stuffing into small, hard-to-reach places.

### Notes

Mole is completely hand stitched using cross stitch for his seams. To do this place the pieces to be joined wrong sides together and work half-cross stitch in one direction, then return in the other direction to complete the stitch.

If using floss, use two strands.

## Method

- Cut out all pieces in accordance with templates. Cut accurately and be sure that the edges are nice and smooth.
- Join the paw inners to outers. Place one inner on top of each outer and slip stitch over the edge using pink floss. Try not to let your stitches go through to the other side of the other part, keep your angle of entry shallow and bury the stitches in the thickness of the felt. The paws are not stuffed so the stitches don't have to stand up to a lot of strain. Place paws to one side for the moment.
- Make a cut into the body main pieces from B to A along a straight line (marked on template).
- With wrong sides together and using cross stitch (see previous page) and black floss join body main pieces from B to H, then stitch down back of head to J.
   Leave a gap from J to K for stuffing then continue round to G.
- Now insert body front matching at all letters. Leave the ends of the arms an legs open (C to D on both sides and E to F on both sides).
- Push the paws into the ends of the legs and stitch into place as shown in the picture below.



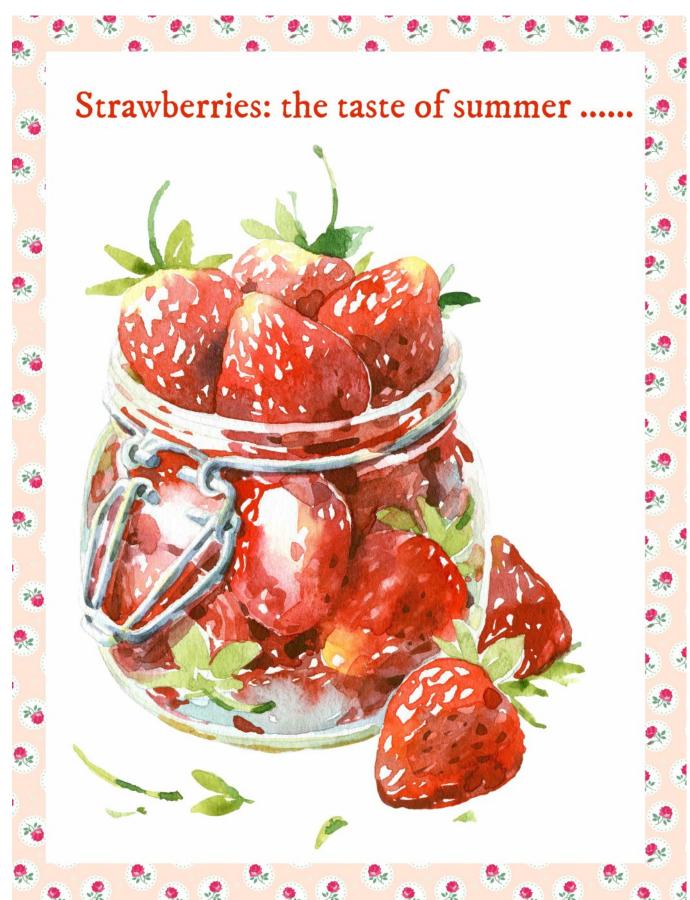
- Stuff the mole's body. Use small pieces of stuffing and push them firmly into the ends of the legs (though not the paws) and the end of the snout. Mould the body in your hands as you go to help achieve a nice shape. Your mole should feel nice and firm - stuffing will compress over time so he needs to start off quite solid - but not over-stuffed, you don't want to strain the seams or distort the shape.
- Close the stuffing gap, inserting more pieces of stuffing as you go.
- Sew the 1/4" button onto the end of the nose.



- Use glass-headed pins to determine position of eyes and when you're happy with your mole's expression stitch them into place using black floss. Pull firmly into head so that a slight hollow is formed for the eye socket.
- Cut two very small circles from leftover felt and fold at one end. Stitch into place at sides of head for ears.
- Add a few pink stitches for blushing cheeks. Your mole is now finished.







These days it's possible to eat strawberries all year round - though there's nothing like the taste of those sweet early English berries, especially when they're slightly warm, nibbled straight from the strawberry patch ...

But imagine how it used to be, not so very long ago, when strawberries were only available for a brief sweet season early in the summer, the first real soft fruit of the year. They were often cosseted and covered with cloches to bring the fruit to ripeness as early as could possibly be.

In the eighteenth and nineteenth centuries the list of strawberry varieties was vast - not just the rather woolly and tasteless Elsanta so widely available in supermarkets today. Strawberries are delicate and do not handle or keep well so modern varieties have been developed for maximum shelf life, at the expense of flavour. In 1829, in his publication "English Gardener" William Cobbett lists amongst others: Kew Pine, Chili, White Alpine, Red Alpine, Keen's Seedling and Hautbois.

Good strawberry jam is difficult to make successfully as it needs fresh ripe fruit that has had plenty of sun. A cold, damp growing season produces berries that are bloated and tasteless. containing very little pectin. Strawberries are naturally low in the essential pectin needed to make iam set so they are often over-cooked and lose their fresh flavour. It's worth persevering though, and adding additional pectin when needed, as a good strawberry iam is still the classic preserve to eat at afternoon tea, in airy Victoria sponge caks or spread on scones with whipped or clotted cream. There are many old-fashioned recipes for making a preserve where the fruit is kept whole, the aim being to produce a clear scarlet iam with the whole strawberries suspended throughout.

If you have a garden - even the smallest outdoor growing space will do - try growing a few red or yellow alpine strawberry plants. Their flavour is wonderfully sweet and intense

and for some reason are rarely stolen by birds - so are much more rewarding to grow than the larger varieties. From sewing seeds early in the year, you can be harvesting your berries that summer. Alpine strawberries make a delicious jam if you can grow enough to make it worthwhile, but otherwise they are lovely picked daily as you need them and scatter whilst still very fresh over your cereals, yoghurts and puddings. You should eat all varieties of strawberry as soon as possible after picking and never put them into water which will turn them soggy and tasteless.

As well as making delicious jams, preserves and puddings, strawberries have another quite different use as a skin conditioner and mild astringent. They are also a surprisingly effective tooth cleaner, removing plaque and leaving your teeth fresh and white.

A mixture of creamy milk and strawberries liquidised together very thoroughly and stored in the fridge can be patted onto your face, left for a few seconds and then rinsed off with cool water. This mixture is mildly toning and will leave your skin feeling refreshed and with a finer texture as it also helps reduce open pores.

For a quick reviving face pack, simply mash a few ripe strawberries and spread them on your face and lie down and relax for a few minutes. This is actually harder to do than it sounds as gravity tends to take over as you spread the fruit over your skin. It's probably easiest and less messy to do this while you're lying in the bath than when you're relaxing on your best handmade quilt or expensive rug!





**MOWN GRAPEVINE LANE** 







Tam working around the clock to make my dreams a reality"



We spoke to Sedef about turning her dream into a reality, her hopes for the future and the inspiration behind Down Grapevine Lane

Sedef lives in McLaren Vale, a picturesque wine town in Southern Australia, with her husband Nic and two children, Alexander and Alice. She is a Chartered Accountant by trade, and worked in finance for all her professional life, including roles as a Management Consultant and Head of Management Accounting at JP Morgan Chase's London Headquarters. She ran a global team in six locations worldwide and worked around the clock, normally 80-90 hours per week.

But when her children arrived Sedef decided to take a break from the world of finance and discovered crafts as her new passion in life. She'd been crafting since childhood - mainly needlework, and when she was expecting her babies she began to make tovs and decorations for their nurseries. Her friends loved her work and encouraged her to take it to the next level by setting up in business, and in this way Down Grapevine Lane was born. The business name was inspired by her home in McLaren

Vale where her windows open onto wonderful views looking over miles of vineyards.

Down Grapevine Lane offers items that are cute, sweet and colourful with colour palettes that really go well together, incorporating a hint of Japanese Zakka style and kawaii items. Sedef always tries to add a little something extra to all her creations to make her work instantly recognisable.

One of the bonuses of running your own business is that every day brings something different and that's certainly true for Sedef as her kids go to childcare/kindergarten on some days and her husband works from home two days a week. So she has a routine that varies from one day to the next, though as a full-time entrepreneur, the work has to get done, even though it has to be fitted around family obligations. Lots of interruptions are the norm, as in most households with young kids and, as she was finding it







difficult to sew when the kids were around and under her care, she made the leap to crochet, which she finds a good compromise as it can be done anywhere - in the house, the garden and even the park, whilst continually starting and stopping is much less of an issue. Like so many working mothers, she tends to do most of her work when they're in bed - early and prompt is the rule of the day - and luckily for Sedef, they're great sleepers. She likes to work into the wee hours and probably still does more hours than perhaps she should, again in common with many small business owners, though as Down Grapevine Lane is a labour of love, she told us that it doesn't really feel like work!

We asked Sedef what advice she'd give to others hoping to follow her path in giving up a demanding full-time job to build a new career from their love of crafting. Her reply was that you should always keep a clear vision in your head in terms of what you're trying to achieve and your branding. Choose products that work well with that vision and brand, and be prepared to change them as fashions change and people's tastes

evolve, while remaining true to your own style.

Another really useful suggestion from Sedef is not to put too many eggs in one basket (ie rely too heavily on a single product). Develop a diverse range and fine tune it as you gain more experience and figure out what's successful and what's not. Invest in a good logo and good product photography. Most importantly stick to your vision. Last year Sedef told us, she gave into temptation and took on way too many custom orders in her Etsy shop, which was great financially but meant she was distracted from working towards her long-term goals as a designer. This year she's made changes which mean she's more able to concentrate on those goals.

Like many people starting their own business, Sedef now finds herself once again working long hours, and freely admits that she hadn't realised just how time consuming working for yourself can be. And the workload gets harder to manage the more successful the business becomes, and you get quite personally attached as well. She often refers

to Down Grapevine Lane as her third (and most needy) baby! Having said that, as well as celebrating business successes, it's really important she feels that you shouldn't take losses personally. Learn from them, put things right and move on. And keep reminding yourself that it IS only a business when you find yourself becoming too emotionally involved.

And finally, we asked Sedef about her dreams for the future of her business...

"My primary goal in setting up Down Grapevine Lane was to become a successful designer and blogger with a globally recognised brand in the crafting world. Currently my dream (and my focus) is to get a craft book published and design my own fabric line. I have recently had some super exciting opportunities presented to me on both accounts, so I am working around the clock at the moment to make those dreams become a reality. Watch this space!"

Be sure to pop over to Sedes's gorgeous website www.downgrapevinelane.com

## June's Favourite Blogs



Funky mid-century style embroidery patterns and more from Katy at Sew Lovely Embroidery.

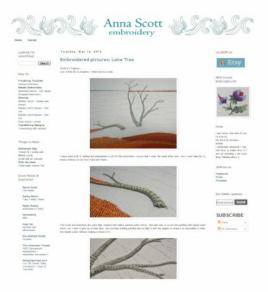
floresita - things I've made



Floresita tells us she likes to draw, paint, read, knit, embroider, sew by hand, and dawdle. Find out more on Things I've Made



Amy Scott is a quilter, pattern designer, fabric hoarder and mother of four. Follow her adventures in Diary of a Quilter



Anna lives in Bangkok and embroiders whenever she can find time, or make time. Learn more over on her blog Anna Scott Embroidery



# Pompom Cushion Cover

This is a really fun, easy project that would be great for beginners or to get children involved too. You have to make lots of little pompoms (always fun!) And a pompom maker - which I would recommend for this project means they're ready in no time! The cover is trimmed with prairie points - a technique borrowed from quilting and the fabric itself is quilted to give it some substance support the to pompoms.

I chose a simple circle for my pompom shape, but a heart would be nice, or even a simple blocky initial to suit the lucky recipient.



## Materials

To fit a 16" square cushion cover:

- 16" square plain non-stretchy fabric for the front
- 16" square felted blanket for quilting the front. If preferred you could use a low-loft wadding and back it with cotton.
- Two 12" x 16" rectangles of medium weight cotton fabric for the reverse
- 1" pompom maker

- Left over knitting yarn in colours of your choice
- 20 x 5" squares (a charm pack works well) in assorted prints. These are for the prairie points so choose colours that work well with your yarn. The squares are folded into four to make the points so a quilting weight cotton works best.
- PVA glue or hot glue gun to attach pompoms or if the cushion is likely to be frequently washed thread to attach them by hand.
- Temporary fabric marker pen.

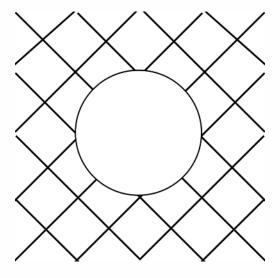




## Method

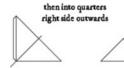
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- Make 60 one inch pompoms. Be sure to tie them tightly around their middles and fluff them up nicely. Put to one side for now.
- Take your 16" square piece of fabric and fold into half vertically, then horizontally, ie into four equal quarters. Press the folds lightly with your hands, then open up - where the folds dissect is the centre of the fabric. Draw a 7" circle at the centre - or if you've chosen a different shape be sure to centre it on the fabric.
- Now draw the quilting lines diagonally from corner to corner at 2" intervals (you will not quilt inside the circle you've drawn. Your top should look like this (not to scale).



- Baste or pin the fabric to the blanket or else make a quilting sandwich with your backing, batting and top fabric, then machine stitch along your quilting lines.
- Glue or stitch your pompoms into place inside the circle (1). Make sure they're closely packed so no fabric shows through.
- Now make your prairie points. Take each square of printed fabric and fold in half diagonally with right sides outwards, then in half again. Press firmly.





 Arrange your prairie points around the edge of your cushion cover, aligning the raw edges with the edge of the cover and with the points pointing inwards towards the centre of the cushion. You should "nest" your points, ie slip the closed point of each triangle inside the open side of the next. (See diagram below)



 Make sure the points fit exactly together at each corner, then adjust the other points so they are evenly spaced. When you're happy with your points pin each one into place. (2)

- Machine stitch around the edge of your cover front 1/8" from the edge making sure that you stitch over both raw edges of the point. This will ensure they stay in place when you join the front and backs of your cover together.
- Now hem one long side of each of your 12"
   x 16" rectangles and press.
- Place your cushion front right side up on a clean flat surface. Then place your rectangles right side down on top of the front aligning the side edges. This means there will be an overlap at the centre which will form the envelope opening to insert your pad.
- Pin or baste all pieces together, then machine stitch all around the edge with a

- 1/4" seam allowance. I usually go around twice for extra strength.
- Trim seams with pinking shears or serge if you wish and clip corners.
- Turn right side out and press prairie points and quilted part of front. Insert pad and enjoy!

Note: I always make my cover the exact same dimensions of the pad. I was taught to do this by my mum who told me that although the pad would be a tight fit to begin with, over time it would compress to fit nicely and my cushion would remain firm. If you make the cover larger than the pad, when the filling compresses your cushion may become limp and floppy.



## Rebecca Ringquist's Embroidery Workshops

Rebecca Ringquist is a mixed-media artist and embroidery instructor from the USA with a totally unique, relaxed and refreshing style which mixes both hand and machine embroidery. She has taught widely, both in the US and also online through Craftsy classes and sells her vibrant and exciting samplers on both on Etsy and through her website <a href="http://www.dropclothsamplers.com/">http://www.dropclothsamplers.com/</a>

. You can see some of her embroidered artwork here. <a href="http://www.rebeccaringquist.com/">http://www.rebeccaringquist.com/</a>

Rebecca Rinquist is a great believer in picking up your needle and having fun being creative, feeling that we often get too hung up on technique – I for one can remember being totally overwhelmed by the concept of the back being as nice to look at as the front. Tidy and secure is what I aim for these days and definitely endorse Rebecca's attitude of "Don't worry, just stitch" – a concept which she explores to the full in her great new book "Rebecca Rinquist's Embroidery Samplers" which she herself describes as a "bends the rules sampler."

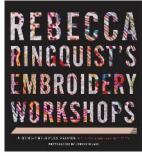
The book is packed with beautiful pictures of embroidery, particular stitches, projects to make, and much more besides. I challenge anyone to look through it and not want to pick up a needle and start creating for themselves. Rebecca shares some wonderful ideas on using embroidery to create your own artwork, and particularly encourages confidence in the use of vintage or recycled material. As well as ideas, it's filled with clear concise advice and instructions together with beautifully photographed colourful pieces of embroidery. I especially loved the photograph of the photo of the back of one or Rebecca's samplers that she includes as part of her introduction. It shows knots, threads and the whole anatomy of stitching - in a way that my grandmother most certainly would not have approved!

Rebecca takes the reader through the basic embroidery stitches using a sampler. This is also

included in a little pocket inside the back cover of the book, covering four main techniques: Stitch, Trace, Draw and Layer.

The first section, "Stitch" describes the different categories of stitches and includes instructions on working basic stitches – both by hand and machine as well as encouragement to try different fibres to create interesting variations upon the basic stitches. "Trace" covers perhaps the scariest single element of stitching for the newbie – how to transfer the image you want to embroider from paper/screen to the fabric or other medium that you're planning to embroidery. Rebecca also discusses different methods for different fabrics. "Draw" covers the basics of making marks on fabric, creating original images or lines as a supplement to an existing design or as a freehand design on fabric. And finally, "Layer" takes the reader into another dimension by exploring methods of embroidering over already embroidered fabrics.

Included in each section are several projects designed to help you instantly try out the techniques demonstrated in each chapter. They range from ones that can be completed in an afternoon to ones that require more preparation – as well as possibly sourcing vintage fabrics from charity shops or flea markets. Rosie and I were delighted to be able to include one of Rebecca's projects in the magazine – and the one that follows actually doesn't use any fabric at all!



Rebecca Ringquist's Embroidery Workshops by Rebecca Ringquist, published by STC Craft/A Melanie Falick Book (£18.99)

Image credits: Photographs copyright © 2015 Johnny Miller

## **EMBROIDERED NOTE CARDS**

Project extract from "Rebecca Ringquist's Embroidery Workshops"



These pretty and unique note cards are made with a combination of handembroidery and machine-sewing techniques.

Paper is a great material on which to practice stitching with your sewing machine. Unlike fabric, it doesn't shift while you're sewing it; instead, it stays flat and stiff, which makes it especially easy to work on. For these cards, I used an extraheavy-duty (size 16/100) machine needle to create holes big enough for my hand stitching. You may find that the needle is dull after you've used it on paper, so be sure to test it on a piece of scrap fabric before moving on to a delicate project.

Once you've gotten the hang of making these cards as instructed, try incorporating your own ideas. For example, you might want to try adding extra layers by collaging paper onto your cardstock with a fast-drying glue stick and then stitching through the extra layer(s). I used this technique to add the photo of an office building to one of my note cards on the left.

#### **Materials**

- Note cards and coordinating envelopes in the colour(s) and size(s) of your choice
- Cardstock or index cards in the colour(s) of your choice; I used 8 × 5" (20 × 13cm) index cards to make fold over cards
- Sewing machine
- Sewing thread
- Sewing-machine needle, size 16/100
- Embroidery (crewel and/or chenille) needles
- Embroidery floss in one or more colours
- Sewing-machine twin needle (optional)
- Cone thread stand (optional)

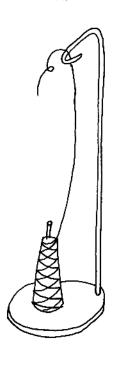
Before starting this project, spend some time practicing using the machine to make perforated lines on extra cardstock or index cards. With no thread in either the needle or the bobbin, "stitch" a set of straight lines. Try this a few times until you can confidently make straight parallel lines.

Now try the same thing on your good cardstock or blank cards. I suggest spacing your lines ¼" (5mm) apart to begin with. Then, using a needle and thread, hand sew running stitches into each of those lines. Alternate the colours or make them all the same colour. Experiment! You can also add cross-stitches here if your perforations are lined up properly.

If desired, add some machine-stitching. Try alternating colours, or adding a new colour of thread with each new line. To make perfectly parallel lines, use a twin needle and two threads. If your machine does not accommodate two spools, you'll need to use a cone thread stand for one of your threads; or use two cone stands if you're using cone thread for both colours. (See the illustration for help with loading the stand.)

Make an accompanying envelope by sewing the same stripes on the flap. Since re-threading your machine with a new colour each time is time-consuming, you may want to work on more than one card at once. Combine hand-stitching and machine-stitching for a varied design.

To add a stem-and-leaf motif, first use the sewing machine to stitch a thick stem from top to bottom by stitching forward and backward. Next, slowly begin to build up the leaf shapes on a diagonal.





Enhance your stitching "vocabulary" with our Stitch Video Library! http://bustleandsew.com/free-patterns-download/diy-embroidery-tutorials/



#### You Will Need:

- > 43cm x 43cm cream
  wool felt for rabbit
  > 13cm x 10cm blush pink
  wool felt for inner ear
  > 13cm x 13cm white linen
  for cabbage moth wings
  > 13cm x 13cm iron on
  batting for cabbage moth
  wings
- > 51cm x 15cm fabric for scarf
- > x2 6mm black English glass dolls eyes
- > Gutermann upholstery thread for attaching the eyes
- > Extra long doll making needle
- > Black embroidery floss
- > Sewing machine thread to match the felt
- > Bright yellow sewing machine thread for moth wings
- > Pipe cleaner for ears
- > Good quality toy fill
- > General sewing supplies





#### Instructions

Please read all instructions carefully before beginning. Cut out all pattern pieces for Cabbage very carefully and lay them aside. A very tiny seam allowance is needed for Cabbage, approximately 3mm (this has been included on all pattern pieces). I recommend you use a high quality wool felt as poor quality synthetic felt will not withstand the small seam allowance, tight turning of pieces or firm stuffing required.

#### Head:

- > Machine stitch around the head pieces leaving open where indicated at the base of the head. Leave the dart at the back of the head open at this stage.
- > Position the dart at the back of the head so that the seams match, machine stitch the dart from edge to edge, turn right side out, making sure to gently ease out all the curves. Stuff the head until very firm with toy fill.

#### Body:

> Machine stitch all the way around the body pieces leaving open where indicated at the back, leave the dart at the base of the body open at this stage.

- > Position the dart at the base of the body so that the seams match, machine stitch the dart from edge to edge, turn right side out through the opening in the back, making sure to gently ease out all the curves and points. Stuff the body until very firm with toy fill.
- > Make a little hollow in the stuffing in the head and push the top of the body inside the head opening quite firmly, making sure the neat seam on the front of the body lines up with the front of the head. Place pins in to hold tight while you stitch the head on to the body, stuff a little more as you stitch if needed so the head isfirmly attached.

#### Legs:

- > Cut out four legs from matching felt. Place two legs together and stitch all the way around the leg and foot leaving open where indicated at the back of the leg. Turn right side out and stuff the whole leg well. Hand stitch the leg closed tucking in the raw edge as you stitch. Repeat with the remaining leg.
- > Pin the legs in place on each side of the body, and with two strands of matching thread and a long doll making needle, stitch right through one leg through the body and out the other side of the other leg, keep going through in this fashion many times until the legs are firm, fasten off.

#### Arms:

Stitch the arms all the way around, leaving open where indicated, turn right side out and stuff the arms firmly, close the openings on the arms. Pin the arms to each side of the body just under the head and with two strands of matching thread and a long doll making needle, stitch right through one through the body and out the other side of the other arm, keep going through in this fashion many times until the arms are firm, fasten off.



#### Face:

- Mark the position for the eyes with pins. Attach the glass eyes per instructions on the pack using Gutermann Upholstery Thread to match the felt. Anchor your thread under the back of the head.
- Using 2 strands of black embroidery thread, stitch two

tiny back stitches either side of the pointed nose and one longer back stitch down the seam in the face as the mouth.

#### Ears:

- > Cut two ears from blush pink felt and two from the same colour felt as the body. Place them together in pairs each pair having one pink and one body colour. Machine stitch all the way around each ear leaving open where indicated, turn right side out, leaving the bottom straight edge open.
- > Cut approx. 14cm (5½") length of pipe cleaner and fold it in half, gently mould the long sides of the pipe cleaner so they take on a slightly bowed 'V' shape.
- Side the pipe cleaner inside the ear and line up the pipe cleaner with the sides of the ear. Tuck under the raw open edge of the ear and stitch closed. Make a little fold in the straight end of each ear and hold with a small stitch.
- > Pin the ears to the top of the head. Slightly curve the ears as you stitch them in place. The pipe cleaner will now allow you to mould the ears so they stay forward.

#### Tail:

> Using matching thread to the felt gather by hand around the outer edge of the tail circle. Pull up the gathers so there is a small opening and fasten off but do not cut the thread yet.



Stuff the tail until quite firm. Now stitch around the gathered circle again and pull the gathering until the opening is closed a little further. Stitch the tail to the back of the body.

#### Scarf:

- > Cut a piece of fabric for the scarf that measures approx. 20" x 6" (51cm x 15cm).
- With right sides together, fold the fabric piece in half and placing the straight edge of the scarf pattern on the fold of the fabric cut out two scarf pieces.
- With right sides together and using a ¼" seam allowance, machine stitch all the way around the scarf leaving a small opening on one long edge.
- > Clip the curves and turn right

- side out and press well, hand stitch the opening closed.
- > Wrap the scarf around the rabbit's head and tie in a bow to one side of the face.

#### Cabbage Moth:

- > Cut two pieces of white linen and I piece of iron on bag batting that measure approx. 5"x 5" (13cm x 13cm).
- > Iron the bag batting to one side of one piece of linen, leaving the remaining piece of linen free for tracing.
- > Using a brown pigma pen and a light source, trace x2 of wing 1 and x2 of wing 2 on to one side of the linen you put aside for tracing.
- > Place the traced piece of linen against the linen/batting piece

so you have a sandwich of linen, batting, linen and so you can see the wings you have traced.

- > Using bright yellow thread on your sewing machine, carefully machine stitch all the way around the wing shapes and adding the lined details as you go (stitch through all three layers)
- > Leaving approx. 3mm seam allowance, cut out your four wings. Using black embroidery thread, add a French knot as marked to wing 1 repeat with remaining wing 1.
- > Place the point of wing 2 just overlapping the point on wing 1, add a few stitches to hold and repeat with the remaining two wings. Now stitch the two groups together where the points of the wings meet. Stitch the cabbage moth to the tip of one of the rabbit's paws.





Simone is an Australian designer who lives in the eastern suburbs of Melbourne with her husband Daniel and their 4 children Scarlett, Louisa and Lily, Alfie. May Blossom designs began about 10 years ago and is the creative outlet through which Simone creanimal softies using such materials as wool felt, linen. cotton fabrics and yarn.

## How did you get into crafting?

I have always been an artistic, creative sort of person. My creative journey began with hours of drawing when I was very young. Inspiration for my drawings would come from the books would read and the characters I loved as a child.

Those same images inspire me to this day.

## Describe your style in a few words

I think my style would be best described as a whimsical, vintage, make believe sort of style with a touch of the reality thrown in. I like to think that my characters are storybook like but at the same time come alive when all is quiet and no one is about.

## How does your creative process work?

I make lots of notes about ideas that come to me. Sometimes I draw my creatures first, sometimes the drawing comes at the end of the making process. I often refer back to older designs of mine to check on shape, size and proportion. I love to sift though my felt and fabric stash to choose the right colours for the body or clothes etc.

## Do you have a dedicated work room/crafting area?

We live in a small home but fortunately my husband and I have a large bedroom. I have a small corner of our room where I sew and draw from. This space also has to house my materials, so it is

very compact and I have to be very neat and tidy to maximize the workspace.

## Can you describe your typical day?

We have 4 children, our 3 girls go off to school and I spend the day with our 3yr old Son Alfie, my day is a juggle of spending time with taking care of our Alfie. home working and designing in the afternoon. I try to get as much designing done in those precious hours while Alfie sleeps. before the girls get home and the evening starts in full swing.

## Where do you look for creative inspiration?

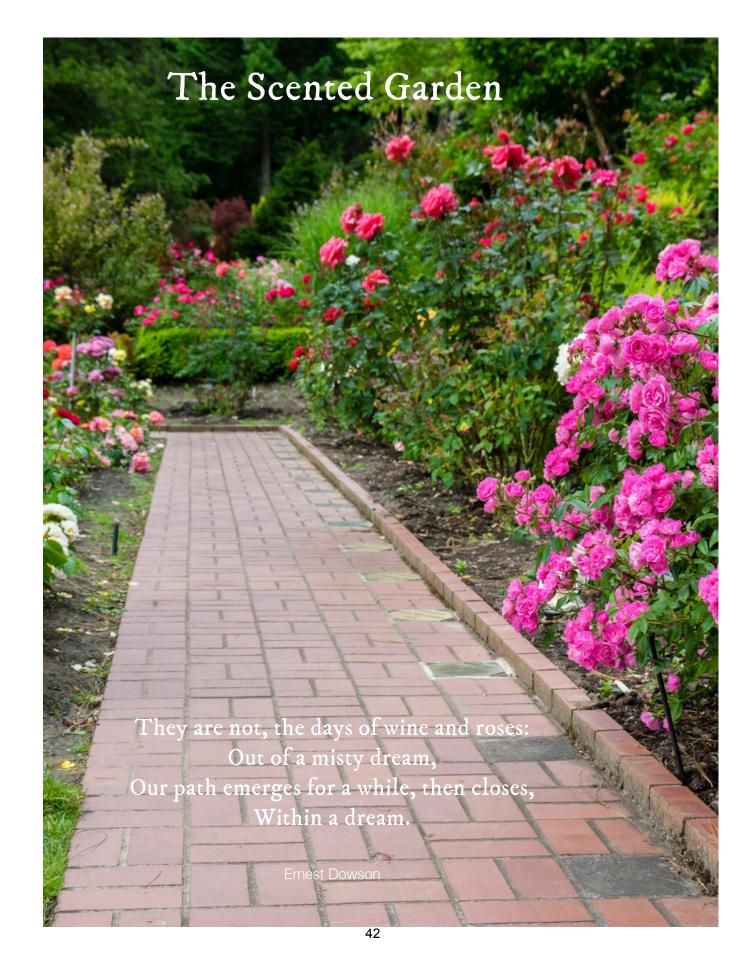
Inspirations comes from many different places; my childhood stories and books, the natural world around me is a big source, seasons and animals, just about anything! I make many notes on my phone or in a notebook if I have it to hand, I find my mind is just naturally in an alert state for ideas to pop in. I guess that's the way for most creative people.

Be sure to visit Simone's websites

www.mayblossom.com.au &

www.evieandthebear.com. You can
also find her on Facebook,

Instagram, Twitter & Pinterest. Pop
by and say hello!



June is the month for romance, and here in England, the month when gardens are at their freshest and most fragrant. Roses are forever associated with these, the longest days of summer, filling the air with their heady perfume. Of course the rose is simply enticing pollinating insects into the depths of their petals and the pleasure we gain from inhaling their fragrance is incidental, yet our gardens would be incomplete without fragrant flowers.

Roses have one of the sweetest scents, especially the old garden roses that flower for just a few short weeks each summer. If you have a small space, and are seeking plants that will offer something all year round, then you may begrudge giving space to roses that bloom for such a short time. But if you're a true romantic, with a little extra space then welcome these roses into your garden. Blowsy full-blown cabbage roses (*Rosa x centifolia*) have the most intoxicating scent of all - "Fanin-Latour" is a wonderful example with its many-petalled flowers in palest pink.

The best way to appreciate roses is to train climbing varieties over an arch that encloses a "Gloire de Dijon" and "Zephirine bench. Drouhin" are two intensely fragrant climbing roses that will soon embrace a simple arch, turning into a romantic fragrant bower in which to sit and dream the summer afternoons away. The vigorous rambling rose "Albertine" has bright pink flowers that fade gracefully to blush pink as they age, and a wonderfully fruity, lemony perfume. And did you know that some roses even have scented foliage - the leaves of the incense rose (Rosa primula) smell sweet after rain, as do those of the sweet briar (Rosa rubiginosa) while the soft bristles that surround the flowers of moss roses can be attractively aromatic.

But there's more to a scented garden than roses. They're at their most intoxicating on a hot summer's day, but plants that depend

upon night-flying insects for pollination have the most intense scent from early evening onwards as the air cools. Night-scented stock and flowering tobacco will fill a balmy summer evening with their fragrance and glimmer palely as the colour fades from the garden in the long drawn-out summer evenings. The evening primrose is well known for its fragrance while earlier in the year the perfume of lilac flowers seems to intensify as night approaches.

It's a lovely idea to plant a pathway with aromatic herbs - cushions of thyme spilling over from the border will release a pungent scent when bruised by a passing foot, while lemon verbena grows tall enough to be brushed and crushed with your hand. Marjoram, santolina and sage make suitably fragrant edge-of-path plants, whiles planting rosemary and lavender bushes under your washing line is a lovely way to perfume your clothes and bedlinen.

If you don't have room to make a rose bower to sit in, then you can make an equally fragrant spot by planting sweet rocket and sweet mignonette beside a bench. Sweet mignonette is nothing to look at - rather weedy in appearance in fact, but its perfume more than makes up for its appearance. It can be a little tricky to grow - the young plants are beloved by slugs, but is well worth the effort.

If you have only a windowsill or windowbox, then try scented pelargoniams - in my opinion these are vastly underrated.

Their elegantly shaped leaves release a surprising variety of scents when crushed. The best known is the lemon geranium, but their perfumes range from mint chocolate to orange .









#### Erin Weiss talks to us about her creative process, her unusual business name and how she started her Etsy shop, Boolah Baguette

Erin started her Etsy shop shortly after her daughter was born. She creates sweet plushies from her home in Saskatoon, Canada where she lives with her husband and two little children.



#### How did you get into sewing?

I learned the basics of sewing from my mom when I was quite young, and

dabbled in it over the years. I moved my sewing machine around with me to every new place I lived, where I would seek out fabric stores and create poorly made (never worn) dresses, faux fur pillows, and quilts that are surprisingly still around. I've never had formal sewing instruction (and still find myself too restless to properly follow a pattern), but I am scrappy and need to learn by doing, so the more I create, the more chance I have of bettering my skills. I like that sewing combines beauty and function, and connects me to a long history of women.

How did you decide on your business name?

I realise that Boolah Baguette is kind of an odd name! It was what I called a favourite doll when I was little - I'm pretty sure Boolah was the name I gave and that my dad added Baguette. It was just one of those names that I couldn't get out of my head when trying to decide what to call my (very tiny at the time) business. Sometimes people stumble over the words, which is likely the thing you should try to avoid in naming a business, but the name means something to me and reminds me of play and my family and being a kid. Now I think the strange whimsy of it is rather fitting.

#### How did your business come about?

After my daughter was born I was at home with her and needed a creative outlet. Sewing seemed like something that could be done with a baby around, and I got interested in making clothes for her and also to sell. I started selling the clothes well before my work was really ready, but I was enjoying myself and making way too much to keep, so it worked out. I started my Etsy shop right away and















and participated in the occasional local craft sale, but I would have considered it more of a hobbybusiness until the last couple of years, when I started to spend much more time and energy on my work. Once I found my way into creating plush dolls things changed for me too - I felt more freedom with it, not having to use patterns and being able to incorporate any fabric that I liked. I could take anything that I could think of or draw and make it tangible, and then offer it out into the world. I am still kind of amazed by that.

#### Do you have a favourite design?

Over the years there have been so many favorites. My first wool fox, the

first time I made a custom pet doll and it actually looked like the photo, the first button nosed little girl. Usually they happen unexpectedly, I don't begin a doll thinking 'this one is going to be the best!' But then sometimes when I've finished, or more often, when the eyes are in place and I can really tell what the face is going to look like, I catch myself staring at it and and think, oh, here is my favorite. I love that feeling.

#### Have you had any crafting disasters?

Not so much disasters, but I do seem to have my share of clutzy mishaps in the studio, like too many accidents with scissors, needles, and hot glue guns. My poor hands!

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

It seems like for myself, my customers, and the people I know who support handmade, that everyone wants more of a connection with the objects they buy. They see the value in handmade goods and are willing to support makers, even when this means paying a higher dollar amount. In return they have something that has been carefully considered, made closer to home, is often one of a kind, and carries a story. It's personal, it feels good, and it's just not something you can get from massed produced goods.







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

If you are a maker, there are so many wonderful resources out there for starting a business, and that's great. But when it comes down to it, your business, and whatever you are making, needs to be unique to you. You need to get behind it, build your skills, figure out why you are making it, and make the best possible version of it that really feels like you. Doing all that takes time, keep going. If you believe in what you're doing, that you're providing a good product or service and you're happy doing it, then all the work will pay off. People will be able to feel the relationship you have with your work and your business. It might take (gasp!) years, but you'll find your people and find your place. Also, be realistic about the amount of work this all takes. and be intuitive about the best way for you to make decisions and run your business - trust yourself about the direction you should go, and when you need to make changes or move on. If you decide to jump in, be as prepared as you can, work hard, and be yourself.

#### Describe your style in a few words

My work is happy, cute, and imaginative, and always filled with color, pattern, and deliciously soft fabrics.

## How does your creative process work?

My creative process always begins in my head, with a scrap of an idea or a new animal or creature I would like to try. If I am going for a more realistic look, I search out images of the animal and go from there. If I am creating from my imagination, I just go straight for the fabrics. When I am excited about a new project (which is often) I work quickly and try not to over think my decisions. I use my own patterns for my standard dolls, but sometimes I deviate from these and work on creating a different shape or push the edges of what I normally do. Certain days I want to work big, and others I want to make tiny things - I just go with it. I feel like this is so important in keeping fresh ideas coming in. And, since I'm not the kind of person who can do production work, I need constant creative freedom and change, even if those changes are tiny. I want to always be open to new ideas and have my business be continually evolving.

## And finally, where do you look for creative inspiration?

I try my best to live every area of my life as creatively as possible, so I feel like creative inspiration is oozing out everywhere - in the books I read my kids, in the new cinnamon bun recipe, in back yard birds, drawings, photos, and camping trips. Everywhere! I am surrounded by a lot of creative friends, and am constantly finding people I admire online. Inspired by all their beautiful, creative work, I have no trouble feeding my imagination.



### Boolah Baguette

Erin creates gorgeous plushies made with deliciously soft fabrics. She is surrounded by creativity and has no trouble feeding her imagination!

www.etsy.com/shop/boolahbaguette



# White Rabbit Hoop

Hasn't every little girl hoped that one day she'd see a white rabbit come hopping along wearing a ywaistcoat and consulting a large pocket watch? I know I used to! And now here is the famous White Rabbit from the children's classic novel "Alice in Wonderland" by Lewis Carroll - in tribute to the 150th anniversary of its original publication.

This is a large piece of stitching, mounted in a 14" quilting hoop and it makes a real statement piece when hung. But it would be easy enough to downsize the design if your preferred.



#### **Materials**

- 18" square duck egg blue linen or cotton fabric
- 6" square white felt for rabbit applique
- 14" quilting hoop
- Bondaweb
- DMC stranded cotton floss in 310, 347. 350, 352, 601, 603, 742, 761, 784, 832, 898, 906, 924, 988, 3046, 3049, 3180, 3228, 3712, 3713, 3740, 3743, 4265,

#### Notes:

- Use two strands of floss throughout except where otherwise stated.
- The text is worked in split stitch using 2 strands of 310 (black) floss
- As this is a large design which is all about the stitching, you'll see on the following pages that I've divided it into four parts and given detailed guidance for each part. I've also included lots of photographs so you can get a good view of the stitching.

#### Stitching Guide





I thought long and hard about the best way to present the stitch guide for this hoop as there's such a lot involved. In the end I decided to divide the work into quarters and tackle each part separately - and I hope this works for you. The little rabbit (below) is very simple though. Just trace the reversed rabbit onto the paper side of your Bondaweb, cut out and fuse into position in the usual way. Then work small straight stitches in white floss around the edge as shown. His ear and nose are satin stitch and his tail turkey knot stitch all worked in 3713. His eye is a small black (310) French knot and his legs are outlined in 988 back stitch.



#### Part One



Radiating straight stitches with a centre of clustered French knots. Flowers A Centre 3740, dark inner ring 601, pale outer petals 3713

Berries B Stem chain stitch 898, berries satin stitch 3712, dotted with 350 (darker)

Cluster C Stems 924 back stitch, buds 3740 small French knots

Satin stitch angled towards leaf centre 832, 986 and 704 Leaves D

Leaves E Angled satin stitch 986, 704 and 988 Stem chain stitch 898

Leaves F As E. Bright pink flower adjacent to leaves. Petals are satin stitch 603 and the centre is 3740 - a single large French knot

Flower G The pale pink centre is 3713 satin stitch, surrounded by long and short stitch worked in two darker shades - closest to the centre is 3712 and

then 3228. The top is three short straight stitches topped with small

French knots in 3740.

## Part Two Centre is a large French knot in 3740. Petals are satin stitch worked in two Flower A colours, 3743 and 3180 Flowers B Worked in exactly the same way as Flower A in part one. Stems are long straight stitches in 988 and the blossoms are French knots in Blossoms C a mixture of 742, 832 and 3046 Leaves D The two larger leaves are worked in 906 satin stitch angled towards the centre as before and the smaller ones are 988 straight stitch. Both types of I leaf have a stripe of 3046 down the centre. Leaves E Satin stitch angled towards the centre using 832 and the stem is back stitch Leaves F Satin stitch as before in 986, 704 and 988. Small cluster - stems 924 back stitch, buds 3740 small French knots Flowers G Large red flower is radiating straight stitch with a centre cluster of French knots. Centre is a mixture of 3740 and 3743. Inner stitches are 3712 and the outer circle is 350. The small yellow flower is also radiating straight stitches this time worked in 3046 and the centre is 988 French knots.

#### Part Three



I haven't given separate guidance on working the leaves in the final two parts as they are just the same as the leaves worked in parts one and two. Especially for the smaller leaves, just mix your greens up - don't feel that you absolutely have to match the photo above, I was totally random about my greens! All the leaf stems are worked in 898 using stem or back stitch for the thinner ones and chain stitch for the wider ones.

Berries A Stem chain stitch 352, berries 3712 highlighted with 3713

Berries B Stem back stitch 924, berries 352, highlighted with blanc

Flower C Satin stitch - centre 3740, then 601, 761 and 347 (see larger photos for

guidance on placing)

Berries D Stem back stitch 898, berries satin stitch 988

Flower E Centre French knots 906, outer radiating straight stitch in 4265

#### Part Four



Flower A Outer petals are long and short stitch in 603 and 3713. The inner is satin stitch in 3712 topped with small French knots in 3049.

Flower B Base is long and short stitch in 3743 and the main flower is 3780 satin stitch, topped with three small back stitches in 988.

Flower C Radiating straight stitches in 350 around a cluster of French knots in 3740.

When your work is finished press lightly on the reverse. As the linen I used was quite floppy and I was worried about it stretching in the hoop I actually ironed some light weight fusible interfacing onto the reverse before finishing off, but this is totally optional depending on the fabric you've chosen.









whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies





when suddenly a White Rabbit with pink eyes ran close by her....
..... and down a large rabbit-hole under the hedge



## Hoop-la! Choosing your Hoop

After you've been stitching for a while you'll develop your own preferences — including whether you like to hold your work in your hand when stitching or if, like me, you're more comfortable using a hoop. And if you do decide a hoop works best for you — then this raises the all-important question — which is the best sort of hoop to use? Hoops come in a huge range of sizes and are available in wood, plastic or metal. Some hoops are round, square or oval, while others are large rectangles or scrolls. Finding your way through this bewildering array and choosing the right hoop for your project is important for your own comfort as you work as well as the quality of your finished stitching.

Using a hoop is straightforward. They are formed of two parts: the outer edge or framing piece with spring or screw hardware and a piece that fits inside of it. Round hoops, the most usual shape of hoop, range in size from 3 to 14-inches in diameter before you begin to work you place your fabric over the bottom ring, then push the outer hoop over the top pulling it taut, but not too tight. You don't want to stretch the fabric which will cause the shape to distort and ruin your work when you release it from the hoop. Then tighten the screw to hold the fabric firmly in place. Having a taut piece of fabric makes it easier (I think) to create nice, even stitches at the right tension. The size of the hoop you choose will depend on the size of your project. It should fit around your fabric with between 1" - 2" spare once the hoop is tightened. It is best to choose a hoop that fits comfortably in one hand, while you stitch with the other. The hoop doesn't have to completely enclose the area to be stitched, it can be larger or smaller. If smaller, then it's a good idea to insert a small extra piece of fabric when moving it from place to place to protect the stitches you've already worked.

Embroidery hoops made out of wood or bamboo have a smooth inner hoop. Like many embroiderers I usually wrap the inner part of my wooden hoop with twill tape to create a snugger and less slippery fit for my fabric. You don't have to do this, again it's personal preference. If you decide upon a wooden hoop, then be sure to purchase a quality hoop. Even if you're a complete beginner and not sure whether or not you'll continue, don't be tempted by a cheaper hoop - even quality ones aren't too expensive and you'll find the problems of using a cheaper one can be frustrating enough to completely put you off embroidery. Cheap hoops are difficult to tighten properly and may even crack while you're stitchina.

If you choose wooden hoops for your project, make sure to purchase a quality hoop. While I prefer using wooden embroidery hoops, it has happened that the inside hoop cracked while I was stitching. Plastic embroidery hoops often have a groove or lip on the inside where the inner hoop locks into the outer hoop, in addition to having the screw hardware to tighten the hoops together. This makes for a snug fit.

While it is more common to find round hoops at fabric and craft stores, there are also square and oval shaped embroidery hoops. Whilst I love using oval hoops to display my work. beware of using these for stitching as their shape makes difficult to obtain an even tension across your work.



June

2015

mo	tu	We	th	fr	SM	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					

My Love is like a red, red rose, that's newly sprung in June ....
Robert Burns



## Conversion Tables

#### Volume

		volume						Carrier Sy
Weights		Imperial 2 fl oz 3 fl oz 5 fl oz (1/4 p)	int)	Metric 55 ml 75 ml 150 ml				
Imperial Metric		$10 \text{ fl oz } (\frac{1}{2})$		275 ml				
½ oz 10 g		1 pint	pine	570 ml			1	
$\frac{3}{4}$ oz 20 g		1 ¼ pint		725 ml				
1 oz 25 g		1 ¾ pint		1 litre				199
$1\frac{1}{2}$ oz $40 \text{ g}$		2 pint	1.2 litre	e		5/4/3	A COLOR	
2 oz 50 g		$2\frac{1}{2}$ pint			9			
$2\frac{1}{2}$ oz $60 \text{ g}$		4 pint			res			
3 oz 75 g								
4 oz 110 g	Oven							
$4\frac{1}{2}$ oz 125 g		Gas Mark			00			
5 oz 150 g		Gas Mark	°F		°C			
6 oz 175 g		1	275	°F	140°C			
7 oz 200 g		2	300		150°C			V h
8 oz 225 g		2	3259		170°C			
9 oz 250 g		4	3509		180°C			
10 oz 275 g		5	3759	°F	190°C		1970	
12 oz 350 g	. (	5	400	°F	200°C			All
1 lb 450 g		7	4259	°F	220°C			
	8	3	4509	°F	230°C		WEST STATE	1
	9	)	4759	°F	240°C			3 1.
American Cup			Liquid	1				
Conversions			Conver	rsions				20
American	Imper	ial Metric	Imper	ial	Metric	American		
1 cup flour	5	150-						
1 cup caster/	5oz	150g						
granulated sugar	8oz	225g						
1 cup brown sugar	6oz	175g	½ fl oz		15 ml	1 41-00		
1 cup	8oz	225g	1 fl oz		30 ml	1 tbsp		
butter/margarine/lard	7oz	200g	2 fl oz		60 ml	1/8 cup		
1 cup sultanas/raisins	5oz	150g	4 fl oz		120 ml			
1 cup currants	4oz	110g	8 fl oz		240 ml			
1 cup ground almonds	12oz	350g	16 fl oz		480 ml			
1 cup golden syrup	7oz	200g	I O II OZ		100 1111	1 pint		
1 cup uncooked rice	4oz	110g						
1 cup grated cheese 1 stick butter	4oz	110g						
Note: A pint isn't always a pint listed as 20 fluid ound measurement, which is 16	ces. Ame	erican and so	ralian and ome Cana	d often C adian red	anadian cipes use	recipes you'll set the the American	see an imper can pint	al



## Template

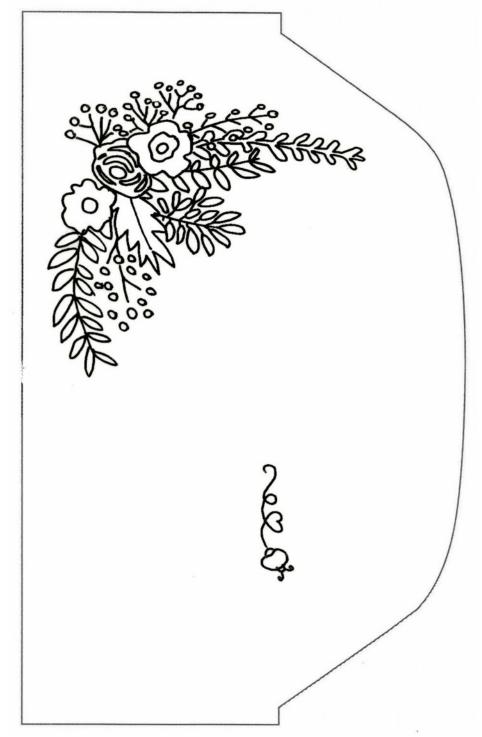
Full size and also reversed. Be sure to trace your applique shapes from the REVERSED template





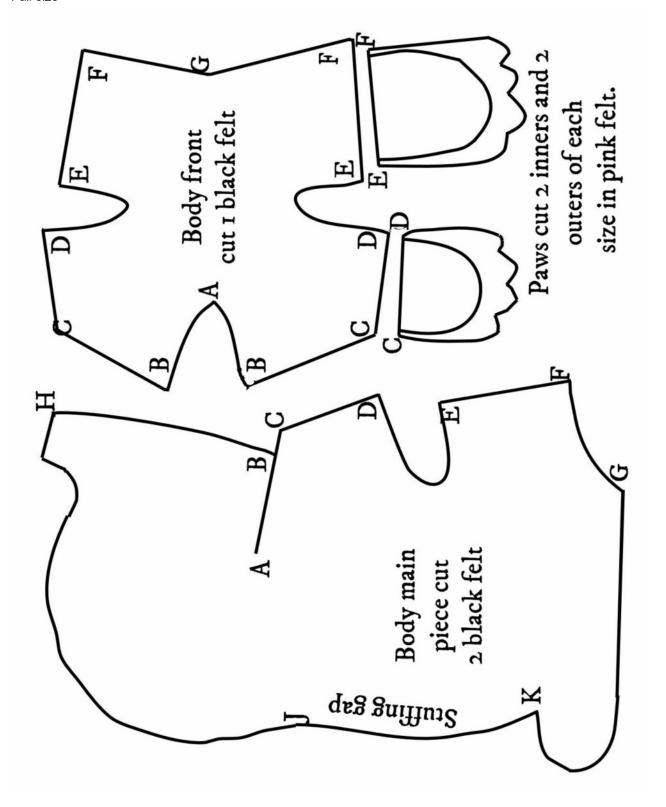
## Ladybird Purse Template

Full size

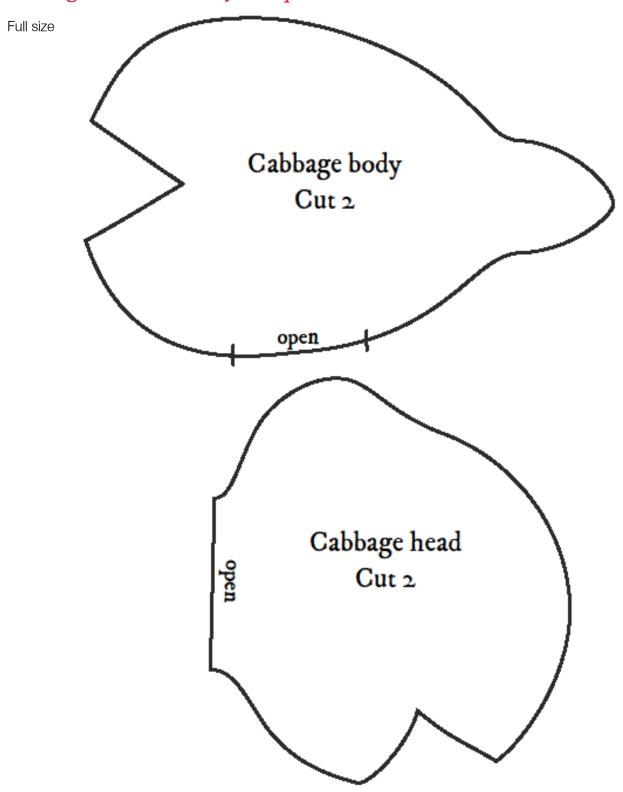


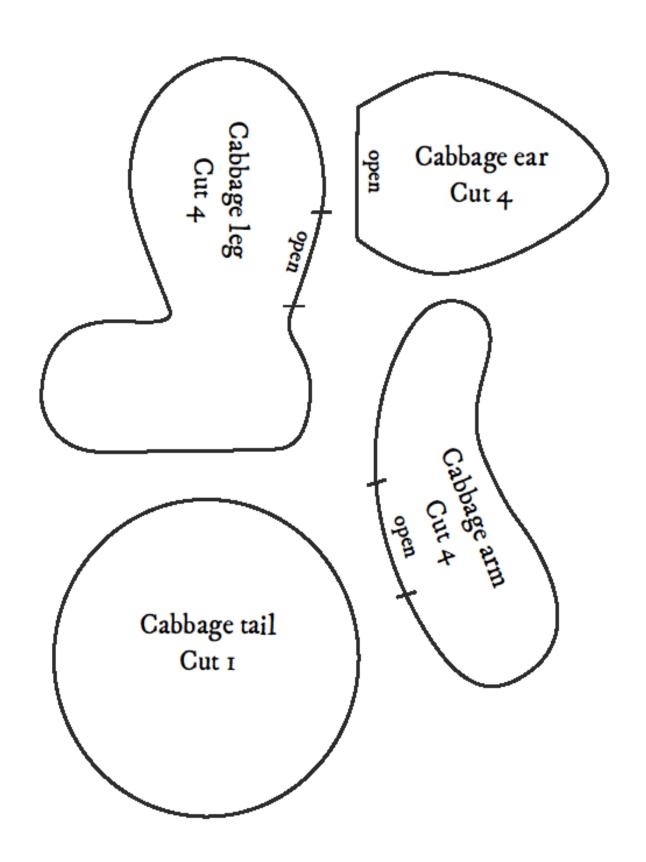
## Mole Softie Template

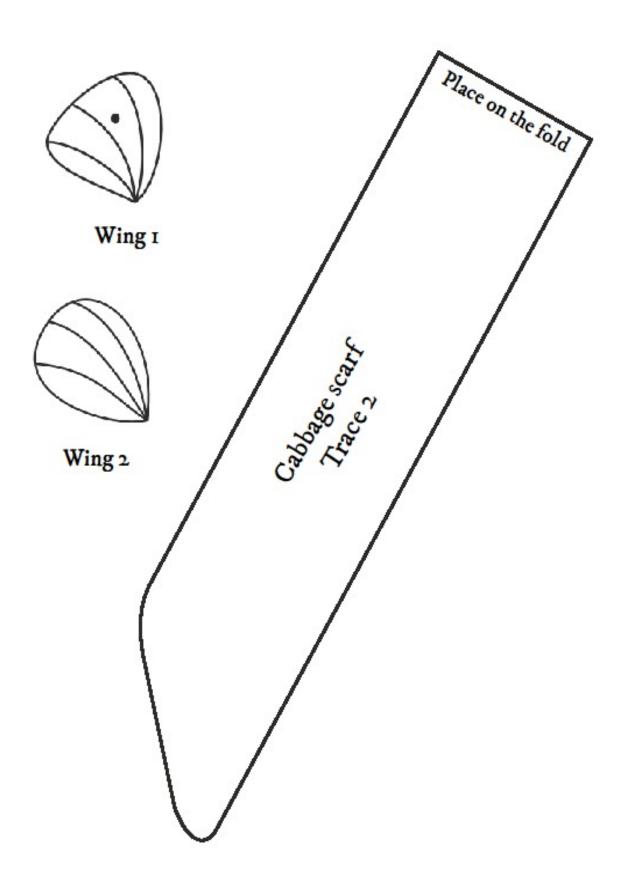
Full size



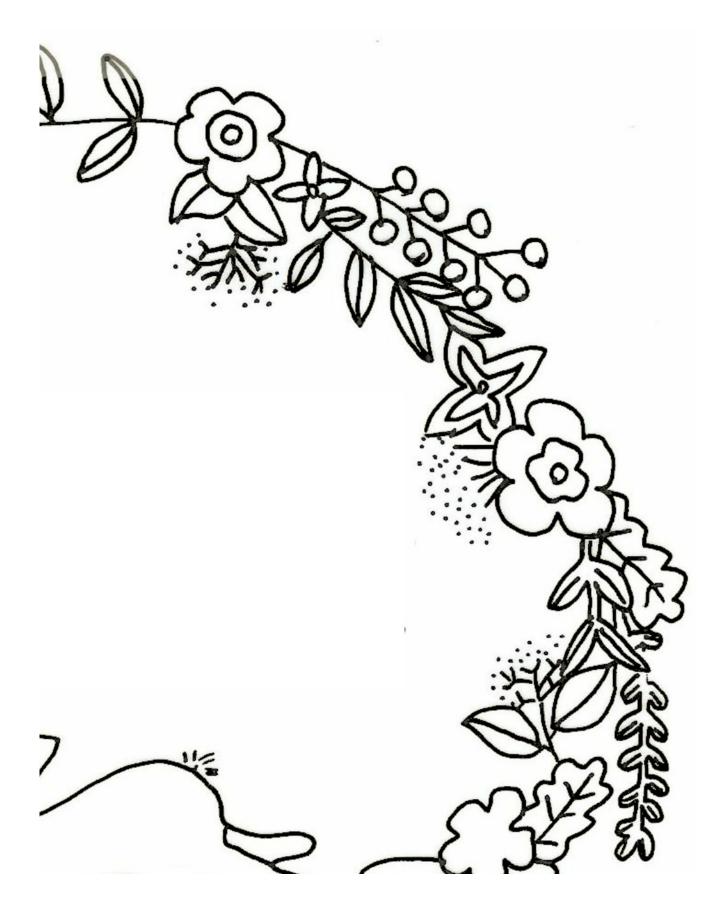
## Cabbage the Felt Bunny Template



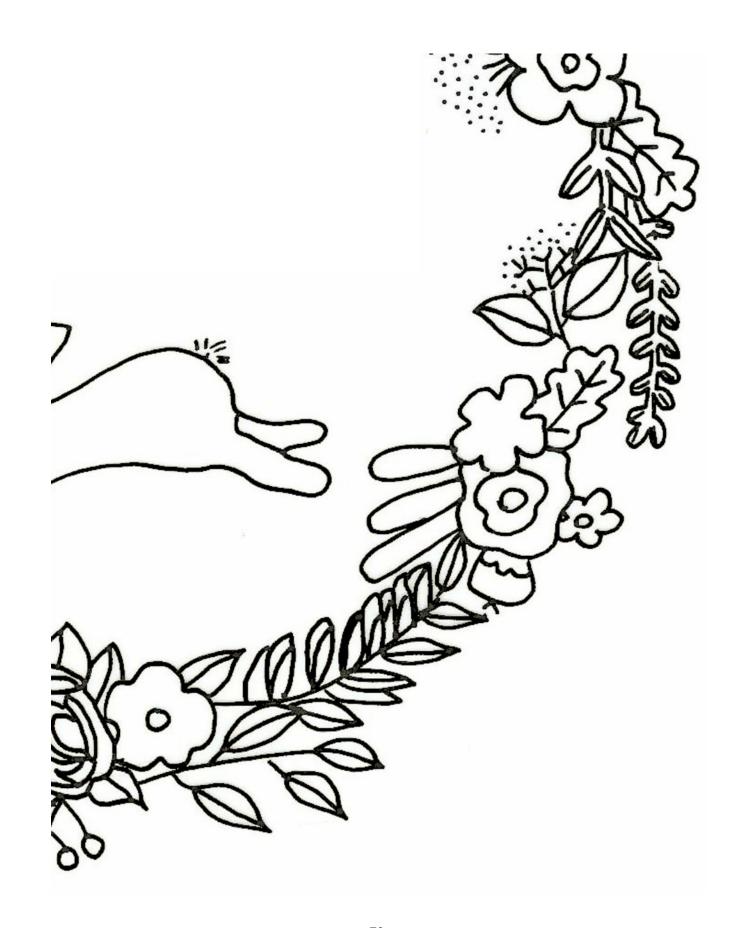












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## BUSTLE & SEW

Coming next month .....



Succulent storage cubes



Summer Holiday Hoops

Plus FOUR more new Bustle & Sew Projects, an interview with Lisa Lam of U-Handbag, a look at Mary Corbett's new book and much more besides ....

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