



Issue 54 July 2015

BUSTLE & SEW  
LOVE TO SEW AND SEW WITH LOVE  
MAGAZINE



Sunny Days Glasses Case



Plant a Garden Hoop



Stripey Fishes



Wind in the Willows: Ratty



Succulent Storage Tubs



Vintage Holiday Hoops



Dream it, Do it! We talk to Lisa Lam of U-Handbag  
Meet the Makers: Louise Brainwood & Vanessa Salazar  
Hints & Tips for Stitchers - new ideas to make your stitching easier!  
Book Review: Mary Corbett's Stitch Sampler Alphabet  
Plus Summer in the Garden, July Almanac, Writing Product Descriptions and more!

## **A Bustle & Sew Publication**

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First published 2015 by:

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

[www.bustleandsew.com](http://www.bustleandsew.com)

# Welcome to the July Issue



Hello, and welcome to the July issue of the Bustle & Sew Magazine.

Summer is now well underway and this month's issue is all about the sunnier side of life. Inside you'll discover lots of colourful projects - I am particularly fond of the Vintage Holiday Hoops featuring a cheerful applique car and caravan. I think this might be as my parents were very keen caravanners back in the 1960s and 70s (when I was very young) and I have many happy memories of setting off on childhood adventures with our caravan. Though I don't think ours was nearly as stylish as the version on page 7!

You'll also find interviews with two very talented Makers, as well as a feature about Lisa Lam - founder of the U-Handbag website who took the plunge and gave up her day job to immerse herself full time in her own enterprise. Then there's the baking corner, summer in the garden, July Almanac and masses more to enjoy as well as all the other Bustle & Sew patterns and one from our guest designer this month, Aida of Aika Maku who brings us a lovely tote bag - perfect for carrying all your possessions on a summer outing.

School's out for summer too of course - how is it that when I was a child those six weeks of the summer holidays seemed endless, whilst now the same length of time seems to disappear in a flash? Anyway, whatever you and your family are doing this month, I hope it's a very happy one for you all.

Best wishes

*Helen xx*







## Tips for Stitchers

When beginning a thread on fabric that's quite an open weave, use an away waste knot. This is a knot on the surface of the canvas at least 3" away from your stitching and not in the area you'll be working on. You can cut the knot later and rethread the tail then weave it into the surrounding stitched areas to secure the end. When beginning a thread for a stitch on firm fabric, use an in-the-path or in-line waste knot. This is a knot placed directly in the path of your stitching about 1 ½" away from your starting point. Work your first stitches over the tail to secure, then cut off the knot and continue stitching as usual.





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**Lisa Lam of U-Handbag**

From restaurateur to handbag entrepreneur extraordinaire - amazing things can happen when you follow your dream!



## Contributors

**Rosie Studholme**

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



**Sabrina of Wolves in London**

Crafter, gardener, writer and waffler(!) Shares some hints and tips for successfully transferring images to fabric.



**Louise Brainwood**

Designs all her own fabrics and uses them to create items for the home such as cushions and lampshades.



**Amanda of Striped Spatula**

Whose puppy Chloe can usually be found camped out in front of the oven when something is baking, like her lovely Jam Crumble Bars!



**Aida of Aika Maku**

Learned how to sew with her grandma using an old pedal sewing machine when she was just a little girl!



**Vanessa Salazar**

Creator of the most adorable little softies shares her inspiration - and disasters!

# July

*"July is 'our sweet summer-time' when the leaves are green and days are long. We long to leave the 'fever and fret' of the busy city and getaway to somewhere we can hear the sound of the sea or the rustle of the summer leaves".*

July is the seventh month of the year, and is named after Julius Caesar who was born on the twelfth of the month. We are now at the highest of high summer, and the patchwork landscape of the British countryside begins to transform once more this month as crops start to ripen and the fields gradually turn colour from green to gold. Modern crops tend to ripen sooner in the year and so there is little, if any, respite for farmers between the end of haymaking and the beginning of harvest. Soft fruits such as strawberries, raspberries and blackcurrants are available in abundance, whether in gardens, shops and supermarkets or at "pick your own" fruit farms and it's time to get busy bottling, pickling and preserving this summer abundance against the cold winter months ahead.

Henley Royal Regatta takes place in the first week of July on a stretch of the River Thames at Henley on Thames in Oxfordshire. The Regatta began in 1839 with a single afternoon of rowing races, and has grown over the years to become a five-day event and one of the highlights of the British social and sporting calendar.

Further afield, the first of July is Canada Day, formerly known as Dominion Day, commemorating the Canadian Confederation of 1867; the union of Ontario, Quebec, Nova Scotia and New Brunswick in the Dominion of Canada. It is celebrated throughout the country with parades, fireworks and other festivities. Canada's nearest neighbour also celebrates in early July - the fourth is of course Independence Day commemorating the formal adoption by the Continental Congress of the Declaration of Independence on 4 July 1776.

The celebrations continue on this side of the Atlantic on the fourteenth when France celebrates

Bastille Day. On this day in 1789 the people stormed the Bastille, the state prison, which was seen as a symbol of the despotic rule of the Bourbon kings. The seven prisoners held there were released and this event is generally regarded as the beginning of the French Revolution which led to the overthrow of the monarchy and the birth of the republic.

Closer to home, at the end of July 1907, Robert Baden-Powell took a group of boys to Brownsea Island in Poole Harbour on the south coast of England, for what was effectively the first Scout camp. The aim of this experiment was to try out some of the ideas that became the basic principles of the Boy Scout movement - fostering a sense of honour, loyalty and good citizenship; achieving physical fitness through exercise; and developing practical skills such as woodcraft, tracking, observation, signalling and first aid.

And finally - a long time ago now, but not forgotten here in England, 30 July 1966 was the date England's football team, captained by Bobby Moore, won the World Cup beating West Germany by four goals to two at London's Wembley Stadium.







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# Succulent Storage Tubs

Two very useful storage tubs featuring colourful succulents make a great place to store all kinds of odds and ends - and even a little flamingo softie! (Pattern to make Florence is available to purchase from Bustle & Sew [here](#)).

I used plastic mesh to keep my tubs nice and rigid and colourful scraps combined with some machine applique to create the two potted succulents. I've included an image for a third plant if you'd like to make a set of three.

Large tub measures 6" x 6" x 8" and small tub measures 6" x 4" x 4"



## Materials

To make both tubs you will need:

- ½ yard medium weight natural coloured fabric
- ¼ yard medium weight navy blue fabric
- ¼ yard of lining fabric for each box I used quilting weight cotton
- 24" x 12" rigid plastic mesh - the sort used for bag bottoms - or if you don't think your

tubs will need to be washed you could use strong card

- Scraps of cotton and felt for applique. The large succulent measures just under 3 ½" square so you will need one piece of green felt of at least that size
- Black and cream sewing thread
- Temporary fabric marker pen
- Bondaweb
- Embroidery foot for your sewing machine



## Method

Use ¼" seam allowances throughout.

- For the larger tub cut :

- one rectangle of neutral coloured fabric measuring 6 ¼" x 26"
- one rectangle of dark blue fabric measuring 2 ½" x 26"
- One 6 ½" square dark blue fabric
- One rectangle of quilting cotton measuring 9 ¼" x 26"
- One 6 ½" square quilting cotton
- Four rectangles of plastic mesh measuring 5 ½" x 7 ¾"
- One 5 ½" square of plastic mesh

- For the smaller tub cut:

- One rectangle of neutral coloured fabric measuring 4 ¾" x 18"
- One rectangle of dark blue fabric measuring 2" x 18"
- One 4 ½" square dark blue fabric
- One rectangle of quilting cotton measuring 7 ¼" x 18"
- One 4 ½" square quilting cotton
- Four rectangles of plastic mesh measuring 3 ½" x 5 ¾"
- One 3 ½" square plastic mesh

Both tubs are assembled in exactly the same way.

- Join the rectangles of natural coloured and dark blue fabric along one long edge. Press seam open. Fold into half and half again vertically and press. Cut along fold lines so you have four rectangles of fabric. These will be the four sides of your tub. I prefer to cut and then rejoin as I think it gives a crisper corner and it's easier, in my opinion, to stitch the tub together this way.
- Place three of the rectangles to one side for the moment. Now using the reversed template trace the applique shapes for your succulent onto the paper side of your bondaweb. Add a little to the bottom of the "compost" so that you can overlap it with the flowerpot. Cut out roughly then fuse to the reverse side of your fabric. Then cut out carefully and peel off backing paper.
- Assemble shape on one of the rectangles, positioning it centrally vertically and with the bottom of the pot 1 ½" (large) or ¾" (small) below the seam in the fabrics.
- For the large pot, position your compost first, then the pot. Finally sit the round succulent shape on top of the compost and add a few "pebbles". (1)
- For the small pot position the pot first, then build up a rosette of leaves, adding a little extra to the bottom of the back leaves so they overlap nicely (6)
- When you're happy with the positioning of your shapes fuse into place using a hot iron and protecting your applique with a cloth if necessary.



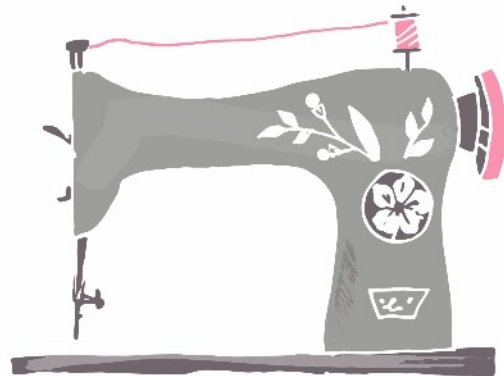




- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black or another dark colour in your needle and a light colour in your bobbin stitch around the edges of the shapes (2) Go around twice, not too neatly, you're aiming for a sort of scribbled effect. Having light thread in the bobbin helps to break up the line so it's not too solid.
- Indicate the curve of the pot with a few extra lines on the sides.
- For the larger succulent, draw some curved lines using your temporary fabric marker pen, then machine stitch over them, adding some star shapes to represent spines at regular intervals (2).
- The flower for the larger succulent is cut in two pieces (4) which are then placed on top of each other and a small circle of felt positioned at the centre. Stitch around the shapes in the same way and work a few circles over the centre (3).
- Remove all temporary lines and press your work lightly on the reverse.
- Now assemble your tub. Join the four rectangles along their longer side, stopping stitching  $\frac{1}{4}$ " before the bottom end.
- Insert the base - this will be much easier as you have left the seam allowance open by stopping stitching before the end of the sides.
- Place the plastic mesh square in the bottom of the exterior pushing it down beneath the seams which will help hold it in place.
- Assemble the lining in the same way. Fold over the top towards the wrong side

by  $\frac{1}{4}$  and then  $\frac{1}{2}$ ". Press and then unfold for the present.

- Insert the lining into the exterior with wrong sides together and pin at the seams (5).
- Slide the plastic mesh rectangles into the sides. Pinning the seams will make pockets so they won't slip around while you're stitching.
- Re-fold the lining over the top of the exterior covering the raw edge and the edge of the plastic mesh.
- Top stitch around the edge through both lining, exterior and mesh. This will hold the mesh in place and make a nice neat finish (7 & 8).
- Remove pins and press from the inside.
- Your tubs are now finished.







## > Transferring images to fabric <

Transferring images to fabric can be a bit of a tricky process but, if done properly, it's a cheap and easy way to create wonderful gifts. Sabrina from [Wolves in London](http://Wolves in London) shares her top tips for making transferring images to fabric that little bit easier!

### Choosing Images

This is the most crucial part, as the finished product will only look as nice as the image you've selected. If you're looking for copyright-free images, there are some amazing sites on the Internet.

My three favourites, which I return to time and again, are [the Graphics Fairy](#), which has all sorts of vintage ephemera, cleaned up and ready to use, the [New York Public Library Digital Gallery](#), particularly good for scientific stuff, I've found, like old drawings of animals and so on, and [Clip Art Etc](#), which has loads of black and white illustrations of just about anything you can think of.

### Preparing the images

The easiest shape of image to use is a square, to make it easiest to cut,

but don't be put off doing a more complicated shape. Silhouettes can look really great, but just take care with the cutting stage. It's easiest to use a scalpel on a special surface (such as self-healing board for sewing). If in doubt, cut slightly within your silhouette, rather than outside. Anything you have left outside the outline will show up shiny and clear and won't look so great.

Before you start with the iron, check a few times that the image is in the right place. Is it horizontal? Is it positioned where you want it? Again, this sounds obvious, but I've often got a bit carried away and wanted to start the exciting part, only to realise afterwards I haven't put the picture in the optimum place...

### Using Transfer Paper

The transfer paper I've used has worked in slightly different ways so be sure you check the correct method first. For images that are being ironed onto light fabrics, you will need to reverse the picture first (choose mirror image on your printer setting), as you put the image face

down and iron it on from there. For images that are being ironed onto dark fabric, you print it out as is, remove the backing (rather than the front) of the paper and iron it straight on. Double check before you print, so you don't end up with writing the wrong way round!

Not all transfer papers are equal. Shop around, check reviews, try out a few different brands to settle on one that gives the finish you're happiest with.

### After Care

I've not found that my T-shirts wash as well as I would like. It's best to put them inside out in the washing machine and wash them on a lower heat. Don't iron the image again, as it will start to come off and stick to everything. Yeah. I tried...



**Wolves in  
London**

Sabrina describes herself as 'a crafter, gardener, writer and inveterate waffler living in South East London, dreaming of world fabric domination.'

[www.wolvesinlondon.com](http://www.wolvesinlondon.com)



*"Take it slow and be prepared for a lot of hard work"*

Meet the  
Maker



**Lousie** talks to us about how she found her way into textiles, where she finds her inspiration and how she started her business, **Louise Brainwood Designs**



Louise is a textile designer based in Berkhamsted, Hertfordshire. She designs all her own fabrics and uses them to create items for the home such as cushions and lampshades.

designs digitally printed and the results and quality are so good that it allows me to focus on the design side of the business.

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

Well I've sat here and looked at the rolls of fabric leaning against the studio wall and actually I don't think I do have a favourite. I have a rule that I only develop designs that I am truly happy with, if it's not quite right it's out, so in that way I have to love them all.

*Have you had any crafting disasters?*

Not working in textiles no, lots when I was a jeweller, mostly involving flames and hair...

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

Take it slow and be prepared for a lot of hard work, and do the ground work and research before you start. There are legal requirements to be taken into account re. tax and

*How did you get into crafting?*

I originally trained as a jeweller, at what is now UCA Epsom and then UCA Farnham. I worked for many years as a designer jeweller but sadly had to give up due to a painful combination of RSI and arthritis. After some time and two children, I found my way into textiles.

*How did your business come about?*

It was a deliberate choice to do something creative, I've sewn since I was young and an interest in vintage textiles led me in that direction. Developing the textile design business has been a slow process over the last 8 years. I started out using bought in fabrics then began to print my own but that is quite impractical without a dedicated studio. I then looked into having my







selling regulations. Also make sure your designs are your own and understand copyright, a sad flip side to the internet is copyright theft.

#### Describe your style in a few words

Contemporary Scandinavian style, fresh colours and crisp lines with motifs inspired by nature.

#### How does your creative process work?

Designs are developed using photography, drawing in sketchbooks, collage work, moodboards. When I'm coming to a design I like I then take drawings and sharpen up the design on Illustrator. Then the colour swatches

come out, I'm very particular about colour so this bit can take quite some time.

#### Can you describe your typical day?

I'm usually up around 7 with a large coffee I tackle emails and print out the days order sheets. I work through till early afternoon and then go out to take small orders to the Post Office and have a break. It depends on the time of year as to when I finish, Oct through December is a long haul!

#### Finally, where do you look for creative inspiration?

For motifs I am totally inspired by the natural world and colours are taken

from nature, but also I choose colours to create the right mood or match the season and so then I draw inspiration from everywhere I see a good colour combination. We love to holiday on the coast and our default destination is St Ives in Cornwall, it is a huge inspiration and always fires me up ready for some new designs.





**Louise  
Brainwood**

Louise uses her own fabrics to create gorgeous homewares and personal gifts.



[www.etsy.com/uk/shop/LouiseBrainwood](http://www.etsy.com/uk/shop/LouiseBrainwood)  
[www.facebook.com/LouiseBrainwoodDesign](http://www.facebook.com/LouiseBrainwoodDesign)





# Selling Online?

Tips to help you  
Write great product  
descriptions

*We all know that when selling work online the photograph is the single most important thing to get right. After all, as the old saying goes - a picture is worth a thousand words. But it's worth taking a little time to consider your product description too - it needs to be concise, informative and appealing to your prospective customers. Here's a few tips to help you write those all-important words ....*

First you need to do a bit of research. Visit online handmade shopping sites such as Etsy and Folksy, looking at similar items and read other people's product descriptions. Make a note of those you find particularly appealing and consider what you like about them.

While you're online have a look at your shop's analytics. Some sites, such as Etsy, do the hard work for you - just go into your shop stats and you'll find a really useful page that tells you where your visitors have come from. It also tells you what search terms they used to find you. If you have your own website then consider installing Google Analytics which will do the same thing. Try pretending you're a shopper and search on different words and combinations of words that you think are linked to your products. What can you find? Products like yours, or something completely different? Make a note of any suggested keywords that show up as you might find a search term you haven't thought of before. Be sure to make a note of all the most relevant words as you'll want to use them in your product description.

Now write your description. Don't over-think the process - just get your words onto the page - you can tweak and fine-tune it afterwards. Remember that today's shoppers are mega-busy folk and so you need to capture their attention in the first couple of lines - otherwise they'll get bored and click away from your shop. It's a great idea to write as though you're actually talking to your prospective customer. Ask and answer questions as if this was a real conversation. Use the word "you." Consider the benefits your product offers. How will it make

your customer feel good? Is there something especially unique and special about it?

Don't fall into the trap of using generic phrases such as "xxx is excellent quality" - that's not unique and doesn't reflect your own voice. You could say "xxx is handcrafted from the highest quality vintage linens in my studio overlooking the sea." (if it's true of course). This will also help your customer form a picture of the making process in their mind - you will have begun to make a connection with each other. Please don't think I'm suggesting you exaggerate or mislead your customer, it goes without saying that's a definite no-no. But now is definitely the time to blow your own trumpet - he or she can't actually see or handle the product for themselves, all they have to go on is a photo and your description. Let your style, passion and personality shine through your description.

If you really can't bring yourself to show off, then why not consider quoting a previous customer who reviewed your product to tell the world how wonderful it is.

Don't forget to include a comprehensive physical description of your product. Include physical measurements but also be sure to describe the length, weight or size in a way that most people can understand. Think about including at least one photo that shows the comparative size of an item by adding in a coin, ruler or other common item.

And finally - go back to your original description and edit it. Prune it, cut out any waffle, surplus words and repetitions. Check for spelling and grammar mistakes - they are unprofessional and give a bad impression - a little as though you'd left a knot showing in the middle of your stitching or dropped a stitch while knitting a garment.

You may want to include a lot of information such as return, payment or shipment policies to reduce the number of queries you receive, but put that at the end so the shopper will read it after you've had the chance to wow them with your product.



# Sea Fever

I must go down to the seas again, to the lonely sea and  
the sky,

And all I ask is a tall ship and a star to steer her by;  
And the wheel's kick and the wind's song and the white  
sail's shaking,

And a grey mist on the sea's face, and a grey dawn  
breaking.

I must go down to the seas again, for the call of the  
running tide

Is a wild call and a clear call that may not be denied;  
And all I ask is a windy day with the white clouds flying,  
And the flung spray and the blown spume, and the sea-  
gulls crying.

I must go down to the seas again, to the vagrant gypsy  
life,

To the gull's way and the whale's way where the wind's  
like a whetted knife;

And all I ask is a merry yarn from a laughing fellow-  
rover,

And quiet sleep and a sweet dream when the long trick's  
over.

*John Masefield*





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# Plant a Garden Hoop

This is a quote from Audrey Hepburn and is, I think, especially poignant when you remember her difficult and dangerous childhood growing up in Nazi-occupied Holland.

I have added some vintage-inspired embroidered flowers and taken the opportunity to use some more unusual stitches including whipped spider wheel, bullion stitch and detached wheat ear stitch. But don't worry, there are diagrams to help you work all of them.

Finished work is mounted in an 8" hoop.

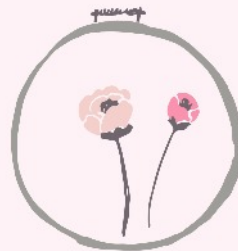


## Materials

- 11" square cream fabric suitable for embroidery
- 8" hoop hoop.
- DMC stranded cotton floss in shades 310 702, 704, 733, 742, 744, 792, 905, 3371, 3706, 3713, 3766, 3831, 3833, 4095, 4120, 4250, 4255

## 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 cream fabric. The templates are given full size.
- 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.

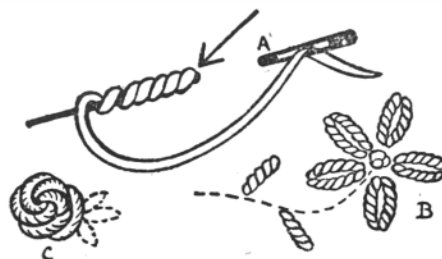
## Stitch Details

### 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.











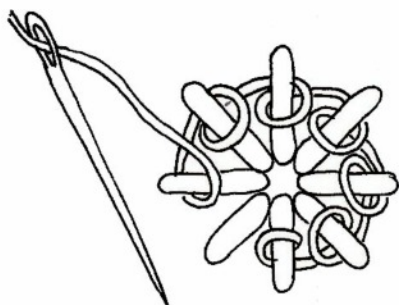






### Whipped Spider Wheel Stitch

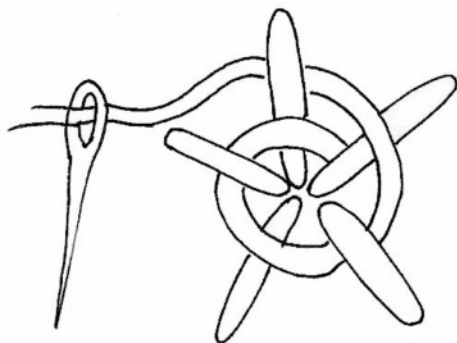
I tried to think of the best way to describe this stitch but to be honest I think this is one of those occasions when a picture works best. Begin by working a some radiating straight stitches with ends meeting at a centre point. Make sure they're not too closely packed together. Then bring your thread up towards the centre of the wheel you've created and weave your thread as shown below:



Stop before the ends of your straight stitches so your wheel has little "legs."

### Woven Wheel Stitch

Again I think a picture works best. Begin by working an odd number radiating straight stitches with ends meeting at a centre point. Make sure they're not too closely packed together. Then bring your thread up towards the centre of the wheel as before and weave your thread as shown below:



Weave as many turns as you can to make a nice fat flower.

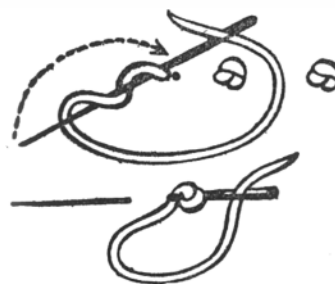
### Detached Wheat Ear Stitch

Work two short straight stitches at right angles to each other, meeting at the point of the right angle. Then bring your needle up again through the fabric and pass it through both stitches at the base of the angle.



### French Knot

Bring your thread through to the front of your fabric at the place you want to place your knot. Hold it down firmly with your left thumb and first finger and twist your needle two or three times around the held thread as shown by the upper needle in the diagram above. Then, with your twists pulled fairly tightly around your needle and the thread still held firmly in your left hand, turn your needle around and push it back through your fabric very close to where it first emerged, still keeping your thread tight with your left thumb.



Pull your thread through firmly and the knot will be left on top. If you're having problems check that you're twisting the thread around the needle in the same direction as the diagram above and keeping your thread nice and taut. The secret of successful French knots is in the correct twist of the needle and the tautness of your thread.



These gorgeous felt wallets by the lovely Emily from Not So Idle Hands are the perfect project to make with children this summer. They're perfect for stashing cash and other treasures and so easy to make you'll have a couple whipped up in no time!

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





## Ingredients

### For the base

2 cups all purpose flour  
1/3 cup granulated sugar  
1/4 teaspoon kosher salt  
1/2 teaspoon baking powder  
3/4 cup (1-1/2 sticks) unsalted butter, chilled,  
and cut into small pieces  
3 tablespoons milk  
1 teaspoon almond extract  
1-1/2 cups fruit preserves or jam

### For the crumble topping

1-1/2 cups all purpose flour  
1/4 cup granulated sugar  
1/2 cup lightly-packed light brown sugar  
1/2 teaspoon kosher salt  
1/2 teaspoon baking powder

1/2 teaspoon ground cinnamon  
1/8 teaspoon ground cardamom, optional  
1/2 cup rolled oats (not quick-cooking)  
3/4 cup (1-1/2 sticks) unsalted butter, chilled  
and cut into small pieces  
Powdered sugar for dusting, optional

## Instructions:

> Preheat oven to 375 degrees F with rack in middle position. Line a 13 x 9 x 2 inch baking pan with parchment paper with a 2-inch overhang on the long sides. Lightly coat parchment with cooking spray.

For the base:

> In a large bowl, whisk together flour, sugar, kosher salt, and baking powder. Using a pastry blender, a fork, two knives, or your fingertips, cut butter into flour mixture until it appears sandy (fine crumbs).





> In a small bowl, combine milk and almond extract. Pour over the flour mixture and combine until moistened throughout. Mixture will remain crumbly. For a tender shortbread base, don't overwork dough. Press dough into the prepared baking pan in an even layer. Bake 12-15 minutes, until centre is just set and edges are just beginning to turn light brown. Remove from oven to assemble bars and leave the oven on.

For the crumble topping:

> While the base is baking, whisk together flour, sugars, salt, baking powder, cinnamon, cardamom

(if using), and oats. Using the same process as you did for the crust, cut butter into the flour mixture until crumbly.

To assemble the bars:

> Spread preserves over hot crust layer. Sprinkle crumble topping in an even layer over preserves (the crumble layer will be thick). Return to oven and bake 25-30 minutes, until crumble topping is light golden brown. Let stand at room temperature in the baking pan until completely cooled. Dust with powdered sugar, slice into bars, and serve.

You may  
also  
like...







**We chat to Amanda from Striped Spatula, a food blog celebrating fresh ingredients in both quick fix and gourmet recipes across a variety of cuisines. Amanda publishes her blog from her New Jersey kitchen where her sweet miniature Dachshund puppy Chloe can usually be found camped out in front of the oven when something is baking!**

**When did you first start baking?**

I've been cooking and baking for as long as I can remember! As a young child, my mother & grandmother always invited me to help them in the kitchen. Whether I was helping to assemble cream puffs, fill pans of madeleines, or prep chicken milanese, the food, and the time we spent making it, was an expression of love.

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

I vividly remember the first cake I ever decorated. When I was 13, I asked for the "Martha by Mail" Cake Decorating Kit for Christmas. I had grand visions of reproducing one of the cakes in Martha Stewart's *Living* magazine, but my first attempt was a real disaster! The layers were lopsided, my flowers droopy, and the frosting riddled with chocolate crumbs. Almost 20 years later, the kit is going strong, and I'll still find any excuse I can to pull out a pastry bag. Though I've certainly learned the importance of a proper crumb coat!

**Why did you decide to start your blog?**

I started *Striped Spatula* in 2013, after years of flooding my friends' Facebook newsfeeds with casual snapshots of my cooking projects. So many of them started asking me for the recipes that I decided to start the blog to make sharing easier. It's been a really fun journey over the past two years, and quite humbling and rewarding to have the site be so well-received outside of my circle of family and friends!

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

Like many of us, I've always admired Julia Child. As a little girl in the 1980's, I used to watch reruns of *The French Chef* on PBS, pretending to cook and bake along with Julia. As I grew older, I came to fully appreciate both her culinary prowess and her fortitude in the kitchen. Even when something didn't turn out quite the way she intended, Julia didn't miss a beat. Her example has always inspired me to try new techniques and cook outside of my comfort zone.

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

*Striped Spatula* is such a labor of love, choosing a favorite recipe would be like a parent choosing a favorite child - impossible! The recipe I've made the most times (and the most popular post on the site) is my four-cheese Spinach and Artichoke Dip. It's an easy and versatile appetizer that can be prepped in advance and baked when ready to serve. There are never any leftovers!

**Any tips for someone wanting to start a baking blog?**

Go for it! I wanted to start *Striped Spatula* several months before I actually did, but didn't think that I had good enough photography skills and knowledge about digital media to put myself out there on the Internet. When my friends all started asking me for a Thanksgiving recipe, I finally decided to jump in, learning along the way. When you write a blog, you're inviting your readers to join you on a personal journey. Don't be afraid to share both your successes and failures with them! After a year or two, it's fun to look back and see how much you've grown.

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



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

# Wind in the Willows: Ratty

I'm delighted to bring you the final softie in my Wind in the Willows series - Ratty. He's not a regular sort of rat of course, but a water rat with a shorter face and whiskers, smaller ears and pale-coloured underbody.

He measures approximately 6" tall when sitting and has a lovely twine tail.

The other softies in the series are Mr Toad, Mr Badger and Mole. If you've missed any of the patterns then don't worry, they'll be available in the Bustle & Sew store from July.



## Materials

- 8" x 12" chocolate felt
- 6" square beige felt
- Small triangle fabric for neckerchief
- 2 small black spherical beads for eyes
- Strong thread for whiskers
- Tiny brown button for nose
- 5" baker's twine or other string
- Brown and beige stranded cotton embroidery floss or cotton pearl thread
- Toy stuffing
- Stuffing stick. This is a simple bamboo skewer with the point broken off and frayed slightly. It's really useful for pushing stuffing into small places such as Ratty's nose or long slender limbs.





## Method

### *Notes:*

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

*When assembling arms and legs be sure to make a pair of each with the beige felt on the insides.*

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

- Start with the head. Join neck from A to C, then insert gusset, stitching from A to B along one side. Join the other side, stuffing the nose as you go. When the seams are complete finish stuffing the head and place to one side.
- Sew chest markings onto front of chest using short straight stitches worked at right angles to the edge of the beige felt. Don't stitch the centre seam edge, but trim back the chocolate coloured felt very slightly so that when you join the two halves of the body together you won't see a line of chocolate peeping through the seam.
- Sew body seams. Use beige thread or floss to join the front of the body. Leave a gap at the bottom of the back for stuffing. Stuff and then close that gap, inserting the tail at the bottom of the body at D. Knot the end of the tail so it won't fray.
- Sew legs. Join from E to F around the top of the leg. . Close the gap from F to E on the underside of the leg stuffing as you go. Be sure to stuff the legs firmly using your stuffing stick to push small pieces of stuffing into place (using small pieces avoids lumpiness).
- Repeat for the arms joining from G to H around the top the stuffing as for the leg, closing the gap from H to G.
- Join head to body matching the seam at the throat to the front body seam. You'll probably need to insert more stuffing before closing the seam to ensure the head doesn't wobble around.
- Fold ears in half and stitch to sides of head.
- Stitch arms and legs into place using the photo as a guide.
- Sew on eyes. Use glass headed pins to determine the correct position before attaching beads. Pull thread quite tightly to form shallow sockets for the eyes to sit in.
- The whiskers are strong thread. Again use doubled thread and go into one side of the snout and come out again at the tip of the nose. Make a tiny back stitch that will be covered by the button. This will stop the whisker from slipping out. Then come out on the other side of the snout. Go in again, leaving a loop of thread, then out at the tip - another back stitch and out again on the original side of the snout. Cut the thread and also the loop formed on the opposite side. Trim whiskers to desired length. Add button for nose to cover your backstitches.
- Cut a triangle of fabric and fasten around neck. Ratty is now finished.



“After all, the best part of a holiday is perhaps not so much to be resting yourself, as to see all the other fellows working.”

Kenneth Grahame



Mary Corbet's  
*Needle 'n Thread*  
Stitch Sampler Alphabet

Book Review



I'm sure that if you've enjoying hand embroidery for any length of time then you'll have come across Mary Corbett and her amazing website, Needle 'n Thread. Mary first got into embroidery whilst studying art history at college and, after 18 years in the academic world, five of which were simultaneously spent building Needle 'n Thread, took the plunge, stepped out of the academic world, and devoted herself full time to Needle 'n Thread – now one of the most comprehensive and valuable resources for hand embroiderers across the globe. Mary's ethos is to teach others to embroider, to inspire them to try new things with needle and thread, educating a wider audience in something that she's really passionate about – the art of hand embroidery.

Mary's site is enviably well-organised, reminding me of my mum's saying "a place for everything, and everything in its place" and this is carried across to her new e-book, "Stitch Sampler Alphabet: Decorative Initials in a Variety of Stitches" This is a 120-

page pdf featuring a beautiful decorative alphabet embroidered with 18 basic stitches in over 65 combinations. The book helpfully begins with some tips to make sure that everything is downloaded and set up correctly – it's a pdf file which can be opened and viewed on tablets and laptops alike. Following this, before you begin the book "proper" there's some additional guidance on preparing to stitch.

The main body of the book is comprised of five sections. The first concerns the order and method of stitching the individual letters, suggesting the best order in which to work the various stitches, as well as choosing colours to suit your preferences. For example, Mary tells us that

*"In bunches with more than one flower color, consider arranging the colors in a way that is not too symmetrical. For example, instead of alternating colors across the floral bunch, work two flowers in color A next to each, one flower in color B, another in color A, and two in color B, or whatever*

*arrangement you think looks best. If you avoid too much symmetry in the color layout, the bunches will look much more natural."*

This isn't something I'd ever really stopped to consider, but having seen it laid out here, it makes perfect sense!

Section two is the longest section containing detailed stitching instructions together with masses of high-quality photographs for each of the 26 letters. (I am VERY jealous of Mary's photography skills!). For me, I think the only "extra" I would have liked here might have been the addition of the ampersand – lovely for creating special gifts – especially as we're now in wedding season. But as Mary provides such detailed instructions for each letter, it probably wouldn't be too hard to work that out for myself. Scattered throughout the section are special "Stitch Tips" with hints and ideas for making your letters the nicest they can possibly be. The links in these tips are all live which is great when you're reading through the book as you don't need to stop to



type in addresses – all the hard work has been done for you!

The third section is a comprehensive stitch dictionary covering all the stitches used in the alphabet – and even if you never stitch any of the letters, it's worth acquiring this book for your virtual bookshelf for this section alone! There are a few stitches I am unfamiliar with – the Spanish Knotted Feather Stitch and Oyster stitch being among them and I'm looking forward to trying them out when I have a little spare time in the future.

The two parts of the book are devoted to the letter templates and a resource guide. As a UK resident the resource guide isn't particularly useful to me as shipping and customs taxes make it expensive

to purchase physical goods from overseas. But that's a minor quibble as I'm confident I can source everything I need within the UK without too many problems.

So, to summarise – for me this book fulfils two roles. Firstly it's an inspirational read that makes me want to pick up needle and thread and begin stitching my own decorative letters. Mary's detailed instructions and clear photography make me feel confident that with a little practice I could achieve very acceptable results. And secondly, it's also a great technical resource. Yes, there are other, more specialised and comprehensive stitch dictionaries out there, but I'm not sure that I would really want to try a lot of the more obscure and complicated looking stitches – after all there's probably a reason

why nobody knows about them! I think Mary has the balance just right. It's fun to try new ways of working, but for the average stitcher like myself, life's too short to spend hours perfecting a stitch I may only use once or twice – I'd rather work on expanding my repertoire to include more useful variations.

I was lucky enough to be given a copy of "Stitch Sampler Alphabet: Decorative Initials in a Variety of Stitches" to write this review, but if I hadn't then I'd certainly be happy to purchase one – it's going to be a really useful addition to my library.

You can find out more and purchase your own copy over on Needle 'n Thread

<http://shop.needlethread.com/product/stitch-sampler-alphabet>



# July's Favourite Blogs



Ellen Luckett Baker, fabric designer for Kokka, blogs about clothes, quilts and other crafty projects on [The Long Thread](#)



British artist and illustrator Celia Hart blogs about her work, the landscape around her and where she finds inspiration over at [Purple Podded Peas](#)



Amanda is co-author of Sunday Morning Quilts and describes herself as "scrap hoarder/lover/user" Discover more on her blog [Crazy Mom Quilts](#)



Laura, an English designer, likes to make wonderful little embroidered items in lush cottons, linens and threads - and loves hamsters too! Learn more at [The Mason Bee](#)





Barcelona Summer



## You Will Need:

### > Exterior fabric:

2 rectangles of 32 x 40cm

2 rectangles of 10 x 52cm

### > Pocket fabric:

1 rectangle of 32 x 25cm

2 squares of 6 x 6cm

### > Lining fabric:

2 rectangles of 32 x 40cm

2 rectangles of 10 x 52cm

2 rectangles of 20 x 40cm

### > Batting:

2 rectangles of 32 x 40cm

2 rectangles of 10 x 52cm

### > Fusible interfacing:

1 rectangle of 32 x 25cm

### > 25cm zipper (the chain)

### > 2 pieces of 80cm of lace or ribbon

### > 2 straps measuring 60cm each

### > Pins, large safety pins, thread, water soluble pen, sewing machine



### Finished Dimensions:

Height: 37cm

Width: 35cm



# Aika Maku



[www.aikamaku.com](http://www.aikamaku.com)



**\*Seam allowance is included in the pattern\***

### Step one:

Sew the two 6 x 6 squares at the ends of the zipper. The total length of the zipper with the fabric pieces has to be 29cm.

### Step two:

Iron the fusible interfacing on the back side of the pocket fabric. Then place the zipper on the top of one of the 32cm sides. Stitch together.

### Step three:

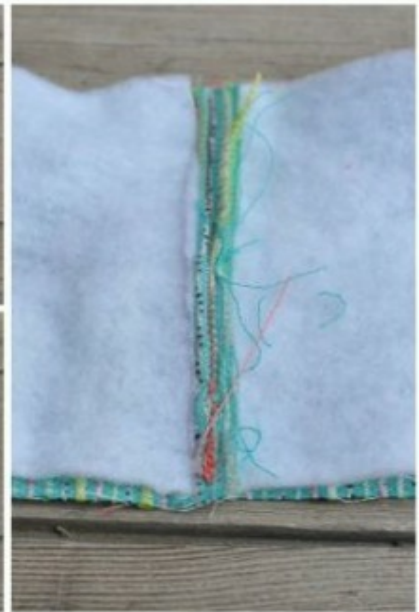
Take one of the 32 x 40cm exterior fabric and batting rectangles, which will form the front of your bag. Place the front with the pocket right sides

together with the zipper placed face down and 24cm from the base of the front piece. Stitch the zipper to the front part.

### Step four:

Using a rounded object (about 20cm diameter) round the corners of both the front and back of the exterior fabric and also the 32 x 40cm pieces of the batting.





### Step five:

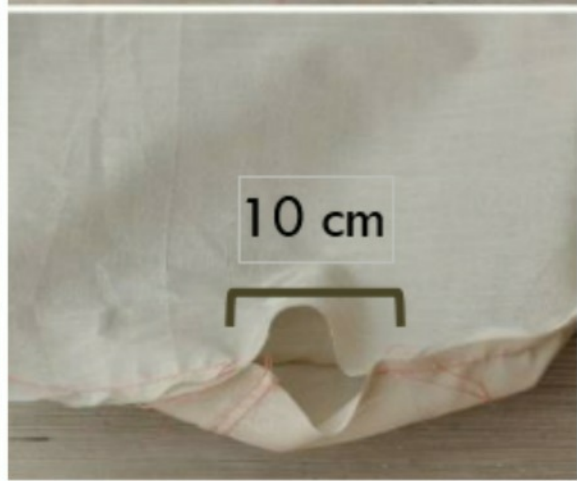
Pin together the 10 x 52cm rectangles of exterior fabric with the batting of the same size. Stitch the pieces right side together on the 10cm side. Iron the seam to one side and stitch

along to strengthn the centre seam. These will be the sides of your bag.

### Step six:

Mark the centre of the bag front with a pin. Place the side piece

so that the centre seam coincides with marked centre, right sides together. Pin it and stitch all around, making sure not to sew over the ends of the zipper. Repeat with back side of bag.



#### Step seven:

Cut the excess batting out of the seam and make small cuts in the round corners.

#### Step eight:

Turn the bag right side out and equal out the top margin of the bag.

#### Step nine:

Round the bottoms of the 32 x 40 cm lining rectangles, like you did in step 4.

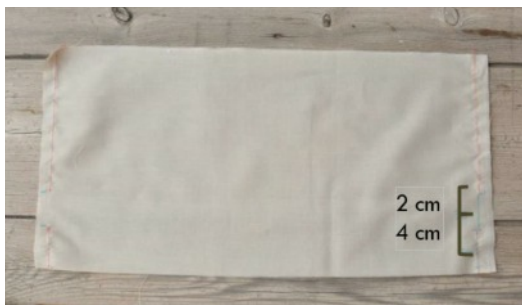
#### Step ten:

Assemble the lining, first joining the 10 x 52 cm pieces. Then join the front and back of

the lining as you did in steps 5 and 6, but leave an opening of about 10 cm at the bottom of the front piece.







### Step eleven:

Place the two 20 x 40 cm rectangles right side together and stitch them up the 20cm side, leaving an opening of 2cm, 4cm from the bottom of each side.



### Step twelve:

Press raw edges on the centre, folding them inside ensuring that the edge coincides with the start of the opening that you left on the sides.



### Step thirteen:

Place the handles on the bag exterior, trying to place them at the at the same distance on the front and the back. Stitch them to ensure that they remain in the right place while you assemble the bag.



### Step fourteen:

Place the bag exterior into the 20 x 40cm rectangles right side together, aligning them at the top edge of the bag



### Step fifteen:

Introduce all this into the bag lining, so that the exterior and lining are right sides facing and the side seams match. Align all the pieces on the top edge and pin together. Make sure the handles are downwards and top stitch along the edge.



### Step sixteen:

Through the opening left in the lining, turn the bag right side out. With a small stitching allowance, close the opening of the lining.



### Step seventeen:

Press the top of the bag and stitch along the top edge.



### Step eighteen:

Using a safety pin, slip the ribbon through the hem you have sewn, starting and finishing at the same point. Repeat with the other ribbon but this time start and finish from the opening at the other side. Your bag is finished!



“My name is Aida and I’m from Barcelona. A few years ago I created *AikaMaku*, a brand that was born from the small creations that

I had been making. *AikaMaku* focuses on objects and personalized textile items, which I make and design with love and enthusiasm. I learned how to sew with my grandma using an old pedal sewing machine when I was just a little girl. Now I love spending my free time sewing, quilting and especially designing patchwork and bag patterns.

In Catalan “AikaMaku” sounds like “ai que maco”, which means “how pretty!”. Later I found that in Finnish “aika maku” means “time to enjoy”, and that is exactly how I feel when I sew!”

[www.aikamaku.com](http://www.aikamaku.com)



# New Hints & Tips for Stitchers

Last month we held a giveaway over on the [Bustle & Sew Facebook page](#) and to enter we asked people to share their favourite stitching tip. Here's a selection we particularly enjoyed ....

- **Dee Motto** Keep a small piece of batting or fleece near to catch snippets when hand sewing/embroidery/appliqué.
- **Beth Krncevic** Washi Tape isn't just for papercrafters. It is terrific for making temporary seam guide lines on your sewing machine, and even on your projects - it doesn't leave nasty sticky residue and, if you choose an attractive design, it looks pretty while it's there. Putting 2 pieces at right angles makes accurately pivoting a corner dead easy.
- **Alison Baker** Have your sewing machine serviced regularly. Don't wait until a problem occurs as it will cost you more in the long run. And never sew over pins!!
- **Khansa Mirza** Place newspaper or tracing paper between or underneath silky material, helps to keep in place
- **Sally Sutton** I keep a magnet on hand to pick up all the pins and needles I keep dropping.
  - **Claire Curtis** Just go for it, what's the worse that can happen? You have to do it again? Don't worry and really enjoy!
- **Maria Hennessy** Don't sew if you're tired or in a bad mood- you'll make mistakes, frustrate yourself, and waste time in the long run. Take a break and then try again later.
- **Linda Marshall** Always use scissors for trimming end of thread, never your teeth. It may be a quick result but eventually you will chip your tooth!
- **Di Sherman** Always use good quality scissors. (I hide my sewing scissors from my husband)
- **Sharon Marsh Johnston** I always use a "stay stitch" on the neckline of dresses/tops, this helps the fabric from pulling or stretching so you get a nice neat finish
- **Marianne Richardson** Always do a practice in a spare piece of fabric if it is a new technique.....saves unpicking and spoiling project!
- **Colleen Lilli Higgins Moir** Always keep a little stitchery at hand. If anyone looks like they're about to bother you with requests, just say "Sorry, busy", and stitch studiously.
- **Maryann Sheldon Vogel** Hold the needle loosely for even stitches, much like you hold a pen. Never tightly. This will keep everything smooth and even.
- **Dawn Hatfield** Use a large needle with a large eye when stitching with metallic thread!
- **Ellen E Olson** Keep your thread at a workable length. Too long will cause unnecessary knotting and can cause frustration. Keep it at a workable length and your sewing will go much faster and you too will be much happier.





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# Vintage Holiday Hoops

My parents were great caravanners back in the 1960s and our family travelled the length and breadth of the country - though we weren't perhaps quite as stylish as the car and caravan in these two hoops!

The majority of this project is comprised of freestyle machine embroidery/applique, although the caravan features a hand embroidered detail. But don't worry, if you aren't a fan of hand stitching then you could just applique a floral fabric cut out into place instead.

Shown mounted in 5" x 9" and 8" x 12" oval hoops.



## Materials

- Two oval hoops measuring 5" x 9" and 8" x 12"
- Two rectangles of medium weight cream fabric measuring 7" x 11" and 10" x 14"
- Two pieces of green fabric measuring 5" x 11" and 7" x 14"
- Scraps of floral cotton for the applique
- Light blue fabric for the clouds
- Two ¾" buttons for car wheels
- Decorative button for caravan door
- Assorted cotton floss for embroidery. You will need yellow and orange for the sun and greens for the leaves, but otherwise choose colours that will work well with your applique fabrics.
- Bondaweb
- Temporary fabric marker pen
- Embroidery foot for your sewing machine



## Method:

- Cut a wavy edge along the top of your green rectangles and position on top of the cream fabric aligning the bottom edges. Machine stitch along the top edge with black or another dark colour thread in your needle and a lighter colour in the bobbin. If you have a dark colour in both needle and bobbin then the line of stitching will be too heavy and solid.
- Position the inner of the hoop on top of the background you've created and draw around it with your temporary fabric marker pen. This will show you the part of the background that will show when the work is mounted and will help you position your applique correctly.
- Using the full size templates (provided in reverse), trace the applique shapes onto the paper side of your Bondaweb. I haven't included templates for the clouds but these are easy to draw freehand!
- The caravan is very straightforward, just cut a little extra of the top fabric (pale pink in my version) so that the floral bottom half can overlap it. (2)
- The car is a little more complicated and I have shown the cutting lines for your shapes on the opposite page (1). The blue dotty fabric for the windows is cut all in one piece (outlined in pink). It is then overlapped by the floral fabric for the main body (outlined in red), which in turn is overlapped by the roof fabric. The main body fabric also slightly overlaps the wheel fabric. It sounds complicated, but I think it should be clear from looking at the image how it works.
- Peel off the backing paper and position your applique shapes. When you are happy with their positioning press with a hot iron to secure in place. (Protect your work with a cloth if necessary).
- Draw in the additional stitching lines (shown as dotted lines on the template) with your temporary fabric marker pen.
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With thread as before, stitch around the edge of each applique twice - not too neatly, you want a sort of scribbled effect. Stitch over the additional lines you drew with the marker pen in the same way.
- Remove marker lines and press your work on the reverse.
- The sun can be embroidered as follows: Use two strands of yellow floss and work circles of chain stitch to fill the centre. The rays are single long stitches in alternate yellow and orange floss. If preferred you could cut a circle of yellow felt for the centre of the sun.
- Work the embroidery details on the caravan. I haven't given exact floss colours as these will depend on the fabrics you are using.



Use two strands of floss throughout except where otherwise stated.



1



2



The leaves are satin stitch. The larger ones are worked in two parts with the satin stitch angled towards the centre to represent the centre leaf vein.

The buds are small French knots and their stems are worked in a single strand of floss.

The pink flower is a cluster of detached chain stitch and the rose is simple straight stitches placed at angles to each other.

I also added small flowers to the green background fabric - tiny French knots surrounded by straight stitches and a border of blanket stitch, fly stitch and French knots to the bottom of the caravan (see image on next page).

When embroidery is finished press lightly on the reverse.

Finally add two buttons for the car wheels and a decorative button on the caravan door.

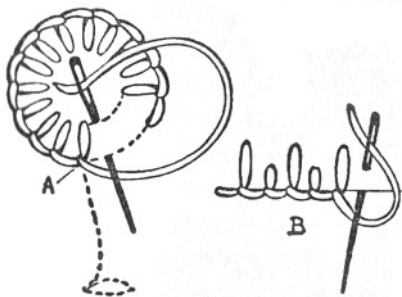




## Blanket Stitch

Working from left to right, bring your needle out on the bottom line [A], insert it above on the top line a little to the right and bring it out immediately below, drawing your needle through over the working thread. Then re-insert your needle again on the top line a little further along and bring it out again immediately below, over the working thread. You can see how this is worked in the flower shape in the left-hand diagram.

The diagram on the right shows how you can use blanket stitch to edge a piece of fabric - using a contrasting thread to your fabric makes for a decorative and hard-wearing finish for items such as table and bed linen. In this diagram, the stitch has been varied by making the upright stitches alternately long and short.



## A (Very) Little Look at Smocking

*It is believed that the smock probably originated in Anglo-Saxon England. Its basic construction is very simple, turning a straight piece of fabric into a garment with enough fullness to allow easy movement ...*

The rows of smocking kept the extra fullness of fabric in position and as these early smocks would have been made from heavy homespun hemp or flax, the considerable bulk of the fabric would have given extra protection from the elements across the chest and shoulders. Smocks were mentioned by Shakespeare in Othello, but there is no picture of a complete smock until the reign of Charles I (1629-45). Smocks weren't embroidered until the 18th century and were at their most elaborate and beautiful in the 19th century. Their country use died out when waterproof fabrics became generally available.



These early smocks were comprised of simple rectangles. Different counties had their own style and colour - a dull neutral colour for workday and a white smock for "best." The motifs varied with each trade and were a guide to quick recognition of the wearer's profession at country hiring fairs. The stitches used in "boxes" and collars were very simple - single, double or treble feather stitch, stem stitch, chain stitch and satin stitch.

Smocking can sometimes still be found on clothing for young children, and was particularly popular in the mid-20th century. Lightweight cotton or linen is the most common fabric used - crease resistant fabric is a definite "no" for obvious reasons!!

You can either mark your own guide dots on your fabric for smocking, or patterns can be purchased.

But whether you're marking your own pattern or using a transfer, remember that all your efforts will be useless if you don't place them on the fabric straight, ie in line with the grain. The fabric tubes are gathered with strong cotton firmly knotted or with a bead tied on the end so it can't pull through and twisted round a pin at the opposite end. Decoration is based on varieties of stem stitch, all of which will not stretch equally. The following is a list of stitches in approximate order from the tightest to the most stretchy:



Outline, cable, trellis, vandyke, feather, diamond, surface honeycomb, honeycomb

What wonderful old-fashioned names! I for one hope smocking is back in fashion again before too long!






# Summer in the Garden

Your treasured plants may need a little extra help during these long hot days ....





July brings the long hot days of high summer when it's fun to sit and stitch outdoors soaking up the rays as work progresses. It's not all fun for the garden though, and our plants are grateful for any extra moisture to supplement natural rainfall. Watering your garden is hard work, and to make sure you don't waste your effort there are a few rules to follow ....

If possible, avoid watering in full sunshine on a hot day. Any water droplets that splash onto your plant's leaves will act like tiny magnifying glasses that will focus the sun's rays and scorch the plant's leaves. Watering at the hottest time of day also increases humidity in the area immediately around the plant, producing ideal conditions for fungal spores such as powdery mildew and grey mould to spread and multiply.

The cool of the evening has always been the traditional time to water plants, whether planted directly into the soil or in pots, as water is less likely to evaporate and is much more likely to be taken up by the plants' roots. But sadly recent studies have shown that these cool damp conditions also encourage slugs and snails to come and feast, while plants watered at the beginning of the day suffer less damage. It's certainly worth experimenting with early morning watering, even if only when your plants are small and less able to withstand the onslaught of slugs and snails.

When you're watering your plants it's very easy to accidentally wash away the surface soil or compost and leave delicate roots exposed, especially if you're using a hose or full watering can. When planting out prepare in advance and minimise the risk of this happening by firming the soil at the base of the plant into a shallow depression. When you water this hollow will hold the water close to the plant, letting it gradually percolate down to the roots and stopping the soil from being washed away.

It's better to give your plants a thorough soaking just once a week rather than a quick splash more often. If the water doesn't soak well down into the soil, the plant's roots will grow nearer the surface to try and reach it. This causes it more stress as the roots will then be likely to be exposed or even uprooted in strong winds. To direct water down to the roots of thirsty plants such as tomatoes, bury a plant pot up to its rim in the soil next to each plant. Pouring water into the pot rather than the soil means it will go through the pot's drainage holes straight to where it's needed and won't wash the soil away.

If the day is particularly hot then don't use cold water straight from the tap as this can be a real shock to your plants. If you're not using a water butt, whose contents will already be at ambient temperature, then fill your watering cans from the tap but leave them in the sun for several hours so that the water warms up a little.

We all love the look of traditional terracotta pots, but plastic pots are more practical as far as watering is concerned. On a hot summer's day plants in terracotta pots may need watering twice daily as moisture will evaporate quickly through the porous terracotta. During a really hot spell of weather it may be worth moving your pots to a shady spot until the weather turns cooler once more. When you're planting up your containers consider using water-retaining granules. These can hold many times their weight in water which then becomes available to the plants as the compost dries out.

And finally, if a plant that has finished flowering is looking especially tatty, perhaps with scorched, damaged or mildewed leaves, then don't give up - it's still possible to save it. Try cutting it back to ground level and give it a thorough soaking with at least one full watering can. If this works then within a matter of weeks it can well put out fresh new growth and become an attractive addition to your garden again.





*"Just do it! It's going to be scary and uncertain at times but they are not good enough reasons for not giving it your best shot"*



We spoke to **Lisa** about turning her dream into a reality, her hopes for the future and the inspiration behind **U-Handbag**



love bags  make bags



Lisa Lam is well-known among the sewing and crafting section of the Internet as handbag creator extraordinaire and founder of the incredibly useful and inspirational U-Handbag site where she stocks a wide range of bag making accessories as well as her own patterns and books. But Lisa hasn't always been an online entrepreneur, as in the past she's owned and run her own restaurant, studied for her psychology degree and became a designer maker of soft furnishings and home accessories before setting up her own craft stall in Greenwich London.

Now you could argue that a website selling bag making components isn't an obvious business choice so we asked Lisa how U-Handbag came about. She told us that during the time she was running market

stall her bags became her best-selling items. This meant she had to greatly increase the amount of bag making supplies she was buying, but back then it was difficult to find pretty and original supplies, which meant a lot of time-consuming shopping around. A lot of other craft and bag makers were complaining of the same problems and began to ask Lisa where she sourced her bag components. It became clear that there was a gap in the market and so she began to think that selling bag components rather than the finished articles would be a good way to supplement her income as well as freeing up some time from constantly sewing. Today U-Handbag is her Lisa's main source of income where she stocks everything you need to make your own bags and purses at home, as well as lots of help and advice (on the site and the



and the blog) for both newbies and the more experienced alike.

Today Lisa is reaping the rewards of all her hard work setting up and growing U-Handbag as she combines the demands of being a mother to her lovely toddler with working in and developing a business she is truly passionate about. We asked her to describe a typical day, and in common with most mothers of young children, she couldn't do that! However she did recommend that if you are combining these two demanding roles then it's a great idea to do the least enjoyable tasks at the beginning of the day to get them out of the way while you still have plenty of energy. She then devotes the rest of her work time to designing and sewing. Her work involves pattern design, book writing, running the website, photography, customer emails, craft magazines, sourcing new products to sell, social media,

and most recently, working with Craftsy. Phew!

But Lisa's keen not to rest on her laurels and still finds that being your own boss, no matter how successful you are, can still be scary and uncertain at times. But this isn't a good reason for quitting – she points out that the internet allows the would-be entrepreneur to dip her toe in the water without giving up her day job (as soon as things pick up you can decrease your day job hours or jack it in!). And, having been her own boss for so long, she told us that she could never go back to being employed – no one would want her! (we beg to differ here, Lisa!) She tells us she's made mistakes along the way, and some have been rather costly – but is philosophical, regarding these as only to be expected as part of the learning process and is sure that there'll be more. The only thing she would change would be to set up her business earlier – and to hire

staff to help out at an earlier stage.

In 2012 Lisa was approached by craft publishers David & Charles who wanted a bag making title to add to their series of craft books. A commissioning editor from D&C saw her blog, read her tutorials and decided that she would be the right person to write the Bag Making Bible. This moment was Lisa's proudest as she saw it as affirmation that her blog writing style was good enough and that there really was a market for bag making teaching and the products she sells.

And for the future, Lisa would love to wholesale her bag-making kits. Not everyone is comfortable buying from small businesses online and she'd love to be able to bring both her kits and her passion to a wider public.

Be sure to pop over to Lisa's website [www.u-handbag.com](http://www.u-handbag.com)



# Thinking About Colour

For me one of the most exciting parts of any project is choosing the colours I'm going to use. If you're using new fabrics, then designers make this process easy by offering fabric collections - all guaranteed to work with one another - and look beautiful too. These are great and can offer a wonderful starting point when you're deciding upon your palette, but it's fun to mix and match your own colours, especially if you're working with scraps, remnants or vintage fabrics.

Colour is a hugely important part of our day-to-day lives, exerting enormous influence on our mood, feelings and even has the power to suggest hidden messages – whose interpretation may vary depending upon the viewer. We all react to colours in different ways, depending a great deal upon our background and culture. Most of us have the opportunity to travel more than ever before, and we are surrounded by images of the world around us, so we have plenty of colour combinations, both the familiar and more exotic to choose from, from the hot colours of India and the icy blues of the polar regions, to the hues of nature that surround our homes.

In the west we associate green with fertility, red with anger, whilst white is the colour of purity and innocence used for brides' dresses and babies' Christening robes. However in China white, not black, is the colour of mourning whilst Indian wives wearing white are considered to be inviting widowhood and unhappiness. We also divide colours into "warm" and "cool" – reds, oranges and yellows as opposed to blues and greens. Our prehistoric ancestors viewed red as the colour of fire and blood, whilst we continue to view it as the colour of love, seduction and passion. Nobody can be indifferent to red. Indeed, red is one of the top two favourite colours of all people, and is regarded as the colour of good luck in Asia.

In English (and most languages), there are separate words for "green" and "blue" that we learn from our earliest days. But - did you know there are a number of cultures with a completely different system of grouping and naming colours

- whose members do not see the (to us obvious) different colours that are blue and green. It's interesting to think that different people looking at the same photograph will see the same wavelengths of light but, due to cultural differences, they will perceive these colours in very different ways.



We are all aware that colour influences our feelings and emotions in a much deeper way than whether or not something is simply visually appealing to us - what do the colours red, white and blue in combination say to you? Or red and green perhaps?

Maybe that's why we're so anxious to "get it right" when we're starting a new project as sadly the wrong colour choices will spoil a finished piece, no matter how skilled the stitcher or how technically perfect his or her work.

Most people have a natural feeling for colour which we use every day without really thinking about it. When we decide what clothes to wear, paint our walls or even pick and arrange a bunch of flowers we're making colour choices quite naturally without even thinking about it. But

somehow when it comes to choosing, or adapting, colours for a piece of stitching it's all too easy to become tense and anxious and lose confidence in our own ability to choose well.

I've found that sometimes it's much easier to collect together a selection of coloured floss or skeins of wool in my hand, just like a bunch of flowers, rather than arranging them in a design. I've discovered that if the colours work well together when collected together this way, then they are more than likely to do so when I work them into my stitching. I add and eliminate extra colours by holding them next to my main choices, keeping them if they seem to add something to the group, but discarding them if they contribute nothing or, worse, detract from those already chosen.

*The Colour Wheel*



When setting out on your project, choose a bold and brilliant, or subtle and understated colour scheme, but whichever you decide upon I would recommend that you try to keep it simple and uncluttered. Pare your colour choices down to the minimum as too many colours can look "bitty".

If you're embroidering, and your colour choices, thanks to the variety of flosses and threads available today, are seemingly endless, take even more care in colour selection - be ruthless and discard as many colours as you can. Remember - too many close shadings can make your work look fussy and muddy - just like paints that have been mixed too much.



The most common way of explaining the relationship between colours is through the colour wheel. In the colour wheel, the three primary colours - red, yellow and blue are equally spaced in a circle. Mixing these colours in equal proportions produces secondary colours, shown between the primaries on the colour wheel.

We learn as children that mixing yellow and blue creates green, whilst red and yellow together give us orange. Mixing the secondary colours in different proportions will give a full range of colours such as olive green, turquoise blue and so on.

You can make your colour scheme much more interesting by placing colour-opposites (complementaries) together in your work. A small amount of a complementary colour added to a relatively large area will help make your colours seem much more intense. Once you start to look, you'll discover lots of good examples of complementary colours in nature.

Also think about shades, hues and tints. This simply means how paleness or intensity of the colour you've chosen. Using all pale tints can make your work appear "wishy-washy" and lacking in confidence, but if you add a strong



shade to a collection of tints it will dominate your whole scheme. So, unless this is the effect you're seeking, keep your colours within a limited range of intensities.



Returning to the idea of complementary colours, think about the flowers on the previous page. The purple iris appears to be brighter and more intense because it's enhanced with a splash of yellow – the red berries of the holly are shown at their brightest against the dark green leaves and yellow daisies with their deep purple centres. Remember that this effect works best when one colour dominates the other. If you use them in equal quantities then they will tend to cancel each other out.

Discords occur when colours placed next to each other in a design are altered from how we usually expect to see them. If you take, for example, violet and orange from the colour wheel, you will see that violet normally appears darker than the orange. But if you reverse this using, for example a pale violet and dark orange then the result is known as a discord. Doing this can create uncomfortable feelings in your design – this may be the effect you are seeking – or perhaps knowing this will help you avoid creating such tensions.

Using colours that lie close together on the colour wheel (analogous colours) will create a feeling of peace and tranquillity – such a scheme will not

challenge the viewer in any way. But for many people using these “safe” colours demonstrates a lack of confidence in choosing and using colours, leading to a feeling of boredom rather than tranquillity – don't be afraid to inject a touch of complementary colour to bring your scheme to life if you feel this is needed. The analogous groups cannot extend any further than a third of the way around the colour wheel – if you spread your colour range further around then you are leaving the analogous palette.

Colour can be everything, but its absence can be the most important element of the whole piece of work – consider blackwork where your embroidery seems to resemble an etching or pen and ink drawing. Or what about whitework where nothing interferes with the interest created by different stitches and textures? Lack of colour doesn't mean boring though – a recent survey discovered 1,000 terms used to describe whites, off-whites and beige ... Adjectives such as glistening, pearly, shimmery, blinding, glittering, and gleaming are frequently used to describe white.

More common terms, such as ivory, ecru, parchment, vanilla and cream, can be used for off-whites and very light browns. The more black that is added to any colour, the closer that colour will move towards pure black, graduating through different shades on its journey. Adding more white to a colour will take it closer to pure white but with several shades in between. In fact there are infinite shades of neutral colours – which will add subtlety and texture to your design as well as balancing your colour schemes.

And finally, remember that colour, like taste and smell is a very personal experience. If you and /or the lucky recipient of your completed work like your colour choices and are happy with them, that's the most important thing of all. There are no rights and wrongs – enjoy the excitement of experimenting with colour – be brave and don't just opt for the “safe” option without at least considering all the rainbow of shades available to you.



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

This pattern was first released in June 2013 for a short time, since when it's been tucked away in my folders waiting for the perfect moment for me to review, revise and improve it. That moment has finally arrived and I do hope you'll enjoy my little shoal of stripey fishes.

They're a great way to make the most of your scraps using an easy stitch n flip technique - and why stop at a picture - they'd look great on a bag, pouch or even resize them for a quilt!

My fish are shown mounted on a 12" x 16" artist's canvas block.

# Stripey Fishes



## Materials

- 12" x 16" (30 cm x 40 cm) Artist's canvas block for mounting
- 15" x 18" medium weight dark blue non-stretchy fabric for background
- 12" square lightweight cotton fabric (this is for the base to create your stitch n flip fishes and won't be seen once your work is complete)
- Bondaweb
- Assortment of cotton scraps
- 4 x ½" black buttons
- 4 slightly smaller light coloured buttons
- Sharpie or other felt tip pen
- Staple gun
- Embroidery foot for sewing machine
- Temporary fabric marker pen
- Temporary fabric spray adhesive



## Method

- First make your individual fish. Print the fish template (actual size), cut out and trace around it onto your lightweight fabric using your felt tip pen. It's important that the ink penetrates the fabric so you can see the lines from the reverse. Use a pen that's heavy enough to bleed through (1).
- Place a scrap of fabric on the first fish's nose, right side up and secure with spray adhesive. The fabric should be larger than the fish shape so it covers the nose completely with excess all the way around.
- Take a second scrap of fabric and place it right side down on top of the first, aligning the vertical sides. Again it should be larger than the actual fish shape. Machine stitch down the right hand edge (2).
- Flip the second piece of fabric over so that it's right side up and press. Carry on all the way along the fish's body until it is fully covered with scraps. The edges will be very ragged but that doesn't matter at this stage - what's important is completely covering the outline of your fish (3).
- When your fish is completely covered press again and secure the last fabric scrap at the end of the tail with an extra spray of fabric adhesive.
- Turn your fish over and machine stitch all the way around the outline following the lines that you drew with your felt tip pen. This will hold all the scraps securely in place while you complete your applique.
- Now cut out your fish - cutting just outside the machine/felt tip pen lines. Be very careful of the narrow bit where the tail joins the body.
- Repeat for the remaining three fish. They shouldn't be identical, but I would recommend using some of the same fabric in each fish to give your finished work a more harmonious look. The fish will look individual - but as though they belong together.
- Now assemble your applique panel. Take your dark blue fabric and place the canvas block in the centre. Draw around it with your temporary fabric marker pen.
- Measure and divide this board shape into four equal parts horizontally. I did this by folding and then lightly pressed the folds, but you could use your temporary fabric marker pen if preferred.
- With a light coloured thread in your needle and bobbin sew a decorative machine stitch along your folds. I used a nice scallop-shaped stitch that I thought resembled waves. I don't have a special multi-stitch or embroidery machine and I think most machines will have a similar sort of stitch.
- Press fabric on reverse to remove folds or remove your temporary fabric marker lines.
- Trace fin shapes onto paper side of Bondaweb, fuse to fabric and then cut out. Remove paper backing.
- Position your fish bodies - one in each of the four sections - but do not secure them yet. Position the fins underlapping the bodies. On the template I have marked with dotted lines the excess fabric you will need to cut for the fins to ensure they will sit nicely beneath the bodies. If you don't want to use Bondaweb, then spray fabric adhesive will work well to hold them in place.



- When you're happy with the way your fishes look then fuse everything into place (use spray adhesive for the fishes' bodies).
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With dark coloured thread in your needle and a lighter colour in your bobbin stitch all around the edges of your fish bodies and fins. Go around twice aiming for a sort of scribbled effect. Having the lighter coloured thread in your bobbin breaks up the line of stitching so it doesn't appear too dark and heavy.
- Press on reverse.
- Stitch buttons into place for eyes. I used two buttons for each eye, one dark and one light and stitched through both with a little black embroidery floss - thread would be fine too.

(4)

- Mount your finished panel onto your canvas block. Use your staple gun and start from the centres of the edges working outwards. Be very sure your work is straight before you start to staple! Pull the fabric so it is taut but not too tight which will stretch and distort your work.
- Mitre the corners, removing excess fabric and staple.
- Trim excess fabric on the reverse. If you like you could cover the raw edges with fabric tape, but they won't show when the picture is hung.
- FINISHED!!







*"Don't forget to  
enjoy the  
journey!"*

Meet the  
Maker



**Vanessa Salazar** talks to us about where she finds her creative inspiration, her crafting disasters and how she started her business, **Minis by Vane**



**Vanessa Salazar is a Spaniard living in England. She makes gorgeous felt softies from her home in London and injects her own personality into each one.**

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

I'm very fond of all my stuffed animals but I think the little bunny (the first teddy I ever made) will always be extra special. It motivated me to keep going and is where my little business began. It represented a big dream.

**How did you get into crafting?**

I learnt to embroider with my grandmother when I was younger. Of course, it was just a hobby then and I treasure those perfect memories.

**Have you had any crafting disasters?**

Yes, of course! Once I have designed a new pattern I make a prototype to make sure that it's the right size, it's in proportion etc. and this is where I have had some disasters! I have learnt to laugh at my mistakes though and try to focus on the positive. I've also learnt to be more careful when drawing patterns!

**How did your business come about?**

It was totally by chance! One day I took a pencil and I started to draw, and without really thinking about it I drew a sketch of a beautiful bunny and I thought it would make a sweet and perfect teddy. From there I started to design the pattern using bits of felt, fabric and thread, I had made my first teddy! I really liked the result and showed it to my husband, to my friends and shared on social media too.

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

There are so many products made in series, we are learning to value the products with soul and with history. When a handmade





product is purchased, we are part of someone's dream and this feels great, we know that we have bought something really special.

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

If it is really what you want then go for it! If you believe in your dream all the hardwork will be worth it and don't forget to enjoy the journey.

**Describe your style in a few words**

I try to be a mixture of kawaii and Nordic, always looking for a sweet and cuddly appearance.

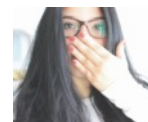
**How does your creative process work?**

I try to express a bit of myself in all of my teddies. I create fantastic characters, full of energy who all have real stories. My creative process is really very simple - I have an idea in my mind and I try it! I try to understand my customers and create teddies that they will like. I am in charge of the whole process, I am the seamstress, the embroiderer, the packer and the quality control. Only teddies that I am completely happy with leave my workshop, I always feel that I should be proud of everything I made so I only sell teddies that have captivated me and my husband. He is a huge support and is my biggest fan although he is

also my most honest critic. Whenever I need a hand he is there so really it is a team effort.

**Finally, where do you look for creative inspiration?**

The internet is a big source of inspiration - I like reading blogs, looking at clothing stores and children's furnishing stores. I also love Pinterest - one of my favourite social networks!



**Minis by Vane**

Be sure to pop over to Vanessa's Etsy shop and have a browse at her gorgeous creations!

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



Roll out those lazy crazy hazy days of summer,  
Those days of soda and pretzels and beer .....



BEACH PARTY



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

# Sunny Days Glasses Case

If you're looking for somewhere nice to stash your sunglasses, then look no further - this case is sure to fit the bill!

Measuring a generous 7" x 4" it features a little easy hand embroidery "for Sunny Days" combined with a cheerful gingham base and cute bobbled purse frame. I used one of U-Handbag's [Sherbert Pips sew in purse frames](#), but there are plenty of others on the market too.

If you'd rather not use a frame, then you could always add a loop and button at the top of your glasses case.



## Materials

- 8" x 10" medium weight natural coloured cotton fabric
- 4 1/2" x 3" gingham fabric
- 3 1/8in (W) x 2 3/8in (H) (8cm x 6cm) purse frame (see above for details)
- 8" x 10" quilting cotton for lining
- 8" x 10" light weight low loft fusible fleece

- Stranded cotton embroidery floss in white, two shades of pink (light and dark), two shades of green (light and dark) and dark blue or black for the text

*Note: Seam allowance is 1/8"*





1



2



3



4





## Method

- Using the full size template, mark the shape of the glasses case pieces onto your natural coloured fabric. Transfer the embroidery design centrally and 1 ¼" down from the top edge (exact position shown on template). Work the embroidery, placing the colours as shown below. Use two strands of floss throughout:



- The flowers are all worked in radiating straight stitches. Their centres are clusters of tiny French knots. The large leaves are satin stitch. Each leaf is worked in two parts and the stitches are angled towards the centre. The text is dark blue split stitch.
  - When your work is finished press lightly on the reverse.
  - For the exterior cut out a front and a back top part in your natural coloured fabric - cut to the dotted line on the template. Then cut two bottoms from your gingham (from dotted line to bottom) and join the tops and bottoms together. (1)
- Cut a front and back in fusible fleece (the whole template) and iron onto the back of your exterior pieces.
  - Place right sides together and join around sides and bottom leaving curved top edge open (2)
  - Cut two lining pieces (whole template) and join right sides together in the same way. Leave a 1 ½" gap at the bottom. Turn right side out and insert into exterior (wrong side out) so the right sides are together.
  - Match side seams and join around curved edge. Clip curve (being careful not to snip your stitches) and turn the case right side out through the gap you left in the base of the lining. Topstitch the turning gap closed.
  - Push the lining down inside the exterior. Press well.
  - Now sew in the frame. Pin or clip the purse into the frame. Using embroidery thread (I used light pink), begin at one side by securing your thread, then come up through the first hole and down again through the second. Insert your needle at an angle to make sure the stitches aren't visible from the outside.
  - Continue until the frame is securely attached to the glasses case. (4) If you like you can go round again to fill in the gaps in the stitching but I didn't do this as I felt it was strong enough and I rather liked the effect of leaving the gaps. Secure the end of your thread.
  - Your purse is now finished.



## And finally .....

I do hope you've enjoyed this, the 54<sup>th</sup> (can you believe it?!) issue of the Bustle & Sew Magazine. Each month Rosie and I try to bring you not only a collection of Bustle & Sew patterns, but lots of other lovely content too.

If you have an idea for an article, would like us to research something and report back in the magazine - or if you'd like to share photos of your finished work/ask questions or have any other thoughts and suggestions as to how we could make your magazine even nicer, then please do get in touch.

You can email us at [hello@bustleandsew.com](mailto:hello@bustleandsew.com) and we'd love to hear from you.

This is the last issue I'll be bringing to you from the current Bustle & Sew HQ here in Devon, as the packing is nearly finished and next week the Newfies and I will be on the move! We've found a lovely little stone cottage in the heart of Somerset, just a few miles south of the beautiful city of Bath that we think will be absolutely perfect for us. It has a walled garden with NO STEPS for Ben to negotiate and, even nicer, a conservatory with a cool tiled floor where they can slumber away the summer days in comfort.



Some of you may know about Daisy's health problems, and her emergency admission to animal hospital a couple of weeks ago. I'm delighted to be able to tell you that her condition has now stabilised and although her life won't be a long one it will most certainly be a very happy one! She is quite reconciled to taking her tablets - as long as they're concealed in tuna treats or chicken chunks(!) and has taken to sitting in front of the fridge staring very hard at the door when she thinks it's time for her medication!



So now it's time to say a fond farewell to Coombe Leigh (above), where Bustle & Sew was born, around six years ago and begin a whole new set of adventures - it's all very exciting!

Some things won't change though, and I'm looking forward (with Rosie's help of course) to bringing you the next issue, as well as our 2015 Christmas Collection - yes it's nearly time for Christmas in July! from my new little home. If you're a subscriber, then do please watch out for the August issue arriving in your inbox on Thursday 30<sup>th</sup> July.

Best wishes

*Helen xx*

# July

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	31		





# 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

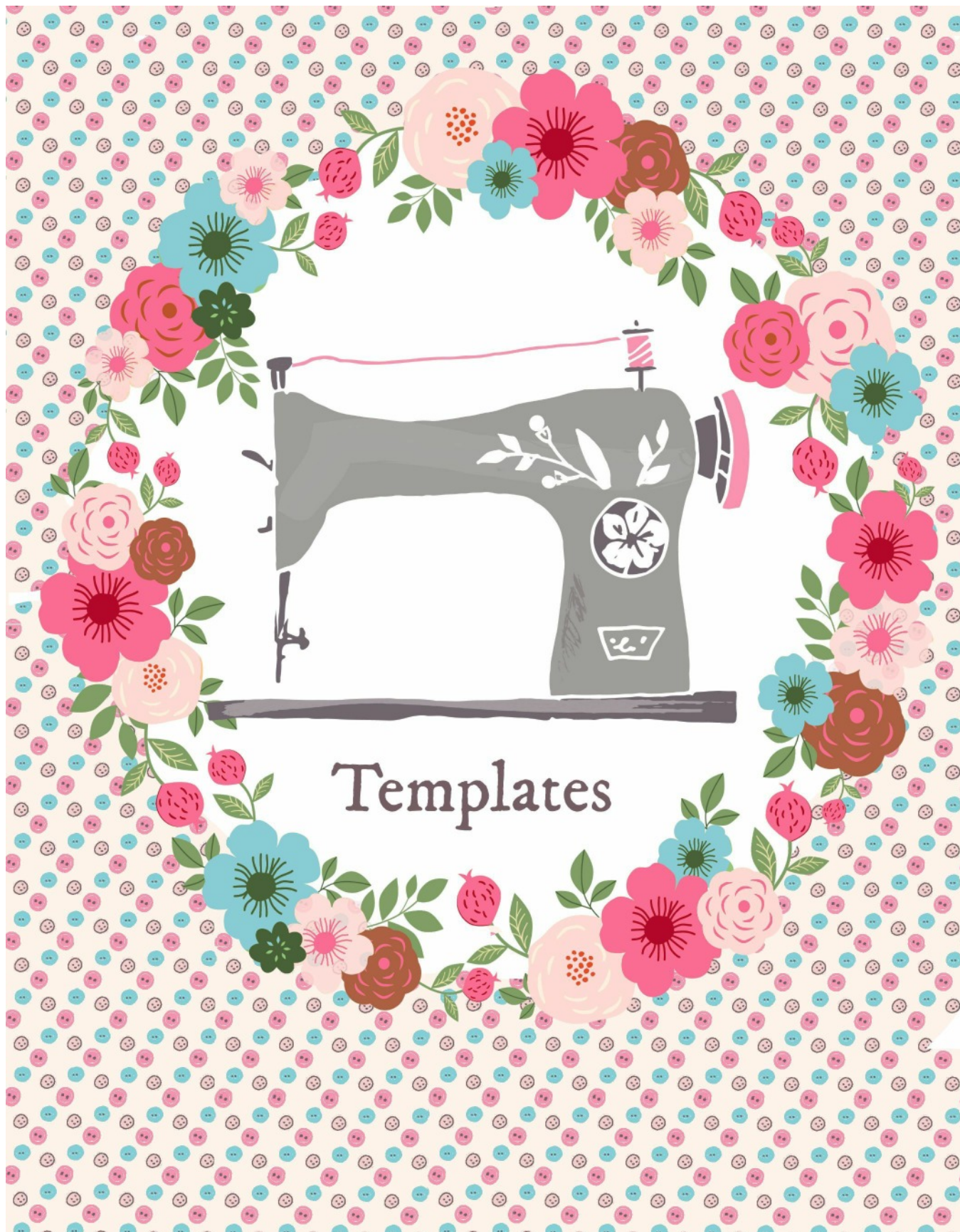
### American Cup Conversions

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.





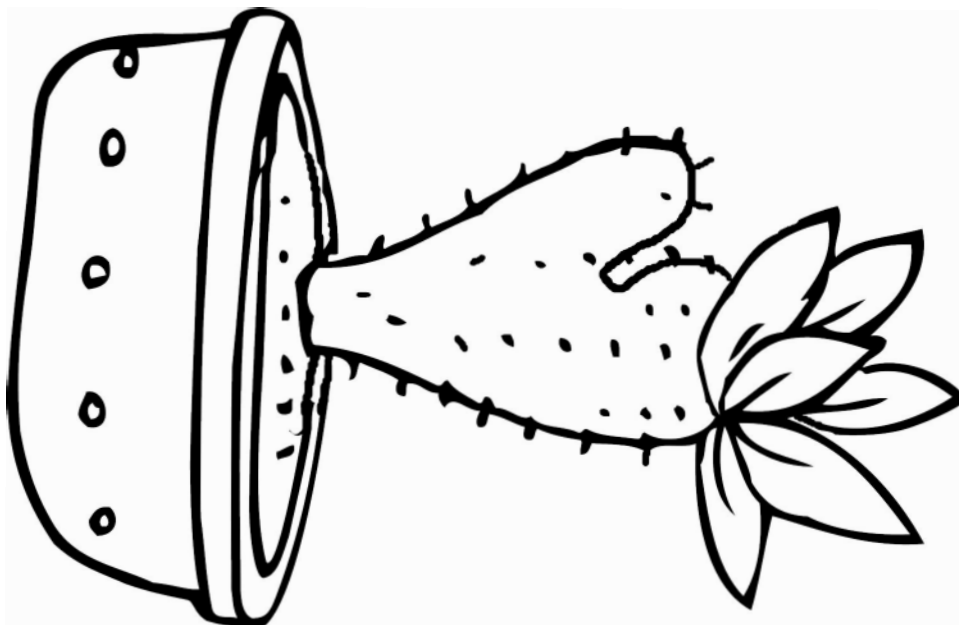




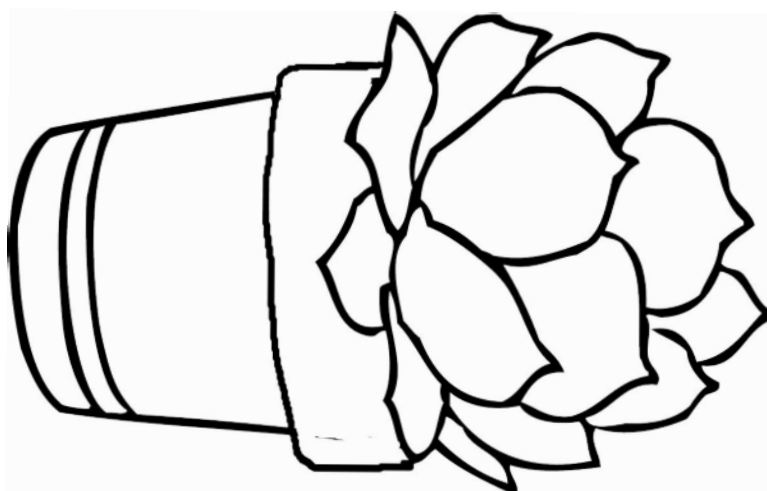
## Template

Full size and also reversed for tracing  
your applique shapes





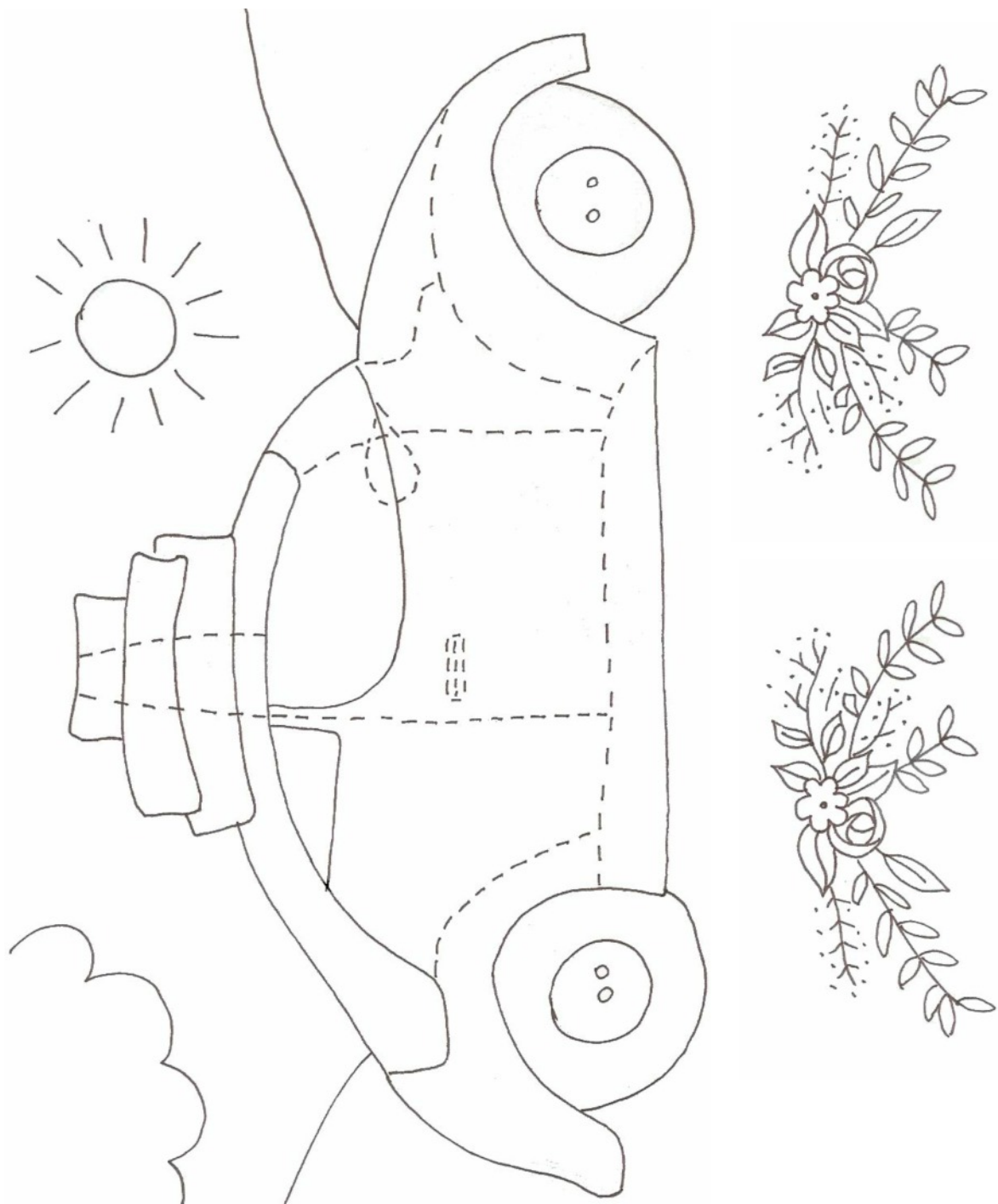
Optional medium-sized applique template if you wish to make a set of three different tubs.

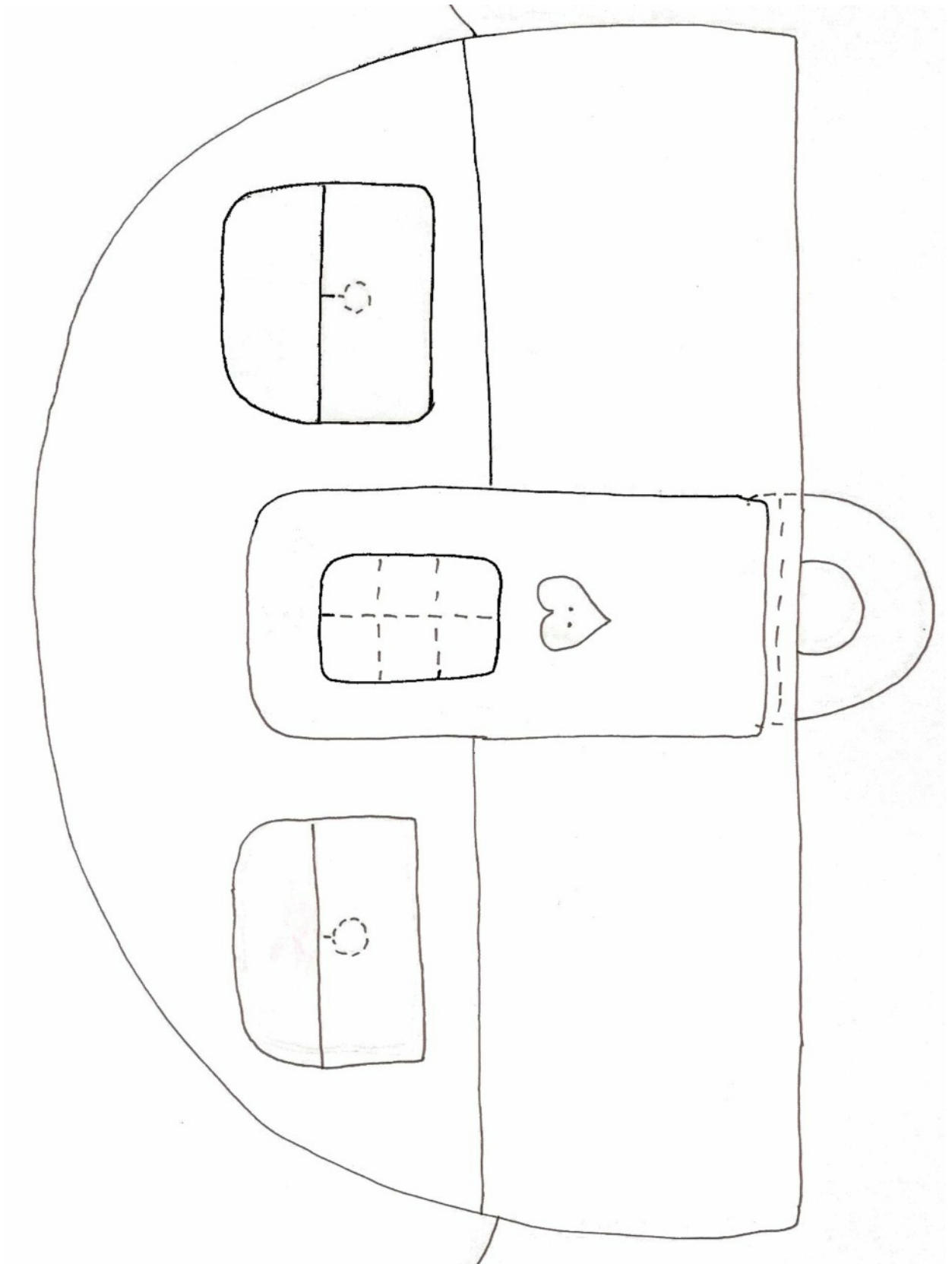




## Template

Full size and reversed for tracing onto the paper side of your Bondaweb. The embroidery pattern is also given reversed to suit your preferred method of transfer.







## Template: Plant a Garden Hoop

Full size and reversed to suit your preferred method of transfer

To plant  
a garden is to  
believe in the future



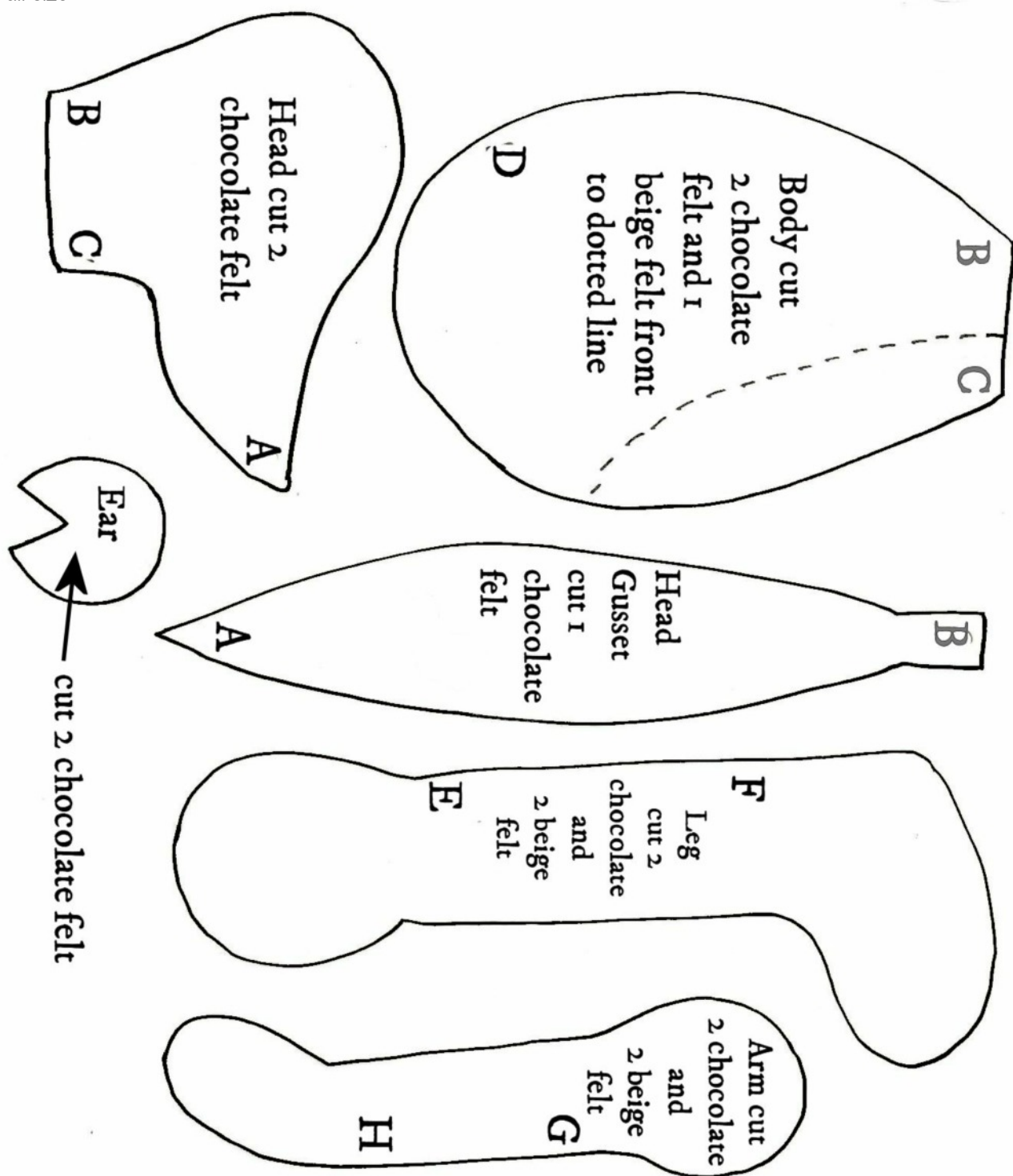
To plant  
a garden is to  
believe in the future





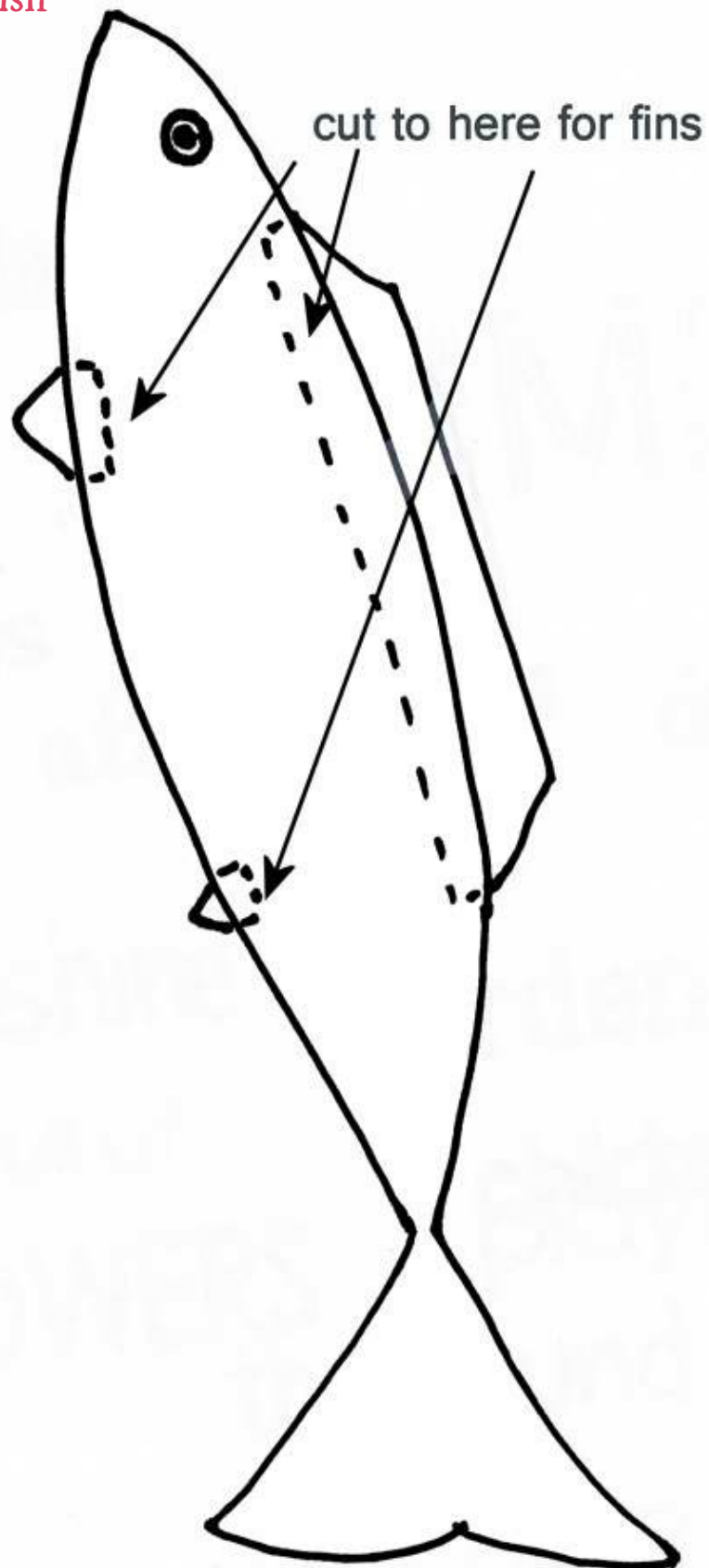
# Template: Ratty

Full size



## Template: Stripey Fish

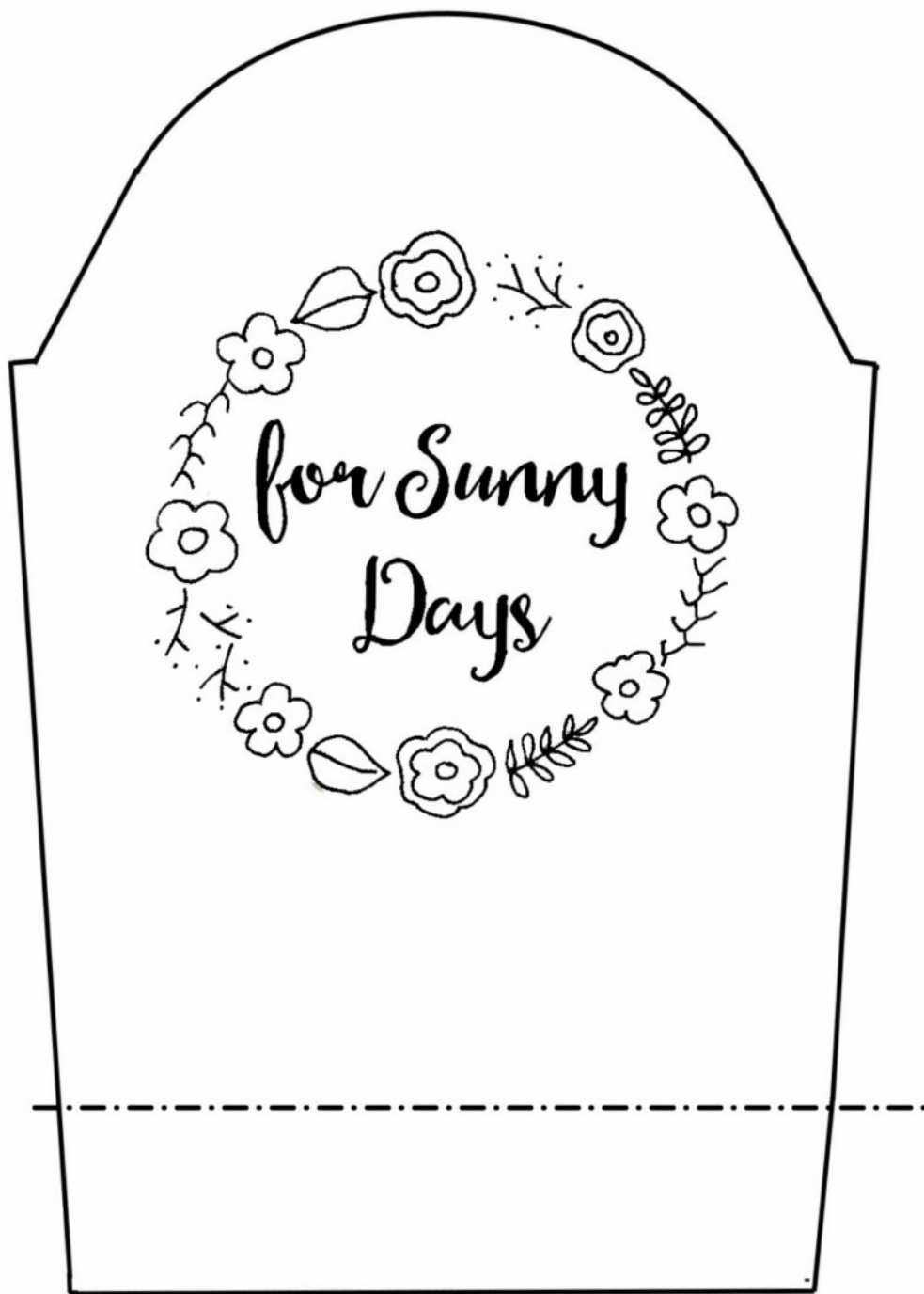
Full size





## Template Sunny Days Glasses Case

Full size





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