



Issue 55 August 2015

BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

MAGAZINE



Wildflower Hoop



Sewing Machine Cover



Woodland Babies



Baby Lambkin Softie



Hexie Patchwork Luggage Tag



Anchor Embroidery



Meet the Makers: Dainty Cheeks & Itty Bitty Bunnies
Crochet Napkin Rings from Sandra Paul
Fruity Crunch Popsicle Bars from Sweet & Delish
Caring for your Handmade Quilts
Sweet Ginger Emporium & lots of Lovely Ideas!
August Almanac, Needle Primer, Blog Round up and more ...

A Bustle & Sew Publication

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Welcome to the August Issue



Hello, and welcome to the August issue of the Bustle & Sew Magazine. August is the month for holidays of course, though we haven't been resting here at our new Bustle & Sew HQ, but have been busy putting this month's issue together for you.

Inside as well as the usual six Bustle & Sew projects (including a very handy luggage label for your holiday cases) you'll discover two very talented makers, a chat with Sweet Ginger - two very entrepreneurial nurses, as well as articles, features and our regular poetry and recipe corners.

Rosie and I both know sewing, passionate though we both are about it, is just one aspect of home and family life - which is so important to us all - and so we like to include a variety of topics between the covers. Our aim is to make the Bustle & Sew Magazine a jolly good read as well as a collection of patterns. I do hope you'll feel we get the balance right each month, and if you have any comments then please don't hesitate to get in touch.

Next month's issue will be published on Thursday 27 August. Until then I hope you have a lovely month, whether you're off on your holidays or not, and manage to fit in lots of time for stitching!

Best wishes

Helen xx





Tips for Stitchers

Tie a piece of bright ribbon or fabric to the handle of fabric scissors, then all the family will know they are FOR FABRIC ONLY! Even my grandchildren know not to use fabric scissors on paper!

- Sent in by Margaret Jenkins



Got a tip you'd like to share? Email hello@bustleandsew.com

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Contributors

Rosie Studholme



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

Sarah Buckley



Talks to us about her love of sewing and how she started her business Itty Bitty Bunnies.

Sandra Paul



Is a UK craft blogger and designer who lives with husband, daughter and an ever-expanding stash of fabric

Julie James and Ciara Kilgallon



Whose crafty expertise and entrepreneurial spirit led to the founding of Sweet Ginger Emporium.

Katie of Sweet and Delish



A crazy busy mother of three who loves to create simple, good and fresh food.

Chrissy of Dainty Cheeks



Creates lovely pieces for children from her home in Ohio and shares how she chose her business name too!

Kristyne of Made by Hand



Was practically born crafting, has always loved making stuff and as a kid spent most of her allowance on crafting kits!

August

The beginning of August is high summer and everyone's thinking about holidays, either by the sea or in the depths of the countryside, whether at home or abroad. But by the end of the month there is a definite feeling that Autumn isn't too far away, and every glorious summer day must be enjoyed to the full for the ones that remain are few as the year turns and the season begins to change

For me, there's a certain air of melancholy about the last few days of August, for summer is nearly over. But there's still time to enjoy all the pleasures that summer brings, whether that's paddling in seaside rock pools, enjoying evenings in the garden, chatting and laughing with friends as the day fades slowly into night, before the year turns and summer becomes autumn bringing different pleasures to enjoy.

August is the traditional month for summer holidays - but these are a relatively recent invention. In the late 18th and early 19th centuries, seaside towns were mainly visited by royalty and the aristocracy. It was the arrival of the railways in the Victorian era that gave the ordinary people the chance to visit the seaside and enjoy the pleasures of sea bathing and fresh salt air. It wasn't long before resorts began to spring up around the coastline, from Blackpool in the north to Bournemouth in the south of England.

In the industrial towns and cities of northern England and elsewhere, wakes week was an annual shutdown that served a dual purpose, allowing factory owners to carry out regular maintenance while giving their employees a well earned break. In other parts of Britain some people would have taken a working holiday - picking hops or fruit in the fresh country air of a Kent farm, for example, was a welcome change from life in the grimy streets of London or other big cities across the country.

Away from the busy holiday beaches, in the quiet open spaces of the estuaries around our coasts, wading birds are already arriving for a stopover on their way to spend the winter months in the warmth of Africa. These are some of the earliest participants in the great autumn migrations soon to begin in earnest.

Inland the harvesting of the grain crops leaves the fields with bare golden stubble above which birds of prey such as kestrels hover looking for small rodents such as voles or harvest mice that have lost the safe cover of the tall stems of corn. But it doesn't take long until wildflowers move in and begin to colonise the stubble, providing these small residents with new protection from fierce predators.

The wildflowers that brought such colour to our hedgerows in June are just a memory now, but there's still plenty to enjoy as the hedgerows are beginning to glow with the red berries of hawthorn and shiny bright rosehips, as well as clusters of black elderberries and the black shiny berries of the ivy. Sloe berries are also appearing, and if you're so inclined, it won't be long until you can gather them to make sloe gin ready for the Christmas celebrations.

Blackberries are beginning to ripen too, and even if you promise yourself you won't eat any while you pick, it's almost impossible to resist sampling them as you go. But don't give into the temptation to gather easy pickings from

along the roadside as these will be contaminated by vehicle pollutants - not the sort of things you want to incorporate into your cooking.

The first of the month was one of the four great pagan festivals of Britain, the others being on 1st November, 1st February and 1st May. When Christianity came to Britain, the first continued to be observed as a festival, becoming Lammastide - the time when hay meadows were reopened for common grazing, marked by country fairs (especially sheep fairs) and other festivities.

One of the more eccentric customs that used to be associated with Lammastide fairs was that of "handfasting" when couples could embark on trial marriages for a year. At the end of this time they were free to choose whether to remain together or part for the rest of their lives.

In 1963 (when I was a *very* tiny child!) August 8th was the day of the Great Train Robbery when, in the early hours of that day, the Royal Mail train from Glasgow to Euston was stopped and raided by robbers disguised as railway workers. They used a false red signal light to bring the mail train to a halt, rendered the driver unconscious, and made off with more than £2 million in used notes - an even more enormous sum of money back then. Once safely tucked away in their country hideout, the robbers amused themselves by playing Monopoly with real money. The fingerprints they left on the board and pieces were vital clues in tracking them down and bringing them to justice. One by one the members of the gang were caught, tried, sentenced and jailed, though two subsequently escaped from prison - perhaps the best-known, Ronnie Biggs evaded justice until 2001 when he voluntarily returned to Britain for medical treatment.

In the city of Siena in Tuscany, Italy, the 16th is the date of *Il Palio* one of two horse races dating from the Middle Ages. The race takes place in the central Piazza del Campo and is under two minutes long, but the festivities last all day and the event is a major tourist attraction. Ten horses each representing a different district or *contrada* of the city compete for the prize of a painted silk banner bearing an image of the Madonna. The day begins with a special Mass for the competitors followed by colourful processions and the blessing of the horses at local churches. The excitement builds to fever pitch in the early evening when the race is run, and the celebrations of the winning *contrada* continue until late into the night.

Closer to home, by the end of August the early colours of autumn are beginning to show on some trees, and soon we'll begin to find the first yellowing leaves scattered across our gardens. Silver birches are amongst the earliest to turn, though their leaves may remain on their branches until well into the colder months.

There are still many sun-loving butterflies to be seen at the beginning of this month, but by its end autumn's approach cannot be denied as the sun begins to sink lower in the sky and the evenings begin to draw in. There may still be warm - even hot - days to come, but the summer has come to an end.





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LOVE TO SEW AND SEW WITH LOVE

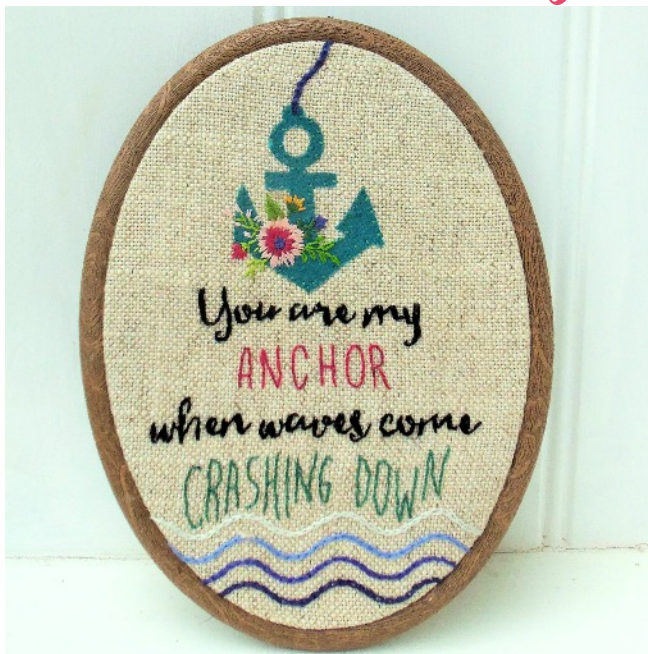
Is there someone in your life you know you can rely on when times get tough and the waves do indeed come crashing down?

If so this little embroidery would make the perfect gift to show how much you appreciate their support. Stitch with or without the cluster of flowers decorating the anchor depending upon the preferences of the lucky recipient.

Stitches used are chain stitch, whipped chain stitch, split stitch, back stitch, French knots and lazy daisy stitch.

Shown mounted in 8" x 5" oval hoop.

Anchor Embroidery



Materials

- 12" x 9" neutral coloured background fabric suitable for embroidery. Cotton, linen or a blend of these fibres is the best but it must be non-stretchy
- 3" square dark teal cotton fabric (quilting cotton weight works well) for anchor applique
- Stranded cotton floss in black, teal (to match your applique fabric), three shades of blue plus white for the waves,

crimson and assorted colours for the floral spray. Use whatever odds and ends you have - I used two shades of green, purple, cerise, golden yellow and light pink, but it's really up to you.

- Bondaweb

Note: Use two strands of floss throughout.

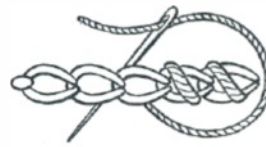


Method

- Transfer the design to the centre of your fabric using the method of your choice. The pattern is given full size and also reversed to suit your preferred method of transfer
- Trace the anchor shape onto the paper side of your Bondaweb. Cut out roughly and fuse to the reverse of your teal fabric. Cut out carefully - you may need small embroidery scissors to cut out the circle shape in the top of the anchor. Peel off paper backing and position on your design. Fuse into place with a hot iron. Secure with short straight stitches in teal worked at right angles to the edges of the fabric.
- Now work your embroidery using the photograph as a guide.
- The waves are worked in chain stitch in graduating shades of blue - darkest at the bottom, topped with white.
- The words "crashing down" are worked in the same teal floss that you used to secure your applique fabric using back stitch.
- The word "anchor" is worked in crimson floss in back stitch
- The remaining text is worked in black using split stitch
- The large flower is worked in radiating straight stitch around a centre of tiny French knots. I find it easiest to imagine a clock face, then work the stitches at 3, 6, 9 and 12 o'clock first, filling in between

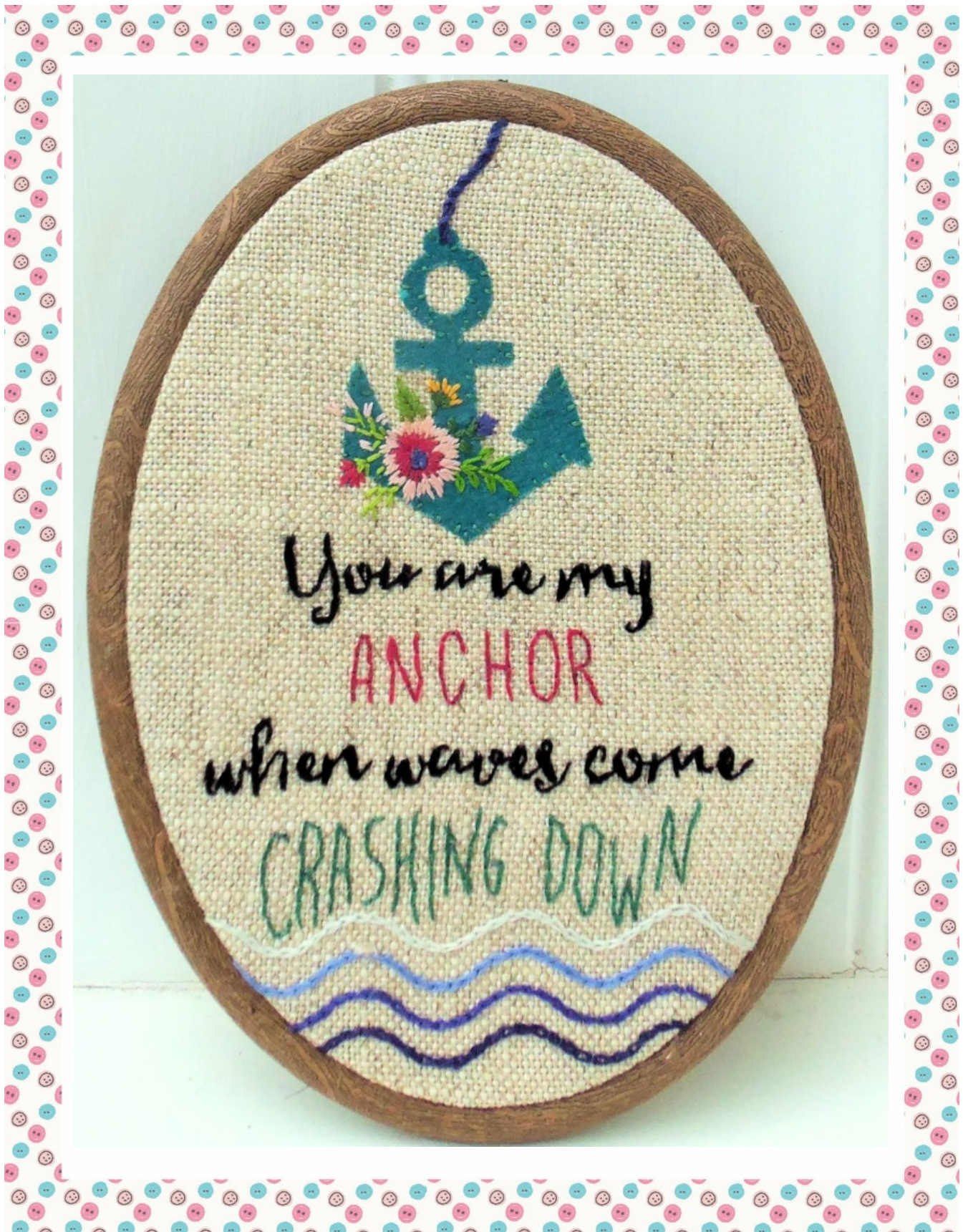
them afterwards. This helps my stitches keep radiating evenly.

- The rest of the embroidery is also worked in straight and back stitch apart from the spray of leaves on the right hand side - these are lazy daisy stitches with long tails that form leaf stalks.
- The chain securing the top of the anchor is teal chain stitch whipped with the darkest blue floss. Work the chain stitch first in the usual way, then thread your needle with blue floss and bring it up through the fabric at the beginning of the chain.



When you are whipping your row of chain stitch your needle should not re-enter the fabric until the end of the chain. For this reason, and to avoid splitting the stitches, I like to turn my needle round and pass the eye end through the stitches first rather than the point as shown in the diagram above. This is purely personal preference though.

- When you have finished stitching, press your work lightly on the reverse (avoid flattening the stitches) and mount in hoop.
- FINISHED





These fab Fruit Slice Coasters by The Crafted Life make the perfect addition to any BBQ! Really quick and easy to make they are sure to brighten up your dinner table.

Image & Tutorial: www.thecrafteditlife.com



"My business slowly grew and morphed into what it is now: embroidered, stitchy goodness!"



Sarah Buckley talks to us about how she got into crafting, her love of embroidery and how she started her business, **Itty Bitty Bunnies**



Sarah is a stay at home mum with two spirited little boys, two lady pups and a very geeky husband. She creates gorgeous embroidery from her home in Fort Collins. Itty Bitty Bunnies is all about sharing a little beauty, art, and kindness with the world.

I studied art in high school and college, and eventually began feeling the itch to sell my work. I started out selling handmade baby bibs and my business slowly grew and morphed into what it is now: embroidered, stitchy goodness.

Do you have a favourite design you have made?

Hands down, my favorite designs are my landscape embroideries. They are extremely intricate and time consuming, and so rewarding to work on. It's like painting a picture, one very slow brushstroke at a time.

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

Break outside of your comfort zone. I had a lot of doubt and fear that had me putting it off for years. Once I decided to ignore that scared little voice in my head, things began to fall into place. Also, don't underestimate that importance of social media and great product photography!

How did you get into crafting?

I have been "the crafty type" since I was a child, collecting found objects for artwork, colouring, painting, and sewing doll clothes. Art was my first passion - the only thing I ever imagined myself doing when I grew up.

How did you decide on your business name?

It was very simple for me: I'm a huge fan of miniatures, and collect teeny tiny animal figurines. Some of my favorites are my bunnies and that's the inspiration behind the name!

How did your business come about?





Describe your style in a few words

Pretty, natural, a little rustic, colorful and quirky.

How does your creative process work?

I love to play with color, so my projects usually begin by picking a thread color scheme. Once I've picked my colors and decided on a design, I dive in. It's rare that I sketch out my design before I begin, most of my work is entirely freehand.

Do you have a dedicated craft work/work area?

I finally do! And it's been a game changer. I'm a craft supply hoarder, so lots and lots of storage is very necessary for me. I don't do

much actual stitching in my craft room, but it's an essential space for photographing products, processing and packaging orders, and keeping my clutter away from sticky baby fingers.

Can you describe your typical day?

My typical day is pretty low key. I'm not a hustler. I like to enjoy my coffee and play with my kids. We tend to sit at our kitchen table, where I embroider while the boys paint rocks, or color, or line up their cars. The best days are the ones where I have a little "me" time to go treasure hunting at local thrift stores!

Where do you look for creative inspiration?

Nature! I love flowers and animals. And stars, grass, mountains, rain, the moon...there is endless inspiration on this planet! I also adore vintage goodies, and find a lot of inspiration in retro patterns and textiles.

Sarah's embroidered necklaces are mounted in hoops from www.dandelyne.com



Itty Bitty Bunnies

Inspired by nature Sarah creates lovely embroidered items from her home in Fort Collins. Be sure to pop over to her Etsy shop and say hello on Facebook!



www.etsy.com/shop/IttyBittyBunnies
www.facebook.com/ittybittybunniesbibs

The Lavender Bush

At her doorway Mrs Mayle
Grows a bush of lavender,
Large, and round, and silver-pale,
Where the blooms, a misty blur,
Lift their purple spikes on high,
Loved of butterflies and moths,
And on these, to bleach and dry,
Mrs Mayle spreads little cloths.

Tray cloths, mats of cobweb-weave,
All of them too fairy-fine
For a careful soul to leave
Dangling on a washing line,
Mrs Mayle lays softly there
Till she brings them in once more,
Sweet with blossom-scented air,
From the bush beside the door.

Elizabeth Fleming



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Sewing Machine Cover

It's important to keep your sewing machine free of dust – but the manufacturer's plastic cover can be oh, so boring – white and shiny – not pleasing to the eye. So now there's the easy-to-sew solution from Bustle & Sew to keep your treasured machine safe and cosy!

This is purely a dust cover, but if you wanted to make it more substantial then it would be easy to replace the fabric lining with a quilted alternative.

My cover measured 16" x 24" and will fit most machines as it is unstructured and ties at the sides with ribbon or tape.

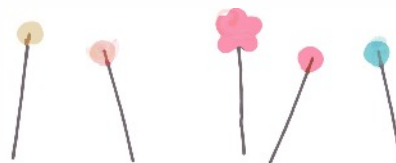


Materials

- 17 x 25" piece stripey or plain medium weight fabric for outer
- 17 x 25" piece medium weight fabric for lining (if you don't have any heavier weight fabric, a light weight fabric with fusible interfacing will work just as well).
- 10" x 6 ½" navy, black or other dark coloured fabric for the sewing machine
- Scraps of cotton fabric for the applique details, including a nice bold floral print
- that you can cut out some of the shapes to add as decoration to your machine
- Small scraps of crimson and light green felt
- Stranded cotton floss in black, pale pink, pale green and crimson
- Bondaweb
- Temporary fabric marker pen
- Embroidery foot for your sewing machine
- Black/navy and cream sewing thread
- 48" x ½" ribbon for ties

Method

- Transfer the text to your main exterior fabric. Position it centrally and with the top of the "T" in "Time" 12" up from the bottom edge. Work the text in split stitch using 3 strands of black floss.
- Trace the outline of the sewing machine shape onto the paper side of the Bondaweb. Cut out roughly, then fuse to reverse of navy fabric and cut out carefully making sure the edges are nice and smooth (1)
- Position on your exterior fabric with the base 2 ½" up from the bottom edge and the left hand edge of the machine arm aligned with the "t" in "stitch."
- Fuse into place using a hot iron and protecting your work with a cloth if necessary.
- Repeat with the other parts of the sewing machine using the photograph as a guide.
- For the decoration on the machine use your bold floral fabric and cut out some nice motifs taking care the shape of the cut outs will work well with that of the machine.
- Fit the embroidery foot to your sewing machine and drop the feed dogs.
- With cream thread in the bobbin and black or navy in the needle (this gives a more attractive, less heavy effect than using black thread in both) stitch around the edges of your shapes twice. Don't be too neat, you are aiming for a sort of scribbled effect.
- When finished press lightly on the reverse.
- Draw in the shape of the spool holder on the sewing machine and also the thread using your temporary fabric marker. (2) Stitch the holder in black and the thread in crimson floss using three strands and stem stitch. Work a row of cross stitches in alternating pale pink and green using two strands of floss to represent levers.
- Cut your ribbon into four equal lengths. From the pale green felt cut four rectangles, each measuring ¾" x 2 ½" and fold them in half lengthways. Press and insert ribbon into the folds. Machine stitch to secure (3)
- Place the lining and exterior fabrics right sides together and pin. Mark four points, two on either side, each 4 ½" up from the shorter edges of the fabric. Insert your ribbons (4)
- Place a cup or similar on the corners, mark and cut a curved edge.
- Starting at the back edge stitch all the way around the cover using a ½" seam allowance. Leave a 6" gap for turning. (5)
- Trim seams and clip curved edges. Turn right side out and press. Press raw edges of turning gap inwards.
- Top stitch around edge of cover 1/8" from edge. Press lightly again.
- Your cover is now finished.



1



2



3



4



5



Six of the Best Tips for Caring for your Sewing Machine

- Have your sewing machine serviced annually. It's also a good idea to carry out regular mini-maintenance sessions yourself as recommended in your sewing machine manual.
- About every 8 hours of sewing time, or once a season if you don't use your machine frequently, clean the bobbin case as dust and lint gathers here. Use the cleaning brush supplied with the machine to remove this.
- Change needles frequently as a high proportion of problems begin with the needle. You'll save yourself a lot of frustration while stitching!
- One of the best things you can do for your machine is to use a good quality thread. Poor quality threads, or those actually intended for overlockers will shed more lint and break more easily which will clog up your tension discs.
- Cover your machine when not in use to keep it dust free.
- Clean your machine before putting it away if you're planning to store it for a while. When you take your machine out of storage, run it for a bit unthreaded.





Crochet Napkin Rings

You Will Need:

- > Approximately 20 yards of worsted-weight yarn per ring
- > Small amounts of a lighter yarn (4-ply or left over sock yarn would work well)
- > E (3.5mm) hook
- > B or C (2.5mm) hook
- > Scissors
- > Yarn needle



Instructions

Step one:

Using the worsted yarn and the E hook, make a chain of 28, and without twisting the chain, make a slip stitch into the first chain to form a loop.

Step two:

Chain one and make a single crochet into the same chain. Then make one single crochet into each of the chains around the loop. Make a slip stitch into the first single crochet to complete the round.



Step three:

Chain one and make a single crochet into the same stitch. Then make one single crochet into each stitch around the loop again, ending with a slip stitch into the first single crochet.

Step four:

Repeat this step 3 twice, then cut the yarn and weave in the ends. That completes the napkin ring.

Step five:

Using the lighter yarn and the B or C hook, make chain two. We're going to make the next set of stitches all into the first chain, to form a tiny circle.

Step six:

Make five single crochets into the first chain, then make a slip stitch into the first single crochet to close the round. Cut the yarn and attach a new colour in the same place.

Step seven:

Chain two and then make two double crochets into the same place. Then chain two again and make a slip stitch into the same place. This makes one petal.

Step eight:

Make a slip stitch into the next single crochet, and then follow the instruction above to make another petal. Repeat this process for each single crochet around the

loop. To finish, make a slip stitch into the first single crochet, cut the yarn and leave the ends for now.

Step nine:

Next, we'll make some leaves. Grab another colour and make a chain of seven.

Step ten:

Skip the chain next to the hook, and then work the following stitches along the rest of the six chains: one single crochet, one half double crochet, two double crochets, one half double crochet, one single crochet. Break the yarn and leave the ends for now.





Step eleven:

This is what you should have so far. To finish the ring, use the yarn ends on the flower and

leaves to sew them into place. Weave any leftover ends into the inside of the napkin ring, out of sight.

Step twelve:

You can use the picture as a guide to help you sew the leaves and the flower into place.



Sandra Paul is a craft blogger and pattern designer who lives in a small village in Bedfordshire with her husband, daughter and an ever expanding stash of yarn and fabric. Re-discovering knitting as an adult by dusting off some rusty childhood skills one Christmas Day, it was only a matter of weeks before she knew that she needed to learn crochet too. Now she spends her time crafting and writing for her blog, Cherry Heart where she

shares her current crocheting, knitting and sewing projects, new patterns, crochet tips and occasional podcast.



Be sure to pop over to Sandra's blog for lots more gorgeous tutorials!

www.sandra-cherryheart.blogspot.com



Keeping your
Handmade
Quilts
Beautiful

Whether you received it as a gift, it's a family heirloom or it's your own creation, many hours work will have gone into the making of your treasured handmade quilt. Much thought will have been given to the selection of the design, colours and fabric. The pieces were cut with precision and sewn together with a great deal of loving care. Countless hours went into the quilting and then finally finishing off the binding. The finished beautiful handmade quilt can last for years, decades and perhaps even longer, but only with the proper care.

The following suggestions for looking after your quilt will help keep it as beautiful in years to come as it was when the last stitch of the binding was tied off.

- Wash your quilt rather than having it dry cleaned. The chemicals used in dry cleaning are too harsh for the thread and fabrics typically used.
- Always wash your handmade quilt in warm or cold water using the delicate cycle on your washing machine. The individual blocks may be made up of slightly different fabrics which will shrink differently. Also, the vibrant colours may fade over time if the water is too hot.
- Use a gentle laundry detergent. An inexpensive alternative to special "quilt wash" crystals is baby shampoo.
- Spin using the gentle cycle. If you need to remove excess water, roll the quilt in an old blanket or large towels placed side by side before putting it into the dryer.
- Always use the low setting on your dryer. It is okay to hang your quilt outside for a short period of time, or you can spread it out flat to finish drying. Make sure it is completely dry before folding or storing.
- When you store your handmade quilt in a closet or drawer, if you feel the need to wrap it up in something, use tissue paper rather than a plastic bag. Storing it in a plastic bag for a long period of time may result in yellowing and discoloration.
- Be especially careful not to store your quilt in a place where there could be a problem with bugs or moths causing damage. Some brands of fabric softener sheets have been credited with repelling these pests. In addition, the fabric softener sheet will keep it smelling fresh. A cedar chest - cedar is a natural moth repellent - is an ideal storage place.
- By all means, display your lovely handmade quilt but do make sure that it isn't exposed to direct sunlight for long periods of time. This will eventually cause fading and deterioration of the delicate fabrics.
- Don't be afraid to use your handmade quilt. The layers and the warmth of the batting make it perfect for keeping you warm cold winter nights.
- Refold your quilt every few months. If it is folded the same way for long periods of time, the batting will become permanently creased and thinner where it is folded. A lovely handmade quilt is something you can show off with pride. It should be used, displayed and enjoyed. However, the many hours spent in its creation would be wasted if it became shabby due to lack of proper care.

Tender loving care will assure that your quilt will last a lifetime and may be passed down to your children and even your grandchildren.



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Baby Lambkin Softie

This little lambkin softie is so adorable you'd never guess he's a bit of a mix and match sheep! While I was looking for inspiration I came across a vintage pattern that had the cutest lamb head I'd ever seen - but the body was stiff and wired with separately constructed limbs. I wanted a lamb that children would enjoy playing with so gave him a different, much simpler body with no wiring at all.

Baby Lambkin measures 9 ½" tall (approx) and I have given him safety eyes so he is suitable for children over 3 years old. If giving to a child please remove the ribbon.



Materials

- 1 FQ (or a little less) white fur fabric.
- 1 FQ (or a little less) light weight fusible interfacing
- 6" square grey felt
- 4" square pale pink felt
- Two ¼" safety eyes
- 18" x 1" ribbon
- Toy stuffing
- Black embroidery floss or cotton pearl thread
- Cream sewing thread
- Sharpie or other felt tip pen
- Stuffing stick (bamboo skewer with the point broken off and the end frayed so it "grabs" the



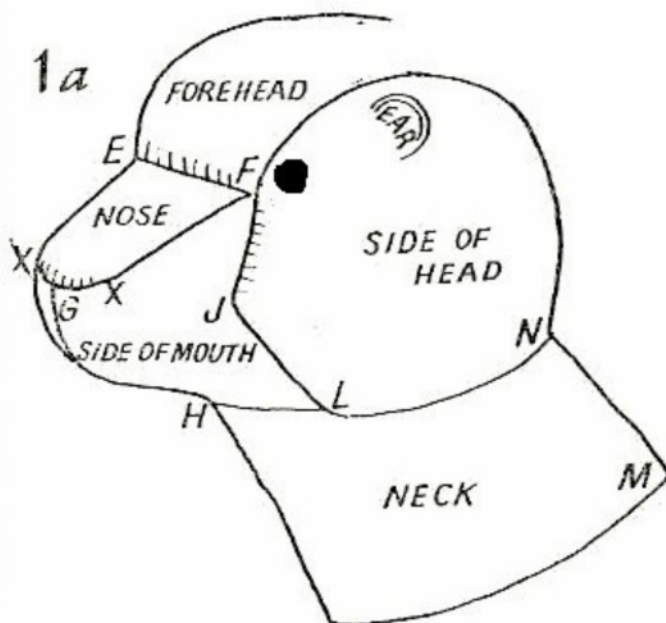
Method

- Fuse the light weight interfacing to the reverse of your fur fabric. This will
 1. Stop the fabric stretching and distorting when you stuff your lambkin
 2. Stop excessive fraying while you're stitching the pieces together which will help make the seams stronger
 3. Provide a nice surface you can transfer the pattern markings to
- Cut out all pattern pieces. If your fabric has a strong directional pile then take note of the red arrows marking the direction of the pile. Mine was more woolly than long strands of fur so I didn't actually worry too much!
- When cutting out the head pieces transfer all the markings to the interfacing with your felt tip pen (1). The head has quite a few pieces and unless you carefully mark all the points it will be quite easy to lose track.

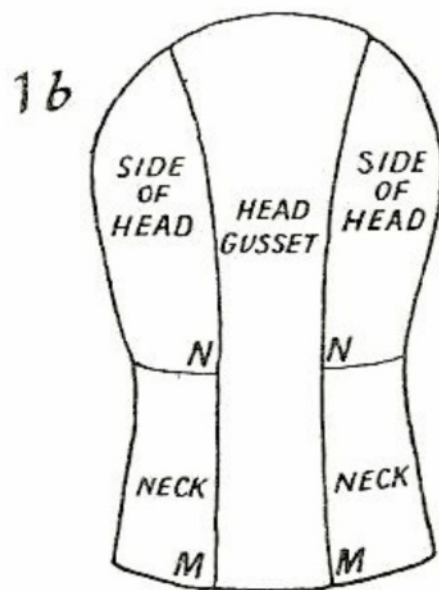
All seams are over stitched with cream thread with right sides together. I went along in one direction then returned in the other to make sure my seams were super strong. When you're stitching make sure that you push the fur through to the right side (2) so the seams won't be too bulky and show on the outside.

- Run a gathering thread between E and F on the front of the forehead and pull up to 1 ½" to fit the felt nose piece at E to F. Join the nose to the forehead.

- Gather round the front of the felt nose piece between X and X (see diagram on next page) with very small stitches. Pull up to form a curve to the front of the nose.
- Join the front of the side of the mouth pieces between G and H.
- Pin the nose piece to the side of mouth pieces, starting at G and then round to E on one side and F on the other side.
- Sew in the gathering thread with small stitches from F to J and from E to J on the to side of head pieces. Pull up only a little to fit to the side of mouth pieces. Join from L to J and F and continue the seam from F over the top of the head to N at the back of the neck. Work from L to J and E and on to N at the other side of the head. This all sounds rather complicated - but it should become a lot clearer if you look at diagrams 1a and 1b on the next page.
- Now join the neck piece. Place and pin N on neck to N on head gusset, then H to H on chin seam. Fit the two pieces together carefully between these points and stitch round the neck N-H-N. Lastly join the two back of neck seams from N to M.
- Stuff the head fairly firmly and try out the positions of the eyes using black glass-headed pins. Take your time over this as their positioning will affect the final expression of your lambkin.



Side front of head and neck showing relative positions of pattern pieces



Back of head

- When you're happy with the positioning of the eyes remove stuffing and insert safety eyes. Re-stuff head firmly using small pieces of stuffing to avoid lumpiness and moulding with your hands as you go along.
- Join ear inners to outers with right sides together. Turn right way out and

you will find the fur rolls in towards the pink felt. The outer will be longer - push the excess up into the ear.

- Stitch the ear to the head using the photographs and diagram above as a guide. Set the head to one side while you assemble the body.

- With right sides together fold the tail piece in half lengthwise and sew, leaving the bottom edge open. Turn the right way out and stuff to within ½” of the end.
- On each side body sew up the dart at the rear.
- Sew the two side bodies together between V and W. Sew the back seam from X to Y inserting the tail at the same time at the point marked on the template.
- With right sides together join the two inside body pieces between AA and BB.
- Join the inside body to the side bodies starting at point S. Work up the leg, across the chest and down the other leg. Repeat at the back of the body from point P.
- Sew seam Q to R between the legs on both sides. Sew in the felt foot pads at the base of the legs, easing into place.
- Turn the body the right way round and stuff firmly, starting at the bottoms of the legs and using your stuffing stick to push well into place.
- Attach the head to the body at the neck. Your stitches will of course be on the outside, but if you make them small and are careful they will be concealed by the fur fabric. You may well need to add more stuffing as you stitch to make sure the head is nice and firm and not wobbly.
- Add mouth using black floss or pearl thread.
- Tie ribbon around neck
- Your lambkin is now finished!





sweet ginger
emporium
CRAFTY THINGS FOR CRAFTY PEOPLE



*"Expect to work hard,
learn from your
mistakes, and if all
else fails put on some
good tunes and
dance!"*



We spoke to **Julie & Ciara** about turning their dreams into a reality, their hopes for the future and the inspiration behind **Sweet Ginger Emporium**

Sweet Ginger Emporium is a crafty shop in a town called Ramsey on the Isle of Man. It was founded 4 years ago by two friends, Julie James and Ciara Kilgallon. Julie has 4 grown-up children and 2 grandchildren, Ciara has a little girl. Both of them always loved crafting- and still do! Julie makes quilts, knits and crochets, Ciara felts, embroiders and makes jewellery. Together, they will give anything a go! Sweet Ginger does a little bit of everything- yarns, dress-making, felting, ribbons, buttons, gorgeous trims from India, crafty kits, locally-made items and sundries. Fabric is what Sweet Ginger is known for though- cottons, jersey, needle cord and furnishing.

When Sweet Ginger started there was no budget for expensive shop fittings so the girls bought or were given pieces to display stock. Vintage thread boxes are used as display units along with units made of wood and hand-forged iron (bought from a friend who owned an iconic dress store on the island,

they're fab!), a little splash of trusty Ikea, and doors rescued from an amenity site. They display in teacups, Kilner jars, on cake stands and in teapots, largely sourced from the wonderful local charity shops. Somehow, it works! Customers describe it as like walking into Aladdin's Cave, "a big hug" or a rainbow. 4 years on, the girls have a lot of very loyal and supportive customers/friends from on and off the Island. Their Facebook page is going from strength to strength; and they have just redone their website from scratch with the help of indispensable shop assistant/IT expert/Girl Friday Estelle.

Before launching Sweet Ginger both Ciara and Julie were nurses in the Island's main hospital, working on the Medical Assessment Unit. After 2 years of colourful fun in their shop they realised they couldn't quite let go of nursing, as they missed it! Both of them have since gone back to nursing doing occasional shifts in different areas and consider themselves lucky to have two



careers they are passionate about. It can be difficult to juggle the two worlds, but they manage!

The idea for Sweet Ginger came about as they both loved crafting and on rainy afternoons would play “if we had a shop”. So, when they initially thought about actually doing it, a lot of ideas were already there. They were also aware that crafting was growing and saw a gap in the market as Sweet Ginger is different from each of the other great craft shops on the island, and it works! Julie and Ciara had dreamt this business over hundreds of cups of tea and bags of crystallised ginger (yum!), and after promising to take things slowly, they went to view their first

potential unit, snapped it up and ran off on a shopping spree. Whoops!

A typical day starts with a coffee and a chat! They have a hand over to keep in touch with what’s been happening and write a list of what needs to be done. Facebook, emails and website first, then once open, serving customers, restocking and ordering. A lot of their customers are new to crafting and may need advice, others know much more than Julie and Ciara about some things and are happy to share their knowledge with them, and they tell us they’ve learnt a lot that way! Often, customers will bring in what they have made into the shop and that

is wonderful. They also like to change the window display fairly often and keep it fresh and exciting - Ciara is particularly good at this. They used to craft a lot in the shop, but are now so busy, have become more enablers than makers!

It’s so important when setting up in business to be able to work well together. Ciara and Julie already knew they made a great team, having worked in the same unit in the hospital, but now the dynamic is different. Julie is super organised, methodical, with lots of crafting knowledge and brilliant at keeping everything in check and tidy. Ciara is a bit of a dreamer, is great at design and marketing, can rifle through a thousand things to

find that one gem, but a bit scatty. together they balance each other out well!

We asked Julie and Ciara to give us their top advice for anyone considering starting their own small business, and they told us: "Be excited about your idea and believe in it because if you don't, why should anyone else? Do a Small Business Course - the Isle of Man Government runs an excellent one. Courses like this can provide the tools to make your dream a reality and there may be grants or further support you can access. It is also an excellent opportunity for networking with like-minded people.

When you start your business be aware the best things may grow slowly so be patient. Use your Facebook page - it is an excellent communication tool, shop window and allows you to interact with many people daily. Do your accounts and pay your bills promptly - suppliers appreciate this and will give you some leeway when times are tough. Finally, always listen to your customers. They want you to succeed and will support you so help them too by giving them what they want.

Marketing can be difficult for small businesses with a limited budget. Have recognisable branding and be true to it. A good logo carried onto business cards, bags etc takes your brand out into the world. If possible, do the best craft fairs, be prepared to talk all day and take plenty of business cards. Sweet Ginger use postcards as

they can then write down prices, widths of fabric and other information for the customer. They also invest quite a lot into our carrier bags, it's such a small thing, but brilliant, reusable carrier bags that are plastic free mean our brand is continuously advertised by their customers, and they do love the Sweet Ginger bags! They have tried local papers and other methods but have found that the Facebook page is usually the best way to share with customers- a lot of work but worth it. Being featured on great blogs is a huge boost and gets you out there to a new audience. Finally, word of mouth. If you provide good products and good service people tell their friends. Always go the extra mile and they will for you."

When we asked for more of their top tips, the Sweet Ginger team emphasised the importance of seeking loads of help and advice from lots of different sources - doing their homework and being prepared before making decisions. They have both enjoyed learning and finding out as they went along and tell us that it's so important to stay true to your brand and know your 'look'. Sometimes there is a bit of a compromise here, there's always that thing that you stock that sells really well, and there's always that thing that you love to stock that just makes your place look fabulous, even if it isn't a big seller. Luckily they've mostly found that if they love a particular item then other people are likely to as well. Whatever your business though, it should always be fun! If you

aren't enjoying it then nobody else is either. Expect to work hard, learn from your mistakes, and if all else fails put on some good tunes and dance! If you're going into business with someone else, make sure you can work together! Julie and Ciara have been friends for years, had some right good ding dongs, and always hug and make up before the day is done. Knowing you can say exactly what you think and still go out for cocktails together later is essential!

And for the future, Julie and Ciara tell us they'd like a bigger shop with a work-space customers can use and an area where they can sit, look at books and magazines and plan their next project. A children's play area would be a bonus! There are lots of other products they'd like to stock too, particularly for dress-making, "people want to make their own unique clothing again and we would love to help them with this." They also have a couple of ideas for clothing which would complement our crafty items. In the meantime, they have a shiny new website to develop. Sweet Ginger is still exciting and still what they want to do. Final bit of Sweet Ginger advice- dreams can be reality- and the reality can be even better than the dream!



Sweet Ginger Emporium have very kindly given Bustle & Sew readers **15% off** everything on their website!

Just enter the code **'bustle15'** at checkout.

www.sweetgingeremporium.com

Look!

a lovely idea

Bias Binding
Bracelets



These gorgeous bracelets are the perfect Summer DIY and are fab for using up left over bits of bias binding . Just add charms to make some cute, Summer holiday friendly accessories! Pop over to Live it. Love it. Make it. for the full tutorial.

Image & Tutorial: www.liveitloveitmakeit.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

This is the second of my two large hoops celebrating 150 years since the publication of C S Lewis' classic story of Alice in Wonderland.

This one brings the story up to date with a quote from the Disney film that doesn't actually appear in the original book.



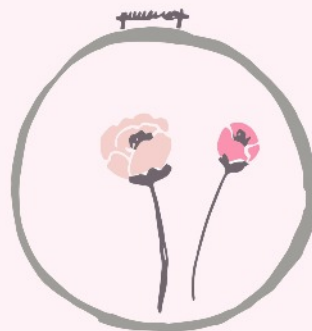
Wildflower Hoop



Materials

- 14" embroidery hoop
- 18" square duck egg blue linen/cotton or blend of the two - I used a medium weight linen to support the weight of the applique in such a large hoop.
- 8" square pale peach fabric for the centre
- DMC stranded cotton floss in shades 209, 211, 307, 310, 350, 601, 792, 4100

Note: Use two strands of floss throughout.



Method

This may look like quite a complicated pattern but in fact there are only 7 different types of flower.

The leaves and stalks are all stitched in stem, straight and back stitch in a mixture of greens. I simply used an assortment of leftovers I had in my sewing tin so I haven't given floss number for the greens - it's entirely up to you. The only suggestion I would make is to maintain consistency of leaf and stalk colour for each flower type.

Below are full working instructions for all the different flowers.

Begin by transferring your design to the centre of your linen square and working the flowers before you add the applique circle at the centre.

Continue the flower stalks 1/8" inside the circle so that their ends will be overlapped by the applique for a nice neat finish.

Flower Types





Flower 1: Lavender

DMC shade 211 Wheat Ear Stitch



Stitch the stalk first in back stitch then work detached wheat ear stitches at angles to the main stalk.

Flower 2: Oxlip or Wild Primula

DMC shade 209 straight stitch

Simply fill the shape with straight stitch radiating outwards from the base of the flower.

Flower 3: Cornflower

DMC shade 792 and buttonhole stitch for the main body of the flower.

DMC 209 and straight stitch for the tufts at the top of the flowers

Flower 4: Cat's Ear

DMC 307. Straight stitches radiating outwards from the base of the flower.

Flower 5: Campion

DMC 4100. Bullion stitches radiating outwards from the base of the flower.





Flower 6: Ragged Robin

DMC shades 350 and 601

Work long detached chain stitches with their tail ends radiating outwards. Make the tails quite long to represent the ragged ends of the flower petals.

Flower 7: Wild Rose Hips

DMC shade 350 satin stitch worked at an angle with some small straight stitches in ecru worked at right angles to the main stitching to represent the light shining on the rose hip.

When you have finished stitching the flowers press your work lightly on the reverse and put to one side.

Cut out circle from the centre of the light peach fabric. Transfer the text to the centre and work in 2 strands of 310 (black) using split stitch.

Again, when finished press lightly on the reverse.

Position the circle at the centre of your wildflowers and pin or tack in place. Secure the edges with small stitches (use running stitch or over stitch the edges - it's up to you as these stitches won't be seen) using a matching or cream thread.

Now work Pekinese stitch around the edge of the circle. Use one of your shades of green for the back stitch, then work the decorative loops in 350. If you're not sure how to work Pekinese stitch then please just click on the image below to check out my video ...



Your work is now finished. Mount in large hoop and wait for compliments!



Daisy: What kind of garden do you come from?

Alice: Well I don't come from any garden...

Daisy: Oh, do you suppose she's a wild flower?

Late Summer Colour in the Garden

It's easy to fill your garden with masses of colour in spring and early summer, but harder to plan for late summer colour that will last through into the autumn months. Happily many of the later flowering species seem have a palette of deep reds, fiery oranges or rich bronzes that bring heat back into the garden just as the sun begins to sink lower in the sky.

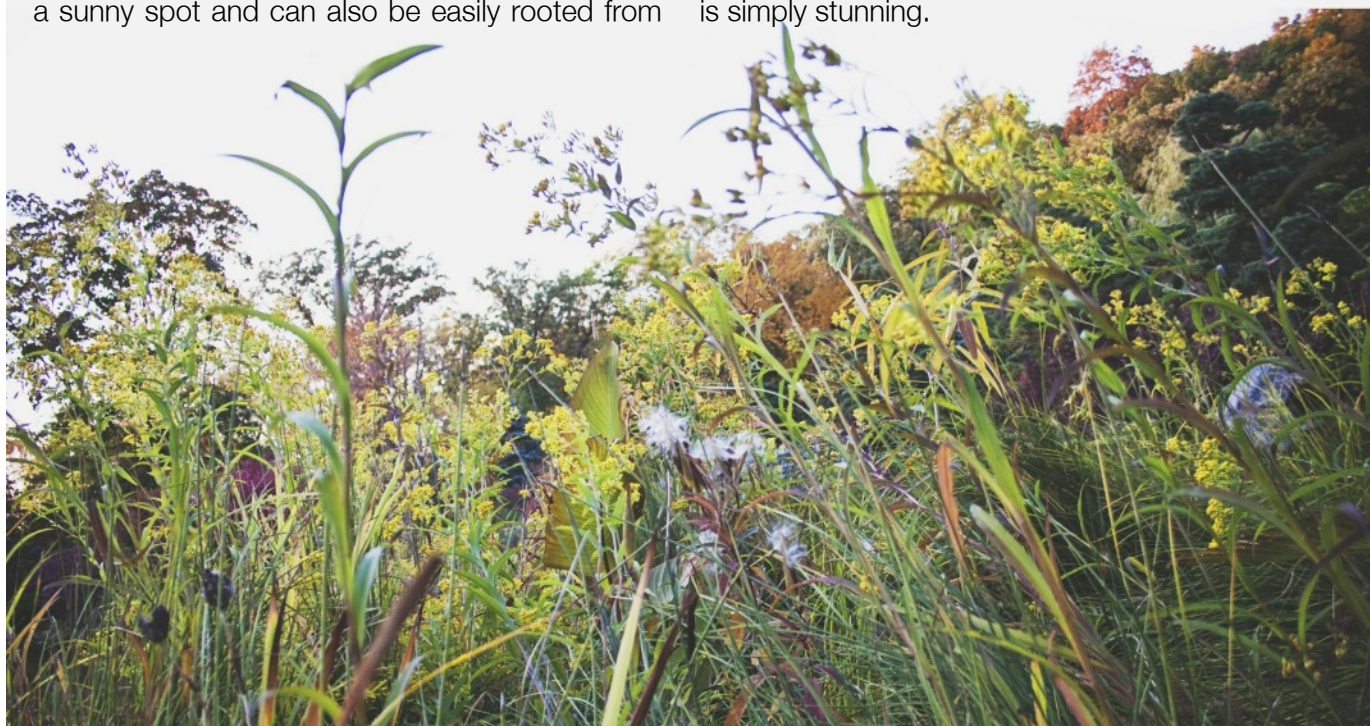
Dahlias are possibly one of the best-known plants for autumn colour with a huge variety of flower heads from tight pompoms to shaggy heads over a spectrum of colours from whites, creams and yellows through pinks to a variety of reds and bronzes. They will flower from mid-summer until the first frosts bringing a welcome splash of colour to your garden. If you live in a frost-free area then you can leave the tubers to overwinter in the ground, otherwise lift them once the foliage has been blackened by frost, pack them in boxes of peat or dry sand and store in a well ventilated place.

Remember to include some plants that will leave interesting winter skeletons. Sedums have attractive fleshy leaves that set off their pink, red and white flowers which are amazingly attractive to butterflies and bees. They're really easy to grow in a sunny spot and can also be easily rooted from

cuttings. I speak from experience as after Ben trampled my favourite plant I was able to rescue the sadly flattened stalks and coax them back into life - ending up with 3 new baby plants to enjoy.

You could also consider planting your own prairie garden - a mixture of brightly coloured flowers of the daisy family and ornamental grasses that will bring colour and interest until late into the year. Try planting rudbeckias in bronze, orange or yellow - you can find some with flowers up to six inches across, as well as heleniums and purple coneflowers. Mix these with grasses such as pheasant grass that bears purple-green spikes from midsummer to early autumn. They grow from mounds of orange-brown leaves and as this is a perennial grass the display will last throughout the winter months too.

Most grasses come in subtle shades, but you can find exceptions - my favourite is the Japanese blood grass *Imperata cylindrica* "Red Baron". The young foliage is green with red tips that slowly creep down the blades until the whole becomes a rich burgundy colour by the autumn. Plant where it can be viewed from east to west as with the setting sun behind the coloured blades the effect is simply stunning.



Fruity Crunch Popsicle Bars

Ingredients

Use one 32 oz. Greek Nonfat Yogurt Vanilla and divide the following way:

- > 1/3 cup frozen blueberries + 1/2 cup Fat Free Vanilla Greek Yogurt
- > 1/3 cup frozen strawberries + 1/2 cup Fat Free Vanilla Greek Yogurt
- > 2/3 cup Fat Free Vanilla Greek Yogurt for middle filling
- > 1/2 cup Fat Free Vanilla Greek Yogurt for dipping
- > 1/2 cup of Kellogg's Special K Fruit & Yogurt Cereal, crushed

* recipe was used to fill 4 popsicle moulds which combined hold approx. 1 1/3 cups, make more or less depending on the size of your moulds.



Instructions

- > Using a blender or food processor blend strawberries with the yogurt scoop out and divide between the popsicle moulds.
- > Divide the 2/3rd's cup vanilla Greek yogurt between the moulds.
- > Blend the blueberries and the Greek yogurt and divide between the moulds until they are full.
- > Insert the popsicle sticks into each mould and let sit in the freezer until frozen (4 + hours)
- > Chop the 1/2 cup of cereal (or use a food processor, careful not to turn cereal into dust!)
- > Line a baking pan with parchment paper. Make sure you have room in your refrigerator for the pan to lay flat.
- > Once the moulds are completely frozen run them under warm water until the popsicles release from the moulds.
- > Dip the popsicles tops in the Greek yogurt and then sprinkle with the crushed cereal. Put the popsicles on a parchment lined pan and put in the freezer until frozen.



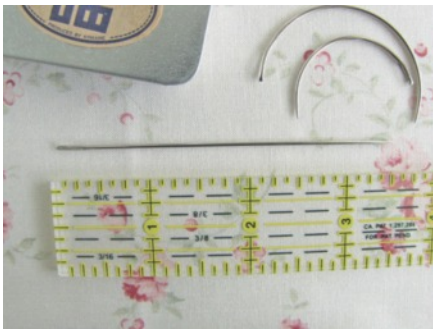
"My name is Katie and I love to bake, cook, and photograph beautiful and tasty food with my three little kids at my feet! Everything you see on Sweet & Delish my family eats, so you'll find a wide variety of food and perhaps every once in a while a drink or two. I'm at home with my three young kids all day so a lot of the food that I make will be fast and easy because I'm a crazy busy Mommy and love simple, good and fresh food!"



www.sweetanddelish.com

My Needles - a Primer

I have four types of needles in my sewing arsenal (not including the curved upholstery and super long soft sculpture needles from a bear-making class I took some 15 years ago), each for different uses. Sharps, Straws, Betweens & Embroidery.



I don't know why, but the bigger the number, the smaller the size. I'm sure there's a very logical explanation for this nomenclature. Also, it's important to know that a #size of one type does NOT translate to the same size in another type. For example, see the difference between a size 11 Straw and a size 11 Betweens?



Does Size Really Matter?

That depends – let me explain ... If you find yourself trying a new sewing method and aren't sure what size needle to use then I suggest purchasing a sample pack containing a variety of sizes and trying them out to see what suits you best. Some people don't care. But I've found that most stitchers who spend a lot of time with a needle in hand will develop preferences based on everything from the task to the size of their hand to their technique.

Sharps



These are my "go-to" needles for general things like mending, reattaching buttons, that sort of thing. I'm not really picky about size with these ... whatever I have on hand usually does the job. Although you can bet I've used

Straw needles to hem pants and Betweens to sew on a button... most of the time my mending needle is the first one I pull out of my pin cushion! Oh – and it's a major bonus for me if it's already threaded with the right color. Currently I have a package of size 9 Sharps in my drawer as I seem to go through a lot of these. I'm not sure why and think there may be a needle black hole somewhere in my house. My husband used to find them with his feet ... a lot. But since becoming a mom I'm better at keeping track of them.

Straws



I only use these for applique. They are thinner and tend to bend - which is a good thing for applique work. I like size 11. I've heard more than once these work great for hand-stitching quilt binding.



Between



These are designed for hand quilting. Whereas Straw needles are very thin and long and therefore bendy, Between are thicker and shorter and much less flexible because they need to endure a lot of pressure from the thimble and being loaded with multiple, heavy stitches. After a lot of use, however, my Between will still develop a slight bend. Again, size 11 is my preference.

Embroidery



I used to buy 11s but now I find my poor ageing hands are more comfortable with the slightly longer 10s.

Brand



There are a bazillion needle manufacturers out there...and I never exaggerate! But my favourite needles are from Jeana Kimball. <http://jeanakimballquilter.com/> Jeana's got needles for all my sewing needs, the quality is really nice, I never have trouble with them, I can find them locally ... and I love the cute little cases they come in. If you do spot them in your local store, then I highly recommend you try them out – I'm sure you won't be disappointed!



Kristyne was practically born crafting. She has always wanted to make stuff. As a kid she spent a lot of her allowance on crafting kits. She loved the process of making something and was always sad when the

project was finished because the work was done. She rarely kept the things she made. She was lucky to have a mother and aunt who were particularly talented with a needle and thread, so she focused her attention on

sewing, honed her skills, and started a life-long obsession with fabric.



www.prettybyhand.com

What does the perfect Summer tote look like?
One with a couple of scoops of ice cream of
course! This lovely tutorial by Mamoo Kids is the
perfect Summer DIY.

Look!
a lovely idea

Stamped
Bag



Image & Tutorial: www.mamookids.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

The woodland trend shows no sign of going away any time soon, and this month I thought it would be fun to include two of the youngest members of the woodland family, a baby rabbit and fox cub.

I've also included full instructions to make the drawstring bag featuring the fox cub. There'll be two more little lovelies from this collection next month.

Drawstring bag measures 8 ½" x 7 ½" approx and the rabbit is shown in a 6" hoop

Woodland Babies



Materials

For the rabbit hoop

- 8" square background fabric
- 4" x 2 ½" rectangle grey felt
- Small scraps white and pink felt
- 2" x 1 ½" rectangle red felt
- Stranded cotton floss in black, white, grey, light pink, red and a darker grey for the balloon string

For the fox bag

- Two 8" x 7" rectangles dotty fabric (top)
- Two 4 ¼" rectangles floral fabric (contrast)
- 8" x 20 ½" rectangle lining fabric
- Two yards ½" satin ribbon
- 4" square fox red felt
- Small scraps pink and white felt
- Stranded cotton floss in black, white, fox red and pink
- Large safety pin

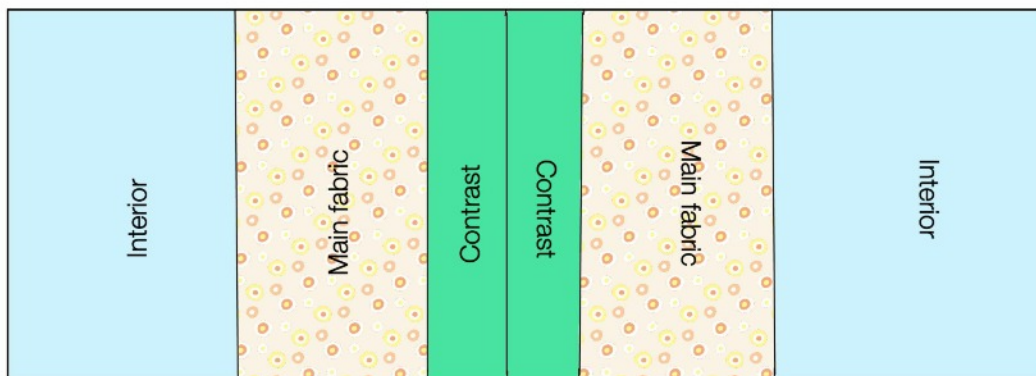
For both: Bondaweb and temporary fabric marker

Method

Bunny Hoop

- Using the templates trace the applique pieces onto the paper side of your bondaweb. Please note, the head and body is cut as one piece of grey felt, then the white tummy and muzzle and pink ear linings are applied on top.
- Cut out roughly, then fuse to your felt. Cut out smoothly and peel off paper backing. Position on fabric so that the bunny is in the bottom right hand quarter of the hoop and the balloon is above his head (use photo as guide).
- When you're happy with the positioning fuse into place - protect the felt from your hot iron with a cloth.
- Secure the applique shapes to the background fabric with tiny straight stitches using two strands of matching floss and worked at right angles to the edge of the design.
- Add features in black, with two tiny white stitches for sparkles in his eyes. Add a couple of straight stitches in white to represent the shine on the balloon.
- With your temporary fabric marker pen draw in a wavy line for the balloon string, then stitch in stem stitch with the darker grey thread.
- Remove all temporary lines and press lightly on the reverse.
- Your bunny is now finished.





Fox Drawstring Bag

- Work the applique in the same way as the bunny hoop, positioning the centre of the fox 1" up from the bottom edge and 3 ½" in from the right hand edge of one of your main exterior pieces. When finished press lightly on the reverse.
- With a ¼" seam allowance join your rectangles of fabric as shown in the diagram above. If your fabric has a directional pattern then be sure to turn it so the top is pointing outwards from the centre of the strip. Press the seams open.
- Fold the strip in half lengthways, matching the two short ends of the interior fabric.
- On both sides mark a ¾" opening in the main fabric. Measuring from the outer or top edge of the main fabric, with your temporary fabric marker pen mark at 1" and 1 ¾". This two short sections will be left unstitched to create an opening for the drawstrings.
- Sew along the three open sides leaving a 3" opening at the open (interior) end to turn through the bag. Also leave the section you marked in the previous step unstitched.
- Turn your bag right side out through the opening you left in the interior. Push out the exterior corners, press under the turning gap and top stitch closed. Push the interior inside the bag and press along the top edge.
- With your temporary fabric marker pen mark horizontal lines at the top and bottom of the gap you left for the drawstrings, extending the lines all around the bag.
- Sew all the way around the bag, through both the exterior and the lining, along the lines you marked. These two lines of stitching will form the casing for the drawstrings.
- Fold over one end of your ribbon and attach the safety pin. Insert the pin into one of the side openings.
- Pull the pin and its ribbon "tail" all the way around the bag and back out again through the same opening. Knot the two ends together and trim.
- Repeat for the other opening.
- Pull up ribbons to gather.
- Your bag is finished!



Look out for two more woodland babies
coming in next month's issue.



*"The perfect job
does not exist,
you must create
it"*

Meet the
Maker



Chrissy Kukkonen talks to us about where she finds her inspiration, her love of knitwear and how she started her business, **Dainty Cheeks Boutique**



Chrissy is a native New Yorker living in Ohio. She creates gorgeous pieces for children that are a little off beat and full of imagination!

out of what I had always loved for myself. I started making baby knit hats out of my old sweaters. That then led to other pieces and products out of upcycled knit and fabrics not only for her but for others. And so with the birth of my daughter, Dainty Cheeks was born.



How did you get into crafting?

I have been crafting for as long as I can remember. The idea of creating something that will be treasured out of pieces and things that, alone, do not have the same meaning is truly amazing to me.

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

There is a quote that I really love. "The perfect job does not exist, you must create it." I truly believe this. Today, so many people (consumers) have really embraced the handmade culture; often times choosing it over mass-produced. My best advice is to not expect success overnight. Understand that it takes a lot of long hours and that starting out; you're one person doing it all. It's also so important to price your products in such a way that you are getting what you deserve for your time too. Pricing can get tricky and doing your research and knowing the proper equations is so helpful. Lastly, remember why you started. Stay true to yourself and what makes your product unique.



How did you decide on your business name?

When my daughter was born, her "dainty cheeks" were the first things that my mom pointed out as we were admiring all of her little features.

How did your business come about?

My business officially started once I had my daughter. I had worked for a knitwear company and acquired a ton (understatement) of sweaters. I remember looking in my closet when she was a just a few days old. I wondered if they would ever fit again, but then I immediately had the urge to create something beautiful for her





Describe your style in a few words
Fun, unique, upcycled.

How does your creative process work?

I usually have an idea that begins as a vision. After a few days of dreaming up each piece in my mind, it starts as a sketch. Each pattern is made by me from the sketch. It often changes from the original drawing, but it's part of the process and I have learned to embrace it. Each project then comes to life with a combination of machine and hand-sewing, and most are made from a combination of new and recycled/vintage fabric. I love the idea of creating something new, beautiful and wanted, from something old and overlooked. I enjoy finding a deeper beauty in what others find ordinary.

Where do you look for creative inspiration?

Mostly online. I think Instagram and Pinterest are so nice to look through to find inspiration. I love thrifting too. I think there is so much potential in vintage and thrift stores - it really gets my mind going. Sometimes I love to just pull out scraps of fabric that I already have and lay them all out and continue to move them in different places, next to new ones. It's such an awesome way to find colour stories you may not have originally even given a chance.

Can you describe your typical day?

I wake up, get my daughter ready for school and make sure we start the day together before I send her off. Each day is a little different, depending what's in the works. It's

sometimes a little tricky to balance producing open orders and creating new items to keep things fresh. I usually answer emails first and then get right to sewing. My work days go from 8-4 and then many nights once she goes to sleep for a few hours as well. Most mornings I have to pinch myself as I grab my coffee, head in there, see all the beauty that is outside and realize just how lucky I am to have this.



Dainty Cheeks Boutique

Chrissy creates lovely pieces for children from her home in Ohio. Be sure to pop over to her Etsy shop and say hello on Facebook!



www.etsy.com/shop/DaintyCheeksBoutique
www.facebook.com/ShopDaintyCheeks

Look!

a lovely idea

Tasseled Picnic
Basket

Spruce up your picnic basket with this gorgeous tutorial by the lovely Laurel from A Bubbly Life. Picnics never looked so pretty!

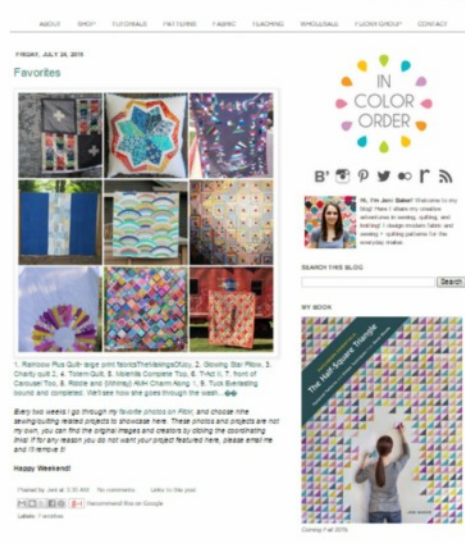


Image & Tutorial: www.abubblylife.com

August's Favourite Blogs



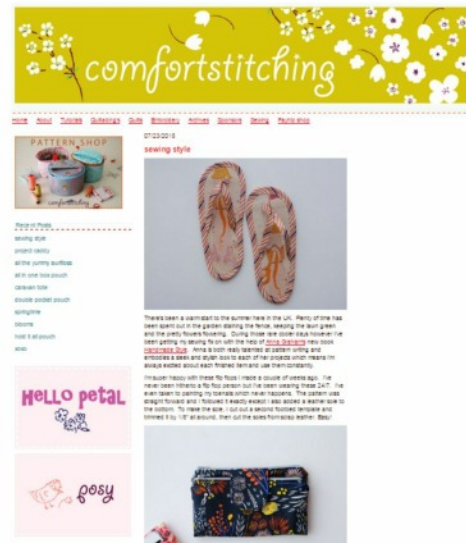
What Katie Sews chronicles Katie's attempts to build a wearable everyday wardrobe by sewing her own basics



At In Color Order Jeni Baker shares her creative adventures in sewing, quilting, and knitting!



UK blogger Ali loves fabric, stitching and fabric! You can find out more over at [Very Berry Handmade](#)



Aneela Hoey is a fabric designer and author. Keep up to date with all her news at [Comfort Stitching](#)

A Trip Down Memory Lane

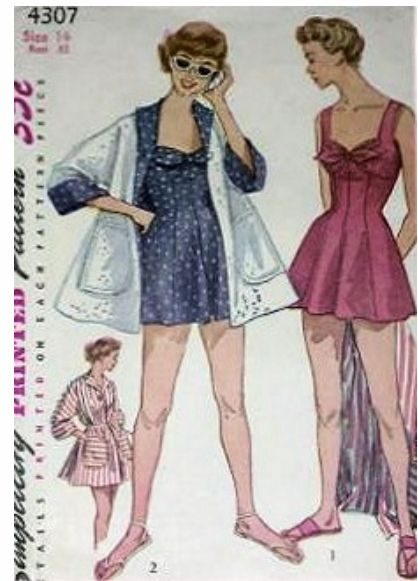
A journey into nostalgia ...



I was a small child in the 1960s and vividly remember our family's holidays in Cornwall, West of England - rock pools, and sandy beaches, the journey down - my dad had a little oil-fired primus stove that was always brought out to boil the kettle for tea when we stopped to picnic at the roadside. Does anybody do that any more I wonder? Even today the smell of kerosene brings those early memories flooding back. The stove was kept in an old Bluebird toffees tin, but I've no idea what happened to it.

Then the excitement - who could see the sea first ... where were we staying? And later wonderful Cornish ice cream, gritty sandwiches and dipping a toe in that cold and briny water!

My mum made me a towelling wrap to fling on over my ruched bathing suit (I was so proud of that suit, even though it used to get very baggy when wet!) to protect against the chilly breeze. When packing for my house move I came across her old book telling how to make such a wrap (very useful in the British climate and I thought I'd share the article with you too.



Make Your Own Beach-wrap

This pattern is from a children's book of the era - "Your Book of the Year" by Murial Goaman published in 1963. It's long out of print, but has some lovely ideas for activities month by month. I haven't altered the text at all - so you can pretend you're a child of that era who wants to make their beach-wrap for themselves!

Nowadays you can see such gay and attractive beach-wraps that you may like to make one for yourself, or for your baby brother or sister. There were tiny toddlers of two years old wearing them last summer.

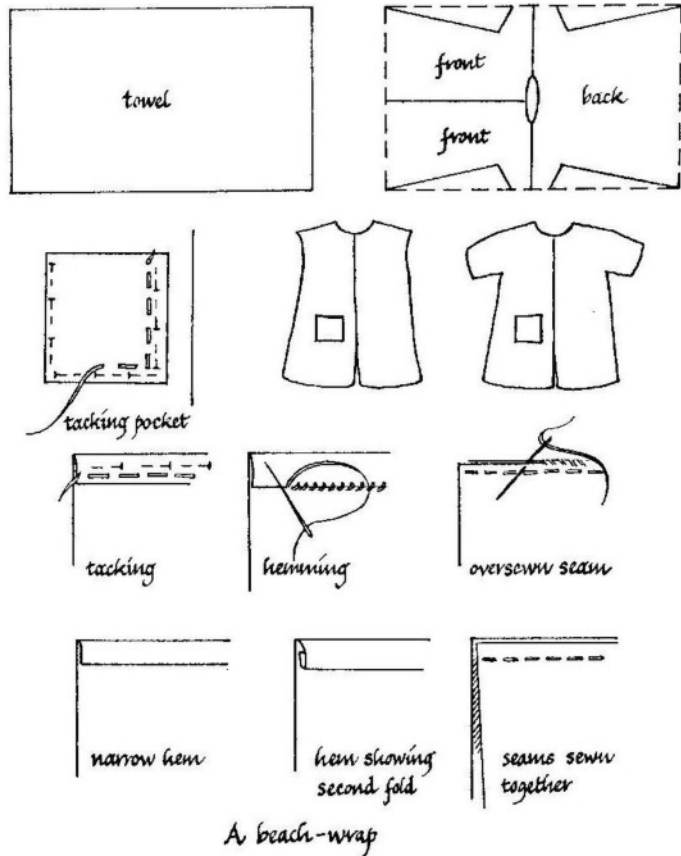
You can use either a towel, which when folded from top to bottom is long enough to reach from your shoulder to well above your knees, or you can use towelling by the yard. The advantage of buying it by the yard is that you can choose attractive patterns, with shells and fishes, or sailing boats, etc printed all over it.

A simple beach-wrap really serves as a towel, to keep you warm until you get back to wherever you put your clothes. There is no need to make an elaborate one, with fitted sleeves.

If you use a towel, fold it in half from top to bottom. Now get a large piece of brown paper, and mark on it in chalk or crayon, the shape you want your wrap to be. Cut a hole for your neck in this paper, and slit it up the front, pin up the sides and try it on. DON'T start cutting the towel until you are sure that the paper pattern is right.

If you are quite happy that the paper pattern fits you, pin it on to the towel. When you are cutting out thin material, you can fold it and cut double, but towelling is rather thick for you to cut, so open out the towel as in the diagram and pin the pattern on to it.

A narrow towel may not allow enough for even tiny sleeves, but a wider one will.



At this stage, get a grown-up to have a look for you, before you start cutting. Many a garment has been spoilt by cutting in the wrong place! There is no need to mind asking for help, as you will find out that grown-ups often like to consult each other before cutting out.

When using towelling by the yard, you may get enough width of material to allow little Magyar sleeves. The diagram shows you what this means. The sleeves are cut out all in one piece, with the garment.

The length is sufficient if it comes to your thighs; if you are not sure just where to cut it, see that it is long enough to cover your seat when you bend forward. Anything shorter is ugly. Also, you may grow quickly, and this wrap ought to do you again for next year. So don't skimp the length.

Unless you have selvage running up the sides of the wrap (that means the finished edge of the material that cannot fray) you will have to make a double seam, or finish off the raw edge on the wrong side. A French seam is usual on outer garments, but it is likely to be bunchy and thick on this wrap. Fold it with the right side (patterned side) facing inwards, both right sides together. Pin the sides up, from the bottom to under the armhole. Now. Use thick cotton, size 40, and tack the sides together. Now start at the bottom, and about half an inch in from the edge, work small running stitches, with every fourth stitch or so a back stitch. This is called run and back stitch. The back stitch holds the cotton firm. Press the seam open and oversew the edges.

Turn in the fronts, about a quarter-inch fold, right sides out; press down with your nails, and turn the fold in again, about three-quarters of an inch. Pin this in place, then tack it. Starting at the bottom front, hem the edge down. The stitches shouldn't show on the right side. Turn up the bottom hem in the same way. Make a tiny hem on the sleeves, about half an inch, in the same way. This leaves only the neck and the pocket. A neat way to finish the neck is by a facing, but this is a little difficult for a beginner. Perhaps it would be better for you to turn in a tiny hem, just like all the others, only this time so narrow that it is almost a roll, about a quarter-inch wide.

This sort of wrap frequently has no fastening, as it hangs loosely. Try it on in front of a mirror. I am sure you are longing for a chance to wear it!





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Hexie Luggage Label

I hope this little make will help solve two problems - firstly thinking of ways to use your ever-growing collection of scraps, and secondly how to spot your luggage easily when it's going round and round on the airport carousel!

It's a really quick make though you do need to be quite precise when cutting and stitching. I think it would be fun to make other patchwork tags too, but sadly I ran out of time this month!

Finished tag measures 5" x 2 1/2" (approx)



Materials

- Assortment of fabric scraps
- 13 paper hexagon templates
- 6" square dark blue dotted fabric - I used quilting cotton weight fabric (lining)
- 4 1/2" x 3" light green cotton fabric
- 2 1/4" x 3 3/4" clear vinyl
- 6" square medium weight fusible interfacing
- One eyelet
- 16" x 1/2" ribbon or tape
- Sharpie or other felt tip pen



Method

The front of the luggage label was created using the English Paper Piecing method. This is a quilting technique that uses fabric wrapped around paper templates to create a quilt block or entire quilt with great accuracy and precision. The paper acts as a fabric stabiliser when hand sewing all the pieces together.

I have included a template to cut the $\frac{3}{4}$ " hexagons - but remember - cutting paper will blunt your fabric shears so be sure to use a different pair of scissors! When cutting out your own shapes be sure to do so accurately to ensure a good fit when piecing the shapes together.

When you've cut a stack of papers, then it's time to move onto preparing your fabric pieces. As with any patchwork, this technique will work best if all your scraps are of one sort - that is to say all linens, cottons and blends of the two, or perhaps all silks and velvets. It's also sensible when cutting your patches to try to have the grain of the fabric going the same way in all of them - either up and down or from side to side and not diagonally. If you can do this then your finished piece will be more stable and will be less likely to distort.

Fabric pieces should be cut at least $\frac{1}{4}$ " larger on all sides than the paper shape. The extra fabric will be used to fold over the paper creating a fabric piece the exact size of the template. (see diagram). To wrap your fabric around the paper make sure your paper template is centred on the wrong side of your fabric shape. Then neatly fold the fabric to the back and baste in place through fabric and paper with long stitches - don't fasten off too securely as you'll need to remove these stitches to take your template out.

Some people like just to stitch through the fabric at the corners so there's no need to remove these threads, but I much prefer the

stability of stitching through the paper. And unpicking the tacking is a good chance to check that all my joining stitches are secure. You can use either ladder stitch or whip stitch to join your pieces together. Using ladder stitch means your stitches will be completely invisible on the right side, but it's not as strong, in my opinion as whip stitch.

To join the pieces, simply place them right sides together and stitch along the edge, through the fabric, but not the paper itself. Don't remove the paper until the shape is completely surrounded by others, if you take the paper out before this point you'll lose all the stability it provides and risk distorting the patch. Finally, as hand stitching is intrinsically weaker than machine stitching it's a good idea to reinforce your work before using, especially if you're going to have to cut it at some point and you need to prevent unravelling. The easiest way I have found is to fuse interfacing to the reverse, and zig-zag around the edges of the piece once you've cut it to shape. The luggage label uses a medium weight interfacing and I didn't zig-zag around the edges as I was simply going to join them to another piece of fabric, they weren't going to be handled much or put under strain.

- For the label front you will need to cut and stitch 13 hexagons. Join them into three strips, two comprising four hexagons each and the third comprising five hexagons. Then join the strips with the longer one in the middle.
- Press well, remove papers and press again.
- With your felt tip pen trace the outline of the luggage tag template onto the interfacing and cut out roughly. Fuse to the reverse of your patchwork and using the felt tip pen outline as a guide cut out the luggage tag shape.

- Now cut your fabric shapes. From the lining fabric (dark blue dotty) cut one full tag shape and one to the dotted line.
- From the light green fabric cut one
- Cut a second piece of interfacing to the dotted line and mark the window position on this second piece.
- Fuse the interfacing to the smaller piece of lining fabric.
- With right sides together join the lining fabric to the patchwork tag. With a 1/8" seam allowance stitch all around the tag leaving the bottom edge open for turning. Clip corners and turn through. Press. Press bottom seam allowance to inside and slipstitch closed.
- With right sides together join the two front pieces around three edges again leaving the bottom edge open for turning.
- Cut the window in the front piece through all layers 1/4" inside marking. Snip inner corners to outer corners. Trim back interfacing and the fused fabric to the window marking, leaving a 1/4" turning allowance on the other fabric.

- Turn through and press well, pushing out corners fully and folding the 1/4" border on the front (light green) piece to the back to cover the raw edges around the window and folding in the seam allowance at the bottom to the inside.
- Top stitch along top edge and also around the window edge

(Note if you have a teflon foot then it would be good to stitch the vinyl window to the back of this piece at this time. If you don't have one then don't worry, the vinyl will be held in place by the pressure of the address card you insert).

- Slip stitch the bottom edge closed.
- Place the two parts of the tag with the dark blue linings together and align the bottom edges. Topstitch around three sides, leaving the top edge.
- Following manufacturer's instructions insert eyelet at top. If you don't have an eyelet then you could make a buttonhole instead. Thread ribbon through.
- Slide vinyl into front pocket. Write address card and insert. Tie to case and go on holiday!!

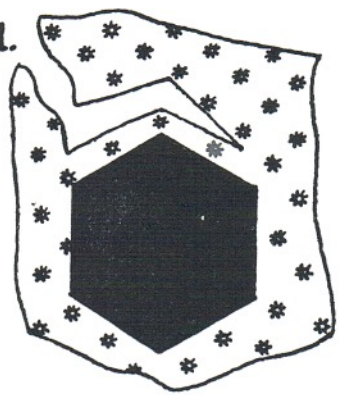


The Bustle & Sew Christmas Collection 2015

Nine lovely patterns and much more
besides.

[CLICK HERE](#) to learn more.

1.

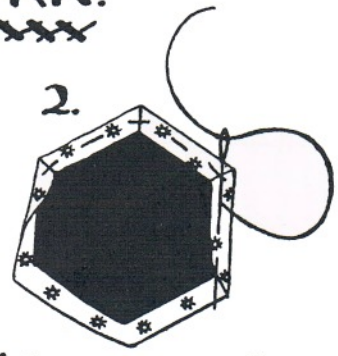


Cutting patch
 $\frac{1}{4}$ inch
larger

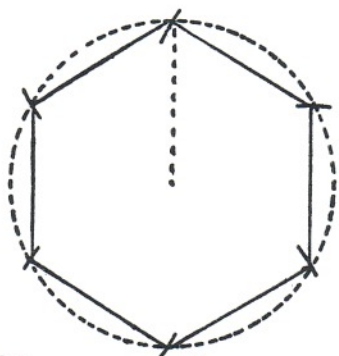
all round than paper
lining.

PATCHWORK.

2.

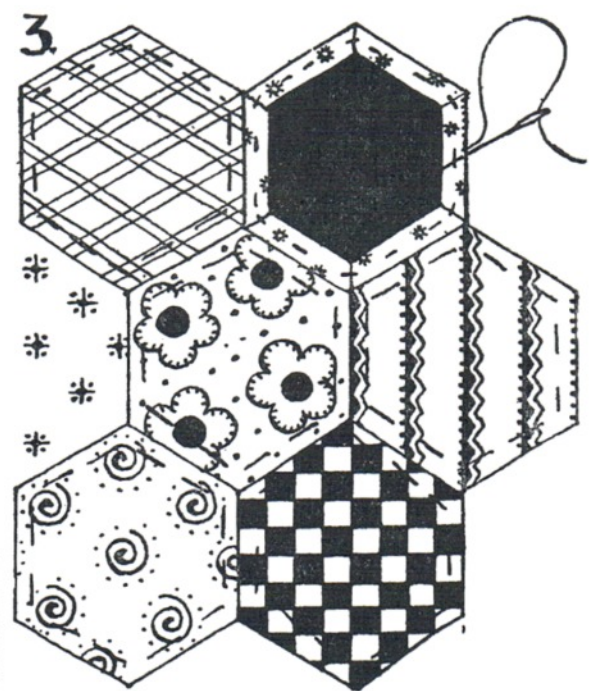


Tacking patch
over lining.



How to draw a
hexagon.

3.



Oversewing patches
together.

Cutting paper
linings the
size of the
finished
patch.



And finally

We've come to the end of this, the first ever issue brought to you from our new Bustle & Sew HQ here in the depths of rural Somerset. It's been a very exciting and eventful month for the whole Bustle & Sew team, and I must admit there have been times when I've felt doing just what Ben is here



Though my sleeping position of choice would be on the sofa rather than on the cold tiles of my new kitchen floor!

I'm pleased to be able to report that both Newfies have settled in well and seem to regard streams, rivers and particularly WATERFALLS (which they had never encountered before) as a reasonable substitute for beaches and the sea. Though I'm sure we'll be back to visit all our friends in Devon before too long!

I've finally finished unpacking all my workroom boxes too and have located my Library of Stitches sampler, so the Bustle & Sew Spring (or should I call that late summer?) Stitchalong will be starting

again early next month. I am really sorry for the prolonged break, but I totally underestimated the amount of time needed for moving.... Fortunately it's not something I plan to do again for some time.

Next month's issue will be published on Thursday 27 August and will include the first of this year's Christmas patterns for those well organised souls wishing to get ahead with their seasonal stitching. My [Christmas store](#) is still open of course, and you'll find all currently available festive patterns listed there.

Rosie and I are working on putting together some new kits for the festive season - both Christmas makes and to give as gifts. We're hoping to have the Fabric Reindeer Head available before too long as well as one or two others. As they're hand assembled we will only have a limited supply so please do keep an eye on the [blog](#) for announcements.

Meanwhile, have a lovely August - with plenty of time in the sun for stitching!

Best wishes

Helen xx



August

2015

mo	tu	we	th	fr	sa	su
31					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30



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

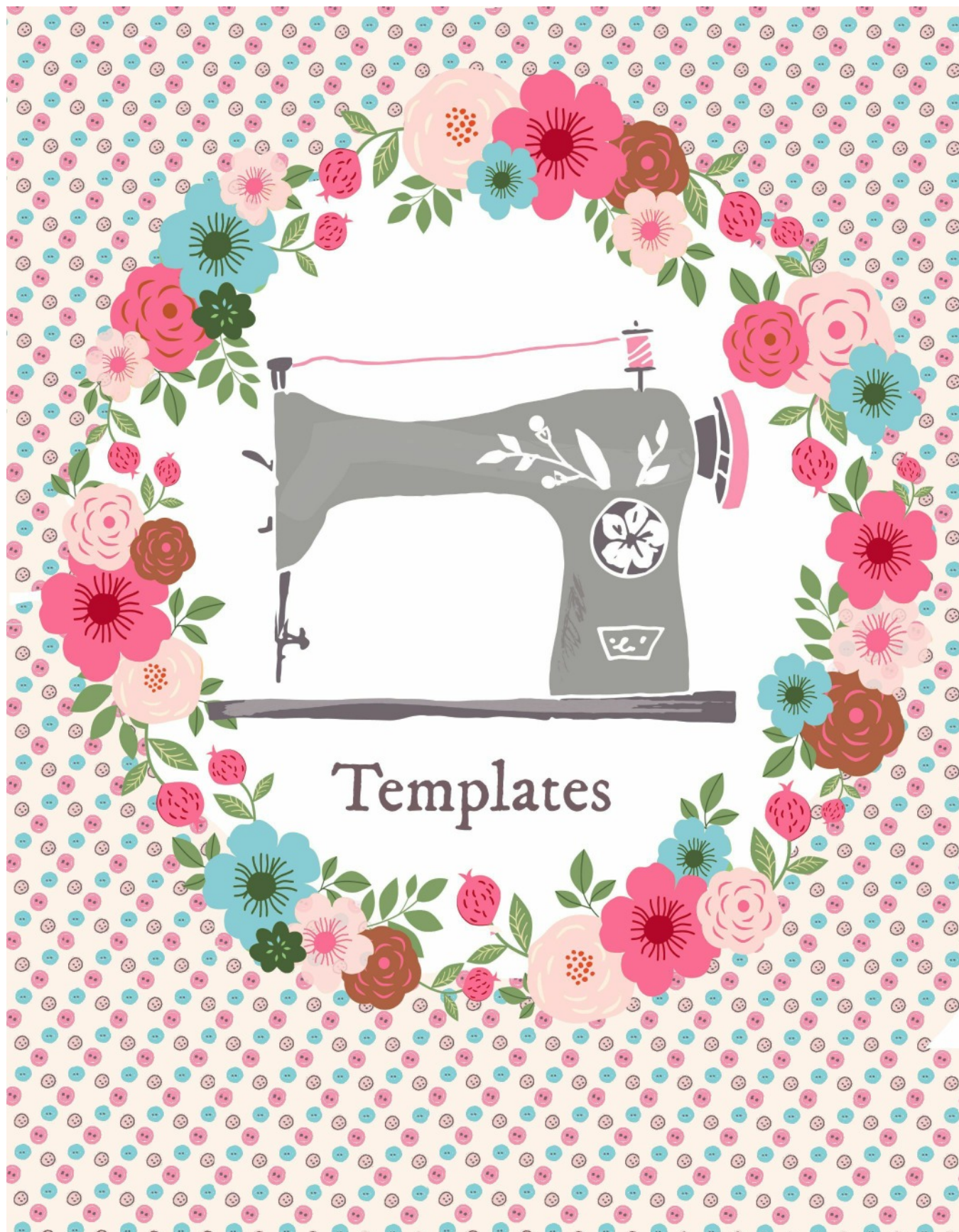
Gas Mark	°F	°C
1	275°F	140°C
2	300°F	150°C
3	325°F	170°C
4	350°F	180°C
5	375°F	190°C
6	400°F	200°C
7	425°F	220°C
8	450°F	230°C
9	475°F	240°C

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.

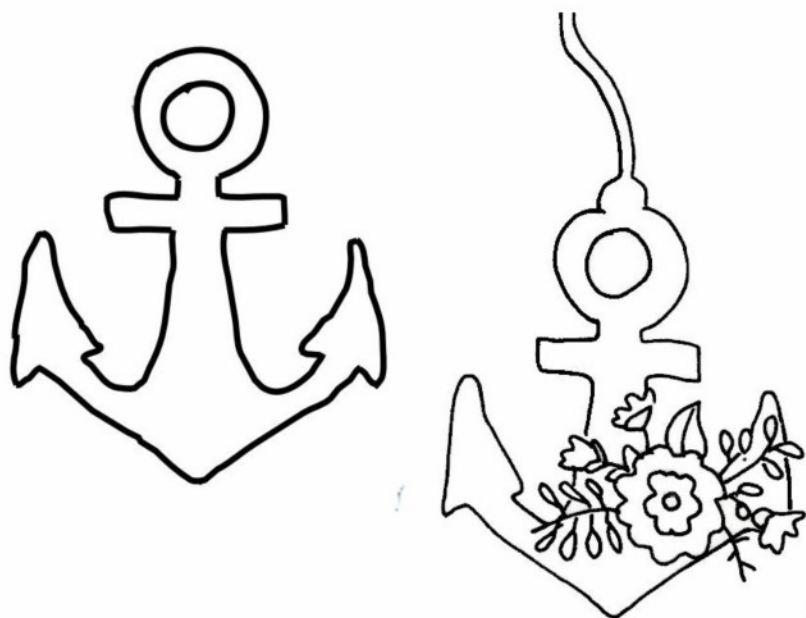




Anchor Embroidery

Pattern given full size and also reversed to suit your preferred method of transfer.





When waves crash

ANCHOR

when waves crash

CRASHING DOWN

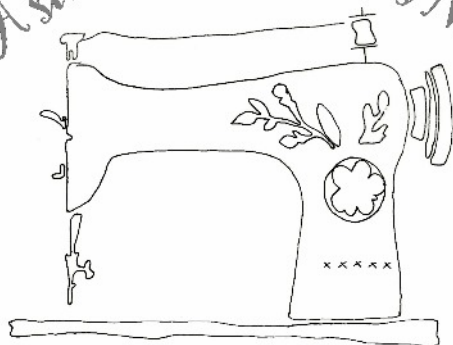


Sewing Machine Cover

Pattern given full size. The text is given the right way round and reversed to suit your preferred method of transfer. The sewing machine is reversed for tracing onto the paper side of your Bondaweb. The small image is to help you place the pieces.

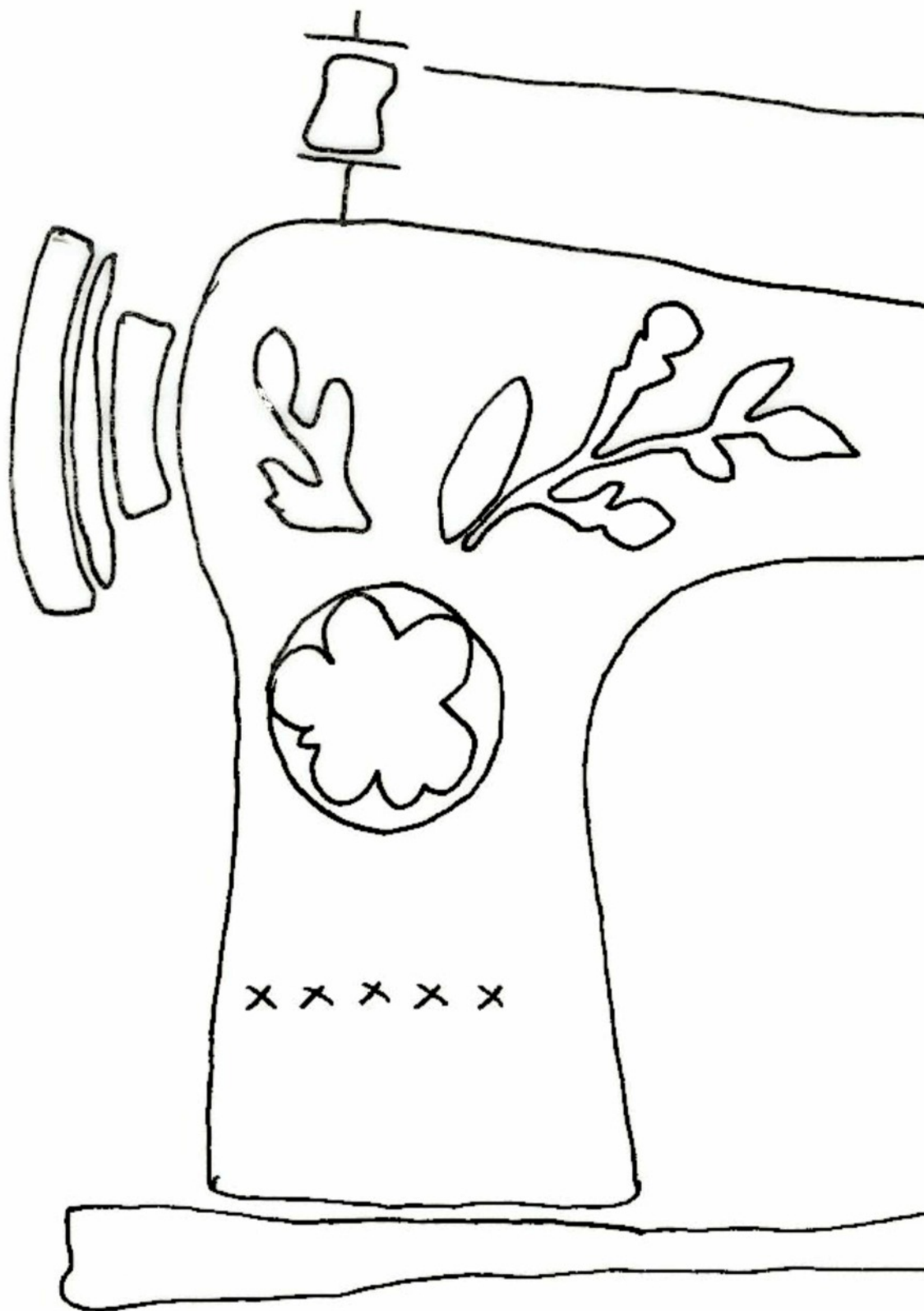
A stitch in Time
Saves Nine

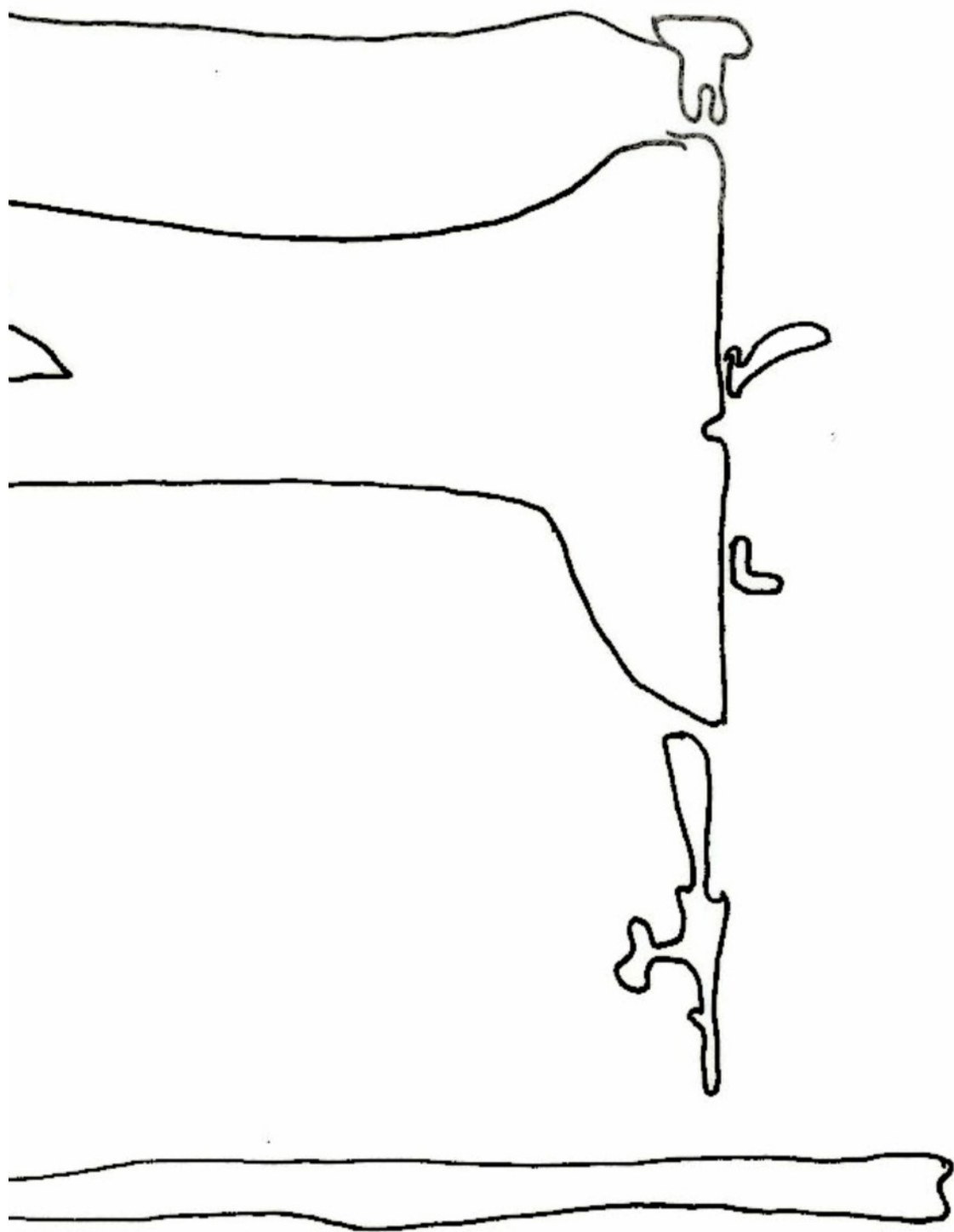
A stitch in Time saves Nine



Time saves Nine

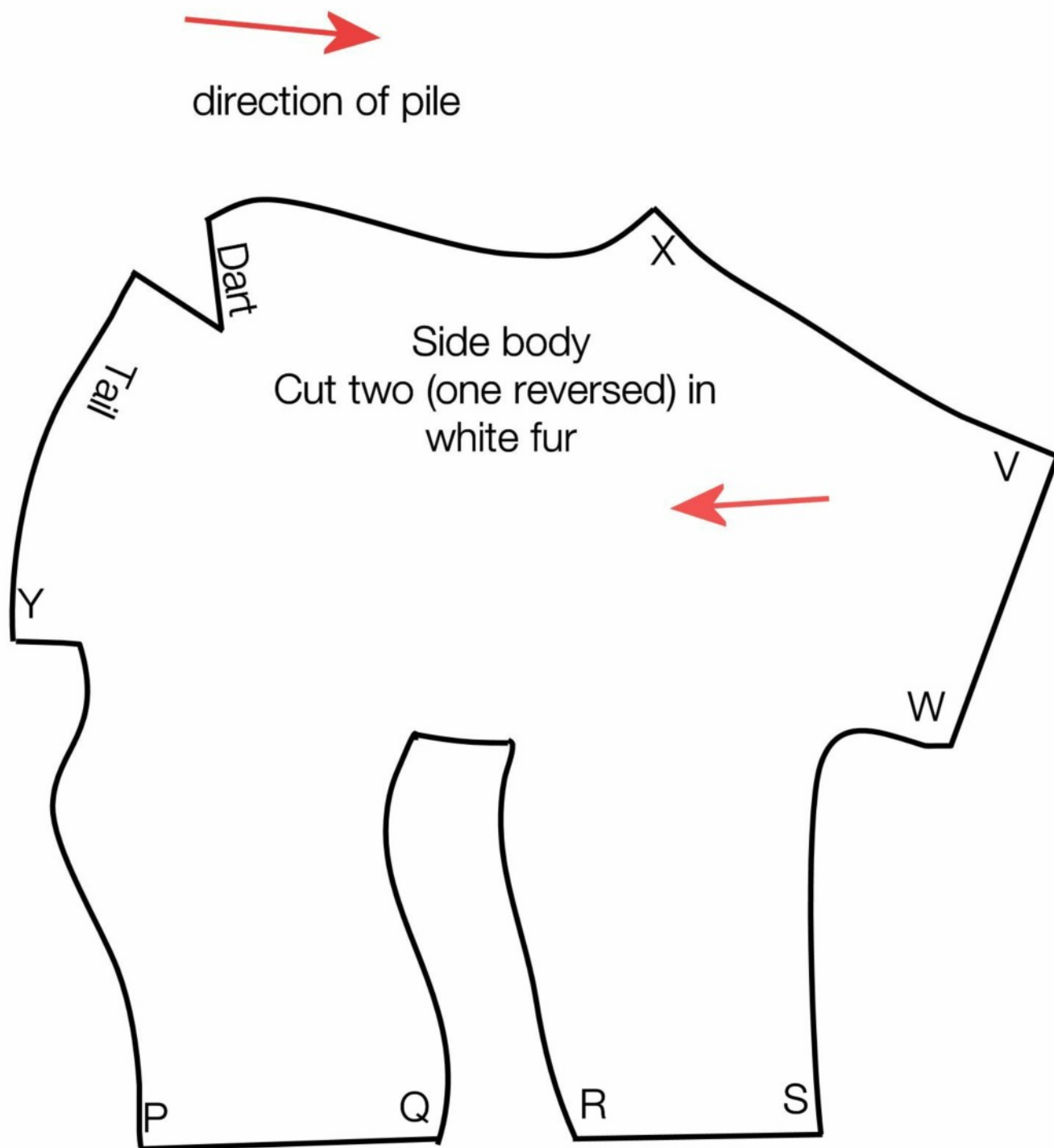
Time saves Nine

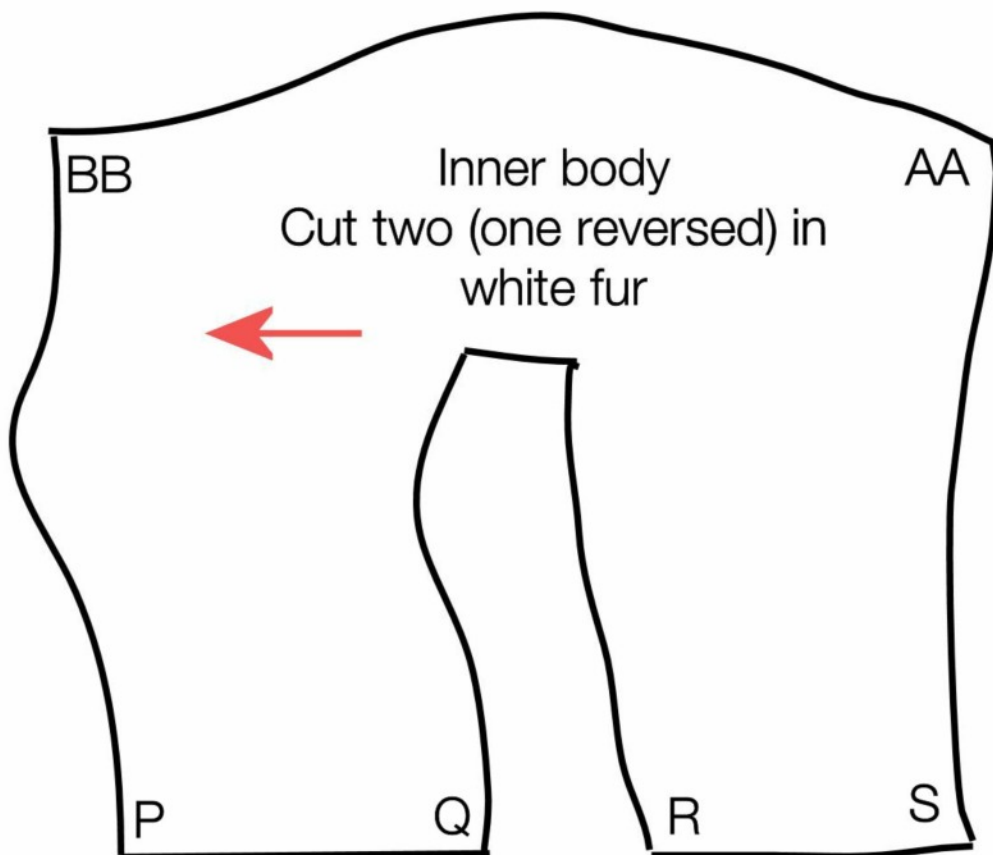
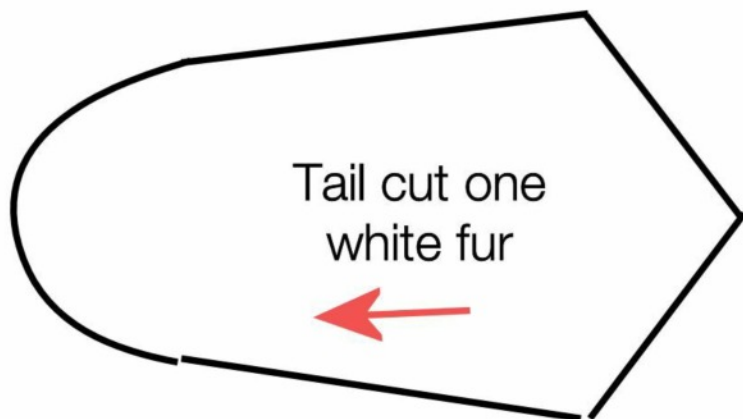


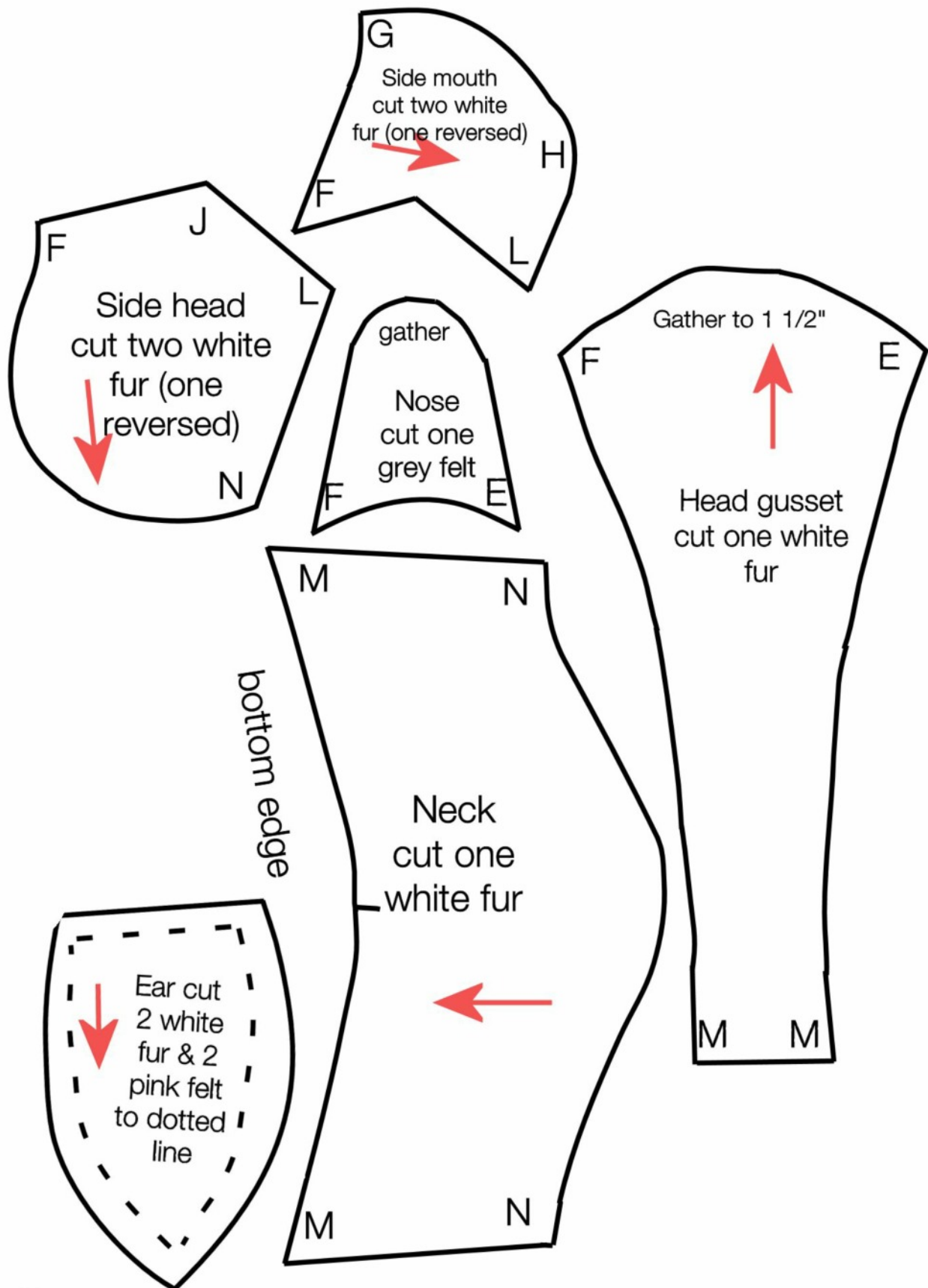


Baby Lambkin Softie

Template is full size. 1/8" seam allowance.





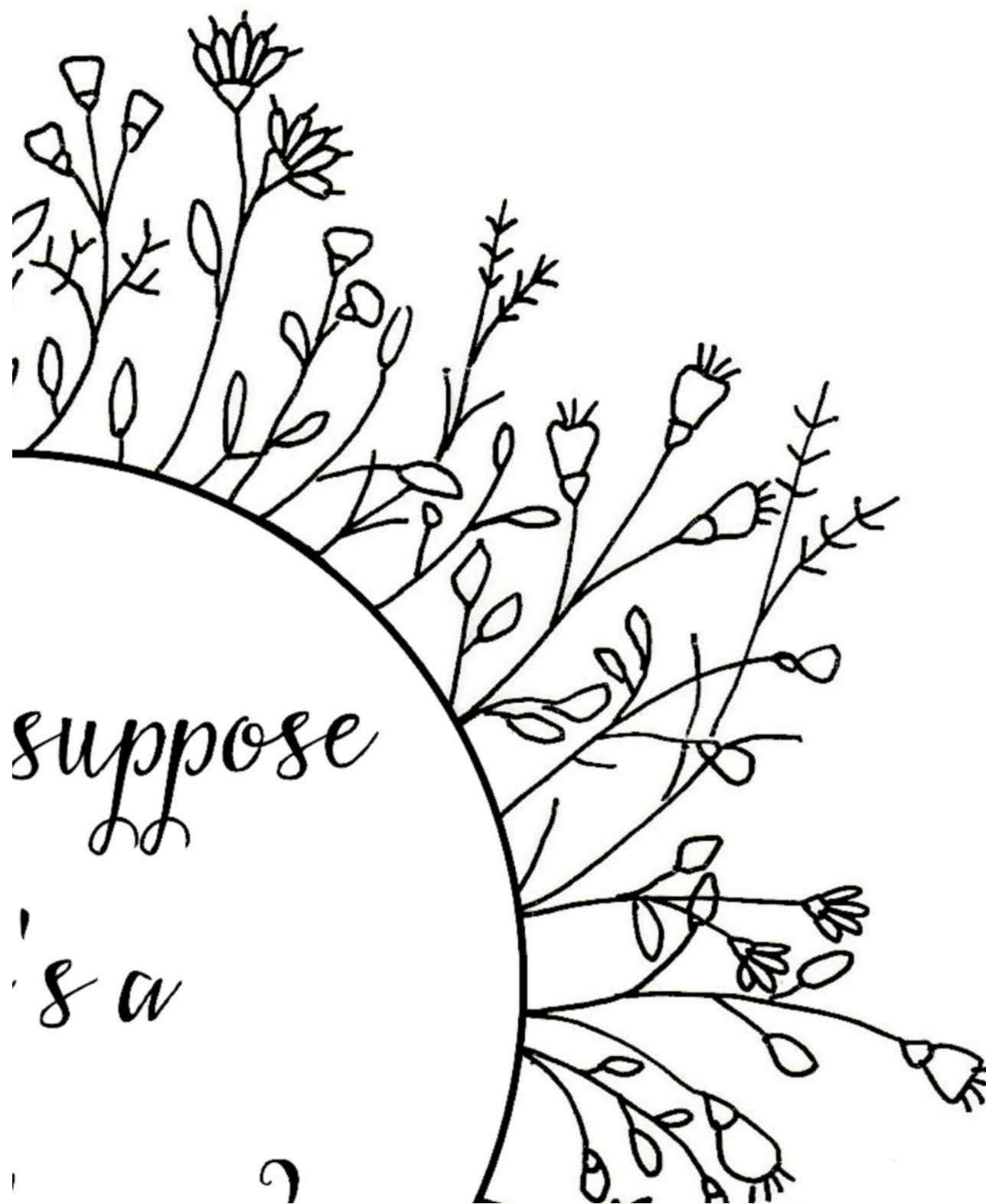


Wildflower Hoop

Template is full size. Smaller image on this page is just to help you join your pieces together.



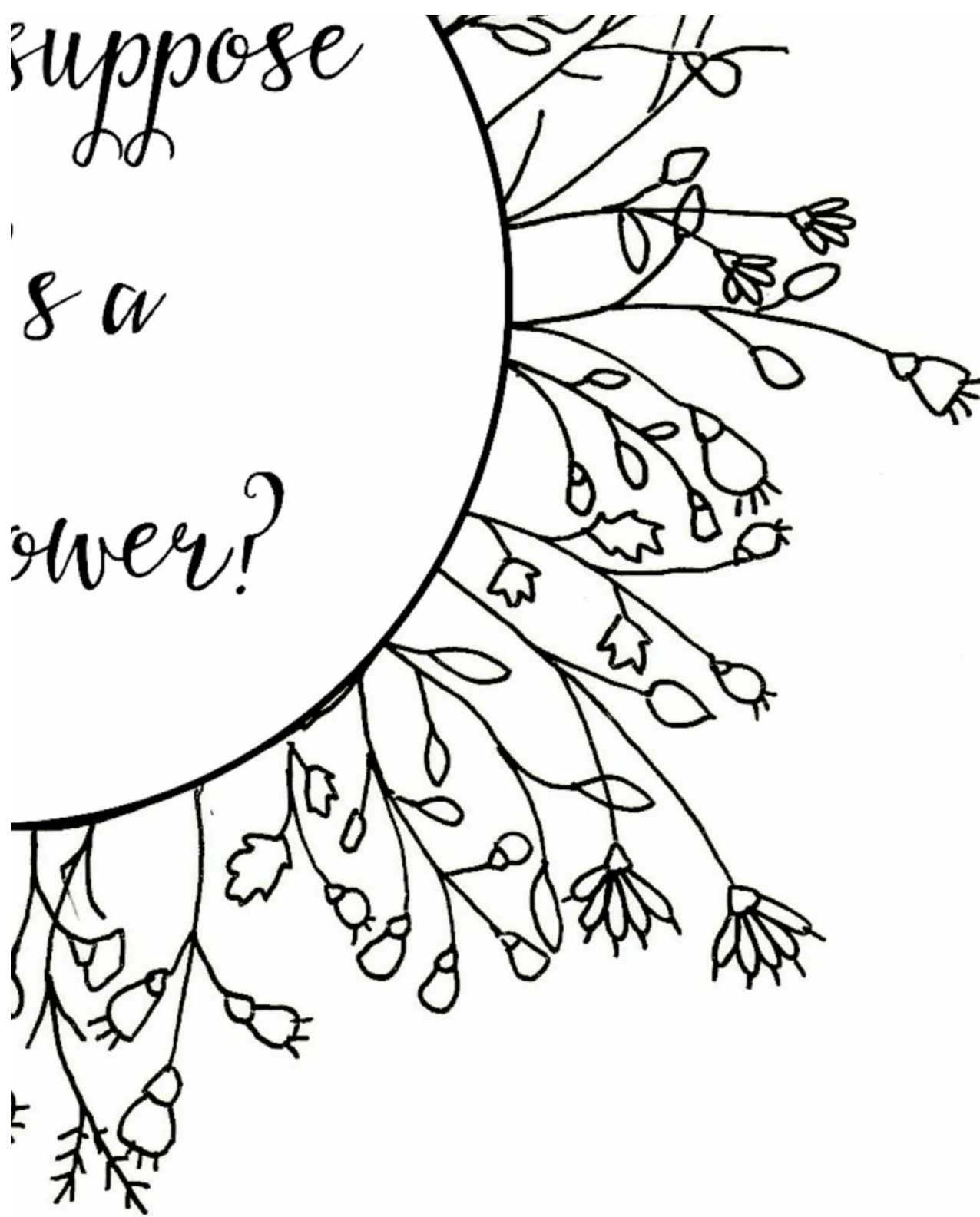




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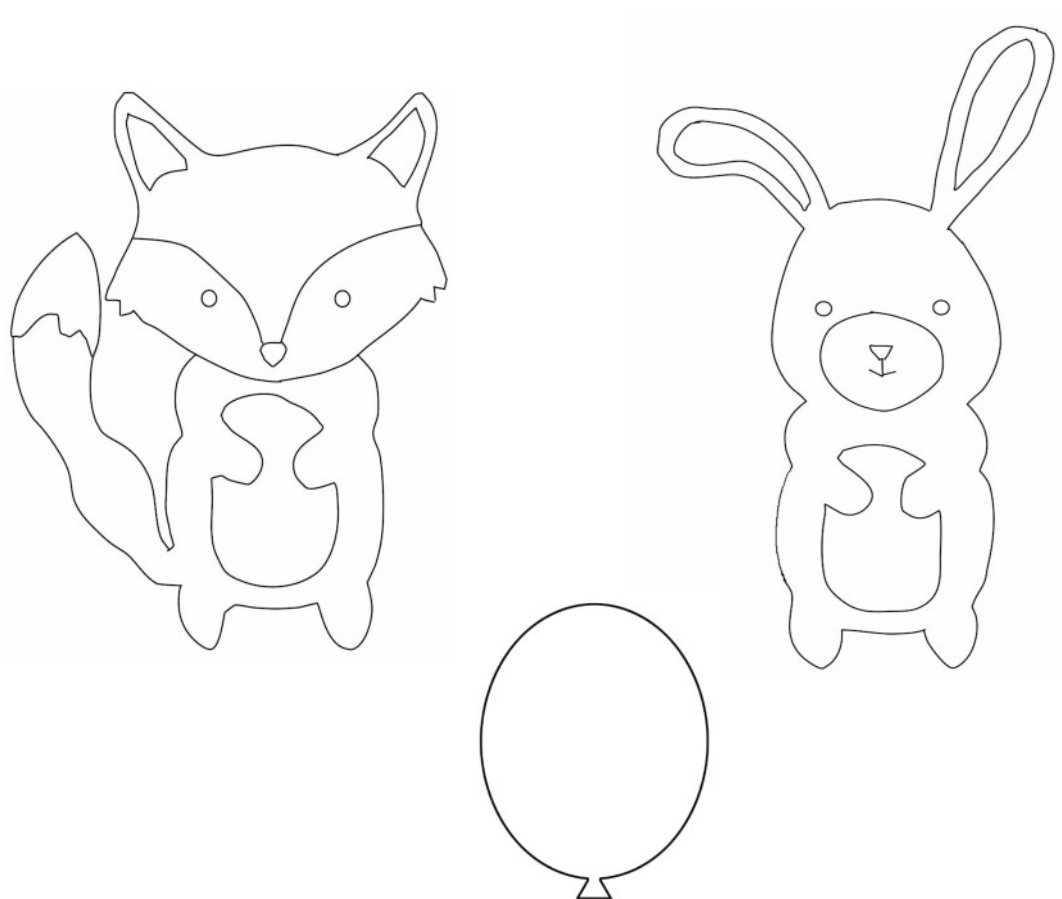
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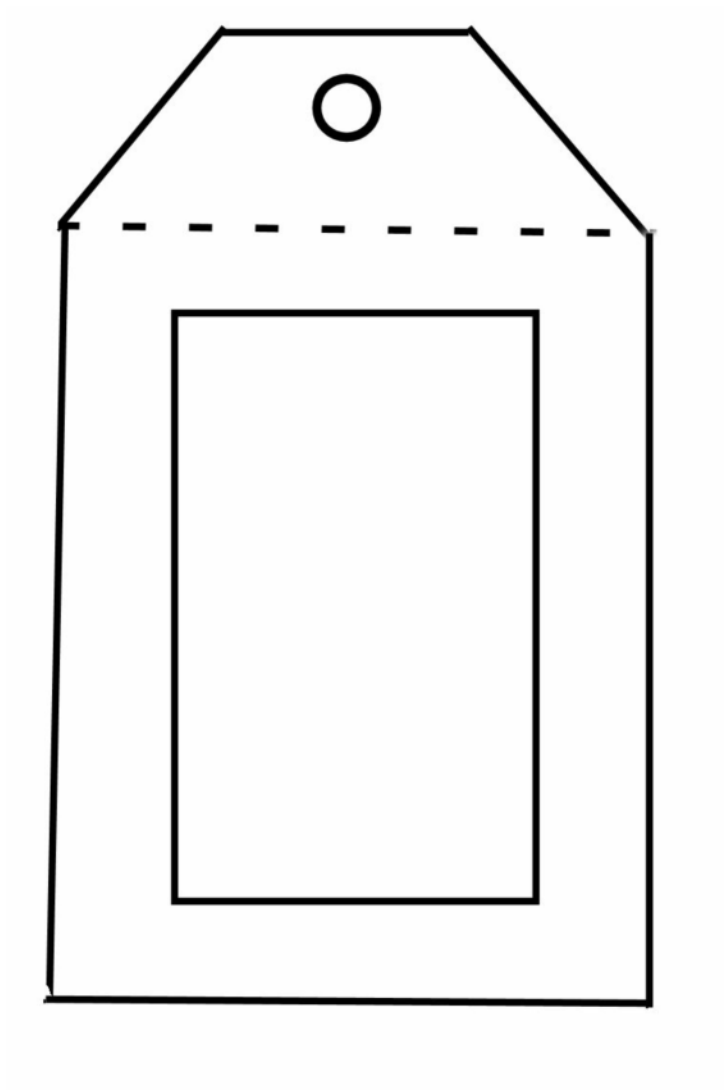
Woodland Babies

Full size and reversed for tracing onto Bondaweb



Luggage Tag

Full size



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