



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Issue 56 September 2015



Little Grey Elephant Head



Owl Tea Cosy



Don't Look Back Hoop



All I Want Christmas Hoop



Dreamy Kindle Cover



Polar Bear Nursery Rug



Meet the Makers: Pixie Craft and The Fox in the Attic
Demystifying Sewing Machine Needs: Type & Size
Baking Corner: S'Mores Brownies
Quick Pieced Patchwork Pincushion from Very Berry
Softie Making with Faux Fur
September Almanac, Blog Round up and more

A Bustle & Sew Publication

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Welcome to the September Issue



Hello, and welcome to the September issue of the Bustle & Sew Magazine. This month sees a shift away from the cottons, linens and florals of high summer towards a richer, deeper palette with more textures and vibrant hues to enjoy.

As always I've tried to include a variety of techniques in my own patterns, so there's hand embroidery, freestyle machine applique, and softies from felt and faux fur. And as if that wasn't enough we have a lovely pin cushion project from our guest designer, Ali, an amazing brownie recipe, interviews and photos from successful small craft businesses and lots of articles to enjoy too.

Next month's issue will be published on Thursday 24 September. Until then I hope you have a lovely month and manage to fit in lots of time for stitching!

Best wishes

Helen xx





Tips for Stitchers

Your sewing machine is a big investment and it pays to take good care of it. If storing for a while, keep it covered and dry. Dust and moisture can play havoc with the moving parts in your machine.

Remember to switch your machine off at the wall or unplug the supply cord if not in use, a power surge won't do it any good at all!



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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.

Katie Fenner



Talks to us about her love of bright colours, her favourite designs and how she started her business.

Rachel of Bakerita



Has been baking since childhood, and now shares her recipes through Bakerita - yum!

Ali of Very Berry Handmade



Has a passion for my passion for Liberty lawn fabrics, buying, using, and selling to other enthusiasts too!

Genevieve of Floss & Mischief



Hates dead beetles, but loves stitching her taxidermy inspired cross-stitch creations!

Michelle Kreusell



Talks to us about how she got into crafting, where she finds her inspiration and how she started her business.

September

September brings a change in mood as warm, still summery, days gradually fade away into cooler, damper weather, giving us the famous season of “mists and mellow fruitfulness”. Together with the first morning mists of autumn, hips, haws and berries are ripening in the hedgerows whilst squirrels scurry around busily connecting nuts - stocking up on nature’s bounty before the pickings become slim indeed.

Early September often brings a period of warm and sunny weather, and possibly our last chance to enjoy the feeling of fresh air on bare arms and legs. It won’t be long before we are reaching for winter woollies, so every hot day is a gift and shouldn’t be taken for granted.

September is the first of the autumn months - the word *autumn* comes from the Latin *autumnus* and its use in English dates back to the 14th century, although in the USA, the term *fall* is preferred. Both these words were used interchangeably in England at one time, the latter appearing in 16th century texts in the longer phrase “the fall of the leaf.” Interestingly this interchangeability with the word *fall* led, by the mid-19th century to the use of *autumn* as a colloquial term for execution by hanging. It came from a play on the phrase “go off with the fall of the leaf” which also alluded to hanging, the gallows being described as the “leafless tree.” Ugh!

But at the beginning of the month the trees are still in full leaf, though starting to look a little tired and dusty. One of the earlier signs of autumn here in southern England is the sight of swallows clustering on telegraph wires, gathering for their migration to Africa. Meanwhile wild swans and geese begin to arrive from their breeding sites in the Arctic to over-winter here and take advantage of our milder winter and more plentiful supply of food. Across the countryside birds are plundering hedgerows for berries and wasps are gorging themselves on windfall fruits

lying fallen in the grass. We too can enjoy the benefits of nature’s wild harvest, providing of course we get to it before the birds do! As well as blackberries, it’s fun to experiment with different fruits (be sure you’re confident what you’re picking though), why not try making jelly from rowan berries and from wild rose hips too, as well as elderberry wine, syrup and jellies - perfect for enjoying on those colder evenings to come. But remember, it’s considered extremely bad luck to pick blackberries too late in the season. The final date for picking in some parts of the country is Michaelmas, 29th September because by this time the Devil will have damaged them. On the other hand, if you’re planning to make sloe gin, then you shouldn’t pick the sloes until they’ve been touched by frost as this is supposed to improve the flavour of the resulting drink. But the downside to a bumper berry harvest is that it’s supposed to be an indicator of a hard winter ahead.

As the month progresses and the weather becomes cooler and damper wild fungi begin to appear in fields and woodlands. They can be very beautiful - especially the white-spotted scarlet fly agaric, the toadstool on which fairy folk perch - or make their homes inside. But beware, this is a very lovely looking, but highly poisonous fungus, so admire from a distance and leave well alone. If you do go fungus hunting and plan to eat your spoils, then be sure you know exactly what you’re doing - if you get it wrong then the results can be disastrous!

Of course not all the wild fruits we gather at this time of year are for eating - perhaps you remember enjoying a game of conkers with friends in the school playground? There are many regional variations in the rules of the game and it's been known by a variety of names. In parts of the English midlands for example, it is known as "oblionker" and play is accompanied by such rhymes as "Obli, obli, onker, my nut will conquer!"

On the evening of 2nd September 1666 the Great Fire of London began in the house of a baker named Farryner at Pudding Lane, near the Tower. The fire continued for three whole days and nights and destroyed about two-thirds of the city. The number of fatalities was low, but many thousands were made homeless. The reconstruction process made many improvements in the structure and layout of the city, straightening streets and replacing timber with brick buildings. Sir Christopher Wren was responsible for the rebuilding of more than 50 churches, notably St Paul's Cathedral, and also constructed a Monument to the event which stands 202 feet in height and the same distance from the site of that infamous bakery in Pudding Lane where it all began.

September 14th is Holy Cross Day - also known as Devil's Nutting Day. It was said that those who went nutting (gathering hazelnuts) on this day would meet the Devil engaged in the same task. The Devil was also said to go nutting on Sundays and this superstition may have been an attempt to discourage people from indulging on a holy day, in the frivolous and amorous activities that invariably seemed to accompany these forays into the woods.

Of course this is the time of year when you'll be gathering in your own harvest from the kitchen garden, with carrots, beans, peas, courgettes, tomatoes, potatoes and onions all ripe for the picking. Apples are ripening now too and, whilst early varieties aren't generally keepers and

should be eaten straight away, later varieties will keep into the winter months if you store them carefully. Don't keep any that have fallen from the tree or have other bruises and blemishes - they're good for chutneys, puddings and juice. Wrap perfect specimens in greaseproof paper to preserve their moisture if you have the time and inclination. Otherwise just put them straight onto a slatted surface so that air can circulate around them. You can purchase special apple storage units, but something as simple as a redundant freezer basket will also work well - and cost much less! Whatever you choose, be sure to place it in a cool dark place if at all possible.

The final feast of September is Michaelmas, the 29th of the month. Michaelmas is one of the Quarter Days on which the country calendars turned - a day on which quarterly rents were paid. Contracts of employment often began and finished at Michaelmas, and a number of hiring fairs - also called mop fairs or statute fairs were held at this time. Those looking for work would gather in a public place, bearing the tools of their trade or some other form of identification and employers would pick and choose their new staff. These fairs were major events which much feasting and drinking and goose on the table for those who could afford it. Indeed the gift of a goose often formed part of a new tenancy agreement. In the days when people were literally sewn into their undergarments to provide insulation through the winter, these fairs must have been a last chance to enjoy the warmer weather and have fun without shivering in the cold.





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LOVE TO SEW AND SEW WITH LOVE

I'm not sure where this quote comes from - but it's come to mean a lot to me over the years. Not that I shouldn't enjoy happy memories of days gone past, but rather that there's no point in dwelling on mistakes and regrets - all we can do is move on and try to get it right next time. So for me this is a very positive, life-affirming quote.

I've added peacock feathers with their eyes as these seemed most appropriate to the quote, and some satin-stitched succulents make a nice change from summer florals.

Shown mounted in 10" hoop.

Don't Look Back Hoop



Materials

- 12" square neutral coloured non-stretchy fabric suitable for embroidery
- 10" embroidery hoop
- DMC stranded cotton floss in colours 165, 209, 310, 382, 522, 561, 728, 749,

779, 987, 989, 3041, 3042, 3810, 3854, 4030, 4240

Note: Use two strands of floss throughout.



Method

- Transfer design to centre of fabric using preferred method. The templates are given full size and also reversed to suit your preferred method of stitching.
- Stitch the design in accordance with the instructions below using two strands of floss throughout.
- When working the text in split stitch be sure to completely fill the letters and try to keep the outline smooth.
- When finished remove from hoop and press lightly on the reverse being careful not to flatten your stitches.
- Return to hoop, trim edges and finish back, then display.

Use two strands of floss throughout

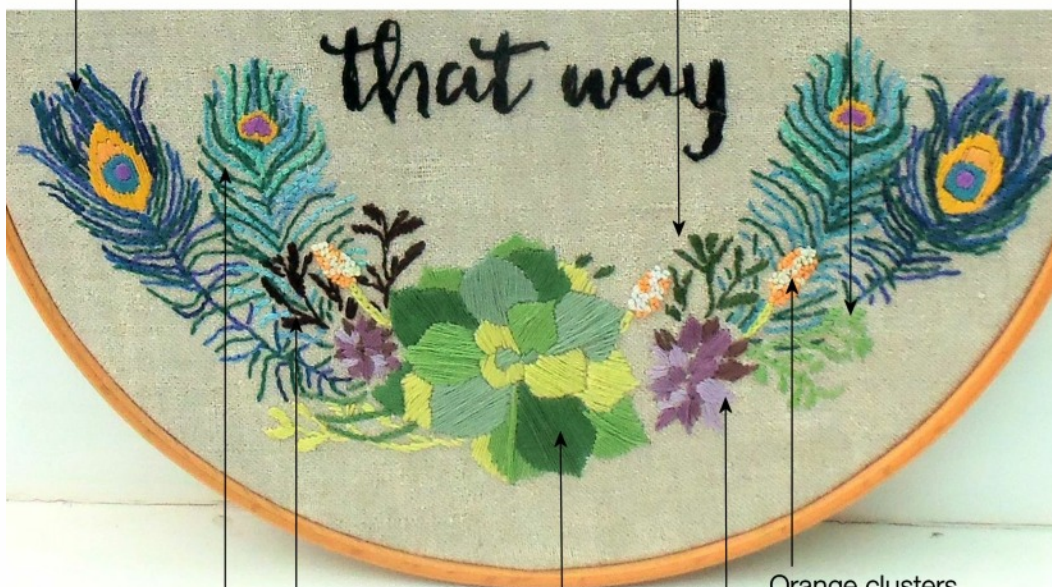
Text 310 split stitch

Outer feather (same on both sides)

Eye centre 209, 3810, 3854, 728 satin stitch
Fronds 561 and 4240 back stitch, randomly alternated.

Leaf frond 989 stem stitch

Leaf frond 987 stem stitch



Leaf frond
382 stem stitch

Large succulent
522, 987, 989, 165
satin stitch

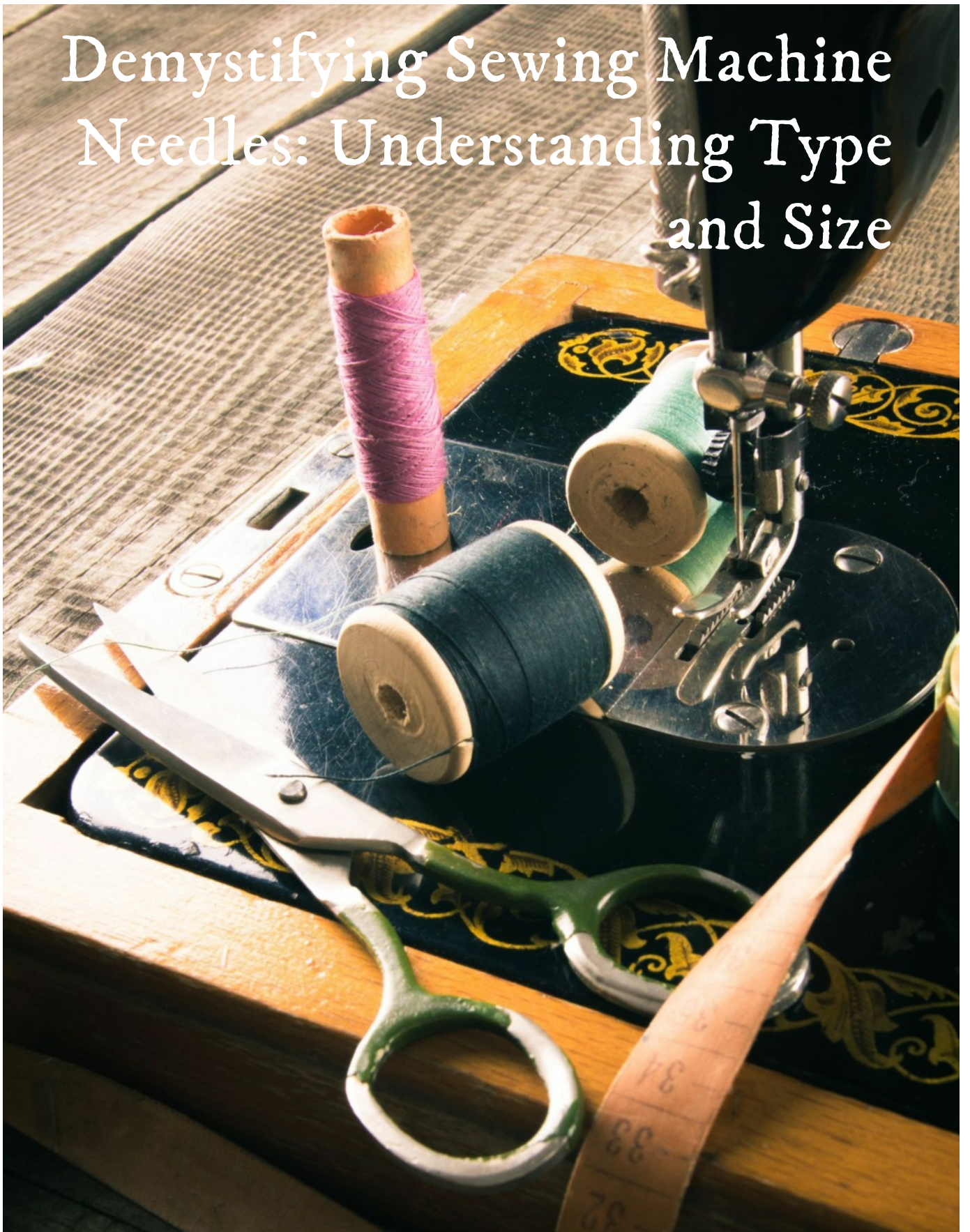
Orange clusters
3854, 749 small
French knots (single
twist) Stem 165 chain
stitch

Inner feather (same on both sides)
Eye 209, 728 satin stitch
Fronds 561 and 4030 back stitch
randomly alternated

Purple succulent
779, 3041, 3042
satin stitch



Demystifying Sewing Machine Needles: Understanding Type and Size

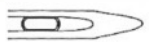


I'm sure everyone's aware of the recommendations about sewing machine needles, that is - change your needle at the beginning of every project or after 8 hours of sewing; use a needle/needle size appropriate for your fabric and thread types

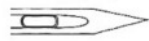
But how many of us ever venture beyond the tried and tested Universal needle? Last issue we looked at hand stitching needles, so I thought this month it might be useful to remind ourselves of all the different sewing machine needle types out there - as well as understanding their sizing.



Let's start with everyone's favourite - the Universal needle. This is fine to use for most woven fabrics including knits and synthetics.



The Ball Point Needle has a more rounded tip that prevents the needle from piercing and breaking fibres. It's ideal for cotton knits, fleece, rib knits, and most knit fabrics as well as being the needle of choice for your serger.



If you're sewing fabrics - usually knits - with a two-way stretch, especially those containing Lycra then choose Stretch Needle. It's particularly useful when sewing swim wear, lingerie and elastic as it has a specially designed scarf which prevents skipped stitches.



The Jeans Needle has a sharp, strong point that's great for penetrating dense fabrics. This makes it ideal for sewing canvas, denim and other tightly woven materials. It's excellent for top stitching woven fabrics too.



Real leather is tough to sew and so the Leather Needle has a chisel point that enables it to penetrate tough substances. But don't try to use it with faux leather, textiles or vinyl - it's really not suitable for these fabrics.



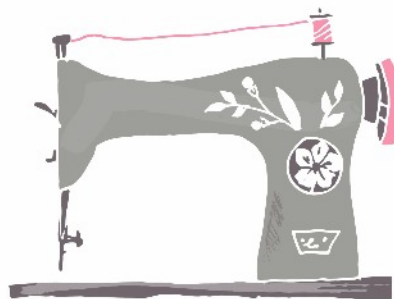
Quilting Needles have a longer, sharper point that enables them to pierce multiple layers of cotton fabrics with batting.



Ideal for decorative sewing on various fabrics with various types of machine embroidery thread, the Embroidery Needle has a larger eye that allows smooth thread flow at higher speeds, helping to prevent thread fraying and breaking.



The extra large eye of the Topstitching Needle will accommodate thicker topstitching thread. Its extra sharp point allows it to penetrate easily through medium to heavy-weight fabrics.



When choosing the right needle for your project, once you've decided on the needle **type** you then need to select the correct **size** for the fabric you're using. Sewing machine needles have a dual sizing system - using both imperial and metric numbers as shown in the table below:

Metric	Imperial	Fabric Weight
60	8	Very fine synthetics and cottons
70	10	Net, chiffon and nylon sheers
75	11	Voile, organza and chiffon
80	12	Cotton lawn, taffeta, silks and tricots
90	14	Poplin, chintz, gingham, quilting cotton
100	16	Cord, Denim, Gabardine, Worsted
110	18	Heavy Cord, Heavy Denim, Leather
120	20	Heavy Cord, Heavy Denim, Leather

Your final stitch quality, and so the appearance and finish of your completed work depends upon using the correct needle for the thread, fabric and the type of sewing you're undertaking.

Fabric

Consider fabric weight, thickness, whether it's woven or a knit, closely or loosely woven and its composition - is it natural or synthetic?

Thread

You may wish to match your thread composition to that of your fabric using polyester thread for synthetics or cotton for cotton fabrics.

Needle Style

If your project or thread is specialised, eg you're quilting or embroidering by machine, then choose your needle based on the

technique rather than on the fabric type. If on the other hand you're undertaking general sewing, then base your needle choice on the type of fabric you're working with whether that's a light weight knit or heavy denim.

And finally - if your needle keeps breaking, then don't get hot and frustrated - remember it's doing its job as its designed to break for the protection of your sewing machine's mechanism. If it does break then check:

Is the needle type and size correct for your fabric? Is the thread unsuitable for the needle size and application? Is the upper thread feeding freely? Is the thread tension correct? Does your machine need cleaning? Are you using the correct presser foot? Are you pushing, pulling or dragging the fabric during sewing?

I hope you've found these pages useful - and will be able to select the right needle for your next project with confidence!



"People aren't going to have faith in your work unless you do, so get yourself out there!"

Meet the Maker



Katy Fenner talks to us about her love of bright colours, her favourite designs and how she started her business, **Pixiecraft Handmade**



Katy is a wife, mammy to a beautiful two year old called Poppy, chronic stitcher and passionate cake eater living in Manchester. She started Pixiecraft in 2012 following the success of her blog which followed her adventures in teaching herself to sew.

later a friend bought me a book on hand embroidery and I was hooked. After embroidering just three pieces from patterns I started trying to draw my own patterns and I haven't looked back and now every piece I make and sell is drawn from my own design.

How did your business come about?

Pixiecraft started as a little experiment on Facebook after years of friends nagging me to start selling my work. I opened a little page which had 1000 followers within a matter of weeks, three years later Pixiecraft takes up most of my time, I run regular workshops teaching hand embroidery and I have joined a local collective of artists and makers called The Manchester Craft Mafia as their membership co-ordinator.

Do you have a favourite design you have made?

Oh that is a tough one! I recently stitched a 100% silk kingfisher which I quite like but my absolute favourite has to be the rainbow tailed shooting star hoop. It has the quote 'Be bold enough to use your voice,



How did you get into crafting?

Making is in my bones and for as long as I can remember I have had the constant desire to be using my hands to make something, I played about without lots of different crafts throughout school until eventually I went onto University to study a completely unrelated degree. While I was there I started to get the itch to make again and so I decided I would teach myself to sew with the aim of making all the decorations for my upcoming wedding. I began with a sewing machine and 36 metres of bunting, a few poorly constructed skirts and a bag or twenty... but quickly realised it was not for me as I did not enjoy being so constrained by patterns. A couple of months



brave enough to listen to your heart and strong enough to live the life you've always imagined' which is my favourite quote and one I recite to myself every day combine that with rainbows and stars and it just full to the brim of things I love.

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

Don't give up! You have to be willing to work hard even when it's the middle of the night and you still have another 3 hours work to do and you need to be confident in what you are producing. Four years ago I was threading a needle for the first time and now I am stitching 8 hours a day but without my brilliant family

and friends pushing me to sell my work none it would have happened. People aren't going to have faith in your work unless you do so get yourself out there, network as much as possible, use social media, find people who 'get' what you do. If things don't take off straight away then don't worry it takes time to build yourself a reputation and you can use that time improve your business, work on your branding and find what makes your business special!

Finally, how does your creative process work?

I cover my walls in brightly coloured post it notes of things I want to embroider, unfortunately I think of

things faster than I can stitch so I am going to need a bigger room at this rate! I fill sketchbooks with doodles which eventually get turned into embroidery patterns which I can then begin stitching. I rarely start out knowing exactly what I am going to stitch and instead I pick and choose my colours as I go.



Pixiecraft Handmade

Katy enjoys using bright colours to create pieces that make people smile. Be sure to pop over to her Etsy shop and say hello on Facebook!

www.pixiecraft.co.uk

www.facebook.com/pixiecraft handmade



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Here's the cutest little grey elephant head crafted from felt, floss and two shiny black beads for his eyes - no elephants were harmed in the making of this faux trophy head!

Little Grey Elephant measures 10" wide from the back of his head to the tip of his trunk and is shown mounted on a 7" embroidery hoop. You could use a larger hoop if you wanted to make more of a feature of the background fabric of course.

He's a really easy make - the head is formed of just four felt pieces - plus four more for his endearingly large ears!

Little Grey Elephant Head



Materials

- 18" square grey felt - I used a marl grey as I liked the effect. Be sure to choose a good quality wool blend felt as it's much nicer to work with and you'll achieve better results.
- 12" x 6" light pink felt
- Grey and pink stranded cotton floss or cotton pearl thread
- 7" embroidery hoop
- 9" square printed fabric - use a medium weight to support the weight of the head, or fuse some medium weight interfacing to the back of a lighter weight fabric
- Two ¼" black spherical beads
- Toy stuffing
- 8" square medium weight cardboard

Notes:

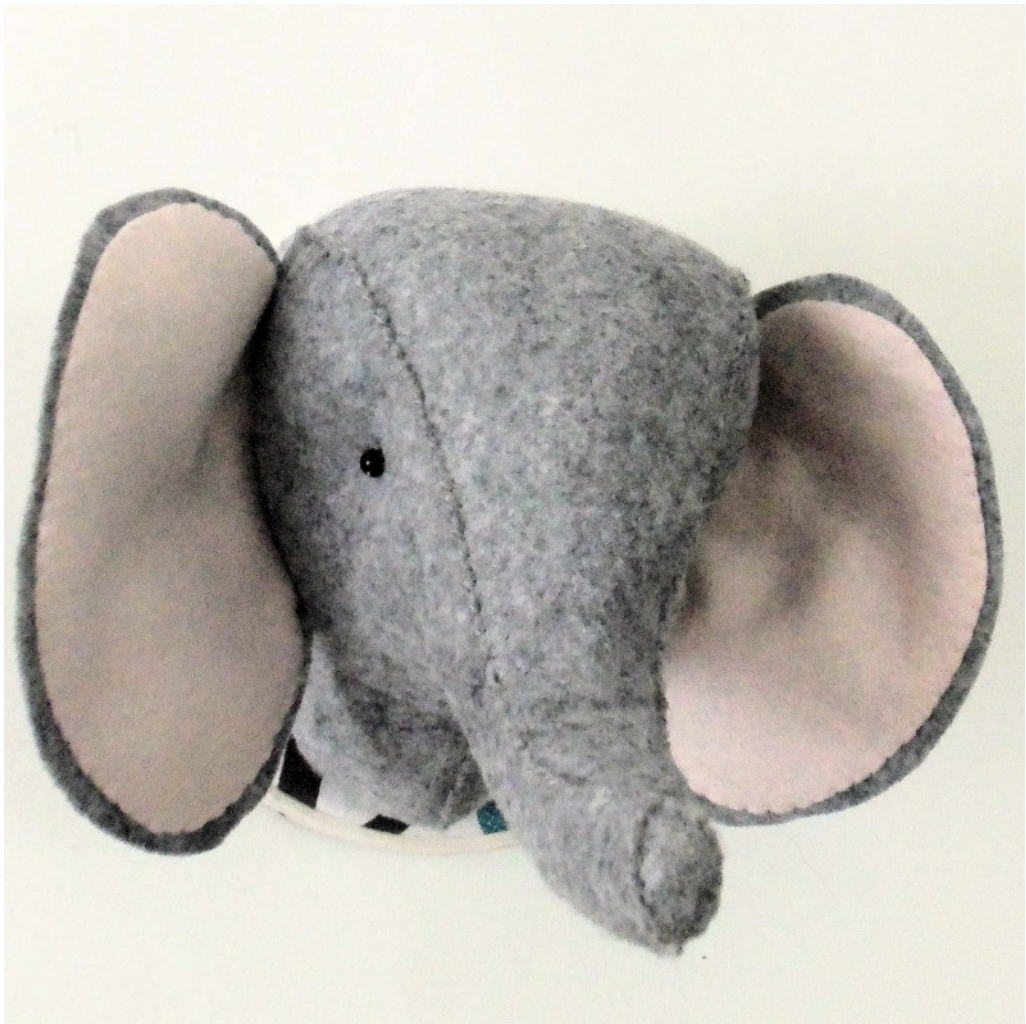
Using matching cotton pearl thread or three strands of cotton embroidery floss join all pieces with wrong sides together - ie seams on the outside. Use cross stitch to join the seams - work half-cross stitch over the edges in one direction, then return in the other direction to complete the stitch making a nice strong decorative seam.

Use small pieces of stuffing and push well into place - you may find a stuffing stick useful. Make yours by breaking the pointed tip off a bamboo skewer and "fraying" the end so it grabs the stuffing.

Method

- Cut all pieces as indicated on templates (you will need to join the two pieces of the head gusset template together before cutting out your felt. There is no overlap)
- Place the pink inner ears on top of the outer ears and stitch into place. Use pink floss or thread and angle your stitches quite shallowly so they don't show on the reverse (though if a few peep through it doesn't really matter as most people won't look at the back of his ears!) Place to one side for now
- Insert the head gusset from A to B on both sides. Join the two sides of his trunk from A to the end, then join under his neck from C to the end of his trunk. Insert the tip of his trunk.
- Stuff the head, then mark the position of the eyes with glass headed pins (following photograph and template). Make sure they're level on both sides. When you're happy with the positioning stitch beads in place pulling the thread firmly to form indentations for the eyes to sit in. You may find a long needle useful. I didn't have one so I pulled out some of the stuffing, added the eyes and then restuffed being careful to stuff AROUND the thread attaching the eyes and not to pull on it which would have distorted the head.
- Continue stuffing, moulding the head with your hands as you go so you're happy with the shape. The head does need to be stuffed firmly to maintain its shape, but be careful not to distort the seams.
- When you get to the back of the head attach the felt back half way round, then insert the cardboard back between the stuffing and the felt. Continue joining the felt and insert more stuffing behind the cardboard so the head is nice and firm. The cardboard stops the back from bulging outwards which would make it difficult to attach the head to the hoop.
- Using the photo as a guide attach the ears to the sides of the head. They need to have a gentle curve so angle the bottoms in towards the elephant's neck.
- Hoop up your backing fabric. Stitch the elephant head to the fabric, or you can "cheat" and use a glue gun if you prefer.
- Re-tighten the backing fabric if necessary. Trim to back of hoop.
- Your elephant is now finished.





The Way Through the Woods

They shut the road through the woods
Seventy years ago.
Weather and rain have undone it again,
And now you would never know
There was once a road through the woods
Before they planted the trees.
It is underneath the coppice and heath
And the thin anemones.
Only the keeper sees
That, where the ring-dove broods,
And the badgers roll at ease,
There was once a road through the woods.

Yet, if you enter the woods
Of a summer evening late,
When the night-air cools on the trout-ringed pools
Where the otter whistles his mate,
(They fear not men in the woods,
Because they see so few)
You will hear the beat of a horse's feet,
And the swish of a skirt in the dew,
Steadily cantering through
The misty solitudes,
As though they perfectly knew
The old lost road through the woods
But there is no road through the woods.

Rudyard Kipling

A Little Look at Vintage Transfers

Vintage embroidery patterns have enjoyed a rise in popularity over the last few years, as we've all embraced the vintage style and they're great for embellishing all kinds of household linens – and clothing too! They've been available from many, many different companies for well over a hundred years. So whether you're looking for breathtakingly intricate motifs for heirloom embroidery, cute kittens for your pillowcases, or a comical design to enliven your kitchen towels, there's a huge assortment of vintage designs waiting to be rediscovered.

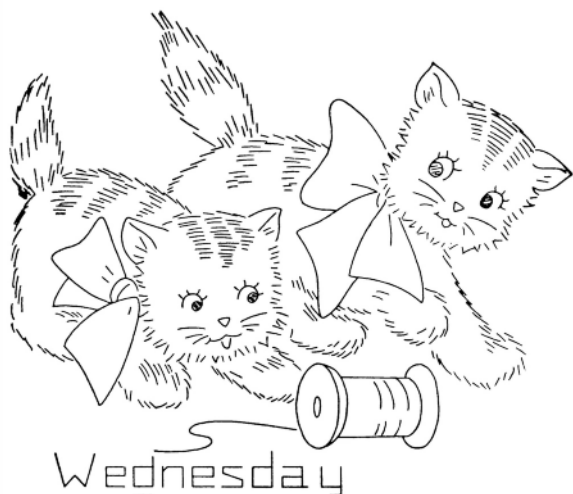


Our story begins in the late 19th and early 20th centuries, when many transfers were perforated patterns. This meant that the design was composed of small holes in the paper and transferred to fabric by pouncing - pushing powder through the holes. Embroidery designs transferred to linens by rubbing and/or moistening the pattern made a brief early appearance, but the hot iron process quickly became by far the most popular.

Most companies produced hot-iron transfers that were single-use -- the unused pattern had raised ink that transferred to the fabric. Designs were frequently offered in a choice of blue ink (for white or light fabrics) or yellow (to show up on dark fabrics).

Many companies eventually switched to a lighter or "electric" blue that would show up on light and dark fabrics. A flat ink transfer, especially if red, may be a multi-stamp pattern that fades as the transfer is used. But if the flat ink is blue, yellow or green, it's probably a single-use transfer that has been used.

The main manufacturers of vintage transfers in the US were Vogart and Aunt Martha's though there were many, many other companies offering designs. Vogart is no longer in business, but their patterns were enormously popular in the mid-20th century.



Vogart's history starts in May 1930, when the art needlework manufacturer Vogue Needlecraft Co., Inc., was founded in New York City. Early on it established a licensing agreement with Walt Disney Productions, and in 1932 began selling a series of tinted pillow covers featuring the newly popular cartoon characters Mickey and Minnie Mouse. Twelve different Disney designs, all labelled "Vogue Art" were added to its standard line of stamped goods.

Of course there were very many more companies in production at that time - Briggs, Weldons, Workbasket, Deightons, McCalls, Coats and Robin to name just a few. Magazines such as Needlewoman and Needlecrafts in the UK also offered free hot-iron transfers as inserts to their publications. Some transfer companies have continued until today, but most have ceased trading as the popularity of such work declined in the late 1950s and early 1960s.

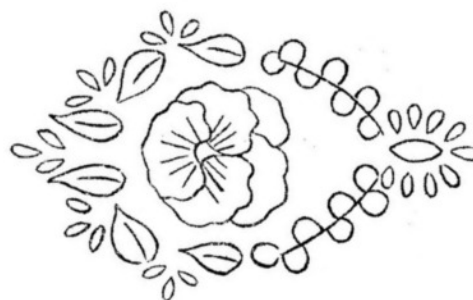
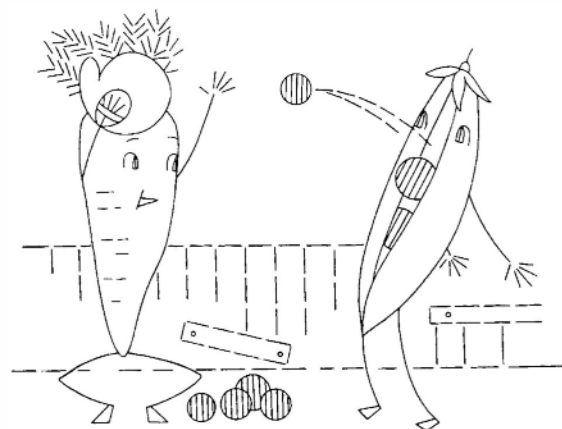
I think these transfers are great as they offer an easy, but attractive way into embroidery for newbies - they're nice and simple and you can achieve great results comparatively quickly. I also enjoy the fact that very few of them come with the original stitching instructions, which means you have carte blanche to express your own creativity - and there are so many ways to stitch each design.

Sources of vintage patterns:

Flickr group,
<http://www.flickr.com/groups/hooplove/>
 (check copyright as although the patterns may be in the public domain, members' scans/pictures will not be. Having said that, usually personal use is fine)

Patternbee <http://www.patternbee.com> -
 purchase scanned & restored vintage designs.

You can often find original transfers for sale on Ebay.





Ingredients

For the graham crust:

- > 4 tablespoons unsalted butter, melted
- > 1 cup graham cracker crumbs

For the brownies:

- > 10 tablespoons (1¼ sticks) unsalted butter
- > 1¼ cups (8.75 oz) granulated sugar
- > ¾ cups plus 2 tablespoons (2.5 oz) unsweetened cocoa powder
- > ¼ teaspoon salt
- > 1 teaspoon vanilla extract
- > 2 large eggs
- > ½ cup (2.25 oz) all-purpose flour
- > 1 cup milk chocolate chips
- > ½ cup marshmallow fluff
- > 1 cup mini marshmallows

Instructions

> Preheat oven to 325°F. Line an 8-by-8-inch baking pan with aluminum foil or parchment paper, leaving overhang on the sides. Spray with nonstick cooking spray; set pan aside.

> In a bowl, combine melted butter and graham cracker crumbs. Press into prepared pan. Set aside.

> In a large microwave-safe bowl, combine butter, sugar, cocoa, salt, and heat on high power to melt, about 45 seconds. Stop to stir, and heat in 10-second bursts until mixture has melted and can be stirred smooth (mine took 45 seconds + 15 seconds). Batter will be very granular.

> Add the vanilla, eggs, and stir vigorously until batter is thick, shiny, and well blended. Add the flour and stir until you cannot see it any longer. Fold in the chocolate chips. Pour half the batter into the prepared pan and spread evenly.

> Dollop half of the marshmallow fluff all over the batter and swirl slightly with a knife. Spread the remaining batter carefully over the marshmallow fluff. Repeat with the remaining marshmallow on top of the brownie batter. With

a knife, carefully swirl the marshmallow fluff slightly into the batter. Don't swirl too much!

> Bake until a toothpick in the center emerges slightly moist with batter, about 25 minutes. Increase oven temperature to 375°F. Top with mini marshmallows and bake for another 3-5 minutes or until marshmallows are lightly browned on top.

> Cool brownies completely before cutting into 16 equal squares with a very sharp knife.

> Brownies will keep in an airtight container at room temperature or in the refrigerator for up to 1 week, or in the freezer for up to 3 months.



We chat to Rachel from Bakerita - a college graduate living in Seattle. Rachel started her blog when she was a senior in high school and is now lucky enough to be working on Bakerita full time.

When did you first start making and baking cakes?

I've always loved to bake from the time I was a little girl, but it was only around age 15 that I really started to get into baking and developing my own recipes.

Can you remember the first cake you ever made?

I don't remember the first cake I ever made, but I do remember making Magic Cookie Bars all the time with my mom as a kid. They're the only thing I really remember baking when I was little. They were seven layers bars with graham cracker crust, sweetened condensed milk, chocolate chips, butterscotch chips, walnuts, and coconut. They've

always been a family favorite and I can still devour a plate of them.

When and why did you decide to start your blog?

I started my blog when I was 16 years old. It was actually my sister's suggestion, because she read a lot of food blogs and thought it would be a good outlet for both my addiction to baking and love for writing. I started it on a whim, not taking it very seriously, but I just kept it up over the years and it just became a part of my life that I loved.

Any tips for someone wanting to start a baking blog?

I get asked this a lot, and my biggest tip is that you really need to love it. Running a food blog can feel like more than a full time job sometimes because there's constantly more to do, but as long as it's what you love to do, it never feels like work. Beyond that, find a group of people online or in real life that you can talk to about food blogging and the problems you may encounter. It tends to be a solo activity day-to-day but online there's a strong food blogging community and it's so important for me to have people to go to when I need help or to bounce ideas off someone else.

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

Look!
a lovely idea

Tasselled
Tote



This gorgeous tasselled tote bag by the lovely Chloe from Boxwood Avenue is sure to turn heads. Quick and easy to make, you can pretty up your bag in no time!

Image & Tutorial: www.boxwoodavenue.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

There are lots of owl tea cosies to choose from - but this owl is a little bit different ...

I wanted to make him with more of a "proper" bird shape, so he doesn't cover the handle and spout of your pot, but ties on at the sides instead. I used ties as I wanted him to be an easy make for beginners, but if you preferred you could always substitute the ties with a button and elastic loop. Once he's on, then he can remain in place until your pot needs refilling so isn't too fiddly in use.

Measurements are to fit my small 2 cup teapot and my owl measures

7 ½" across his base and is 9" tall (approx), but he would be very easy to resize. You can also adjust the size using the ties at the sides.



Materials

- 20" x 10" light brown wool blend felt
- 20" x 10" cream blanket or similar for lining (you could quilt your own lining or purchase pre-quilted fabric or even use a piece of felted knitwear)
- Scraps of plaid fabric or vintage blanket for wings and head
- 7" x 4" cream felt for "spectacles"
- 7" x 6" printed fabric for breast
- Scraps of gold felt for beak and feet
- Scraps of dark brown felt for ears
- 2 small spherical black beads
- 1 yard ½" cream cotton twill tape for ties
- Bondaweb
- Embroidery foot for your sewing machine

Method

- ¼" seam allowance is included in the template
- Measure your teapot to make sure the template will fit. It's only the diameter that's important - make the widest part of the owl's body half the diameter of your teapot plus ½" for seam allowances.
- Cut out two main body pieces in light brown felt and two in your interior fabric.
- Trace the applique shapes onto the paper side of your Bondaweb, cut out roughly and fuse to the reverse of your fabrics (the dotted lines simply indicate where pieces overlap when you're assembling your owl).
- Start to build your owl in stages. First position and then fuse the breast shape (1). Drop the feed dogs on your sewing machine and fit the embroidery foot. Now with black or another dark thread in your needle and a light colour in your bobbin go around the edge of the breast shape twice - not too neatly, you're aiming for a sort of scribbled effect.
- Next fuse the spectacles and repeat the process (2) and then complete the owl (3)
- Cut two strips of dark brown felt measuring 2" x 1 ½" each and roll them up (4). Position at the corners of the owl's head and pin - they should be pointing downwards in towards the beak (5).
- Place the two exterior pieces right sides together and machine stitch around top of head from A to A on template. You might wish to pin and try before stitching as if your handle/spout are positioned differently to mine you may need to reposition A.
- Trim away excess fabric and felt at the ear corners.
- Repeat with the two interior pieces, leaving a 4" gap at the top of the head for turning.
- Place the tea cosy exterior into the lining with right sides together, matching side seams.
- Cut your cotton twill tape into four 9" lengths. Insert into seams 1" up from the bottom edge with the long piece of tape between the two pieces so it will be on the outside when you turn the tea cosy right side out.
- Pin and/or baste, then stitch the exterior and interior together all around the bottom edge from A to A.
- Clip bottom corners, then turn right side out through the gap you left in the top of the head for turning. Topstitch the gap closed.
- Push lining up inside cosy, then press exterior seams (the lining should protect your hand from the iron while you're pressing, but do please be very careful).
- Finish the ends of the twill tape to avoid fraying - you could cut them with pinking shears, hem them or add little felt tabs.
- Your cosy is now finished. Make tea, place cosy on top and settle down for a well-earned rest!





Two sleepy vintage owls





By Candlelight

In September the evenings are drawing in rapidly - indeed by the end of the month we will have passed the autumn equinox and the nights will be longer than the days. It's usually still too warm for a fire, so I love to fill my hearth with candles to enjoy their flickering light and enjoy their glow through the dusky twilight hours.



Candles were invented in ancient times - archaeologists have discovered Egyptian and Cretan candlesticks dating back as far as 3000 BC. Here in England, there's a legend that King Alfred the Great (849-899) used candles to measure the passing of time. Placed in a lantern to protect them from draughts, each candle would burn for four hours. By 1272 there were 71 chandlers or candle makers working in Paris according to a contemporary tax list. In fourteenth century England, servants of the Royal household were paid partly in beeswax candles. Through to the reign of George III, the ends of used beeswax candles from the royal palaces were given to the Lord Chancellor as a valuable benefit of his position.

From the sixteenth century onwards, living standards improved as evidenced by the increasing availability of candlesticks and candleholders and their appearance in households. At this time, candles were usually sold by the pound in bundles of eight, ten, or twelve candles. Everyday candles were made of animal fat or tallow from sheep or cows. These candles would have been a dark, yellowish colour and probably gave off an unpleasant odour.

We all know that the soft light of a candle brings beauty to our rooms - and is also flattering to the complexion - but this beautiful golden glow is not without risks! "Choose neither women nor linen by candlelight" is an old country saying. You've probably noticed that a candle's flame has two distinct regions. The bluer, hotter region near the wick, burns hydrogen combined with atmospheric oxygen to form water vapour. The brighter yellow part of the flame is carbon being oxidised to form carbon dioxide, the same by-products we produce when breathing.

Today we can choose from floating candles, scented candles and all kinds of variety of colours, sizes and shapes to create atmosphere within our homes. They can be made from soya or beeswax, or many commercial candles are made from a composite of paraffin and stearic acid.

Candles have been used in religious and spiritual ceremonies and rituals across the world for centuries. The Roman Catholic Church used to specify that church candles should be 100% beeswax but now the measure is down to only 25%. There was a tenth century Welsh law that stated that a Mass could only be said when bees were present - in the form of beeswax candles. Bees were considered to be holy as they had swarmed out of Paradise in disgust at the fall of man.

Practical Tips

Place new candles in the freezer for a few hours to make them burn longer. Dip a candle end in very hot water to soften it before inserting into a candlestick as heating it with a match will leave a nasty black mark. If the holder is loose, then wrap the end of your candle in adhesive tape.

To remove wax from pewter candlesticks simply place them in the freezer for an hour or two and you'll find the wax will peel off easily. Use a hairdryer to melt away any remaining wax. For china candlesticks remove the excess with a blunt knife, then place in the microwave on full power (but not if the candlesticks have any metallic decoration on them). This will soften any remaining wax which you can then rub off easily with your fingertips.

If you've accidentally dripped candle wax on a wooden floor, let it harden (you can speed up this process with an ice cube) and then ease it off with a blunt knife. Finally rub in some polish and buff with a soft cloth. If the spill is on carpet again let it harden, then remove as much as you can without damaging the pile. Then set your iron to warm and blot the rest of the wax through absorbent kitchen towel, changing it frequently until all traces of the wax have disappeared.

Superstitions and beliefs

Candles have given us many common sayings ... "to hold a candle to the devil" is to give assistance to an evil person. Or what about "the game isn't worth the candle?" That is to say that the business in hand isn't worth the work or money you're putting into it. "To burn the candle at both ends" means to be excessively wasteful or extravagant, whether with your money or your time.

It's considered to be unlucky to light a candle from the fire on the hearth, I'm not sure why - whilst if wax accumulates by dripping down one side only of your candle, then this is said to foretell a death as it looks like a shroud. To accidentally snuff a candle is a portent of a wedding, whilst in the world of acting, three candles in the dressing room is considered to bring bad luck.

It's also considered to be bad luck to fall asleep with a candle burning - though I do wonder if this perhaps has more to do with the likely possibility of burning down your house than any other unlucky fate befalling you! Needless to say, the official advice is definitely the best - to never leave a burning candle unattended.

I hope the same isn't true of tealights in holders though, as I must admit I have fallen asleep on the sofa while they're alight more than once - and nothing too bad has befallen me - yet!





Quick-pieced Pin Cushion

You Will Need:

- > 3 coordinating fabrics measuring 8 1/2in x 1in for the pincushion top
- > 1 piece of fabric measuring 3 1/2in x 3 1/2in for pincushion back
- > 2 pieces of medium iron-on interfacing measuring 3 1/2in x 3 1/2in
- > Coordinating thread
- > Stuffing
- > 2 buttons and strong thread

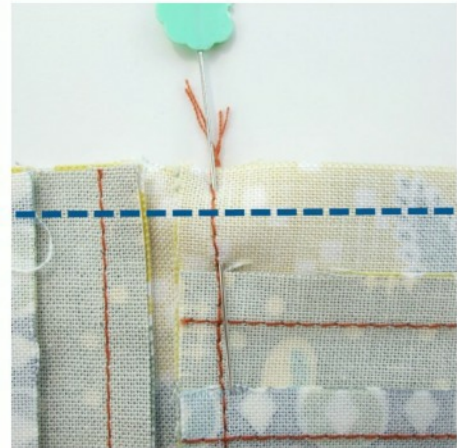
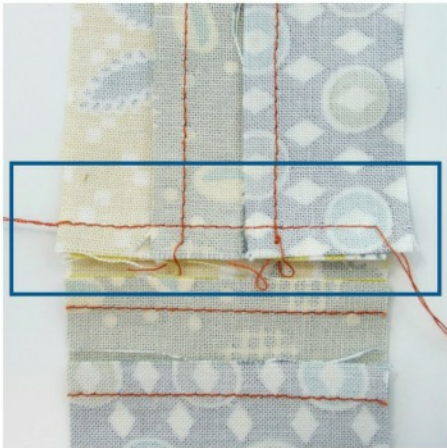
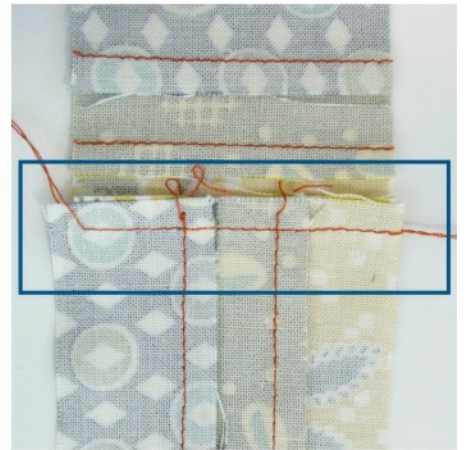
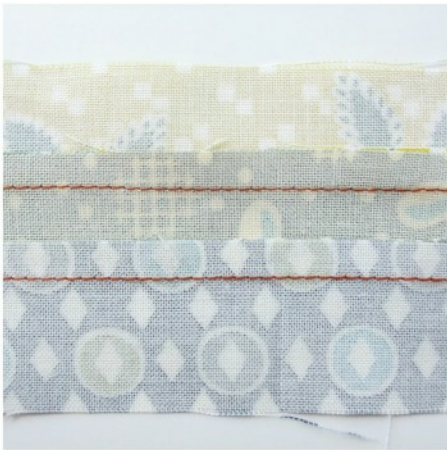


Pattern Notes:

The seam allowances is 1/4in throughout.

A word of warning! Don't choose fabrics for the 2 outer strips which are too close in colour or tone. The way the pattern works means that you will end up with a symbol with rather horrible associations on the top of your pincushion.

I used orange thread so you can see my stitches – please do use a coordinating thread. If you are using lots of different colour fabrics in your pincushion a neutral thread is a good choice, I often use pale grey or pale beige.



Instructions

Step one:

Take the fabric strip that you have created and cut it into four 2in pieces, then rotate a couple of pieces through 90 degrees and lay them out to create your design.

Step two:

See the blue box? That's where you're going to make your next seam. Sew these 2 squares, right sides together. Press the seam to one side, as shown in the picture.

Step three:

Repeat this process for the other 2 squares, and make sure you press the seam in the opposite direction.

Step four:

You should now have two halves, as shown in picture 4.

Step five:

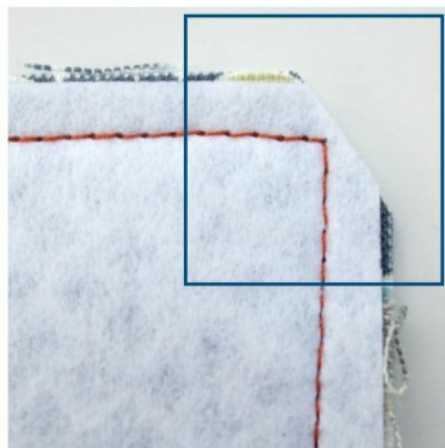
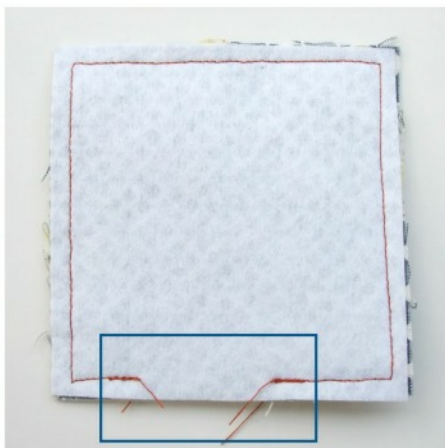
Sew these 2 pieces together where indicated, making sure that you match the centre seams together as accurately as you can. The best way to do this is to put a pin through the centre seam on both pieces of fabric, like this (the dotted blue line indicates where you are going to be sewing).

Step six:

If you have done your pressing correctly, the seam allowances will be pressed in opposite directions so things won't get too bulky to sew. If the seam allowances have ended up folded in the same direction then just re-press the seam on one side.

Trim your completed block to a 3.5in square, making sure that you have the centre point in your pincushion in the centre of the trimmed square.





Step seven:

Iron one piece of interfacing on to the wrong side of the completed pincushion top and the other piece onto the wrong side of the backing fabric.

Put the pincushion top & your backing fabric right sides together and pin together. Sew together round the edge, keeping an accurate eye on your 1/4in seam allowance. If you aren't feeling very confident about this, you could always draw the square on your fabric to guide you.

Step eight:

Leave a turning gap of around 1in and make sure you do some reverse stitches at the start and finish to make it secure – you don't want your stitching to unravel when you

are turning your pincushion through. Trim the corners.

Step nine:

Turn the pincushion right side out, through the turning hole. Push out the corners with a knitting needle or crochet hook, and give the whole thing a press to sharpen the seams, and turn the edges of the turning gap in. Stuff firmly with your chosen stuffing. Use your knitting needle or crochet hook again to push the stuffing into the corners. Fold the raw edges of the turning gap into the pincushion to create a consistent seam with the rest of the cushion, then sew the edges together using a ladder/hidden stitch.

Step ten:

The trick with this is to keep the

stitches small & even, be patient, and try and keep the sewn edge in line with the existing seam. I find it helps to keep a close eye on the weave of the fabric – keep your stitches parallel with it and you can't go wrong.

Step eleven:

Now it's time to titivate your pincushion with a couple of buttons.

Thread a long, sharp, sturdy needle with a double piece of strong thread (I use a linen thread) & tie the ends together in a knot. Take the needle down through the centre of the pincushion, from the top, to the bottom. Do NOT pull the thread tight – leave a tail of about 2 inches of thread.





Step twelve:

Make a small stitch in the back of the pincushion (don't pull the thread tight at this stage – you need to keep that tail on the top of the pincushion).

Step thirteen:

Now take the needle back through to the top of the pincushion, threading the needle through the loop created by the tail.

Step fourteen:

Now you can pull the thread tight so that the knot cinches up against the top of the pincushion, and you create that lovely indented shape.

Step fifteen:

Now thread on the top button, taking your needle through to the bot-

tom of the pincushion, where you thread the other button on to the pincushion back. Take the needle back up through the cushion & through the top button, then back through to the button on the underside, & back through to the top again, pulling gently, but very firmly, every time.

This is tricky, but be patient, keep wiggling your needle, and you will get there. Finally, take your needle through to the underside once more, but instead of going through the button, direct it so it comes out past the side of the button.

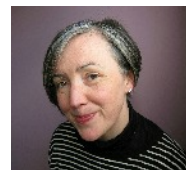
Step sixteen:

Now, wrap the thread around & underneath the button, leaving a loop.

Step seventeen:

Take your needle through the loop and pull it tight, to create a knot. Repeat this process to secure the button, then cut your thread as close to the button as you can, and you're done!

Very Berry
Handmade



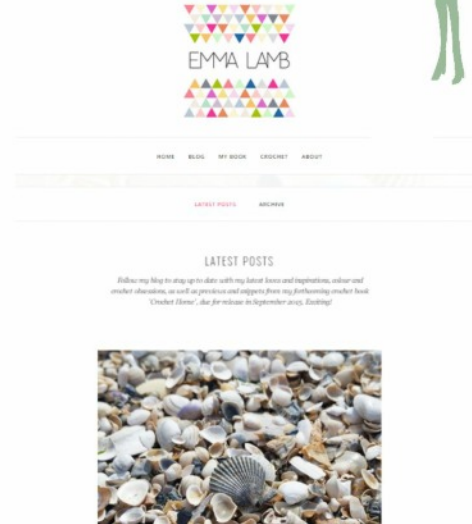
"I'm Ali and my blog is Very Berry Handmade, where I write about all my enthusiasms - sewing, crochet, food (especially baking) and my garden. I also design patterns for quilting & sewing magazines and indulge my passion for Liberty lawn fabrics, buying it, using it, and selling it to other people in my Etsy shop, Very Berry Fabrics."

www.veryberryhandmade.co.uk

September's Favourite Blogs



Jenny is an illustrator, designer, and generally artsy crafts person, and shares projects, ideas and such on [Jenny Allsorts](#)



Emma Lamb is a British crochet designer and blogger living in the beautiful city of Edinburgh - read more over on her [blog](#)

messy jesse



Jesse As well as a day-job, and Jesse also runs her own online quilt shop called Sew and Quilt. Catch up with her [blog here](#).



[Townmouse](#) offers readers a glimpse inside the world of Kristine, an Australian childrenswear designer.



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

I do enjoy a good book, and I must admit that nowadays I'm much more likely to read the latest novel on my Kindle rather than purchase the paperback version. (Though I do still love hardback books especially when illustrated!)

Though there are many Kindle or device cover patterns available I haven't yet come across another using a purse frame - and after I discovered how easy they are to use I simply had to use one in this pattern. The quote is from Neil Gaiman and it's enhanced with some simple floral embroidery. All the stitches are short and flat so they don't get caught up in the other contents of your bag.

Finished cover measures 6 1/2" x 8"

Dreamy Kindle Cover



Materials

- 18" x 12" medium weight exterior fabric - I used linen, but cotton or a blended fabric would be fine
- 18" x 12" lining fabric
- 18" x 12" lightweight fusible fleece
- 6" x 3" rectangular purse frame
- Strong fabric glue - recommend Gutermann CGHT2 glue
- DMC stranded cotton floss in colours 310, 352, 353, 472, 702, 3041, 3712, 712



Method

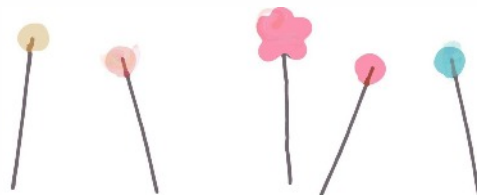
¼" seam allowance is included in templates

- First cut your exterior fabric into two 12" x 9" rectangles. Position the template on one rectangle and draw around the edge. Use this outline to help you position the embroidery design.
 - Work the embroidery design following the colour chart on the left. Use two strands of floss throughout.
 - The flowers are worked in radiating straight stitch - I find it easiest to imagine a clock face, then work stitches at 12, 3, 6 and 9 before going back to fill in between them. This keeps the stitches radiating nicely. The centres are filled with small (single twist) French knots
 - The lupins are worked in straight stitch and the stems and leaves in back stitch
 - The text is worked in split stitch using two strands of black (310)
 - Keep your stitches nice and short so they won't catch on the contents of your bag when you're using your Kindle cover!
 - When you've finished press lightly on the reverse.
 - Now, using the template, cut out two exterior pieces, two lining pieces and two fleece pieces.
 - Lay the fleece pieces onto the wrong side of each of the exterior pieces and fuse into place. As well as protecting your Kindle this has the extra benefit of strengthening the back of your embroidery.
-
- | |
|------|
| 712 |
| 353 |
| 352 |
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| 702 |
- With right sides together join the two exterior pieces together around the sides and bottom.
 - Make a square bottom for your cover. Flatten the bottom corner so it forms a triangle and the side seam meets the bottom seam. Measure ¾" from the tip of the triangle and then stitch across the seam. (1) Trim excess fabric. Repeat for the other side of the cover. Turn right side out (2)
 - Repeat the two steps above for the lining pieces



- Place the lining wrong side out inside the exterior (right side out) (3) and push down inside aligning side seams. Press side seams flat - the fleece should protect your hands but please do be very careful!
- Match the top edge of the lining to the exterior and pin, then top stitch around the edge of the opening as close as possible to the edge of the fabric (4). This will make inserting the case into the purse frame much easier.
- Now glue the cover into the frame one side at a time. Apply glue to the channel of one side of the purse frame fairly generously. Also apply glue to the top edge and open sides of the cover. Leave the glue to dry a little - to go tacky - this will take around 5 minutes.

- When the glue is tacky insert the cover into the frame, siding it in from the hinges and the upwards. Don't worry if you get glue on the frame it will rub off quite easily.
- Check that you've inserted your cover evenly into the frame - push it well up into the channel to cover the line of top stitching.
- Leave to dry for at least 15 minutes before repeating for the other side of the cover.
- Your cover is now finished.





*"The sooner
you start, the
sooner you
get there"*



We spoke to **Genevieve** about turning her dreams into a reality, her hopes for the future and the inspiration behind **Floss & Mischief**

FLOSS & MISCHIEF
trendy needlework



Needlework brand Floss & Mischief is probably best known for their taxidermy inspired cross-stitch kits. As well as creating trend-led cross-stitch designs and putting a modern twist on needlework, their kits can be found in Liberty and patterns in popular craft magazines. We speak to the lady behind the floss, Genevieve Brading.

Before setting up Floss & Mischief Genevieve had spent a decade working in marketing desk jobs for corporate and charitable organisations and would get her crafty fix from dressmaking in her spare time, which she told us she thoroughly enjoyed but was rubbish at! (surely that can't be true Genevieve!) But it wasn't until she rediscovered cross-stitch and surface embroidery, that she fell in love with them, which lead to her making needlework her second career.

Floss & Mischief originally came about because of an argument about taxidermy! Genevieve's

boyfriend wanted to fill the house with very on-trend stuffed and mounted insects, but she put her foot down as she felt it would just be too creepy. To make up for the disappointment and as a peace offering she wanted to cross-stitch some beetles for him, but couldn't find any suitable cross-stitch patterns. So she designed her own, totally unique beetles that are quite unlike any other patterns on the market. Today, Floss & Mischief still rocks the taxidermy trend and keeps putting a modern twist on needlework.

Over the months we've talked to quite a few successful entrepreneurs, and when we asked about their typical day, they all told us that setting up their own businesses meant farewell to predictable routine! Genevieve was no exception, telling us that a typical day simply doesn't exist and that's how she likes it; the only constants are posting orders and keeping on top of stock-making. She's discovered new talents she



didn't know she had before, finding that running Floss & Mischief pushes her and her skills in ways that a desk job never did, finding it not always easy, but always super satisfying.

When we asked Genevieve the best advice she could offer those thinking of setting up their own businesses she told us, "don't keep putting it off! Start immediately, but don't quit your day job! It takes time to build a profitable business, and while it may be hard working a full-on job and then coming home to work another, it's even harder to build a business with little money coming in. But the sooner you start, the sooner you'll get there."

It's important though not to underestimate how much you might miss having work colleagues. When Genevieve left her day job she felt very isolated and found it hard to stay motivated. So she searched for other local women like herself who ran creative businesses, and suggested meeting up regularly. That support group is invaluable to her now as she is able to brainstorm problems, sense-check things and blow off steam with people who understand, which is a real life-saver.

And finally, whatever your creative bent, she advises, it's so important to follow your own path! Yes, others might be exhibiting at trade shows, blogging business advice

or photographing their latest product next to a succulent, but it doesn't mean you should. Stay true to what you're trying to achieve, and do what's right for you and your business. She admitted that she hadn't always done this in the past, but every time she ignored this lesson, she had come to regret it. Genevieve's dreams of helping people everywhere discover and fall in love with needlework in the same way she did. If Floss & Mischief is still inspiring crafters to pick up needle and thread in years to come, then she will have accomplished her mission!

Be sure to pop over to Genevieve's gorgeous website www.flossandmischief.com



Making Beautiful Softies: Working with Faux Fur

In the past I haven't often worked with fur fabrics when making softies, though this has changed recently as I've (somewhat belatedly) come to realise that faux fur has moved on somewhat since the days of horribly harsh synthetic imitation fur fabrics. Working with faux fur does bring its own challenges though, and I was delighted to discover some hints and tips in one of my vintage sewing books that I thought you might find helpful too ...

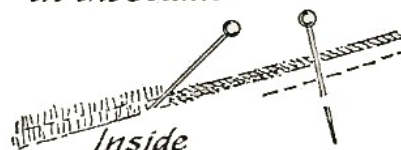
Fur fabrics can be sewn either by hand or by machine of course and I do think that for the neatest, most invisible seams and nicest finish it's probably best to stitch by hand. That's not to say you can't achieve good results by machine however, and the little polar bear rug (above and on following pages) was sewn entirely by machine both for strength and because his size meant that to hand stitch all the seams would have taken me a VERY long time indeed!

Whatever method you're using be sure that your stitches are small - even though the fabric is quite thick. If your stitches are too

large, then your seams will be a lot weaker and you may even discover gaps once you've stuffed your softie. If your faux fur has a curly or a very long pile then it's a good idea to trim away some of the pile along the $\frac{1}{4}$ " seam allowance to get a closer fitting seam with a neater finish. And of course it goes without saying that you should always take notice of pattern markings indicating the direction of the pile when you're cutting out your pieces, or your softie might end up looking very odd indeed!

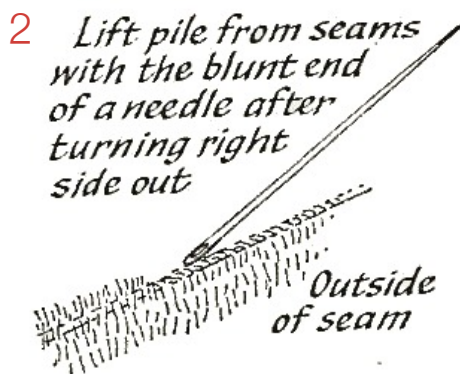
Pin or tack your seams together before stitching, and push the pile down between the two pieces of fabric while doing so (1)

- 1 *Push down the pile between the fabrics when pinning and stitching materials together at the seams*



This will help to disguise the seams on the right side and give thickness to the pile around the edges of ears and other similar parts of your softie.

If you do catch any pile into your stitching when you're sewing the seams, then this can be lifted from the seam with the blunt end of a needle (2).

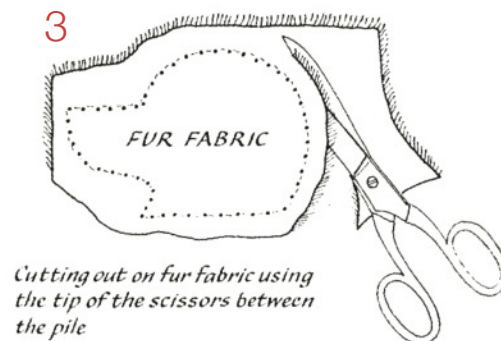


You should insert your pins at right angles to the seam and not along it to avoid stretching and slippage. You can also machine stitch over pins placed at right angles to the line of stitching though, as fur fabrics can be slippery to handle you may wish to baste before machining seams. I usually find pinning is perfectly adequate when I'm hand stitching though, especially as I tend to tweak my pieces as I go along!

When hand stitching back stitch is probably the best stitch to use when you're sewing together any two fabrics with a pile, such as faux fur.

The technique for cutting out your fur fabric shapes is also a little different to that used when cutting out felt or fabric without a pile. One thing they have in common though is the need to cut out with nice smooth strokes of your scissors. It's best to hold the scissors firm and still in your right hand and move the fabric around the blades with your left. (Or

the other way around of course if you're left-handed). If you haven't used this method of cutting before, then you might find it a little awkward to begin with, but it's worth persevering though as it does give much better results. Be sure to cut your pieces very accurately too, especially the smaller ones where any error is likely to make a big difference to the shape of your softie.



When cutting out your faux fur draw around your template on the reverse of the fabric. Then, to avoid damaging the pile, raise the material slightly and use the tips of your scissors (in contrast to smooth fabrics where you use the whole blade), working them in between the pile as much as possible, cutting only short lengths at a time. (3)





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Polar Bear Nursery Rug

This little chap is guaranteed to bring a smile to even the grumpiest little face! And even better - no polar bears - or any other animal for that matter - were harmed in the making of this rug!

Our polar bear has a nice soft quilted underside, great for laying your baby on, whilst older children will love to snuggle up at story time.

He has two round black safety eyes and a button nose, so isn't suitable as a toy for very young children, though you could of course embroider his features instead.

Finished bear measures 36" x 22" approx.

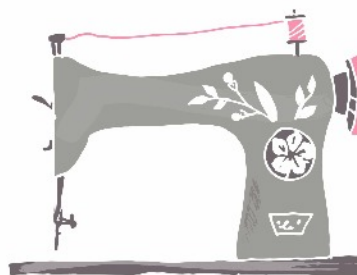


Materials

- 1 ½ yards faux fur fabric
- 36" x 24" cotton fabric to form base for stitch n flip patchwork
- 36" x 24" batting for quilting tummy (optional)
- Selection of fabric pieces for stitch n flip - they should be at least 26" wide
- 6" square grey felt
- 6" x 8" white felt
- Two ½" black safety eyes
- ¾" black button for nose
- Toy stuffing
- Cream or white and black sewing thread
- Temporary spray fabric adhesive (optional)

Method

- Print template pages and join together before cutting out templates. The pieces do not overlap. ½" seam allowances are included in the templates.
- Cut out pieces as directed. If your material has a definite directional pile then it's very important to be aware of the arrows on the template and align your pieces accordingly.
- First assemble the head. With right sides together machine stitch the gusset to the sides of the head from A to B on each side, then join the side pieces under the snout from A to c.
- With right sides together insert base of head, matching at B and c. Leave a 3" gap for stuffing and turning (1)
- With right sides together join grey felt inner ears to white furryouters. Clip curved seam, turn right side out. Turn bottom edges over and slipstitch closed (3 - sorry pictures got a bit out of order!).
- Stuff head lightly. Mark position of eyes with glass headed pins and pin ears into place (2). Attach ears. Remove stuffing and insert safety eyes. Re-stuff firmly and slip stitch stuffing gap closed.
- Sew button onto end of nose and add a couple of long vertical stitches to indicate muzzle.
- Place head to one side for the moment.
- Cut body shape from lightweight cotton.
- Cut first patchwork strip and lay on body right side up. Secure with fabric spray adhesive.
- Lay the next strip on top right side down aligning one long edge and stitch along the edge with a ¼" seam allowance. (4)
- Turn over and press, secure with fabric spray if liked (5). Continue in this way until shape is covered. I used off cuts of the fur fabric to cover the legs and neck using the same technique. (6)
- Turn your work over and stitch all around the edge of the piece to secure your patchwork in place (7). Trim away excess fabric.
- If quilting baste wadding to reverse of body and quilt as desired, trimming away excess wadding once you've finished quilting.
- Join tail pieces right sides together, clip curved seam and turn right side out. Stuff lightly and pin to patchwork body piece at D with the tail pointing inwards (8)
- Place the upper body piece (white fur) and your patchwork right sides together. Join around edges leaving a 6" turning gap along one side. Turn through and slip stitch gap closed. (9)
- Join head to body overlapping the head onto the neck by about 5" (10). Make sure you secure the head very firmly.
- Your bear is now finished.



1



2



3



4



5



6



7



8



9



10



Polar Bear Nursery Rug



A look at Harris tweed

By the end of September the nights are longer than the days and as the evenings draw in and the weather becomes cooler, our affections shift from sun-bleached cottons, denim and canvas to heavier woollen fabrics, tweeds, tartans and plaids. Possibly the most famous Scottish fabric is Harris tweed - woven in the islands of the Outer Hebrides in Scotland.

Tweed is a rough, unfinished woollen fabric with a soft, open, flexible texture, resembling cheviot or homespun, but more closely woven. It is made in either plain or twill weave and may have a check or herringbone pattern. Subdued, interesting colour effects are created by twisting together differently coloured woollen strands into a two- or three-ply yarn.

The name "tweed" came about entirely by chance when, in about 1830, a London merchant received a letter from a company in Hawick about some tweels. (Tweel was the original name of this type of fabric - being Scots for "twill" as the cloth was woven in an twilled rather than a plain pattern.) The London merchant misread the handwriting, thinking that the cloth was called "tweed" after the river Tweed that flows through the Scottish borders. The cloth was therefore advertised as "tweed" and the rest, as they say, is history as the name has been used ever since. From time immemorial, the inhabitants of the Outer Hebrides of Scotland have woven a beautiful and intricate cloth the world knows simply as Harris Tweed.



TWEED VISIONARY
Catherine Murray, Countess of Dunmore (b.1814-1886)

The islanders of Lewis, Harris, Uist and Barra produce this luxury cloth entirely by hand and have long been known for the excellence of their weaving. However up until the middle of the nineteenth century, their cloth was used only on their crofts or sold at local markets, but in 1846, Lady Dunmore, widow of the landowner of Harris, the Earl of Dunmore, chose to have their clan tartan replicated by Harris weavers in tweed. The results proved so successful that Lady Dunmore began to devote much time and effort to marketing the tweed to her wealthy friends further afield and as a result of her enthusiastic work sales and trade of the island cloth were soon established with merchants across the country. This was the beginning of the Harris Tweed industry.

Harris Tweed became highly sought after in the highest social circles and weavers across the Outer Hebrides soon began contributing to the rising demand also. Between 1903 and 1906 the tweed making industry was in full swing and in Lewis to the north, new carding and spinning mills were built to meet ever increasing orders. With tweed's popularity soaring it soon became clear that steps would have to be taken to protect the good name of Harris Tweed from imitations from elsewhere seeking to cash in on the island's success story.

A special meeting was held in Stornoway in 1906 to discuss the introduction of a system whereby the tweed was inspected and, if passed, given a certifying stamp which would give confidence to the trade and public. A company was formed under the title The Harris Tweed Association Limited to ensure the grant of a new trademark and an application was filed to register the well-known Harris Tweed Orb and Maltese Cross with the words Harris Tweed underneath. This Certification Mark was granted in 1909, registered in 1910 and stamping began in 1911.



Over the decades Harris Tweed has been embraced by the world. From royalty and landed gentry to Hollywood icons and the finest designers of couture, this humble cloth, produced by the skilled craftsmen and women of the Outer Hebrides, has become a wardrobe must-have, a must-have item for discerning customers across the globe. Harris Tweed has scaled Everest and graced the Silver Screen, sailed the Seven Seas and showed off on red carpets and catwalks. By the middle of the 20th century the Clo Mor

(Gaelic for Big Cloth) had secured its status as a true and timeless classic textile.

For over a century now Harris Tweed has been woven with skill and care by crofters in their own homes. With skills passed from generation to generation, Harris Tweed is crafted by hand without the aid of automation or electricity. Woven on treadle powered looms, the low-impact production and reliance on natural materials throughout make the cloth a truly ecologically sound textile.



1920s Everest expedition showing George Mallory (back row 2nd from left) in tweed suit.

Weaver's skills take months to learn and years to master and every step of the Harris Tweed process is in the hands of skilled islanders, from dyeing to delivery. The cloth is literally dyed in the wool, with separate pigments of wool carefully blended to 'special' recipes before being spun. Just one single yarn can contain several different colours in order to obtain the perfect tone or hue, each reflecting the natural surroundings of heather, mosses or mountains.

If you'd like to stitch with tweed this autumn then You can often find tweed pieces (including Harris tweed) on sites such as Ebay where professional garment makers sell their off-cuts.



"Remember that if you love what you do you are already one of the lucky few"

Meet the Maker



Michelle Kreussel talks to us about how she got into crafting, where she finds her inspiration and how she started her business, **The Fox in the Attic**



Michelle creates all her hand-made items from her home in St Leonards on Sea where she lives with her husband, her gorgeous baby daughter and their ginger cat, Floyd. Inspired by all kinds of people, places and things, Michelle's collection has grown to include foxes, pincushions, cats and even unicorns & clouds!

evening and over weekends. I did that for about 3 years, but it became impossible to do both, and I realised that if I wanted to take the next step I would have to be brave and quit my regular full-time job. My husband and I decided to move from London to St Leonards on Sea for more space and freedom to be creative. I have been working on The Fox in the Attic full-time now for a year and a half. It is not always easy, and it certainly has its challenges, but I wouldn't change a thing. I feel very lucky to be able to do what I love and actually earn money from it.



How did you get into crafting?

When I was little, my mum would always do fun, creative things with me and my brother. We would make masks from papier-mâché, and play with clay and paint. I would also visit my grandmother often - she taught me how to embroider and bake. So making and creating things has been a part of my life since I can remember, and I think it's natural that I ended up wanting to create things for a living.

Do you have a favourite design you have made?

I don't think I can pick just one design! I have a few favourites, my embroidered bunting monkey because he looks so cheeky, the happy cloud cushions, they are a universal design and you can't help but smile when you look at them and last I would have to say my new illustrated toys and baby rattles, they will be sold along side a new range of baby clothing that I am very excited about.



How did your business come about?

When I first started The Fox in the Attic, I had a full time job and I would work on my toys and ideas in the



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

I think people are tired of mass produced products and food that have no uniqueness and are more interested in spending a bit more money, and buying things are special and unusual. It is so nice to receive a gift that was made by an artist with lots of love and passion for what they do or receiving a lovely freshly homemade bread or cake from a friend.

Where do you look for creative inspiration?

Inspiration comes from a wide variety of places. I particularly enjoy visiting exhibitions. London is only a train ride away, with all of its fantastic galleries and museums. My

favourite artists still include Van Gogh, Kahlo and Gauguin. Nature is, of course, a central well-spring of inspiration. Old Victorian botanical illustrations and paintings fascinate me endlessly. Trees, flowers, plants, insects, animals all find their eventual expression somewhere in The Fox In The Attic, along with historic pattern and architecture and a whole host of other varied sources.

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

Hard work, perseverance and the love of being creative. My father always told me and my brother to do what we love. That has always stuck with me and motivates me to work hard and make my business a

success. I love what I do and I want to keep doing it.

Be prepared to take some knocks. If you have doubts in yourself or your products, don't let it linger too long, try something new or reinvent something old and remember that if you love what you do you are already one of the lucky few.



The Fox in the Attic

Michelle creates all of her handmade items from her home in St. Leonards on Sea. Be sure to pop over to her shop and say hello on Instagram!

www.thefoxintheattic.com
www.instagram.com/thefoxintheattic

This gorgeous patchwork pouch is the perfect way to show off some of your favourite fabrics. Pop over to Vanessa's blog for the full tutorial!



Image & Tutorial: www.lbg-studio.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

All I Want Christmas Hoop

And finally ... here's the first of this year's new Christmas designs from Bustle & Sew. This is a simple little stitchery featuring two cute reindeer - I'm sure the one on the left must be Rudolph (check out the nose) but I'm not sure of the name of his love - could this be Prancer or Blixen perhaps?

I've added the word "YOU" at the bottom - but if you're making this for a special someone then it would be fun to change the text to suit the gift.

Shown mounted in 7" hoop.



Materials

- 10" x 8" blue dotty cotton fabric
- 10" x 4" neutral fabric (mine had a Christmas tree print which I thought was rather nice!)
- 9" white ric rac braid
- Scraps of beige and brown felt.
- Tiny scrap of pink felt
- Stranded cotton floss in black, dark brown, cream, silver metallic, pink, red, green and white and DMC 4042 (optional)
- Bondaweb
- Strips of ¾" wide red check cotton fabric or washi tape to bind outer hoop (optional but very festive-looking!)
- Temporary fabric marker pen

Method

- Join your blue dotty and neutral fabrics along one long edge and press seam open.
- Using the reverse template, trace the shapes of the two deer onto the paper side of your Bondaweb. Cut out roughly and fuse to felt, then cut out carefully taking your time as they're quite fiddly, especially around the legs.
- Place the inner hoop on the centre of your joined fabric, with 2" of the neutral fabric showing at the widest point and draw around the outside with your temporary fabric marker pen.
- Using this circle as a guide, transfer the text.
- Using two strands of floss throughout, embroider the words "All I want for Christmas is" in black split stitch. "YOU" is worked in green chain stitch whipped with red. Surround the "YOU" with a few sparkly silver stars.
- Position the two deer centrally with their feet on the seam between the two fabrics. Cut and position the heart in the same way as the deer and then fuse shapes into place using a hot iron. You may wish to use a cloth to protect your work.
- Now add the embroidered details. Again using two strands of floss stitch the antlers in dark brown chain stitch and the spots in satin stitch. I was able to find a DMC variegated floss (4042) that incorporated red, white and green so worked lots of angled straight stitches to form their tinsel collars. If you don't have a variegated floss then just use a mixture of these colours. I also added in a sprinkling of silver stitches for extra sparkle.
- Secure the heart with small straight stitches in pink floss worked at right angles to the edges of the shape.
- When your work is finished press lightly on the reverse.
- Stitch white ric rac braid along seam between fabric covering the seam and the reindeer feet.
- If desired bind hoop with fabric or tape - just wrap it round at an angle, securing with dabs of glue as you go until the hoop is covered. A nice alternative would be to paint the hoop using emulsion or chalk paint.
- Mount work in hoop. Finished!



And finally

We've come to the end of another issue, and I do hope you've enjoyed the time we've spent together.

At the new Bustle & Sew HQ here in Somerset we're all enjoying those last few days of late summer sunshine, but there's a change in the air now as the days shorten rapidly, the children return to school and before long the first frost will appear and autumn will really have begun.

The Newfies and I meanwhile, will be heading off along new (to us!) hedgerows to collect and use all the good things that can be found in the countryside around us at this time of year. It may take us a little while to discover all the best spots where the ripest, juiciest fruits can be found, but we're going to have a lot of fun along the way!



I've always believed that some of the nicest autumn pickings are those you find for free from hedges and trees, while the soft, damp English weather brings out clutches of mushrooms across fields and meadows. If the weather has been kind, and you can get there before the squirrels, there may be hazel and cob nuts to find amongst the turning

leaves. Then it's home again to stitch (me) and snooze (Daisy and Ben) in front of the log burner.....



There's lots more Bustle & Sew to enjoy over the coming weeks and months. October's magazine will be published on Thursday 24 September, and we'll be launching our Christmas kits in October too. I'm very excited to have been asked to teach some softie making classes next spring, and I'll be sure to let you know nearer the time where and when they're happening,

But until then

I hope you have a very happy and fruitful September with lots of time for stitching!

Best wishes

Helen xx



September

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				



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

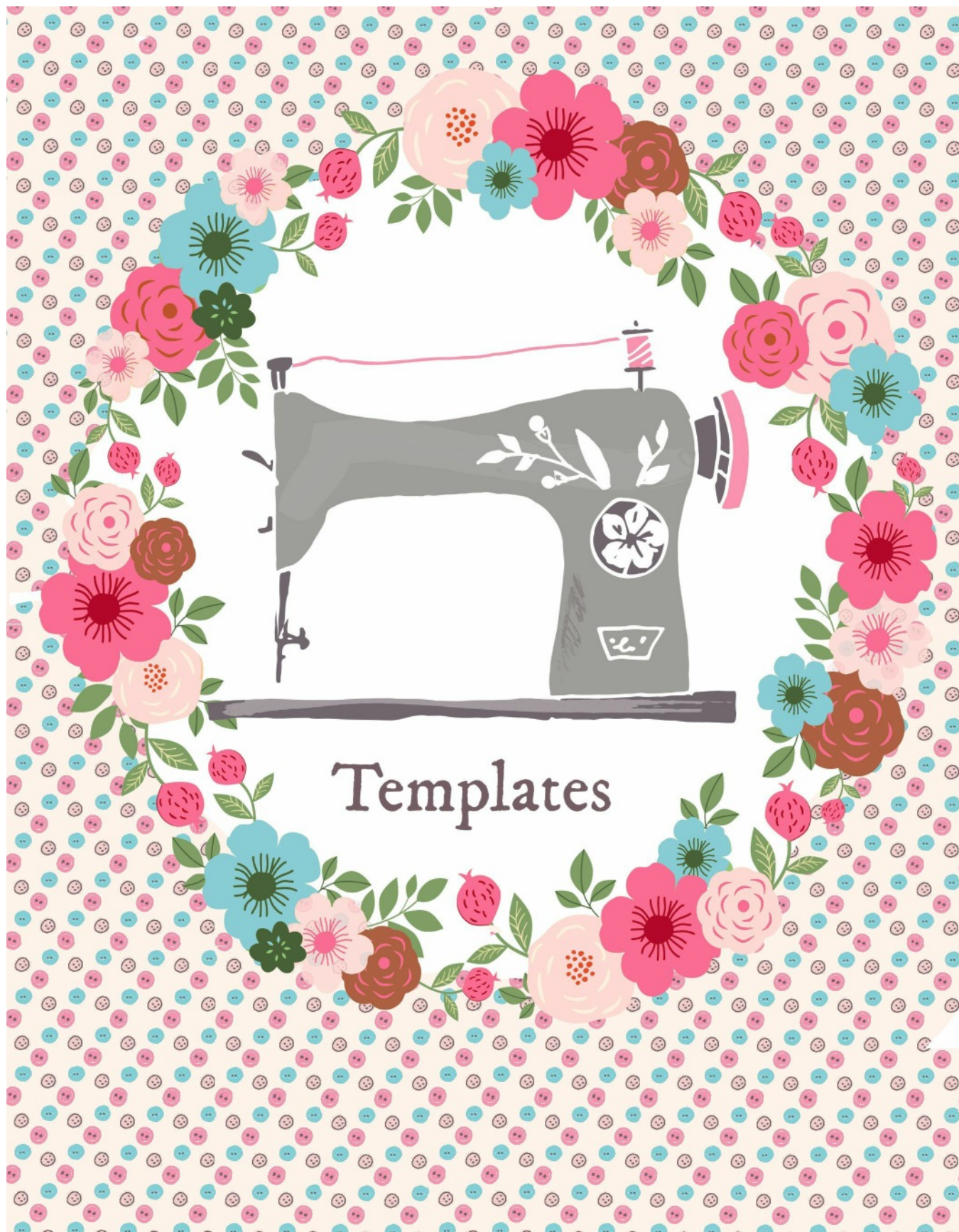
Gas Mark	°F	°C
1	275°F	140°C
2	300°F	150°C
3	325°F	170°C
4	350°F	180°C
5	375°F	190°C
6	400°F	200°C
7	425°F	220°C
8	450°F	230°C
9	475°F	240°C

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.





Don't Look Back Hoop

Templates given full size
and also reversed to fit in
10" hoop. You will need
to join them.

Don't look
You're not c
that wa



It look back
re not going
that way



Don't feel
Nervous
about it

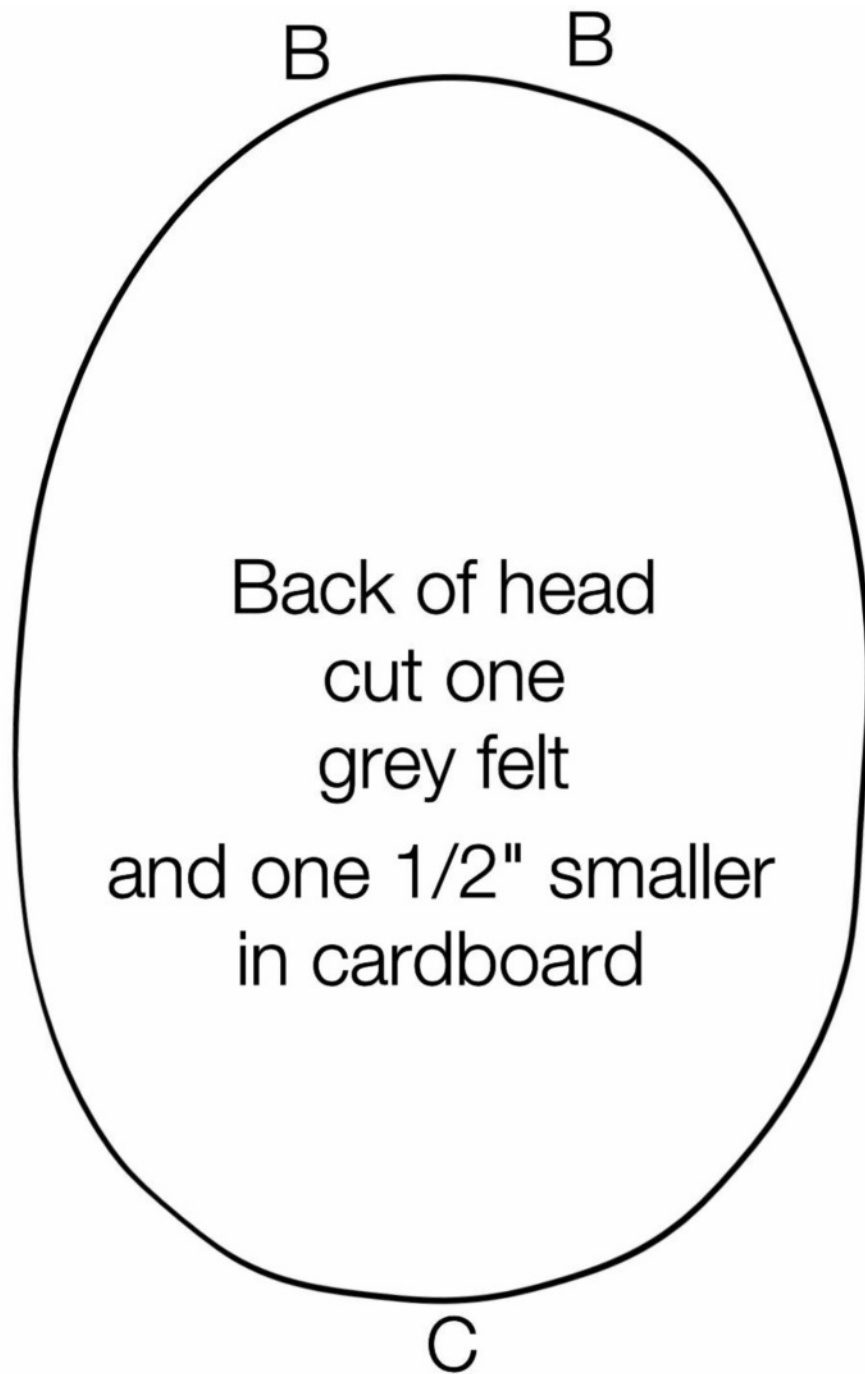


And feel the
proud fear as
you taste

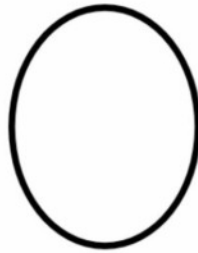


Little Grey Elephant Head

Templates given full size



Trunk tip
cut one
grey felt

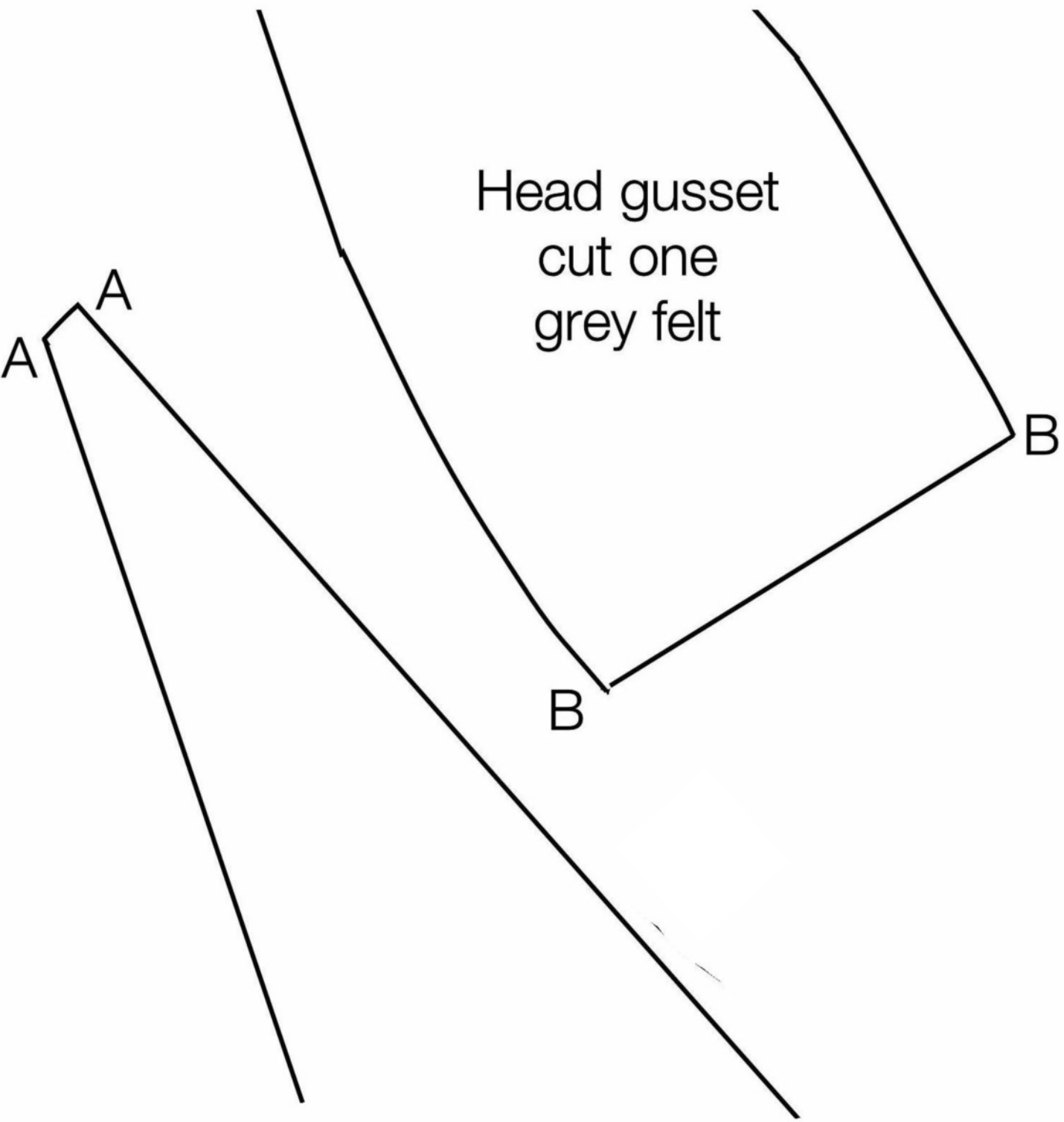


A

Side of head
cut two grey felt

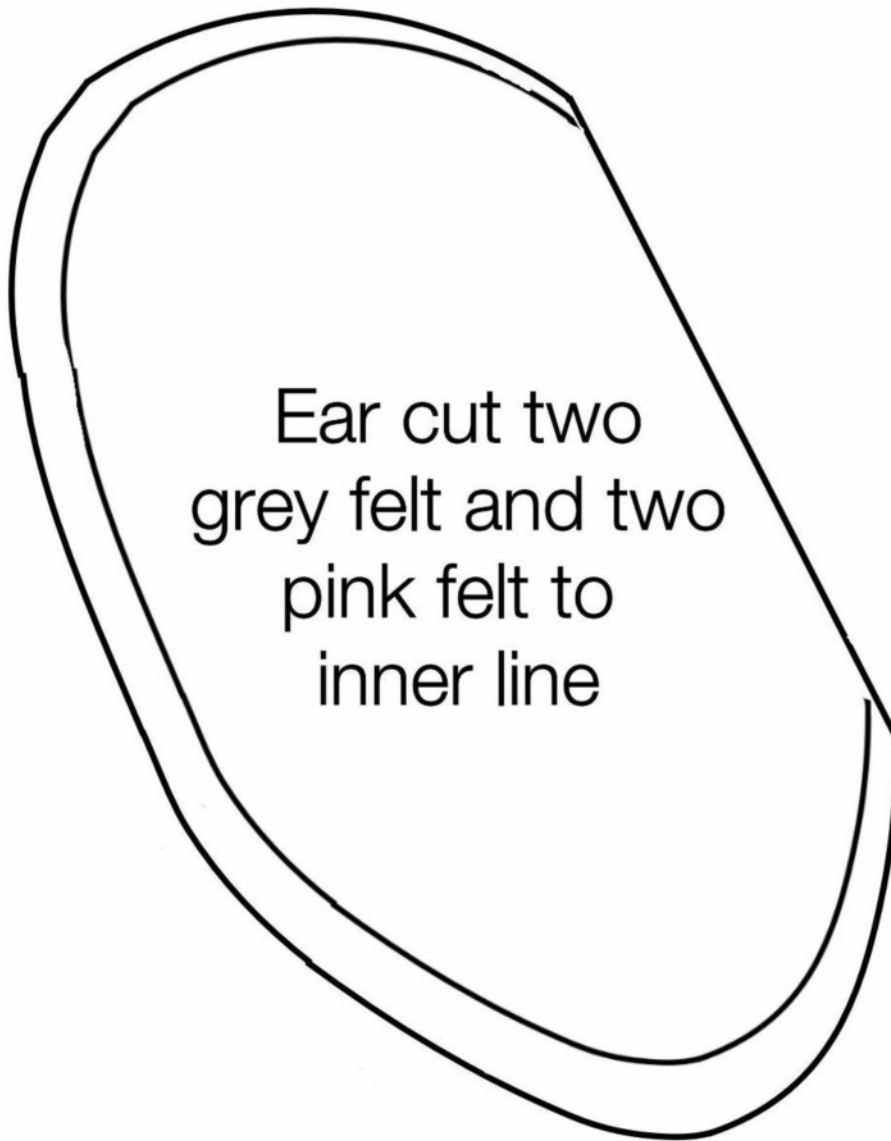
m

C



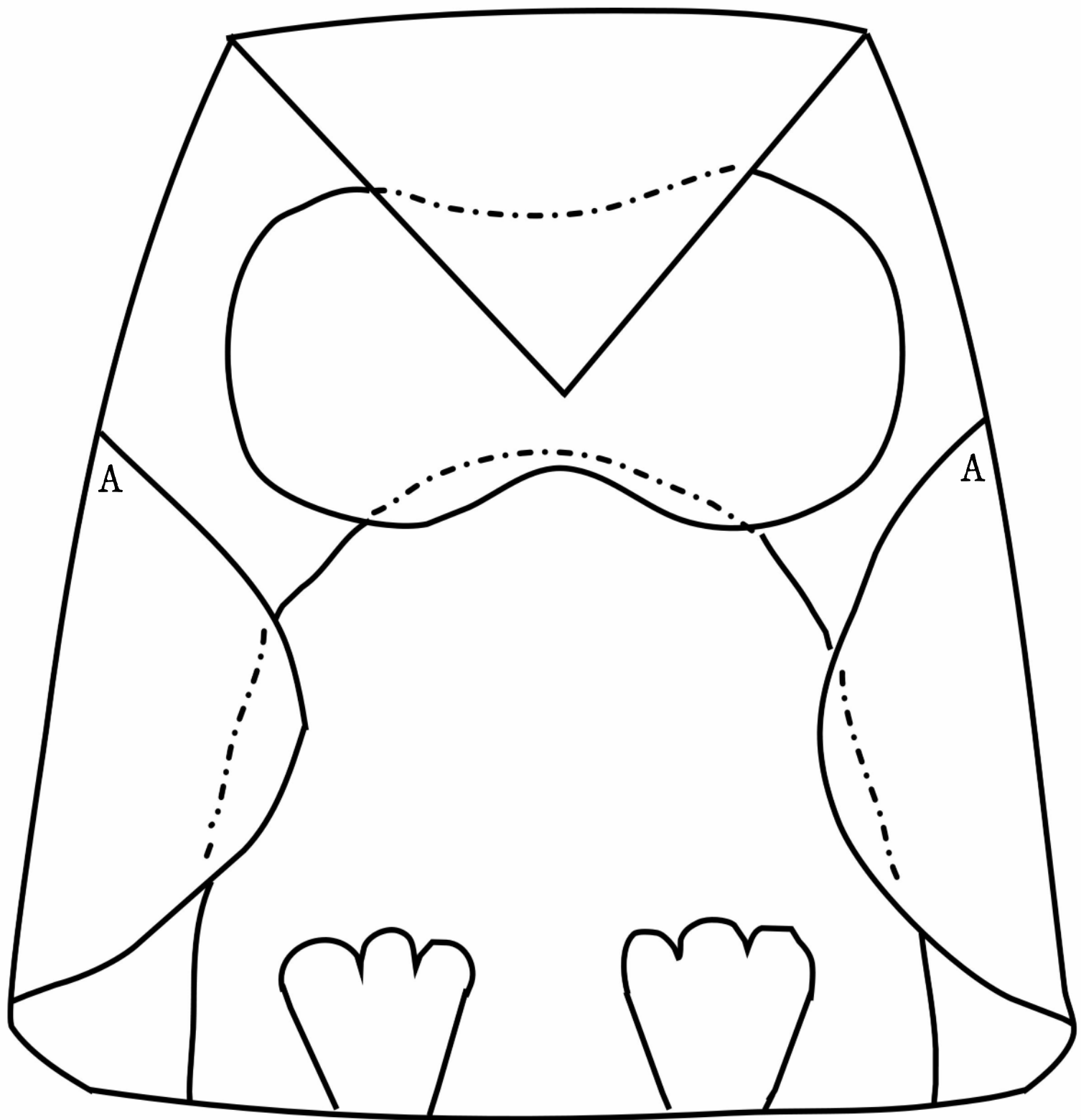
Head gasket
cut one
grey felt

Join two parts together here



Owl Tea Cosy

Templates given full size

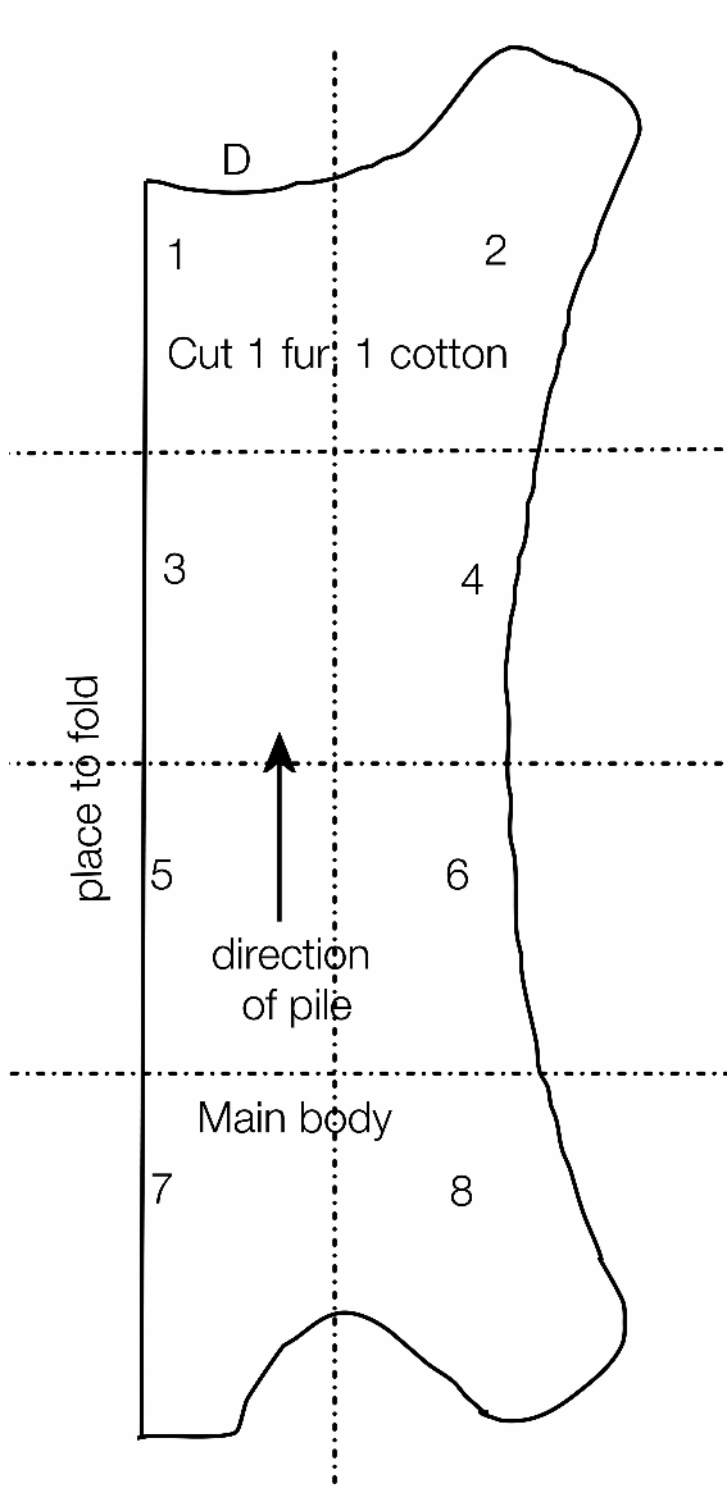


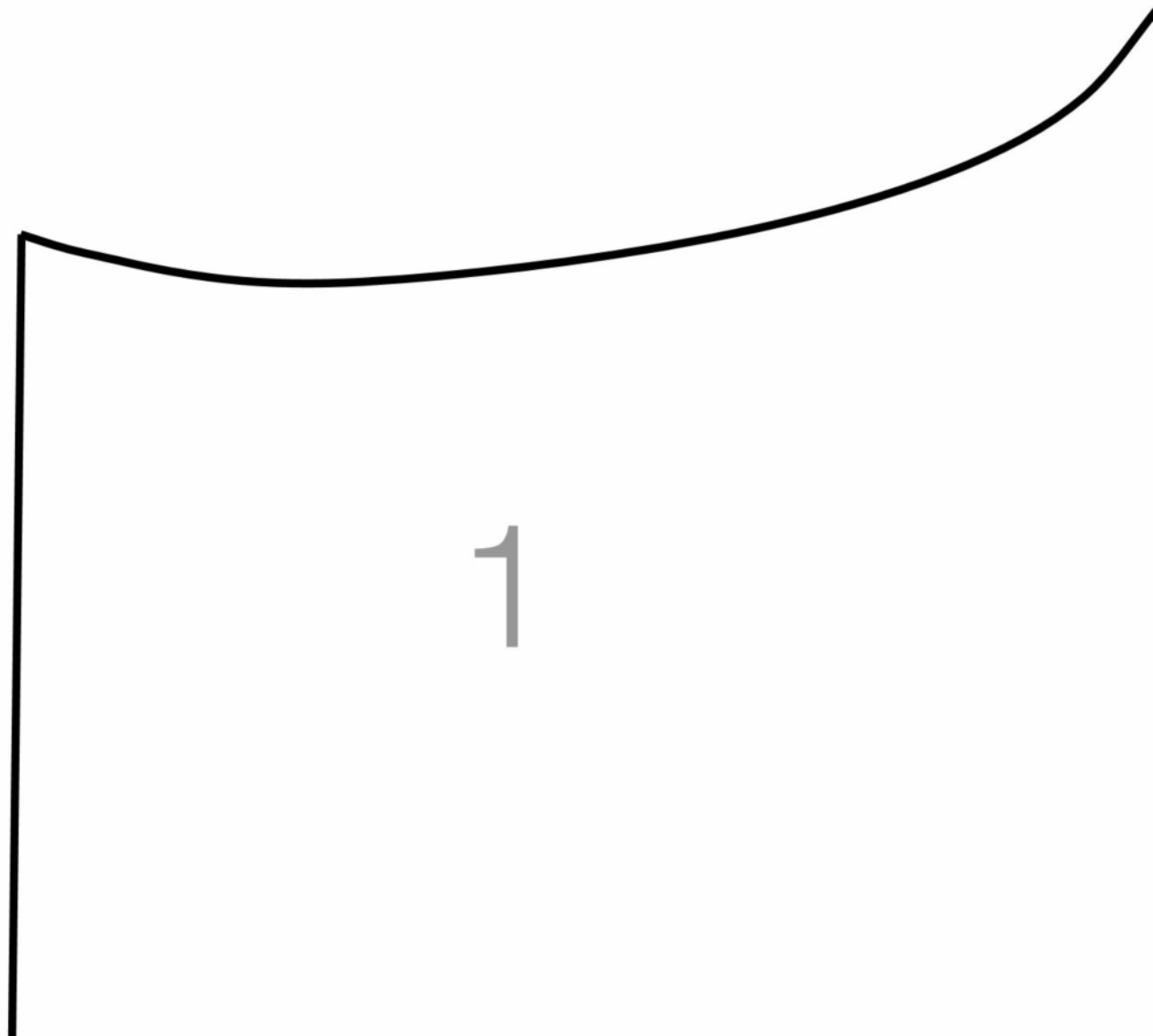
A book
is a dream
you
hold in
your hand

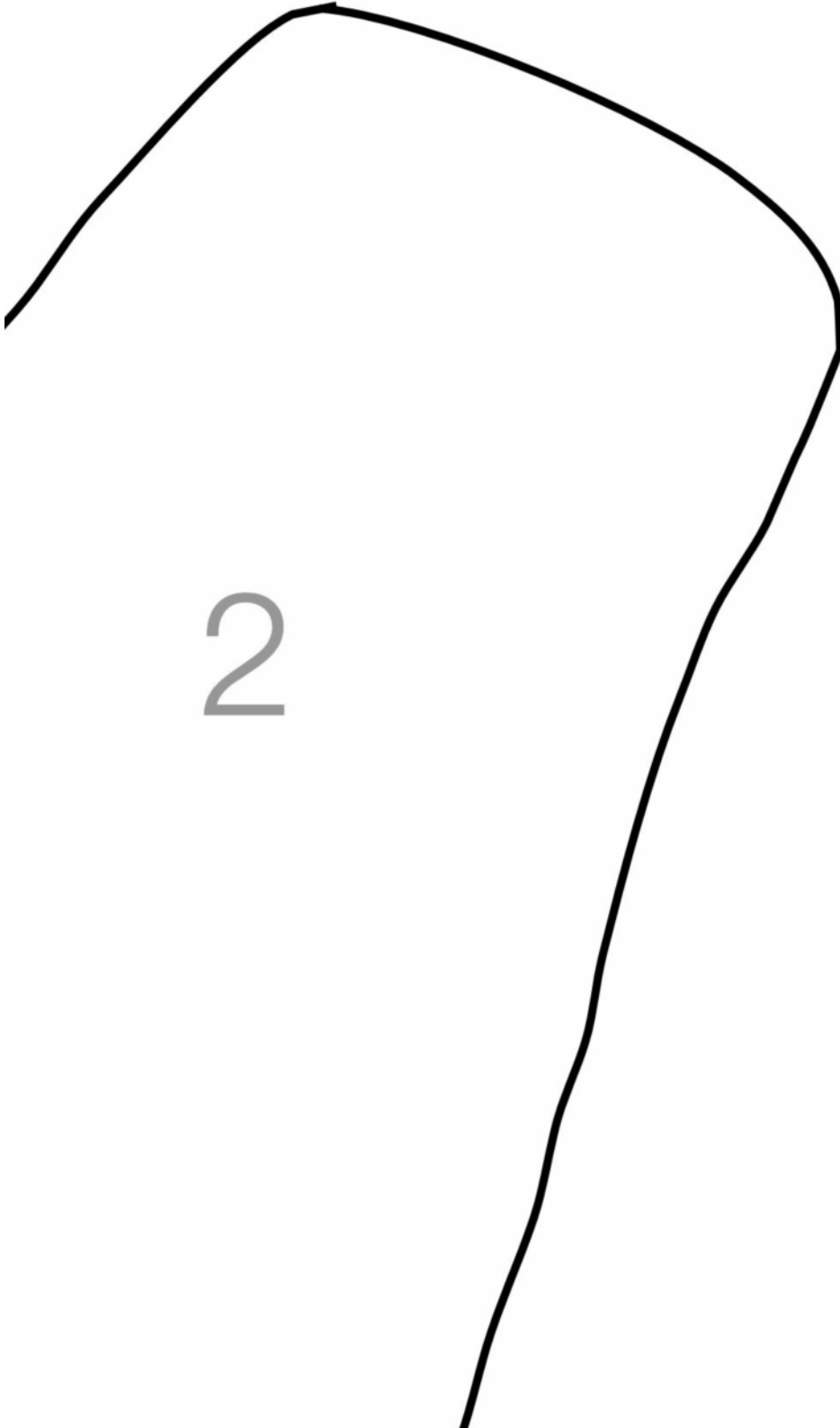




Polar Bear Nursery Rug Templates given full size and body pieces are numbered for easy joining. Where templates need to be joined just match the lines, there is no overlap. Diagram below shows how body pieces fit together.









3



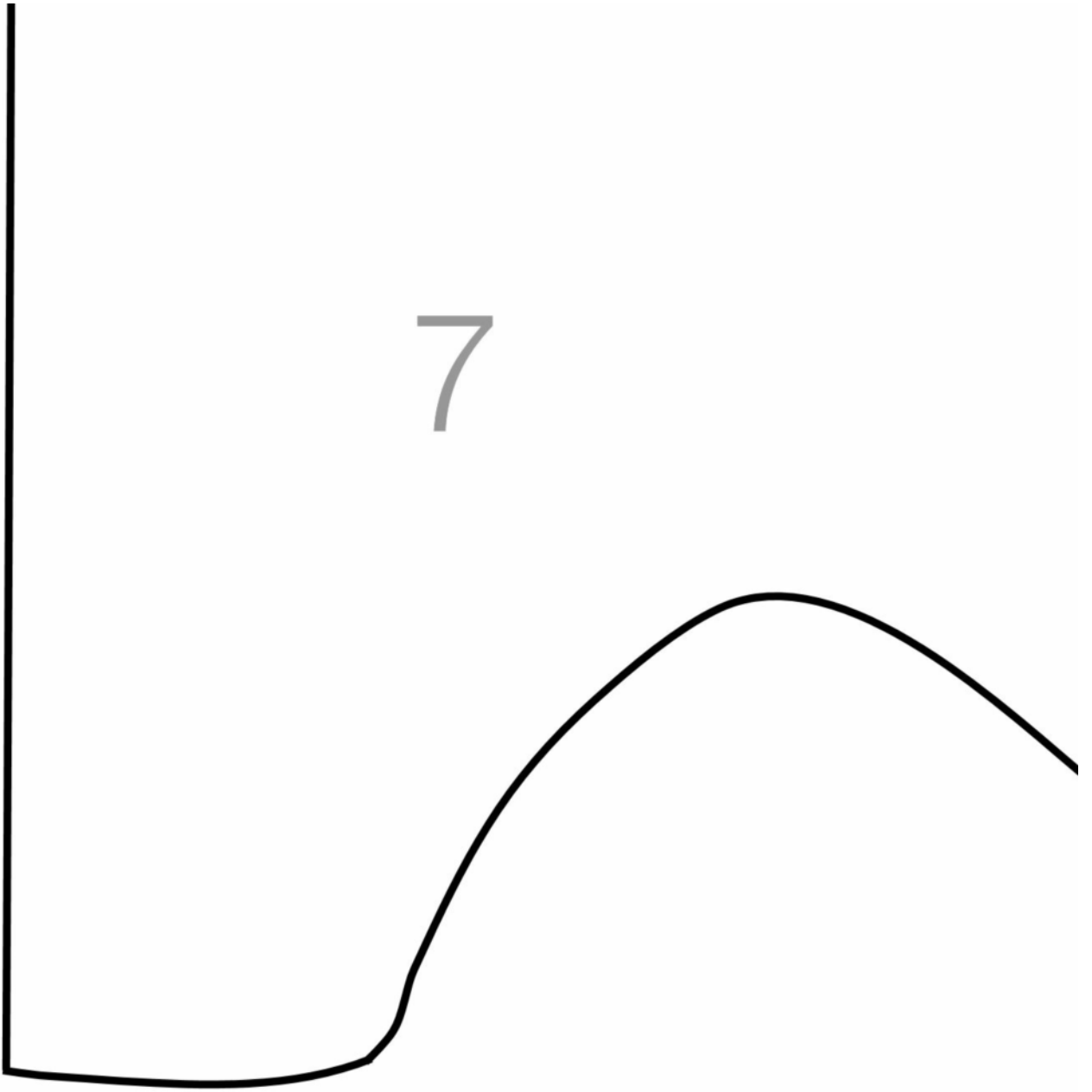


4

5

6

7



8

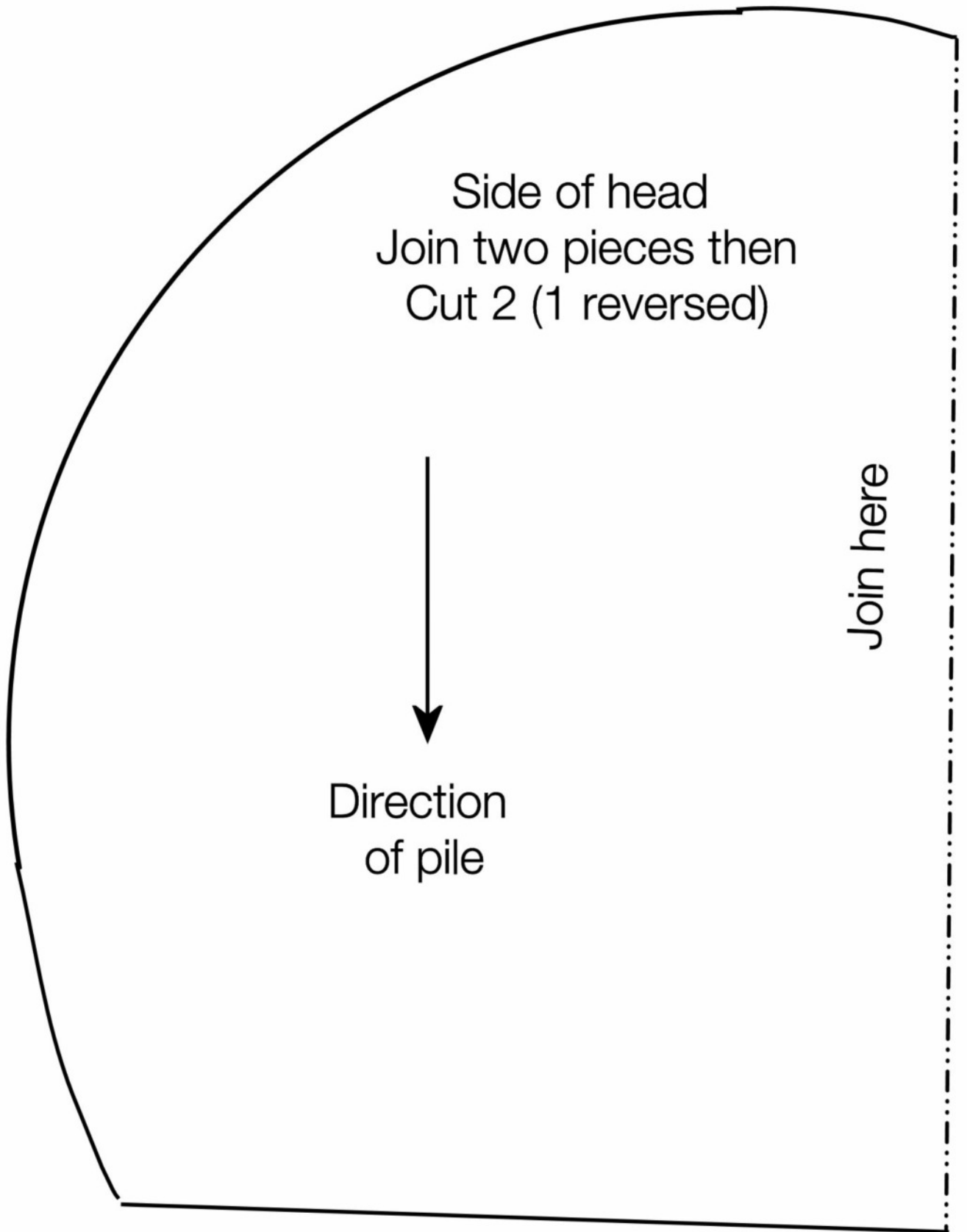
Join template here

Side of head
Cut 2 fur fabric
(1 reversed)

Direction
of pile

A

C

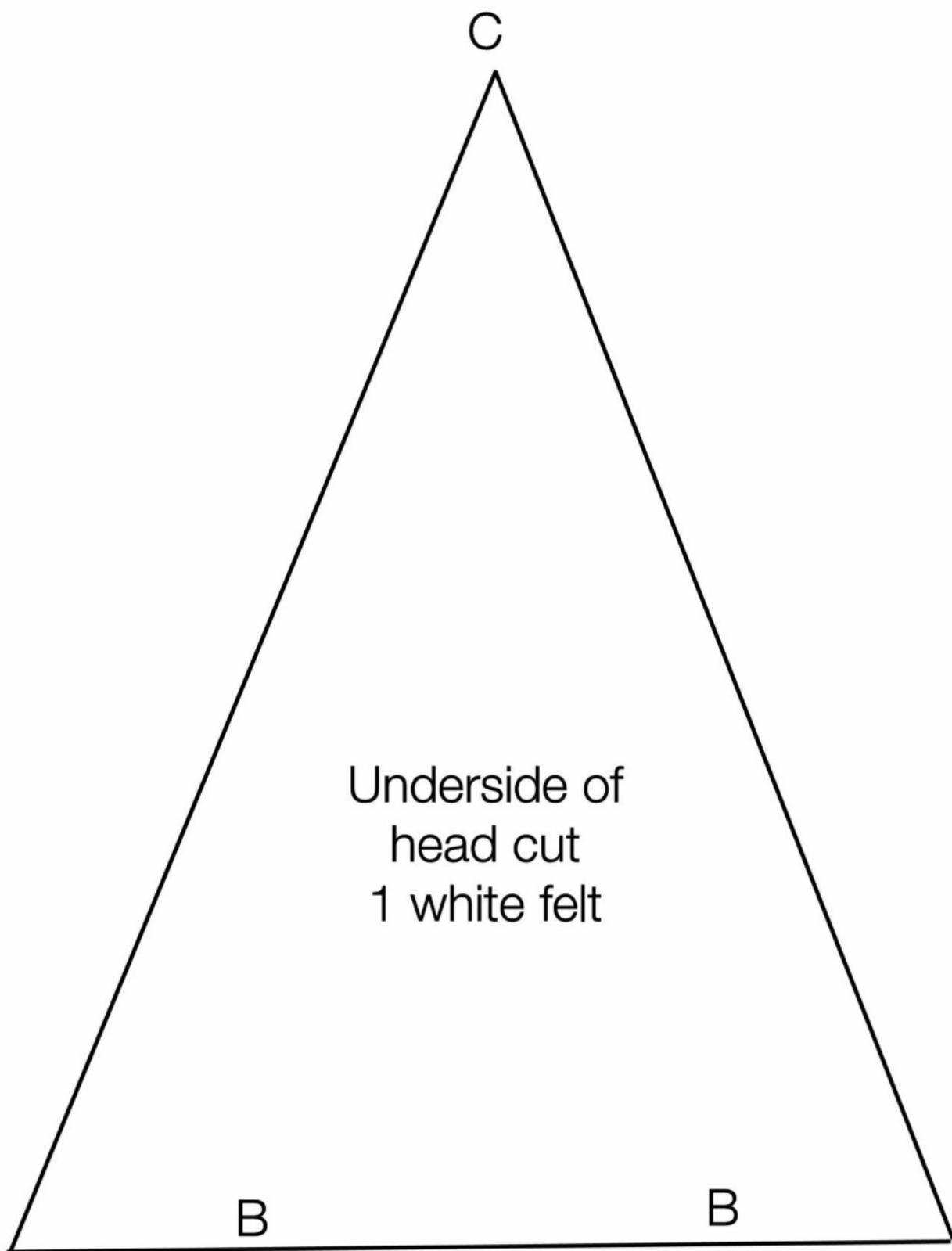


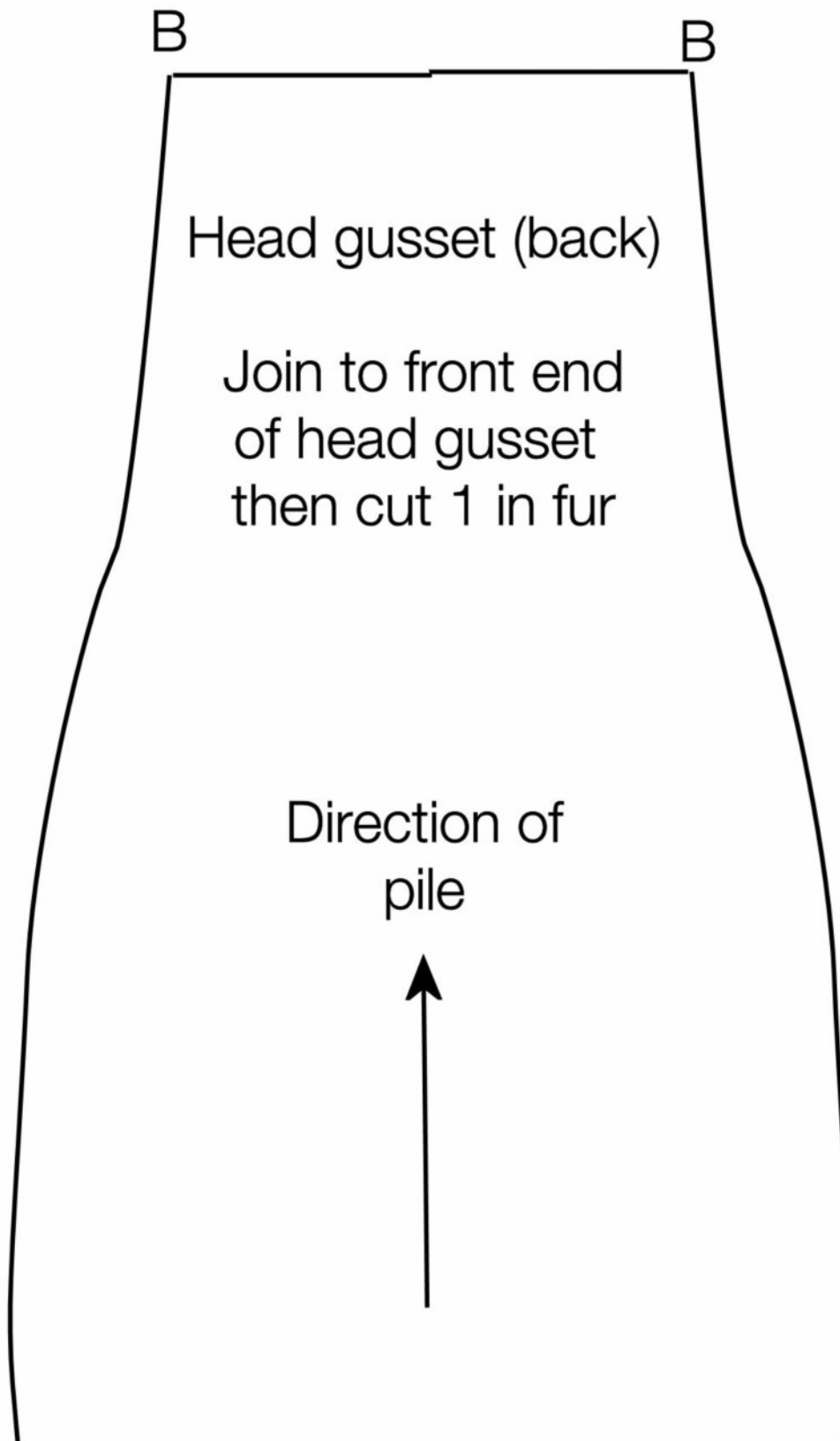
Side of head
Join two pieces then
Cut 2 (1 reversed)

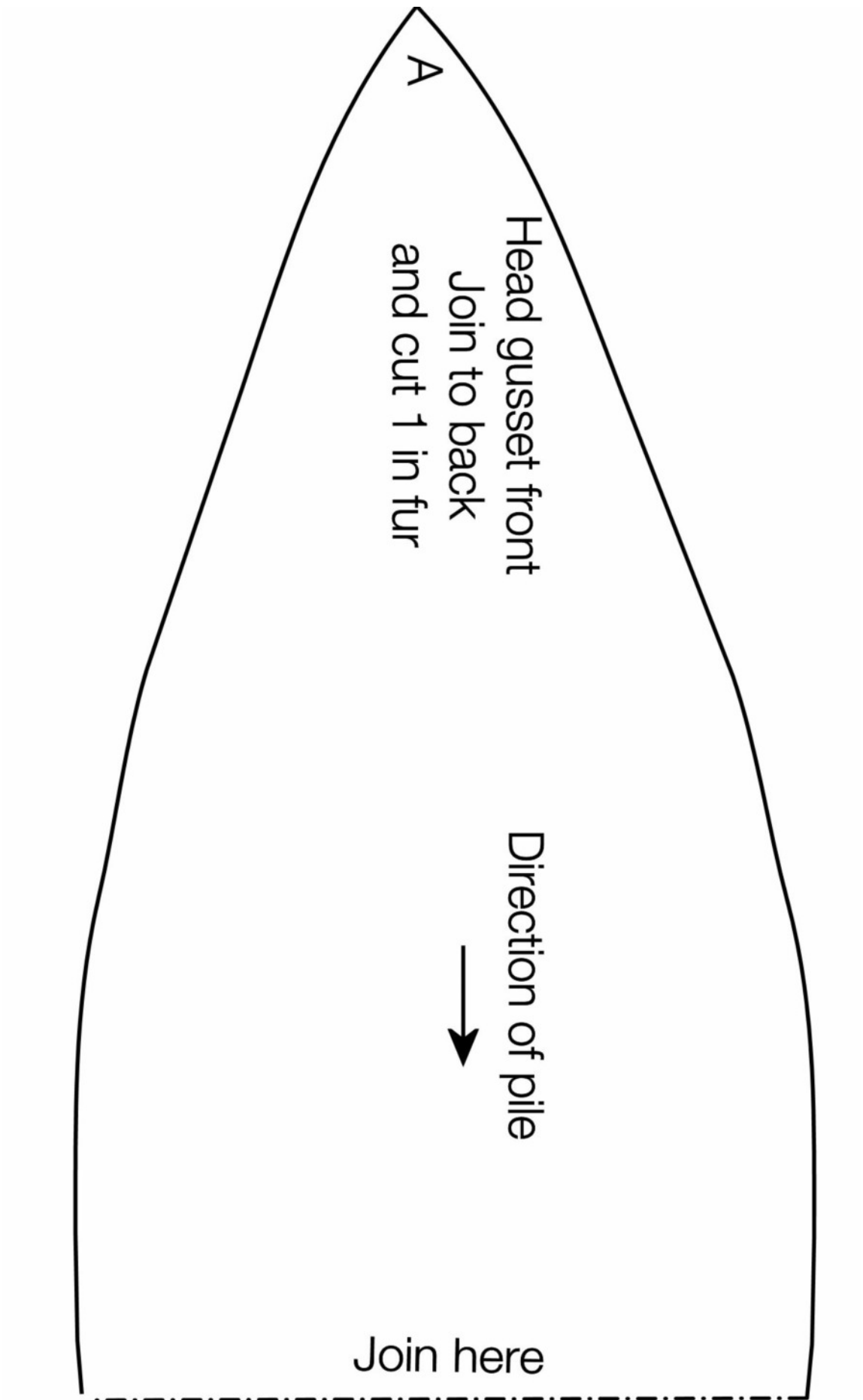


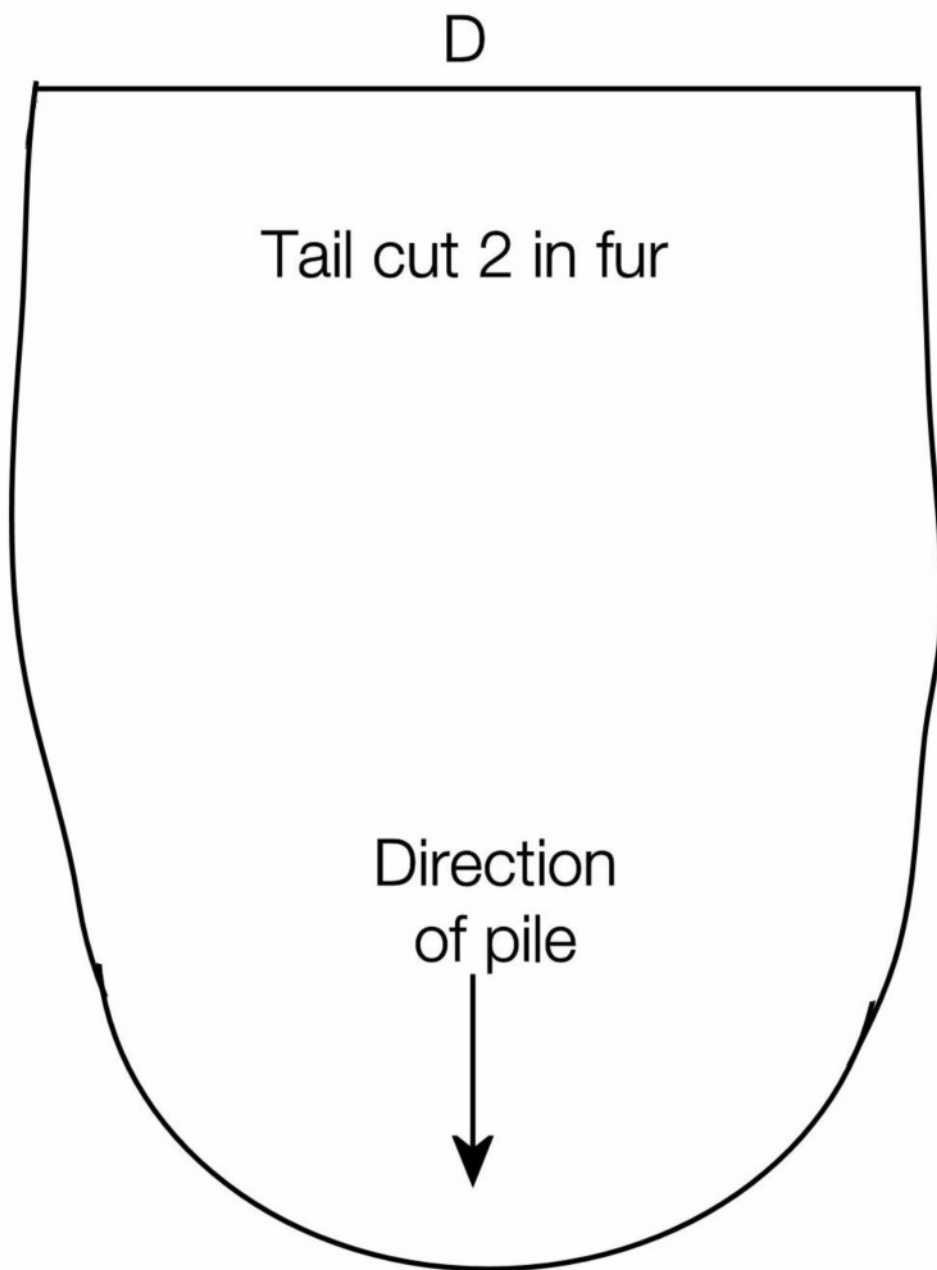
Direction
of pile

Join here



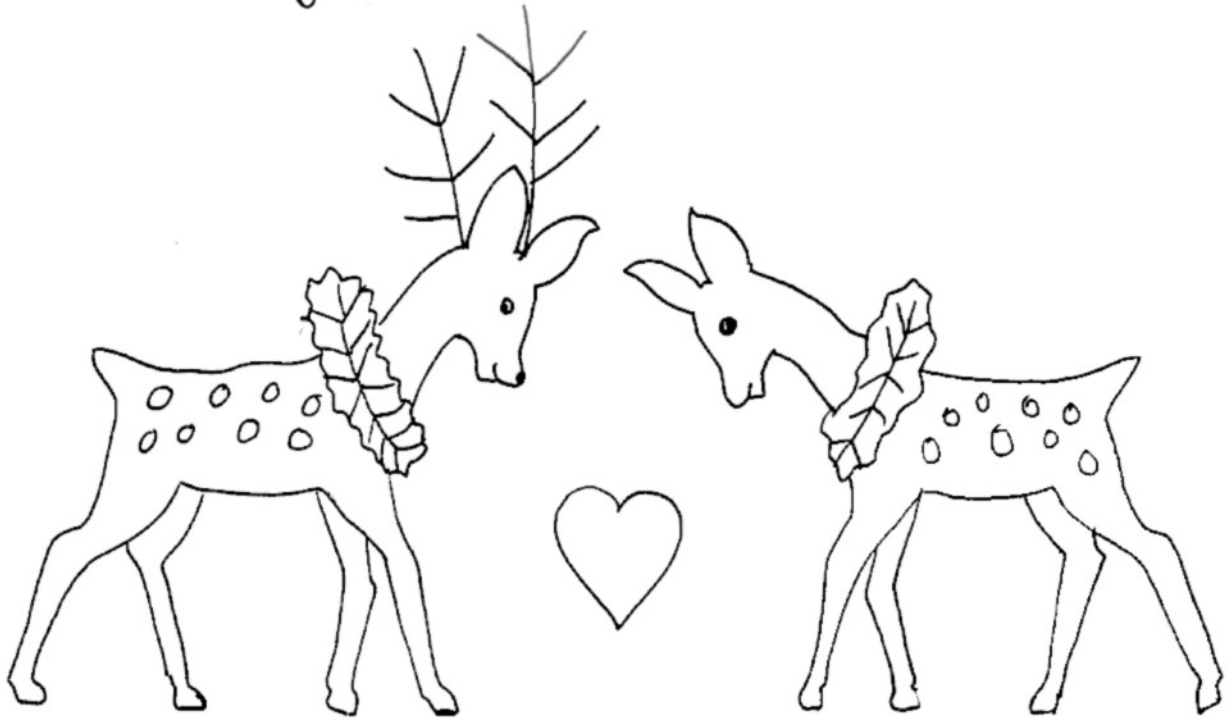






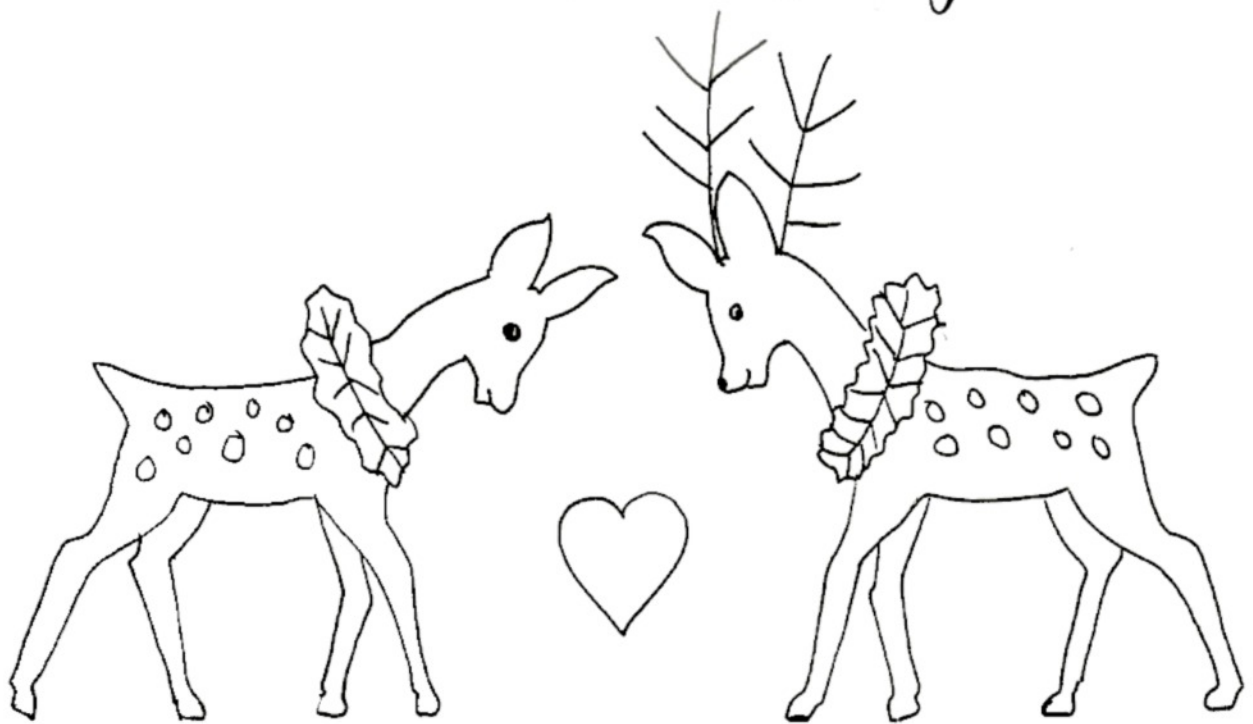
All I want for Christmas Hoop Templates given full size and reversed to suit your preferred method of transfer. Be sure to trace your applique shapes from the reversed template.

*All I want
for Christmas is*



YOU

All I want
for Christmas is



JOY

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