



Issue 57 October 2015

BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE
MAGAZINE



Succulent Mini-Hoops



Funky Penguin Softie



Snuggly Fox Scarf



New Charlie the Patchwork Elephant



Carpe Diem Pennant



Christmas Joy Cushion



A Little Look at Traditional Cross Stitch and Using Waste Canvas
Meet the Makers: Velveteen Babies and Sarah K Benning
Baking Corner: Blackberry & Oat Muffins
Crochet yourself a Hallowe'en Pumpkin
What's in a Name - Gardening Feature
October Almanac, Dream it, Do it, Blog Round up and more

A Bustle & Sew Publication

Copyright © Bustle & Sew Limited 2015

The right of Helen Dickson to be identified as the author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form, or by any means, without the prior written permission of the author, nor be otherwise circulated in any form of binding or cover other than that in which it is published and without a similar condition being imposed on the subsequent purchaser.

Every effort has been made to ensure that all the information in this book is accurate. However, due to differing conditions, tools and individual skills, the publisher cannot be responsible for any injuries, losses and other damages that may result from the use of the information in this book.

First published 2015 by:
Bustle & Sew
The Cottage
Oakhill
Radstock
BA3 5HT
UK

www.bustleandsew.com

Welcome to the October Issue



Hello,

and welcome to the October issue of the Bustle & Sew Magazine with lots of stitchy goodness inside to discover. This month we're delighted to bring you an inspirational feature about myBearpaw whose founder, Jo Avery, explains why you should never ever give up when running your own business. We also have two very talented Makers, and a delicious recipe from Suz of Rough Measures - why not make some of her Blackberry & Oat Muffins to nibble on as you read - I can definitely recommend them!

And, as always, there are six new Bustle & Sew projects - this month ranging from some mini hand embroideries to a penguin softie with attitude - as well as the second of this year's seasonal designs.

There'll be more Christmas goodies in next month's issue too - so be sure to mark the date - the November issue is published on Thursday 29 October.

So until then,

Best wishes

Helen xx





Tips for Stitchers

As the season for Christmas stitching approaches, it's a good moment to remind ourselves that if we keep our metallic floss in the fridge (yes really!) it's much easier to work with when we're adding a little sparkle to our seasonal projects!



Between the Covers ...

| | |
|---|---------|
| October Almanac | Page 6 |
| Succulent Mini Hoops | Page 8 |
| Lovely Idea: Crochet Pumpkin | Page 12 |
| What's in a (plant) Name? | Page 13 |
| Meet the Maker: Sarah K Benning | Page 16 |
| Snuggly Fox Scarf | Page 18 |
| A Little Look at ... Traditional Cross Stitch | Page 21 |
| Baking Corner: Blackberry & Oat Muffins | Page 24 |
| Charlie the (new) Patchwork Elephant | Page 25 |
| Lovely Scented Linens | Page 28 |
| Guest Contributor: Matryoshka Bins | Page 29 |
| Dream it Do it: myBearpaw | Page 31 |
| Christmas Joy Cushion | Page 34 |
| October's Favourite Blogs | Page 37 |
| Working with Waste Canvas | Page 38 |
| Carpe Diem Pennant | Page 40 |
| Poetry Corner | Page 43 |
| Meet the Maker: Velveteen Babies | Page 44 |
| Lovely Idea: Pompom Book Marks | Page 46 |
| Funky Penguin Softie | Page 47 |
| And finally | Page 49 |
| Calendar Printable: September | Page 50 |
| Conversion Tables | Page 51 |
| Templates | Page 52 |



Contributors

Rosie Studholme



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

Sarah K Benning



An independent designer living and making in upstate New York, inspired by nature and loves embroidery!

Suz of Rough Measures



Good food nourishes the soul and mind and you really can eat yourself happy!

An of Straight Grain



An, from Belgium, tells us she became addicted to sewing a few years ago and has not sought treatment since!

Jo Avery of myBearPaw



A tale of persistence, flexibility and a passion for her craft - meet Jo in our Dream It, Do It feature this month.

Coral Atkinson of Velveteen Babies



Talks to us about how she got into crafting, her love of children's interiors and how she started her business.

October

October is the month when trees across the northern hemisphere take on their vivid seasonal hues, bringing us one of nature's great spectacles, the sight of glorious autumn foliage often set against pale blue skies and lit up by bright, crisp sunshine. It's a wonderful time for enjoying woodland walks, scuffling through the carpet of fallen leaves that covers the ground beneath the trees.

Early October brings that glorious last vivid display before nature falls into its long winter sleep and brilliant colour becomes a rare sight in the British countryside. All around the fields are ploughed and bare, whilst birds, squirrels and other wildlife are making the most of the wild harvest by stocking their winter larders before the cold weather arrives.

A spell of unusually dry, warm, calm weather occurring in October, or exceptionally early November, is known as an Indian Summer. This name originated in the USA, perhaps a reference to its occurring in regions populated by Native Americans. It's also known as St Luke's (little) summer when it occurs around the feast day of that saint on the eighteenth.

Here in England, October is the main month for apple-picking and cider-making. Since the early 1990s, as part of a campaign to raise public awareness of the difficulties the apple-growing industry faces in the UK, and to promote the growing and eating of traditional British varieties, 21 October has been celebrated as Apple day. Events organised on or around this date include guided tours of orchards, apple tastings and advice sessions for fruit-growers as well as fun activities such as contests to produce the longest unbroken pieces of peel from a single apple!

On 3 October 1906, at the Berlin Radiotelegraphic Conference, it was decided that SOS would become the international distress signal. Popularly thought to stand for

"Save Our Ship" or "Save Our Souls", the letters were chosen because they could be easily and unambiguously transmitted in Morse code (dot dot dot dash dash dash dot dot dot). SOS replaced CQD which as a general call to all stations (CQ) followed by D for distress and not - as was generally believed - an abbreviation for "Come Quickly, Danger!"

There's danger in the woods too for the unwary at this time of year, as this is the rutting season for red deer. You may hear the sound of stags bellowing or even the clash of antlers as they fight rivals who are threatening to take over their harem of females, or hinds. Whilst red deer are normally shy creatures who flee if a human is near, during the rutting season stags are aggressive and dangerous so don't approach too closely to take a look as you may turn out to be the next contender they decide to fight.

Another characteristic sound of autumn is the honking of large flocks of geese arriving from northern Europe and Russia to spend the winter months at their feeding grounds along British estuaries, along with swans and ducks which also migrate at this time of year. Other seasonal visitors such as fieldfares and redwings are also arriving throughout the month, and can easily be spotted in the newly ploughed fields feeding in flocks.

The hedgerows are still beautiful at this time of year when heavy early morning dews make cobwebs sparkle in the sunlight and a few late wildflowers can still be spotted in bloom. Red

fruits such as rosehips, honeysuckle berries, haws and rowanberries glow from among the remaining leaves providing a nutritious food source for blackbirds and other hedgerow birds. Beneath the horse chestnuts you will find bright shiny conkers, and if you are lucky enough to have sweet chestnut trees growing nearby you can gather your own chestnuts to take home and roast on your fire. You can also forage for wild sloes for your Christmas tippie.

Sloe gin is usually made at Hallowe'en for drinking at Christmas and the traditional advice is to gather your sloes after the first frosts as the cold snap will remove some of their bitterness. But if it's a particularly mild autumn there's no need to worry - a few hours in the freezer will have the same result!

The Battle of Trafalgar was fought on 21 October 1805 when the British fleet, led by Admiral Lord Nelson attacked a fleet of French and Spanish ships off Cape Trafalgar (which lies east of Cadiz) to stop them passing through the Straits of Gibraltar into the Mediterranean. Nelson's tactics outwitted the opposing fleet, but sadly although the British were victorious at the height of the battle Nelson was fatally wounded by a musket shot. As he lay dying aboard his ship Victory, Captain Thomas Hardy brought him frequent reports on the progress of the battle. Finally Nelson is said to have spoken his last words, "Kiss me Hardy", and then to have died with the words, "Now I am satisfied. Thank God, I have done my duty." Trafalgar Square in London is dominated by Nelson's Column and commemorates this victory.

A long way from London, October is the time when traditional hedge laying is carried out. This craft dates from the 1700s and has the effect of filling in the gaps between hedgerow plants' stems so that animals cannot push between them. First unwanted shoots are removed, then the remaining stems are cut

partly through and bent over at a diagonal angle, after which stakes are driven in to hold the stems or pleachers in place. It all looks very stark when first cut, but the pleachers aren't killed and will sprout bushy new growth in the spring.

Making another great geographical leap, I was interested to learn that the gunfight at the OK Corral, possibly the most infamous shoot-out in the history of the Wild West took place in Tombstone, Arizona in October 1881. The site of this gunfight is now a tourist attraction with a daily re-enactment of the 10 second exchange of bullets that has resounded throughout history and captured the imagination of cowboy enthusiasts worldwide.

October finishes of course with Hallowe'en and the carving of enormous lanterns from gourds, turnips and most of all pumpkins, whose brilliant colour seems to warm the whole house. Hallowe'en has its roots in ancient Celtic culture when 31 October, known as Samhain was celebrated as the Feast of the Dead. It was believed that the veil separating the living and the dead was at its thinnest at this time of year and the candles of the lanterns were intended to light the way for spirits.

The name Hallowe'en is a corruption of All Hallows' Eve. As was often the case, the Christian Church was unable to stop pagan customs, so instead replaced them with Christian festivals. So 1 November is a celebration of the saints - All Saints' Day.





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Succulents Mini Hoops

We're rocking the current trend for succulents and terrariums in this set of four mini hoops each featuring a collection of plants in a different container.

Our plants are of course totally maintenance-free (!) and look good as a set of four or by themselves.

Stitches used are back stitch, chain stitch, satin stitch, seed stitch and French knots.

Each embroidery is shown mounted in a 4" hoop.



Materials

- Four x 6" squares white cotton, linen or a cotton/linen blend fabric suitable for embroidery.
- Four x 4" embroidery hoops. I painted mine using chalk paint, but if you don't have chalk paint, then ordinary emulsion works well on plain wooden hoops.

- DMC stranded cotton floss in colours 165, 703, 734, 779, 977, 987, 989, 3816, 3841, 4065, 4140

Note: Use two strands of floss throughout.





- 779
- 4140
- 977
- 165
- 3841
- 734
- 987
- 703
- 3816
- 989
- 4065

Notes on Working (colour guide on previous page)



Hoop One

- The bottle is worked in back stitch.
- Small left hand plant is worked in stem stitch, and the small right hand plant is worked in lazy daisy stitch with a central stem in back stitch.
- The large plant is worked in satin stitch - each leaf in two parts angled towards an imaginary centre line.
- The gravel is worked in French knots



Hoop Two

- The bottle is worked in back stitch.
- Small left hand plant is worked in stem stitch, and the small right hand plant is worked in lazy daisy stitch with a central stem in back stitch.
- The darker green of the large plant is worked in horizontal satin stitch and the light green in vertical chain stitch
- The gravel is worked in French knots, then a thin layer of dark brown seed stitch with more French knots beneath.



Hoop Three

- The bottle is worked in back stitch.
- The large cactus is worked in satin stitch - each segment is angled in a different direction.
- The cactus flowers are radiating straight stitches.
- The two small plants as before.
- The gravel is French knots with small pebbles worked in satin stitch



Hoop Four

- The bottle is worked in back stitch.
- All plants worked as before
- The gravel is French knots with a darker brown layer separating the gravel from the satin stitch French knots.

Look!
a lovely idea

Crochet
Pumpkin

Spice up your Autumn décor with this gorgeous crochet pumpkin by the lovely Ellen from The Chilly Dog. Add spooky faces for Halloween or leave them plain for a look that will last all Autumn.



Image & Tutorial: www.thechillydog.com



What's in a name?

Labelling your plants and demystifying
Latin names

One of the tasks I set myself when putting my garden to bed for the colder months ahead is to check that herbaceous plants - those that disappear entirely above ground - all have clear, accurate labels in place. This helps avoid my putting a fork through them when turning over the soil and also aids in positioning supports (and protection from large clumsy newfie paws!) for new spring growth next year. Then there's new planting - bulbs at this time of year of course. Unless you plant them all at the same time, then there's every danger you might dig up your carefully planted daffodils when you come to position your tulips.

In his book "The English Flower Garden" published in the late nineteenth century William Robinson advised "Do not pay too much attention to labelling, if a plant is not worth knowing, it is not worth growing." I think he had a point to some extent - labelling absolutely everything would perhaps look a little like a municipal flower bed, or National Trust border (lovely in their own right, but not for my little plot). But for me, as I explained in the first paragraph, some degree of labelling is essential.

The traditional way to mark rows of seeds is by simply piercing the empty seed packet with a twig and pushing it into the end of a row as temporary marker until the seeds begin to sprout. Clearly this isn't appropriate for longer term planting, but in the right place at the right time simply can't be bettered.



Think of your herb garden as many varieties of herb can look very similar - consider permanent ornamental markers which can look very attractive. Nostalgic "heritage" perhaps - punched zinc or verdigris copper labels to push into the soil, or perhaps terracotta versions incised with the names of your herbs.

When you purchase a new plant for your garden it will often come with a label fastened to a branch or its stem. If you decide to leave this in place, then do be sure to check it regularly as it can cut into the bark as the plant grows.

As well as the names we tend to use everyday plants also have Latin names which can help avoid a great deal of confusion. Those with similar everyday names are sometimes quite different and it can be very annoying (and an expensive mistake) to proudly carry a new purchase home only to discover you've bought the wrong plant by mistake. Think of the quince - the edible quince is *Cydonia oblonga*. This is a small, slow-growing tree of up to 10 feet tall, while the Japanese quince *Chaenomeles japonica* is a small spring-flowering garden shrub.

The system of classifying plants (and animals too) in Latin was developed by the Swedish botanist Linnaeus in the mid-eighteenth century. Names consist of two parts ... the first word, known as the generic name refers to the genus. This is a group of closely related plants - I always think of this part of the name as rather like our family or surnames - and it's usually a noun.

The second part of the name is an adjective and describes and defines the individual plant within its genus or family. It will also contain valuable information about that plant. Where no suitable Latin adjectives existed then Linnaeus would Latinise and use Greek words instead.



Helios, the Greek god of the sun gave his name to sunflowers, the genus *Helianthus* which always turn their faces to the sun. (*Anthos* is Greek for flower)

Annual sunflowers germinate, grow, flower, produce seed and die all within a single year hence their Latin name *Helianthus annuus*

Many species names tell us their country of origin. *Californicus* is an obvious example - while others are a useful guide to colour - *Chrysos* is golden from the Greek, *alba* is white and *flava* yellow. The name can be even more detailed though - if you adapt *chrysos* for example, you can create *chrysocarpos* - a plant bearing gold coloured fruit or *chrysophyllus* - one that has golden leaves.

Once you begin to unravel the mystery of this naming system, you can discover all kinds of information about your plants. For example, did you know that the genus (or family) *Fuschia* was named after Leonhard Fuchs, a seventeenth century German botanist, while any Latin name with *banksia* in it refers to the English plant hunter Sir Joseph Banks who accompanied Captain Cook on his voyage around the world in the Endeavour.

Some Latin names are so obvious it's really easy to translate them, such as *fragrans* (fragrant), *grandis* (large or showy) or *gracilis* (graceful). Others provide valuable information about a plant's growing habits: *repens* means low-growing, *oceanicus* tells us the plant is native to a seaside habitat, and *flore pleno* means many-flowered. I particularly love the name *flos-cuculi* meaning "flowers when the cuckoo sings".

Finally, some plants have an extra Latin variety name that indicates a naturally occurring variation - for example *Digitalis purpurea albiflora* is the white foxglove.

It's great fun to familiarise yourself with this system - by doing so you'll gain valuable insider knowledge of the plants you're browsing at a nursery or garden centre, and also enhance your gardening credibility!



"Be prepared to work. A lot. And learn how to take good photos!"

Meet the Maker



Sarah Benning talks to us about how she is inspired by nature, her love of plant embroideries and how she started her business, **Sarah K. Benning**

Sarah K. Benning is an independent maker living and working in upstate New York (soon to relocate to the Balearic Islands!). She graduated with a BFA from the Art Institute of Chicago and has been working on growing her business ever since.

How did you get into crafting?

Making art has always played a huge roll in my life. I grew up surrounded by working artists and my parents have always encouraged and supported me in my artistic pursuits. I graduated in 2013 with a BFA from the School of the Art Institute of Chicago and started teaching myself how to embroider around the same time.

How did your business come about?

I started my business in 2013 right after I graduated from college. It was a little haphazard at first, I had no idea it would turn into a reliable and sustainable business. I was just

hoping to make a little extra money on Etsy. Over the last two years I have developed a more cohesive brand and expanded my product line. I still sell through Etsy, but I also have wholesale options and do craft fairs and art markets. Those in person events are my favorite, I love meeting my customers face to face!

Do you have a favourite design you have made?

Lately I have been making a lot of plant embroideries, which have been a lot of fun. I'm in love with monstera leaves. I've started thinking of my plant pieces as a giant foliage wish list. Each one seems to get a little more complex than the last so it has been a great way to challenge myself and refine my craft.

Where do you look for creative inspiration?

I am deeply inspired by nature and other artists' interpretation of nature. I volunteer at the New York State Museum assisting the curator of the Natural and Cultural History





spend an eternity pouring over the thousands of botanical illustrations. I often look to concentrated patterns in nature to get me started in a new direction. Things like fish scales, bird feathers, and foliage patterns, etc. Even if these forms don't end up in my final pieces, they are almost always the first step.

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

Be prepared to work. A lot. And learn to take good photos. It took my almost two years to get my business on its feet and during that time I worked full time during the

day and full time at home in the evenings and on weekends. It was exhausting and really hard, but so worth it. Now I get to work from home and do what I love every day.

How does your creative process work?

Most of my pieces start out as drawings, which are then filled in with thread. The stitching can definitely be time consuming depending on the complexity of the piece, but it is actually very meditative. I try always have a least one day a week dedicated to experimentation and developing new ideas.

Describe your style in a few words

I describe what I do as "Contemporary Embroidery." I think of my work more in terms of illustration rather than traditional embroidery. I try to create designs that are playful and modern and always well crafted.



Sarah K. Benning

Sarah creates all of her handmade items from her home in New York. Be sure to pop over to her shop and have a look at all of her gorgeous makes!



www.etsy.com/uk/shop/SarahKBenning



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Snuggly Fox Scarf

There's no need to worry as the days grow shorter and a chill creeps into the air - you'll remain nice and warm and snuggly wrapped in our cute fox scarf.

This is a really easy make - just some simple shaping for snout and tail, plus a little applique for his face markings. The only slightly tricky bit is inserting his ears, but even that isn't difficult at all really.

Full size templates are included for head and tail - then just extend his middle to make your scarf as long as you choose!



Materials

- ½ yard reddish brown wool/wool blend or other suitable fabric
- ½ yard white or cream fleece fabric
- 12" square cream wool blend felt
- 1" dark brown or black button for nose
- Two 4 mm (¼" black spherical beads for eyes)
- Black stranded cotton floss or cotton pearl thread
- Bondaweb
- Temporary fabric marker pen
- Seam ripper (optional)

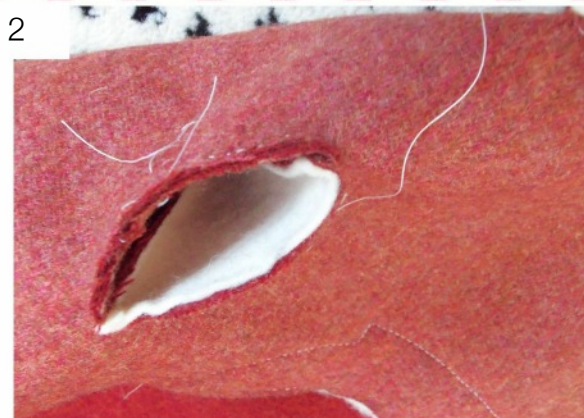
Method

- You can make your fox scarf as long as you wish - just use the templates to shape the head and tail ends and extend to required length in the middle. If you need to join your fabrics, then join them in the middle of the length which will probably fall around the back of your neck when you're wearing your scarf. My scarf turned out to be around 5' long
- Cut out main body pieces, joining at centre as described above if necessary.
- Trace tail tip and face markings onto paper side of Bondaweb (reverse template for second face marking). Fuse to cream felt and cut out. Peel off paper backing and fuse into position on fox coloured fabric - you may wish to use a cloth to protect your work from your hot iron. Remember when fusing to press firmly and don't move the iron backwards and forwards (it's hard not to, I know!) as this may cause your shapes to slip out of position.
- Stitch around the edges of the shapes to secure using matching thread. As the shapes are large with only gentle curves I didn't use an embroidery foot.
- Cut ear shapes and join around edges with a 1/8" seam allowance leaving the base open. Trim point and clip curves. Turn right side out and press.
- Position on head end of scarf and mark position by drawing a line with your temporary fabric marker pen (1).
- Cut along lines (a seam ripper is good for this) erring on the side of caution - you can

always lengthen a cut that's too short but it's not easy to stitch it up again!

- Push ear bases down through the fabric matching the edges to the edge of your cut. Hand stitch into place - I used a tiny stab stitch.
- With right sides together join main body pieces leaving a 6" gap on one side for turning and using a 1/4" seam allowance.
- Trim points and clip curves. Turn right side out making sure you push the nose and tail tip right through.
- Slip stitch turning gap closed.
- Sew eyes into place with black thread.
- Stitch nose button with black floss/pearl thread and work a couple of long stitches on either side to represent whiskers.
- Your fox scarf is now finished.







A Little Look at Traditional Cross
Stitch



Cross stitch is part of the family of counted thread embroidery stitches worked on evenly woven fabric where each warp and weft thread occupies the same amount of space and the stitches are positioned by counting the fabric threads. As well as the simple cross stitch, comprised of two diagonal stitches crossed over one another, there is a wide range of variations such as long-armed, Greek, double cross and star stitch..

Cross stitch is almost certainly the oldest form of embroidery and makes its appearance worldwide. But, like most artisan and folk crafts, its origins are very difficult to determine, though one of the earliest books of cross stitch designs was published in 1729 in Bavaria.

Here in the UK in Victorian times cross stitch was also known as sampler stitch and to this day is still widely associated with samplers. In the eighteenth and nineteenth centuries

learning to stitch was a vital part of a well-to-do girl's education, combining needlework tuition with lessons in spelling, arithmetic and geography. Typically these samplers were stitched with alphabets, numbers and small motifs including peacocks, dogs, flowers, birds and coronets as well as mottoes and moral verses. Multiplication tables and maps were also sometimes worked in cross stitch and these were very popular in the fifty years between 1770 and 1820.

Assisi Work

One of the most familiar and distinctive forms of cross stitch is known as Assisi work.

In Assisi work the stitches are closely related to the fabric on which they are worked as this technique produces a coloured background where the motif in the design is, left blank.



Assisi work is named after, and originates from, the small town of Assisi in the central Italian region of Umbria and was first seen in medieval times when it was often worked in convents responsible for providing church textiles including altar frontals, vestments, and other church uses.

Contemporary Assisi work consists of a plain motif outlined in double running stitch either in black or brown thread, surrounded by a background worked in cross stitch using either blue or red thread. Originally the linen background would have been filled with silk

threads in long-armed cross stitch, or whipped stitches on drawn threads. As early as the 1300's the designs comprised simple animal shapes, often of an heraldic nature, worked in pairs facing each other, similar to woven silk and woodcarving designs. Although the technique had fallen into decline by the nineteenth century, there was a revival after the new state of Italy came into being in 1861.

In the early 20th century - on 4 October 1902, St Francis' Day to be precise - St Anne's Convent in Assisi established a handicraft



school for poor girls who wanted to learn embroidery. The designs used retained the traditional red and white colours, but the traditional patterns were simplified and worked in cotton thread. Rather than drawing the designs freehand onto the background fabric, they were counted one stitch at a time and the background filled with cross stitch. The designs themselves began to be worked on more commercial items such as table cloths and napkins that could be sold to visitors and tourists.

Assisi work quickly became popular in its new form, and spread throughout the region, to other parts of Europe and overseas. In the early twentieth century albums of Assisi work designs were published in French, English, Italian and German - testifying to its resurgence in popularity.

Until the 1930s items embroidered in Assisi itself were marked in the bottom right hand corner with the cross of St Francis and the arms of the town.

Greek Embroidery

Unlike Assisi work Greek island embroidery combines cross stitch with other embroidery stitches including back, chain, ladder, herringbone and satin stitches as well as a sprinkling of French knots.

The designs in Cretan embroidery (above) often show an Italian influence in both the use of bright colours and the richness of the designs. This isn't surprising as Crete was ruled by the Italian city state of Venice from the early thirteenth century until 1669 when it was conquered by Turkey. A popular design is that of the double-tailed mermaid, who features in the legend that Alexander the Great condemned his sister to live in the sea and become half fish.

Some of the best work can be found on traditional costumes, but throughout the island embroidery is commonly used to decorate household items such as cushion covers and wall hangings.

Blackberry & Oat Muffins



Ingredients

- > 250g organic spelt flour
- > 70g rolled oats
- > 65g coconut sugar
- > 1 heaped tsp baking powder
- > 1.5 heaped tsp bicarbonate of soda
- > 200ml almond milk
- > 2 organic free range eggs
- > Large handful of wild blackberries (washed) – if you don't have any blackberry bushes nearby, source them from a local farmers market
- > Sprinkle of oats & coconut sugar for the topping

Instructions

- > Preheat oven to Gas Mark 6 / 200 C
- > Line a muffin tray with 8 muffin cases.
- > In a bowl, mix all the dry ingredients together.
- > In a separate bowl, whisk milk and eggs together, then fold them into the dry mix.
- > Gently fold in the blackberries.
- > Divide the mixture evenly between your cases, making sure you fill them right up – this will create nice big muffins.
- > Sprinkle the additional oats and coconut sugar over the top of your muffins.
- > Bake for 15 minutes, or until a skewer comes out clean.



Rough Measures

"I'm Sus, and I blog at Rough Measures - a food blog focussing on whole foods and nourishing bakes. All my recipes are created on my narrowboat, in Bath, where I live with my

boyfriend Charlie. Having become much more interested in food and nutrition over the last few years, I decided to start a blog, to document my experiments in the kitchen."

Be sure to pop over to Suz's blog for lots more delicious recipes and gorgeous baking inspiration!

www.roughmeasures.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Charlie the Patchwork Elephant

I was amazed to discover that my original Charlie pattern was nearly five years old, having first been published in 2011! I've been wanting to improve and update that original design for some time now, and have finally managed to do so.

"New" Charlie has an upturned trunk, black beady eyes and smaller ears that are curved round the sides of his head. He's still an elephant of the patchwork variety, but I've reworked him using the "stitch n flip" technique rather than faux hexagons as I think this should make him much harder-wearing.

Charlie measures 11" tall (approx)



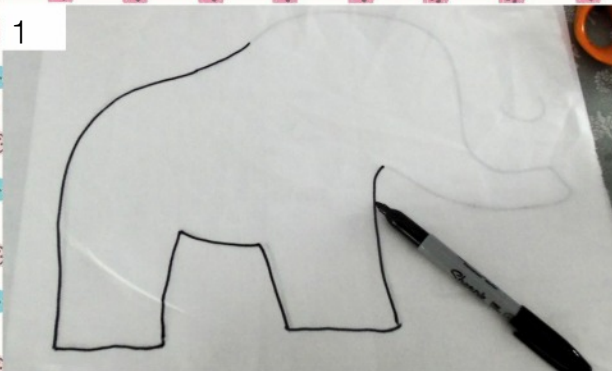
Materials

- ½ yard light or medium weight cotton fabric to form the base for the patchwork (won't be seen when the elephant is finished)
- Lots of brightly coloured fabric scraps
- 12" square red felt for underbody and ear linings
- 2 small black spherical beads for eyes
- Assortment of beads and bell for tail
- Toy stuffing
- Temporary fabric spray adhesive (optional)
- Sharpie or other felt tip pen

Method

- Using the full size templates provided (you will need to join them together), trace two side body shapes (one reversed) two ear shapes (one reversed) and the gusset shape onto your cotton fabric (1). Be sure to use a pen that you can see on the other side.
- With right sides up take your first strip of patchwork fabric and place it across the side body, securing with a squirt of temporary fabric adhesive spray. Make sure the two short ends are outside the body shape. Take a second strip of fabric and place it face down on top of the first aligning the edges (again make sure the short edges are outside the body shape). Stitch along the aligned edge with a $\frac{1}{4}$ " seam allowance, then flip it over so the right side is showing. Press, then secure with temporary fabric adhesive spray (2).
- Continue in this way until the whole shape is covered (3). Repeat for your other shapes.
- Turn over and stitch around edge along the felt tip pen line. (4) This will give you a nice secure edge and make certain that no bits will "escape" when you join Charlie's seams together. Now cut out the pieces with a $\frac{1}{8}$ " seam allowance outside the felt tip lines.(5)
- Cut out the body gussets and ear inners in red felt adding a $\frac{1}{8}$ " seam allowance to the pieces.
- Charlie's seams are joined by machine with right sides together and a $\frac{1}{8}$ " seam allowance.
- Join under gussets to side bodies from X to Y leaving top curved edge open.
- Join top gusset to one body side from A to B, then repeat on the other side.
- Stitch around trunk from A to X and then join the underbodies along the curved edge for 2"
- Join the side bodies from B to Y and again join the underbodies along the curved edge for 2".
- Clip curves and trim corners being VERY careful not to cut your stitching.
- Turn right side out and stuff. You will probably find a stuffing stick very useful for his trunk - just use a bamboo skewer with the point broken off and the end "frayed" so it grabs the stuffing. Use small pieces of stuffing to avoid lumpiness and mould Charlie with your hands to make sure you're happy with his shape. Then close the gap with ladder stitch.
- Join ear pieces along curved edge with right sides together, clip curve and turn right side out. Press firmly, turn in raw edges along straight side and slip stitch close. Curve ears around sides of head aligning the tops with the gusset seam and stitch into place. (6)
- Stitch beads into place for eyes - experiment first with glass headed pins to make sure you have the exact right positions to give him a nice friendly expression. Pull the thread quite tightly to form little hollows or sockets for the eyes to sit in.
- Finally thread beads and bell for a tail and stitch firmly into place at B. (7) Charlie is now finished.

1



2



3



4



5



6



7



Lovely Scented Linens

Their fragrance evokes summer memories on even the darkest winter days

Herbs and flowers as providers of scent and protecting households from insects were possibly at their most important during medieval times. People knew enough about the properties of different plants and their potential uses, and their gardens were full of both native wild flowers and plants imported from other parts of the world that could all be used in their homes.

*“Your breath is sweeter than balm, sugar or
liquorice ...
And yourself as sweet as is the gillyflower
Or any lavender seeds strewn in a coffer to
smell”*

This poem from the late fourteenth century compares a woman with the sweet herbs that were commonly placed among stored linens and clothes in the solid wooden chests that formed part of the furniture of a medieval home. Sweet fragrances were very important in a period when plague was rife, sanitation was poor or non-existent and there was no running water. But as well as smelling good, some herbs make good insect repellents too. Tansy and southernwood were both used fresh and dried to repel moths from woollens, and are still useful today as a natural insect repellent with their pungent bitter scent. They were often mixed with lavender to give an extra tangy fragrance.

Lavender then, as now, was the queen of laundry herbs, and was used to freshen linen and keep it smelling sweet if it was to be stored for some time.

In fine weather sheets and clothes would be spread out over lavender bushes to dry in the sun and absorb some of the plant's essential oils in the warmth.

This practice continued until quite recently in country areas, which is probably the reason why lavender bushes or path edgings of lavender can often be found near doors leading to the kitchen, scullery and wash house.

Sachets filled with herbs and powder mixtures are really simple to stitch and are a delight to stack amongst clothes or in an airing cupboard. Fresh herbs and flowers are so much nicer than artificial fragrances, so don't smother your washing in scented conditioners and detergents - whose fragrance will fight with whatever scent you've used in your sachets.

You can purchase commercially manufactured lavender or other herbal sachets, or even make your own. If you'd like to do this, but if you have difficulty gathering enough of these dried ingredients, then you can make sachets by dripping essential oils onto a wad of cotton wool and tucking it inside some toy stuffing which you can then slide inside your fabric sachet. Use natural fabrics for your sachet - they can have an open weave if you're just using leaves and petals, but for powders you'll need to use a more closely woven fabric.



Matryoshka Bins

You Will Need:

- > The pdf pattern
- > Fabric for the main (of pretty much any kind)
- > Fabric for the lining (ditto)
- > Heavy interfacing for the bottom piece
- > Thin to heavy interfacing* for the side

*use heavy interfacing on both main and lining if you want the basket to firmly stand up straight, or thin interfacing on main and/or lining for a more slouchy look.



Pattern Notes:

The pattern (found in the back of this issue) needs to be printed at 100% on letter size or A4 paper.

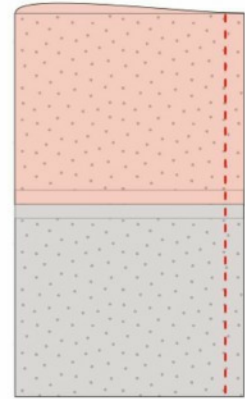
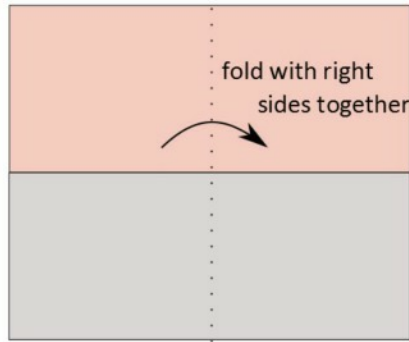
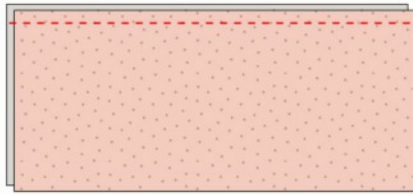
Seam allowances of 3/8" (1 cm) are included.

These are the measurements of the three finished bins:

- small: width 3.5" (9 cm) // height 4.5" (11 cm)
- medium: width 5.5" (14 cm) // height 6.25" (16 cm)
- large: 7.5" (19 cm) // height 8.5" (22 cm)

Heights are approximate; all depends on how much you fold over the edge in step 5.

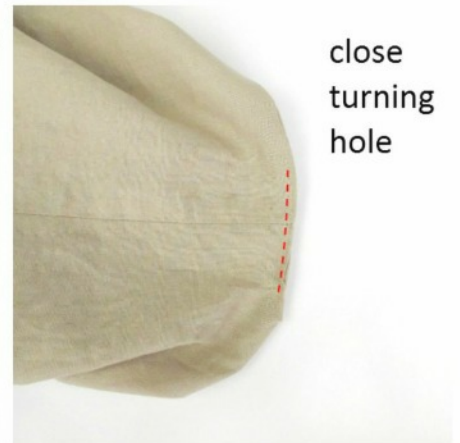
side main + lining, right sides together



main side: stitch all around



lining side: leave turning hole



close
turning
hole

Instructions

Step one:

Iron interfacing onto the bottom and side pieces. Place side pieces (the main and lining pieces) with right sides together. Stitch along the top with a 3/8" (1 cm) seam allowance. Press seam open.

Step two:

Fold the piece of fabric as shown above, and stitch a side seam with a 3/8" (1 cm) seam allowance. Press seam open.

Step three:

This will give you a kind of 'tube'. Pin the main bottom piece onto the main side of the tube, with right sides together, and stitch with a 3/8" (1 cm) seam allowance. Repeat for the lining, but leave a turning hole here. Reduce the seam allowance to about half its current width.

Step four:

Pull the piece right side out through the turning hole. Close the hole with a machine stitch near the edge.

Step five:

Tuck the corners of the lining into those of the main, and press the top edge of the sides.



An Kuppens is a Belgium based sewing pattern designer and sewing blogger. She started sewing shortly after the birth of her eldest daughter, and soon also started studying pattern design. Upon the success of her first patterns for children's clothing, An left her job in academia to become a full time pattern designer. An has a soft spot for clean and minimalist designs with a special detail or original touch. Next to children's wear, her patterns and tutorials also include home decoration and baby accessories.

Be sure to visit An's website www.straight-grain.com and enter the code **BUSTLE25** for 25% off ALL patterns!



"Persevere, pick yourself up and try something new! Try to muddle through whilst being happy and kind to others"



We spoke to Jo Avery about her road to success, her hopes for the future and the inspiration behind

myBearPaw

myBearpaw is a teaching studio and craft store in central Edinburgh that concentrates on teaching patchwork/quilting, embroidery, crochet and general sewing such as bags and soft furnishings. Their retail store is open just 2 days a week and they also have an online store where you can buy fabric, wool, kits and downloadable embroidery patterns, as well as book classes. Once a year the owner, Jo Avery, also organises a modern quilt retreat in Edinburgh called the Stitch Gathering.

Before she started myBearpaw Jo and her husband were running a small Scottish business that manufactured and sold a range of free-standing furniture for kitchens and bedrooms as well as a large range of homewares and gifts. Jo ran their three showrooms and was responsible for the buying side of things, so before beginning myBearpaw she already had valuable retail and customer service experience.

Sadly, when the recession took

hold a few years ago, this business began to struggle and Jo and her husband ended up having to close down their factory and all but one of their shops. They did continue to retail homewares and gifts and Jo ran their Edinburgh shop full time. She'd started a craft blog in 2009, in part as an avenue for escaping from their business worries, and had become increasingly involved in sewing, crocheting as well as returning to quilting – she made her first quilt over 25 years ago!

Despite all these changes the recession deepened and they were still struggling to make ends meet with their shop. They had a large premises divided into four rooms and Jo decided to make the leap and turn one of the rooms into a craft studio where she planned to teach at the weekends and evenings. Apart from the obvious financial incentive she was keen to pass on all the skills and knowledge she had acquired from a lifetime of sewing – she made her first soft toy when she was just six years old! To keep it separate from their existing





business she called her new craft studio myBearpaw after her blog. It took off right away and after a few months Jo started to stock fabric, wool and haberdashery to service the workshops. Things went so well that two years ago they closed down their furniture and homeware business and moved the studio and craft supplies to new, more suitable premises.

We asked Jo to describe her typical day and she told us that as she teaches only at weekends and during the evenings and the shop side is very small and manageable she now has lots more time to sew (lucky lady!) and so her other job is designing and making quilts for magazines and books. She works

to commission and on average has two-three to complete each month.

A normal day probably starts around 8.30 am – perhaps with some yoga – or otherwise beginning at her laptop answering emails. There's always a fair bit of correspondence regarding workshops and, depending upon the time of year, for her Stitch Gathering retreat too. She also spends time promoting her classes and new items for the shop. Class dates are released three times a year, so at these times she's completely occupied making new class samples, arranging other teach slots, listing classes and promoting the launch. If it's also a blogging day she may

spend the whole day online, but she does try to vary her schedule with some sewing, either for a magazine, for a new class or just working on a quilt she may want to exhibit in the future. She also tries to fit in a run or even just a walk at some point during the day, whilst in the evenings she may be at her studio teaching, or possibly settle down in front of the TV for a little hand sewing or crochet. She rarely sits still!

Jo told us that if you're thinking of starting your own business you should be prepared to fail. Even though she and her husband have made their living as independent entrepreneurs for nearly thirty years many of their ventures have failed completely. Just persevere, pick



yourself up and try something new. Try to be as realistic as possible about how much money you will make versus how much work you will be doing. Very rarely is running your own business a road to riches. You will more than likely be on minimum wage when you count up all the hours you're putting in. But it's very rewarding being in total control of your destiny. You have flexibility over how you like to work and hopefully will be doing something you really enjoy. It will probably ruin you for ever being able to be an employee doing a "proper" job again, but Jo told us she doesn't know many people who regret striking out on their own. But remember – you may need to find yourself a new hobby if you've turned your original hobby into a business!

And Jo is definitely the expert when it comes to working for yourself, having started her own business when she was only 21 (Needlepoint kit company Cleopatra's Needle) when she knew absolutely nothing! But on the other hand she feels that if she had known "stuff" then she'd never have begun, so told us it

was probably a good thing that she was so ill-informed! She isn't one for regrets and doesn't think there's a right or wrong way to live life. So her bottom line advice is to try to muddle through whilst being happy and kind to others and don't be afraid to set your stall out exactly the way you want it, and stick to it.

For instance when Jo and her husband ran their bespoke furniture business (which started mail order) they asked for all money up front before delivery. They were very clear about this and if potential customers weren't happy then they were welcome to go elsewhere. This meant they never had a bad debt – and they also never let anyone down and it worked for them. Over the years they experienced pressure to change this method of operating, but they stuck to their guns.

Likewise when Jo began myBearpaw she was determined that she wasn't going to be tied to a seven-day week retail business – having experienced this for the previous fifteen years she was determined to change. She

decided to only open the shop on Fridays and Saturdays and although she regrets any inconvenience this may cause others from time to time, she's very clear that myBearpaw is her business and this makes it work for her too.

And finally, we asked Jo her dreams for the future of myBearpaw and she told us:

"For the short term I would like things to stay exactly as they are! Most businesses want to grow but I have 'been there, done that' and the bigger we got the harder we worked and the less money we seemed to make. I don't want to grow the business at all, just to sustain it at its current level. Long term I would like to build a studio at home (we have a 7 acre smallholding – we just grow trees on it!) and offer more personal weekend retreats and workshop days that involved lunch and a bit pampering. But this is for my semi-retirement years, until then I feel I have the dream job, making quilts for a living and sharing my beloved craft with others."

www.mybearpaw.co.uk



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Christmas Joy Cushion

This little cushion would be a great addition to your Christmas decorations, pretty to look at and nice to rest against too - what could be better? And it's a really easy project so would be a great addition to your stall if you're planning to make to sell this Christmas time.

My cushion measures 14" x 18" but as this is a simple design it would be easy to resize if preferred.

Tip for adding bobble trim: use a zipper foot so you can get nice and close to the bobbles and be careful not to stretch the trim as you stitch.

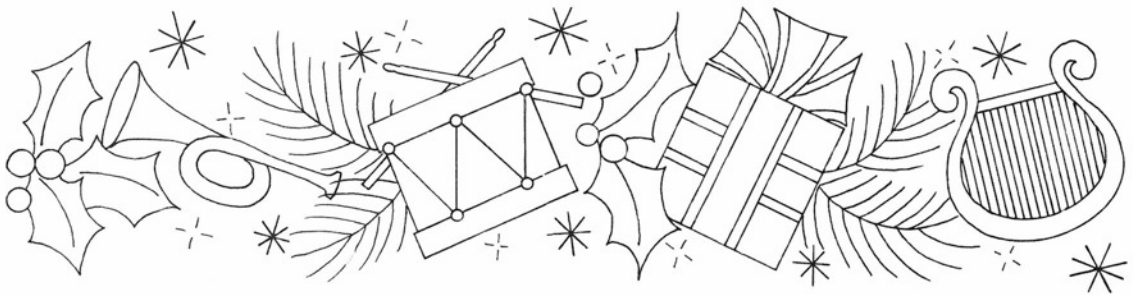


Materials

- ½ yard medium weight cotton (I used grey dotty - which is more of a blue/grey from Clarke & Clarke)
- 6" x 9" red felt
- 1 ¾ yards red bobble trim
- Scraps of red, green and brown fabric for robin and holly
- Stranded cotton floss in black, pinkish brown, dark green, cream and red
- Zipper foot for your sewing machine (optional but does make attaching bobble trim much easier)
- Bondaweb

Method

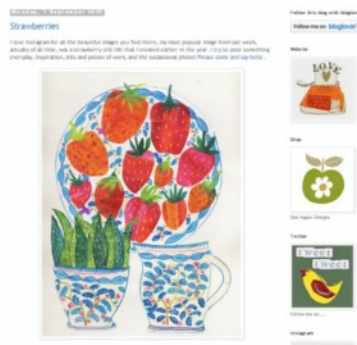
- Cut one 18" x 14" rectangle and two 12" x 14" rectangles from your blue dotty fabric. Put the smaller rectangles to one side for now. (I always make my covers the exact same size as the pads - they are well stuffed to begin with and stay plump as the filling compacts with use rather than getting limp and floppy!).
- Trace the applique shapes for the letters onto the paper side of the Bondaweb and cut out roughly. Fuse to the felt and then carefully cut out. Use sharp shears and long smooth strokes of the blades. You may prefer to use smaller scissors when cutting out the centre of the "O". Do take your time over this as any mistakes will show.
- When finished position your letters centrally on the fabric horizontally and about an inch down from the centre vertically (to allow a little extra space for your robin to sit on the J). There should be about a 1 ½" gap between the letters.
- Fuse into place using a cloth to protect the felt. Then secure with short straight stitches worked at right angles to the edge of the shapes using two strands of red floss.
- Cut out and apply the holly leaves and berries in the same way.
- Now trace the shapes for the robin. Start with the cream coloured underbelly and allow extra at the top for it to be overlapped by the breast and upper body pieces. The final shape to add is the dark brown felt for wing and head which overlaps the top of the breast and upper body pieces.
- Ensure you are completely happy with the positioning of your shapes before fusing them to the background fabric. When fusing do resist the temptation to move your iron backwards and forwards as this may cause them to slip out of position.
- Secure all shapes with short straight stitches in two strands of matching floss as before.
- Add a pair of legs and claws in reddish brown floss - I used two strands and chain stitch. The eye is a black French knot and the beak a few stitches in black floss.
- Press your work lightly on the reverse.
- Baste the pompom trim around the edge of the rectangle.
- Hem one shorter side of each of the smaller blue dotty rectangles.
- Place your applique panel face up on a clean flat surface, then place your two smaller rectangles face down on top aligning the short edges at the side so that the hemmed edges overlap in the centre forming the envelope opening to insert your pad.
- Pin or tack, then stitch around edge with a ½" seam allowance. Make sure your pompoms are all pointing inwards as you stitch and be sure that your stitching line is inside the braid so that when you turn the cover right side out all you see is the pompoms. Finish internal seams by zigzagging over edges or with a serger.
- Turn right side out and press.
- Insert pad. Your cushion is now finished.



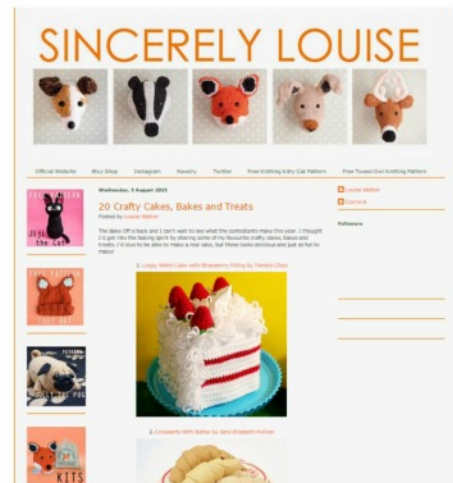
October's Favourite Blogs



Tracey English.....illustration, Life and Bits and Bobs!



Tracey English is a London-based illustrator who shares her life and creativity over on her blog of the same name.



If you love yarn then you'll adore Sincerely Louise who also sells her patterns - I need one of her terrier heads for my wall!



Tales from a Happy House is where Gillian records and celebrates the things that matter most to her.



Kazzy lives in Devon and her blog, Country Rabbit is full of amazing photography - perfect for those feeling a little bit homesick for the sea.

Using Waste Canvas

Waste canvas is a wonderful invention that allows you to work neat, even and regular cross stitch onto ANY kind of fabric you desire - yes really!



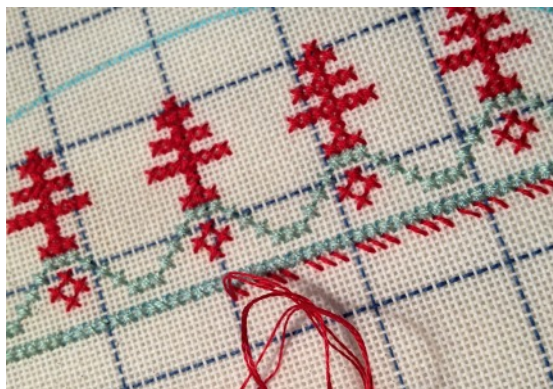
Inspired by some of the lovely traditional cross stitch designs on pages 21 - 23, I thought it might be fun to take a look at working with waste canvas for those who love the look of cross stitch but who don't necessarily want to stitch on even weave fabric. Using waste canvas is really easy, although the stiffness does take a little getting used to and it probably isn't the best stuff to choose for your first-ever cross stitch project. Waste canvas is relatively inexpensive to buy so be sure to purchase more than you'll need as this will help you when you're removing the threads - hence the name - waste canvas.

When you're using waste canvas you'll notice that it's much stiffer and less flexible than normal counted thread fabric used for cross stitch - this is because it's starched - indeed the starch is what holds it together.

If the item you're stitching is going to be washed, then it's a very good idea to launder it before working your design as some items do shrink the first time they're washed. Hopefully this will also stop dark colours from running when your stitching is finished.

Always make sure that the waste canvas is larger than your actual design as this will make it much easier to remove the threads. Place the waste canvas on your background fabric in the position you want the finished design to be. If you're stitching on anything which is even slightly stretchy- like a t-shirt - you MUST use interfacing - a non-stretchy fabric that is used to stabilise any stretchy fabric before stitching on it. If you have an embroidered T-shirt, then turn it inside out and check the back of the embroidery. You'll notice that there's white fabric beneath the stitching - that's the interfacing - almost any stretchy or delicate fabric which has been embroidered, whether by machine or by hand, will have used interfacing. Your stitches will be very distorted and unattractive if you don't use interfacing to back your stitches when working on a stretchy fabric.

You can purchase sew-in interfacing at any fabric store and it's really inexpensive - I find a medium-weight works well for me. You may well see several different types of interfacing including some which you can iron on - you don't need to spend extra on the iron-on kind because your stitching will hold it in place quite nicely all by itself!



You'll also need a sharp embroidery needle. Normally of course, when working cross stitch you use a blunt tapestry needle so you don't split the threads, and of course the holes on even-weave canvas already exist. When you're stitching through a base fabric that doesn't have pre-made holes you'll need a sharp needle. Use a needle that passes through the smallest holes in your waste canvas without stretching them out of shape too much as this will help keep your stitches neat and tidy.

You should also use an embroidery hoop that's large enough to contain your whole design. If you hoop over the top of finished stitches you risk warping the waste canvas and misaligning your subsequent stitches.

If you're using interfacing then make a kind of sandwich before hooping up - waste canvas, then fabric, then interfacing. Tack the layers together so they won't shift around inside the hoop. Use small firm tacking stitches so your waste canvas won't shift around whilst you're stitching.

Be sure to use a good quality, colourfast thread such as Anchor or DMC as you may wish to wash your finished article and you don't want the colour to run. Keep the strand of your working floss relatively short - the more a length of floss is passed through fabric the more it can dull and fray. In even-weave fabric like Aida, the hole is already made and so the floss can pass through with less friction, but when you're stitching on solid fabric there is more stress on the floss as you pull it through - if keep your floss to a manageable length your stitches will look nicer.

Once you've completed your stitching then the final step is to remove the waste canvas. Dampen your canvas first - then leave it for a few minutes to allow the water to penetrate the

strands. If there's a lot of empty waste canvas around your design you can (carefully!) trim it closer to you stitching - but not too close - you don't want to risk accidentally cutting a stitch - and you'll also need a little waste canvas to grab hold of with your tweezers to pull the strands free. If you've stitched more than one motif it can be a good idea to cut the waste canvas between the motifs (if possible) so you'll be removing shorter threads instead of great long ones.



You must pull each individual strand of the waste canvas out from underneath your stitches as carefully as possible. The best way to do this is to pull out from the side, try not to pull up. I always start with the shorter strands first as once they're out of the way it's much easier to pull out the longer strands.

Yes, you do actually have to pull each strand out individually - it sounds tedious but it's actually quite satisfying! You can use tweezers if you find it helps you grasp each strand. If you come across any stubborn strands try wetting your canvas again and waiting a few moments - or try pulling it free from the other side.

Once you've removed all the strands and your work is dry, simply turn it over and press lightly on the reverse, trimming away any excess interfacing if you've used it. And that's all there is to it! Happy Stitching!!



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Carpe Diem Banner

This banner's a great reminder to those of us who are rather too prone to procrastinate - to get on, get out there, and seize the day!

I thought it would be fun to stitch a banner rather than a hoop, giving more of a sporty, active feel to the embroidery. Worked in corals, dusty purples and soft greens on a grey background it would make a great gift, or perfect to keep for yourself.

Stitches used are satin stitch, stem stitch, split stitch, back stitch and French knots.

Finished pennant measures 8" x 12"



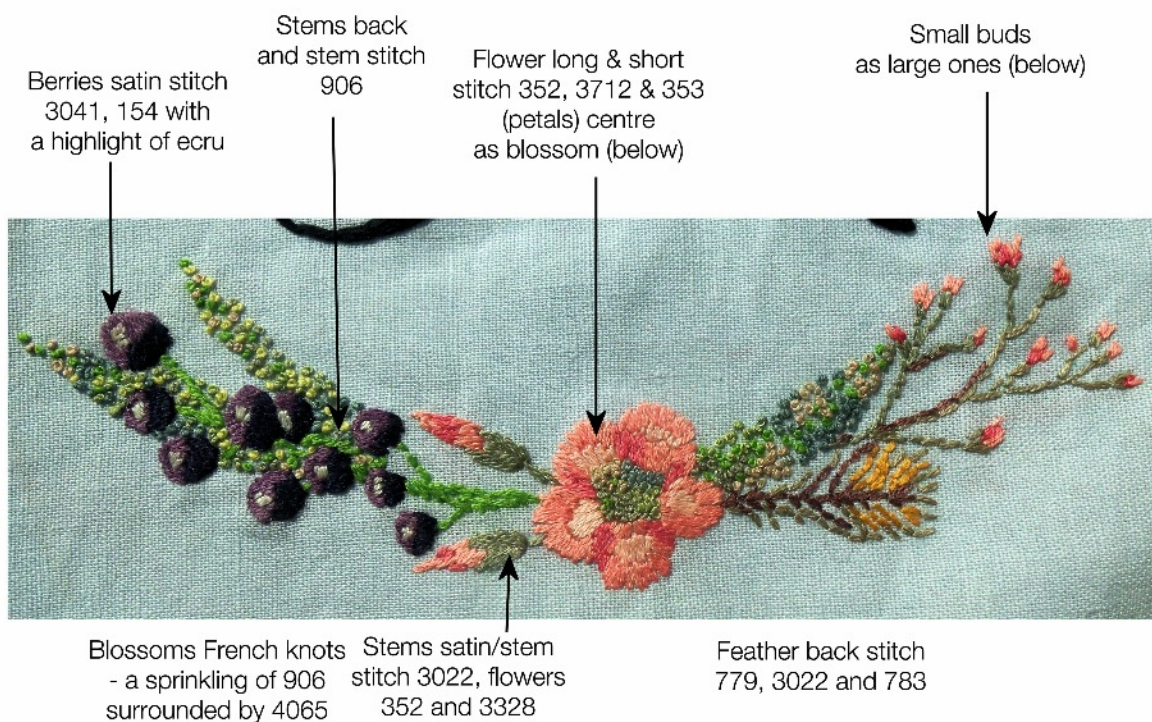
Materials

- 16" x 14" grey cotton, linen or blended quilting or medium weight fabric for front
- 14" square cotton fabric for backing
- 10" x 1/4" wooden dowling
- 24" cream cord for hanging
- DMC stranded cotton floss in colours ecru, 154, 310, 352, 353, 779, 783, 906, 3041, 3328, 3712, 4065
- Temporary fabric marker pen



Method

- Print the template for the pennant shape and extend at the sides as directed. Place the template for the front in the centre of your fabric and draw around it with your temporary fabric marker pen.
- Transfer the embroidery design using the photograph as a guide and stitch in accordance with the stitch guide below. There are larger photos on the next page to help yo.
- Use two strands of floss throughout.
- The text is worked in 310 split stitch.
- When your work is finished press lightly on the reverse and then cut out your pennant shape.
- Cut out the pennant shape from your backing fabric.
- Place right sides together and stitch around edges with a ¼" seam allowance. Clip corners and turn right side out. The front will extend about 1 ½" beyond the backing fabric - make sure the seam allowance is pressed to the back (1).
- Turn top edge of front fabric over and over again to form a channel for the dowling. (2). Press and then topstitch along edge.
- Insert dowling rod, tie cord to ends and hang.



1



2



October

I've brought you nuts and hops:
And when the leaf drops, why, the walnut drops.
Crack your first nut and light your first fire,
Roast your first chestnut crisp on the bar;
Make the logs sparkle, stir the blaze higher,
Logs are as cheery as sun or as star,
Logs we can find wherever we are.
Spring one soft day will open the leaves,
Spring one bright day will lure back the flowers;
Never fancy my whistling wind grieves,
Never fancy I've tears in my showers:
Dance, night and days! and dance on, my hours!

Christina Rossetti



Work with your strengths and don't compare yourself to others – comparison is the thief of joy”



Coral Atkinson talks to us about how she got into crafting, her love of children's interior and how she started her business, **Velveteen Babies**



Coral creates all of her gorgeous items by hand from her home in Harrogate. Inspired by her two beautiful boys she makes garlands and mobiles that are not only loved by children but also look stylish in the home.

some little clouds and moons and its gone from there!

How did your business come about?

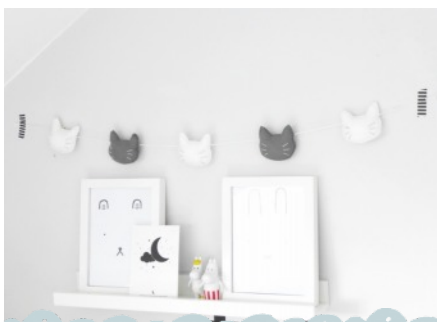
One of my (few) strengths is that I'm very commercially aware, and good at picking up on trends so I try to design patterns to reflect current style in design-led children's interiors. I recognised a niche in the market for design led nursery/children's decorations that delighted and inspired children but also suited the requirements of modern, stylish parents. Most of my custom was thanks to social media and the friends on Instagram who supported my early makes and spread the word. There's a tremendous community on Instagram, many Mums in a similar situation to myself. I still find Instagram the most beneficial to growing my business as it really is a worldwide stage.

After my maternity leave ended in September 2014 I went back to my 'other' job part time but Velveteen Babies had developed and grown so organically that I wanted to try and balance the two. So far it has worked, but in the close future my intention is to expand my own brand

How did you get into crafting?

I began creating shortly after my second Son was born, back in early 2014. I was feeling a bit bored on maternity leave, had delved into Instagram and Pinterest, and wanted to create some room decorations for a then tiny little Barney. I found the high-street shops so uninspiring and bland for small boy interior decoration and wanted to create things to inspire the children but also look stylish in our home.

I've always been a creative type, and a huge fan of Donna Wilson. I bought her book 'Creative Creatures' and a subscription to a craft magazine and started making things for our Sons, the first being a squirrel made from one of my husbands old sweaters. I then decided to try putting my own ideas into motion and started making





and give up my other job enabling me to work solely on Velveteen Babies full time. My items are so time consuming that I'm looking to introduce new products with the same design aesthetic but that can be turned around quicker (whilst keeping and designing more of my hand sewn items alongside them) and increase my paper goods designs and styles.

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

Go for it! start small and allow things to happen organically. If an idea nags at you then grab it by the horns. Try not to copy things people are already doing, think of something simple and original, and don't be disheartened if an idea doesn't quite

work, you'll know when something does! Work with your strengths and don't compare yourself to others- comparison is the thief of joy (and it rings true with me!). Also get feedback from someone really honest and constructive rather than listening just to praise from kind hearted friends.

I felt like I lost a small part of my identity after my first child and having moved away from a 'career' to have my children which took some getting used to. I now feel happier than I've ever been doing something for myself, to better the lives of my family.

We are all different but I do believe that a happy fulfilled mother makes for happy relaxed children whatever your passion may be.

Have you had any crafting disasters?
I can't knit and I can't crochet! Respect to you mama's who do either or both of those!

Describe your style in a few words
Clean white but with pops of bright colour and contrasting monochrome throughout our playful family home.



Velveteen Babies

Coral creates all of her handmade items from her home in Harrogate. Be sure to pop over to her shop and have a look at all of her gorgeous makes!

www.velveteenbabies.com
www.etsy.com/uk/shop/VelveteenBabies



Look!
a lovely idea

Pompom
Bookmarks

Looking for something to do with all your leftover bits of yarn that you just can't bring yourself to throw away? Well then, look no further! These gorgeous pompom bookmarks are the perfect solution. Pop over to Mottes Blog for the full tutorial.

Image & Tutorial: www.mottesblog.blogspot.de



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Funky Penguin Softie

This little softie is definitely a penguin with attitude. He's stitched from the softest of minky and plush fabrics and stands around 16" tall.

Working with slippery faux fur can be a bit of a challenge, and of course it's not possible to use Bondaweb for fusing your applique shapes as you can't apply a hot iron to these fabrics. So his front was built up onto plain cotton fabric and his back stabilised with lightweight interfacing before he was stitched together - there are only 2 body pieces. Add plenty of temporary fabric adhesive spray and these simple shapes are easy to combine.



Materials

- 18" x 14" plain cotton fabric for front (this fabric will not be visible when your penguin is complete)
- 18" x 14" light weight fusible interfacing
- ½ yard grey minky fabric
- Scraps of white minky and black fur fabric
- 6" square golden yellow felt
- Two ¼" round black beads for eyes
- Triangle of quilting cotton for bandanna (optional)
- Toy stuffing
- Temporary fabric adhesive spray
- Embroidery foot for your sewing machine
- Black stranded cotton embroidery floss.

Method

- Join the template pieces as shown. There is a ¼" seam allowance that is NOT included.
- Mark one full shape on the reverse of the grey minky for the back of the penguin. Fuse interfacing to the back of the minky before cutting out the penguin shape (make sure your line is bold enough to be seen through the interfacing).
- Cut out the grey body shape for the front of the penguin, allowing a little extra at the top of the neck for it to be overlapped by the white minky. Spray reverse with temporary fabric adhesive and adhere to your cotton fabric.
- Repeat with cream or white minky for face and black for head markings.
- Stitch around edge of body and edges of face and head markings. You may wish to do this with an embroidery foot - at least for the head markings - for easy manoeuvrability.
- Repeat with feet and beak - this time you will almost certainly need to use your embroidery foot. Use black thread in the needle and be sure to drop the feed dogs.
- Now cut out the front body shape around the edge of the minky fabric.
- Place the two pieces right sides together and pin and/or baste. Machine stitch all around edge with a ¼" seam allowance, leaving a 4" gap at the bottom for turning and stuffing. Clip curves and trim corners.
- Turn right side out and stuff. Use small pieces of stuffing to avoid lumpiness and be sure to push the stuffing up into all the corners so your penguin is nice and firm. Handstitch the turning gap closed.
- Check the seams - if too much minky fur has been pulled inside as you stitch, go along with the blunt end of your needle and carefully pull the strands through to the outside again. This will help cover the seams.
- Stitch eyes firmly into place with black floss. If making for a young child you might prefer to embroider the eyes instead.
- Stitch wing markings in black floss and stem stitch using 3 strands of floss.
- Hem the triangle of fabric you're using for a bandanna - if preferred you could give him a tie, a scarf or nothing at all! If you are using a bandanna then roll up the log edge and tie around neck.
- Your penguin is now finished.



And finally

Here we are again, bidding each other a fond farewell at the end of another issue. I had a lot of fun putting October together, and next month we'll really begin to get into the Christmas spirit as the countdown to the festivities gets underway - for well-organised stitchers at least that is! And of course here at Bustle & Sew HQ we're counting down the weeks and days until our new little team member arrives! I've dusted off my knitting needles and am busy making all kinds of tiny woollen garments for the new arrival who, after all, will be a winter baby so will need lots of lovely soft creations to snuggle warmly into.

But Christmas is still a little way away and as I type this looking out of my window I can see the trees are changing colour and the whole landscape seems to be softening and sinking into itself as the leaves begin to fall and autumn really takes hold.



There's still plenty of colour indoors too as Charlie poses happily next to the last few summer flowers brought indoors to shelter from the rain. He's acting as a sort of impromptu pin cushion next to my sofa, and is generally keeping an eye on the goings on of those naughty newbies!



I am delighted to be able to report that Miss Daisy continues well. The original six months she was given runs out at the end of October, but she shows no signs of becoming ill again, and her new vet is delighted by how well she's responding to her medication. We're all delighted too and hope she'll be part of the team here at Bustle & Sew for a few more years to come!

And on that cheerful note I'll finish now and wish you all a very happy month, with lots of time for stitching!

Helen xx

October

2015

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

Conversion Tables

Volume

Weights

Imperial Metric

| | |
|-------|-------|
| ½ oz | 10 g |
| ¾ oz | 20 g |
| 1 oz | 25 g |
| 1½ oz | 40 g |
| 2 oz | 50 g |
| 2½ oz | 60 g |
| 3 oz | 75 g |
| 4 oz | 110 g |
| 4½ oz | 125 g |
| 5 oz | 150 g |
| 6 oz | 175 g |
| 7 oz | 200 g |
| 8 oz | 225 g |
| 9 oz | 250 g |
| 10 oz | 275 g |
| 12 oz | 350 g |
| 1 lb | 450 g |

Imperial

| | |
|-------------------|-------------|
| 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

| |
|--------------------------------|
| 1 cup flour |
| 1 cup caster/ granulated sugar |
| 1 cup brown sugar |
| 1 cup butter/margarine/lard |
| 1 cup sultanas/raisins |
| 1 cup currants |
| 1 cup ground almonds |
| 1 cup golden syrup |
| 1 cup uncooked rice |
| 1 cup grated cheese |
| 1 stick butter |

Imperial Metric

| | |
|------|------|
| 5oz | 150g |
| 8oz | 225g |
| 6oz | 175g |
| 8oz | 225g |
| 7oz | 200g |
| 5oz | 150g |
| 4oz | 110g |
| 12oz | 350g |
| 7oz | 200g |
| 4oz | 110g |
| 4oz | 110g |

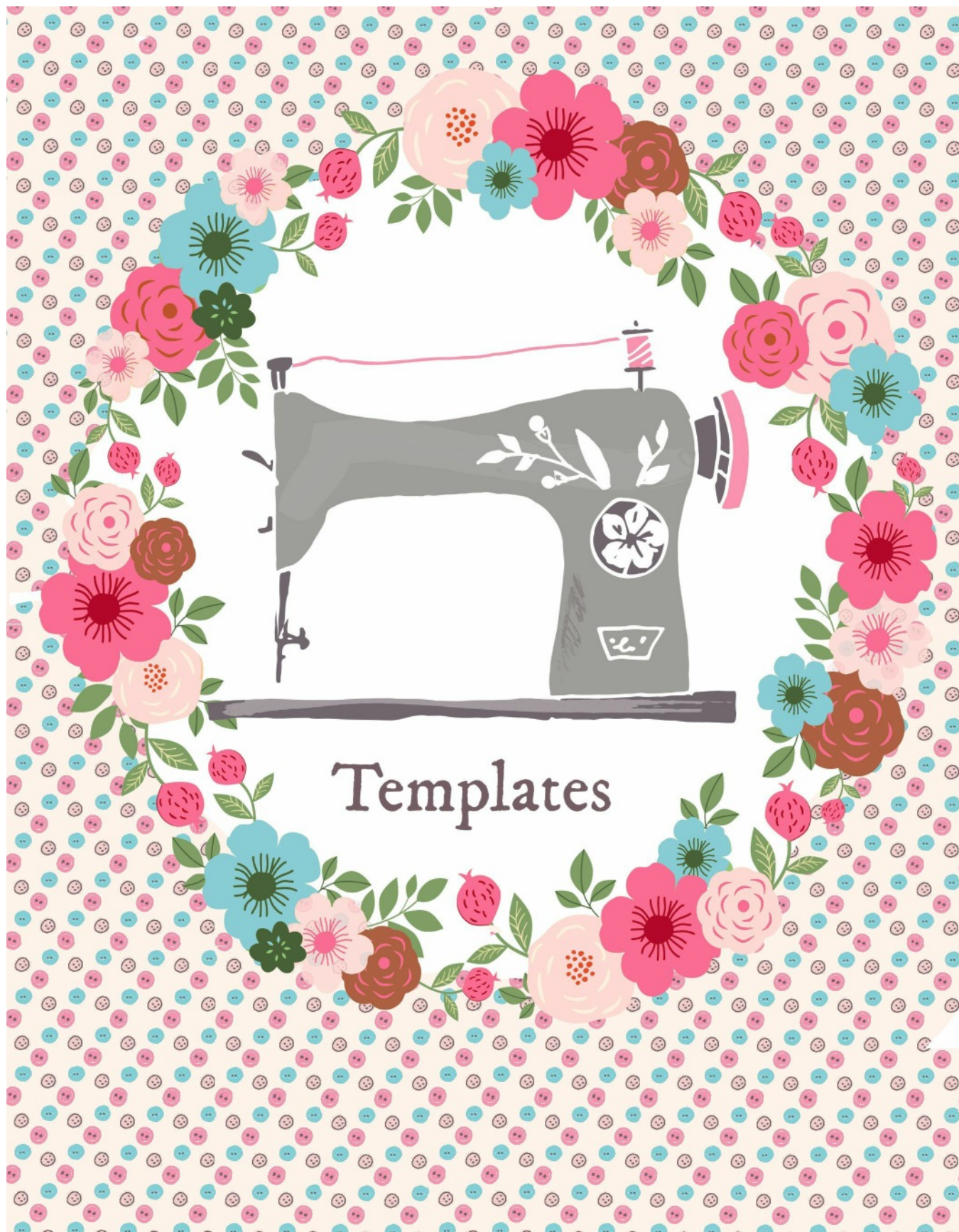
Liquid Conversions

Imperial Metric American

| | | |
|----------|--------|---------|
| ½ fl oz | 15 ml | 1 tbsp |
| 1 fl oz | 30 ml | 1/8 cup |
| 2 fl oz | 60 ml | ¼ cup |
| 4 fl oz | 120 ml | ½ cup |
| 8 fl oz | 240 ml | 1 cup |
| 16 fl oz | 480 ml | 1 pint |

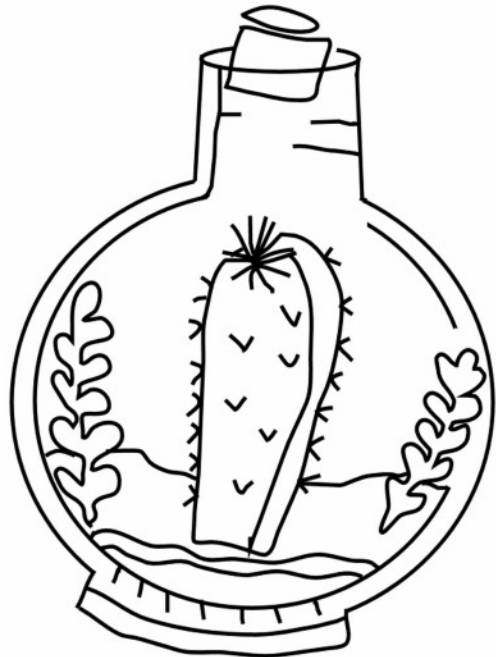
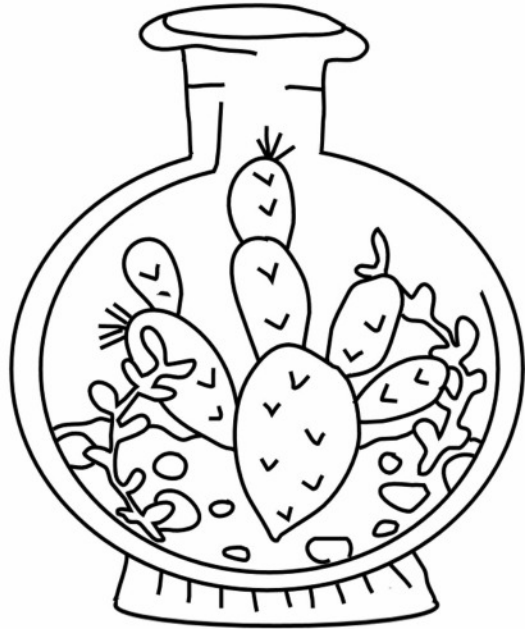


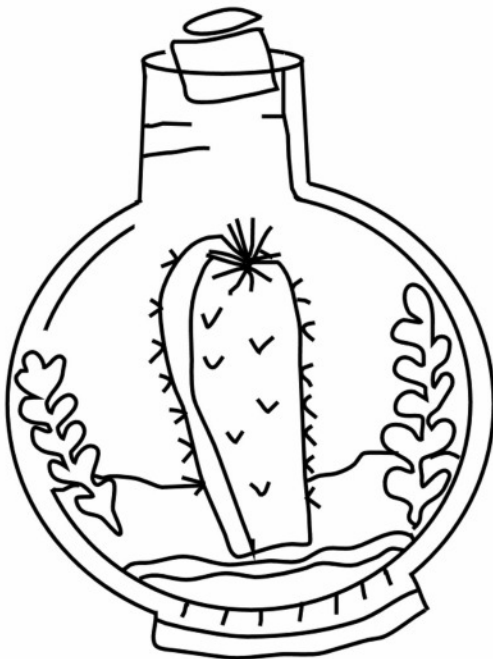
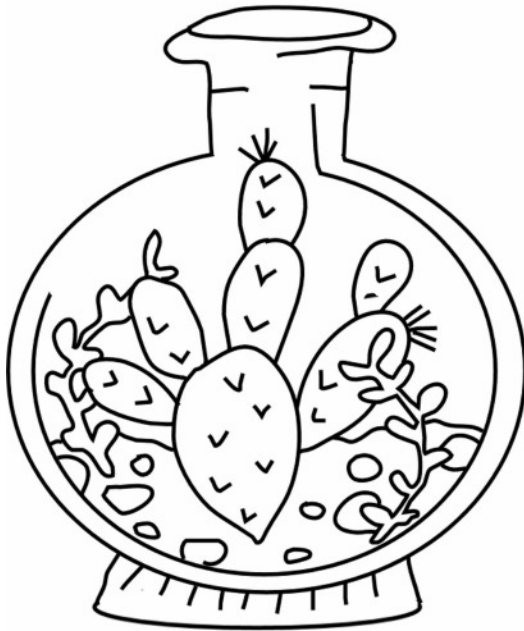
Note: A pint isn't always a pint: in British, Australian and often Canadian recipes you'll see an imperial pint listed as 20 fluid ounces. American and some Canadian recipes use the the American pint measurement, which is 16 fluid ounces.



Succulents Mini-Hoops

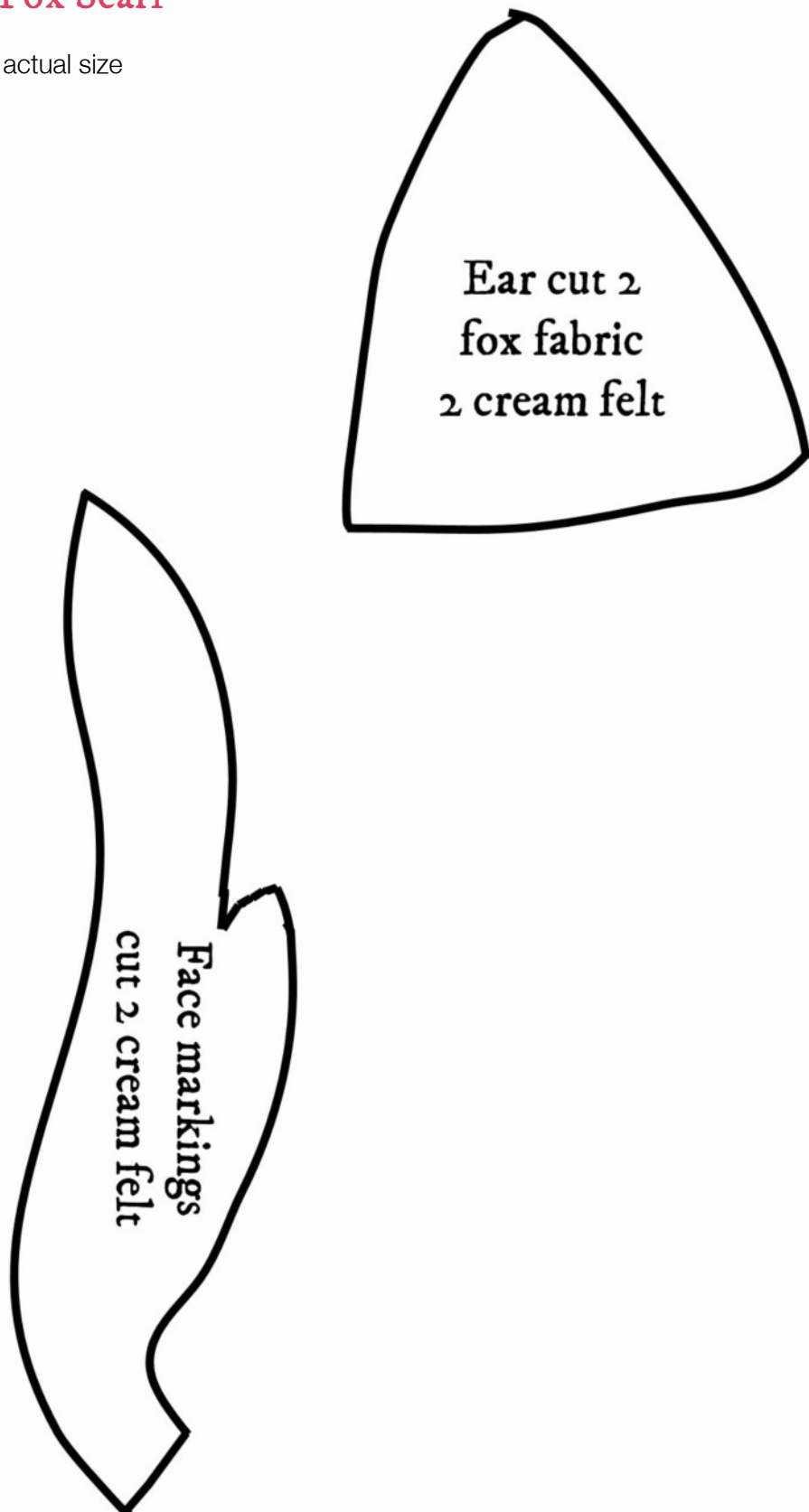
Transfers are actual size

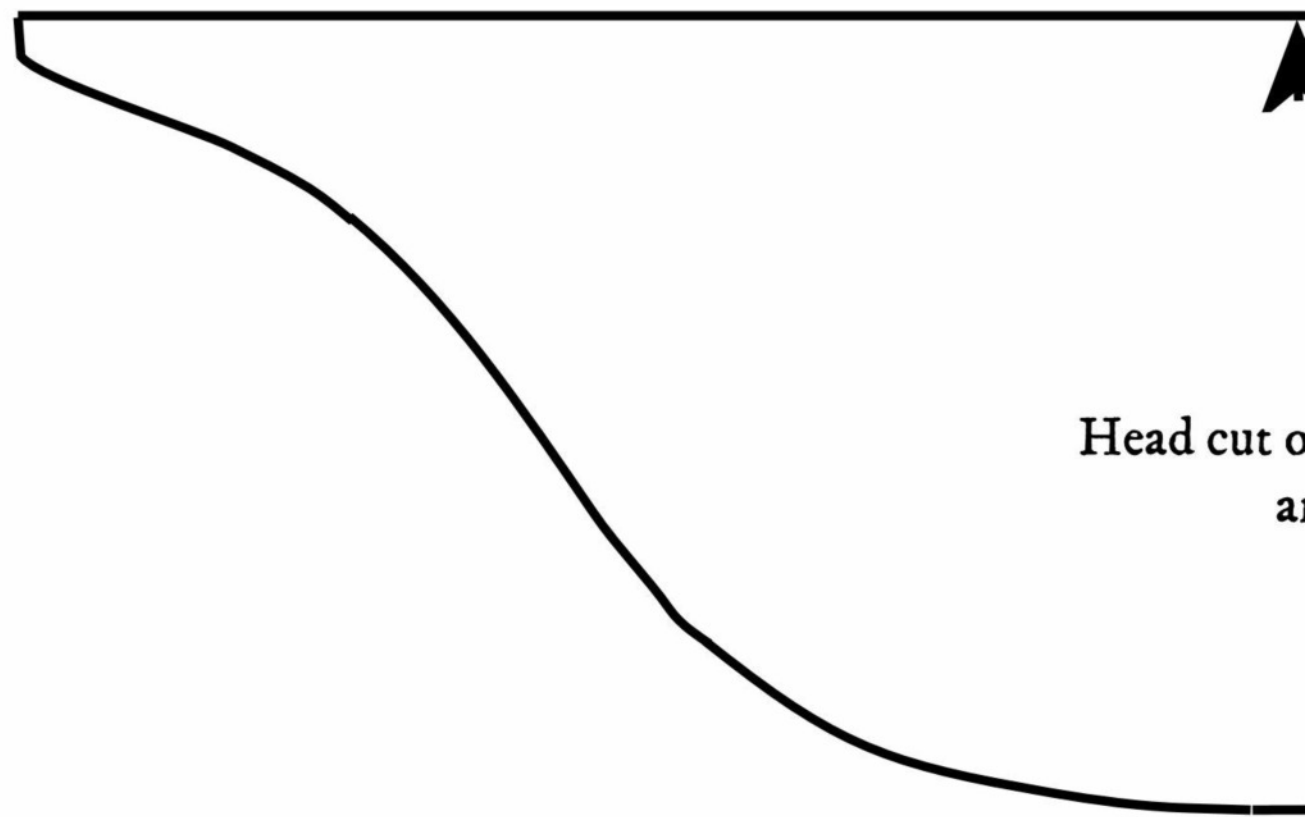




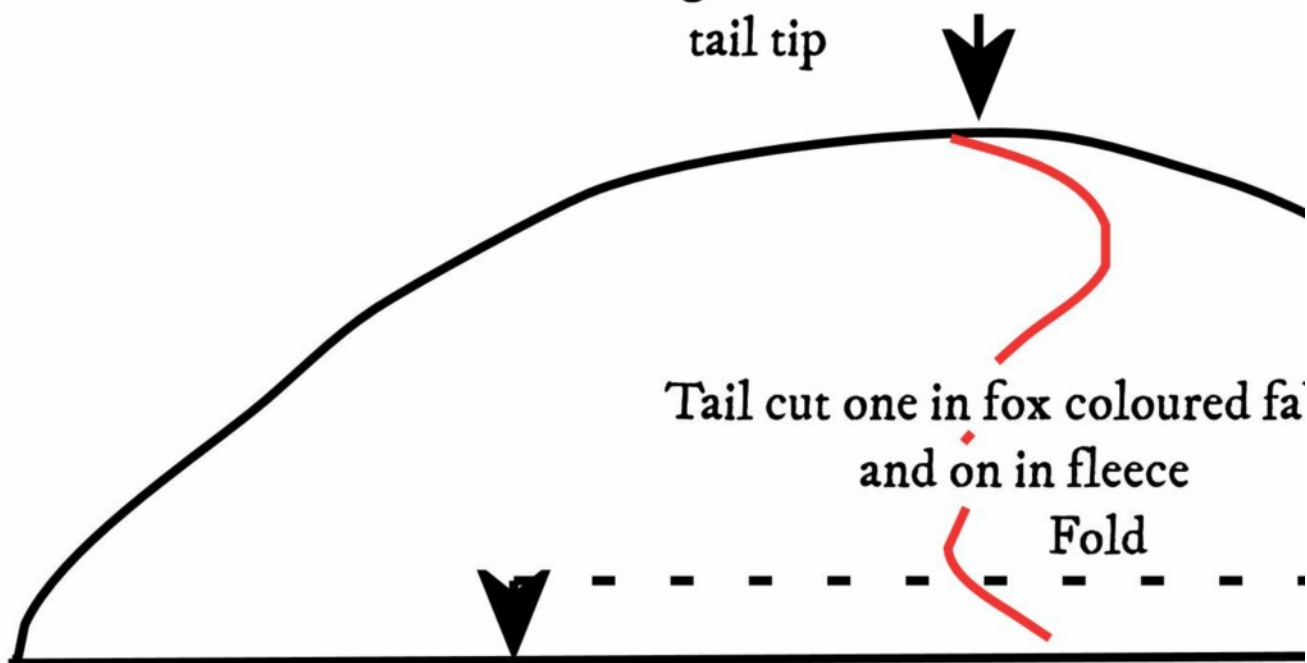
Snuggly Fox Scarf

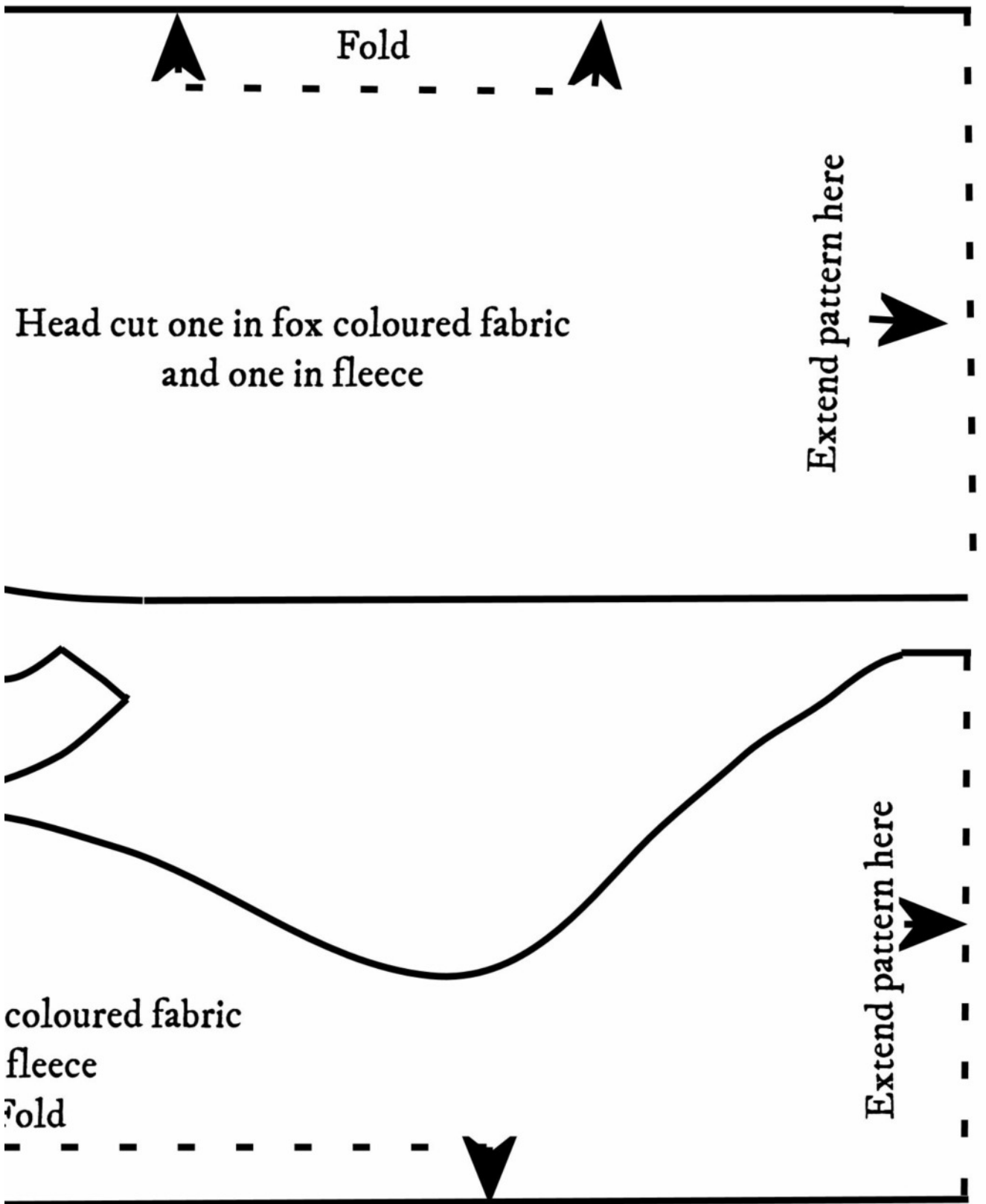
Transfers are actual size





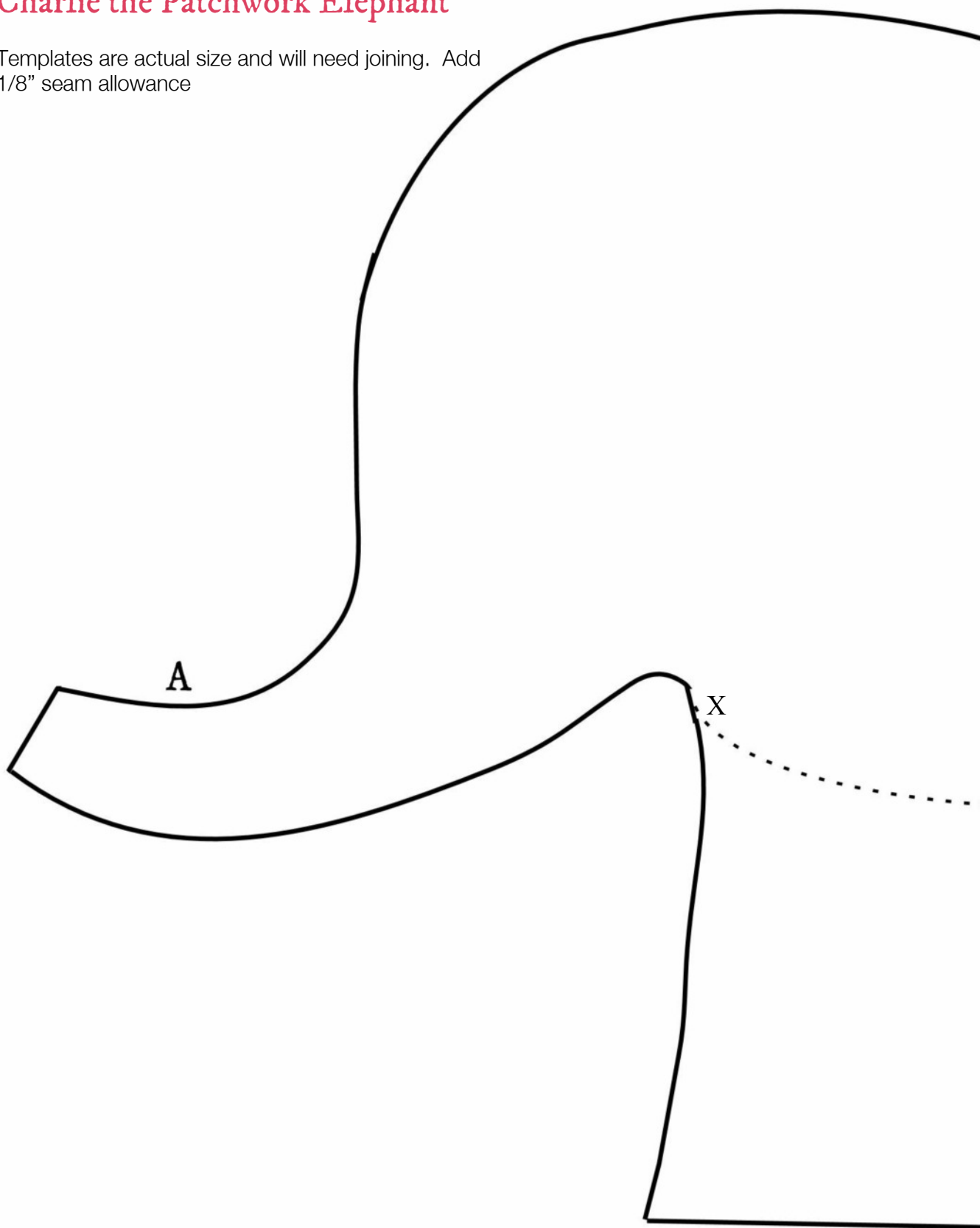
Red is cutting line for cream felt
tail tip





Charlie the Patchwork Elephant

Templates are actual size and will need joining. Add 1/8" seam allowance

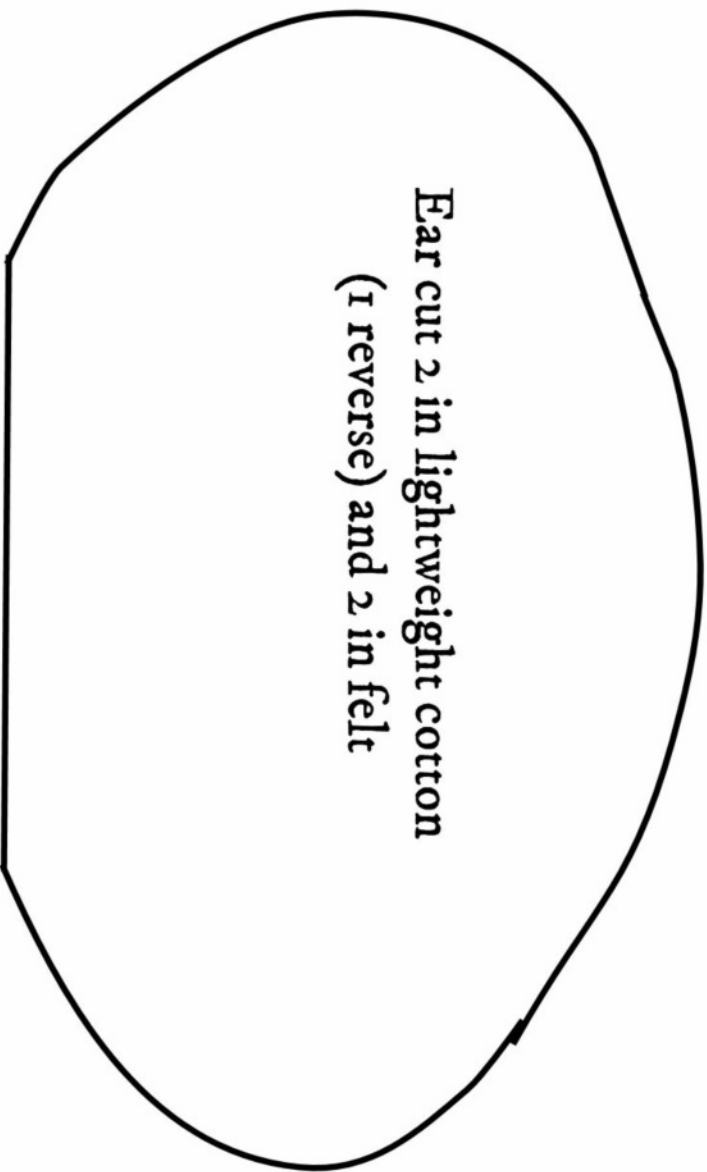


Side body cut 2 from
lightweight cotton (1 reversed)

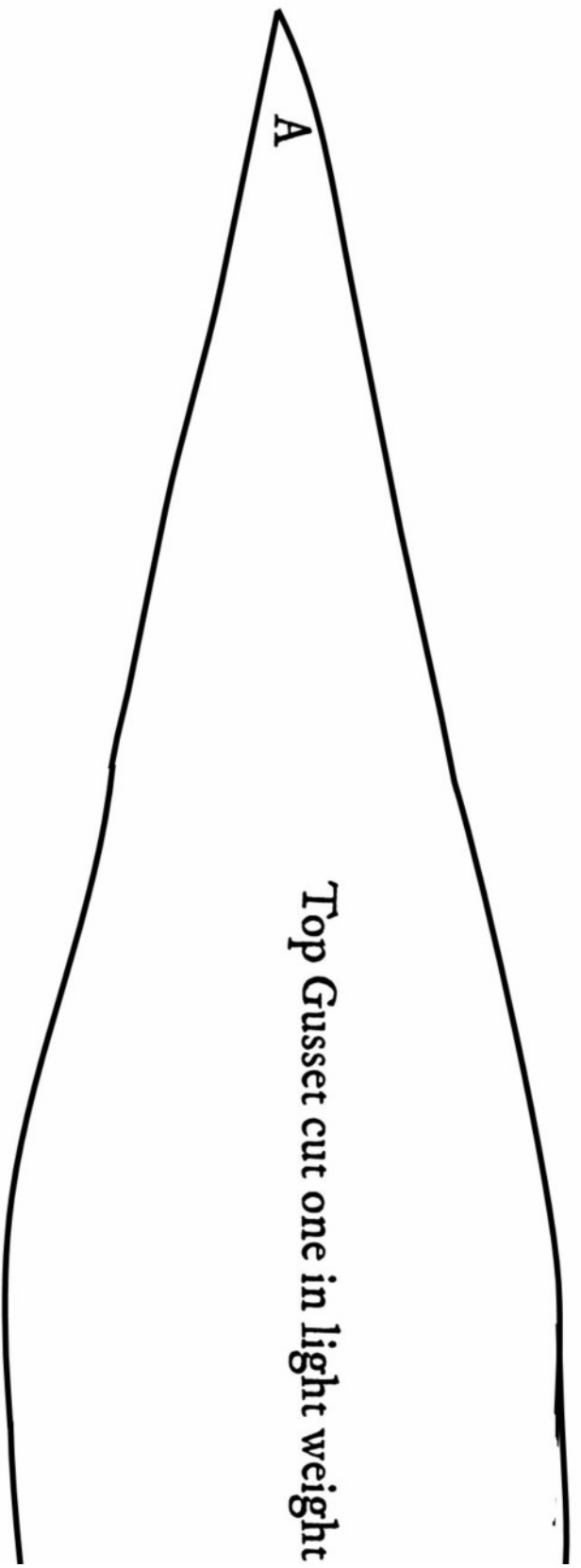
B

Y.

Cut 2 underbody in felt to dotted line



Ear cut 2 in lightweight cotton
(1 reverse) and 2 in felt



A

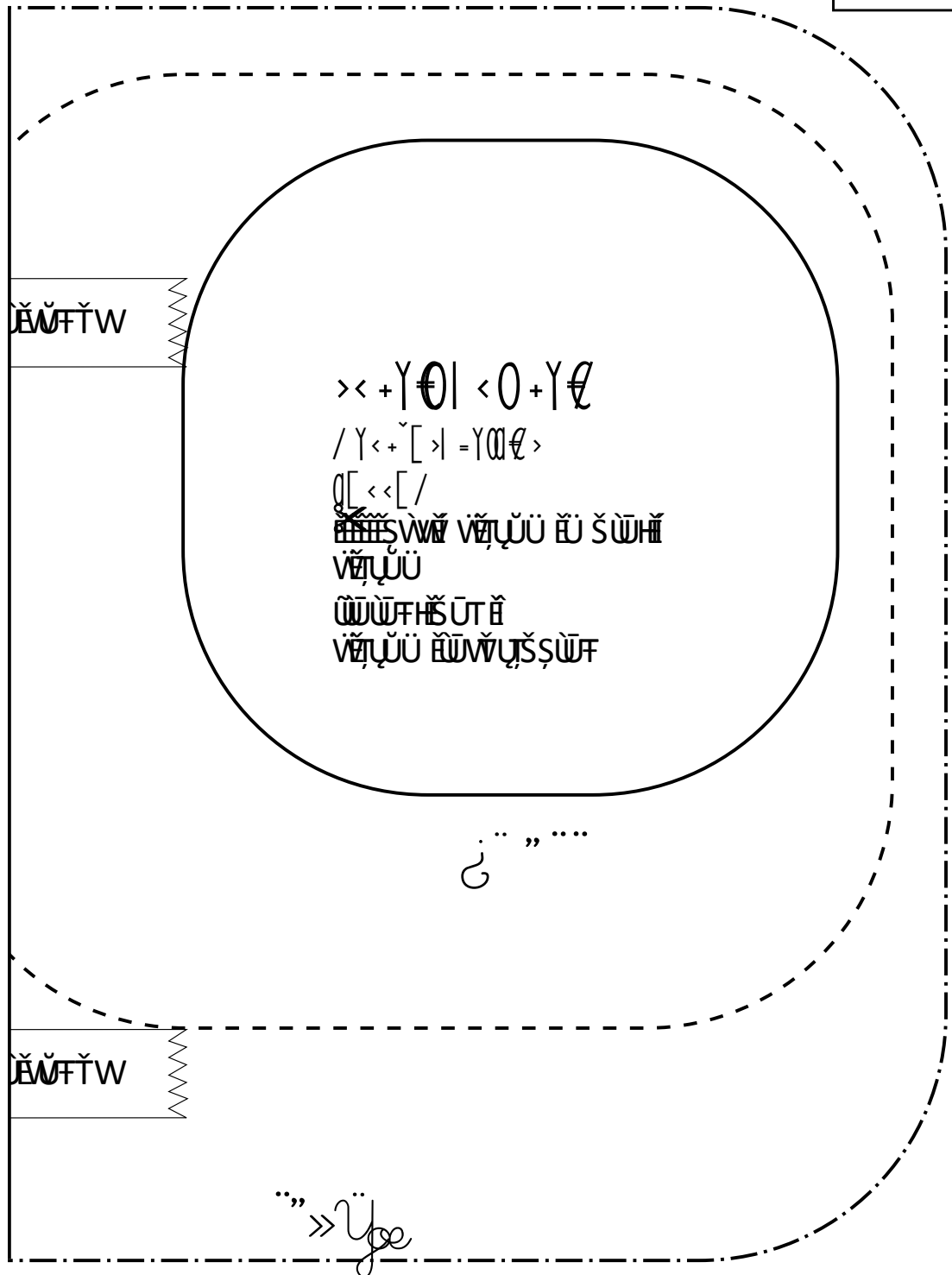
Top Gusset cut one in light weight

in light weight cotton

B

Matryoshka Templates

Ka

 \mathbb{R}^n $\langle t \rangle < 0$ 

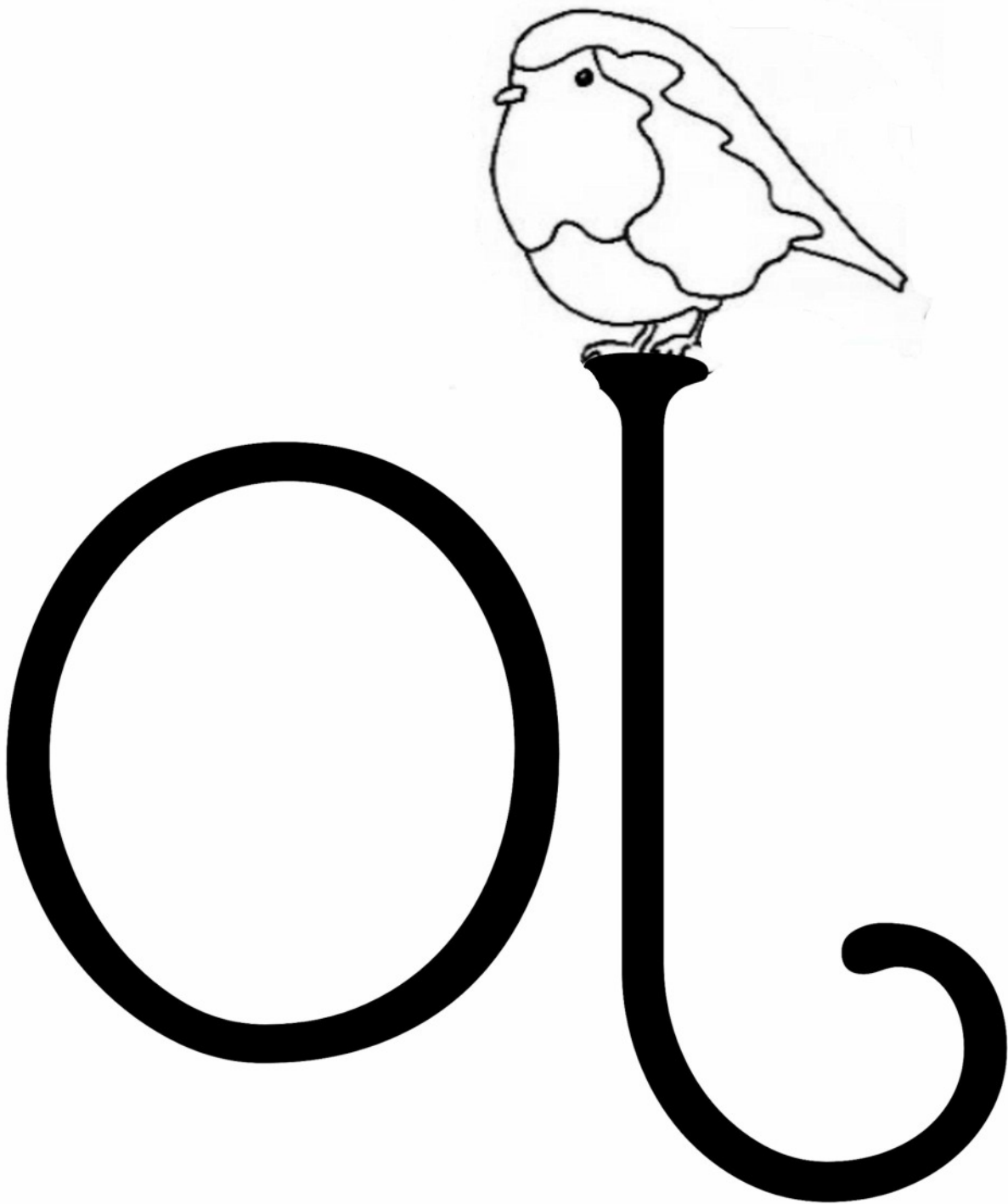
[illegible]

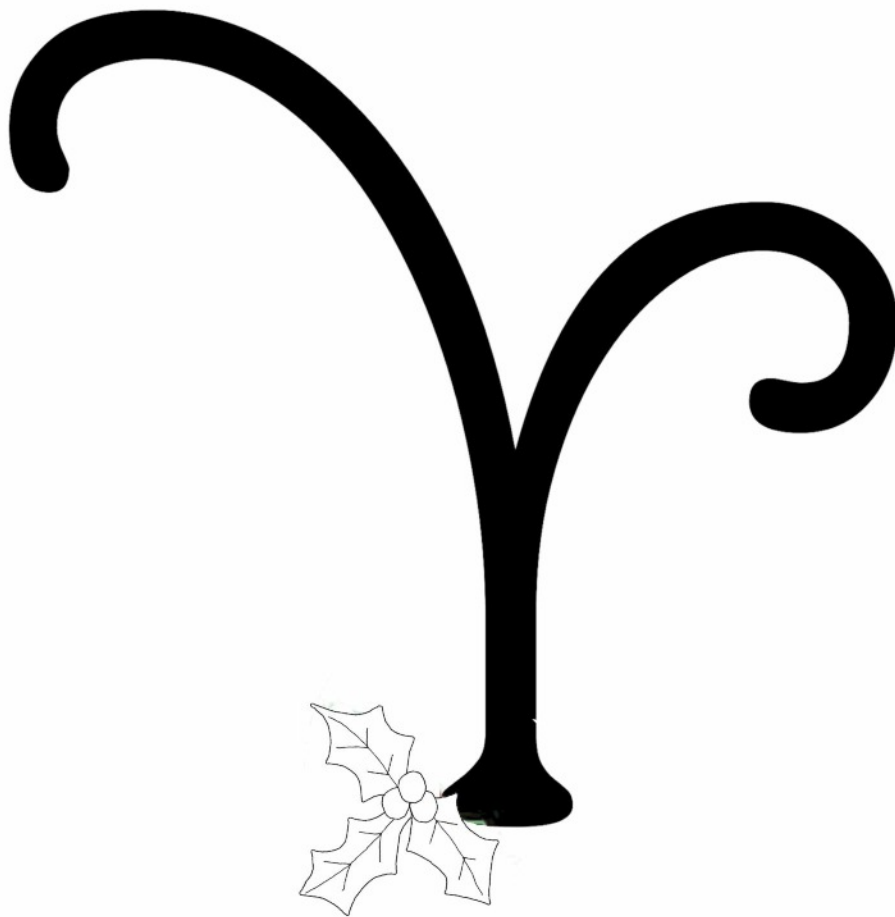
$\tilde{U} \nabla^2 M$

ỦY BAN

Christmas Joy Cushion

Templates are actual size and reversed for tracing onto the paper side of your Bondaweb



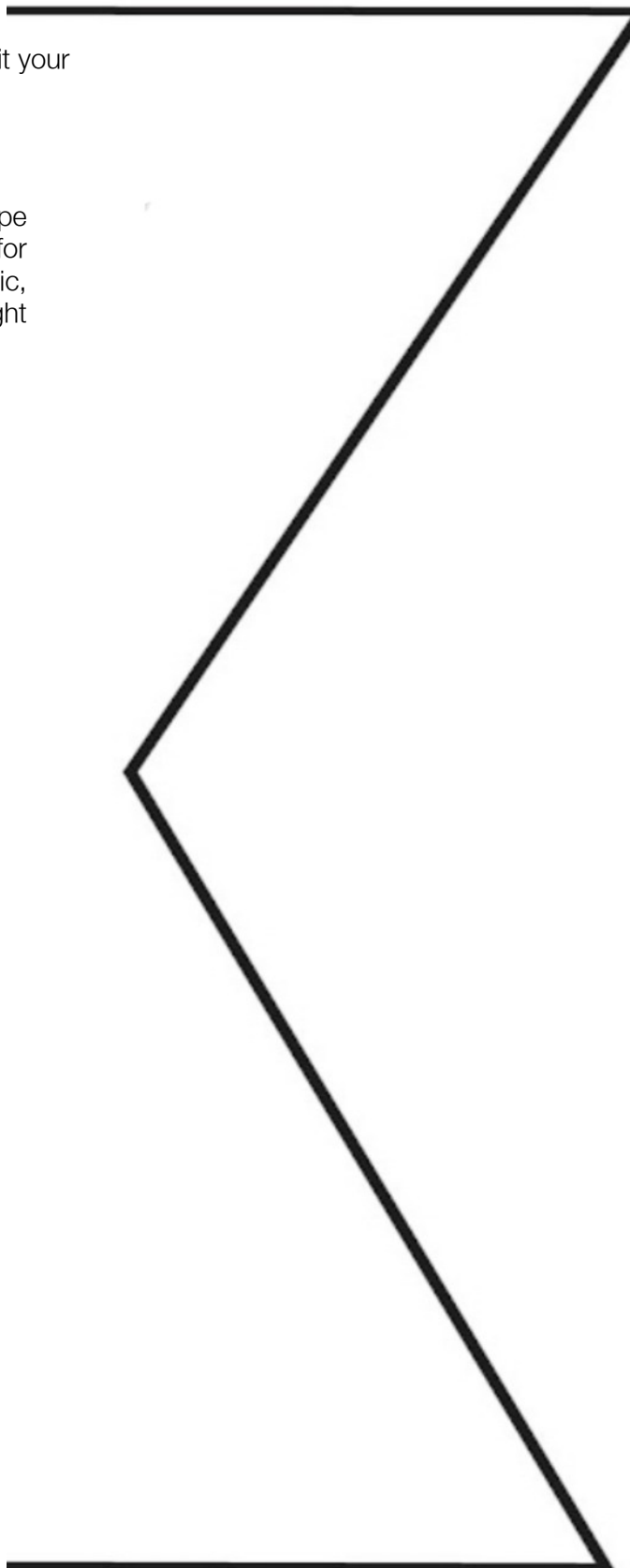


Carpe Diem Pennant

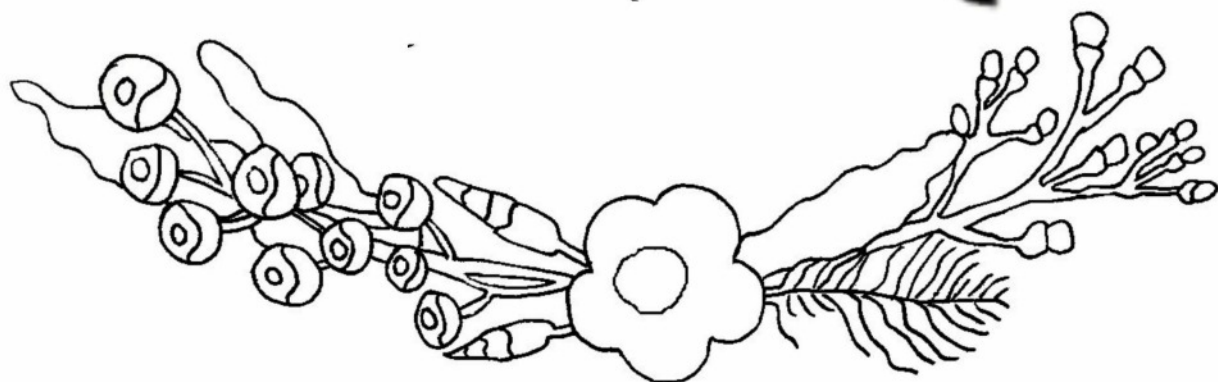
Templates are actual size and reversed to suit your preferred method of transfer

This is the template to cut the bottom shape of your pennant. Extend the sides by 11" for the front fabric and 9 ½" for the reverse fabric, then cut straight across your fabric at right angles so the top has 90 degree corners.

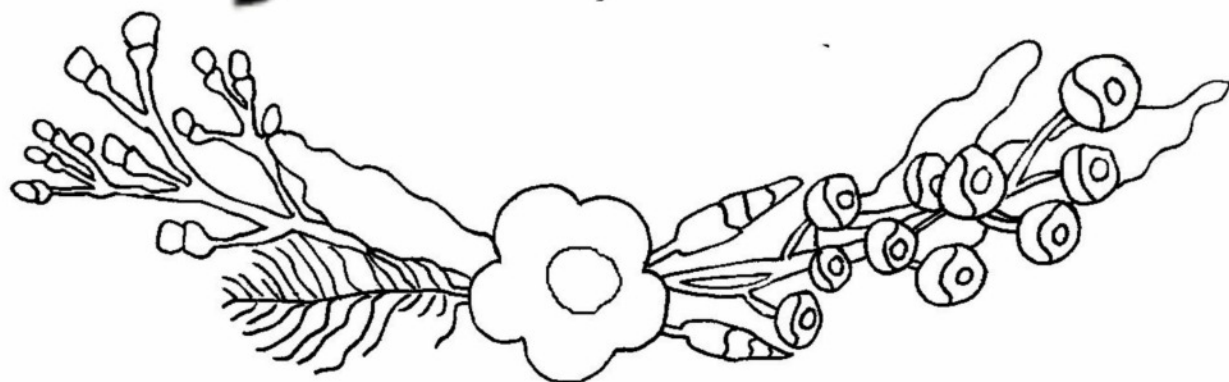
Extend here



Carpe
Diem

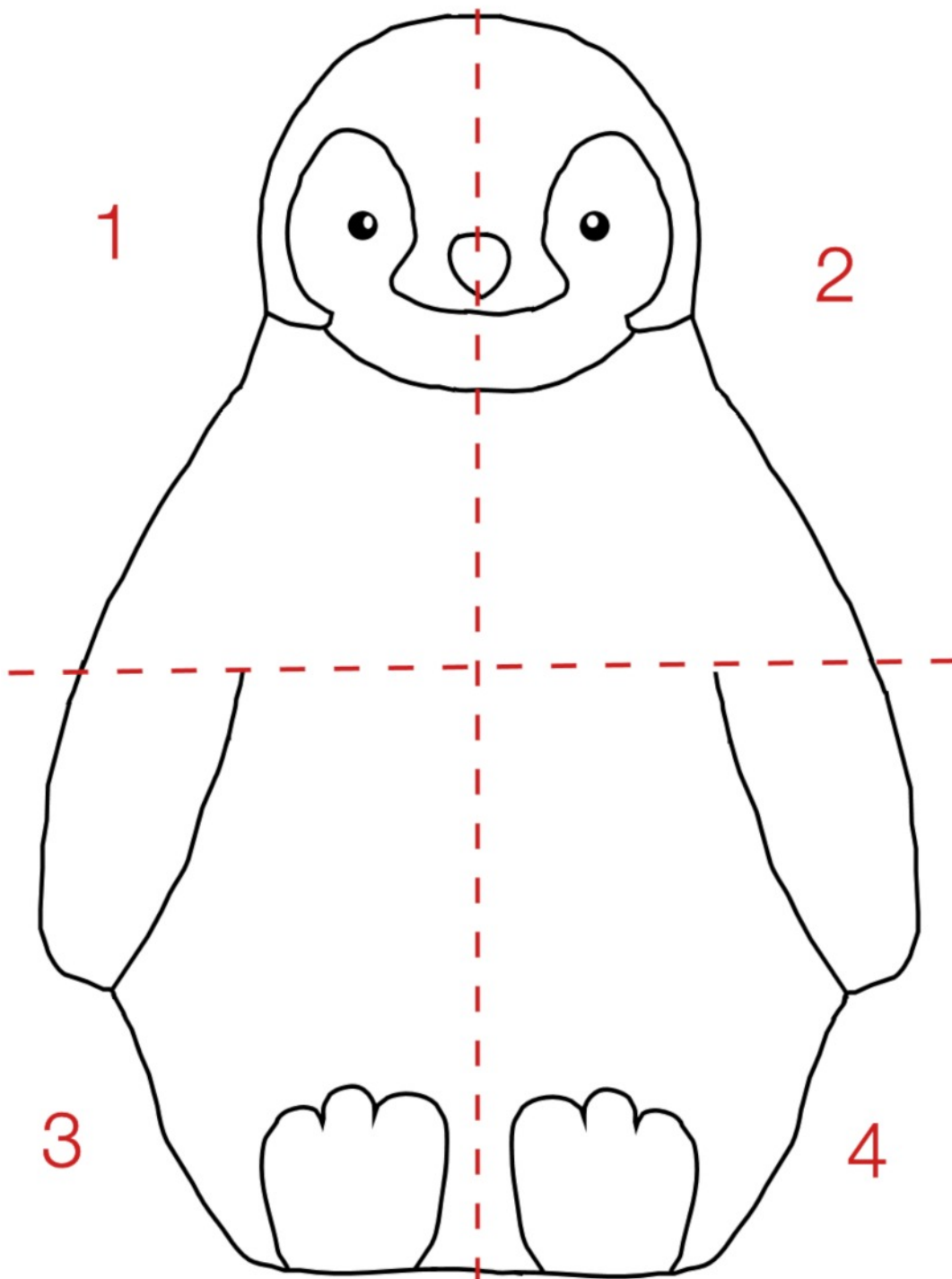


Expo
mi C

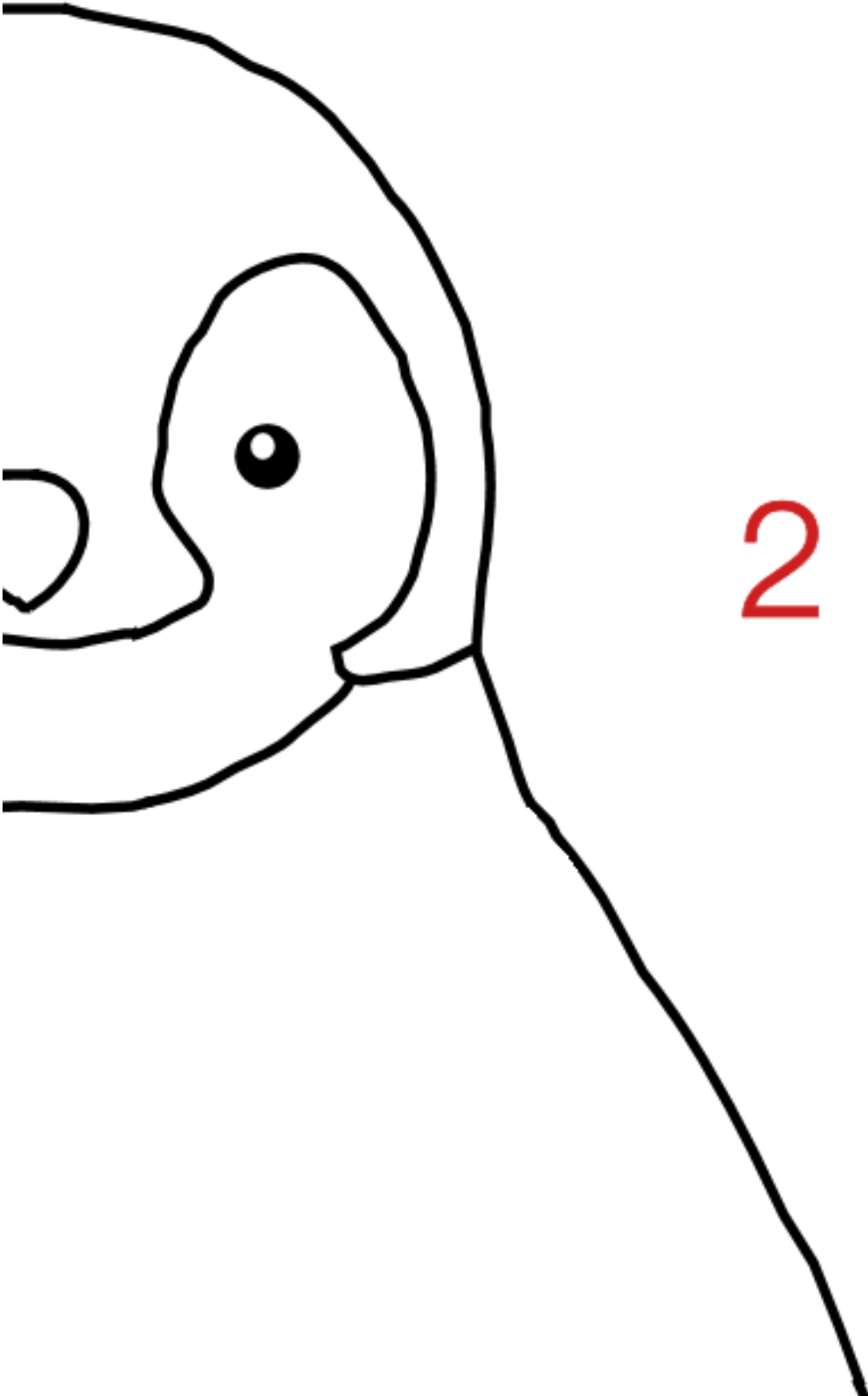


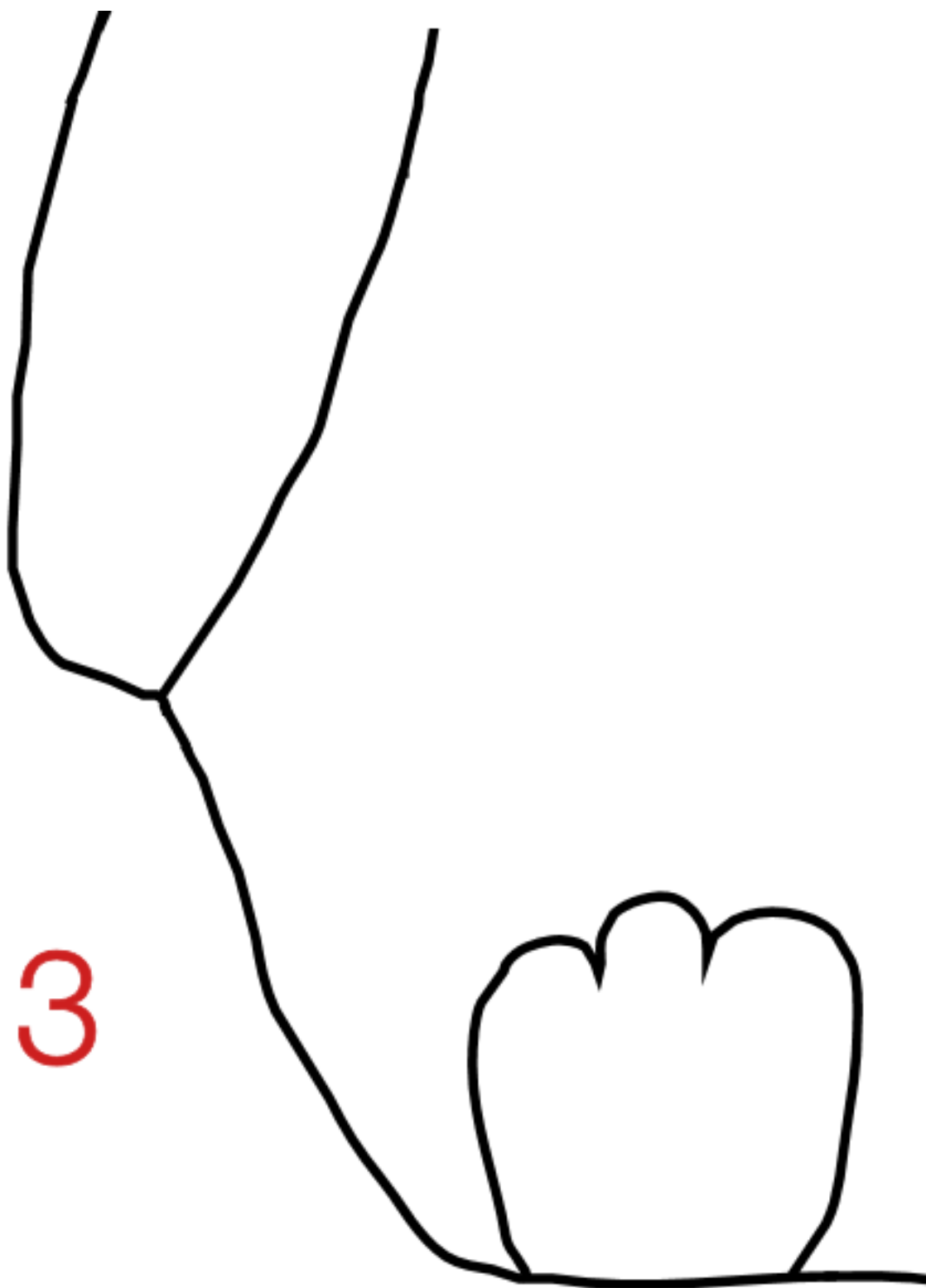
Funky Penguin Softie Template

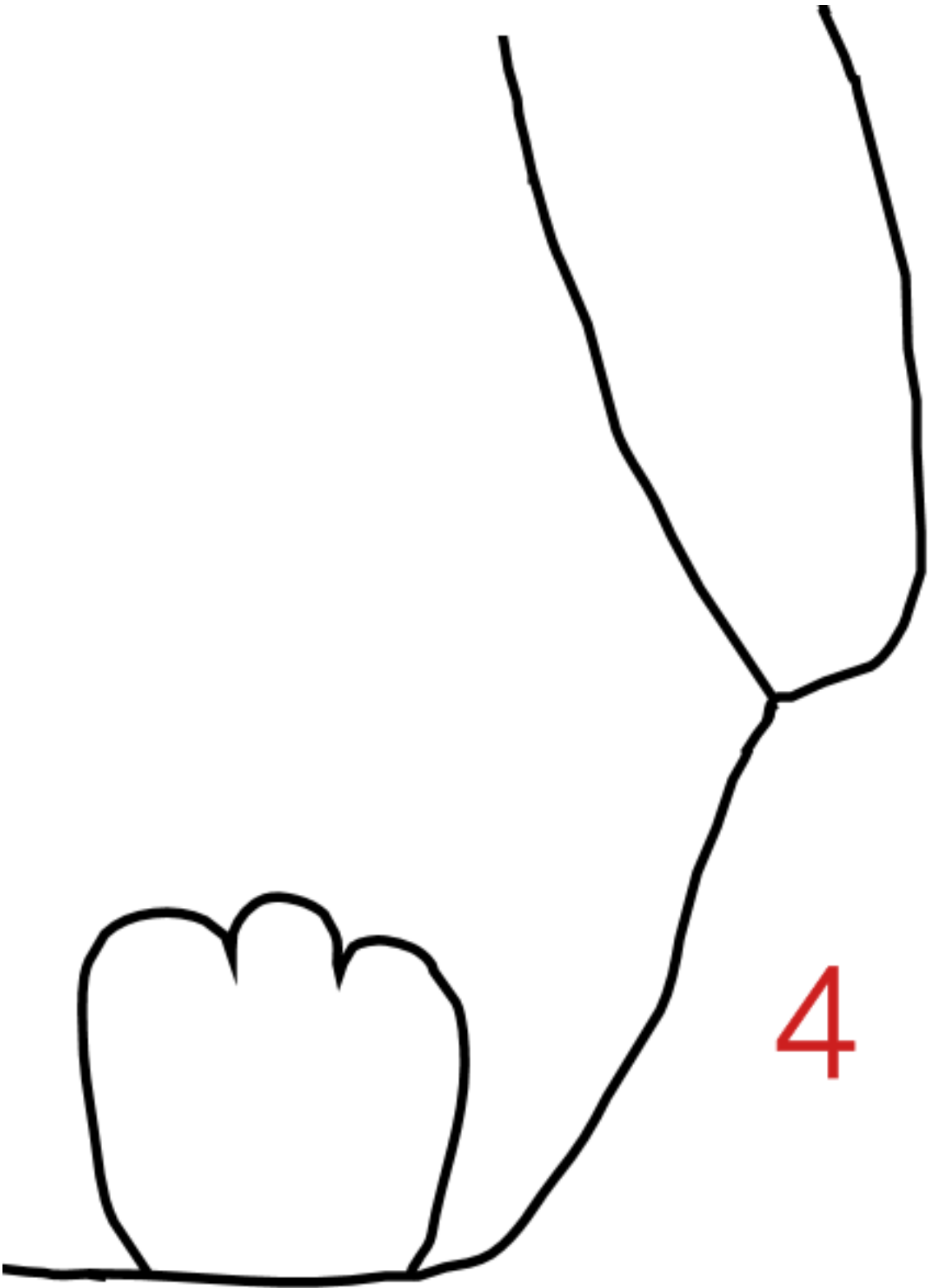
Templates are actual size and the diagram below shows how they fit together













The Bustle & Sew Magazine

So much more than just patterns - it's a Jolly Good Read too!

Never miss another issue with an annual subscription,
and receive a FREE softie kit too

Choose from French Hen or Pincushion Mouse kit



Our gift to you when you take out an annual subscription to the Bustle & Sew Magazine