



Issue 58 November 2015

BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE
MAGAZINE



Bringing Home the Tree



Panda Trophy Head



Believe in the Magic Hoop



Polar Bear Door Stop



Christmas Market Tote



Dream Big Little One



It's Stir-up Sunday, Time to make your Christmas Pudding!

How Different Materials Affect a Pattern

Meet the Maker: Looping Home & BaoBap Handmade

Perfect Pressing for a perfect finish to your Project

Hearth & Home, snuggle down and keep warm!

November Almanac, Dream it, Do it, Blog Round up and more

A Bustle & Sew Publication

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Welcome to the November Issue



Hello,

And welcome to this month's magazine. Last weekend here in the UK the clocks went back as we said goodbye to British Summer Time, at least until next spring. We'll have lighter mornings, but darker evenings - perfect for staying inside, cosied up in my favourite chair happily stitching! And of course this month the countdown to Christmas begins in earnest, with Stir Up Sunday falling at the end of the month. But do you know how the Christmas Pudding originated? I must admit I didn't until I started researching its (fascinating) history for my Stir Up Sunday article on [page 12](#). We're off to the Christmas Market too - Bath Christmas Market is our all-time fave! Find out more on [page 47](#) as well as make your own Christmas Market Tote - essential for the serious - and stylish - shopper!

There's lots more inside to enjoy too - we have interviews with two talented "Makers" in our Meet the Maker interviews as well as a chat to Nicole of Cloud Craft on [page 26](#).

I think that's enough from me - just a quick reminder that the December issue will be published, as always, on the last Thursday of the month - in this case Thursday 26 November. So if you're a subscriber watch out for it arriving in your inbox then!

So until then,

Best wishes

Helen xx





Tips for Stitchers

Tape measures have a tendency to stretch a little over time. So when you're measuring up for your project be sure to use the same one all the way through, otherwise you may find inaccuracies creeping into your work.



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

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Contributors

Rosie Studholme



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

Anna Goncalves



Do what you love, with love is Anna's ethos and she crochets with love at Looping Home.

Jessica of Sweetbriar Sisters



Explains the importance of fabric choices when stitching your softies.

Nicole of Cloud Craft



We spoke to Nicole about turning her dreams into reality as she opened her online business.

Irem Yazici



talks to us about where she finds inspiration, her favourite designs and how she started her business, Baobap Handmade



November

In November, autumn slowly but surely begins to give way to winter but as the chilly weather begins to take hold there are still plenty of seasonal pleasures to anticipate, long crisp country walks, the pleasure of blazing log fires with the lingering scent of wood smoke on the breeze and hearty casseroles simmering in the oven.

At the beginning of November you may still spot green leaves lingering amongst the red, golden and yellow hues of autumn, but before too long cold winds will have stripped most of the remaining foliage from trees and hedgerows, leaving them stark and bare against the wintry skies.

As the year progresses and winter comes knocking at the door, the colour across the countryside begins to die away as the bright colours we've been enjoying over the last couple of months give way to more muted greys, browns and mauves, highlighted by the brilliant white of frost on those wonderful clear cold days. But these more subtle colours are beautiful too and the old splash of vivid red or orange from the remaining hips, haws and one or two late blooming flowers is all the more welcome for its scarcity. Traditionally, when people lived closer to the land, November marked the period of final preparation for the cold, dark months ahead.

Weather lore for the month includes variations on the "if the ice in November will bear a duck, then all the rest will be slush and muck" - the

Implication being that the severity of the months ahead can be predicted by the weather in November and that a cold month means a mild, wet winter. But whether the ducks near you are skating or swimming, November's weather is never considered to be pleasant. The English poet and humorist Thomas Hood (1799 - 1845) wrote these famous lines when describing a foggy day in London:

*"No warmth, no cheerfulness, no healthful ease,"
No comfortable feel in any member -
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds -
November!"*

I think this is a particularly gloomy view of November, as there are so many compensations for the shortening days and cooler temperatures. If you venture into the woods where oaks and beeches grow you may discover clusters of deep yellow chanterelle mushrooms, delicious fried in a little butter, but as ever, treat wild fungi with great caution and do not attempt any experimentation! Many fungi live in symbiotic relationships with the trees upon which they grow, absorbing water and minerals for them and in turn benefiting from their nutrients.

zxcvdsadfsaf

This is a great time of year for bird watching too as the lack of foliage makes them much easier to spot among the branches. Murmurations of starlings are of course a well-known and amazing sight, but you may also spot less dramatic flocks of blackbirds, visitors from Scandinavia which are much more sociable than the native British variety as well as whooper swans from Iceland, Bewick's swans from Siberia as well as all kinds of geese, ducks and other migratory birds come to over winter here.

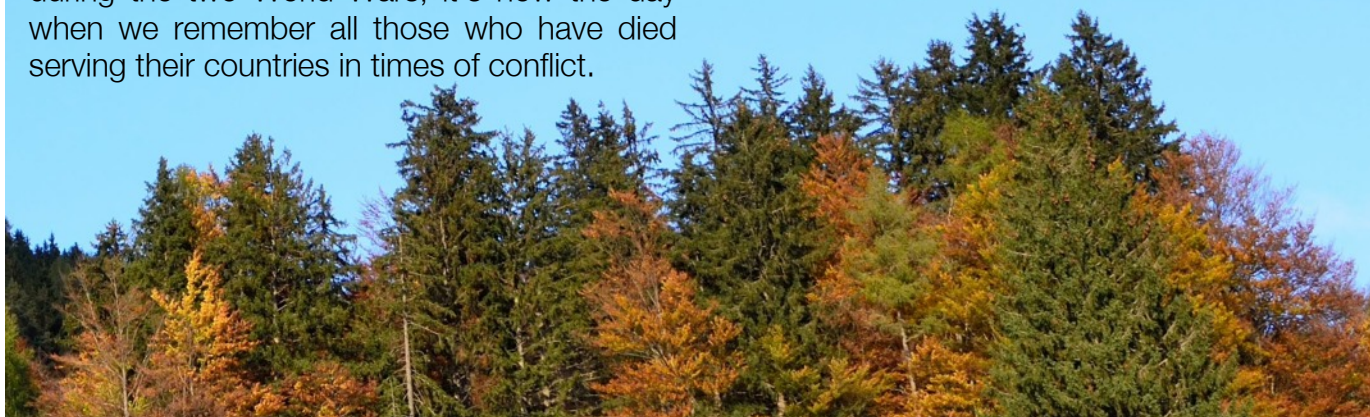
If you don't already have nesting boxes in your garden now is the time to put them up as they'll provide shelter for birds over the winter months and also become part of their habitat, ready for nesting in spring. Keep them well fed and healthy by stocking up your bird table and feeders regularly. Remember that many birds love the berries and seeds remaining on plants after the flowers are long gone, so don't tidy up your garden too much if you want to encourage wildlife. Leaf litter, old logs and decaying vegetation all provide shelter over the winter months and if you buy some hedgehog boxes you'll be even more likely to attract some prickly visitors who will repay your kindness by reducing your garden's slug population in the spring.

Many notable dates fall in the month of November, including Remembrance Sunday which is observed on the closest Sunday to the eleventh - the anniversary of the signing of the Armistice at the end of World War 1. Originally intended to commemorate those who died during the two World Wars, it's now the day when we remember all those who have died serving their countries in times of conflict.

In the United States, the holiday of Thanksgiving is celebrated on the last Thursday in November. Dating from the time of the Pilgrim Fathers in the seventeenth century, Thanksgiving became a public holiday in 191. Families gather together and traditionally a meal including roast turkey and pumpkin pie is eaten.

Here in England our main celebration this month is Guy Fawkes, or Bonfire, Night which although it celebrates the foiling of the plot to blow up Parliament on 5 November 1605 probably dates back to pagan traditions of bonfires and sacrifices. Effigies were burned on bonfires in November from the mid-thirteenth century or even earlier, intended to drive away evil spirits as the old year came to an end.

Modern festivities are generally more subdued than those of the 17th and 18th centuries when raucous, drunken celebrations involving burning tar barrels, guns and fireworks were common. The more sober Victorians disapproved of this type of rowdy behaviour and these activities, with one or two exceptions, have mostly disappeared. You can visit spectacular, colourful displays at organised events, or perhaps wave a humble sparkler and light a bonfire in your own back garden. But do avoid building the bonfire until the day itself - and check carefully before lighting to avoid harming any shelter-seeking hedgehogs who will see a handily placed pile of logs and branches as a good place to curl up and hibernate - sleeping away the colder winter days.





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This is a really easy and quick project that would make a great gift for a baby shower or new arrival.

Measuring 8" x 10" it's mounted on an artist's canvas block and uses some simple applique shapes and just a few colours of embroidery floss.

I worked mine on quilting weight cotton which went well, but if you choose a light coloured fabric then do be careful not to carry your black thread across large gaps or it will show through to the other side.

Dream Big Little One



Materials

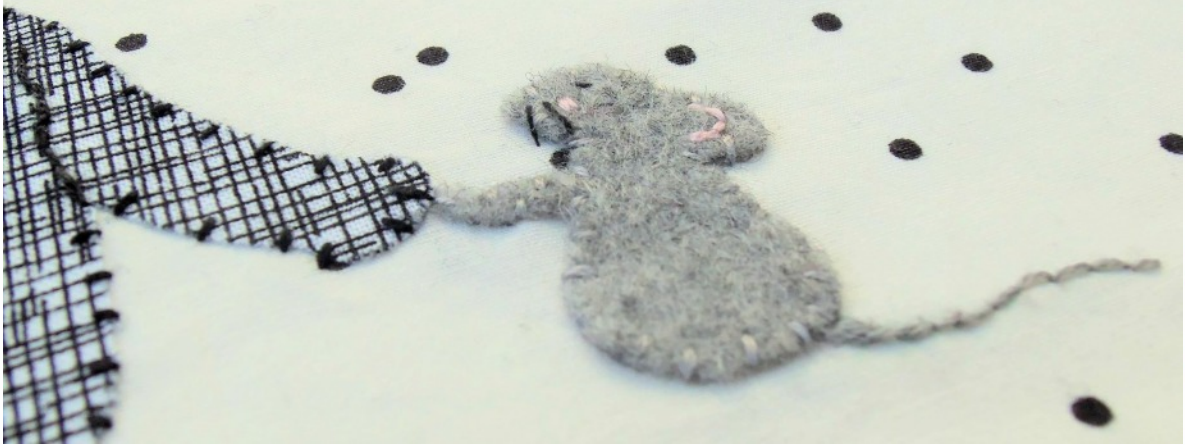
- 12" x 14" rectangle of background fabric
- Small pieces of fabric and felt for the applique shapes
- Stranded cotton floss in black, mint (or choose another accent colour if wished), grey, pale pink and silver
- Bondaweb

- 8" x 10" artist's canvas block

- Staple gun

Note: Use two strands of floss throughout.





Method

- Transfer the embroidery design to the centre of your rectangle of fabric using the full size pattern. Work the text as follows:
 - “Dream” is worked in split stitch using black floss. Be sure to keep the edges of the letters nice and smooth - you will need to make your stitches smaller where the letters curve to achieve this.
 - “BIG” is worked in blocks of mint and black satin stitch. Try to keep the blocks roughly the same size if you can. The satin stitch is worked across the lines of the letters and you will need to change direction, “fanning” your stitches around the curves as you work. Fill in any gaps left with shorter stitches
 - “Little one” is worked in black back stitch
 - The stars are alternating mint and silver, just five straight stitches into a centre point.
- Trace the applique shapes onto the paper side of your Bondaweb using the REVERSED template. Cut out roughly, then fuse to the reverse side of your fabric. Cut out smoothly, peel off the paper backing (if you have problems try scoring the paper with a pin), and position the pieces on your background fabric. When you’re happy with the positioning then fuse into place with a hot iron, protecting your work with a cloth.
- Secure around edges with small straight stitches worked at right angles to the edges in grey or black floss. Add some back stitching for the bear’s arm (see above)
- Work the mouse’s tail in grey floss using stem stitch. His eye and whiskers are worked in a SINGLE strand of black floss and his ear and cheek are pink floss.
- When finished press your work lightly on the reverse. Place face down on a clean flat surface and place the canvas block face down on top. Fold excess fabric over and secure with staples, working outwards from the centre of each side and pulling taut but not tightly - you don’t want to distort the fabric. Check as you go along that the work is straight and central. Mitre the corners and trim away excess fabric.
- FINISHED!



*“Do what
you love and
do it with
love!”*

Meet the
Maker



Ana Gonçalves talks to us about how she learnt to crochet, where she finds creative inspiration and how she started her business, **Looping Home**



Ana runs her business from her home in Portugal. She graduated in the arts but soon found that interior design was her real passion. Ana recently moved to the countryside and lives on a farm with her two teenage children.

popularity of crochet and I believed that there was a market for lovingly made crochet items. I think there are lots of people who appreciate beautiful and useful handmade pieces which are made using sustainable materials. I felt that I wanted to show my beautiful ideas to the world and see what would happen. Fortunately it has been a success! I am very happy to have many satisfied customers.



How did you get into crochet?

I learned to do crochet with my grandmother and mom when I was a teenager. About 5 years ago I picked up my hook again as I wanted to make some fashion accessories for my family and lovely bits for my home. I rediscovered my love for crochet - it's so relaxing and gives me a lot of pleasure. It's lovely, creative work. Since then I haven't stopped!

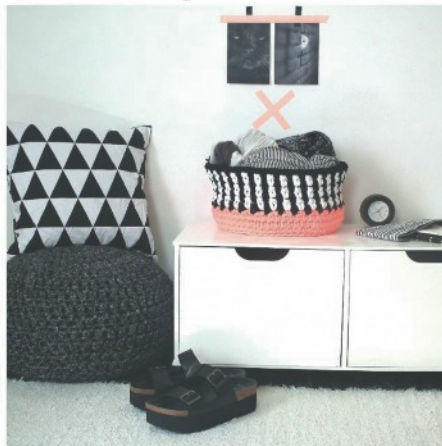
Do you have a favourite design you have made?

To be honest, I have too many favourite designs because all my items are truly made with love. I am addicted to baskets though! I love home organization so all my baskets are very useful and well used. The hand painted baskets are very cute and an original idea. The star pattern poufs are special for me because I worked hard to find the perfect crochet scheme. There are many star scheme tutorials on the internet but mine was created by me, and so is unique!



How did your business come about?

I have always been a creative person, trying lots of DIY projects. I decided to open my shop as there's been a resurgence in the



Describe your style in a few words

I definitely love the scandinavian style, modern, simple and clean. The black and white, greys, natural materials and mixing the new with the old.

Can you describe your typical day?

My days are very busy. Doing my crochet orders, answering my customers requests, contacting suppliers and taking care of my family and home.

Where do you look for creative inspiration?

I find inspiration in home decor magazines, blogs, design exhibitions, fashion trends and from my customers, they are a

great inspiration too! Sometimes, their requests give me new ideas.

How does your creative process work?

I have a book full of projects where I draw my ideas as they come to me. I've never bought patterns, all of my products were designed and made by me. I always do a small proof to test and make adjustments to the patterns, I worry a lot with perfection and finishing so I have my own secret stitches and details that make all the difference.

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

As the saying goes, do what you love and do it with love! If you do

this, it will shine through in your work. Create your own brand with personality that distinguishes it from all others. Once you've found your target market you will find it a lot easier to communicate with potential customers. Be creative and always try to improve your work and procedures.



Looping Home

Ana creates all of her hand made items from her home in Portugal. Be sure to pop over to her shop and have a look at all of her gorgeous makes!




www.etsy.com/uk/shop/LoopingHome

Stir Up Sunday



Sunday 22 November
Start stirring your puddings!



The last Sunday before Advent, falling between November 20 and 26, has been known as "Stir-up Sunday" since at least the 1830s. The collect for the day commenced "Stir up, we beseech thee O Lord," but many of the congregations in parish churches up and down the country would have had their own version:

"Stir-up, we beseech thee, the pudding in the pot
Stir-up, we beseech thee, and keep it all hot!"

This was because this day was generally acknowledged to be the day to start making your Christmas pudding. But where did the glossy round pudding come from? Adorned with a sprig of holly, with blue flames licking round it, a plum (or Christmas) pudding is an integral part of the British Christmas dinner - but why should this be?

We can trace our Christmas pudding back for nearly 600 years, to two sources dating to at least 1430 or even earlier. At that time it was common for the wealthy to serve standing 'pyes' or 'cof fyns' of tough flour paste, containing meat or fish, fat and dried fruit from Spain or the Levant. These were popular as meat, poultry and fish which went off quickly could be preserved for some time in a sealed case which contained plenty of sugary dried fruit and was filled with butter.

Back then, in medieval times, animals, poultry and fish were slaughtered and preserved in quantity in autumn as, except for breeding stock, it wasn't possible to stockpile enough fodder to keep your animals (or even the pike in stew ponds) fed throughout the long winter months and so the succulent tasty "minced" pies were prepared weeks ahead of the great 12-day Christmas feast ready to feed one and all during the festivities. With the agricultural

revolution in the 18th century came improved stock management and cheaper sugar, which made preserving and spicing much less necessary. So the pies changed, becoming both completely savoury meat pies, together with sweeter "minced" pies with very little meat. Both kinds lost their butter filling and were served with a separate butter, sugar and wine sauce, and were regarded as traditional Christmas foods.

The second source of our Christmas pudding was Christmas pottage. Pottages were thick meat or vegetable soups or stews which required a long simmering time. They'd become particularly popular with the British as our wooded countryside supplied plentiful fuel for cooking. Pottages were particularly suitable for this, being simmered long and slowly over the flames. They were often as thick as muesli; and for rich tables, they included elaborately spiced meat and fish stews containing dried fruits and sugar. For special occasions, some pottages were served with a wine sauce reinforced with brandy which was set alight - rather as we set light to the brandy on our Christmas puddings today.

Some of these special pottages were 'standing' (ie thick and stiff enough to stand your spoon up in) pottages, thickened with breadcrumbs and egg yolks, coloured red or bright yellow and flavoured with sugar and dried fruits, spices, ground almonds, breadcrumbs and sugar. Pottages were a mainstay of the British diet until the 17th century when they went out of fashion, at least among the wealthy as closer ties with continental Europe brought in many foreign dishes. Two however survived. One was the Scots Cock-a-Leekie, made with chicken and plums (prunes). The other was called Stewed Broth.

Stewed Broth was, as near as possible, the ancestor of our Christmas Pudding. We first hear of it in about 1420, as a standing pottage made with veal, mutton or chicken, thickened with bread and rich with currants. By the time of Elizabeth I, it had prunes added, an important novelty in boiled food although included in pies for some time past. These dried plums had now become so popular that and so Stewed broth became 'Plum Pottage'.

By the eighteenth century cheap sugar was becoming available, altering the way food was cooked and served. It lessened the cook's dependence on spices, and made distinctions between savoury and sweet dishes possible. So, in the same manner as pies, pottage became two kinds of pudding, both sweet and savoury.

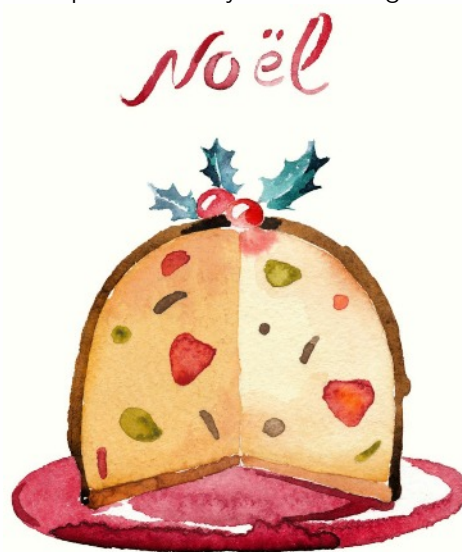
For a century or more ordinary folk would make and boil a plain pudding in their cauldron with any bit of meat they had, then served it at the beginning of the meal to take the edge off the appetite before the meat was offered. The better off would also eat puddings before meat, though theirs would have been enriched with spices and fruits making them much tastier than the plain version. but as a rule theirs contained a filling of poultry, pork or sweet stuff, or were enriched in other ways. Fat, in the form of a butter sauce, was frequently served alongside them. Their ingredients, though with more thickening, were the same as those in the old 'plum pottage' or 'porridge', so the new 'puddings' came to be called 'plum puddings'.

The plum pudding was definitely considered to be festival fare though at first it was eaten mostly at Harvest Festivals, not at Christmas time like the earlier plum pottage. One of the last recipes for Christmas plum porridge was given by cook-book writer Mrs Hannah Glass in 1747. By 1806, Mrs Maria Rundell had

dropped Hannah's porridge, in favour of her 'common plum-pudding' with fruit and wine in it (but no meat) put in among her meat puddings. However, she didn't call it 'Christmas' pudding. Plum pudding lasted just as a general 'party dish' for some time, and so we can read of William IV giving a feast to 3000 poor people on his birthday in 1830, offering boiled and roast beef and 'plum pudding'.

By 1836 the familiar round cannon-ball of a plum pudding topped with holly is shown on prints of the period that depict the Christmas dinner, and Dickens, in that same year, described it as the centrepiece of the Christmas feast. By the time, Eliza Acton was making her own plum-pudding in 1845, she actually called it Christmas Pudding - the pudding had arrived!!

By the mid-nineteenth century the Christmas pudding had achieved the status it continues to hold today and the traditional version is unchanged from Victorian times. So when you're stirring your pudding on Stir-Up Sunday and making a wish, remember those medieval folk tucking into their Christmas pottage or Minced pies so many centuries ago!





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Bringing Home the Tree

I love to add a festive feel to my home by heaping my sofa with a pile of Christmas cushions. And this year I've revisited the little car that featured in the July issue, but this month, instead of heading off on its holidays, it's bringing home a beautiful bushy Christmas Tree.

This is probably an intermediate level project, as you do need to take especial care when positioning the shapes that make up the car, but once you've done that the rest is easy. It would be lovely resized too, to make a pair with the little summer car.

Cover fits 18" x 12" rectangular cushion.



Materials

- 18" x 12" medium weight blue dotty fabric for front panel
- Two 12" squares medium weight fabric for back of cushion
- Two 12" x 10" rectangles of fabric for mountains (I used designs from the Moda Winterberry collection)
- 18" x 8" red gingham fabric
- 18" x 5" cotton fabric for road
- 10" x 5" red fabric for main body of car
- Scraps of other cotton fabric for the rest of the car
- 8" x 4" green felt for tree
- Small scraps of gold and brown felt
- Bondaweb
- Fabric adhesive spray
- Embroidery foot for sewing machine

Method

- Join the template pieces together as directed. Trace the two mountain shapes onto the paper side of your Bondaweb extending the bottoms of the mountains so that the right hand mountain is 14" tall (approx) at its highest point.
- Cut out roughly. Fuse to the reverse of your fabric and cut out carefully. Peel off paper backing then position on your blue dotty fabric with the pieces overlapping and the bottom edges approx 2" up from the bottom edge of your blue dotty fabric. (1)
- Fuse into place, then secure the edges with a machine zig-zag stitch using cream or white thread.
- Cut out and position the fabric for the road in the same way, aligning the bottom edge to the edge of the blue dotty fabric. Fuse and machine zig-zag as before. (2)
- Now trace the main body piece for the car in the same way. Peel off the backing paper and position in the centre of your fabric, about 3" (approx) up from the bottom edge, but don't fuse it into position yet.
- Trace the wheel shapes allowing approx ¼" extra around the top edges so they will be overlapped by the car body. Peel off backing paper and position (3).
- You may wish to fuse the bottom part of the car into place at this point to stop it moving when you add the rest of the applique shapes, but do be careful not to fuse it all as you need to slide the window fabric beneath the main body at the top of the car. Do this next (4) then cut and add the roof (it's one continuous piece that will be overlapped by the Christmas tree) and fuse everything into place. (5)
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black or another dark colour in the needle and a lighter colour in the bobbin (so your line won't be too solid and harsh) stitch twice around the edges of the shapes. Don't be too neat, you're aiming for a kind of scribbled effect. Add extra stitching to indicate wheel arches, bonnet and doors (see photograph for guidance)
- Add the centres of the wheels and stitch in the same way. I added spokes to my wheels (see photographs) but this isn't essential.
- Cut out the tree pieces, fuse and stitch in the same way, and finally add the ribbon (6)
- Cut your red gingham fabric into 4 rectangles, two measuring 18" x 2" and two measuring 12" x 2".
- Place one long rectangle face down along the bottom edge of the cushion with the long edge 1 ½" up from the bottom oedge of the cushion. Machine sew along the bottom edge of the gingham with a ¼" seam allowance. Flip back to cover the edge of the cushion panel. Repeat for the other sides. Trim excess gingham and secure with temporary fabric adhesive. Press your work on the reverse.
- Hem one edge of each of the back panels.
- Place your applique panel face up on a clean flat surface. Place the two back pieces face down on top aligning sides and overlapping in the middle. Pin and/or baste.
- Machine stitch around edges. Clip corners and turn right side out. Insert pad (this will feel tight to begin with as the cover is actually slightly smaller than the pad. But this will soon change with use and making the cover this size will ensure that your cushion doesn't end up all flat and saggy before its time!).

1



2



3



4



5



6



How Different Materials Affect a Pattern



by Jessica of Sweetbriar Sisters

Hi! I'm Jessica and last year I made up quite a few toy ducks for [The Little Yellow Duck Project](#). I've been wanting to do a little experiment for a while now, and finally had a reason to sew one pattern over and over.

I know that when I make up a pattern in a different fabric than normal it looks a bit different. But how different is it? Which materials make the biggest change and how can I plan around them?

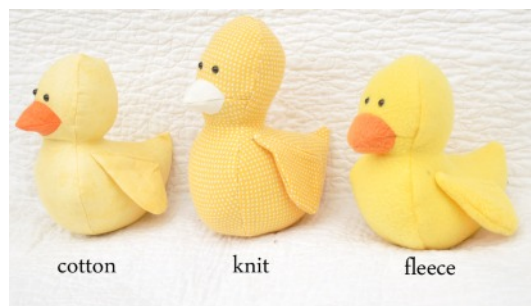


To test out my questions I took my [Darling Duckling pattern](#) and sewed it up in a variety of fabrics. They were all sewn by me, on the same day, using the same machine. The only change was the material I used. Here's what I learned:

1. Change in General Style.

This one is a bit obvious, but I really had fun trying to take the exact same pattern and make it for completely different style preferences. From the sleek and modern Golden Goose made with special occasion fabrics to the folk artsy wool duck- the style of the pattern definitely changed with different fabrics. That made me happy- when picking out a pattern to use for gifts, it's great to

know it can appeal to lots of different people.



2. Shape.

Wow! This is the one I was most curious about, and having all the different ducks right next to each other really helped me see what was going on. Obviously we know that fabric with a bit of stretch will act differently than a fabric with no stretch at all, especially once we stuff an item full of fiber fill. But even the two super stretchy fabrics, Minky and knit, ended up very different. On both fabrics, if you pull the material one way (side to side) it will be super stretchy, but if you pull the other (top to bottom) there will be little stretch. On the knit I put the stretchy side going up and down, which made the duck way taller than any other. For the Minky I had the stretchy side going side to side- check out how much fatter that guy's neck is compared to the others. I knew there would be differences, but I never realized how different the pattern would turn out.

It was also interesting to see how much larger the duck looked when it was made up in Minky. I think the furry texture added a bit of weight- kind of like how a

dog looks much bigger before getting his fur shaved down.

3. Texture.

Of course the texture of the material changes- the Minky is super soft, the home decor fabric wasn't. That's easy to tell from the fabric while it's still on the bolt. What I really learned was how much of a difference the stretch of the fabric made in the texture of the stuffed animal.

Ducks made with fabrics with a bit of stretch were more snugly because the fabric lets you mush it around. Fabrics without stretch held their shape better and looked more like the official pattern, but didn't feel quite as huggable (yes, I did just make up that word).

If I were making a toy to sit on a shelf as decoration (I have a lot of adults who make up our Dalton the Dragon pattern to sit on a bookshelf, for example), I'd definitely pick something with little or no stretch so the animal would look just like the pattern was designed to look. But if I wanted to make a toy that would be hugged and loved, I think I'd pick something with a bit of stretch to it.

In the end, all the fabrics turned out great. That's the great thing about making toys- you can get away with changes in shape and size and all it does is add character. But I am definitely glad to understand a little more specifically what different fabrics will do to shape and size so that next time I need something specific, I'll know where to look.



Jessica is a professional designer figuring out how to work after being diagnosed with a life altering chronic illness. All the designing she does now is from her bed as three semesters away from graduation, she was diagnosed with POTS- a chronic condition that affects her heart and leaves her extremely fatigued.

Please do visit Jessica's shop, take a look at her inspirational boards on Pinterest and be sure to pop across and say hello on Facebook!

<http://sweetbriarsisters.com/shop/>
<https://www.pinterest.com/jessicaageorge/>

Leisure

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile that eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

W H Davies



Look!
a lovely idea

Knitted Mug
Cosy

Keep your mug cosy this Autumn
with a gorgeous knitted cosy by
the lovely Dawn from Lady by the
Bay. Pop over to Dawn's blog for
the full tutorial!

Image & Tutorial: www.ladybythebay.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Panda Trophy Head

This little panda head is so easy to make and would make the perfect addition to any nursery - or so I have been told!

I chose to make my panda from a fleece cuddle fabric - a little like a very soft version of a sherpa fleece that I purchased [here](#). His eyes are felt and his ears are a much fuzzier fake fur (that kept leaving little bits everywhere while I was working with it.)

He's shown mounted on an 8" hoop, but would also look nice on a 10" hoop if you wanted more of the background fabric to show behind the head.



Materials

- ½ yard white or ivory fleecy/faux fur fabric
- 4" square black or charcoal felt
- 8" square black fur fabric for ears
- 1" black button for nose
- Two 4 mm (¼") black spherical beads for eyes or you could use safety eyes if you preferred. As my head will be displayed well out of a child's reach I chose beads as they're extra shiny and stand out well against the felt background.
- Toy stuffing
- 4" diameter circle light or medium weight card
- Strong thread (colour doesn't matter as it won't be seen)
- 8" or 10" hoop - I painted mine white with chalk paint
- Fabric for hoop

Method

- Cut out all pieces using the full size templates.
 - All pieces are joined with right sides together. I stitched by hand with a short back stitch as I found the fur fabric was prone to stretching and distorting if I tried to stitch the small shapes by machine. I also like hand stitching softies as it gives me more control over the finished shape, but this is just personal preference
 - Join head front pieces to head back pieces from P to R.
 - Insert head gusset from M to N
 - Insert chin gusset from M to L
 - This forms the basic head shape.
 - Stuff lightly - this will help you position and stitch the eye patches in place. Pin the felt shapes into position and check you're happy with them before securing with black thread.
 - Run a gathering thread around the opening at the back of the head. Use strong thread. Insert more stuffing so that the head is fairly firmly stuffed, but not too much so as gathering will compress the stuffing further.
 - Before beginning to pull up the thread insert your 4" circle of card between the fabric and the stuffing (1). This will make sure that the back of the head remains flat ready for mounting.
 - Pull up gathering thread (2) adjusting the stuffing if necessary. You may find that you need to pull it up to approx a 2" circle,
- then secure the ends and stitch the circle sides together vertically - this is fine. Keep checking the head as you go to make sure you have a nice shape. This process should help give your panda nice plump cheeks!
- Place the ear pieces wrong sides together and join around the upper curved edge.
 - Turn right side out and position on head (see photo for guidance). Curve the bottom edges around the shape of the head and stitch into place using black thread.
 - Attach the two black beads for eyes. Again take care to ensure that your eyes are level - you don't want your panda to be squinting! Pull thread tightly so the eyes sit in little hollows.
 - Stitch button for nose.
 - Place fabric in hoop and pull tightly (more so than you would for embroidery). Trim excess fabric to 1", then fold to the back and glue in place.
 - Position your panda head on the fabric and stitch or glue to secure.
 - Your panda trophy head is now complete.



1



2





"Be disciplined with your time on social media – before you know it you can have wasted a whole morning!"



We spoke to **Nicole** about turning her dreams into a reality, her hopes for the future and the inspiration behind **Cloud Craft**



Cloud Craft is an online shop based in the UK, which brings together a carefully chosen selection of the loveliest needlework supplies and kits for modern hand-stitchers. Cloud Craft specialises in 100% wool felt but also stocks fabrics, interesting stitchables, along with all the threads, handy tools and notions you could need for contemporary embroidery. They also stock a range of stitching kits by independent designers.

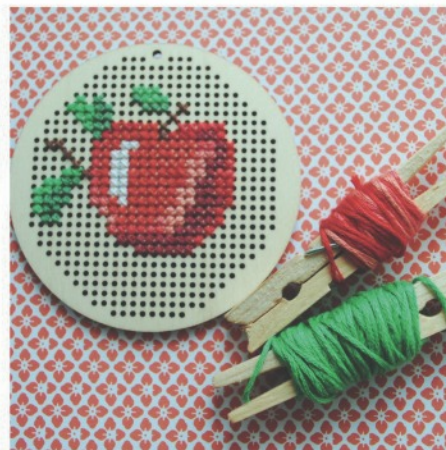
Cloud Craft was founded by Nicole Twena in 2012 when she became disillusioned with the felt she was purchasing from a local haberdashery store to make toys for her children. She was pouring time and love into her creations but was disappointed when they became worn and bobbly really quickly. She did some research and heard people on blogs raving about 100% wool felt. Having previously been unaware of the existence of this felt she gave it a go and realised it was indeed so much better than the felt she'd been using. But, there was a problem – it was tricky to get hold

of and this sparked the beginnings of an idea for what would eventually become Cloud Craft in Nicole's mind.

Nicole didn't have a background in retail, but had worked for around 18 years in the pharmaceutical industry, mostly in clinical research. She loves science, but over the years had become increasingly jaded by the corporate world, though she acknowledges that her previous career gave her lots of skills that are really helpful now. Like so many of our entrepreneurs and makers though, she had always loved making things, a passion she shares with many of the other women in her family who were always stitching, knitting or crocheting and were happy to pass these skills on.

As time went on, juggling family life and a demanding job became increasingly difficult and Nicole started dreaming about ways to take more control of her life and be around more for her children. She went on some Business Link





courses to learn how to set up a business but was scared to take the plunge. However, when she got the chance to take voluntary redundancy in 2012 she realised that this was her opportunity to change her life so she grabbed it! She tracked down a supplier of 100% wool felt and set up an Etsy shop. The sales started slowly at first but soon people were coming back for more and mentioning her shop on blogs and forums. Cloud Craft products meet the European safety standards for toys so she has lots of softie makers as her customers, and she told us that it's such a pleasure to get to know them and see their businesses grow alongside her own.

Over time Nicole added more stock to her range; new felt colours, unusual ribbons and trims and other hard to find craft supplies, but only ever choosing things that were great quality and had a modern feel. She knew that she couldn't compete with the likes of Hobbycraft so her goal was to offer her customers something different. She decided to focus on bringing together the best supplies for crafting, based on her belief that if you are going to take your time to create something, you want to enjoy the process and have something beautiful at the end which will stand the test of time – those are much more likely to happen when you use great quality supplies.

In 2014, realising Cloud Craft couldn't grow any more on Etsy, Nicole committed to her biggest (and a bit scary) investment so far and set up her own beautiful website dedicated to serving modern hand stitchers. She feels that there's something very relaxing about hand stitching – it makes you slow down and you automatically chill out. It's also portable, doesn't need lots of fancy equipment and there are so many different techniques to have a go at.

Nicole feels that hand stitching still has bit of a reputation of being something that your Grandma would do and at that time sadly most of the shops catering for

needlecrafts still had that feeling, with lots of fussy designs. Although it hasn't had the amazing surge in popularity that we've seen with machine sewing, she thinks embroidery is making a comeback. And it's certainly true that all over Instagram and blogs you can see amazing modern embroidery being done. People are experimenting with different threads and materials for stitching on and making gorgeous softies, hoop art and heirloom pieces, while designers are creating beautiful modern kits to inspire a new generation to take up the craft.

We asked Nicole to describe her typical day – and it's fair to say that her answer left us feeling quite exhausted! She told us, "Mornings are bonkers in our house! I have 3 boys ranging in age from 5 to 12 so there's usually lots of lost homework, shoes etc to find at the same time as having a quick check though the emails and orders that have come in overnight. I walk the boys to school and then head to the office, which is down the road from my house. I ran the business from home for the first 3 years but I was starting to take over the whole house so just recently I managed to find a small office to move into and its bliss!

Once I've answered any customers' emails, I'll start working through my orders. The orders are quite labour-intensive to put together as I have to cut custom sizes of felt, fabric and trims. While I'm working I like to listen to the radio but just recently I've go into podcasts – I love the 'While She Naps' series, where

Abby Glassenberg interviews the great and good in the stitchy world and also 'Start-up' by Alex Blumberg, where he talks about how he set up his business.

I rarely stop for lunch but if I do I'll nip home to get put the washing on and catch up with some household jobs. If there's time in the afternoon I'll catch up with my accounts, write a newsletter, research new stock lines and take photos (if the weather is on my side!). I'm always on the lookout for interesting new things to bring into the shop so I keep my eye on social media and blogs to see what people are stitching and what they might need. At 3pm I down tools and collect my kids from school. Luckily their schools are very close to my office but still I'm always running to make it in time! Afternoons are spent with the kids; catching up, helping with homework and ferrying them to their various activities. I also have to drop off the post. I try not to check emails and social media during this time but sometimes I do get drawn in! I find it quite difficult to be disciplined and switch off when I'm at home.

Nicole's advice to anyone thinking of starting their own business is to be realistic. If you have a young family, don't expect that running your own business is going to give you lots more time to be with them! What it can give you is flexibility, which for her is invaluable. She never misses a sports day but often works evenings and weekends to catch up. You also need to be aware that you have to work really hard to make your start-up profitable. Running your own

business is definitely much more challenging than working a 9-5 and there's no guarantee of regular income, no holiday pay or pension scheme. But for Nicole nothing beats being my own boss and she feels super lucky to be able to pick her kids up from school every day and she simply can't imagine going back to a regular job.

She would also advise the would-be entrepreneur to be really clear about what your business is and what it stands for. It's so easy to get distracted by what your competitors are doing and, whilst it's really important to keep your eye on trends it's important to stick with you're good at and what your customers expect from you. Definitely have a plan but be prepared to be flexible if things don't work as you expected or if a new opportunity comes along.

Oh, and be disciplined with your time on social media – before you know it you can have wasted a whole morning!

And finally, we asked Nicole about her dreams for the future of Cloud Craft, "I'm hoping to continue to bring my customers lovely supplies and hopefully inspire some to pick up a needle and have a go. Recently I've been collaborating with designer Sophie Simpson from What Delilah Did on a Christmas decoration subscription box (the Cinderlice Stitch-along) – it's been a fantastic experience and I'd like to team up with other designers in the future. I'd also love one day to release a range of Cloud Craft needlework kits."

www.cloudcraft.co.uk

Snuggle down and keep warm ... there's nothing quite like a real fire to toast your toes - and your marshmallows!



If you're lucky enough to have an open fire or a woodburning stove, then it's at this time of year that it begins to come into its own, as the heart of the house, a place to gather and gaze into the flames to talk and warm chilly toes and - if an open fire - roast chestnuts and toast marshmallows too!

When choosing logs it's important that they're well-seasoned. When trees are felled they're full of water and it takes between six months and a year for them to dry out fully. You can roughly gauge their readiness for burning by their weight, though it's possible to purchase moisture meters if you want to take a more scientific approach. If you try to burn green or partly seasoned wood it will hiss and spit and your fire will burn sluggishly, producing far too much smoke.

Keep your wood supply under cover to prevent rain and snow falling on it - if you've allowed time for it to season then you don't want it getting wet all over again! If you don't have a wood shed, then stack your supply beneath a sheet of heavy duty plastic, allowing air to circulate from the sides.

If you have a large fireplace and need a lot of kindling to start your fire, then tie it in a bundle with a twist of plant twig (not string, which will burn away to nothing almost straight away) so that the heart of your fire won't collapse. To add fragrance to your fire, throw citrus peel onto it, or pine cones which are wonderfully aromatic, and particularly appropriate, I always think, at Christmas time. Don't burn pine logs though as they send out showers of sparks. Ash is the best wood for burning as it burns hot and long and doesn't spit. If you burn hickory wood it will fill your house with its aroma, and apple wood smells wonderful.

You can make good use of wood ash too. Put ashes on a path to make a good hard core - it packs down gradually. Or put a sprinkling onto the garden or your compost heap.





Once your fire is lit and burning nicely, it's a real treat to find a roasting fork and make toast, holding your bread at a well-judged distance from the fire so as not to burn it - and do be careful not to let it slip from the fork into the flames (voice of experience!).

If roasting marshmallows, you're aiming to bring them close enough to the flames to get them hot enough to form a lovely crust all over the outside. Then remove them from the fire, cool a little and you'll discover their insides have gone all gooey and yummy!

You can even try an impromptu "fondue", putting $\frac{3}{4}$ " cubes of cheese onto your fork or skewer and turning them in the flames until they begin to melt. This does take a little practise though as it's easy to overcook them, when they will slip from your fork and you'll lose the whole thing with a sad little hiss as it disappears into the flames (again the voice of experience!). When you do manage to get it right though, the smokey flavour and melting texture of the cheese is absolutely wonderful. But do be

careful though - don't put anything cooked like this straight into your mouth as you could get a nasty burn from the hot metal of the fork. Always remove the hot piece of food onto a plate first to cool a little before you eat it.

If you have a big wood fire with a lot of hot ash beneath - or are having a bonfire perhaps - then bake potatoes there by smothering them and leaving them to cook in the hot ashes for about an hour. Best of all, I think, on winter nights are roasted chestnuts. Wait until your fire has died down a little, then slit the tops of the chestnuts (otherwise they will explode with some violence - oops!) and put them into the hot embers. Leave for between five and ten minutes before picking them out carefully with tongs - those you use for your barbeque are perfect. Alternatively, if you roast chestnuts often you can purchase specialised roaster - an iron holder with holes in with a long handle. Hold it over the fire again for up to 10 minutes and allow your chestnuts to cool slightly before peeling them.

Bake!
a delicious treat

Pumpkin
Chocolate
Bread

This scrummy Pumpkin Chocolate Bread by the lovely Sabrina from Dinner then Dessert makes the perfect breakfast or dessert! The recipe comes together in just a few minutes and doesn't need a mixer to make your house smell like Autumn. Pop over to Sabrina's blog for the full recipe.



Image & Recipe: www.dinnerthendessert.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

I loved stitching this little deer surrounded by a garland of berries and foliages. Although I had Christmas in mind when working him, he would be a great year-round make too.

I blogged a while ago about creating memories while stitching, and this hoop does make me giggle. I took it away on holiday, and began stitching away the long hot afternoons - until my work blew away and had to be recovered when found floating face-down in the pool! Not very Christmassy I know!

Shown mounted in 8" hoop

Believe in the Magic Hoop



Materials

- 12" square cotton, linen or cotton/linen blend fabric for embroidery (I used a design from the Moda winterberry collection as I thought the dots looked a little like snowflakes)
- 4" square felt or fabric to applique deer.
- DMC stranded cotton floss in colours 166, 310, 469, 498, 523, 605, 666, 791, 938, 986, 989, 3815, 3835, 3862, blanc or ecru and a metallic floss for the stars

- Bondaweb

Notes on working:

- Use two strands of floss throughout
- The only stitches used are satin stitch, straight stitch and stem stitch
- Trace the shape for the deer onto the paper side of your Bondaweb - be sure to use the REVERSE template. Cut out roughly, then fuse to the reverse of your fabric. Cut out carefully then peel off paper backing and fuse to your background fabric. Notice that

some of the leaves are worked over the applique shape.

- Secure the deer applique to the background fabric with small straight stitches worked at right angles to the edge of the applique shape
- The stars are formed of 5 straight stitches radiating outwards from a central point
- The text is worked in black (310) floss in back stitch. Accuracy is important here, be sure that your needle enters and re-enters

the fabric through the same hole when forming each stitch. Make your stitches smaller around the curves of the letters so they follow the curves more closely.

- The highlights on the berries are worked after the satin stitch is completed. Use white or ecru for the highlights.
- The deer's eyes have a highlight of white or ecru - make a tiny small stitch at right angles to the brown satin stitch.





Perfect Pressing

Many patterns suggest pressing your work as you go along... but why is this necessary and how does pressing differ from ironing?



Pressing your work as you go along is a really good habit to acquire as it allows you to set your seams whilst you're making up your project and make any small adjustments that will allow your item to come together perfectly. If you wait until your project is complete before pressing you may not spot mistakes - or may even create flaws by stitching over un-pressed areas - and when it's all finished it might be too late to make corrections.

It's very important to understand the difference between ironing and pressing. Ironing involves pushing your iron backwards and forwards over the fabric, whilst pressing means exactly that - gently lifting and lowering your iron straight up and down over the area of work concerned. You should press down for only a few seconds at a time. If you iron your project pieces during construction, you risk distorting the fabric or catching your iron on any loose threads so pulling or puckering your stitching. But if you use an up and down pressing action you will be well on the way to producing a beautifully finished piece of work. You should always test your iron setting

and the effect of steam on a scrap of fabric first. Begin with a low setting and increase the temperature as appropriate. If the iron isn't hot enough it simply won't work properly on the fabric, but if it's too hot your work will scorch or pucker. Steam can have the same adverse effects. Allow a few moments for your iron to stabilise at the correct temperature before starting to press.

You should press on the wrong side of your project wherever possible to avoid flattening or otherwise damaging your work. If you have a lot of raised embroidery or other textures to protect, place your work on a towel, folded several times, to cushion it before you begin to press. If you have to press on the right side then use a cloth or iron guard to protect the fabric. Do not press over pins or tacking stitches as these will leave indentations in the fabric. Always allow pressed areas to cool before you move them. If the fabric has to be moved, then lift and support it with both hands - don't drag it as it will be more easily distorted when the fibres are warm.



"I never restrict myself, anything visual can give me creative inspiration"

Meet the Maker



Irem Yazici talks to us about where she finds inspiration, her favourite designs and how she started her business, **Baobap Handmade**



Irem Yazici lives in Eskisehir, Turkey with her friend and beloved cat. She is currently studying for a bachelors degree in advertising although her main passion is creating gorgeous, unique pieces of embroidery which she sells in her online shop.

How did you decide on your business name?

Well to be honest choosing a name for a brand was one of the hardest step for me. Because I really didn't want to limit myself and my work with 1 word but I also needed to decide on something. if I need to describe my feelings about the Baobap tree I would pick love at first sight. It's round and funny and looks glorious. It's always a charmer for me and besides that I love how Baobap sounds when you read it. Obviously the true way of writing in English is with b but in Turkish I prefer with p because with the letter p it looks way more harmonious. Long story short the relation between the letters were important for me!

How did you get into crafting?

My interest in crafting began when I was a child. Most of the members of my family has a talent and interest in crafting so it was inevitable that I would be interested too! When I was a child I tried everything at least once crochet , needlework , cross stitch and amigurumi. Although I'm currently studying advertising at university I would love a job where I can create every day, but starting to embroider was a never really a planned thing for me , it was very spontaneous! I was passing a yarn shop and at that time I bought bunch of yarns then decided to try cross stitch. Even though this decision was completely spontaneous I always feel myself drawn to yarns and fabric.

How did your business come about?

After I bought some needles and yarns I realised how much I was enjoying stitching and surprisingly I found myself making cross stitch everyday. One day I said myself "since I can produce so much why don't I earn money selling the things I make" and that's how it began! At the beginning I decided I was just going to make jewellery. I really





loved the idea of embroidered jewellery and then I realized I could embroider on anything made from fabric - magnets wallets wall hangings etc. One I realised that, my product range wildly increased!

Do you have a favourite design you have made?

I mostly like the idea of stitching panoramic views into soda lids. I always like to use contrast in my crafting such as design and colors and I think there is a marvellous contrast between a soda lid and embroidery. Obviously soda lids are a cheap and common item and embroidery is a lot less so. When we combine these two with older types of panoramic embroidery which our

grandparents would have created, the result is truly unique! One of the things I love the most is that I've never seen it done before.

Can you describe your typical day?

I wake up early in the morning and make myself a light breakfast. I then go out for a short walk. Of course I don't forget a strong cup of coffee - once I've had that I'm ready to start working!

Finally, where do you look for creative inspiration?

The internet is a blessing for me. I spend a lot of time looking at Tumblr, Pinterest and various blogs too. As well as the internet I also use old illustrated books and vintage

books which give me great creative inspiration. From time to time I also get inspiration from materials. For instance, I can see a bolt of cloth and bam! Something can immediately pop up in my mind. To be honest I never restrict myself - anything visual can give me inspiration



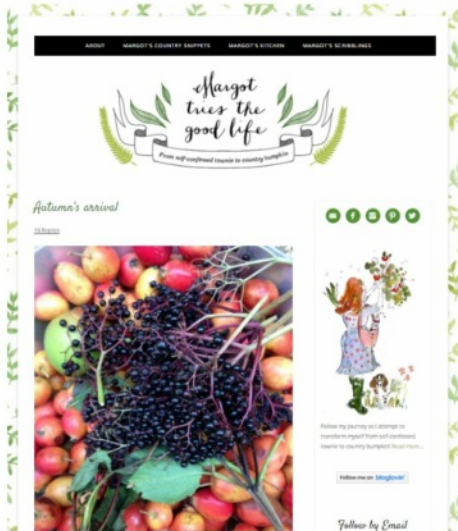
Baobap Handmade

Irem enjoys creating unique, one of a kind embroidered jewellery and homewares. Be sure to pop over to her Etsy shop and say hello on Facebook!

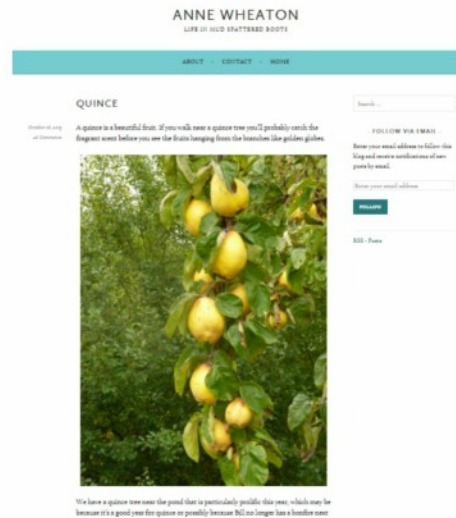


www.facebook.com/baobaphandmade
www.etsy.com/uk/shop/BaobapHandmade

November's Favourite Blogs



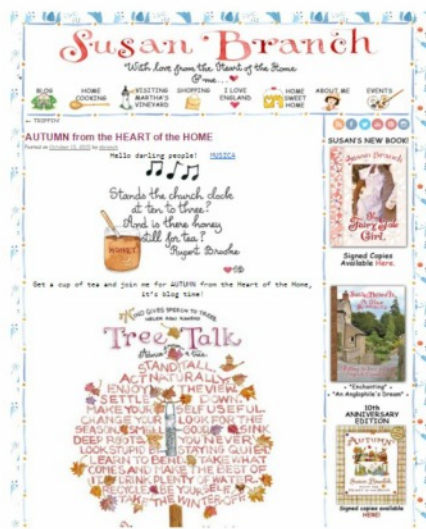
From self-professed townie to rural dweller, follow the seasons, and Margot's adventures too!
<http://margottriesthegoodlife.com/>



Anne's posts beautifully detail the simple pleasures that life in the countryside can offer.
<http://annewheaton.co.uk/>



The blog of Country Homes & Interiors Magazine is full of great recipes, crafts and inspiration.
<http://www.country-days.co.uk/>



With love from the heart of the home of Susan Branch, talented artist, author and anglophile!
<http://www.susanbranch.com/>

Look!
a lovely idea

Foxy
Coasters

We absolutely adore these gorgeous little fox coasters by Katie King from Blitsy.

The perfect addition to your Autumn décor, although we think they are cute enough to use all year round!



Image & Tutorial: www.blitsy.com



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Polar Bear Door Stop

Simple ideas can often be extremely effective as is the case with this little polar bear door stop - at least I think so!

He's a very simple felt shape hand applied to a medium weight cotton furnishing fabric and enhanced with a little hand embroidery. The shape of the door stop echoes that of the bear as he stoops to read his name. As I was stitching him I thought he'd make a very nice winter tea cosy to

Finished dimensions are 9" x 8" x 3" approx and he's weighted with some beach pebbles but rice or lentils would work just as well.



Materials

- ½ yard medium weight cotton furnishing fabric
- 10" x 8" white felt
- 10" x 8" Bondaweb
- 2 ½" x 8 ½" strong card
- Stranded cotton floss in black and mint green (or alternative accent colour if preferred)

- Toy stuffing
- Pebbles/rice/lentils to weight the door stop

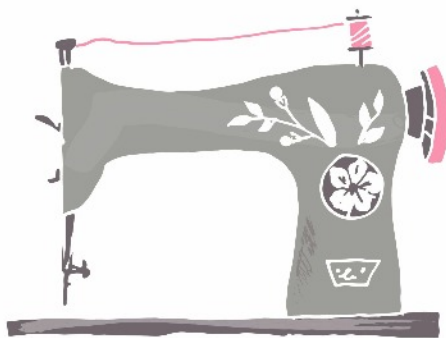
Method:

- Cut out a back and front piece from your medium weight cotton fabric. Additionally cut:
 - 1 rectangle measuring 3 ½" x 24"
 - 1 rectangle measuring 3 ½" x 9 ½"

- 1 x 3 ½" square
- Using the REVERSE template trace the polar bear shape onto the paper side of your bondaweb. Cut out roughly and fuse to your white felt. Cut out carefully.
- Position centrally on the front piece with his paws 1" up from the bottom edge. Fuse into place using a cloth to protect your felt from the hot iron.
- Secure bear to fabric with small straight stitches worked at right angle to the edge of the applique shape using two strands of mint green floss.
- Stitch features - ear, nose and eye are straight stitches, whilst the whiskers are small French knots.
- Stitch the word "Bear" in split stitch using two strands of black floss.
- When finished press your work lightly on the reverse.
- Take your 3 ½" square of fabric. Fold the sides to centre lengthways, then in half again lengthways (1). Press and topstitch down both sides of the strip ¼" from the edge (2)
- Take your 3 ½" x 24" rectangle of fabric and fold it in half widthways to find the centre point. Position the folded strip you made in the previous step across the long rectangle

at the centre point with edges aligned. Machine stitch 1/8" from edge to keep the strip in place. (3)

- Pin the long strip all around the sides and curved top of your front piece with right sides together. I usually begin in the centre and work outwards placing my pins at right angles to the seam so that my sewing machine needle will pass over them without breaking. Use plenty of pins and ease the strip around the curved top edge. Your strip will be a little long - I have allowed extra "just in case" but this doesn't matter - just trim the surplus length away at the end.
- Join long strip to front piece by machine using a ¼" seam allowance. Repeat for the back piece, then trim away excess length.
- Attach remaining rectangle to base of doorstep leaving a 4" gap at the back for stuffing.
- Turn right side out and stuff with toy stuffing. Insert beads/rice etc at base and slide the piece of card into the doorstep between the filling and the fabric base. This will make sure the base doesn't bulge outwards and your doorstep will stand nicely.
- Close the stuffing gap by hand.
- Your doorstep is now finished.







Crafting with Vintage Linens

Create a truly unique project by sourcing and re-using vintage textiles

As collecting, displaying and decorating with handwork and textiles becomes more important, "perfect" vintage textiles are becoming much more difficult to find. Chances are, when you are able to locate a perfect piece, it will be extremely expensive. Less than perfect pieces of vintage embroidery, clothing, doilies, quilts and coverlets are very easy to find, and are much less expensive than their "mint condition" counterparts. Vintage pieces have also stood the test of time, and are very durable. Frequent laundering has made these pieces luxuriously soft, and fading and minor flaws only add to their charm. You can make a variety of new projects from these slightly flawed pieces.



Another attraction of using vintage linen is its historical interest. Women used to grow their own flax crop, harvest it, process it, spin it and weave it into the cloth that their families used. They commemorated events both public (coronations, centennials, world's fairs) and personal (births, marriages, friendships). A bride's trousseau furnished all the household linens that she anticipated using for the rest of her life and sometimes was part of her dowry.

Don't forget that repurposing antique pieces is a very "green" way of crafting as re-using and repurposing is always more environmentally friendly than buying new fabric. Vintage fabrics also connect us to stitchers of bygone years, giving us a sense of the person who originally created them so long ago.



The tradition of "waste not, want not" meant that items were repaired, remade and re-fashioned in order to reuse them. Clothing was remade to accommodate the latest fashions or as "hand-me-downs" for another person. Worn sheets, clothing and tablecloths were cut down to become napkins, pillowcases or towels. Smaller sections became quilt squares, patches and cleaning rags. Nothing was wasted



and crafting with vintage linens simply continues a well-established tradition.

Part of the fun of working with vintage pieces is selecting just the right items for a project. I like to maintain a stash of linens in my studio. That way, when I am ready to work on a project, the right items are on hand. Most of the items I use are one-of-a-kind, so it is difficult to go out and purchase to order. I generally have to buy an item when I see it, and save it until I need it. Here are some things to keep in mind as you shop....

Look for items that have are in fair to good overall condition. Examine the piece carefully and check for stains, yellowing, or tears. You should also smell any piece you are considering buying. Some odours, like the slight mustiness of storage, will come out. Others, like smoke and mildew, will not. If the piece is in less than perfect condition, look for salvageable areas. Small stains and tears on a handkerchief render it unusable, but the same small tears and stains on a bedspread leave plenty of usable material for crafting and sewing projects. Don't be distracted by perceived flaws like incomplete trim or missing buttons. These items are not for use as-is. Their less than perfect shape allows you to cut into them without guilt, and also gives you the opportunity to purchase these items at much more reasonable prices.

Handkerchiefs are great for making smaller projects, or for adding a splash of colour to larger ones. They come in a huge variety of colours and styles and may be embroidered by hand or machine, printed with floral or other patterns, or trimmed with crocheted or lace edges. Children's and souvenir hankies are also available, but are prized by collectors--they are often more expensive than "regular" styles.

When you shop for handkerchiefs, look for pretty, clean pieces in colours you like. While a perfect crochet or lace edge is nice and gives more options, hankies with imperfect edges can often be used for sewing projects. Be on the lookout for sets or singles. Sets of three to four hankies can sometimes be found in the original packaging. If you see a handkerchief with your initial, or the initial of someone close to you, buy it! These will come in handy when you need to add a personal touch to a project.

Embroidered accessories like placemats, table runners, pillowcases, and napkins were often made for home décor. They almost always feature "pretty" images like flowers, animals, and monograms, and add a great handmade touch to your vintage linen projects. They can be used for small to medium sized projects, or to add a special touch to larger ones. Embroidered accessories can be purchased in groups, or as single items. Buy them in

matching groups if you are planning a quilt, or a series of items that match. If you are working on a single project, like a pretty accent pillow or accessory, a single piece is all you need.

Quilts, bedspreads, and sheets work well for any sized project. They are large enough for covering furniture, making or backing new quilts, or creating matched sets of items. When you purchase these items, check the entire surface for flaws. Most "cutter" or craft" quality items will have some flaws, usually small tears or stains you can work around. Making a quilt takes a huge amount of time and commitment. Sadly, the art of quilting was unappreciated for many years--and many great quilts suffered as a result. Poor treatment, inadequate storage methods, and carelessness have damaged many quilts beyond repair. While quilts damaged in this manner may be unusable for the originally intended purpose, they are perfect for crafting.

Damaged, or "cutter" quilts are sold whole, in pieces, or as tops only. "Orphan" quilt blocks can also be found from a wide variety of sources. Orphan blocks are single quilt blocks, or a small set of quilt blocks that were never incorporated into a larger project. The original quilt maker may have decided not to complete the project, or may have leftover blocks when she was finished. Either way, the resulting

blocks, or "orphans" work great for smaller projects.

Things to avoid:

Your eyes and nose are the best judges for what to avoid--stains and odours are the big culprits with old linens. Be sure to give everything a good looking over. Unfold and examine any item you are interested in purchasing. Minor flaws can be worked around, but you need to look the whole piece over to be sure it is in useable condition.

If you have a chance to handle the item, crush the fabric lightly in your fingers. If it crackles at all, do not purchase it. Lastly, give it a sniff. Smoke, water, and mildew odours are next to impossible to get out.

Avoid items that are damaged beyond repair either by age, poor storage, bad odours, staining, or major flaws in embroidery. Watch out for linens that have been excessively starched. They may feel crisp when you purchase them, but starching can make the fibres brittle and too fragile to work with. Items that smell of bleach may be a very bright white but often retain the bleach smell after repeated washings. Heavy use of bleach also damages the fibres, often resulting in damage when the fabric is washed or exposed to sunlight.

A wonderful idea for using a damaged or 'cutter quilt' from Gina of Doe-C-Doe



from this thrifted, damaged quilt to this wonderful kite



[Samantha McNesby](#)

Article Source: <http://EzineArticles.com/2323201>



The Joy of the Christmas Market

Over the years a visit to the Christmas Market held in Bath has become part of our family Christmas traditions, and the time when we can really feel as though the big day is drawing closer. Each year the centre of Bath is transformed into a as over 170 chalets packed full of Christmas gifts line the streets surrounding the Roman Baths and Bath Abbey.

We love to wander around the stalls soaking up the sights, smells and sounds of Christmas - the aromas of warming mulled

wine and delicious hot chocolate fill the air, and there are sure to be freshly baked mince pies to nibble while we listen to the cheerful sound of Christmas carols. It's a great way to begin to get into the Christmas spirit!

Bath Christmas Market is not only a very English occasion, but a very local one too, as more than 80% of the stallholders are businesses from Bath and the surrounding area. But Christmas Markets are held across Europe and actually originated in Germany, Austria, South Tyrol in Northern Italy and the

eastern French regions of Alsace, Lorraine and Savoy.

In many towns in Germany and Austria, Advent is usually ushered in with the opening of the Christmas market or "Weihnachtsmarkt". In southern Germany and Austria it is sometimes called a "Christkind(e)(s)markt" (German language, literally meaning "Christ child market"). Christmas markets are usually held in the town square and sell food, drink, and seasonal items from open-air stalls, accompanied by traditional singing and dancing. On opening nights (and in some towns more often) onlookers welcome the "Christkind" (originally boy Jesus, but more often depicted as an angel-like girl), acted out by a local child.

Popular attractions at the markets include the Nativity Scene (a crèche or crib), Zwetschgenmännle (figures made of decorated dried plums), Nussknacker (carved Nutcrackers), Gebrannte Mandeln (candied, toasted almonds), traditional Christmas cookies such as Lebkuchen and Magenbrot (both forms of soft gingerbread), Bratwurst, and for many visitors one of the highlights of the market: Glühwein, hot mulled wine (with or without a shot of brandy), or Eierpunsch (an egg-based warm alcoholic drink). Both help stave off the cold

winter air which sometimes dips below freezing.

The Nuremberg and Dresden markets draw about two million people each year; the Stuttgart and Frankfurt markets attract more than three million visitors. The two most visited Christmas markets in Germany are to be found in Dortmund with more than three and a half million visitors of 300 stalls around a gigantic Christmas tree creation that stands 45 metres tall, and in Cologne with 4 million people. Additionally, Berlin hosts over 70 markets, which open in late November and close just after Christmas.

Here in the UK we were a little slow getting off the mark - I don't remember many Christmas markets occurring during my childhood in the 1960s and 70s, but we definitely make up for it now with a host of events being held across the country from Edinburgh's [Scottish Market](#) in St Andrew's Square to [Abergavenny's Christmas Food Festival](#) (definitely my sort of event!) and, particularly nice for those with children, the [Magical Christmas Experience in Belfast](#).

But wherever you're heading to do your shopping this Christmas you're sure to need a nice strong bag with a little seasonal appeal and I'm hoping that the final pattern in this month's issue will fit the bill!

Merry Christmas shopping everyone!





BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

Christmas Market Tote

We have new legislation in England that enforces a charge for plastic carrier bags. So now there's even more incentive to have one or two strong fabric bags tucked away ready to bring out for all those lovely purchases - especially if you're visiting a Christmas Market!

Our Christmas Market Tote is sure to bring a smile to everyone's face and is big enough to hold a sensible quantity of shopping. I've made mine with long straps as I like to loop them over my shoulder, but it would be easy to substitute with shorter handles if you prefer.

Dimensions 14" w x 2" d x 12" h



Materials

- ½ yard medium weight cotton fabric - I used Dotty from Globaltex
- ½ yard lining fabric
- 17" x 10" contrast fabric for base of bag
- 8" square brown fabric or felt for bear's face
- Scraps of fabric or felt for features and hat - I used some leftover fur fabric for the trim and bobble on his hat
- Scraps of wool or wool blend fabric for his scarf
- Cream embroidery floss
- Embroidery foot for your sewing machine.
- Bondaweb



Method

- Use ½" seam allowance unless otherwise stated.
- From your blue dotty (main exterior) fabric cut
 - ❑ two rectangles measuring 16" x 10"
 - ❑ Two rectangles measuring 4" x 36"
- From your exterior contrast (base fabric) cut two rectangles measuring 16" x 5"
- From your interior fabric cut two rectangles measuring 16" x 15"
- Place one 16" x 10" blue dotty fabric rectangle on a clean flat surface with one long edge at the bottom.
- Trace the applique shapes onto the paper side of your bondaweb, allowing a little extra at the bottom of the bear's head and the ends of the scarf for overlapping. The templates are full size.
- Cut out roughly then fuse to the reverse of your fabrics. Cut out smoothly and peel off paper backing. Position on your blue dotty fabric. The bottom of the applique should be aligned with the bottom of the blue dotty fabric and the tip of the bear's right ear should be approximately 3 ½" from the right hand edge of your fabric. Position the bear's face first, then add the other shapes. When you're happy with the positioning fuse into place using a hot cloth to protect your work.
- Fit the embroidery foot to your sewing machine and, with black thread in the needle and a pale colour in the bobbin stitch around the edges of the shapes. (I omitted stitching around the fur trim on his hat and secured this by hand, but if you're using felt then continue stitching). Aim for a sort of scribbled effect, you don't want to be too neat.
- When finished press work lightly on the reverse.
- Join the base fabric along the bottom edge of your blue dotty rectangles, including the bottom edge of the applique in the seam of the front panel. Press seams to one side. (1)
- With right sides together join the front and back exteriors. Pinch the bottom corners so the bottom and side seams are aligned, then flatten and measure 1" in from the seam at right angles to it. Stitch across the seam, then trim excess fabric away (2) This will form the flat bottom of your bag. Turn ½" fabric to the reverse around the top edge of your bag and press firmly. Repeat these steps with your bag interiors.
- Fold 1" down each long edge of the bag handles towards the centre, then fold in half again and press firmly (3). Top stitch ¼" from the edge down both edges of the handle.
- Place your bag interior inside your bag exterior with wrong sides together and the exterior on the outside. Align side seams and top edges. Pin.
- Insert handles 3" from each side seam and push the ends 1" down between the exterior and interior. Pin.
- Top stitch around top edge of bag to secure everything in place. I went around twice for extra strength.
- Press seams and top edge. Fill with Christmas shopping and enjoy!

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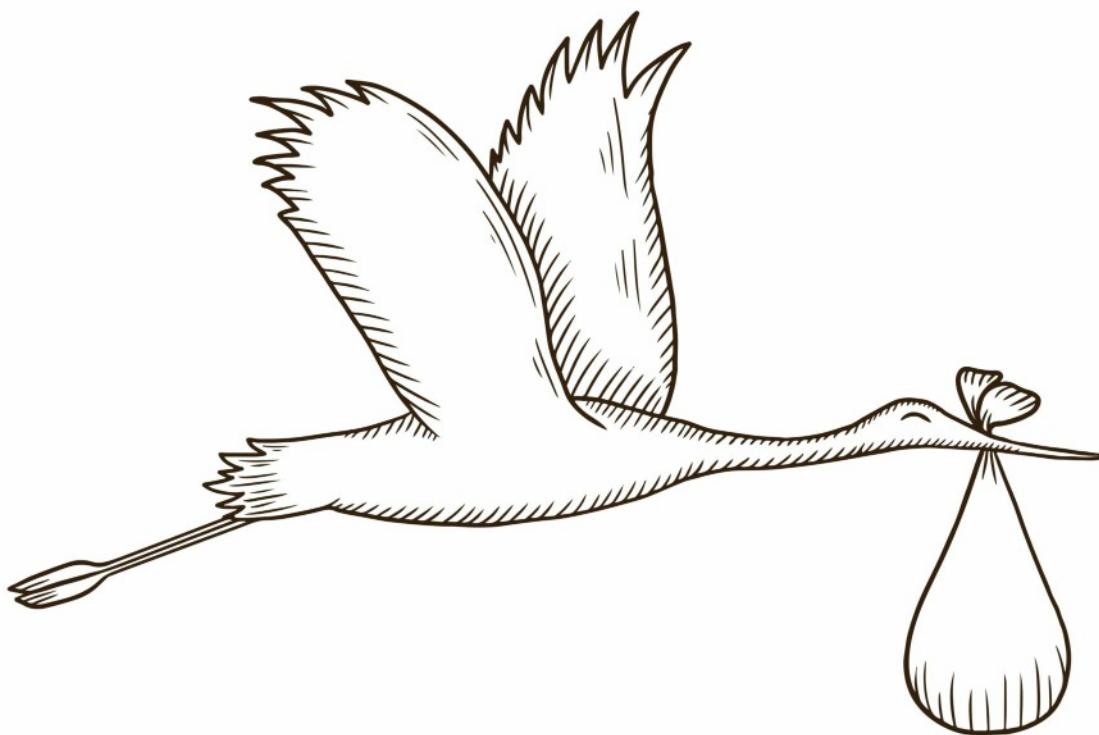


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And finally ...

We've come to the end of another magazine and I do hope you've enjoyed this month's issue.

It's time now for us to say a temporary farewell to my daughter Rosie who contributes so much to the magazine and Bustle & Sew more generally. She'll be taking a maternity leave break for the next few months as it isn't too much longer now before their new arrival makes his or her appearance.

Luckily Rosie is a very well-organised person and has left lots of instructions for me to follow regarding contributors, templates and keeping everything well organised! And if her baby arrives on schedule (!) then I'll be a grandma before Christmas - so excited I can hardly wait!

Expect more nursery and children's projects over the coming months as well as the usual mix of hand embroidery, softies, applique and more. I'm already planning a reindeer throw for next month plus more Christmas goodies, together with quite a large New Year hand embroidery project, so there's plenty to look forward to in coming issues.

Watch out for the December Magazine coming on Thursday 26th November, and until then have a wonderful month, whether you're celebrating Thanksgiving, Bonfire Night or just cosying down with your stitching!

Love from us all here at Bustle & Sew xx



November

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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

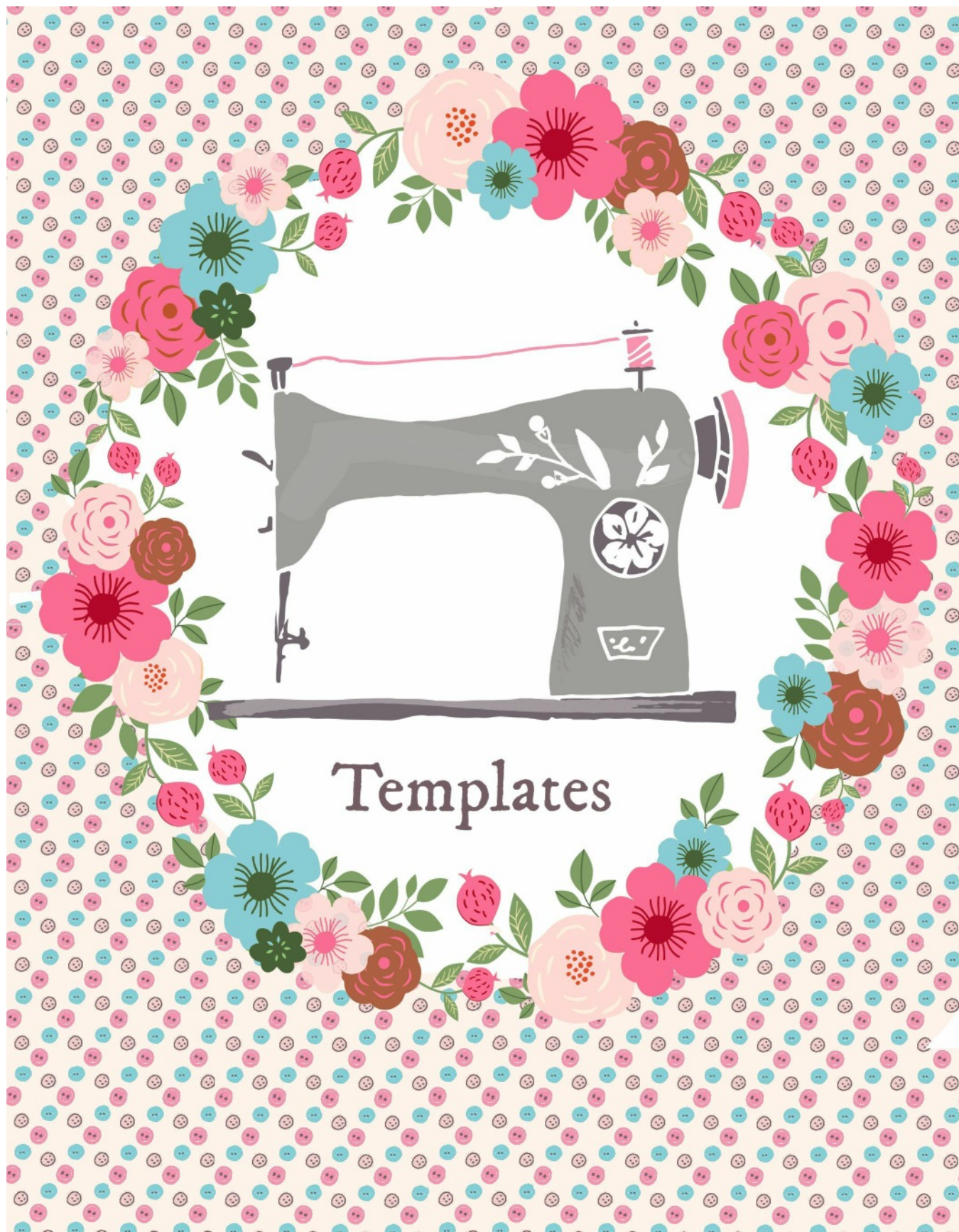
Liquid Conversions

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.

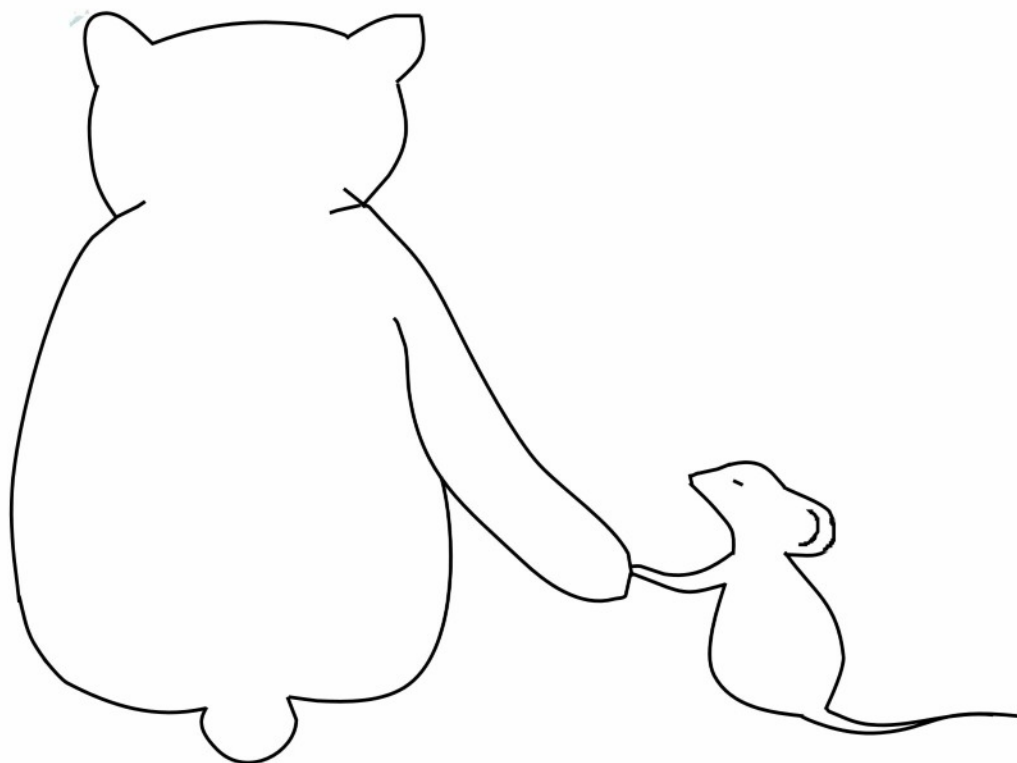


Dream Big Nursery Art

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

dream

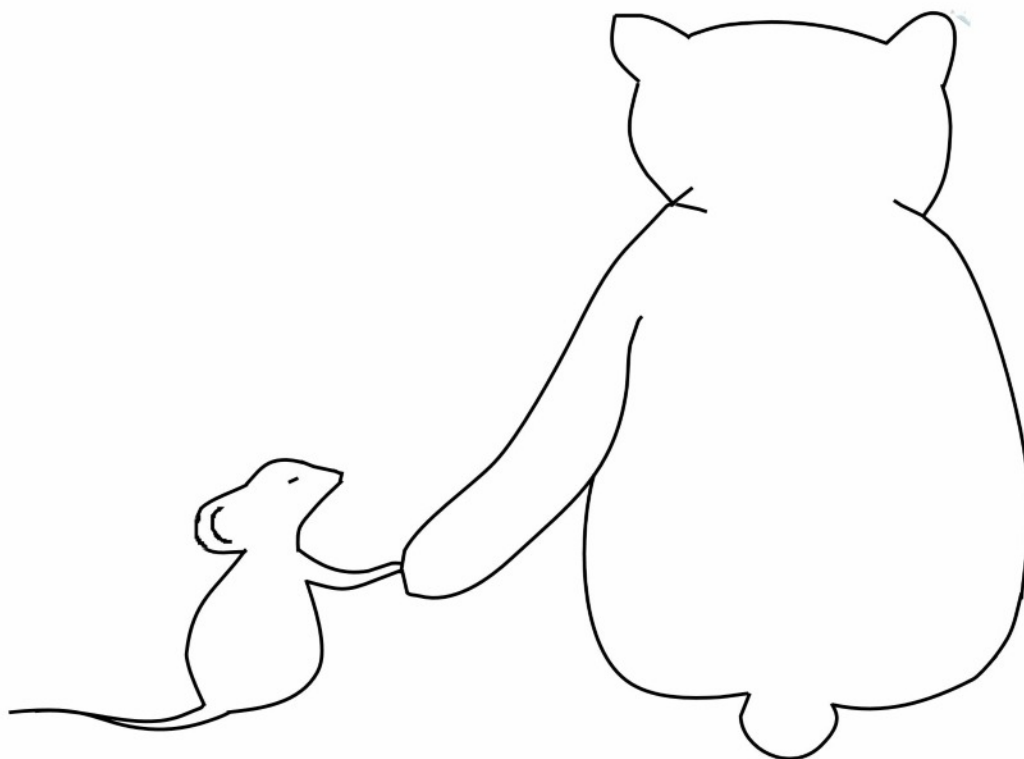
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dream

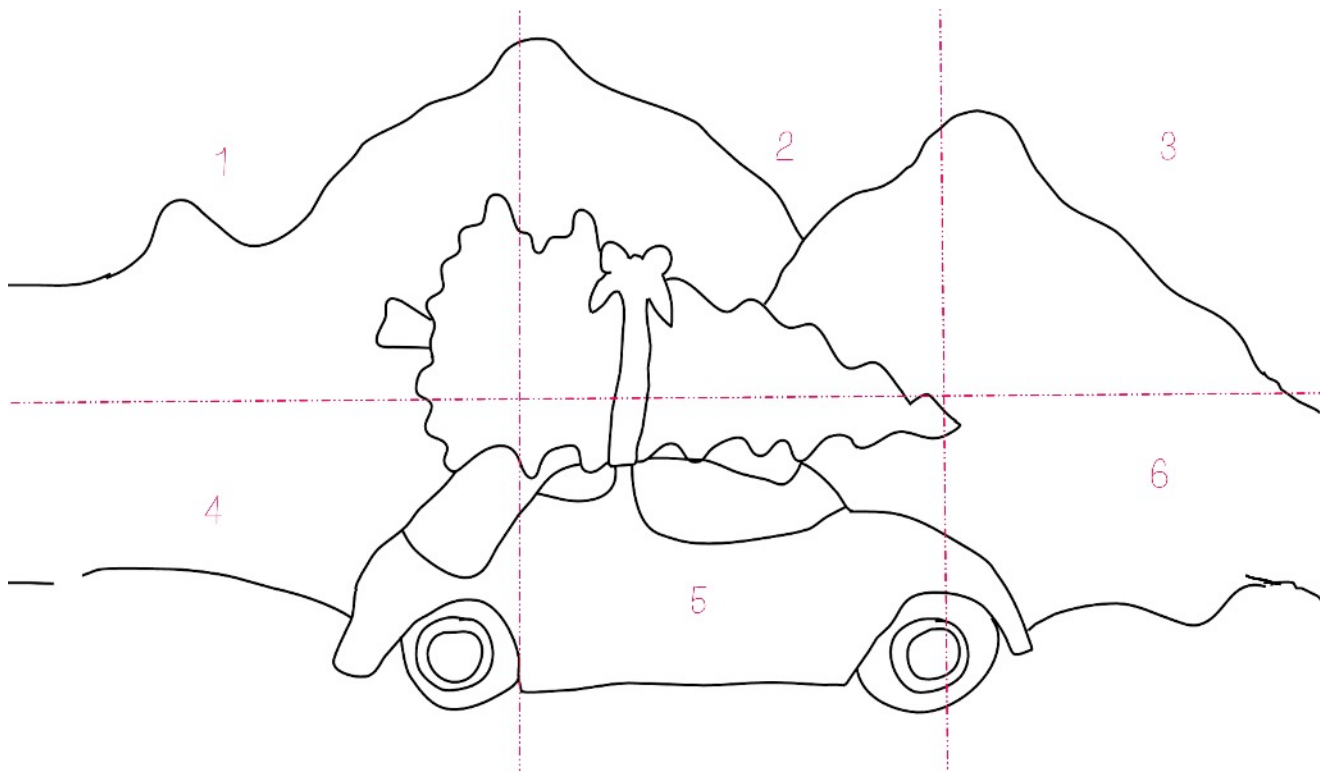
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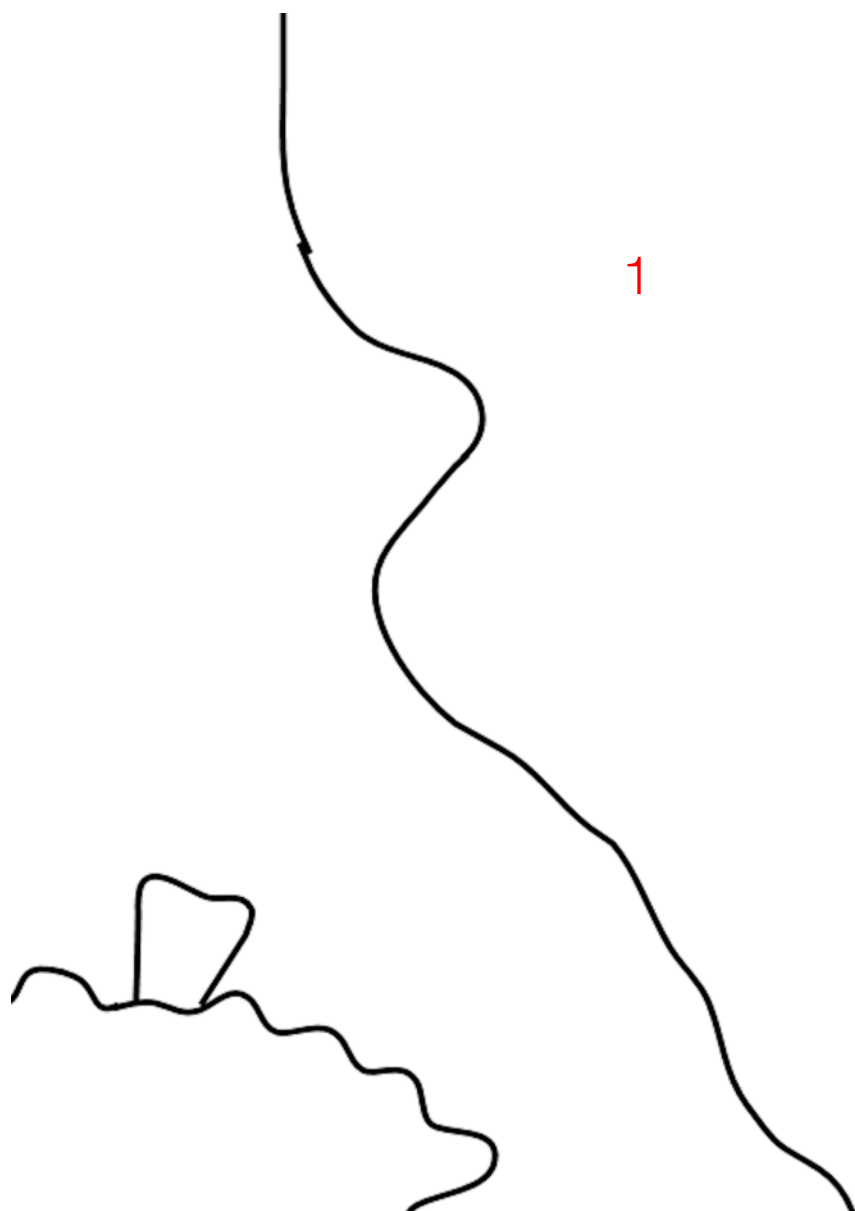


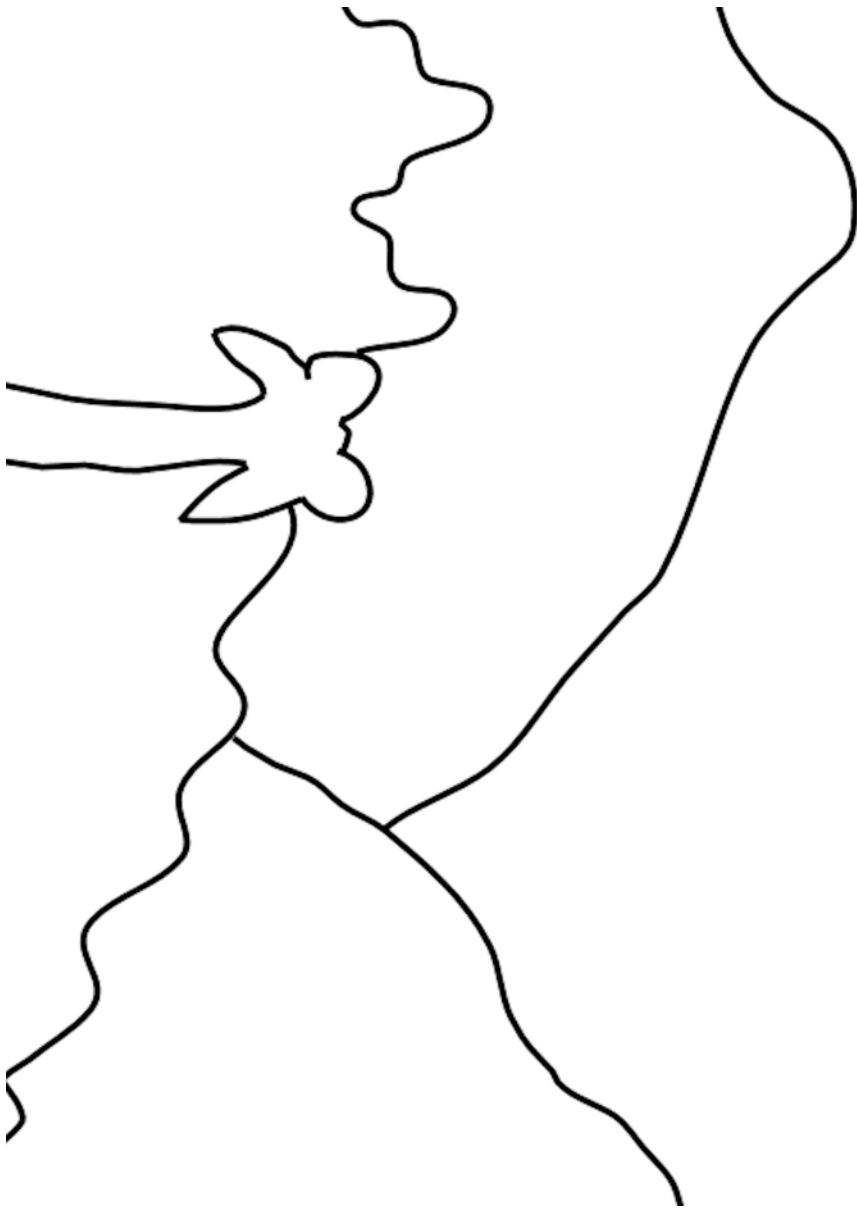
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Bringing Home the Tree

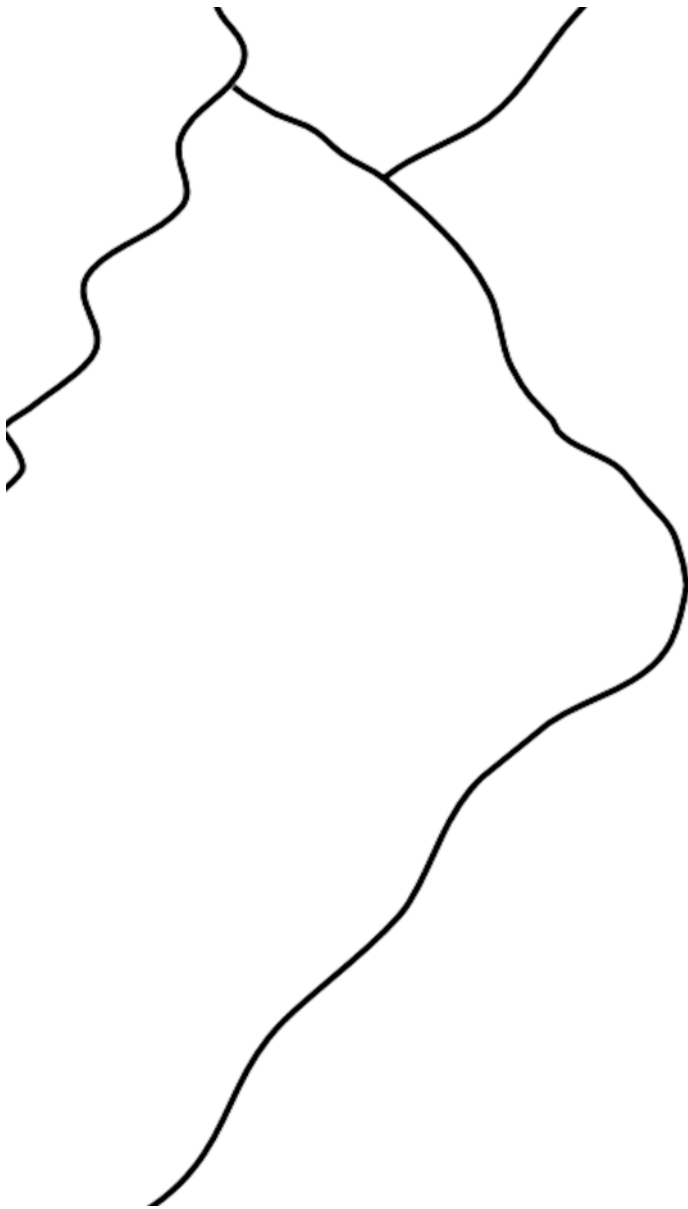
Templates are actual size and reversed for tracing onto the paper side of your Bondaweb. You will need to join them together and the image below shows you how to arrange the pieces. The full size pieces have an overlap to help you match the shapes.



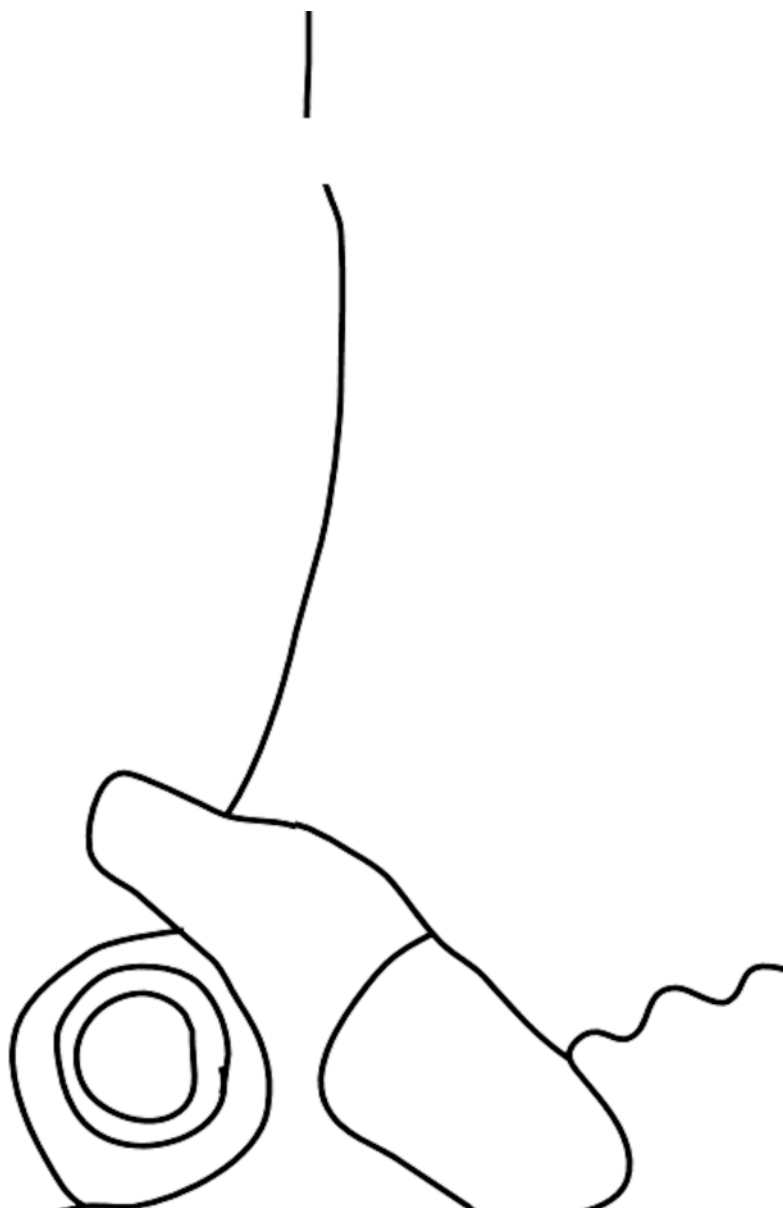


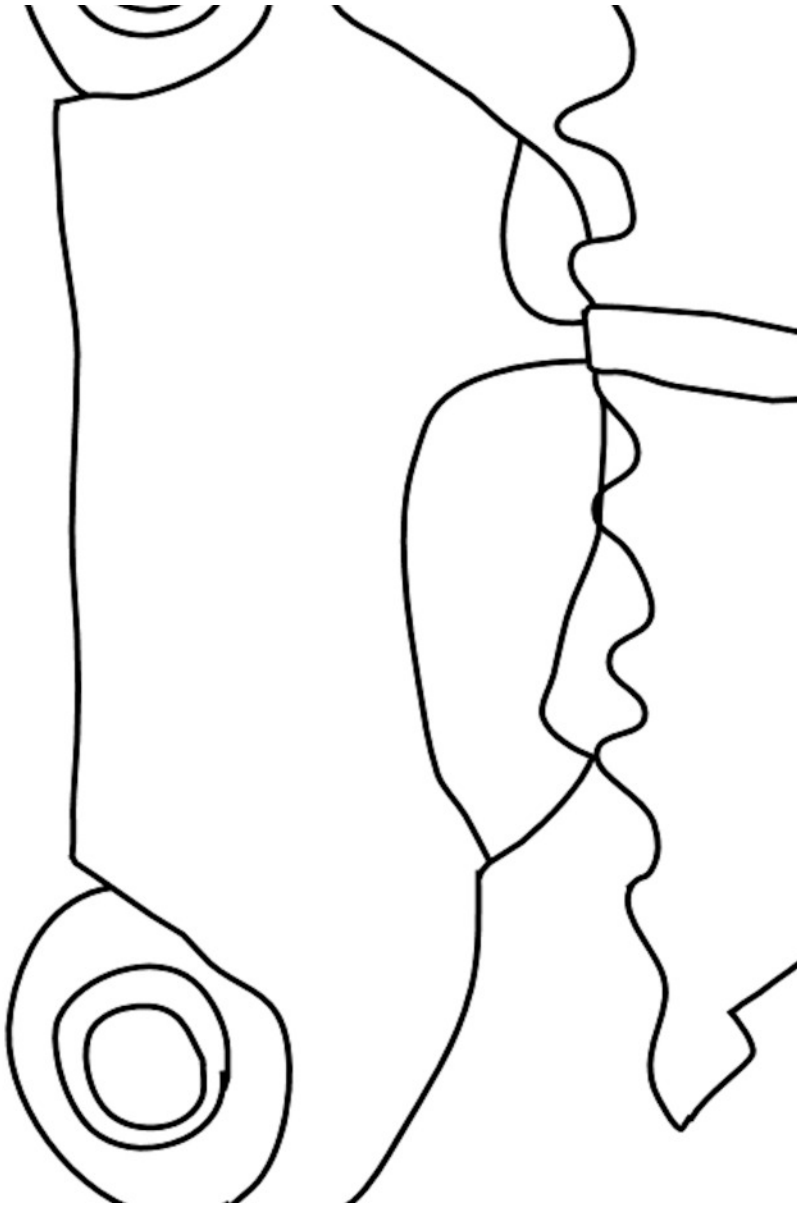


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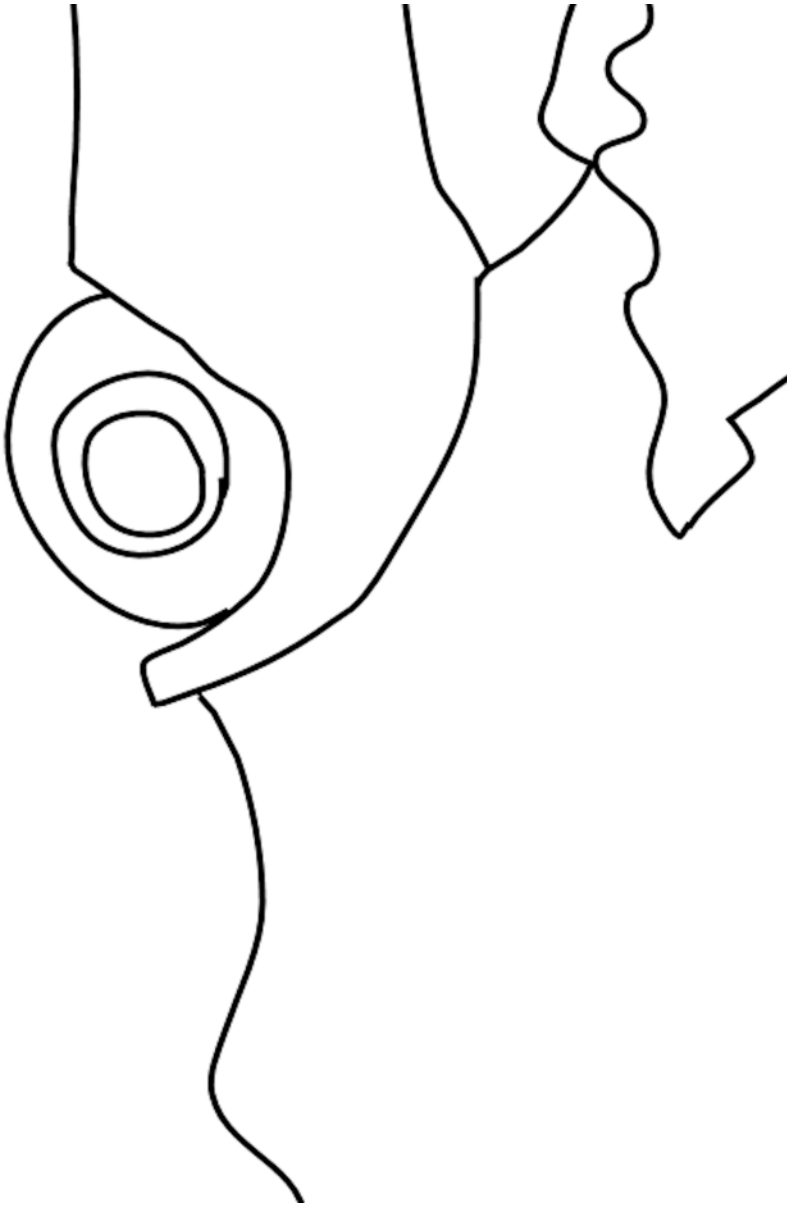


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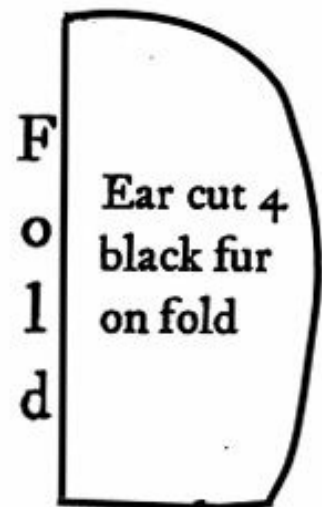
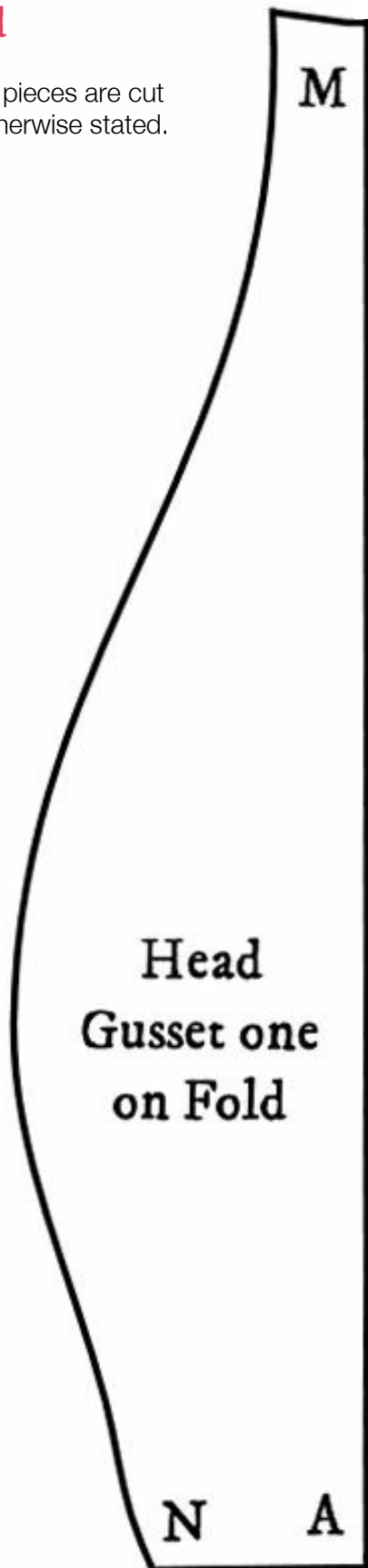


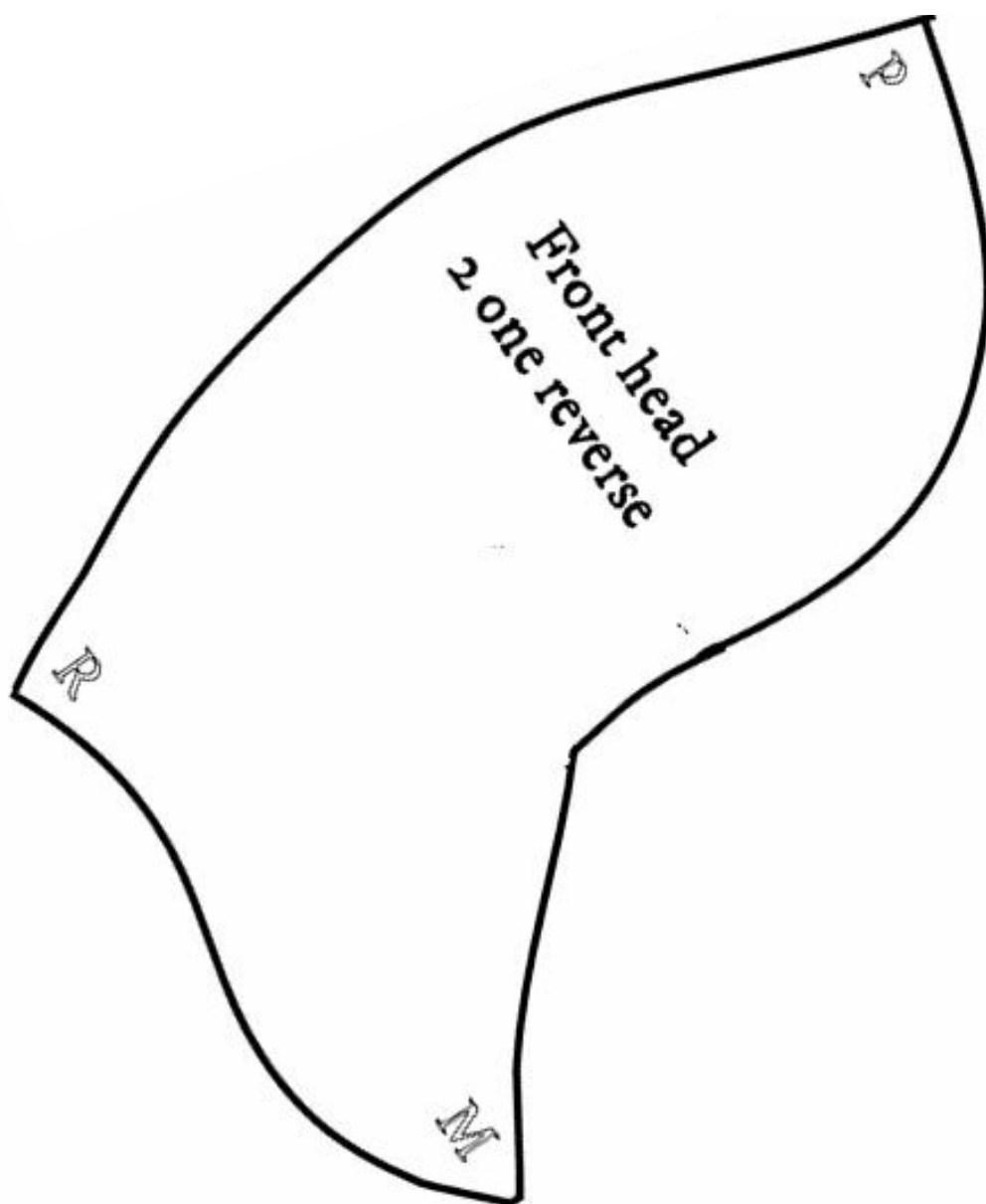
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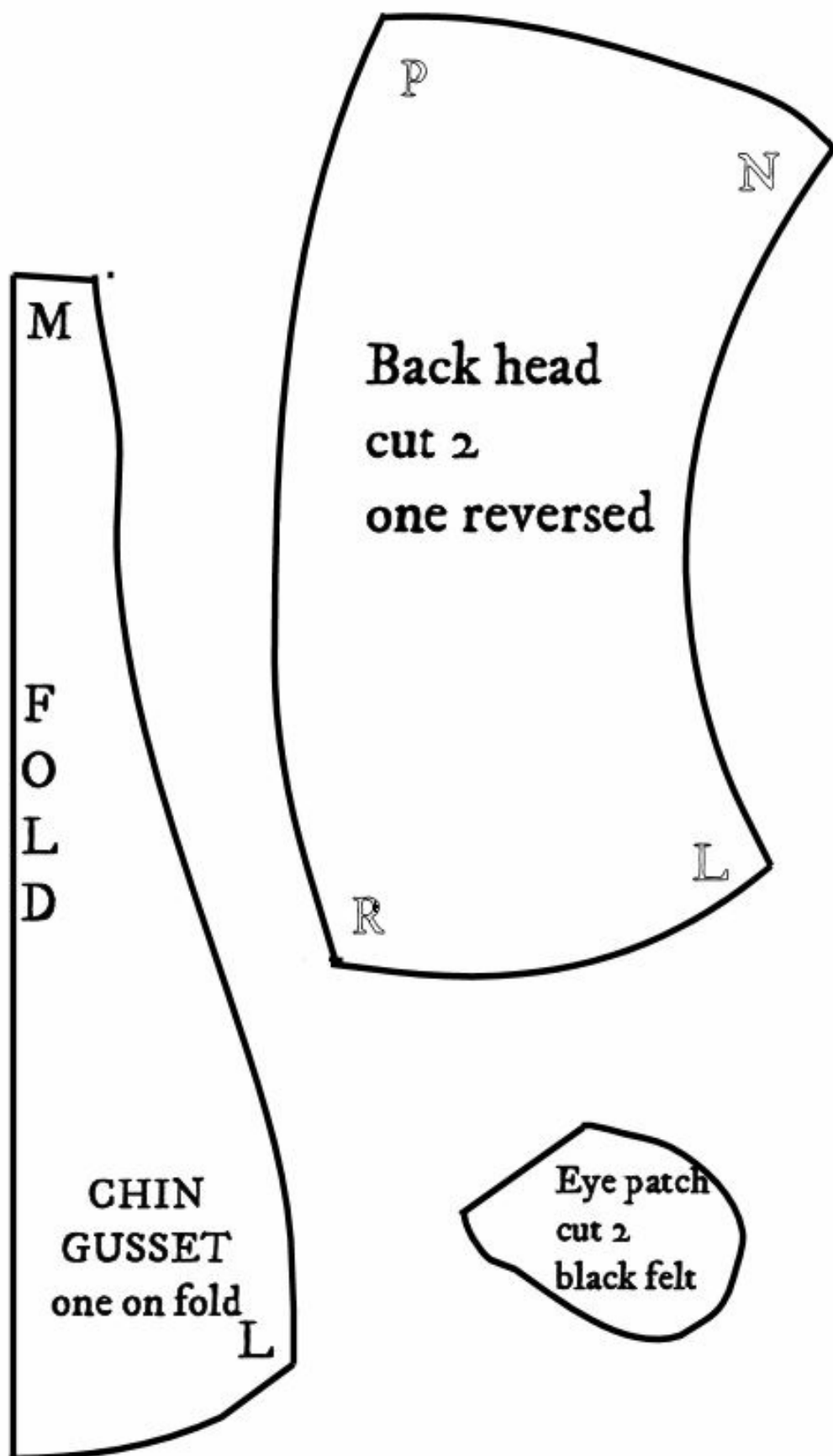


Panda Trophy Head

Templates are actual size. All pieces are cut from white fur fabric unless otherwise stated.







Believe in the Magic Hoop

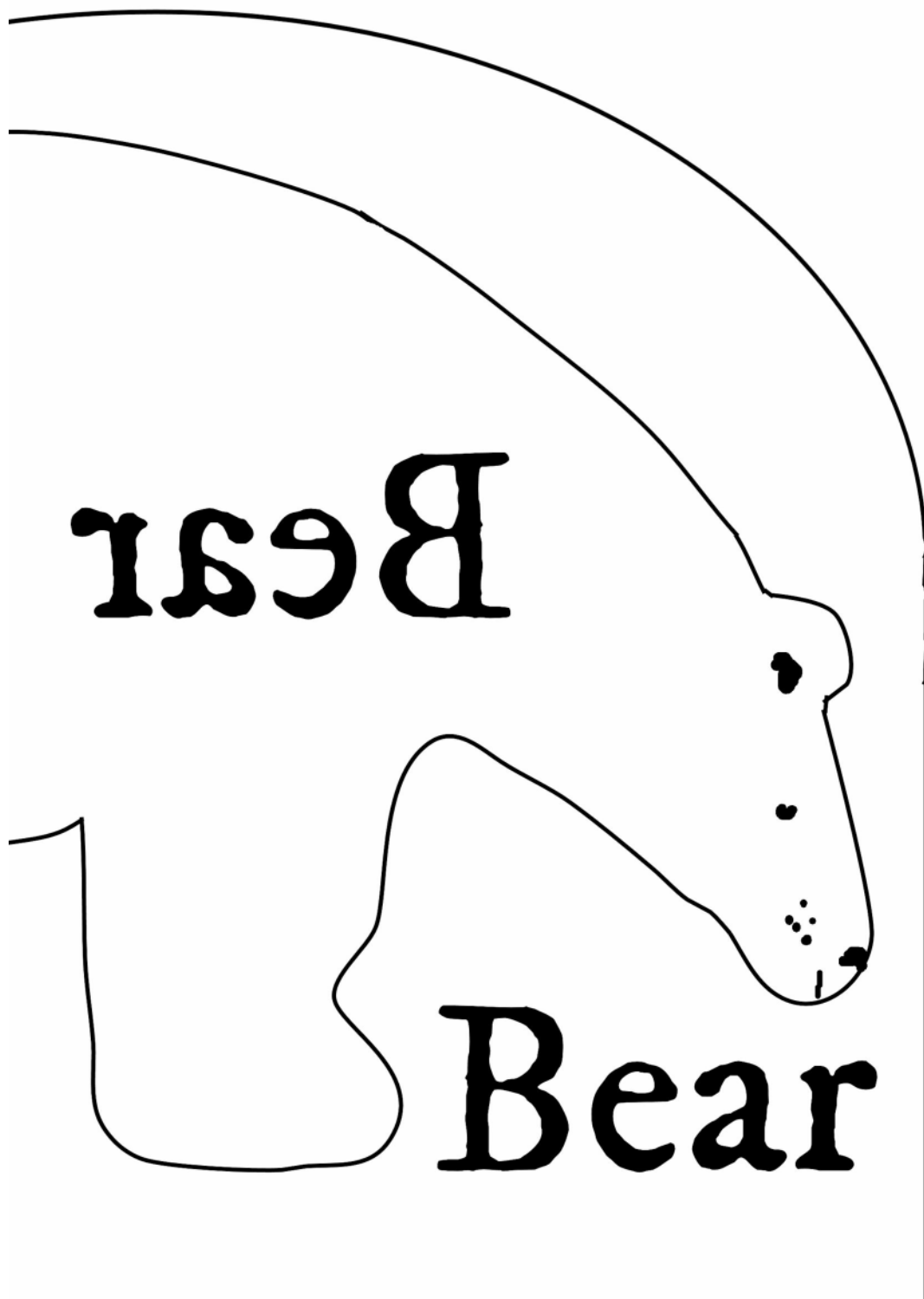
Transfers are actual size and also reversed to suit your preferred method of transfer.

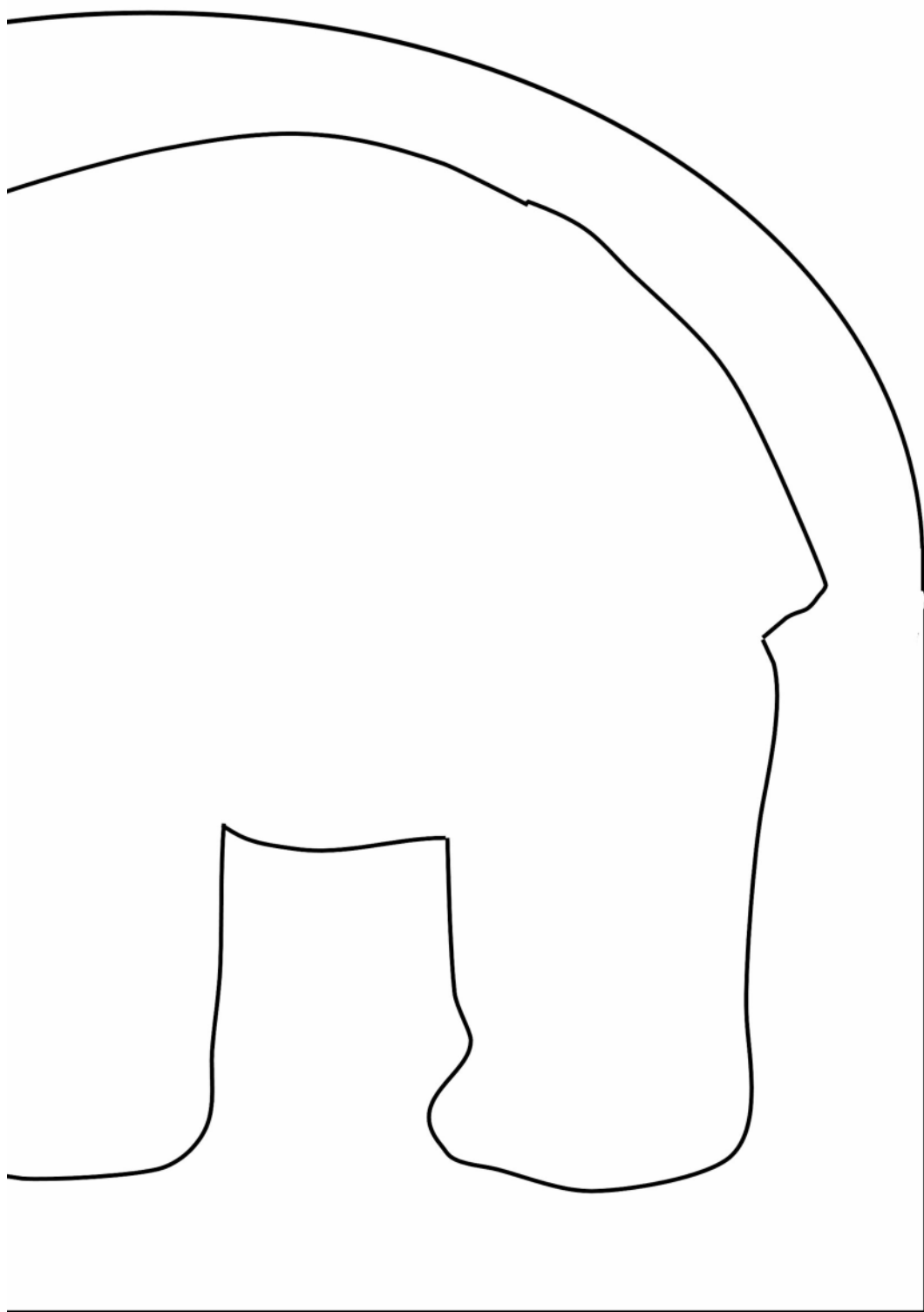




Polar Bear Door Stop

Templates are actual size. Please add ¼" seam allowance round edge of pieces. The bear is reversed for tracing onto the paper side of your Bondaweb and the text is given the right way round and reversed to suit your preferred method of transfer.



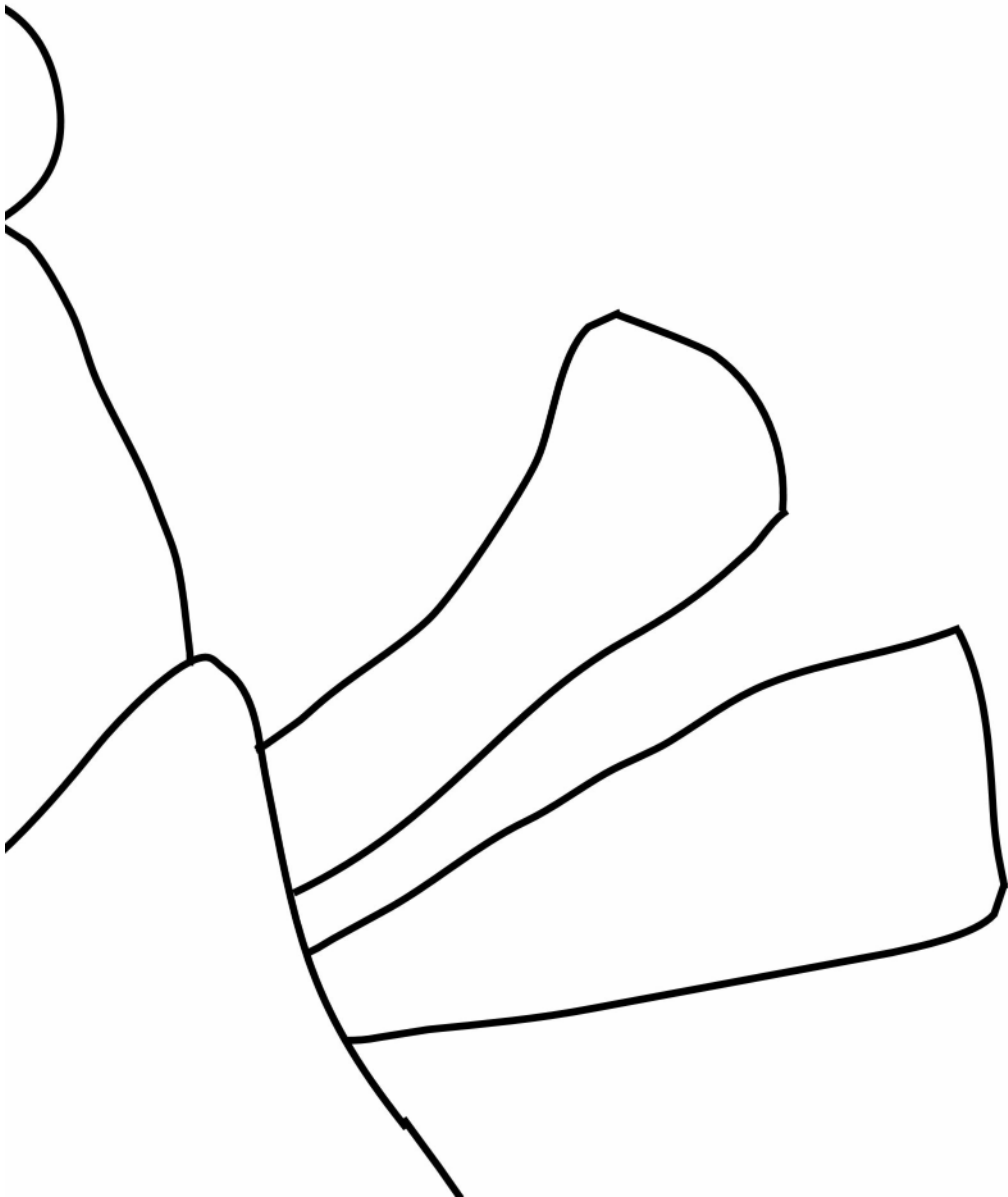


Christmas Market Bag

Templates are actual size and reversed for tracing onto the paper side of your Bondaweb. There are three overlapping sections you will need to join together.







Christmas Mouse Kit



Make your own little mouse this Christmas
Kits in store now

www.bustleandsew.com/store