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EMBROIDERY
MAGAZINE

ISSUE 162
AUG/SEP 26

Stitch

A world of inspiration for every stitcher

The Floral Issue

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The Beauty of Blooms

Hello Stitch readers,

Welcome to your August/September issue, which we're delighted to call your Floral Issue. This edition celebrates the beauty, colour and diversity of flowers through embroidery, exploring the endless inspiration they provide through their shapes, textures and tones. From delicate botanical details to bold and expressive designs, this issue brings together a variety of projects that showcase the many ways flowers can be interpreted through stitch.

Joyce Wong's stunning stumpwork echinacea captures the striking form of this flower with incredible detail and dimension, while Winnie Wen's intricate thread painted rose celebrates the elegance and grace of one of nature's most beloved blooms. We also had the pleasure of chatting with Winnie about her creative process, inspirations and the techniques behind her remarkable work.

Further exploring our floral theme, Becky Dawes' dazzling beaded daisy brooch adds a touch of summer sparkle, while Georgie Emery explores the charm of countryside wildflowers through her carefully curated collection.

Elsewhere, Katherine Savage's delicate three-dimensional cherry blossom demonstrates the artistry of sculptural embroidery, while Hellen Edwards pays tribute to the iconic Frida Kahlo with a bold and colourful free-motion piece inspired by her unmistakable style and love of florals. Our zodiac series also continues with Katy Horwood's elegant Virgo piece, bringing the personality and symbolism of the sign to life.

All of this, plus much more, awaits you! We hope it inspires you to discover new techniques, embrace the beauty of flowers and, above all, enjoy the creative journey along the way.

Happy stitching!



Alice

Don't miss!
Create this charming fox - coming up in issue 163, on sale 24th September!



P.S. I asked each contributor to share their favourite flower, but I have to admit I found this question almost impossible to answer myself! There are so many blooms I love for different reasons, not just because of how they look, but because of the memories and meaning they hold. I love the classic rose, the joyful sunflower, the delicate peony, the bold fuchsia and the statement hydrangea, to name just a few. Although I much prefer to stitch them rather than grow them, as my gardening skills are definitely a work in progress...

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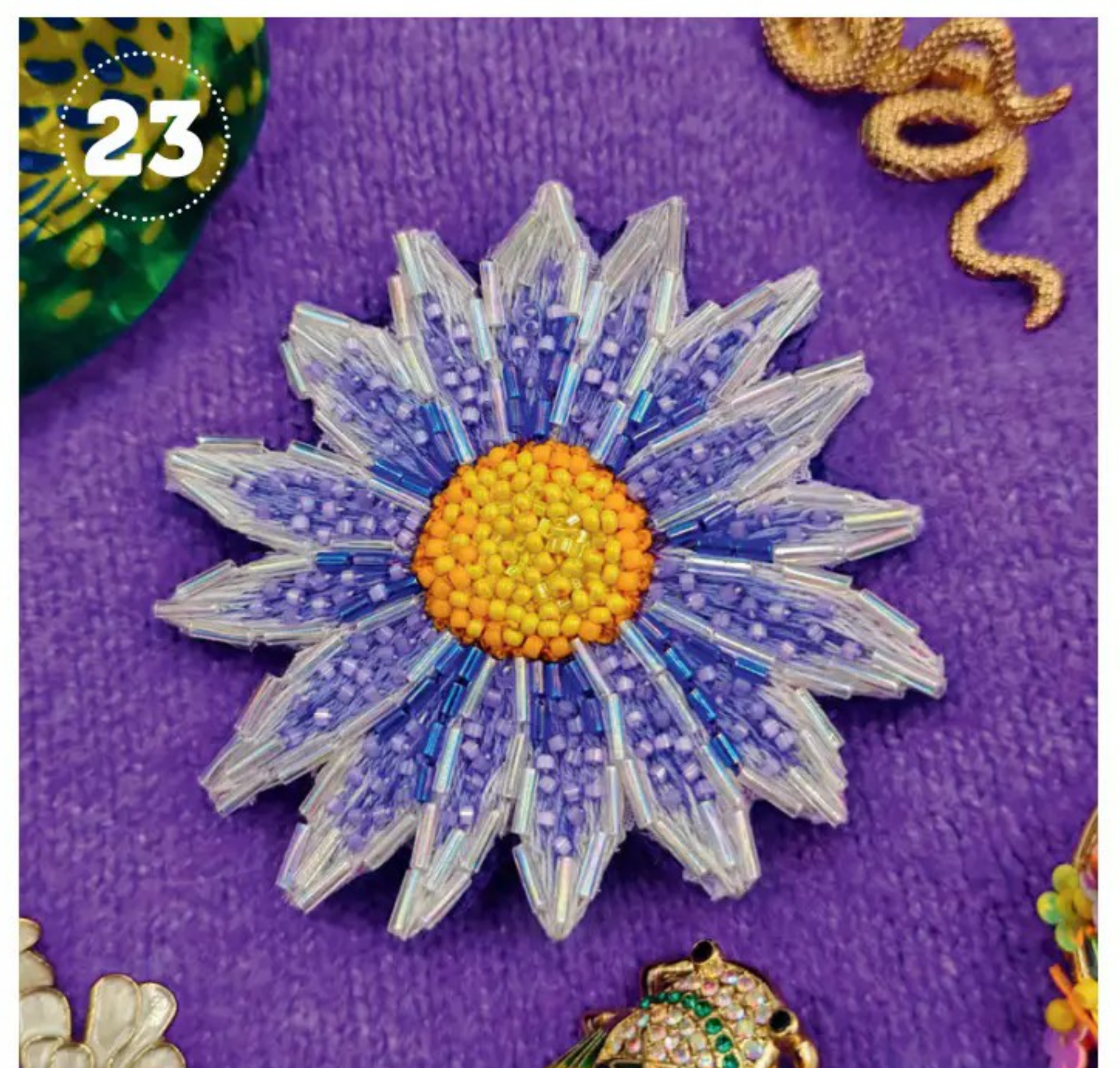
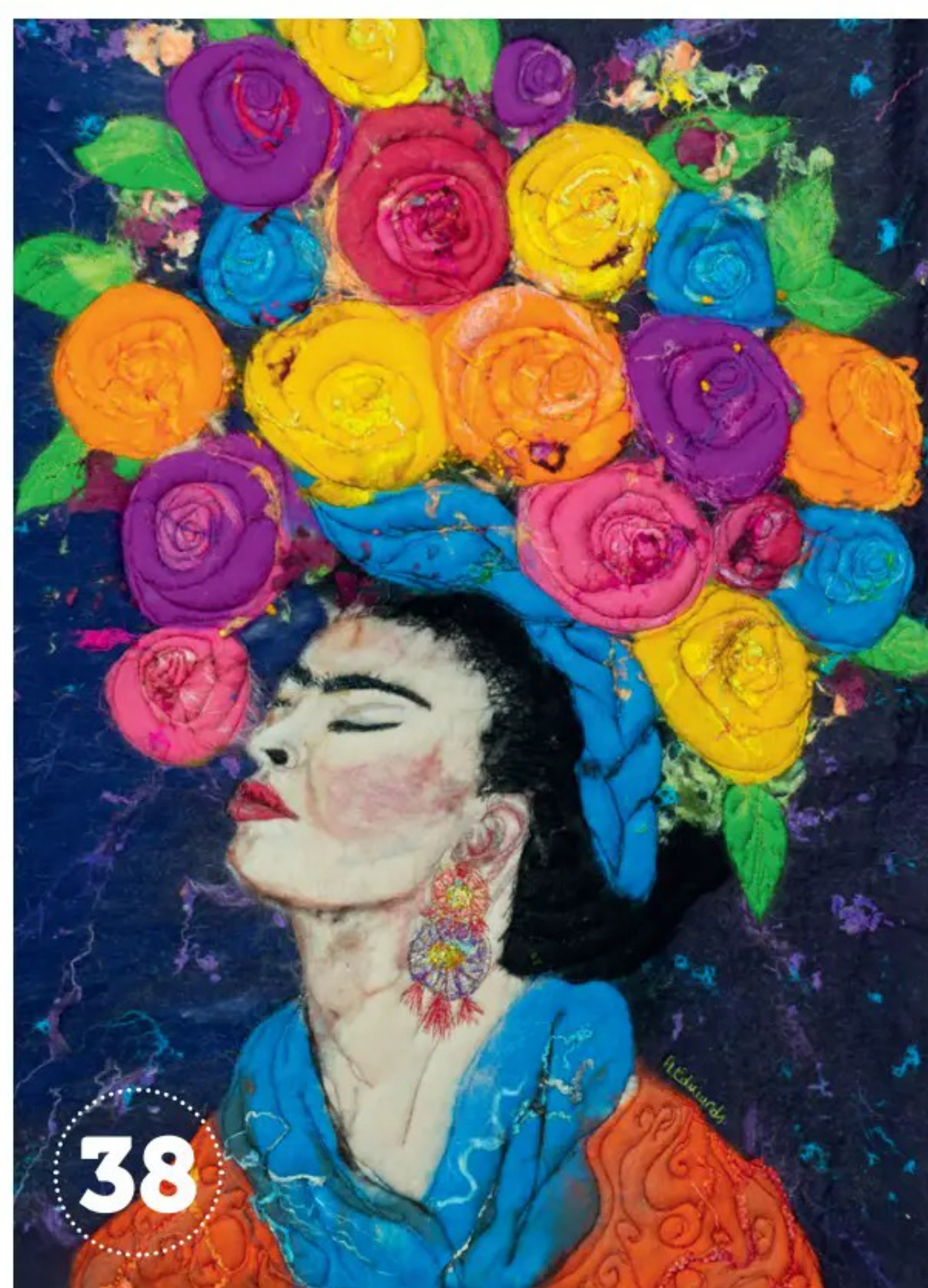
Editor's Pick!

Georgie Emery's Garden Gatherings brings together a beautiful variety of blooms, creating a snapshot of nature's diversity

Stitch

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Katy Horwood's exclusive series continues with this stunning Virgo design featuring sparkling **hand embroidery** elements

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Learn **beading** techniques with this dazzling daisy by Becky Dawes, perfect for adding a handmade touch to any outfit

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Discover the art of **sculptural stumpwork** with this delicate cherry blossom project by Katherine Savage

FIND JOY IN EVERY STITCH

Create more pieces that you'll treasure for years to come with fresh designs and beautiful projects in every issue. Turn to page 32 to discover how you can keep the inspiration flowing.

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Stumpwork

Enchanting Echinacea

Capture the beauty of late-summer blooms with this elegant echinacea design. Combining silk shading and stumpwork techniques, this project creates a stunning three-dimensional bloom full of colour and detail

BY: JOYCE WONG



FIND THE
TEMPLATE FOR
THIS PROJECT
ON PAGE 58





It's the time of year when our gardens are bursting with colour, providing endless inspiration for embroidery. Join me as we stitch these beautiful echinacea blooms, capturing the warmth, texture and joy of late-summer flowers in thread. Combining delicate silk shading with dimensional stumpwork techniques, this project is a wonderful opportunity to explore colour and texture while creating a vibrant floral piece to treasure long after the garden has faded.

Joyce

YOU WILL NEED:

MATERIALS:

- Cotton, 25x25cm and 18x18cm, in lime
- Lightweight calico, 25x25cm
- Brown felt, 8x8cm
- Backing fabric, cotton (plain or print of your choice), 25x25cm
- DMC threads:
 - Copper Light 922
 - Orange Spice Light 722
 - Autumn Gold Medium 3854
 - Old Gold Light 676
 - Carnation Medium 892
 - Carnation Very Light 894
 - Apricot Light 3824
 - Straw Light 3822
 - Golden Brown Light 977
 - Mocha Brown Very Dark 3031
 - Dran Brown Dark 610
 - Coffee Brown Dark 801
 - Mocha Brown Dark 3781
- Buttonhole thread, beige/white

EQUIPMENT:

- Pounce
- Pad (for rubbing the pounce)
- Tracing paper
- Soft brush
- Watercolour, dark yellow
- Fine painting brush
- HB Pencil or water soluble fabric pen
- Pins
- Paper-wrapped wire, size 33
- Fine waterproof pen
- Embroidery scissors
- 7in and 5.5in embroidery hoops
- Embroidery needles, sizes 9, 10 and 12
- Large needle (e.g. chenille, size 20)

STITCHES AND TECHNIQUES:

Back stitch, chain stitch, long and short stitch, slip stitch, split stitch, stem stitch, straight stitch

5 Use a soft pad to rub pounce through the holes in circular movements. Carefully remove the pins and lift the tracing paper without disturbing the pounce. **2**

6 Use a fine painting brush and watercolour to join the dots. **3**

7 Use a soft brush to remove the pounce.

8 Put the smaller piece of lime fabric in a smaller hoop. Trace the templates on the fabric with the prick and pounce method. Alternatively, you can cut out the templates, pin them on the fabric and trace the outline with a waterproof pen. **4**

TOP TIP: Prick and pounce is a good way to get most of the details. Alternatively, you could use tacking or a light source for tracing.

START STITCHING:

Stems:

9 Start with the flower on the left. Cast on a single strand of 3031 with a size 10 or 12 needle. Stem stitch from under the petals, along the design line and to the end. **5**

10 Back to under the petal and work another row of stem stitch, very close to the first row. At about halfway, switch to 3781 and continue. **6**

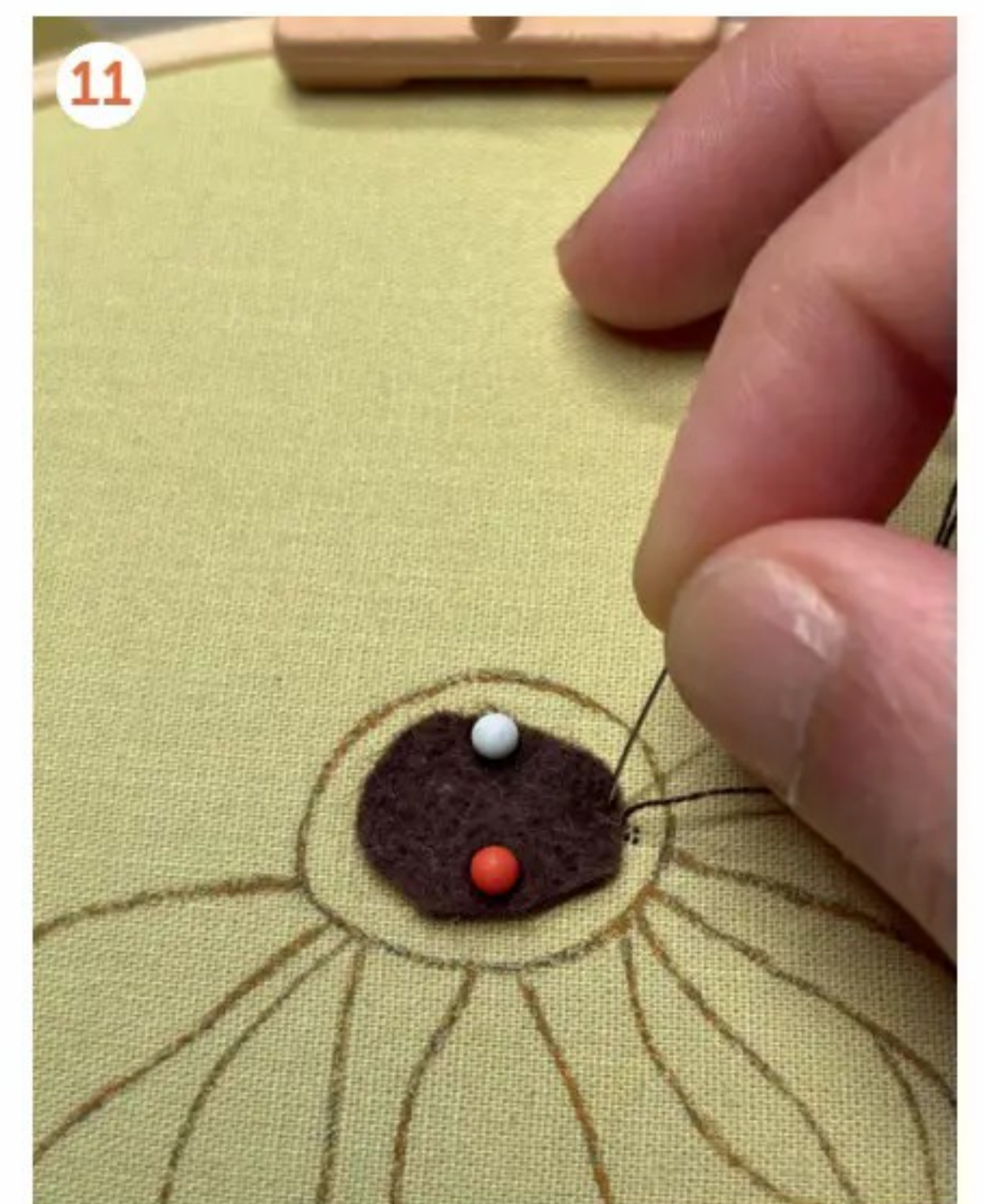
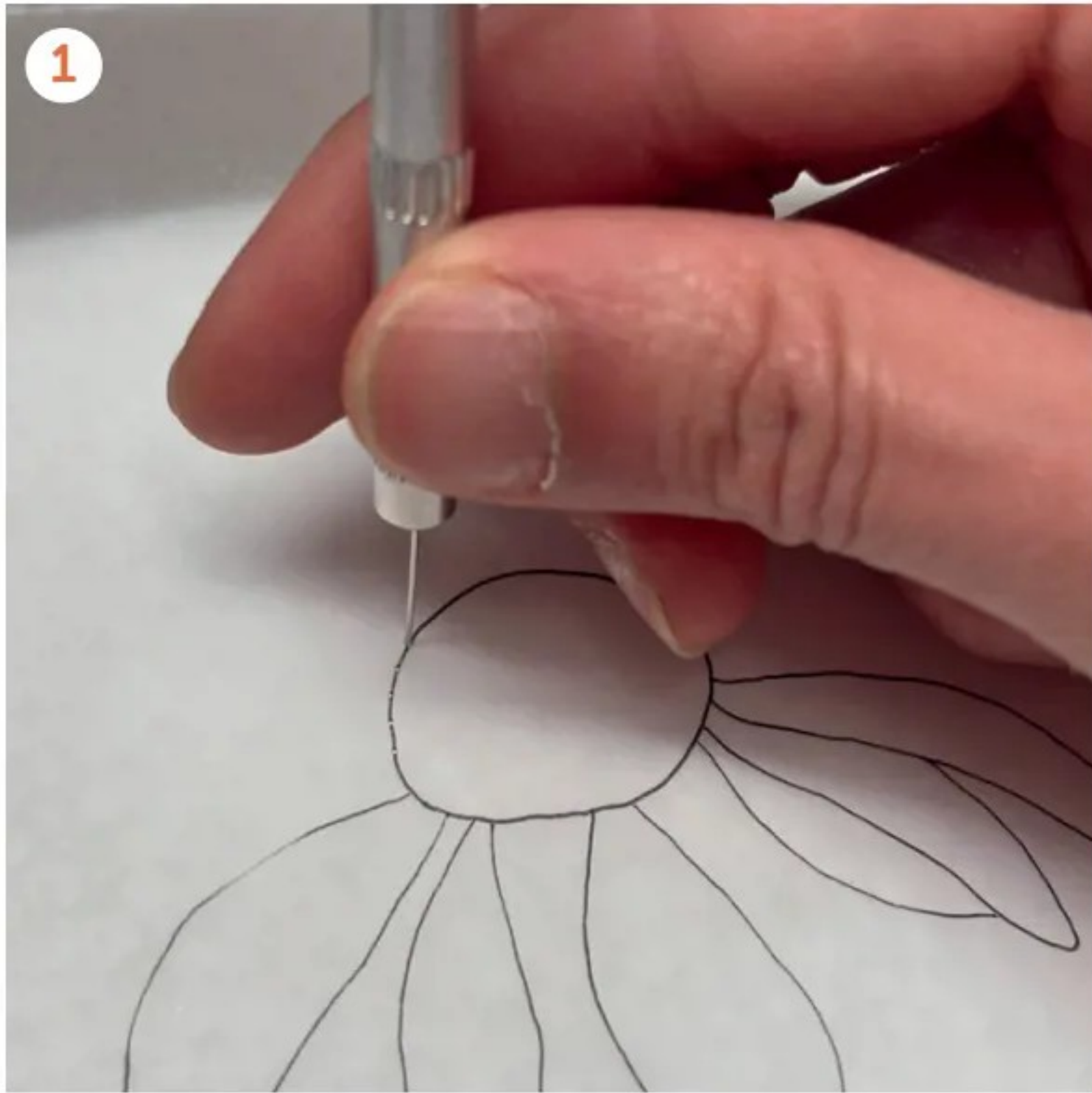
PREPARATION:

1 Put the calico underneath the lime fabric and place them in a hoop together.

2 Transfer the design (page 58) with the prick and pounce method. Place tracing paper on top of the template and trace the design with a pencil or a marker.

3 Put the tracing paper on a soft surface, such as a towel or a polystyrene block. Use a size 9 embroidery needle to prick holes along the lines. **1**

4 Position the tracing paper onto the fabric. Pin down four sides to hold it in place.



11 Make another row with 3781. For the rest of the space, make a few stitches at the top and switch to 610. Vary the position of the end of every row to create a fading effect.

7 8

12 For the other two stems, fill the stems with stem stitch in a similar way: create shading with 3031, 3781 and 610, starting from under the petals towards the bottom. Vary the length of rows to give a fading effect. **9**

Cones (padding):

13 Cut out the templates of the cones. Put the templates on a piece of brown felt, then cut them out along the templates. Cut an extra piece for the biggest cone, then cut along the felt to make it 3mm smaller all around the shape. **10**

14 Pin the smaller felt of the biggest cone at the centre of the cone. Cast on a strand of 3781 with a size 10 needle. Bring the needle up just outside the felt. Make small stitches, each around 4mm apart, along the felt. **11**

15 Go around the shape again to add a stitch between the stitches. Pin the bigger felt on top and apply it in the same way. **12 13**

16 Apply the felt on the other cones with the same method. **14**

Petals:

All petals are stitched using long and short stitch, worked with one strand of cotton thread and a size 10 or 12 needle. Start by stitching the petal that sits furthest underneath, then gradually work your way

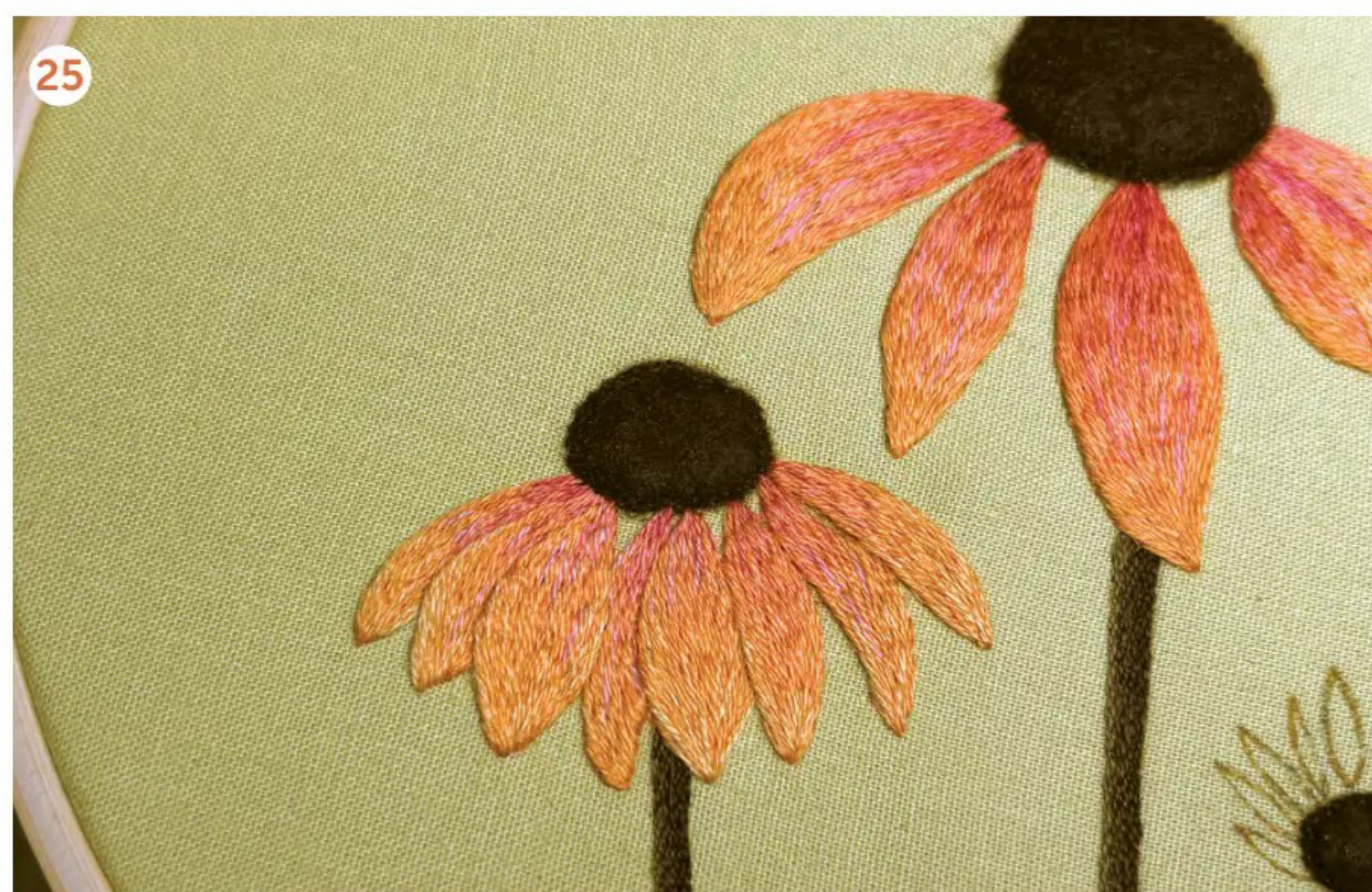
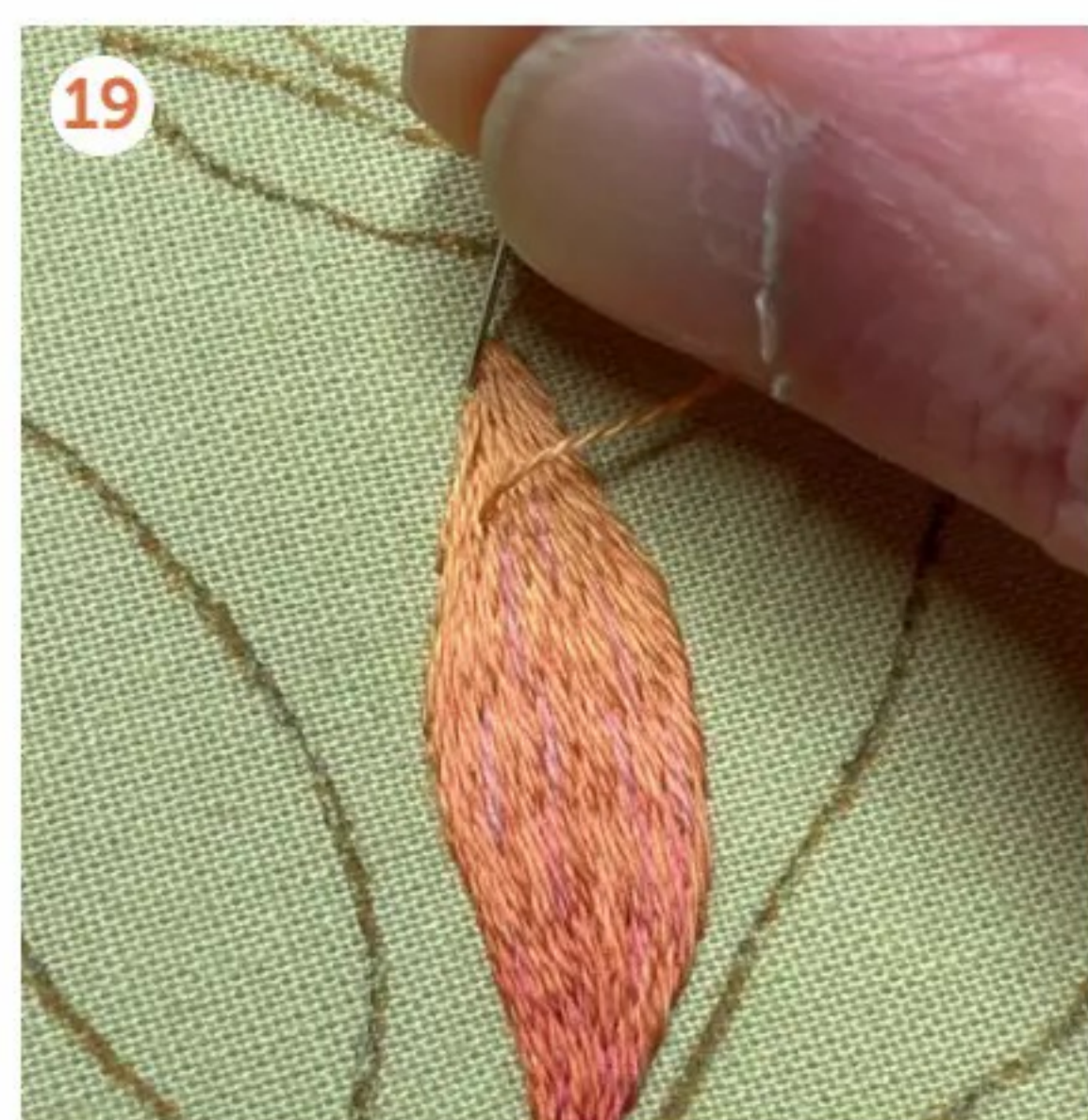
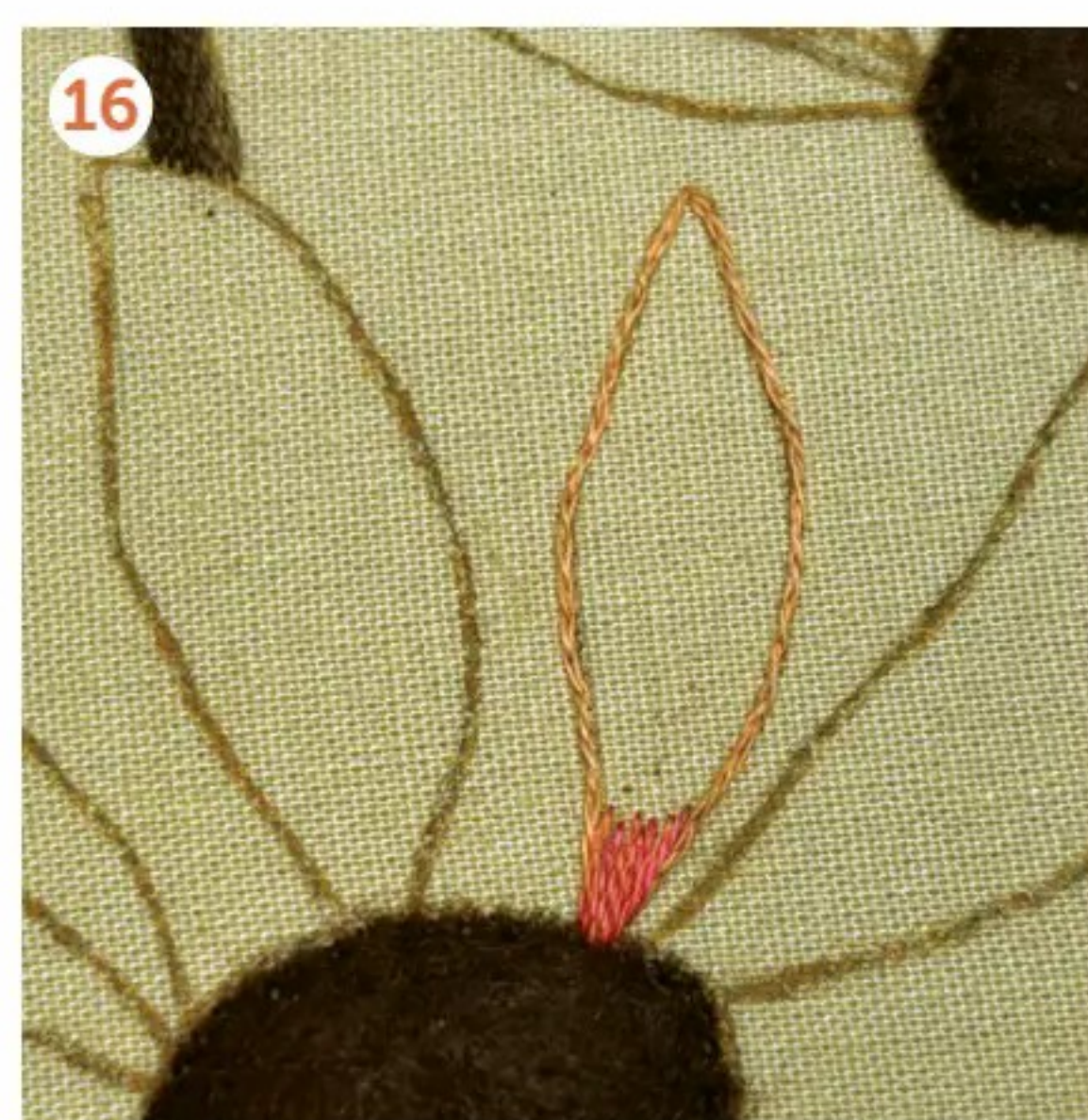
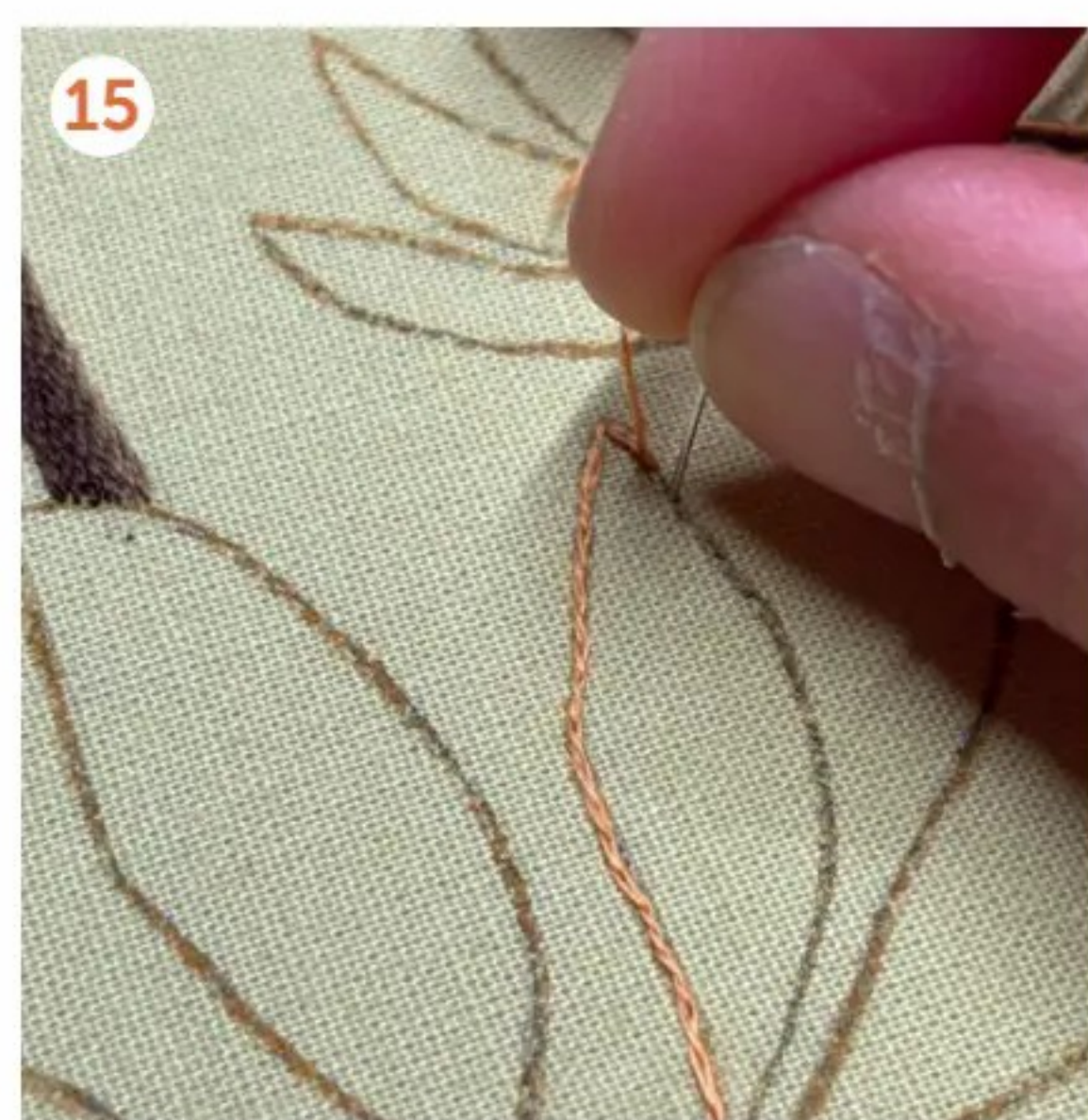
through the layers, stitching each overlapping petal in turn. You may find it easier to rotate the hoop as you work, stitching from the base of each petal towards the tip.

Petals (middle):

17 The petals of the flower in the centre are stitched using the colour combination 922, 722, 3854, 676, 892, 894 and 3824. Begin with the petal that will be partially covered by two slips. Although it will sit behind the slips, it is important to stitch the entire petal, as small gaps may be visible between them.

18 Using 3854, bring the needle up on the outline of the petal at the back and work split stitch along the outline. **15**

19 Begin silk shading (long and short stitch) →



the petal. Starting at the base, work the first row of stitches using 892 and 922, taking the needle over the split stitch outline. **16**

20 For the remaining rows, bring the needle up through the previous rows of stitching. Gradually fade out 892 and introduce 722, blending the colours as you work. Take the needle down over the split stitch outline at both ends of each row. **17**

21 Carry on with 922, 722 and 894 in the

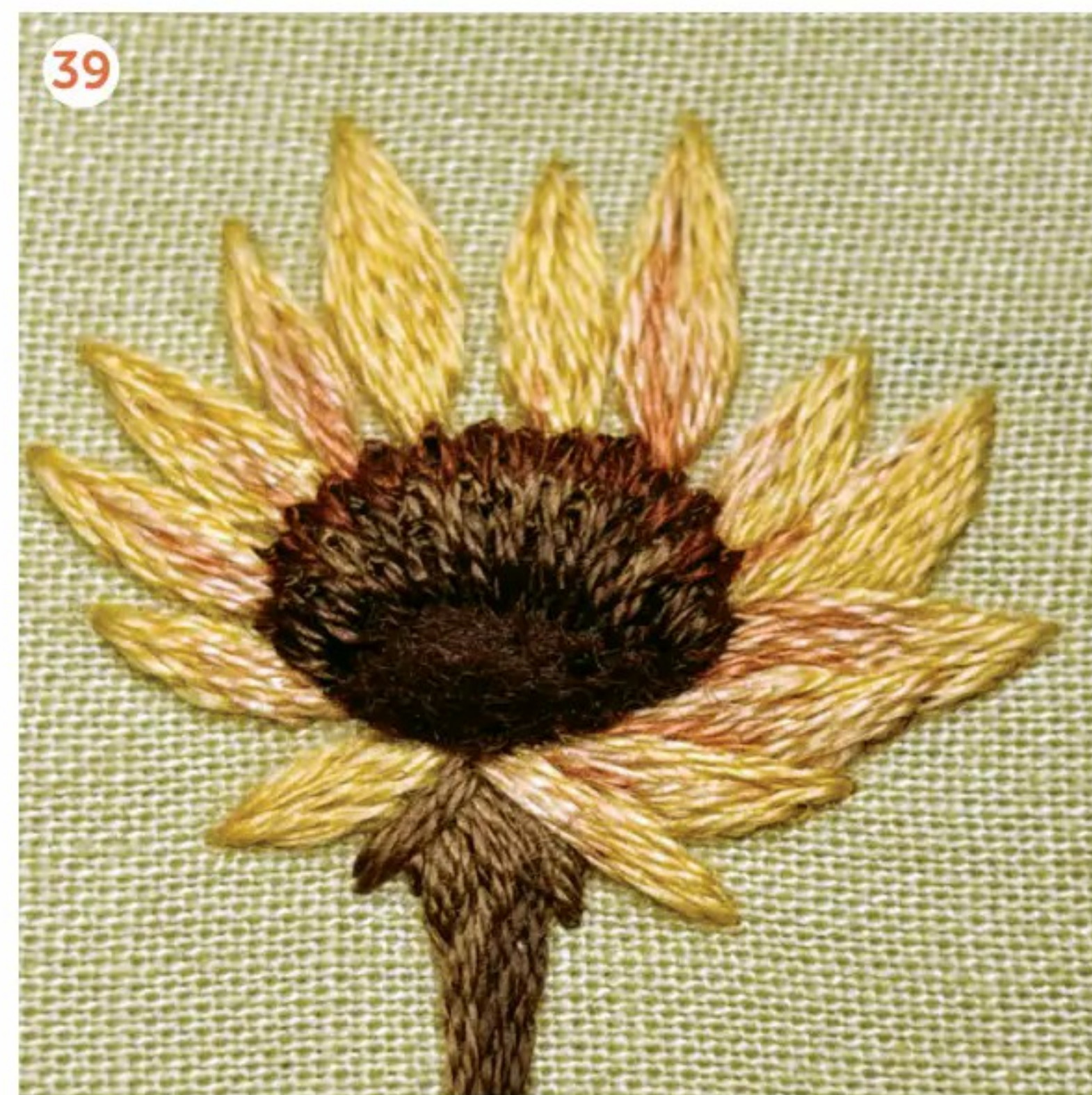
following rows. Fade out 922 and add 3854 as it gets closer to the tip. At the last few rows, use mainly 3854 with a few stitches of 3824 to give a hint of pink. **18**

22 Finish the final row using 3854 only, taking the stitches over the outline of the petal. **19**

23 The remaining petals are stitched in the same way using the same colour combination. Feel free to vary the shading within this palette; use more 922 and 892 in

the darker areas, and increase the amount of 676, 3854 and 3824 where lighter highlights are needed.

TOP TIP: Use a waterproof pen to mark the direction of the stitches for the area you are working on next. This will help guide your long and short stitch. Start from the centre and work outwards, maintaining the flow and direction of the stitches as you go.



Petals (left):

24 Start with the petal that sits furthest underneath. Using 3854, work split stitch along the outline, omitting any sections that will be covered by overlapping petals. **20**

25 Long and short stitch to the petal, working from the base towards the tip. Use 894 and 722 for the first row, then continue with 722 through the next few rows as you build up the shading. **21 22**

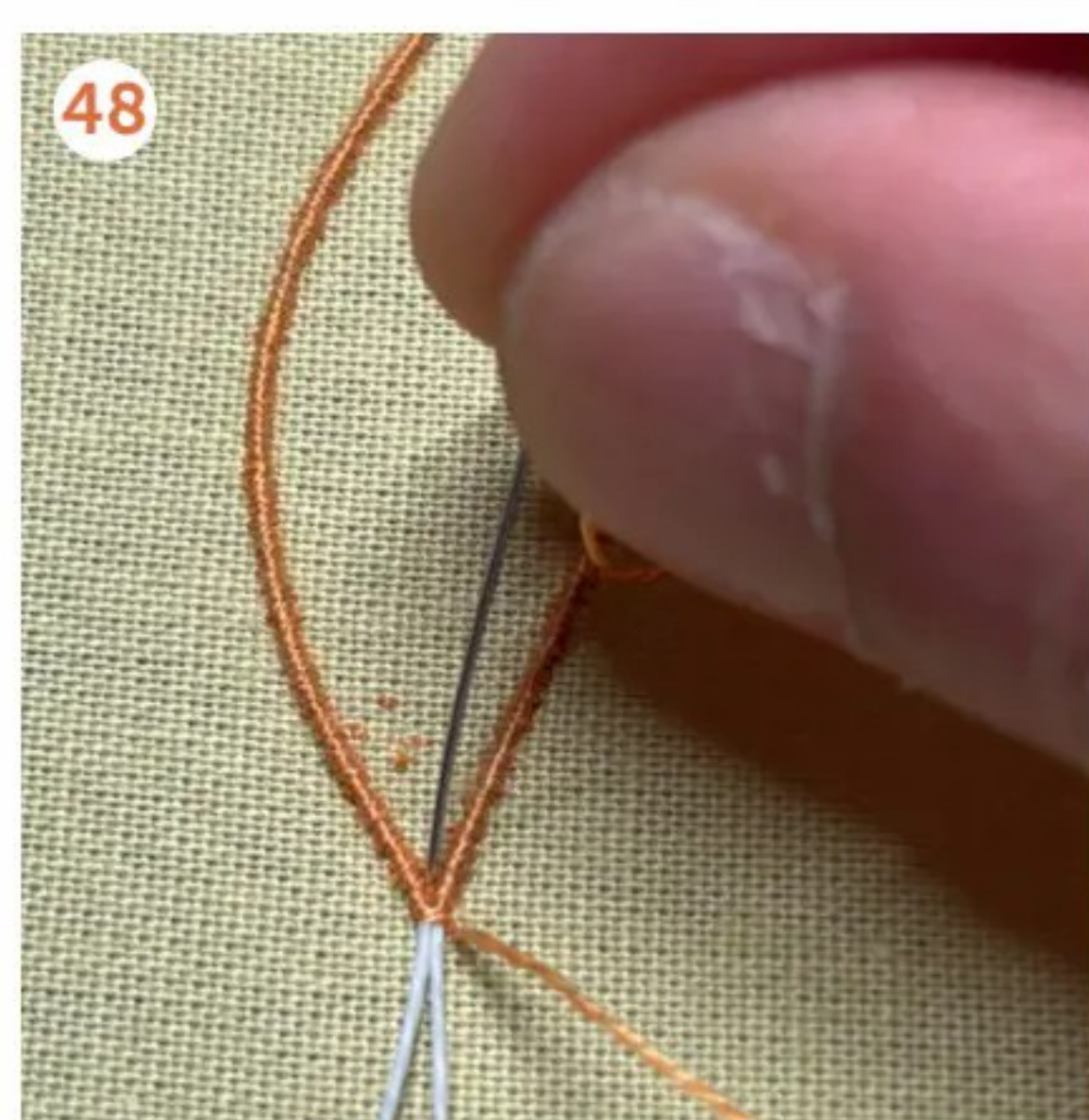
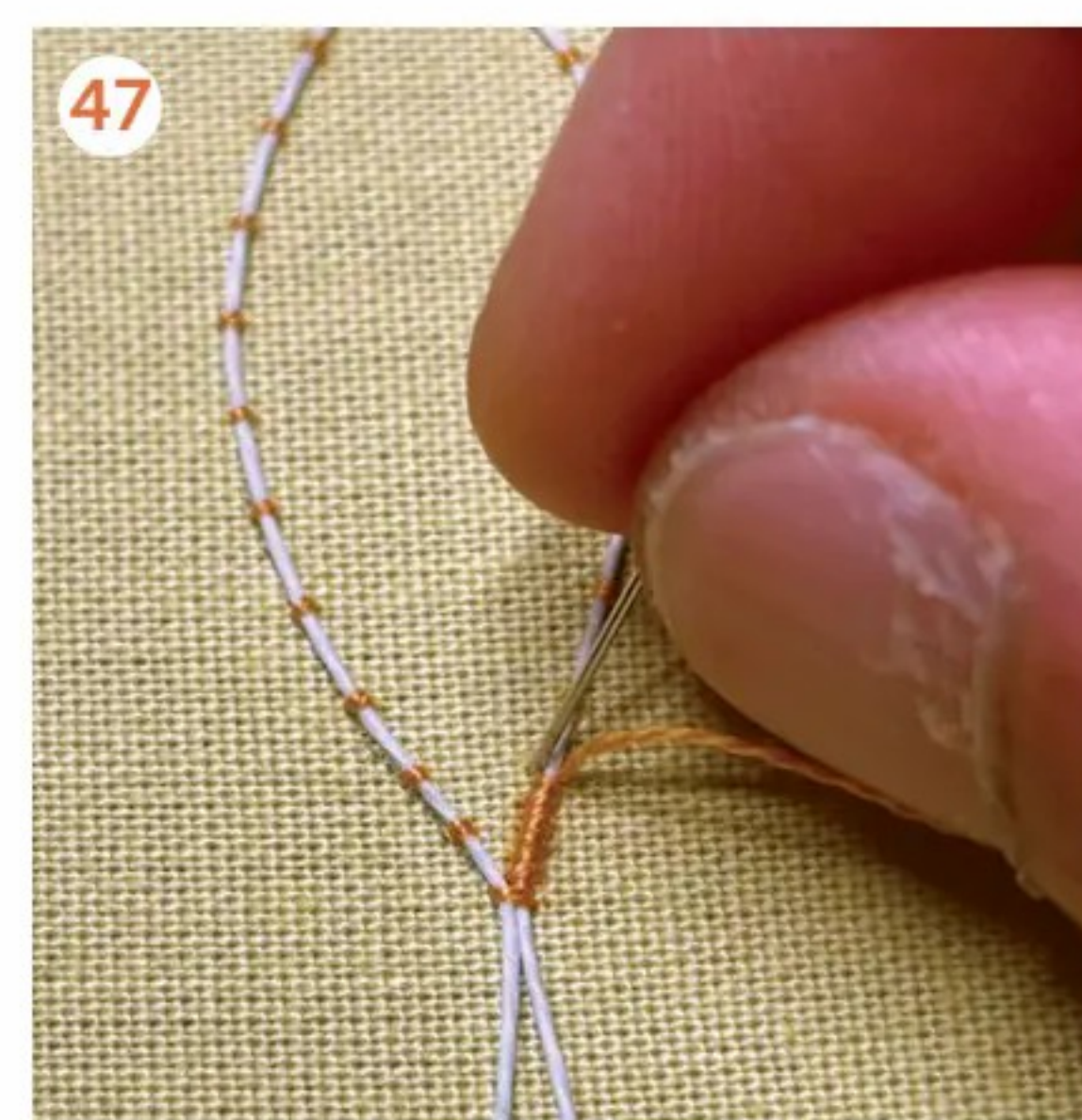
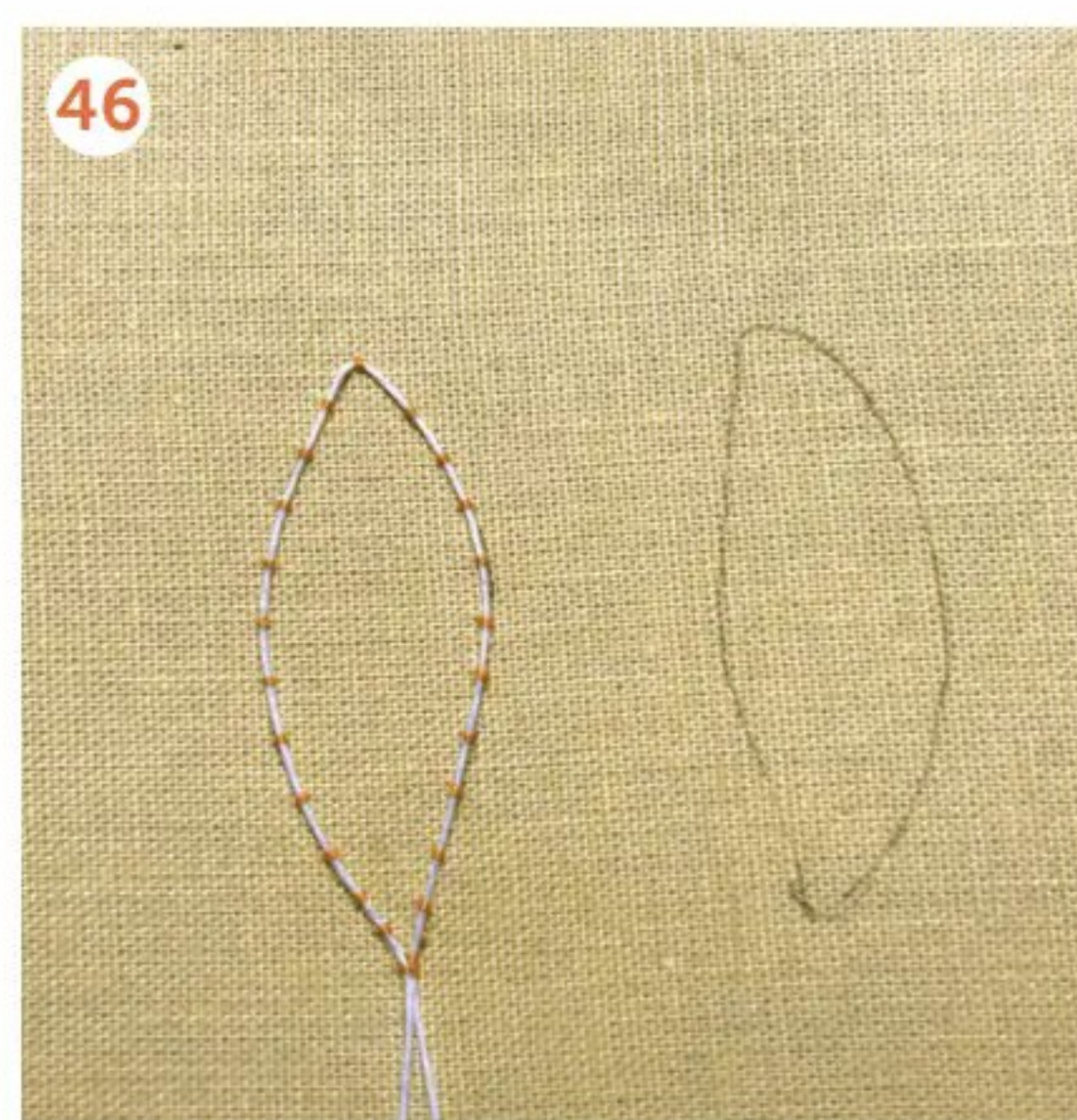
26 Gradually fade out 722 and replace it with 3854. Add a few stitches of 3824 at random to introduce subtle hints of pink. Around halfway up the petal, switch to using mainly 3854, incorporating a few stitches of 676 near the tip to create highlights. **23**

27 Stitch the remaining petals in the same way, working on the petals at the back first. Begin by outlining each petal with split stitch using 3854, then silk shade (long and short

stitch) using the colour combination of 676, 3854, 722, 3824 and 894. **24 25**

28 Stitch the sepals before working the petals. Cast on a strand of 610 with a size 10 or 12 needle to split stitch on the sepal in the back, then straight stitch with 610 by taking the needle over the split stitch. **26 27**

29 Continue working on the remaining sepals one by one. For the larger sepals that require more than one row of stitching to fill, bring the →



needle up through established stitches, working in a similar way to long and short stitch. **28 29**

30 Use one strand of 676 and a size 10 needle to split stitch on the petals which are not touching each other. It is fine to stitch these petals in one go as they do not overlap. **30**

31 Use long and short stitch to fill the petals, working mainly with 3822 and introducing 676 and 977 for the darker shaded areas. **31 32**

32 Stitch the overlapping petals, working individually with split stitch and silk shading.

Begin with the petals at the back and gradually move forward to those that sit on top, using the same colour combinations as above. **33 34**

Cones (surface stitches):

TOP TIP: There is no strict stitching order for the cones as they are separate elements. It is suggested to begin with the smallest cone.

33 Cast on a strand of 801 with a size 10 needle. Bring the needle up at the centre of the top edge, slightly inside the felt. Work chain stitch, taking the needle down just outside the felt edge. **35**

34 Continue chain stitch along the top edge of the felt, stopping at around halfway. Return to the centre of the top edge and work chain stitch along the other side, stopping when both sides reach the halfway point. **36 37**

35 Start the next row from the centre again. Using 610 and 3781, work chain stitch, allowing the chains to sit slightly over the previous row. Work both sides, stopping where the first row ends. **38**

36 Add a further row of chain stitch mainly in 3781. At both ends, continue until you reach the edge of the felt, taking the needle down just outside the felt on the final



stitches. Allow the chains to overlap slightly onto previous rows (sitting a little on the surrounding petals). **39**

37 Continue adding rows in 3781 until the felt is fully covered. **40**

38 Work the remaining two cones in the same way. Larger cones allow for more detailed shading. Begin each with 801, working a row of chain stitch across the top half of the felt edge. **41**

39 Add further rows using a mix of 801 and 601. Gradually introduce 3781 on both sides as you approach the mid-point of the cone. **42**

40 For the lower half, continue with rows of 3781 to fully cover the felt. For the final rows, blend in 3031 to create a deeper tone. **43**

Petals (slips):

41 Cast on a strand of 3854 and bring the needle up at the lower edge of the petal along the design line. Lay the wire along the outline of the template, leaving a tail of around 5cm. Take the needle over the wire and down on the opposite side. **44**

42 Continue couching at approximately 3mm intervals along the outline. On completion, make securing stitches beneath the wire, then trim to leave a 5mm tail. **45 46**

43 Fill any gaps between couching stitches with closely worked stitches. As you approach the end, stitch across both wires to draw them together. Secure on the reverse and trim the thread. **47**

44 Work buttonhole stitch along the outline using one strand of 3854 on a size 10 or 12 needle, working directly over the couching stitches. Keep stitches closely spaced. Finish by taking the needle across the wires and fastening off. **48 49**

45 Using one strand of 3854, work split stitch along the wire inside the petal, keeping as close to the wire as possible. **50 →**



46 Silk shade the petal from base to tip using 922, 722, 3854, 892, 894 and 3824.

47 Work the first row over the split stitch using 892 and 922. Continue with the same colours for the next row, bringing the needle up through the previous row. Introduce 722 and 894 on either side, taking the needle down over the split stitch at both ends. **51 52**

48 In the following rows, gradually fade out 892 and 922 and introduce 3854. As you near the tip, use mainly 3854 and 722, adding a few stitches of 3824 for a soft pink highlight. **53 54 55**

49 Make slips for the other two petals in the same way and the same colour combination.

50 Turn the hoop over and apply a thin layer of PVA glue to the back of the petals. Once dry, carefully cut out the petals using small scissors. **56 57**

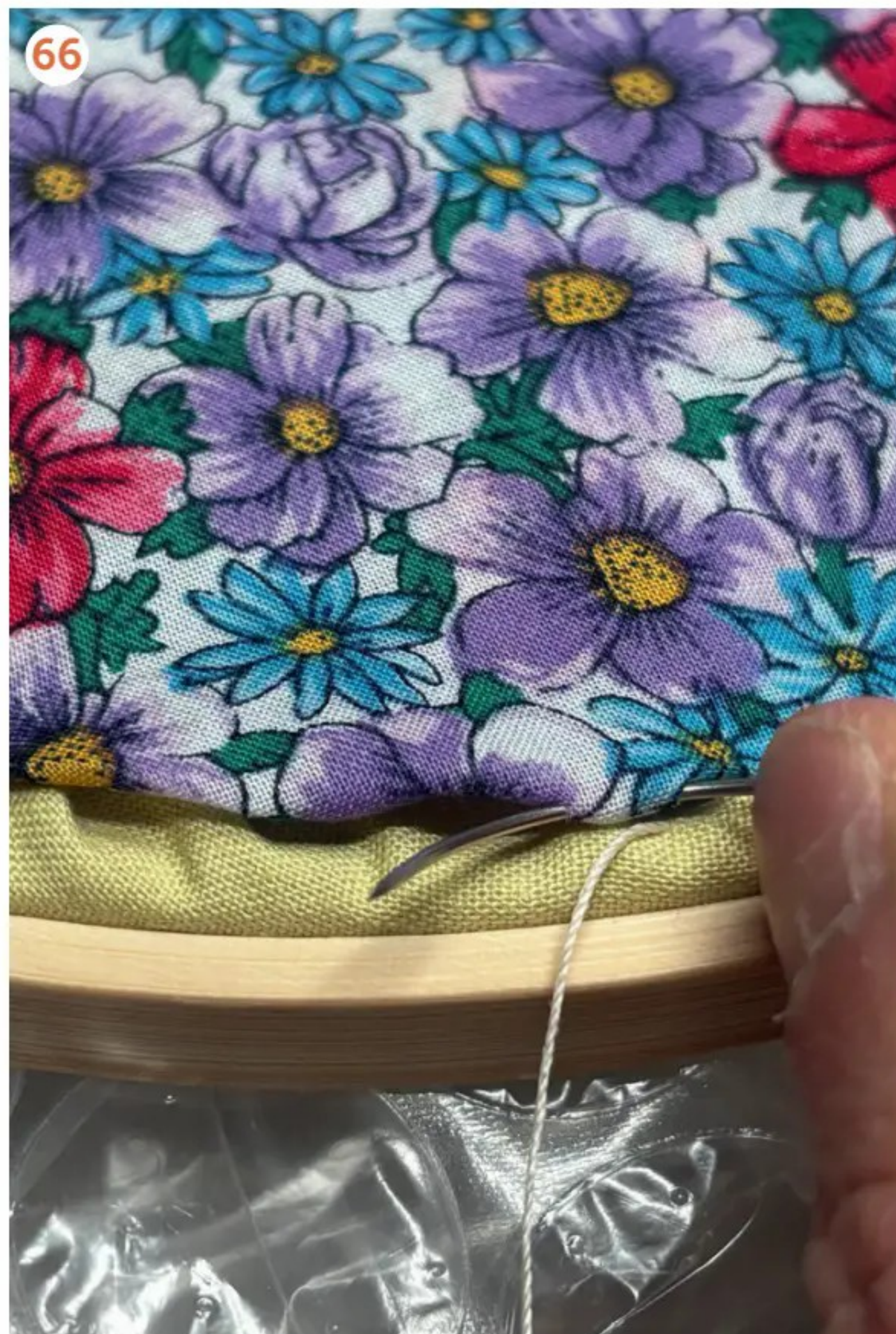
51 Use a large needle (e.g. size 20 chenille) to make holes where the petals will be inserted, keeping them as close to the cone as possible. **58**

52 Insert the slips into the prepared holes. **59 60**

53 Turn the hoop over and secure the wires by stitching across them repeatedly for approximately 1cm at the back of the cones. Secure the threads and trim the wires. **61**

FINISHING:

54 Trim the excessive fabric, together with the calico, along the hoop, leave an edge of around 3cm. **62**



55 Thread a long length of buttonhole thread, knot the end, and work running stitch around the excess fabric. When you return to the start, pull tightly to gather the fabric, then secure with two back stitches. **63 64**

56 Prepare a piece of backing fabric which is around 3cm bigger than the hoop. Place it on the back of the hoop, fold the excess fabric in and secure it with pins. Keep folding the fabric in and pinning until all excess fabric is tucked underneath. **65**

57 Thread a buttonhole thread and cast it on the embroidered fabric at a point which will be covered. Apply slip stitch along the backing fabric to secure it to the embroidered fabric. **66 67**

58 Finished piece! **68** ❤️



ABOUT ME

I am an embroidery artist who is exploring traditional hand embroidery techniques with the RSN Diploma course. I love using bright and warm colours in my designs, which are often inspired by animals. My favourite technique is silk shading, and I like adding textures to my designs by combining different techniques and materials.



QUESTION: What is your favourite flower?

ANSWER: I like daffodils because the bright yellow crowns are so pretty and they remind me of the good times in spring.

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Thread
Painting

Romantic Rose

Learn how to create depth, light and shadow with thread painting as you stitch a beautiful lifelike rose, showcasing the intricate detail and timeless beauty of this much-loved classic bloom in a piece to treasure all year round

BY: WINNIE WEN



FIND THE
TEMPLATE FOR
THIS PROJECT
ON PAGE 59





It's not about making every stitch perfect, but about the care and intention you put into each one. This thread-painted pink rose helps you explore light and shadow in embroidery, building depth and movement through colour and stitching. As you work, you'll see the flower gradually come to life, transforming simple threads into a vibrant bloom. The aim is not perfection, but expression, and the joy of creating something full of warmth and character, like a rose that never fades.

Wign

YOU WILL NEED:

MATERIALS:

- Linen fabric, approximately 25x25cm
- DMC threads:
 - Mocha Brown Dark 3781
 - Moss Green Dark 580
 - Moss Green 581
 - Forest Green Dark 987
 - Forest Green Medium 988
 - Avocado Green Light 470
 - Chartreuse 703
 - Chartreuse Bright 704
 - Rose Very Dark 326
 - Cyclamen Pink Dark 3804
 - Cyclamen Pink 3805
 - Cyclamen Pink Light 3806

- Cranberry 603
- Cranberry Very Light 605
- Mauve Light 3689
- Baby Pink Light 819

EQUIPMENT:

- 7in embroidery hoop
- Embroidery needle, size 9 or 10
- Embroidery and fabric scissors
- Heat erasable pen

STITCHES AND TECHNIQUES:

Long and short stitch, outline stitch, satin stitch

10 Use 3805 to add stitches onto five petals. This step is like colouring with a pencil. There are obvious gaps in-between the stitches, which helps to blend the colours naturally. **10**

11 Use 3806 to add stitches on the six petals on the right. Make sure to stitch in-between the gaps so the colours are well blended. **11**

12 With 603, add stitches on the three petals pointed with the yellow arrows. **12**

13 Use 605 to fill the rest of these petals. The first part of the rose is now complete! **13**

14 Begin to work on the second part of the rose. This part has 8 colours - work from the darkest to the lightest/brightest. Use 326 to work on a few petals - for the small petals in the centre, use satin stitch. **14**

15 Use 3804 to add stitches next to the previous colour. Again, use satin stitch for the small petals in the centre. **15**

16 Use 3805 to make satin stitch on the left edge of the large petal, then randomly add some stitches onto the bottom of this large petal, with gaps between stitches. **16**

17 Use 3806 to add stitches near the previous colour, mostly on the small petals. For the large petal, add shorter stitches onto the right side, and longer stitches onto the left side. **17**

18 Use 603 to work on a few more petals. There is a long narrow petal just above the large petal in the centre; keep some gaps in-between your stitches for this petal. We will add new stitches onto almost all the

START STITCHING:

1 Begin by tracing the design (page 59) onto the fabric. Then, use one strand of 3781 to make long and short stitch on the bottom part of the stem, and add a few stitches on top of the stem. Continue to use just one strand of thread for each step of the instructions. **1**

2 Use 580 to stitch the rest of the stem, and on top of the sepals. Then use 581 for the bottom of the sepals. **2**

3 Use 987 to stitch part of the two leaves, use outline stitch for the leaf veins. **3**

4 Use 988 to finish the leaf on the right, and part of the leaf on the left, and be careful not to cover the leaf veins while stitching. **4**

5 With 470, finish off the remaining part of the leaf on the top left, and stitch on the two leaves below. **5**

6 Use 703 to stitch the most part of the two leaves. **6**

7 Use 704 to finish the remaining part of the two leaves. We have completed the stem and all the leaves! **7**

8 Make the rose in two separate parts: first, the few darker petals. Do it colour by colour, from dark to light. Use 326 to add stitches, these are the darkest parts of the rose. **8**

9 Use 3804 to add stitches nearby, cover part of the darker colour with your new stitches then blend these two colours. **9**





will add new stitches onto almost all the remaining petals. **18**

19 Use 605 to work on almost all the remaining petals. For the large petal, add some long stitches randomly. For the petal below it, stitch onto the bottom part only, with more stitches on the right, fewer stitches in the middle, and skip the left. Then make an outline stitch on top of each small petal in the centre. **19**

20 Use 3689 to add stitches onto all the remaining petals, and make the stitches distinctly long and short. **20**

21 Use 819 to fill up the petals except for the two petals on top, and the upper part of the large petal. **21**

22 Use 603 to finish the two petals on top. Then add one row of stitches on the top part of the large petal, again with some gaps in-between your stitches. **22**

23 Use 605 to fill all the remaining spaces. And the finished rose is complete! **23**

ABOUT ME

Hi, I'm Winnie! Although I have no formal art training, art has always been my heartbeat. For years, I struggled to find time to paint between the demands of a busy life, until I discovered the magic of embroidery during the lockdown of 2020. I fell in love with the satisfying sound of the needle and the ability to 'paint' with thread.

Under the name Miu Embroidery, I use a realistic approach to create pieces that celebrate the things I love, from pet portraits, vibrant food art to scenic nature views and beyond. With a library of over 100 patterns and a thriving Patreon community, my goal is to show others that you don't need formal training to create something beautiful; you just need a little patience and a love for the craft.

QUESTION: What is your favourite flower?

ANSWER: My favourite flower is the orchid.

I love many kinds of flowers, but orchids truly resonate with me. The incredible variety they offer is fascinating – from one flower to the next, their shapes and colours can be completely different, much like my embroidery work, where I enjoy exploring variation and blending colours.

Living in Thailand, I'm lucky to be surrounded by so many beautiful orchid varieties. I also grow and care for several at home, which makes them even more special to me.

- 🌐 miuembroidery.com
- 📷 [instagram.com/miu_embroidery](https://www.instagram.com/miu_embroidery)
- 📺 [threads.com/miu_embroidery](https://www.threads.com/miu_embroidery)
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**FIND OUT
MORE!**
READ OUR EXCLUSIVE
INTERVIEW WITH
WINNIE

Meet the Artist

Winnie Wen

Transforming thread into paint, Winnie Wen creates hyper-realistic embroidered artworks inspired by landscapes, nature and everyday beauty. From a lockdown hobby to a thriving global creative business, her journey proves that passion, patience and creativity can take you anywhere



From real estate to thread painting

From real estate to thread painting, Winnie Wen's journey into embroidery began during the lockdown of 2020. At the time, she was working as a real estate agent, a career she describes as rewarding but incredibly high-pressure. Looking for a way to manage anxiety and find a sense of calm, she picked up a needle and thread.

What began as a mindful hobby quickly became something much more significant. "Embroidery became a form of meditation for me," she explains. "I haven't missed a single day of stitching since."

Although she has no formal art training, creativity has always been part of her life. Painting was a passion throughout childhood, and she spent years studying colour, light and detail. This artistic foundation would later become central to her embroidery practice.

Painting with thread

Unlike many embroiderers, Winnie did not begin with traditional embroidery techniques. Instead, she approached the craft from a painter's perspective, drawing on her experience with oil paints, watercolours, acrylics and coloured pencils.

"Applying painting techniques to embroidery felt like a natural evolution," she says. Rather than focusing on a wide variety of stitches, Winnie uses a small number of techniques to build texture, depth and realism.

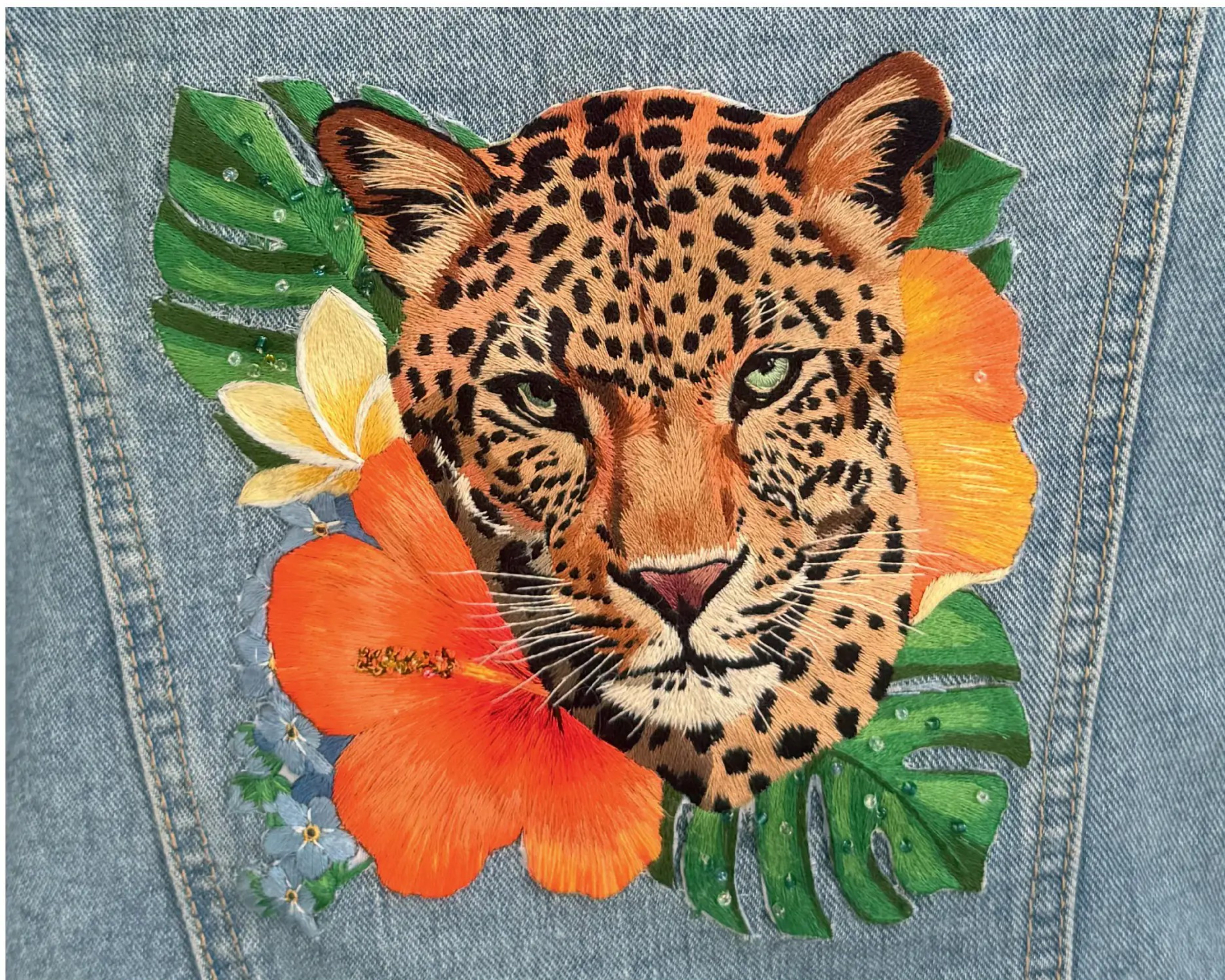
The result is embroidery that often looks more like a painting than stitched artwork. Her hyper-realistic style captures everything from dramatic landscapes to delicate florals, using thread in place of paint to create extraordinary levels of detail.



Colour, texture and creative instinct

Colour plays a central role in Winnie's work. She often uses more than 100 thread shades within a single piece, carefully layering tones to create realistic depth and movement.

When planning a project, she relies heavily on instinct. "I pick colours by feeling," she explains. "I love analysing details and trying to recreate as many of them as possible."



Her process is remarkably intuitive. Rather than producing detailed plans, she keeps a large selection of threads beside her and works organically.

"They are all 'go with the flow'," she says. "If I don't like how something turns out, I simply cut it out or add another colour over the top."

This willingness to experiment allows her work to evolve naturally and contributes to the painterly quality that has become her signature style.

Building Miu Embroidery

Winnie launched Miu Embroidery with just 50 Instagram followers. Despite having a successful career, she felt drawn towards a more creative path and decided to fully commit to her passion.

"It was a difficult decision because I had a stable, well-paying job," she says. "Many people around me were hesitant about the idea, but passion truly is the most important ingredient."

Today, Miu Embroidery has grown into a thriving online business with a community of nearly 100,000 followers. Winnie now focuses primarily on digital products, including embroidery patterns and online courses.

Being based in Thailand made digital downloads a practical solution, allowing her to reach stitchers around the world without the challenges of international shipping.

One of her most popular designs is a realistic landscape pattern called The Beach. Designed almost like a paint-by-numbers project, it encourages embroiderers to use thread to build colour and texture in their own unique way.

Tools, techniques and favourite materials

While many embroiderers enjoy experimenting with speciality threads and embellishments, Winnie prefers to keep things simple.

DMC embroidery threads are her material of choice, with colour being far more important than additional textures or mixed media elements.

Her favourite technique is something she refers to as the "random stitch" – a variation of long and short stitch worked in multiple directions.



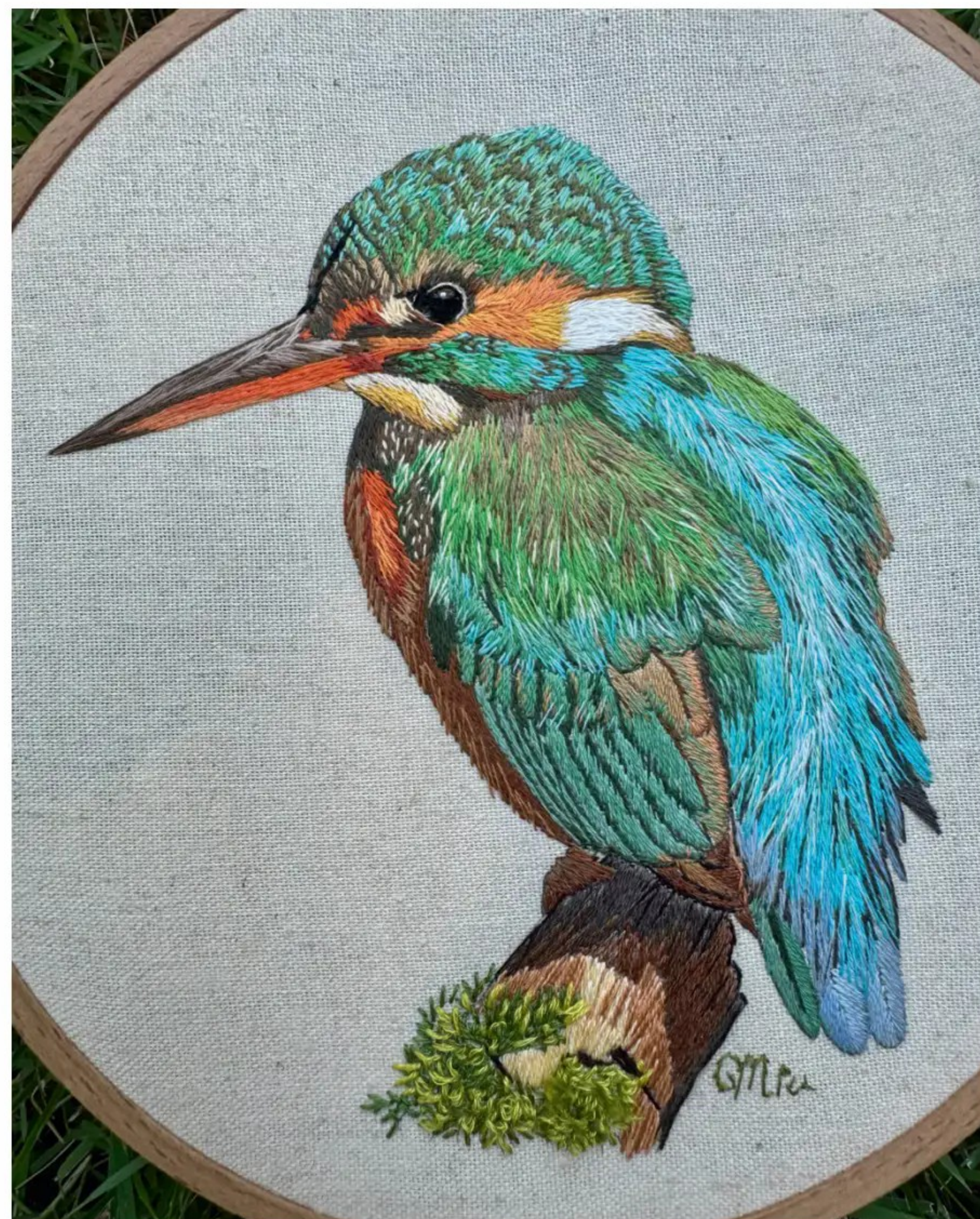
"It looks messy at first," she explains, "but as the layers build up, it creates complex textures that are perfect for realistic landscapes."

This technique allows her to capture challenging surfaces such as water, glass and ice, subjects that she particularly enjoys recreating in thread.

Inspired by Bob Ross

Perhaps surprisingly, Winnie's greatest artistic influence comes not from the embroidery world but from painting.

"My biggest influence is Bob Ross," she says. "I've watched so many of his videos." →



Interview



She admires his relaxed approach to creativity and his ability to work quickly and confidently. That same philosophy influences her embroidery practice today.

Rather than worrying about mistakes, Winnie embraces experimentation and trusts the creative process.

Her focus remains on creating beautiful work rather than following rules or traditions. "I don't really think about whether something is traditional or modern," she explains. "I focus more on whether it looks beautiful."

A life built around creativity

These days, Winnie has structured her life around creativity. Mornings begin with time spent with her cat and learning a new language before settling down to several uninterrupted hours of stitching.

Afternoons are reserved for rest, while evenings are spent editing photographs and videos for social media before unwinding with piano practice, television and more time with her cat.



Embroidery became a form of meditation for me, and I haven't missed a day of stitching since.

The rhythm allows her to balance the demands of running a creative business while still finding enjoyment in the process.

More than embroidery

For Winnie, embroidery is about much more than creating finished pieces.

"It has added a profound layer of meaning to my life," she says. "My finished pieces act as a memory palace – proof that my time was spent with intention rather than simply passing by."

That philosophy also shapes the advice she gives to other embroiderers.

"Just stitch and have fun," she says. "It doesn't matter what the name of the stitch is or whether you make mistakes. As long as you finish the piece, that is a great achievement."

Looking ahead

While many creatives focus heavily on future plans, Winnie prefers to stay grounded in the present.

"I try not to overthink the future and instead focus on living in the moment," she says.

For now, her goal is simple: to continue creating work that challenges and inspires her.

"I just hope the years ahead remain as fun and challenging as they are right now." ❤️

DISCOVER MORE FROM WINNIE:

- 🌐 miuembroidery.com
- 📷 [instagram.com/miu_embroidery](https://www.instagram.com/miu_embroidery)
- 🎧 patreon.com/miuembroidery
- 📺 youtube.com/@miuembroidery



Beaded Brooch

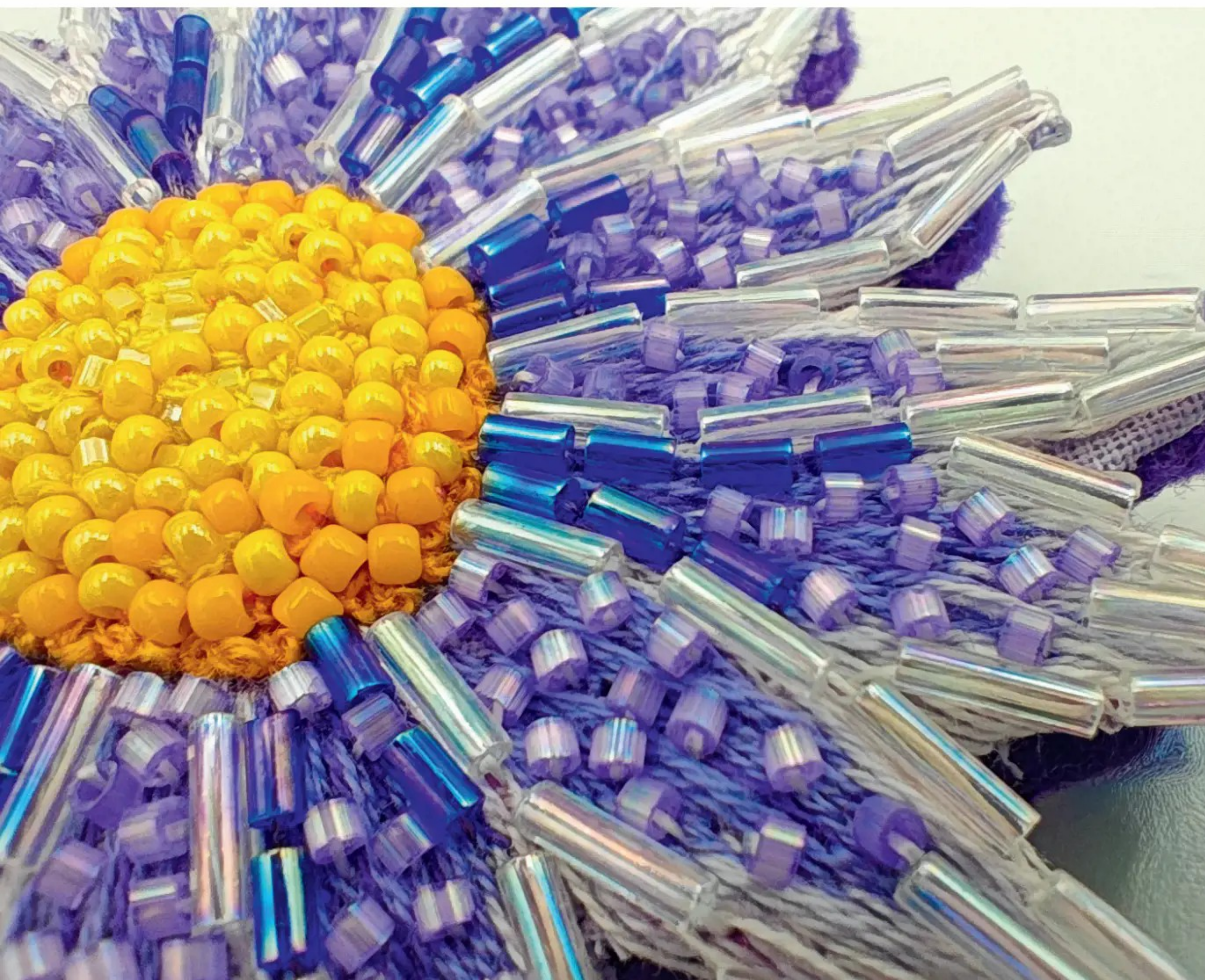
Create a dazzling daisy using simple embroidery and embellishment techniques, combining delicate stitching with shimmering beads to make a beautiful handmade accessory that adds a touch of sparkle to any summer outfit

BY: BECKY DAWES



FIND THE
TEMPLATE FOR
THIS PROJECT
ON PAGE 62





August always feels like a celebration of colour and vibrancy at its fullest, with gardens overflowing with late-summer blooms and sunny days stretching into warm evenings. In this step-by-step tutorial, I'll show you how to create your own beautiful floral brooch, capturing a little piece of that seasonal joy through embroidery and beadwork. Wear it on a jacket, bag or scarf and carry a touch of summer with you wherever you go.

R. Davis

YOU WILL NEED:

MATERIALS:

- Quilting cotton, 20x20cm, in a similar colour to your flower (I used Kona Cotton in Lilac)
- Felt, 20x20cm, in a complementary colour to your flower
- Safety pin
- Nylon beading thread
- DMC threads:
 - o Lemon 307
 - o Bright Canary 973
 - o Deep Canary 972
 - o Blue Violet Very Dark 333
 - o Blue Violet Medium Dark 155
 - o Pale Lavender 26
 - o Bright White B5200
- Beads:
 - o Toho 15o hex Opaque Lustered Dandelion
 - o Preciosa Rocaille 11o Opaque Luster Lemon
 - o Toho 11o round Opaque Sunshine
 - o Toho Bugle #1 Transparent-rainbow Cobalt

- o Miyuki Bugle #2 Crystal
- o Miyuki Delica 11/0 Silk Inside Dyed Lilac

Note: If you have trouble sourcing these specific beads, you can substitute with similar sizes and shades. Aim for a mix of light, mid and deep yellow tones, along with dark bluish purple, light purple and clear iridescent beads.

EQUIPMENT:

- John James embroidery needle, size 10
- John James beading needle, size 12
- Embroidery scissors
- Heat erasable pen to trace the pattern
- Embroidery hoop larger than the brooch (I used a 5in hoop)
- Fabric glue (I used UHU Textile)

STITCHES AND TECHNIQUES:

Long and short stitch, split stitch, attaching beads, French knots, blanket stitch

TOP TIP: To really secure your beads, stitch through each one twice, making a small stitch underneath the bead as you attach it.

2 Using the same beads, create a larger circle around the smaller one, leaving a small gap between each bead. **2**

3 Using the mid-toned yellow beads, fill in the rest of the flower centre, attaching each bead one at a time. As you work towards the bottom right of the flower centre, gradually space the beads slightly further apart to leave room for the darkest beads. **3**

4 Fill in any gaps with the darkest beads, focusing on the outer edge of the circle, particularly towards the bottom right. **4**

5 With one strand of 307, fill in the gaps between the beads in the lightest-coloured section of the centre using French knots. **5**

6 Using one strand of 973, repeat the process over a larger area of the centre, leaving gaps only around the very outside of the circle. **6**

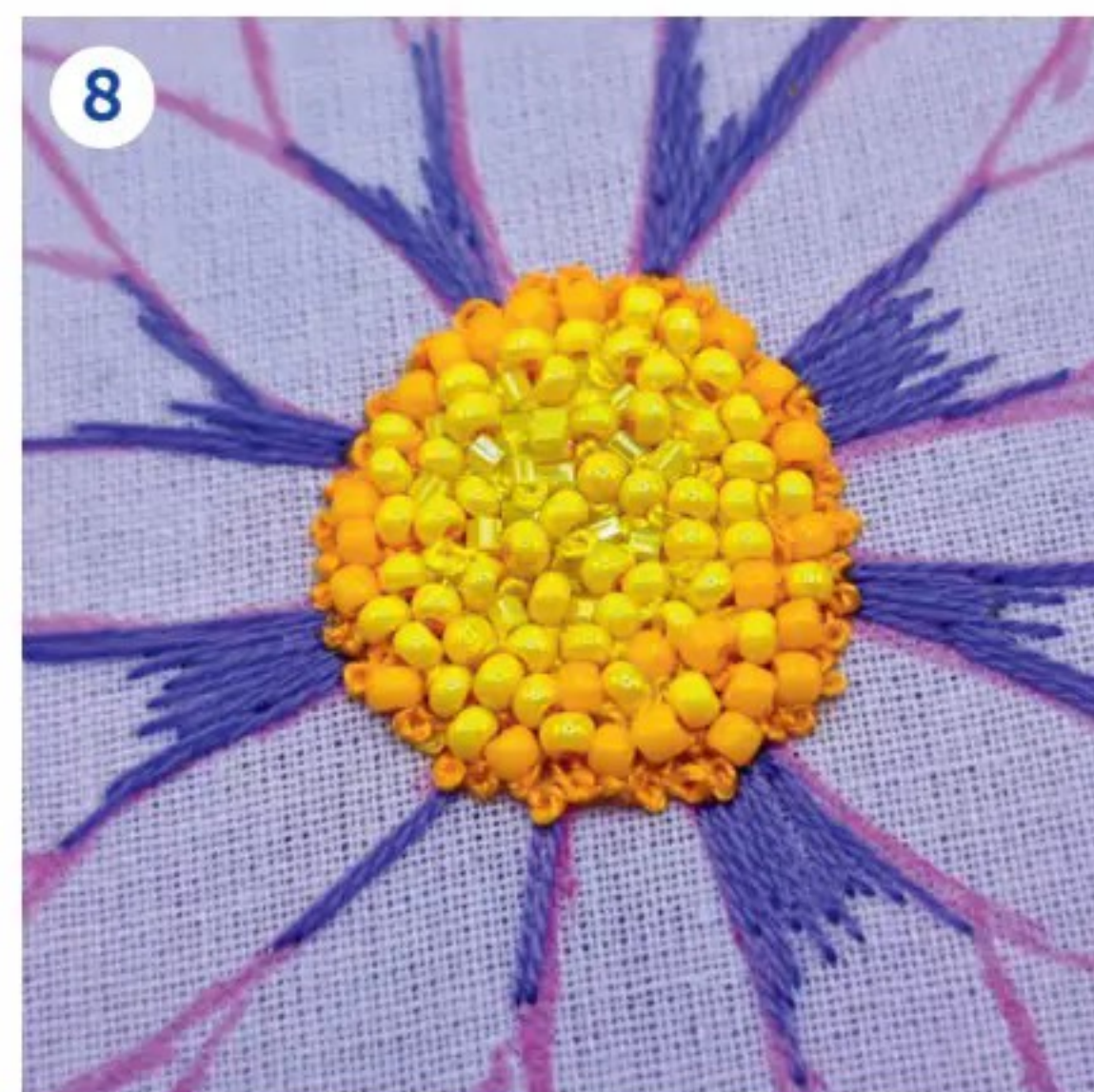
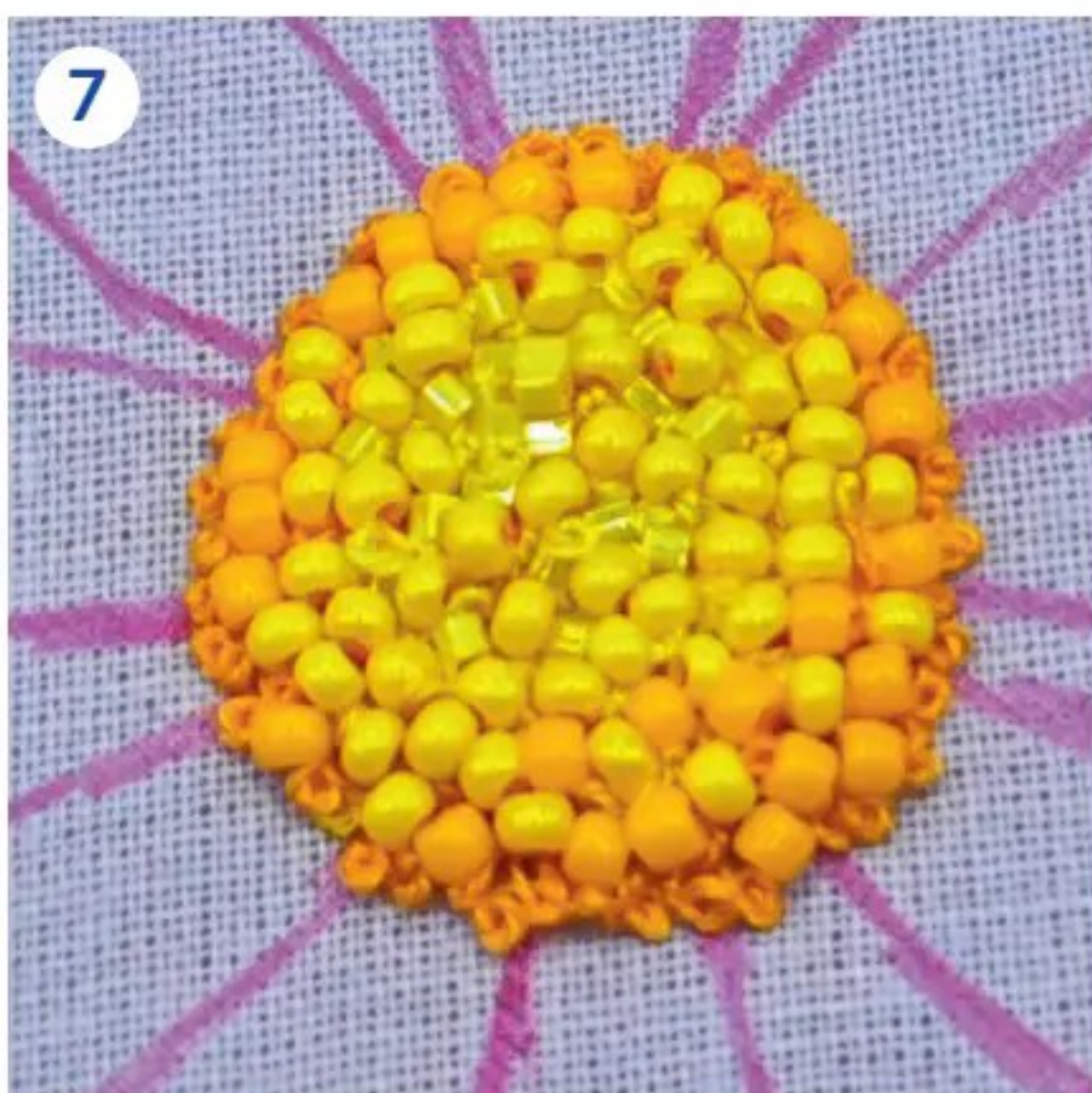
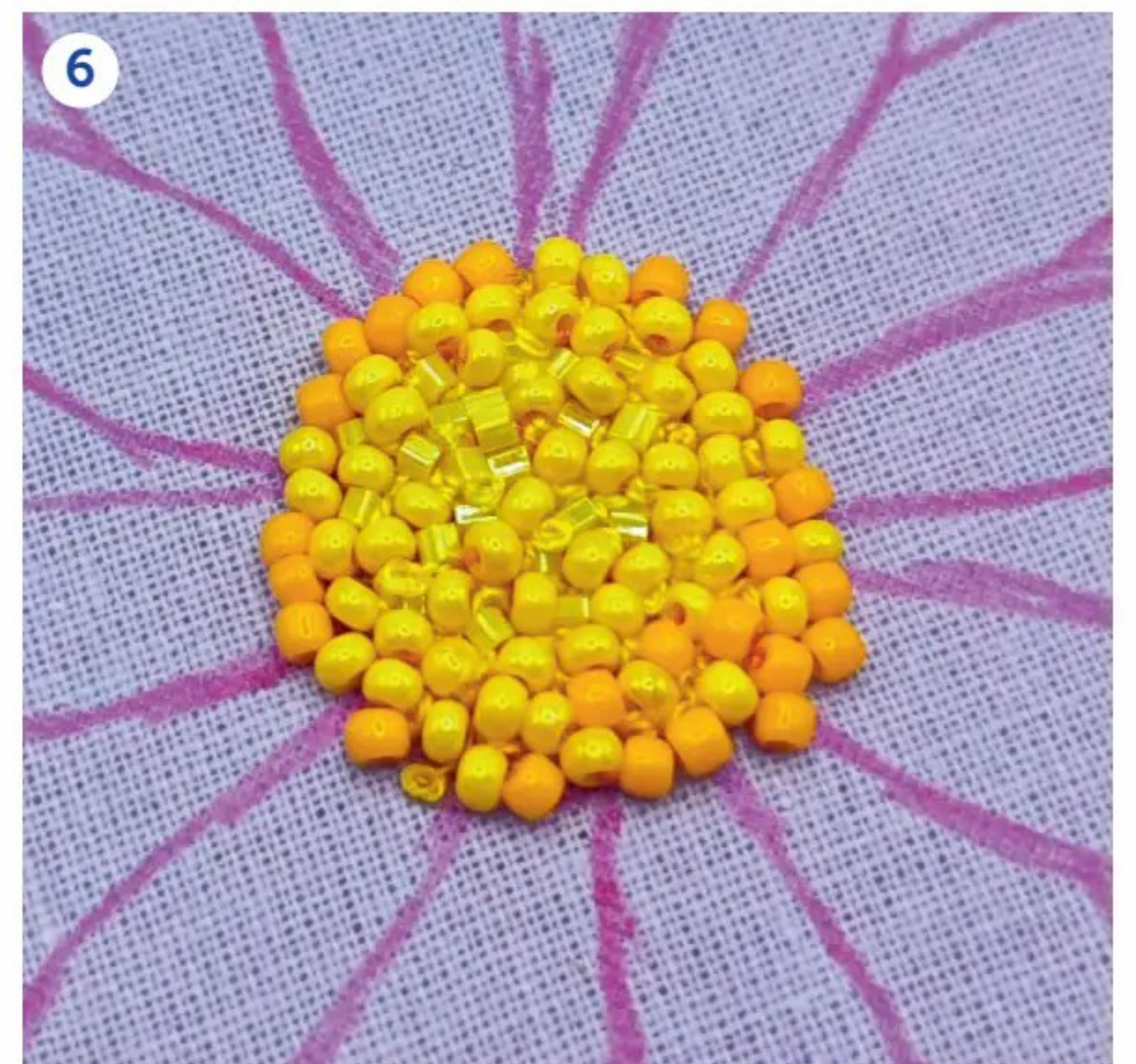
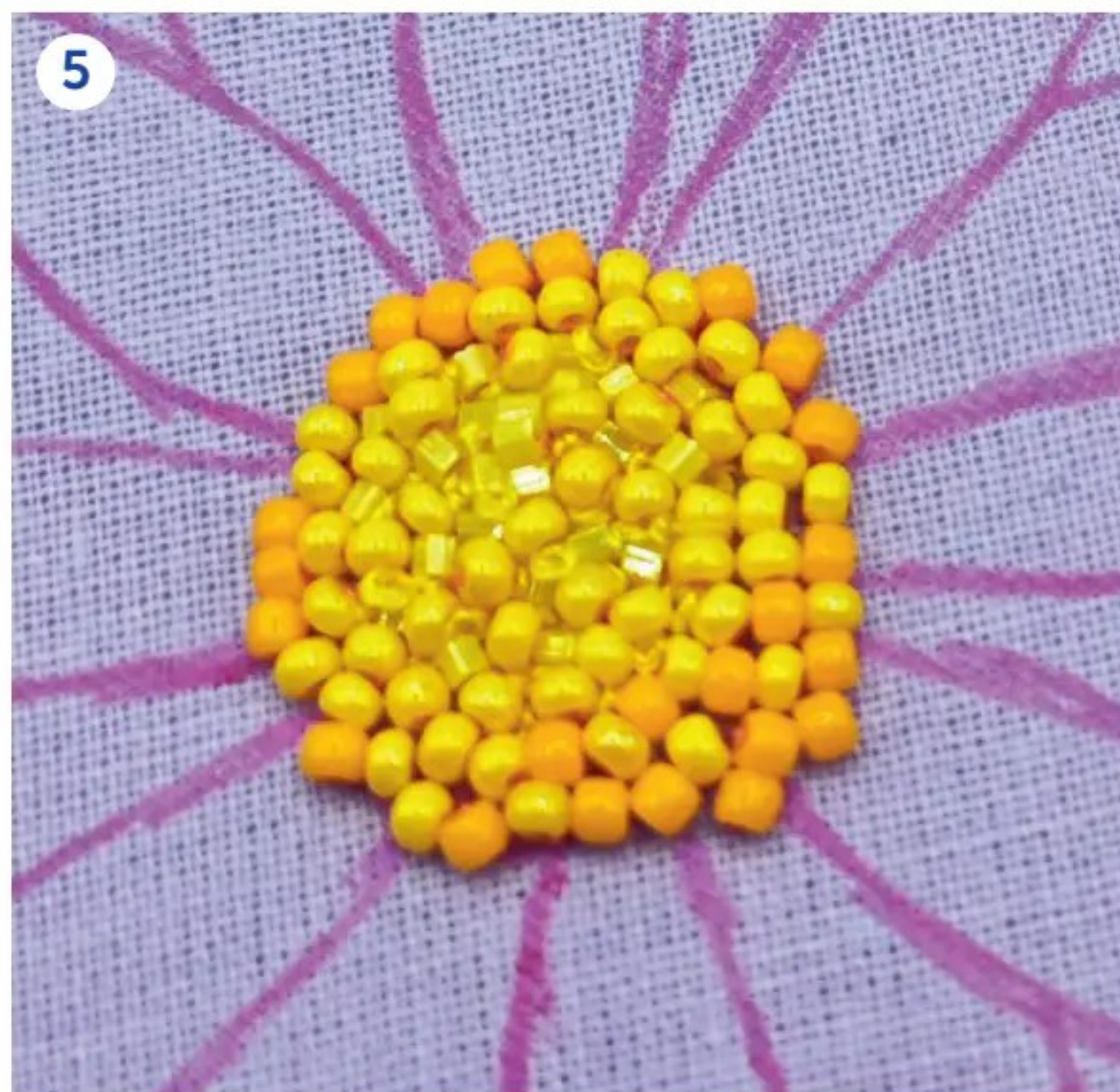
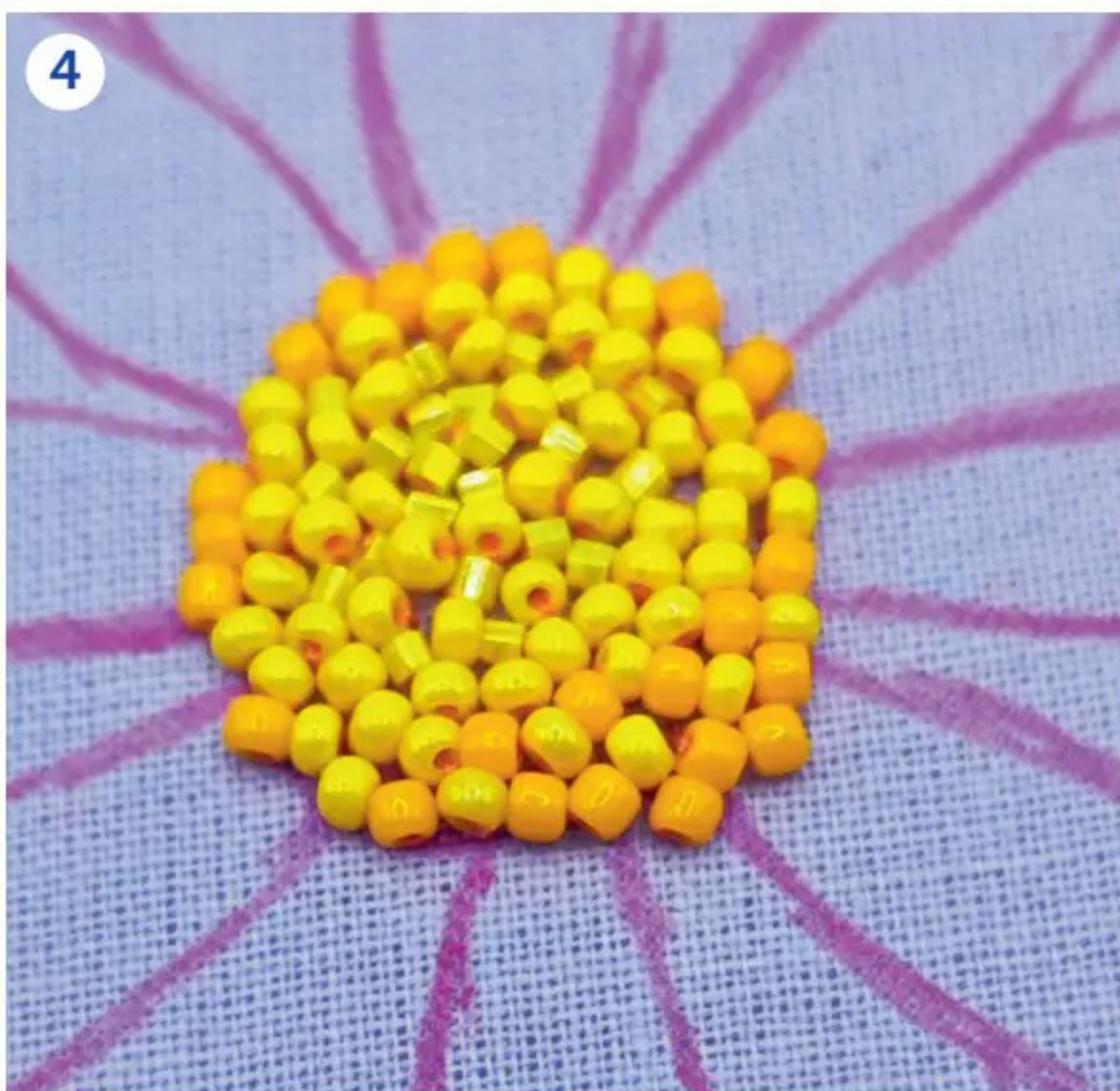
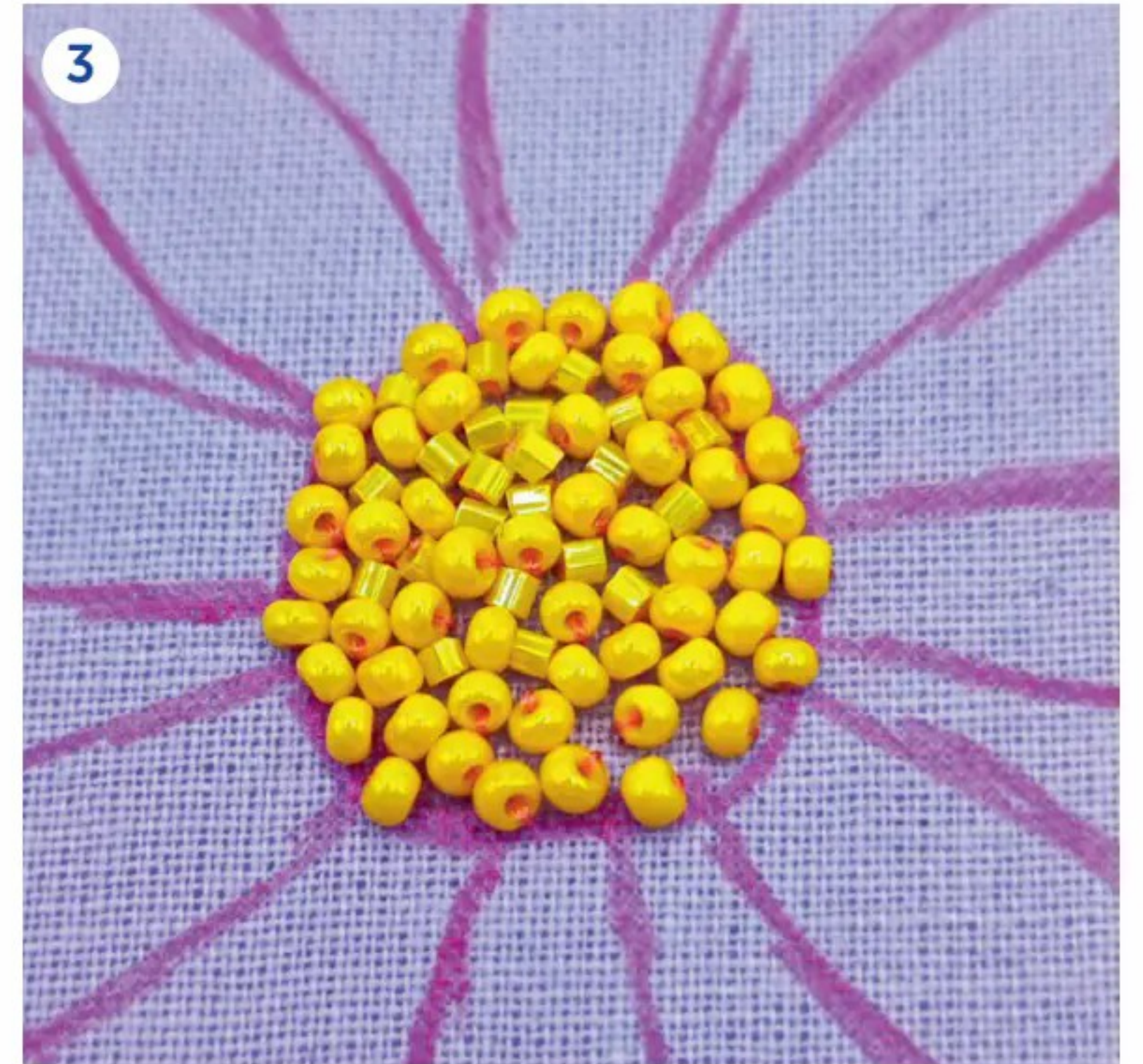
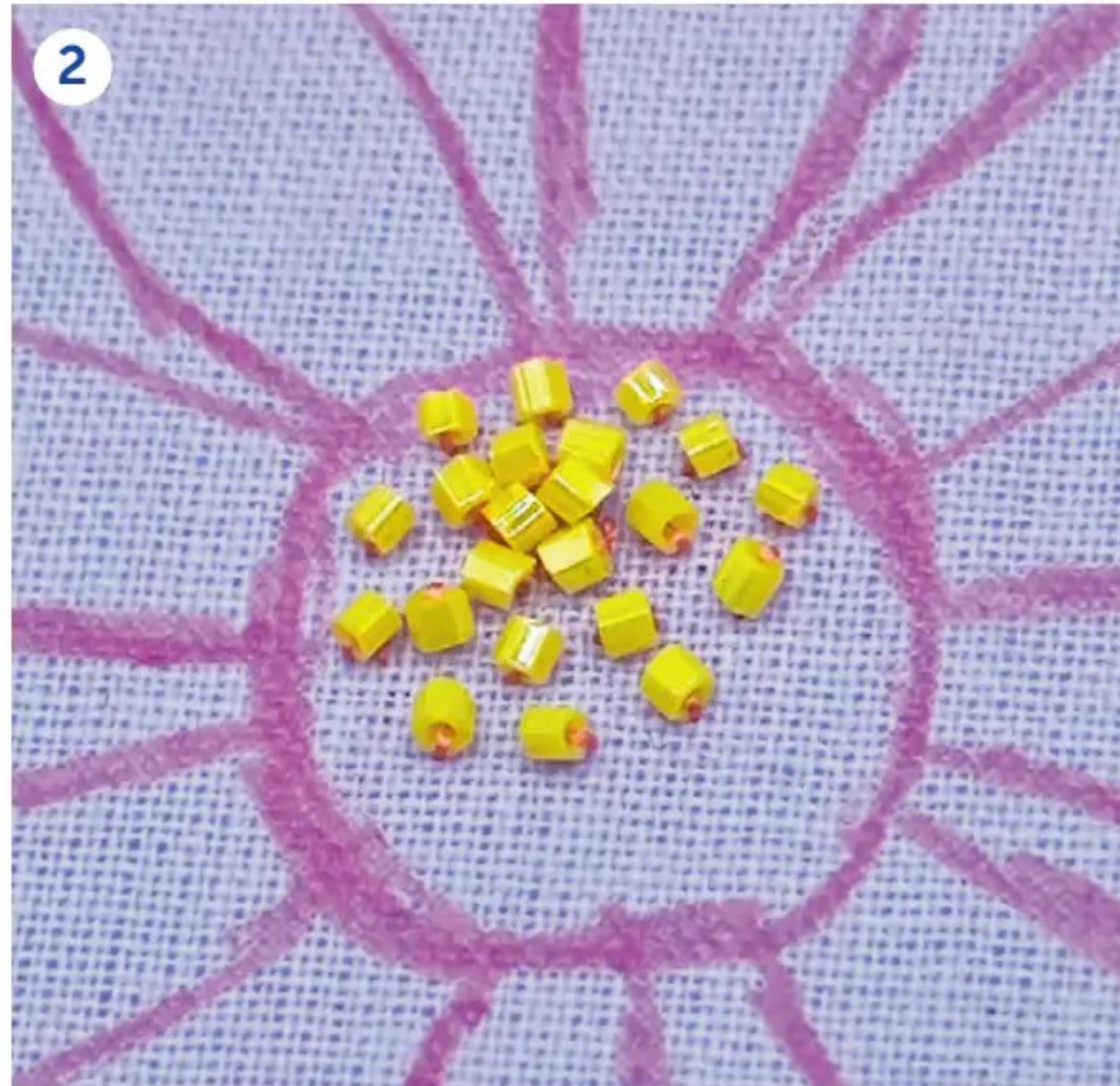
7 Fill in any remaining gaps using French knots in 972. **7**

8 For the flower petals, use one strand of 333 to stitch in the shadows where the petals overlap. Ensure your stitches follow

START STITCHING:

Note: We will be using one strand of thread at a time for the whole of this tutorial, so make sure to separate your thread each time you change colour.

1 Begin by tracing the design (page 62) onto the fabric. Then, stitch the lightest-coloured beads onto the nylon beading thread, one at a time, to form a small circle in the top left of the flower centre. Pack the beads as closely together as possible. **1**



the direction of the petals, fanning them outwards slightly as the petal shape widens. Use long and short stitch here, working in multiple rows where necessary to prevent the stitches becoming too loose when the brooch is cut out. **8**

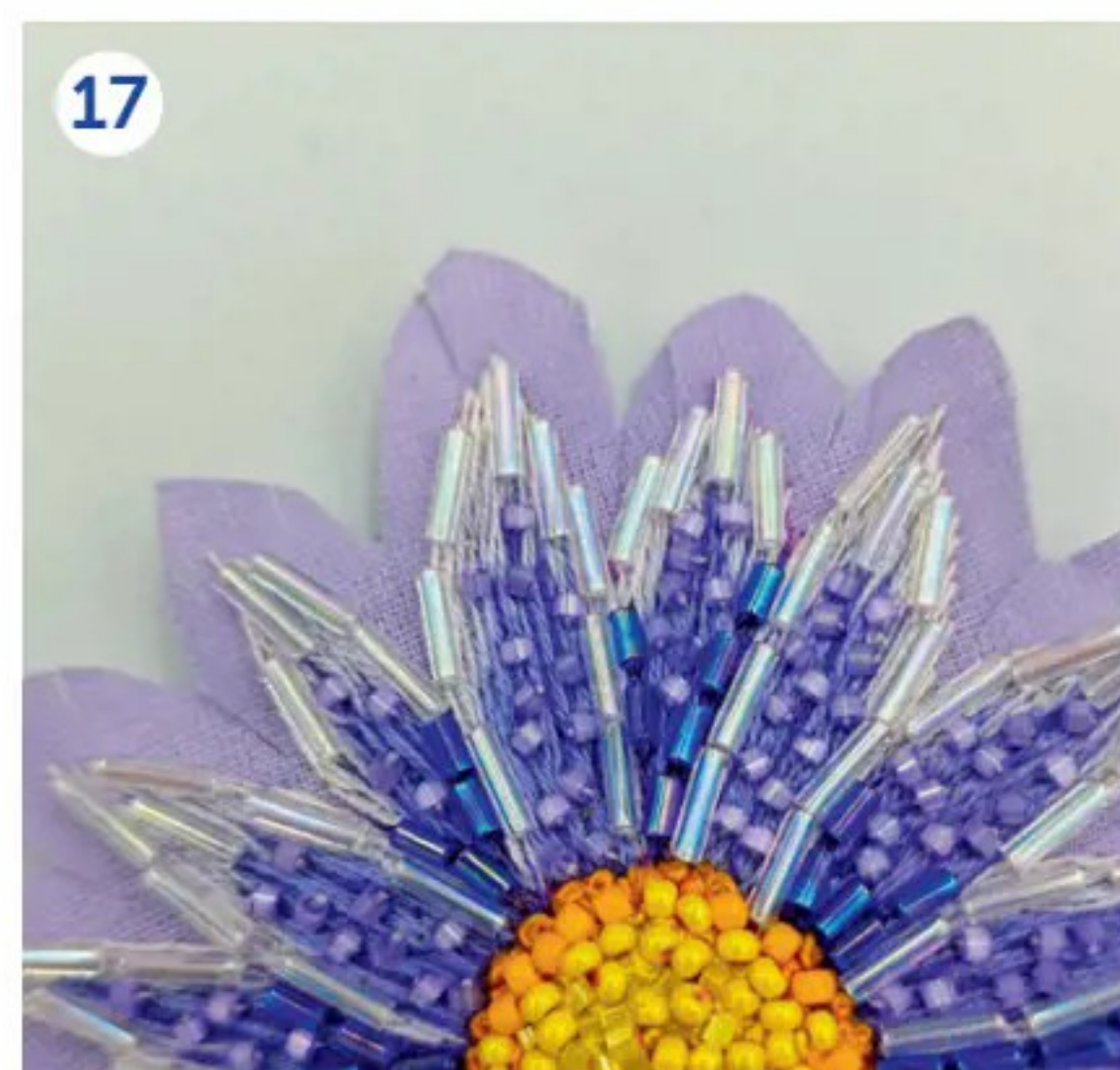
9 Make individual stitches in the centre of each petal. If there is a particularly long line,

use split stitch to avoid the stitches becoming too long. **9**

10 With one strand of 155 and working in multiple rows of long and short stitch, fill in the main body of each petal, leaving a small gap between your stitches and the outline. As before, stitch in the same direction as each petal. **10**

TOP TIP: Remember this piece will be cut out, so when moving from one petal to another, take care not to 'jump' between petals in a way that would require crossing threads that will be cut. The easiest way to do this is to secure your thread at the back of the embroidery each time you finish a petal before starting the next. →

Beading



11 Using one strand of 26 and long and short stitch, fill in the remaining areas of each petal. Vary the length of your stitches where they meet the previous colour to help create a smooth blend between the shades. **11**

12 Use a single strand of B5200 to complete the petals, allowing your stitches to extend slightly over the flower's outline as you finish each section. **12**

13 Add the darkest purple beads along the edges of the shadows on the lower petals. Stitch them in the same direction as your embroidery stitches, and remember to use nylon beading thread when attaching them. **13**

14 Add the clear crystal beads to the lightest areas of the flower. Arrange the beads in a triangular formation towards the tips of the petals. As before, secure your thread after finishing each petal before moving on to the next. **14**

15 Attach the light purple beads to the centres of the petals in a scattered pattern, leaving small gaps between them. **15**

16 Cut around the petals, leaving approximately 5mm of fabric around the outside edge. **16**

17 Carefully cut small slits into the gaps between the petals and around the petal tips,

taking care not to cut into your stitches. This will help the fabric fold over neatly later. **17**

18 Use fabric glue to secure the folded edges of the fabric in place. Leave the brooch to dry completely before moving on to the next step. **18**

19 Cut out two felt pieces in the shape of the flower. Glue one piece to the back of the brooch and leave it to dry completely. **19**

20 Take the second felt flower and decide where you would like to position your safety pin. Make a small hole in the felt and push the head of the pin through. **20**

21 With the safety pin in place, glue the second felt piece to the first. For extra durability, stitch around the edge using blanket stitch and embroidery thread that matches the felt colour, making sure to sew through all layers of the brooch. **21**

22 Wear with pride! **22** ❤️



ABOUT ME

Hi, I'm Becky and I design and make colourful thread painting embroideries and create step by step embroidery patterns under the name BeckysEmbroidery. I live in Łódź, Poland but originally hail from the UK, having spent the majority of my childhood and early adulthood in Yorkshire.

I've been embroidering for around eight years, with a focus on colourful, semi-realistic thread painting on playful, beaded backgrounds. I'm heavily inspired by nature, especially birds, and aim to fill the embroidery world with colour, joy and sparkles!

QUESTION: What is your favourite flower?

ANSWER: Peonies are my favourite flower, especially the deep pink ones. I love watching them start out as tight buds and slowly unfurl into voluminous blooms!

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Hand
embroidery

Garden Gatherings

Explore a stunning collection of contemporary floral motifs, where intricate stitching, delicate details and a fresh colour palette come together to celebrate the beauty and abundance of a blooming countryside garden

BY: GEORGIE EMERY

FIND THE
TEMPLATE FOR
THIS PROJECT
ON PAGE 60



This design brings together many of my favourite flowers to stitch, including dog roses, daisies, echinacea and cow parsley, along with the little wild details that make a garden feel alive. I wanted it to capture the charm of a gathered patch of countryside blooms, full of colour, texture and intricate detail, while still feeling delicate, contemporary and enjoyable to stitch. Each motif has its own character, but together they create a joyful celebration of the flowers that thrive in a summer garden. With plenty of variety throughout, it's a project that's both relaxing to work on and rewarding to see come to life.

epkenny

YOU WILL NEED:

MATERIALS:

- Kona cotton, Ice Frappe, 9x9in
- DMC threads:
 - o Turquoise Dark 3808
 - o Antique Mauve Medium 316
 - o Old Gold Medium 729
 - o Golden Olive 832
 - o Pistachio Green Medium 320
 - o Lavender Dark 209
 - o Lavender Ultra Dark 3837
 - o Ecru
 - o Golden Yellow 3078
 - o Topaz Medium 725
 - o Pine Green 3364
 - o Dusty Rose Light 151
 - o Dusty Rose Medium 962
 - o Fern Green Dark 520
 - o Snow White B5200
 - o Baby Blue Dark 322
 - o Delft Blue Dark 798
 - o Fern Green 522
 - o Terra Cotta Light 758
 - o Avocado Green Medium 937
 - o Plum 718

EQUIPMENT:

- 7in embroidery hoop
- Embroidery needle, size 5
- Fabric Scissors
- Blue Frixon heat erasable pen

STITCHES AND TECHNIQUES:

Long and short stitch, split stitch, French knot, satin stitch, whipped back stitch

each pollen head, then add a few scattered knots above these rows. Then switch to two strands of 729 and fill the remaining area with French knots until you have filled in the shape. **2**

3 Using two strands of 320, stitch the leaves in satin stitch. Work the stitches at a slight angle, stitching up one side of each leaf and then down the other to create a subtle 'V' shape along the centre vein. Once the leaves are complete, use the same thread to stitch the stems in whipped back stitch. **3**

4 Stitch the daisy petals in satin stitch using two strands of thread. Use 209 for the purple daisies and Ecru for the white daisies, covering each petal with smooth evenly placed stitches that follow the shape of the petal.

To add shading, use one strand of 3837 on the purple daisies and one strand of 3078 on the white daisies. Work four-five stitches over each petal, stitching from the base of the petal to approximately two-thirds of the way up.

Stitch the purple flower bud using two strands of 3837 in satin stitch. **4**

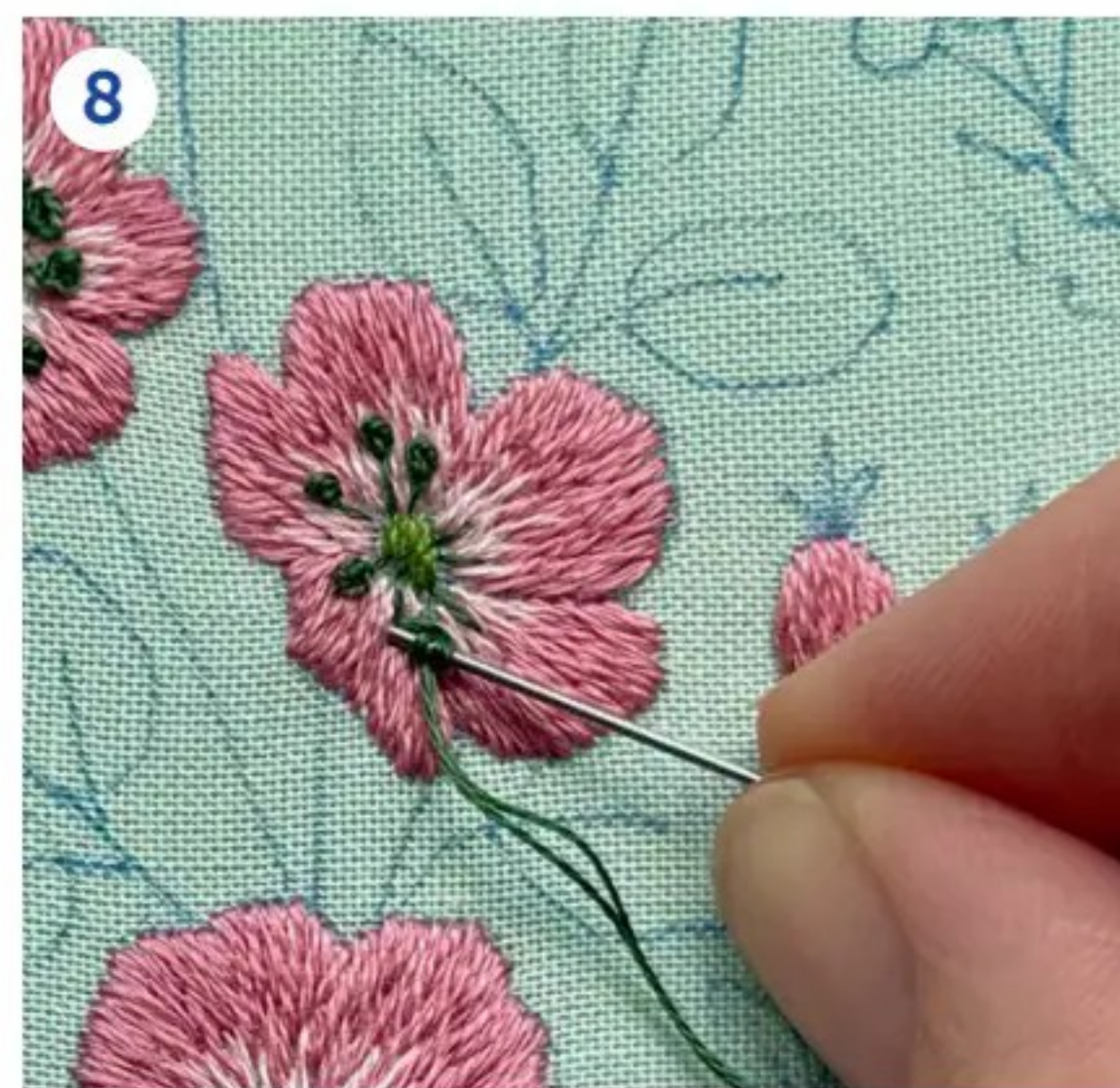
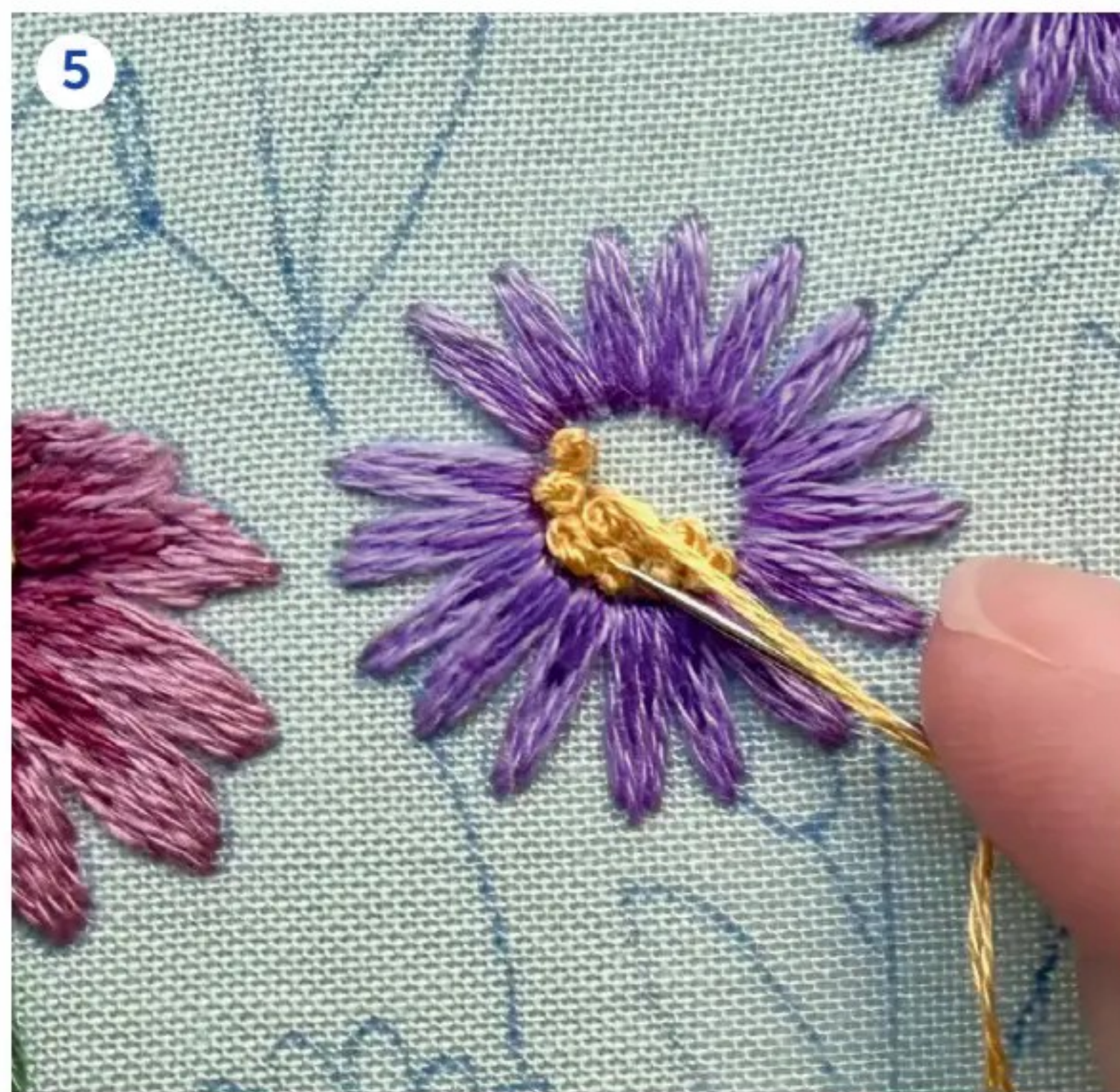
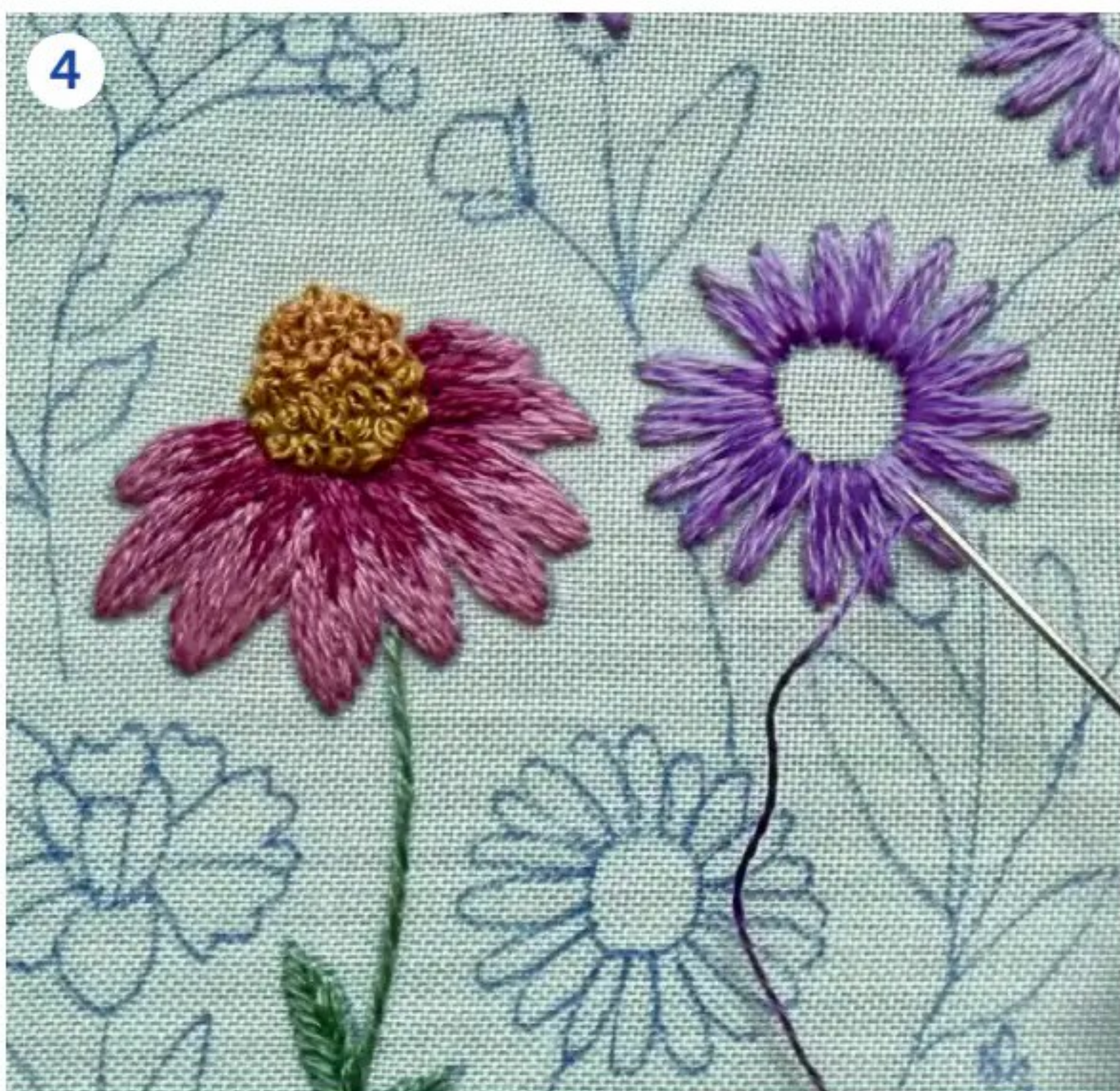
START STITCHING:

1 Begin by tracing your design (page 60) onto your fabric. Stitch the echinacea petals using long and short stitch. Begin with two strands of 3808, working from the base of each petal to approximately two thirds of the way up. Then switch to two strands of 316

and continue the long and short stitch to the tips of each petal, blending the colours together for a soft transition. **1**

2 Stitch the centres of each flower using French knots. Using two strands of 832, stitch two rows of French knots along the base of

PROJECT: *Garden Gatherings*



5 Stitch the centre of each daisy using two strands of 725 in French knots. **5**

6 Stitch the daisy leaves and stems in the same manner as step 3, using two strands of 3364. **6**

7 Stitch the dog rose petals in long and short stitch. Begin with two strands of 151, working from the base of each petal to approximately two-thirds of the way up. Then switch to two strands of 962 and continue the long and short stitch to the tip of the petal, blending the colours together for a soft transition.

Stitch the flower buds in the same way, starting with two strands of 316 at the base of the bud and finishing with two strands of 962 towards the tip. **7**

8 Stitch the flower centres in satin stitch using two strands of 937. Next, using one strand of 520, work straight stitches radiating outwards from the centre of each flower. Finally, using

two strands of 520, stitch a single French knot at the end of each straight stitch to create the stamens. **8**

9 Stitch the leaves using two strands of 937 in satin stitch, leaving the centre vein of each leaf free of stitches. Once the leaves are complete, use two strands of 520 to stitch the stems and the centre vein of each leaf in split stitch. **9**

10 Stitch the cow parsley stems using one strand of 520 in back stitch. Then use two strands of 520 to stitch the leaves in satin stitch, following the shape of each leaf with smooth, neatly placed stitches. **10**

11 The petals of the cow parsley are stitched using two strands of B5200 in satin stitch. **11**

12 Stitch the cornflower petals using two strands of 322 in satin stitch. Using one strand of 798, add shading to the petals by stitching

five-six straight stitches over the top of the stitches from before. Work each stitch from the base of the petal to approximately two-thirds of the way up. **12**

13 Using two strands of 322, stitch the base of each flower head in satin stitch. Using the same thread, stitch the leaves in satin stitch and the stems in whipped back stitch, following the same method used in the previous steps. **13**

14 Stitch the poppy petals in satin stitch using two strands of 758. Work smooth, even stitches that follow the shape of each petal, keeping the stitches neat and closely packed together. **14**

15 Using two strands of 937, stitch a single French knot in the centre of each flower. Then, using one strand of 937, stitch the stems in back stitch. Finally, stitch the leaves in satin stitch using two strands of 320, covering each leaf with smooth, evenly placed stitches that follow its shape. **15** →

Hand embroidery

16 Using one strand of 832, stitch the small daisy leaves in satin stitch, working smooth, closely placed stitches that follow the shape of each leaf. The stem is stitched using one strand

of 520 in back stitch and the leaves are stitched using two strands of 937 in satin stitch. **16**

17 Stitch the stem for the penstemon using one

strand of 937 in back stitch and using two strands of 937, stitch the leaves in satin stitch using the same method used in previous steps. **17**

18 Using two strands of 718, stitch all of the petals in satin stitch, covering each shape with smooth, evenly placed stitches that follow the direction of the petal.

Then, using one strand of 316, add shading to each petal by stitching three-four straight stitches from the base of the petal towards the centre. **18**

Then, gently iron away any visible pen marks and finish the hoop using your preferred method.

TOP TIP: Take your time with the petals, most of the flowers in this design rely on simple stitches. Once the piece is finished, it's the blend of colours and textures that catches the eye, not whether every stitch is perfectly placed. ♥

ABOUT ME

I'm Georgie, a hand embroidery designer and textile artist based in Gloucestershire.

After studying Printed Textiles at university, I developed a love of combining fabric and stitch to create detailed, contemporary embroidery designs. My work is often inspired by the landscapes, gardens, and wildlife that surround me, and I enjoy translating those influences into patterns that others can recreate and make their own.

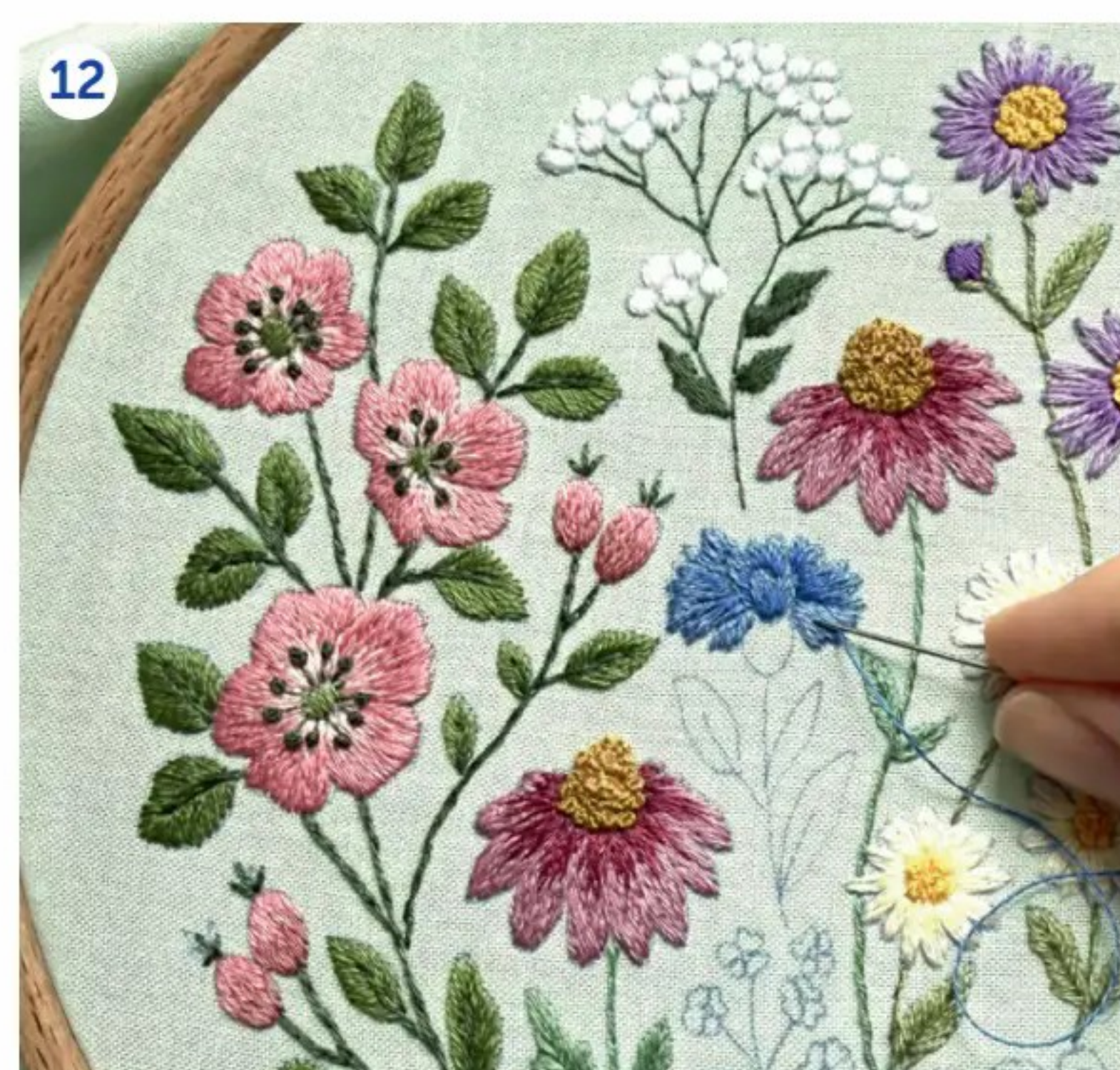
QUESTION: What is your favourite flower?

ANSWER: If I had to choose a favourite flower, it would be the dog rose. I like that it's a wildflower rather than something carefully planted or cultivated, and to me it's one of the flowers that best represents the countryside. You'll find it scrambling through hedgerows and along footpaths throughout early summer, often without anyone paying much attention to it. The soft pink petals and bright yellow centres are also a combination that translates beautifully into embroidery, which is probably why dog roses seem to appear in so many of my designs.

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 E etsy.com/uk/shop/GeorgieKEmery



NEW
CONTRIBUTOR!



What's On

Fill your diary with inspiring embroidery events, from hands-on workshops and engaging exhibitions to opportunities to connect with fellow makers.



Photo: Creative Craft Show

CREATIVE CRAFT SHOW & THE STITCHING SHOW

Event dates and venues:

- **Farnborough:** 10th – 12th September 2026 at Farnborough International Exhibition & Conference Centre (Halls 1.2 & 1.3), Hampshire, GU14 6TQ
- **Exeter:** 24th – 26th September 2026 at Westpoint Exeter, Clyst St Mary, Devon, EX5 1DJ

Opening hours: 9:30/10:00 – 16:30 (see website for full details)

Tickets: From £12. Early bird offer £10. Under 16s free (when accompanied), free on site parking, disabled concessions and group rates

What to expect:

From specialist embroidery suppliers and fabric retailers to textile artists and demonstrators, the Creative Craft & The Stitching Show offers plenty to inspire makers of all abilities.

- Browse a variety of exhibitors selling a wide range of supplies
- Take part in workshops and Make & Take sessions to learn new skills, try different techniques and create handmade projects
- Watch live demonstrations from talented makers
- Meet craft groups, guilds and creative organisations

Why visit?

Whether you're looking to master a new technique, refresh your creative mojo or simply enjoy a day surrounded by like-minded makers, the show has something for everyone.

- Discover new products, tools and supplies
- Learn from experienced tutors and demonstrators
- Gain inspiration for future projects
- Connect with fellow stitchers, crafters and creative communities

For tickets, workshop bookings, exhibitor information and visitor details, visit www.creativecraftshow.co.uk



Photo: Bayeux Tapestry

THE BAYEUX TAPESTRY

Event dates: 10th September 2026 – 11th July 2027

Venue: The British Museum, Great Russell Street, London, WC1B 3DG

Opening hours: See website for details

Tickets: From £25 (peak pricing applies)

One of the most significant embroidered works ever created will return to England for the first time in almost 1,000 years when the Bayeux Tapestry goes on display at the British Museum. Measuring nearly 70 metres in length, this extraordinary medieval embroidery chronicles the events leading up to the Norman Conquest and the Battle of Hastings in 1066, combining historical storytelling with remarkable needlework.

On loan from France, the tapestry is widely regarded as one of the world's most important surviving medieval textiles. Created in the 11th century and believed to have been stitched by English embroiderers, it offers a unique insight into life, warfare, clothing, architecture and craftsmanship during a pivotal moment in British history.

Displayed in a specially designed exhibition space, visitors will have the rare opportunity to view this iconic work up close and appreciate the scale, detail and skill involved in its creation. The exhibition will also explore the tapestry's historical significance, artistic legacy and enduring influence on generations of makers, historians and designers.

For embroiderers, textile enthusiasts and history lovers alike, this landmark exhibition promises a once-in-a-lifetime chance to experience one of the most celebrated examples of narrative stitch in the world.

www.britishmuseum.org



Photo: Grosvenor Shows

NEWCASTLE QUILTING & SEWING SHOW

Event dates: 10th – 12th September 2026

Venue: Newcastle Racecourse, High Gosforth Park, Newcastle upon Tyne, NE3 5HP

Opening hours: Friday 10:00 – 16:00; Saturday 9:30 – 15:30

Tickets: Advance tickets from £8; concessions from £7; children under 16 free

Whether you're passionate about patchwork, quilting, dressmaking or embroidery, the Newcastle Quilting & Sewing Show promises two days packed with inspiration, creativity and shopping opportunities.

Organised by Grosvenor Shows, this popular event brings together a wide range of exhibitors offering fabrics, sewing essentials, quilting supplies, tools, patterns and specialist accessories. Alongside the shopping experience, visitors can enjoy feature quilt displays showcasing the work of well-known quilters and textile artists, providing plenty of ideas for future projects.

Workshops running throughout the show offer the chance to learn new skills and techniques, while demonstrators will be on hand to share their expertise and advice. Whether you're looking to develop your stitching repertoire, discover new products or simply spend time among fellow textile enthusiasts, there's something to appeal to makers of all abilities.

With excellent visitor facilities, including a café, disabled access and free parking, the show makes for an enjoyable day out for anyone with a love of textiles and stitch. For tickets and further information, visit www.grosvenorshows.co.uk

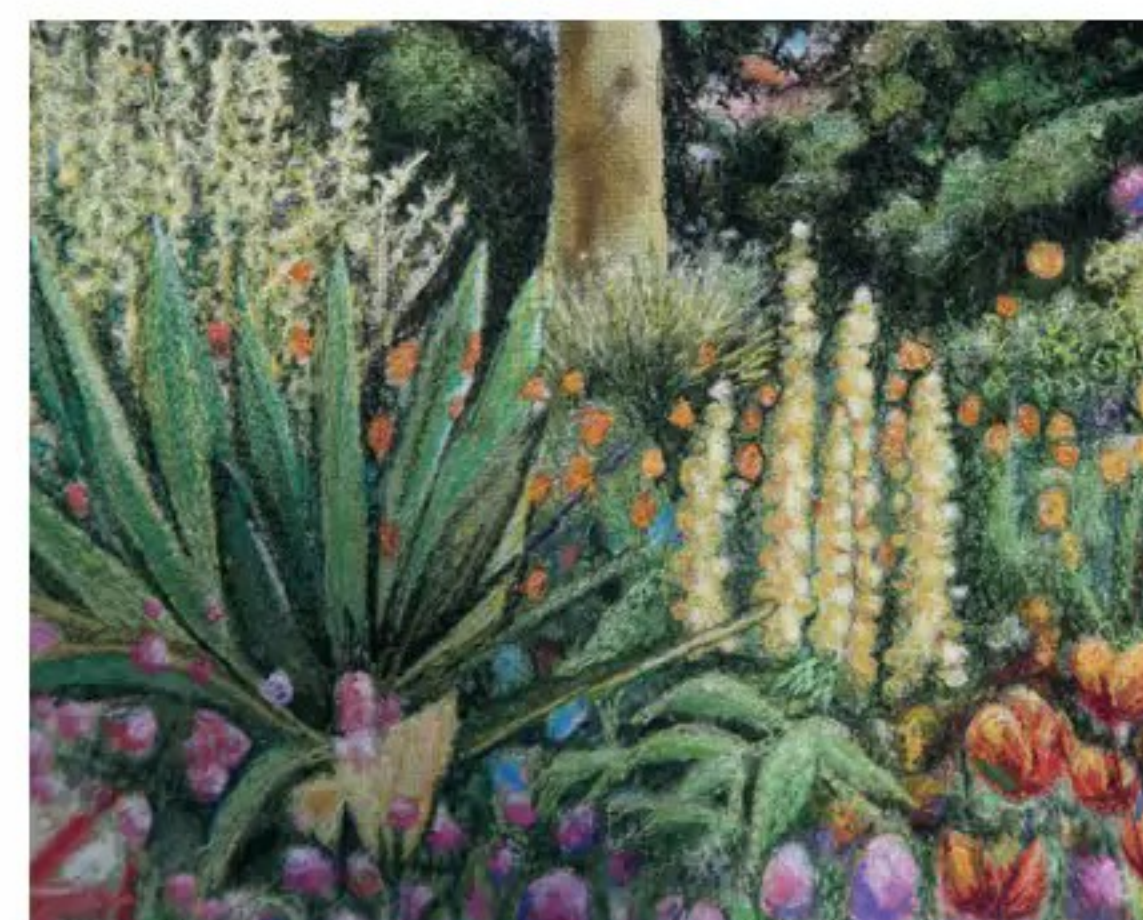


Photo: Ribble Creative Stitchers

OUR PRECIOUS PLANET, TEXTILE ART EXHIBITION BY RIBBLE CREATIVE STITCHERS

Event dates: 18th July – 13th September 2026

Venue: Haworth Art Gallery, Accrington, Lancashire, BB5 2JS

Opening hours: Wednesday – Sunday, 12:00 – 16:00

Tickets: Free

'Our Precious Planet' merges traditional Arts & Crafts techniques with modern concepts. The artwork featured in the exhibition celebrates nature's beauty while confronting the harsh realities of climate change, human damage, and biodiversity loss. Using methods like free motion stitching, weaving, collage, felt making, embroidery and eco-printing the artists from Ribble Creative Stitchers have repurposed fabrics, threads and paper wherever possible to make a global statement.

Ribble Creative Stitchers are a friendly group of textile artists from across Lancashire who meet regularly in Lancashire on the edge of the Ribble Valley for workshops and talks. Driven by a supportive ethos, members pool their diverse backgrounds, skills, and personal styles to inspire one another. The group hosts national tutors to ensure their contemporary practice remains current and exciting.

www.ribboncreativestitchers.co.uk

Got an event or exhibition happening? Tell us and we'll spread the word. Email the dates, details, and venue address to: StitchEditor@warnersgroup.co.uk

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Meet the Artist

Jo Lochhead

Combining embroidery, needle felting and mixed-media techniques, Jo Lochhead has spent more than two decades helping people discover the joy of crafting.

Through The Crafty Kit Company, she creates accessible, confidence-building projects that encourage makers to slow down, get creative and enjoy the process



Interview

From creativity to crafting community

Jo Lochhead's creative career spans more than twenty years, but her route into embroidery was far from traditional. With a background rooted in the wider craft industry, she originally opened Scotland's first bead shop before going on to establish The Crafty Kit Company in East Lothian.

Embroidery entered her life naturally, becoming a mindful and calming creative outlet alongside the demands of running a busy business.

"I was drawn to embroidery as a calm, mindful counterbalance to a very busy working life," she explains. "Over time, it became another way for me to tell stories through making."

Like many modern embroiderers, Jo is largely self-taught, preferring experimentation and instinct over formal training. "I've learned by doing, experimenting and trusting my instincts rather than following strict rules," she says.

A love of mixed media

While many artists focus on a single embroidery style, Jo is most inspired by combining different creative disciplines.

"I wouldn't say I specialise in one particular type of embroidery," she says. "What I'm most drawn to is mixed media."

Embroidery often features alongside needle felting and felt appliqué in her work, adding texture, detail and personality to her designs.

"I find it incredibly satisfying to combine materials and processes. Embroidery brings a softness and a sense of intention that really enhances a piece."

This approach has developed organically over the years through experimentation and curiosity, giving Jo the creative freedom to continually explore new ideas and techniques.

Inspired by nature and storytelling

Jo's creative process often begins not with a finished design, but with an idea, feeling or story.

Nature, characters and places frequently inspire her work. Rather than meticulously planning every detail, she prefers a more intuitive approach.

"I tend to sketch loosely before I begin stitching," she explains. "Planning is quite intuitive. I like to leave room for the piece to evolve as I work."

This flexibility allows the embroidery itself to influence the final outcome.



"Embroidery works best for me when I don't overthink it and instead treat it as a slow, responsive process."

The Crafty Kit Company

Embroidery was never intended to become a standalone career. Instead, it evolved as part of a wider mission to make crafting accessible to as many people as possible.

Jo founded The Crafty Kit Company to help people experience the wellbeing benefits of creativity, regardless of their previous experience or confidence levels.

Today, the company designs and produces a wide range of craft kits, including embroidery, cross stitch and needle felting projects, alongside books and creative resources for makers around the world.

"Looking ahead, my hope is to continue creating projects that encourage people to slow down, enjoy the process and feel proud of what they've made."

Designing kits that inspire confidence

When developing new kits, Jo always puts the maker's experience first.

"A design needs to be visually appealing, achievable and enjoyable, especially for beginners," she explains.



She carefully considers how long a project might take, whether techniques can be explained clearly and how rewarding the finished piece will feel.

As a result, many of the company's most successful kits are approachable, comforting projects that encourage relaxation rather than perfection.

Customers frequently tell Jo that they enjoy projects that feel calming and achievable, something that remains at the heart of every design.

Favourite stitches and materials

Jo is particularly drawn to stitches that add texture and dimension.

"French knots – love them or hate them! – have long been a favourite of mine because of the way they add character and depth," she says.

She is also fond of split stitch and satin stitch, appreciating the beautiful finish satin stitch can achieve when worked with quality threads.

For Jo, the appeal of embroidery lies in how stitches contribute to the overall feel of a piece rather than their technical complexity.

Her materials are equally uncomplicated. She enjoys working with high-quality natural fabrics and threads, believing that the tactile experience is an important part of the creative process.

“Embroidery works best for me when I don’t overthink it and instead treat it as a slow, responsive process”

"I don't rely on specialist tools," she says. "I prefer keeping things straightforward so the focus stays on the making rather than the equipment."

Finding inspiration

Nature, storytelling and everyday life are constant sources of inspiration for Jo's work.

She is particularly drawn to character-led illustration, gentle humour and designs that feel familiar and comforting.

Another important influence is the connection between creativity and wellbeing.

"I'm inspired by the idea of crafting as a form of wellbeing," she explains. "Creating work that helps people feel calmer and more grounded."





Among contemporary textile artists, Jo particularly admires Katrina Witten, whose confident use of colour, texture and mixed media continues to inspire her own work.

Tradition meets modern creativity

Although traditional embroidery techniques remain central to Jo's work, she enjoys presenting them in fresh and contemporary ways.

Traditional elements are often found within the stitches themselves, while modern influences emerge through composition, mixed-media techniques and subject matter.

One particularly exciting area has been working with licensed characters and popular culture.

"Collaborations with much-loved icons such as Snoopy allow us to combine traditional embroidery techniques with imagery that feels playful, familiar and relevant today."

By blending heritage crafts with contemporary design, Jo helps introduce embroidery to new audiences while maintaining its timeless appeal.



A creative business and a creative life

No two days are exactly the same for Jo. Running a growing creative company involves balancing product development, business planning, problem-solving and supporting her team.

Her workshop, based on a farm in East Lothian, remains at the centre of everything she does.

"It's a place I genuinely love to come to every day," she says.

One lesson she has learned over the years is the importance of protecting creative time.

"I've had to train myself to make space for creativity, both for developing products and for my own wellbeing."

More than a craft

For Jo, embroidery offers something increasingly valuable in a busy world: the opportunity to slow down.

"It's a mindful, absorbing process that helps quiet my thoughts and brings a real sense of satisfaction," she says.

Watching a piece gradually emerge stitch by stitch provides a sense of grounding that extends far beyond the finished project.

Her advice to fellow embroiderers reflects that same philosophy. "Don't feel you need to know everything before you start. Embroidery is incredibly forgiving, and there's no single right way to do it. Take your time, enjoy the process and allow yourself to learn as you go."

Looking ahead

As The Crafty Kit Company continues to grow, Jo remains focused on encouraging creativity and confidence through making.

Rather than pursuing technical perfection, her goal is to inspire others to pick up a needle, try something new and discover the enjoyment that creativity can bring.

"My focus is less on mastery and more on sharing the joy of making," she says. "That's something I hope to keep doing for many years to come." ♥

DISCOVER MORE FROM JO:

- 🌐 craftykitcompany.co.uk
- 📷 [instagram.com/craftykitcompany](https://www.instagram.com/craftykitcompany)
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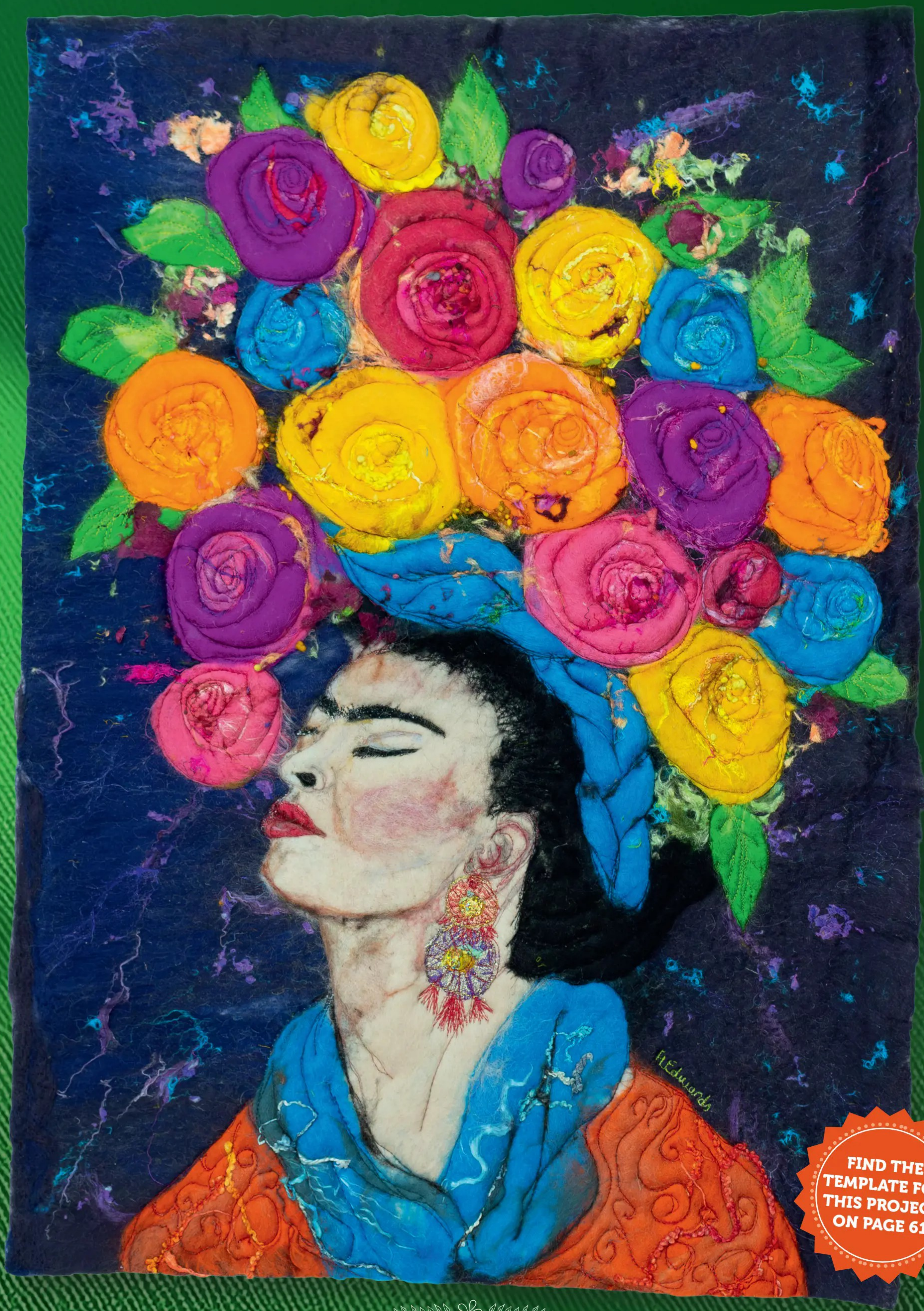
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me!*

Free-motion
embroidery



FIND THE
TEMPLATE FOR
THIS PROJECT
ON PAGE 61



Felted Frida Kahlo

A bold and beautiful free-motion embroidery piece inspired by Frida Kahlo's fearless spirit, celebrating vivid colour, rich texture and expressive embellishment in a striking design that captures her iconic style and creativity

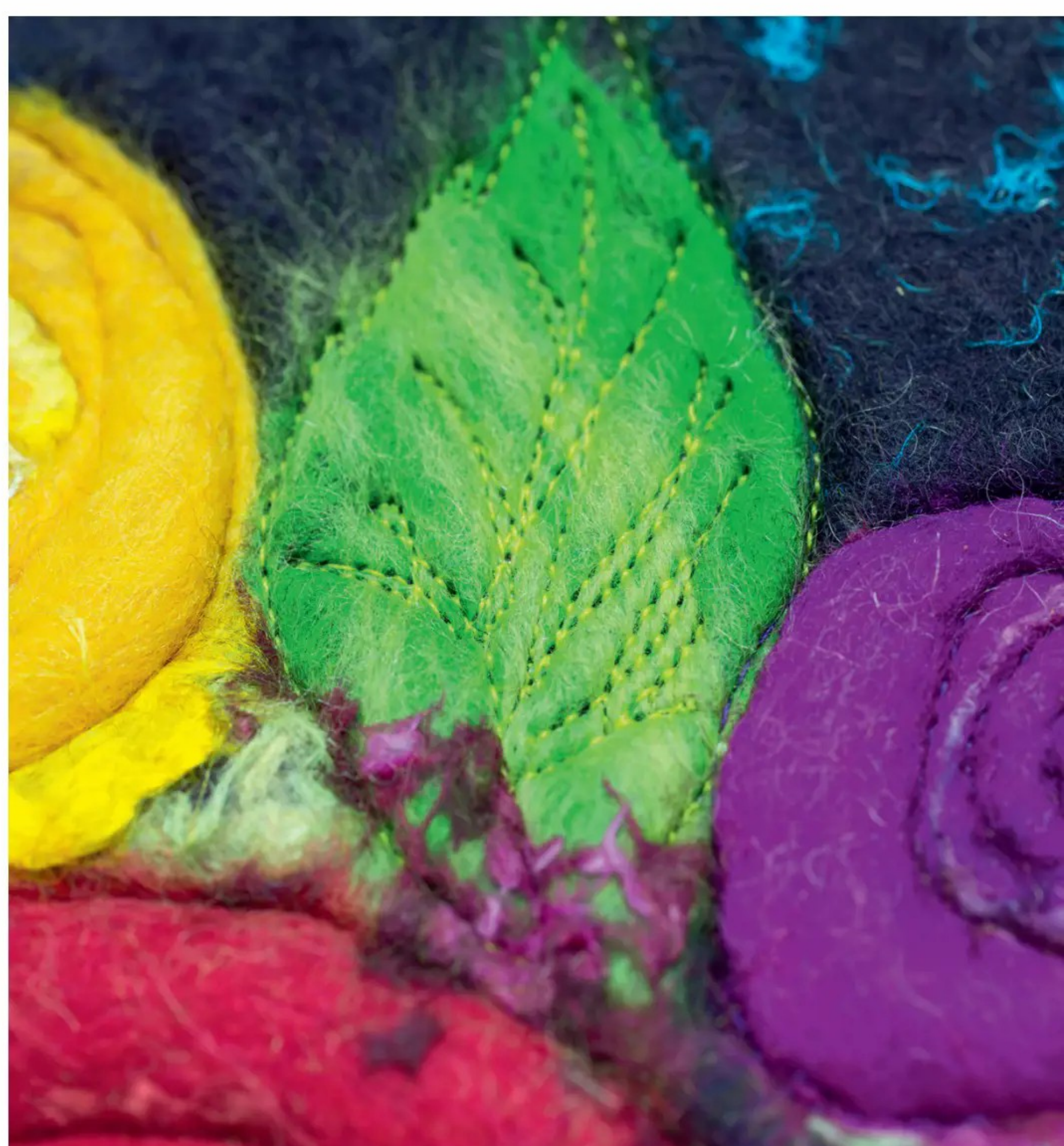
BY: HELLEN EDWARDS

Frida Kahlo was an incredibly courageous, brave and strong-willed woman whose creativity remained powerful throughout her life. Much of her work focused on striking self-portraits, created while recovering in bed from her injuries. Her art embraced surrealism, allowing her imagination, and more importantly her fearless use of colour, to run wild.

Her style of dress was deeply personal, shaped by elements of her culture and surroundings, and became a kind of armour. She is synonymous with bold jewellery and ornate floral headpieces, and this piece is my ode to Frida's boldness, confidence and pure love of colour.

Enjoy the process, embrace the freedom of colour, and feel free to add even more ribbons, beads and braids, just as Frida would have.

Hellen
x



YOU WILL NEED:

MATERIALS:

- Pre-felt
- Merino wool and any other organic fibers of your choice
- Fabric scraps
- Visiline 250
- Bubble wrap
- Gutermann threads:
 - o Bright Orange 155
 - o Golden Yellow 412
 - o Deep Purple 392
 - o Pale Blue 195
 - o Dark Blue 13
 - o Cerise Pink 909

- o Black 000
- o Lime Green 334
- Embellishments of your choice

EQUIPMENT:

- Sewing machine with free-motion embroidery foot
- Felting needle
- Soap flakes
- Bamboo blind

STITCHES AND TECHNIQUES:

Free-motion embroidery, straight short stitch, wet felting

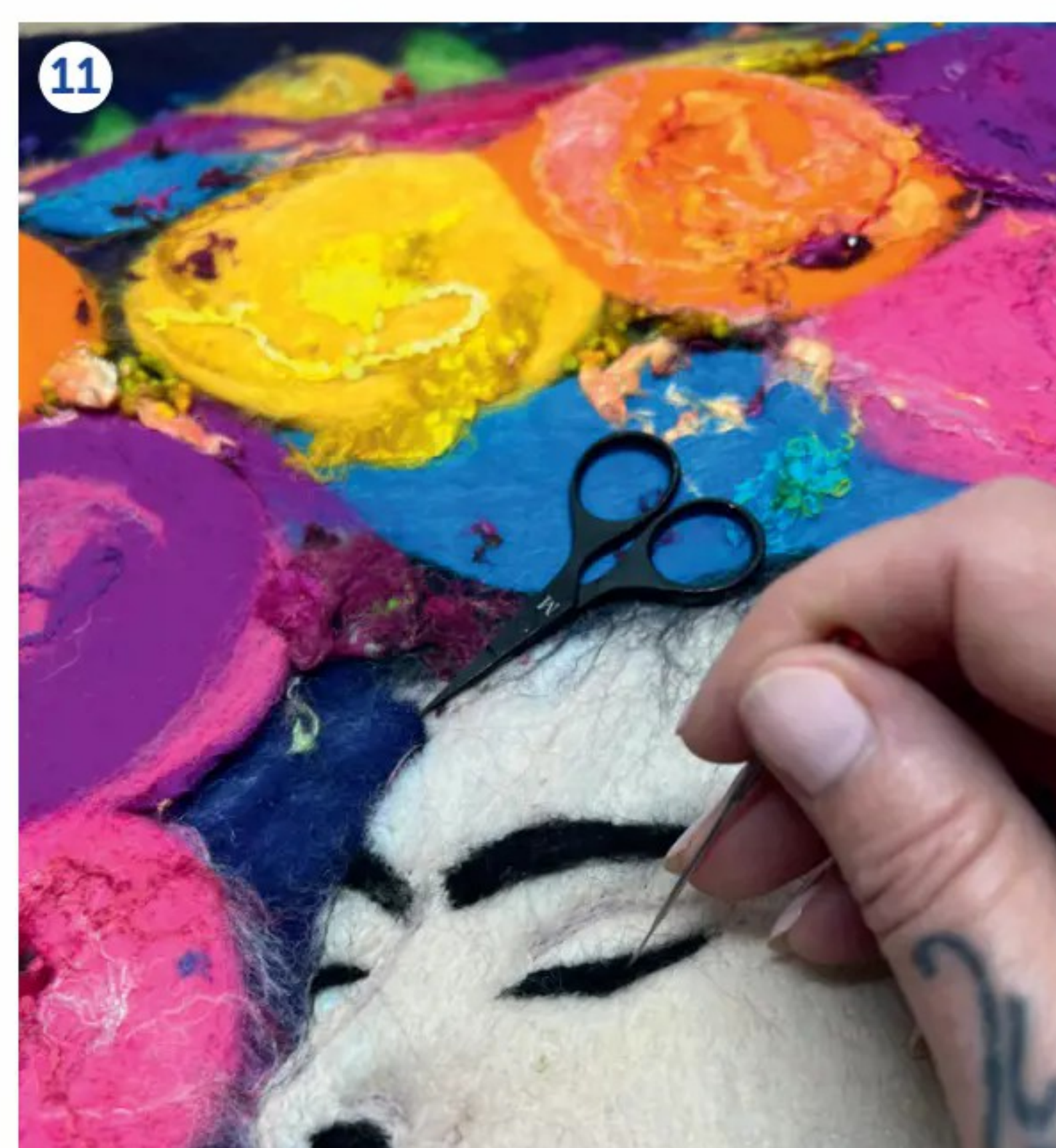
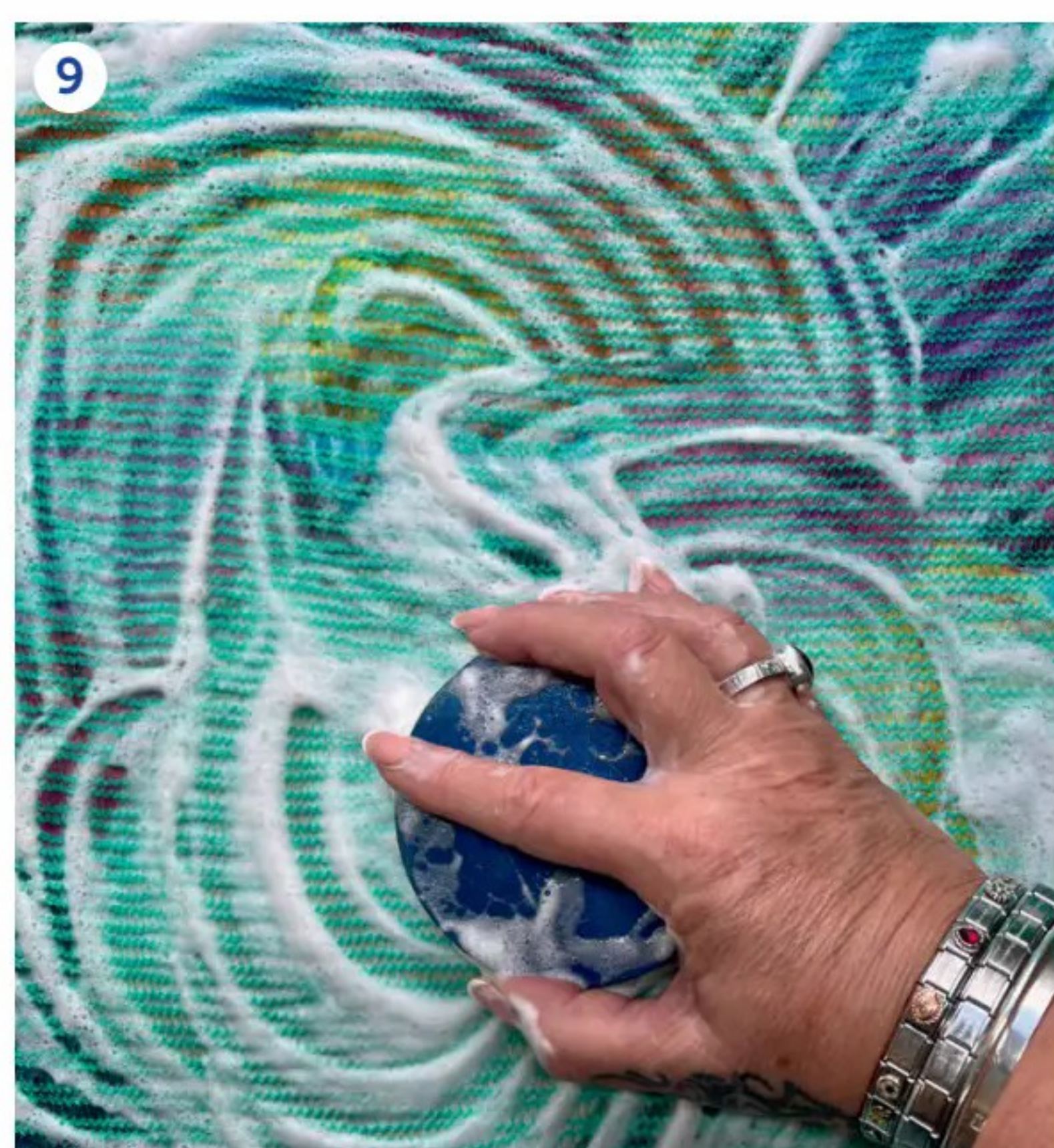
START STITCHING:

1 Begin with a piece of light pre-felt, which will act as your base. This allows the merino fibres laid on top to adhere firmly during wet felting and gives you a blank canvas to build your artwork on. It also helps you judge the finished size. Always allow for approximately 10% shrinkage. **1**

2 Lay out your merino background, adding speciality fibres for contrast and texture. A darker background will help the portrait stand forward and make the bright colours in the floral headpiece really pop. **2**

3 Using the template provided (page 61), create a silhouette to place on top of the →

Free-motion embroidery



merino background. This makes it easier to build the facial image and gives you more control over the shape, which is helpful as wet felting can be unpredictable. **3**

4 Begin layering flesh-coloured merino over your pre-cut silhouette. From here, start building the rest of the portrait, beginning with the hair. Style the black merino so it sweeps away from the face into a bun. **4**

5 Once the face silhouette is in place, plait a braid of merino to create a headband across the top of the face. This provides structure for the floral elements that will be added later. Be bold with colour and texture, as this will create a more interesting piece once embroidered. **5**

6 Continue to experiment with colour and texture, incorporating fibres and leftover threads. Silks, bamboo, rose fibre and banana fibre all give beautiful results when sitting on top of the merino after felting. These textures will also help guide your embroidery later. **6**

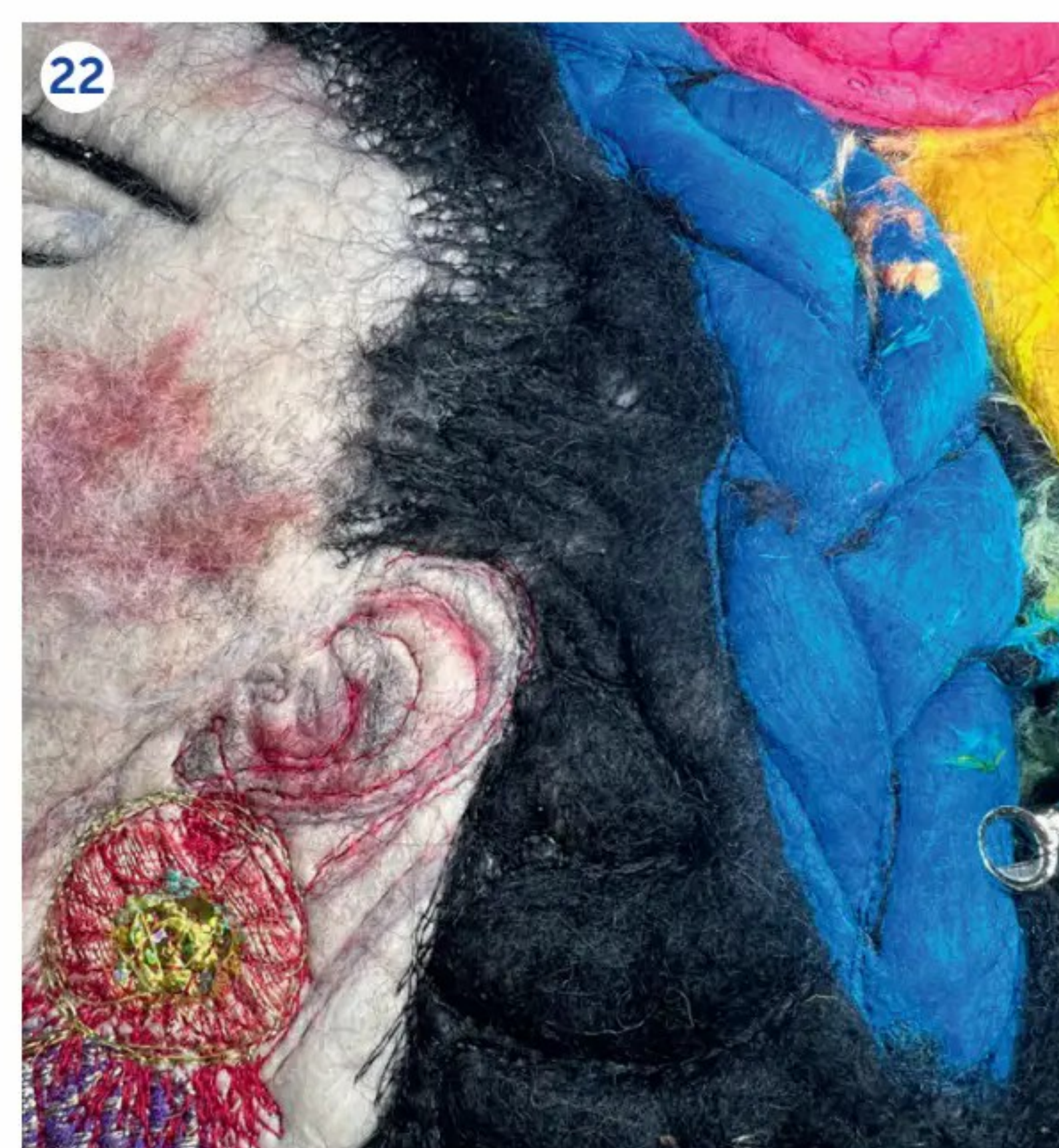
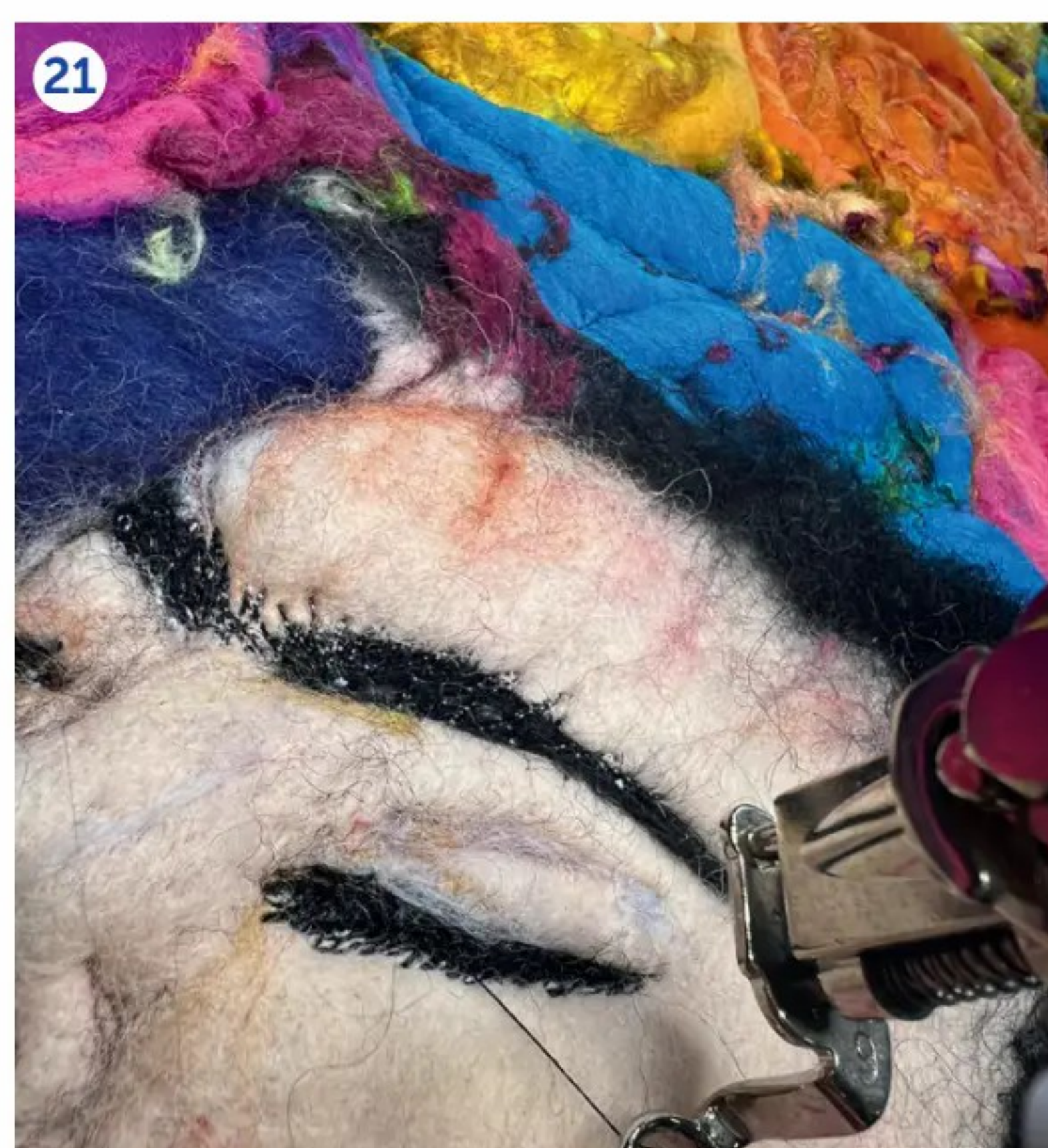
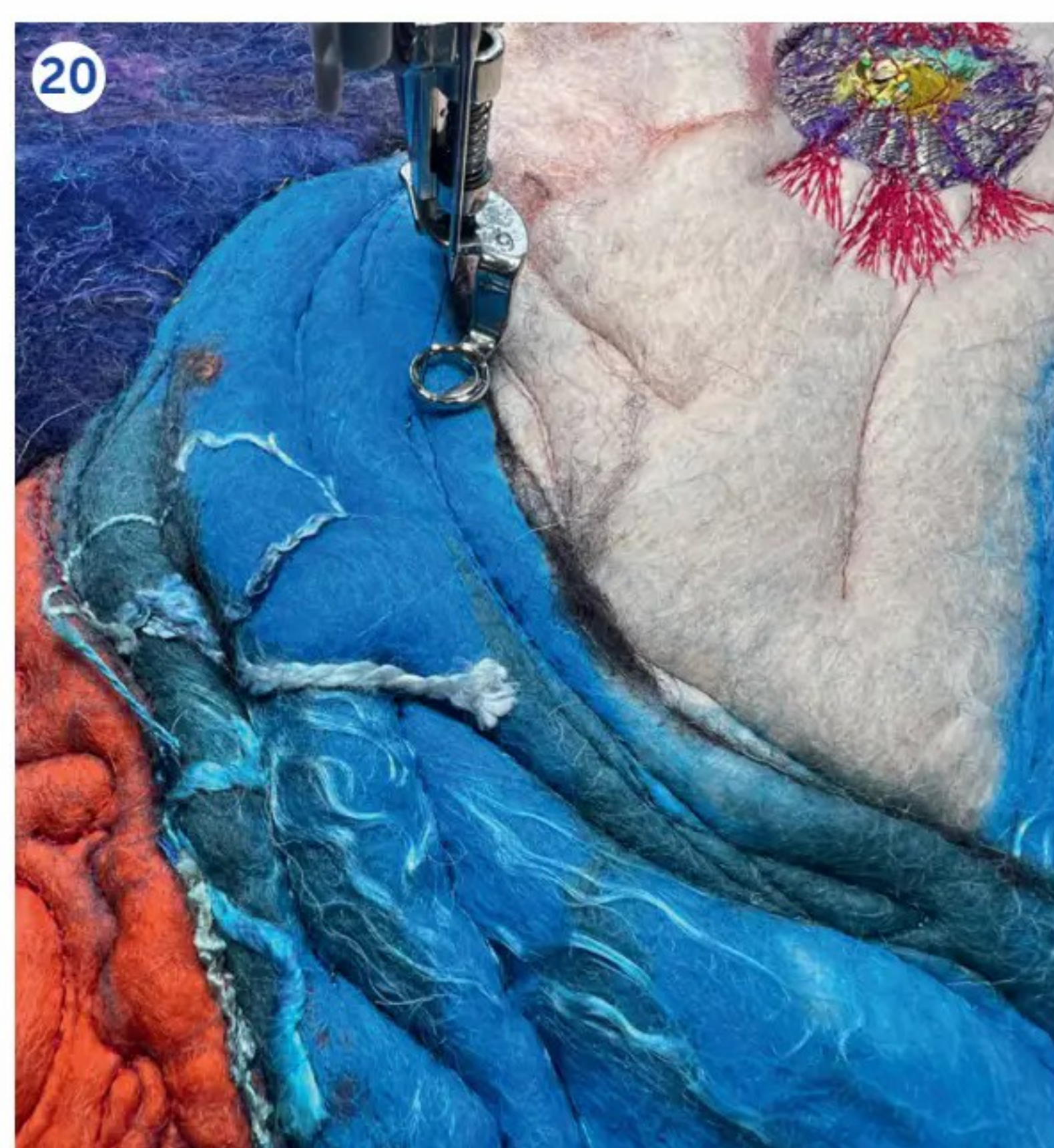
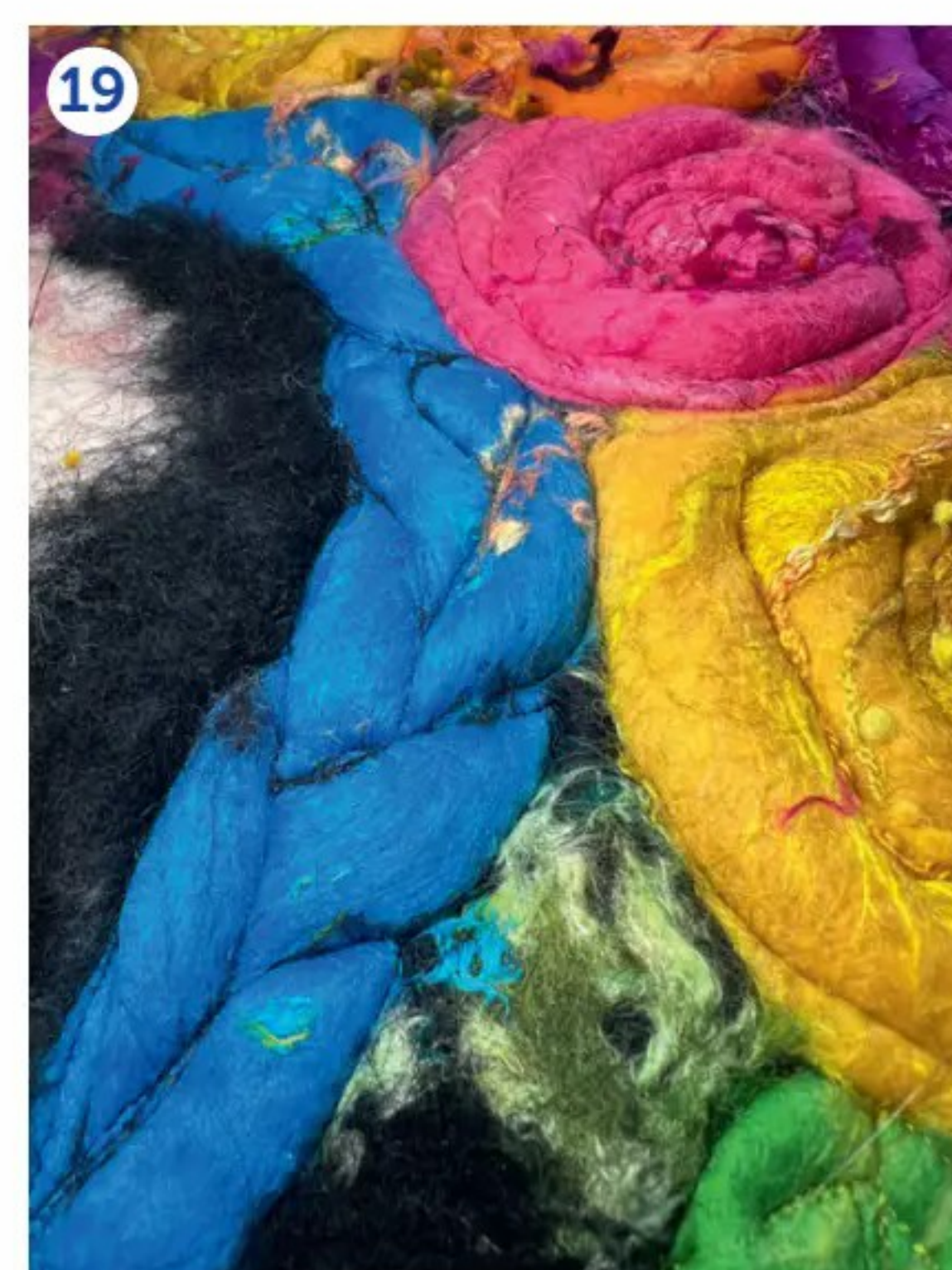
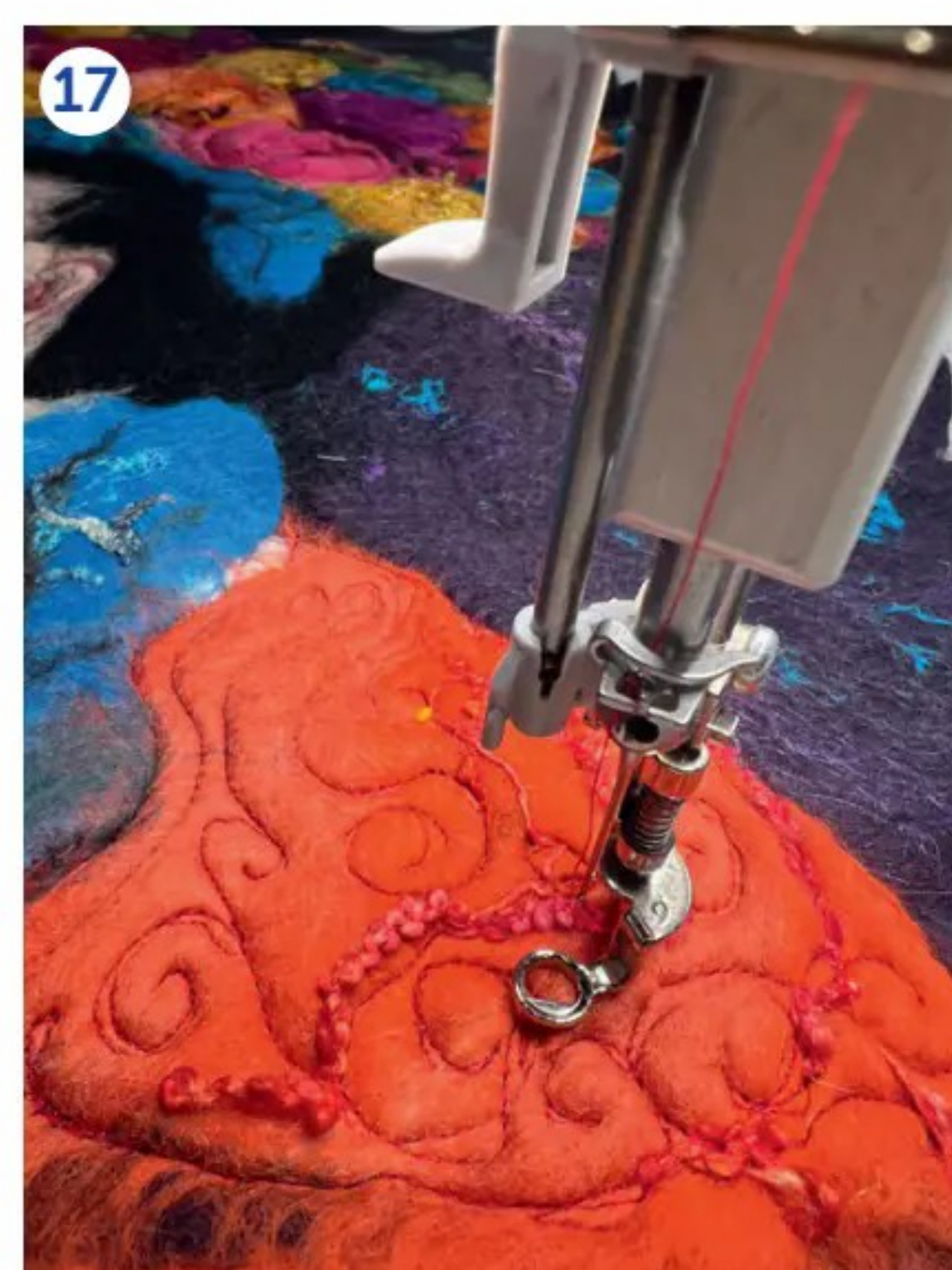
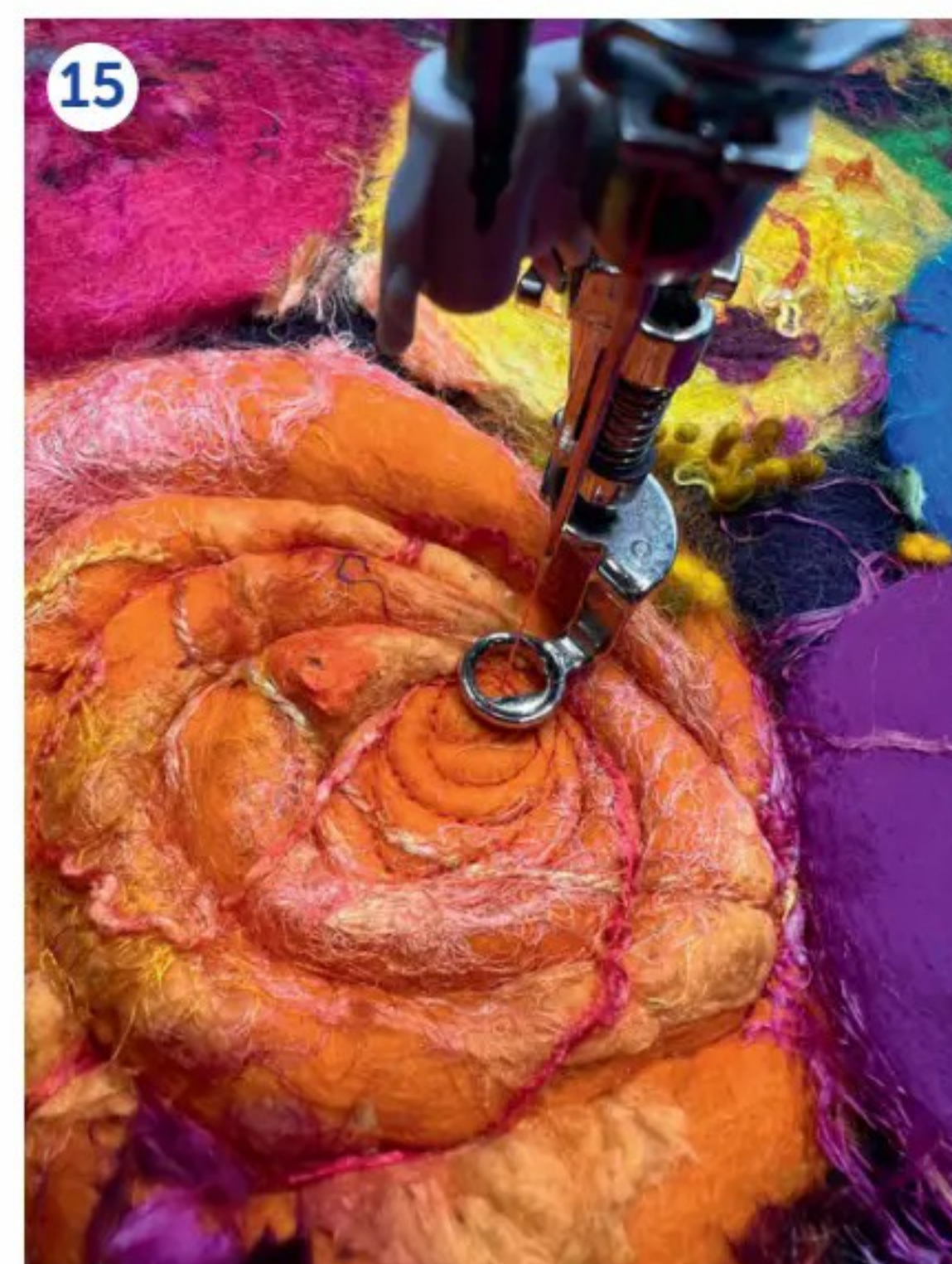
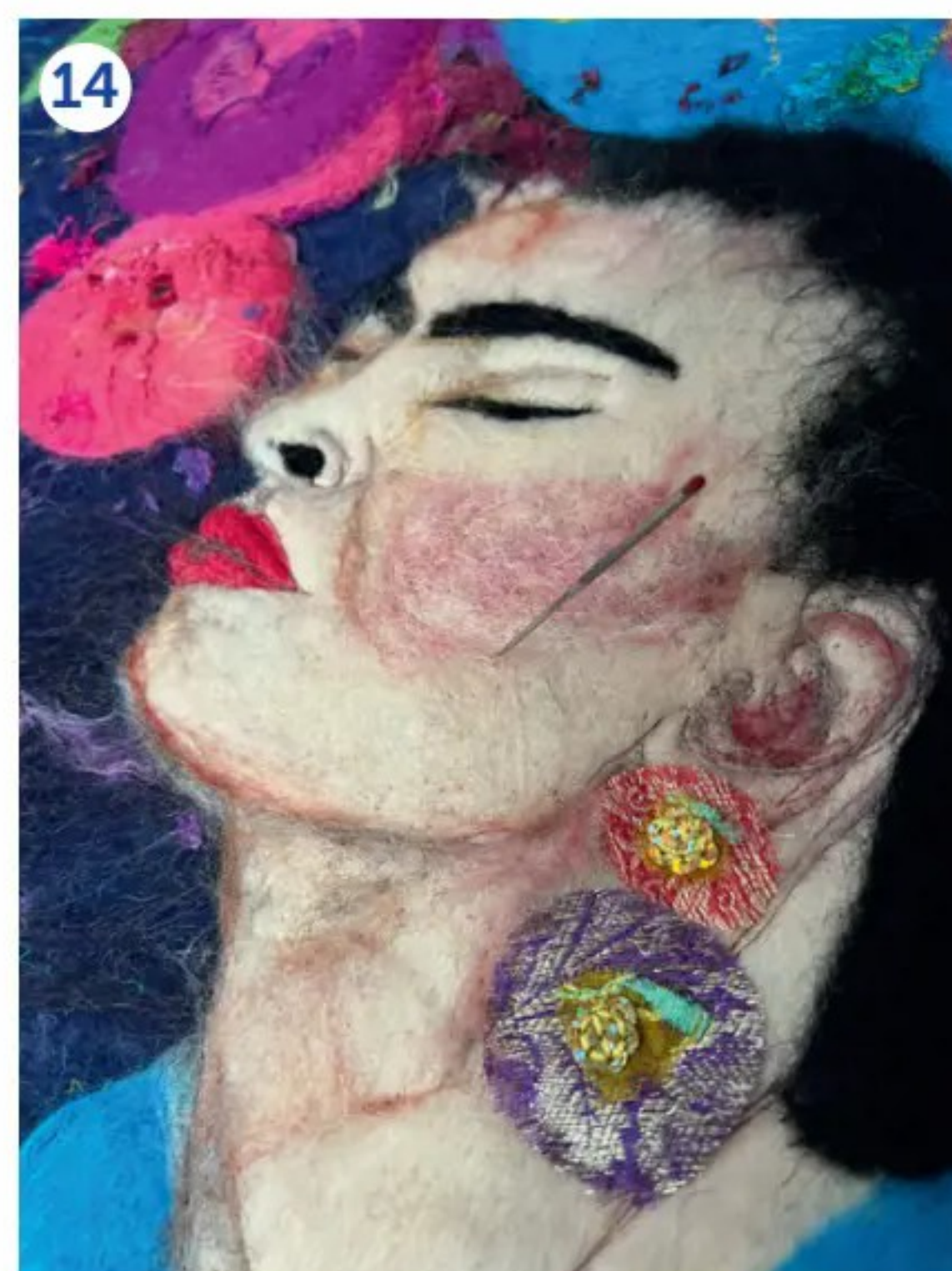
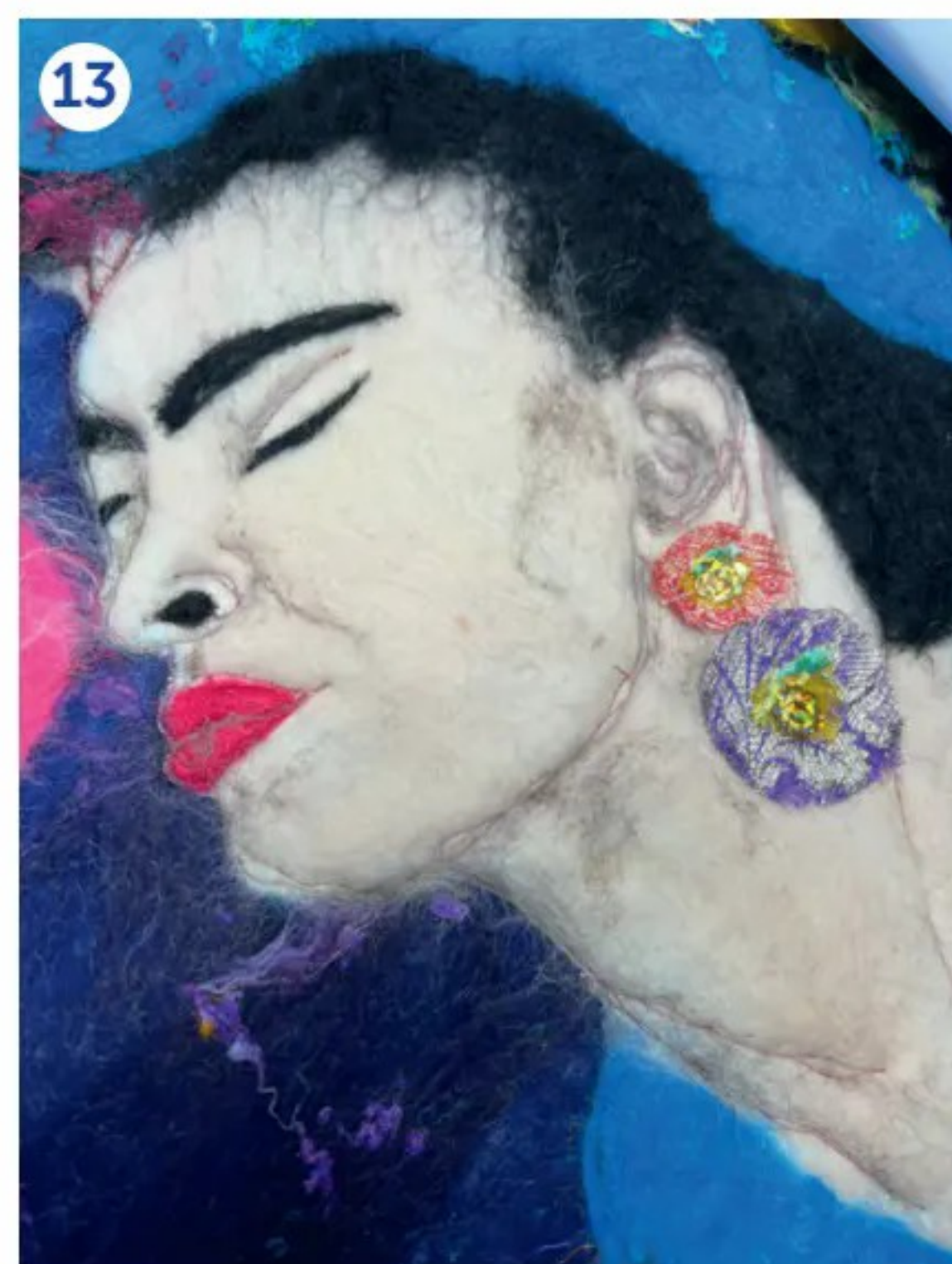
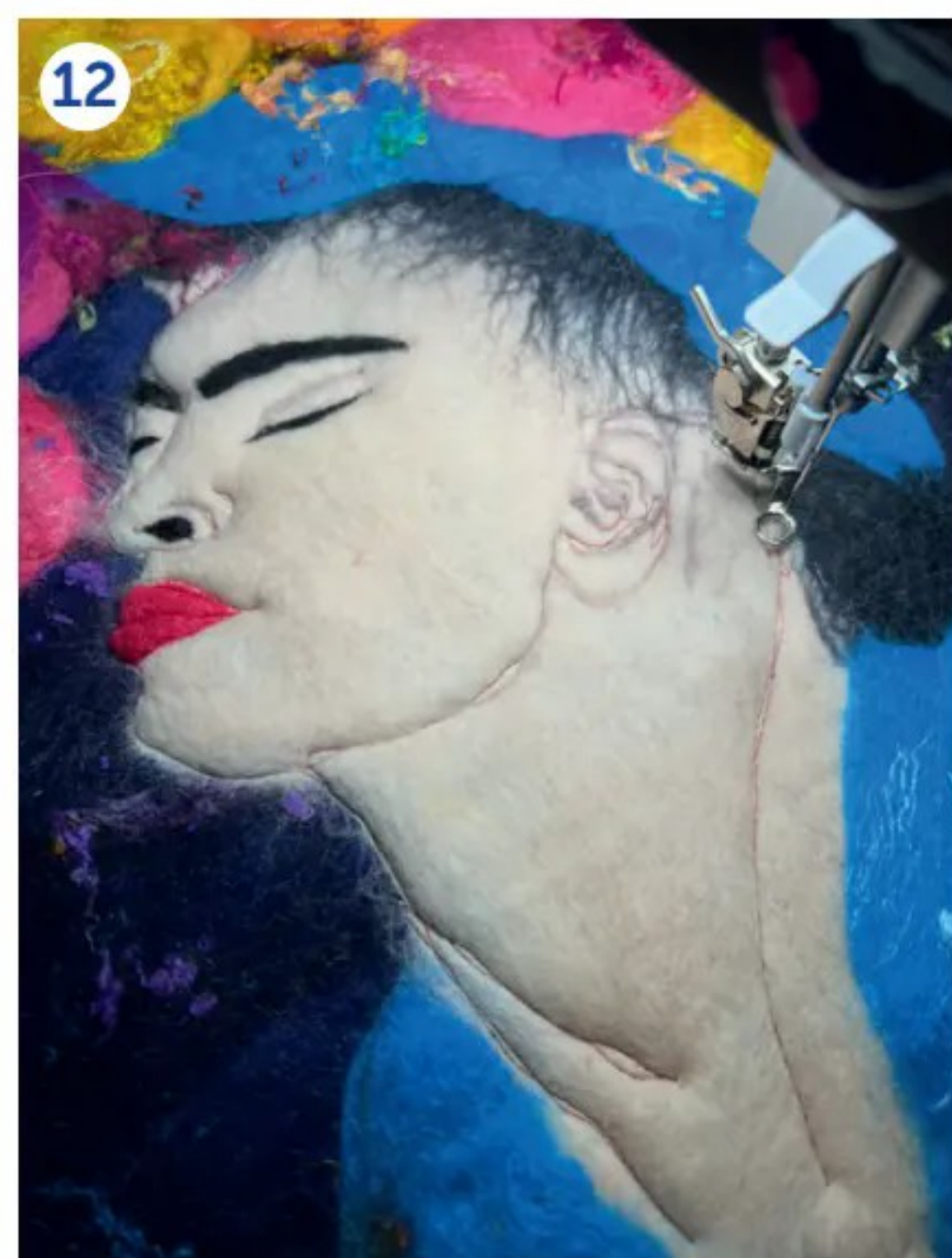
7 Keep placing your template over the piece as you work to check proportion and placement. At this stage, decide whether you would like more or fewer flowers. Adding just a hint of shoulders will help balance the heavier detail at the top of the portrait. **7**

8 Once you are happy with the layout, it is time to wet felt. Carefully place netting over your work, then soak with hot soapy water. Agitate

the fibres by rubbing with a felting block, your hand or scrunched bubble wrap. Once sufficiently agitated, remove the netting and roll the piece in a bamboo blind. Keep rolling until the fibres feel fully worked, the piece begins to curl and slight shrinkage occurs. Rinse and leave to dry thoroughly. **8 9 10**

9 Once completely dry, use needle felting to add the finer details. Cut out the blacked-out areas of your template to use as stencils if needed. Do not worry if the piece feels flat at this stage, as you can create light and shade with the felting needle to give the portrait more dimension. Add the eyebrows, lashes and lips using strong black and bright red tones synonymous with Frida Kahlo. **11**

PROJECT: *Felted Frida Kahlo*



10 To define the facial features further, switch to free-motion embroidery using a short straight stitch. Using the template as a guide, stitch the side of the face, chin, neck and profile outline. This will also support later light and shade details added with needle felting. **12**

11 Cut two circles from fabric offcuts to create a large dangling earring. Sari silk offcuts with heavy brocade and sequin embellishment work beautifully for added drama and interest. **13**

12 Continue adding facial definition with both needle felting and free-motion embroidery. Before stitching, back the felt with a stabiliser to protect your machine from wool fibres

and help the work glide smoothly. An iron-on Vilene or Visiline 250 works well. Add extra lines in the ear lobe and stitch around the fabric circles to secure the earrings in place. **14**

13 Embroidering the roses is what gives the portrait texture and definition. Use the swirls and textures created during wet felting to guide your stitches. Always choose contrasting threads, either darker or lighter than the background, so the stitching stands out clearly. Start by stitching around the outer edge of each rose, then work the petals inward, making the outer petals larger and the centre tighter. Keep the centre slightly off-set rather than perfectly central to suggest the flower's direction. Vary the angles so the flowers face different ways. **15**

14 To bring more focus to the earrings, use a brighter thread to stitch around the outer edge. At the bottom of each circle, use a forward-and-backward motion with straight stitch to create tassels. Add a ladder stitch effect around the embellishment edge for extra interest. **16**

TOP TIP: You can make the earrings as plain or as ornate as you like. Try adding beading or even gold cord around the edge for extra theatrical detail.

15 Add swirling stitches to the jacket to build texture and movement. This is where free-motion embroidery really shines, allowing you →

Free-motion embroidery

to use the needle like a pencil to freely draw swirls and scrolls. **17**

16 Using a lighter green thread, stitch veins into the leaves to create shape and movement. Use curved, off-centre lines rather than straight ones to give the impression of curled leaves and avoid a flat finish. **18**

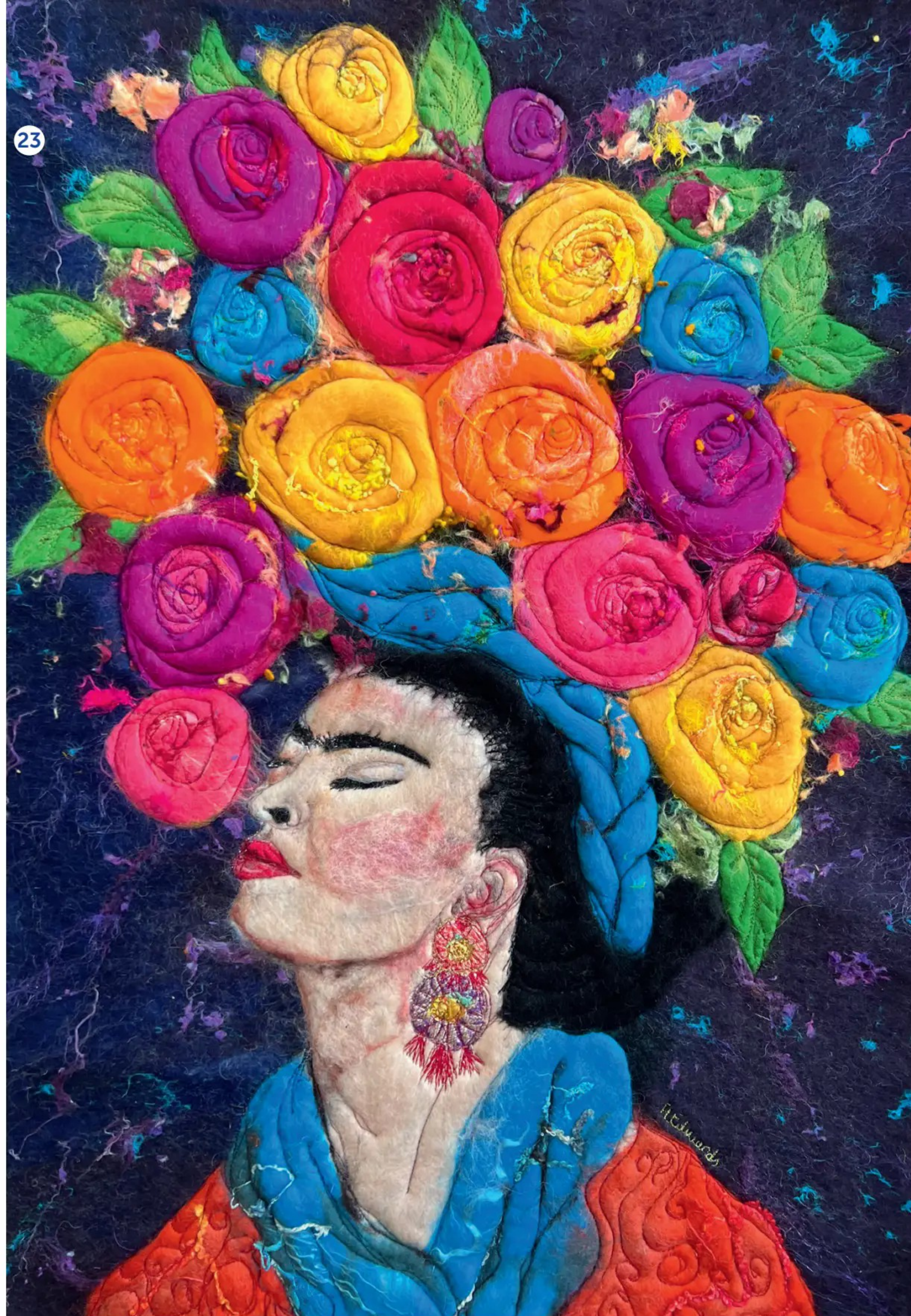
17 The plaited merino headband may have softened during felting, so enhance its shape using a darker thread. Follow the direction of the folds with your stitching to highlight the plait and reinforce the lovely three-dimensional quality. **19**

18 Using a darker thread again, stitch curved lines into the jacket around the neck area, following the circumference as though the fabric is wrapping around the neck. This helps create a sense of depth and direction, while any textured fibres underneath will enhance the illusion of folds. **20**

19 With black thread, work back into the eyebrows and lashes to create the fluffy texture of Frida's famous mono brow and the delicate strokes of the lashes. **21**

20 Finally, add definition to the ear lobe and hairline. Stitches along the hairline will enhance the swept-back look, while swirls in the fuller hair areas will suggest the bun and complete the portrait beautifully. **22**

21 Your piece is complete! Frame and hang with pride. **23** ❤️



ABOUT ME

Graduating from Chelsea School of Art in 1994, I specialise in textile and mixed media artwork.

I draw inspiration from the industrial shoreline and rugged landscape of the North East in my work, and as a working florist, I also focus on the flora in which I delight in nurturing each day.

I aim to reveal the beauty in the collision between the natural and manufactured environment. The seductive, tactile, jewel-like colours and surfaces are intended to conjure the vitality, atmosphere and a sense of a place.

I like to draw the viewer in close, to call into focus the familiar and the overlooked in every exquisite detail that creates a terrain or bud.

QUESTION: What is your favourite flower?

ANSWER: As a florist, choosing a favourite flower is rather like choosing a favourite child; it's almost impossible. I have many favourites, and the changing seasons often influence my choice.

The textile artist in me is naturally drawn to flowers with interesting textures, which is why I love proteas, scabiosa, and celosia. Their unique forms and tactile qualities provide endless inspiration. However, despite my appreciation for these more unusual blooms, I believe there is nothing quite as elegant, romantic, or timeless as the rose. Its beauty, versatility, and enduring appeal have secured its place as a true classic.

🌐 hellenedwardsartist.co.uk

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Stumpwork

Beautiful Blossom

Bring delicate blush-toned blossoms to life with a blend of surface embroidery and stumpwork techniques. Raised petals and textured stitching create a beautifully dimensional design, allowing the elegant blooms to gently emerge from the fabric

BY: KATHERINE SAVAGE



FIND THE
TEMPLATE FOR
THIS PROJECT
ON PAGE 62





I love designing floral embroidery because flowers naturally lend themselves to texture, movement and storytelling through stitch. Every petal and leaf offers an opportunity to explore colour, shape and detail.

Blossoms are particularly special to me because they evoke a sense of calm and remind me of blue skies and warm summer days. I also love incorporating three-dimensional elements into my designs. Adding stumpwork brings embroidery to life, creating depth, interest and a timeless elegance that is a true feast for the eyes.

I hope you enjoy stitching this project as much as I enjoyed creating it.

YOU WILL NEED:

MATERIALS:

- Cotton or linen fabric and embroidery thread for stitch practice
- Extra fabric for petals
- DMC threads:
 - Olive Green 732
 - Plum Light 3607
 - Plum Ultra Light 3609
 - Cocoa Brown 09
- Seed beads, 16 in pink, 4 in yellow
- Stumpwork wire
- Ribbon to hang and finish hoop off, 2x30cm

EQUIPMENT:

- 6in and 4in embroidery hoops
- 2 embroidery needles, size 5
- Beading needle
- Small embroidery scissors
- Heat/water erasable pen or freezer paper and pen
- An embroidery stand is useful to use two hands, but not essential

STITCHES AND TECHNIQUES:

Split stitch, satin stitch, straight stitch, pistil stitch, fishbone stitch, stem stitch, French knots, beading, stumpwork

TOP TIP:

You might want to wrap a strip of fabric around the inner ring of your hoop to help prevent slipping. Using two layers of fabric can also be helpful, especially for beginners, as it helps hide any loose threads at the back of your work.

2 Split threads and thread up

We'll begin with the trunk using 09. Start by cutting a length of thread around 30-40cm, roughly the distance from your fingertips to your forearm. Separate out two strands and thread your needle, setting the remaining four aside to use later.

TOP TIP:

To minimise tangling and knots, pull each strand out individually from the cut length, then pair two strands together before threading your needle.

When starting your stitching, you can either secure your thread with a knot at the back or begin with a small knot at the front and anchor it with a few split stitches. While some prefer to

1 Prepare your hoop

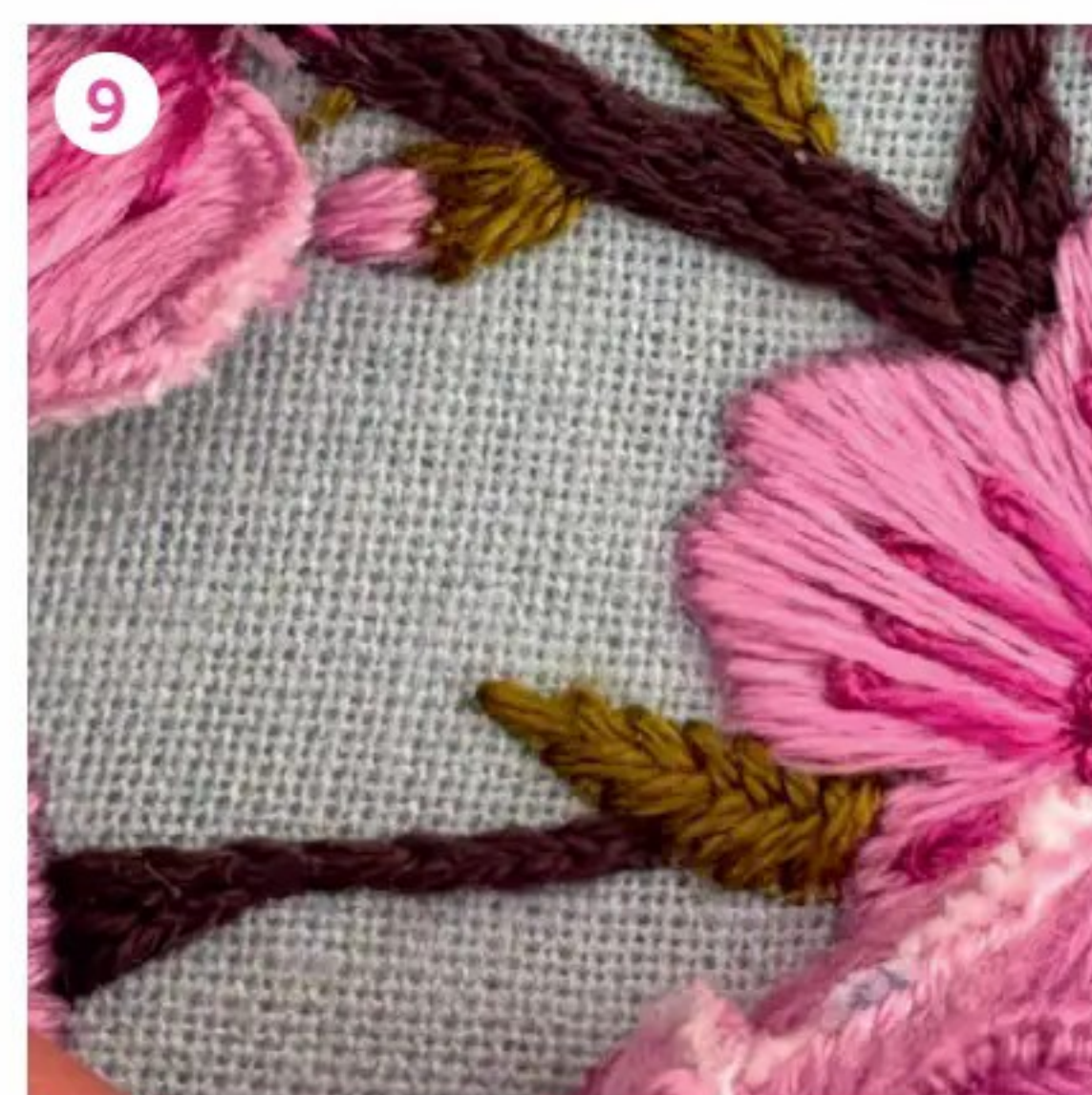
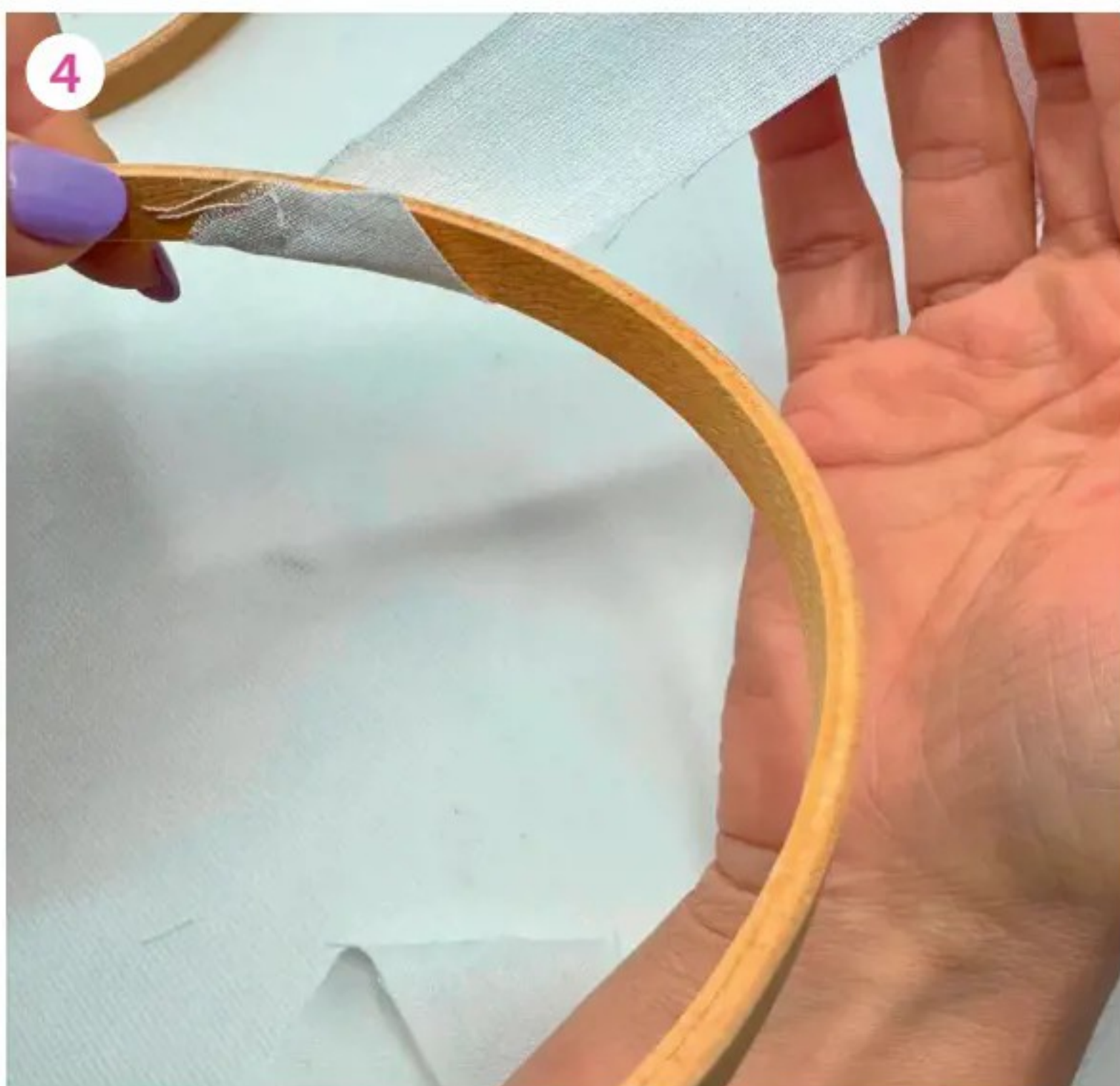
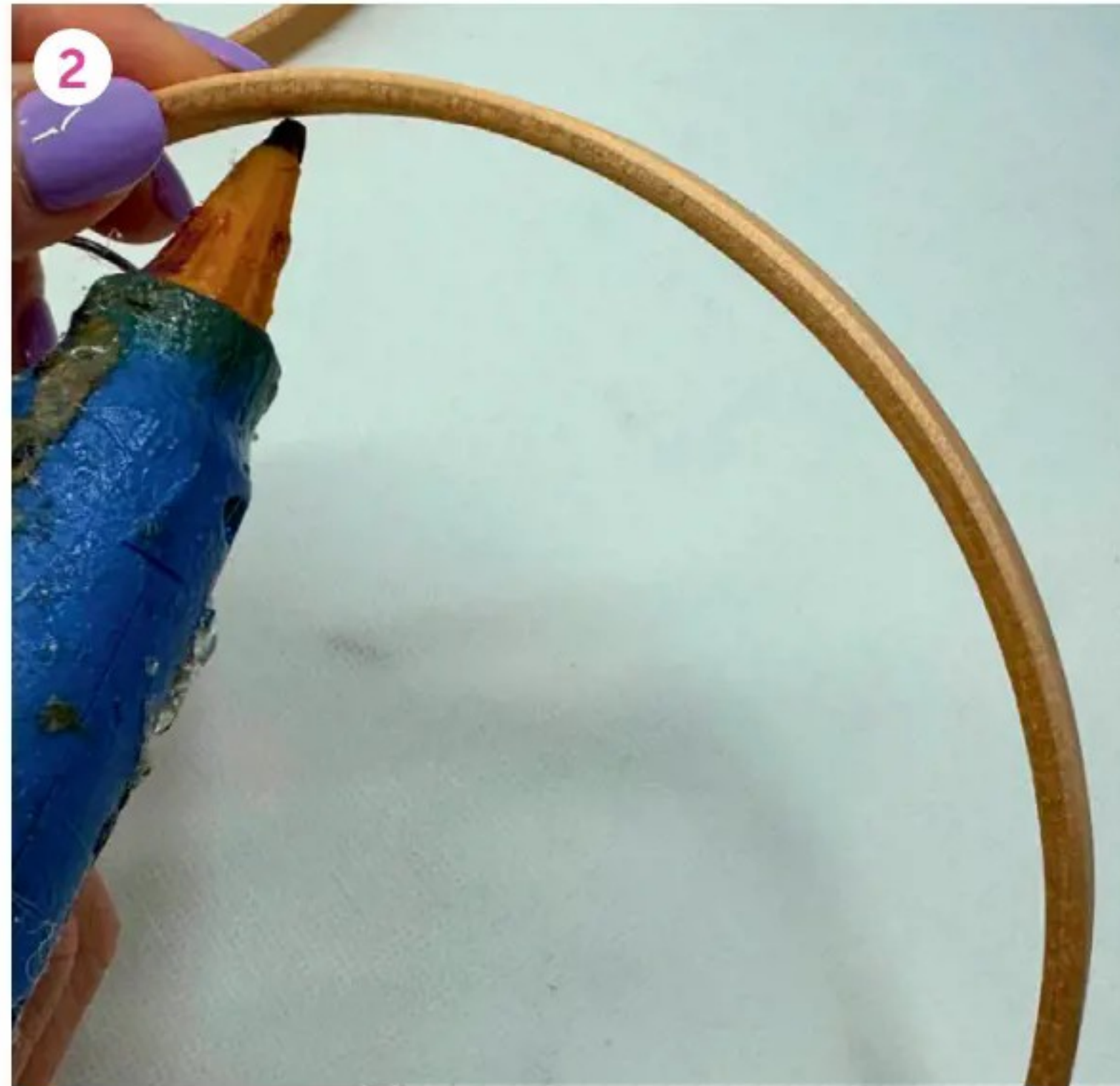
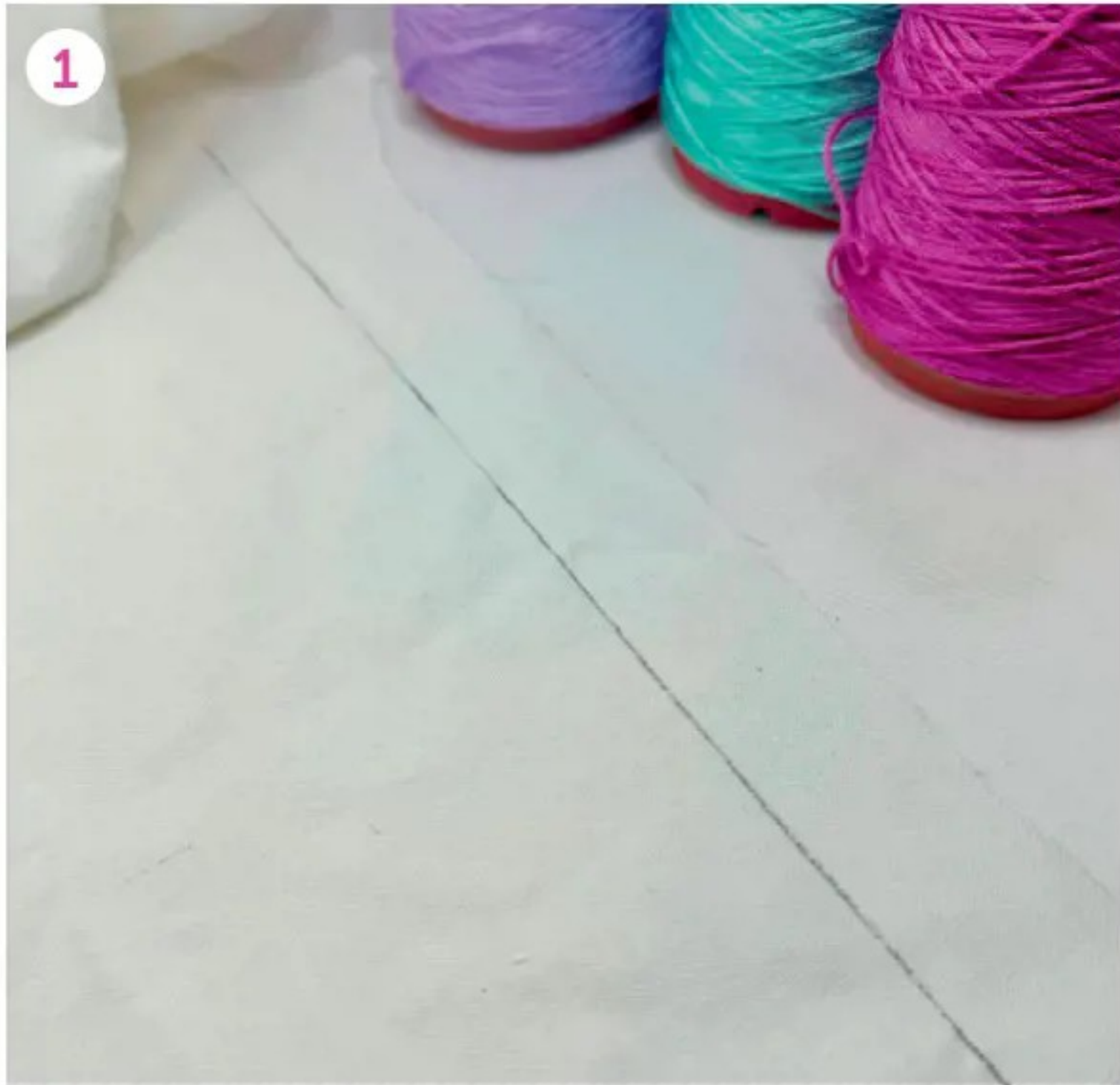
Transfer your pattern (page 62) using a heat or water-erasable pen. Alternatively, you can print directly onto freezer paper for a more accurate transfer.

To place your fabric in the hoop, slightly loosen the screw to separate the two rings. Lay your fabric over the inner ring (without the

screw), then press the outer ring over the top to hold it in place. Tighten the screw and gently pull the fabric from opposite sides to make it taut. Keep adjusting and tightening as needed.

Having taut fabric is key to neat stitching. You may need to re-tighten it as you go, as the fabric can loosen with handling over time.

1 2 3 4 5 6



avoid knots altogether, a small knot at the back is perfectly fine for most projects, especially if the reverse won't be visible. Choose the method you feel most comfortable with. From here on, instructions will assume you are starting from the back of the fabric.

TOP TIP: Before you begin stitching, consider how you'd like to display your finished piece. If you plan to frame it, it's best to remove your fabric from the hoop between sessions to avoid leaving a circular impression. Avoiding knots at the back can also help achieve a smoother, flatter finish when mounting your work.

3 Split stitch the trunk and branches

The entire blossom trunk, branches and flower bud bases are worked using split stitch. Although the shapes vary, the technique remains the same throughout.

Thread your needle with the required thread colour and begin with the main trunk. I find it easiest to start in the centre of an area, choosing the longest line possible. This creates a guideline that helps keep the direction of the stitches consistent as you fill the shape.

Using the larger trunk as an example, begin on the outer edge at point A. Bring your needle up from the back of the fabric and make a stitch approximately 3-4mm long towards point B. Take your needle down to the back and pull the thread through.

For the next stitch, bring your needle up through the centre of the previous stitch, splitting it, and make another 3-4mm stitch towards point B. Continue in this way until you reach point B.

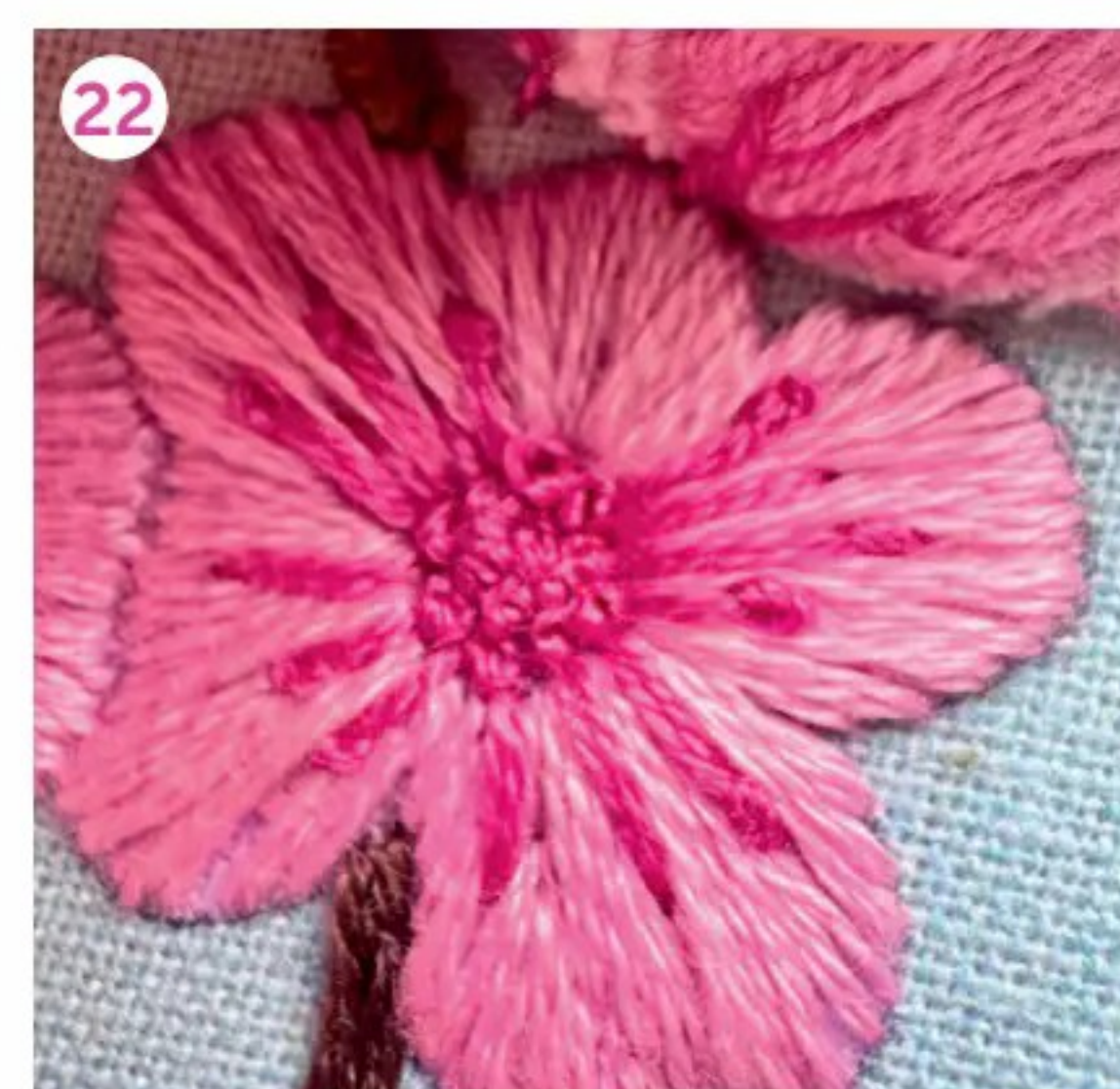
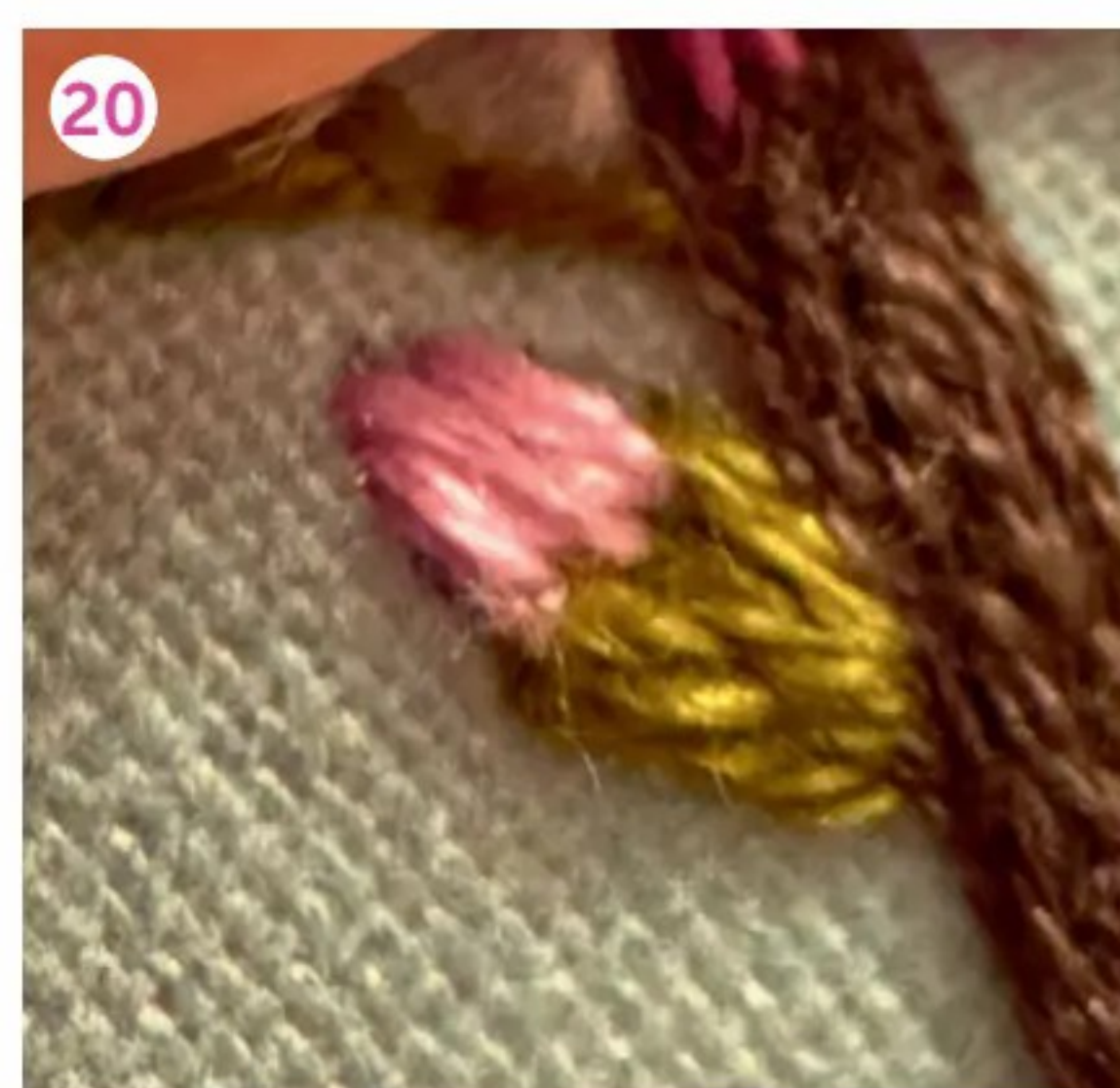
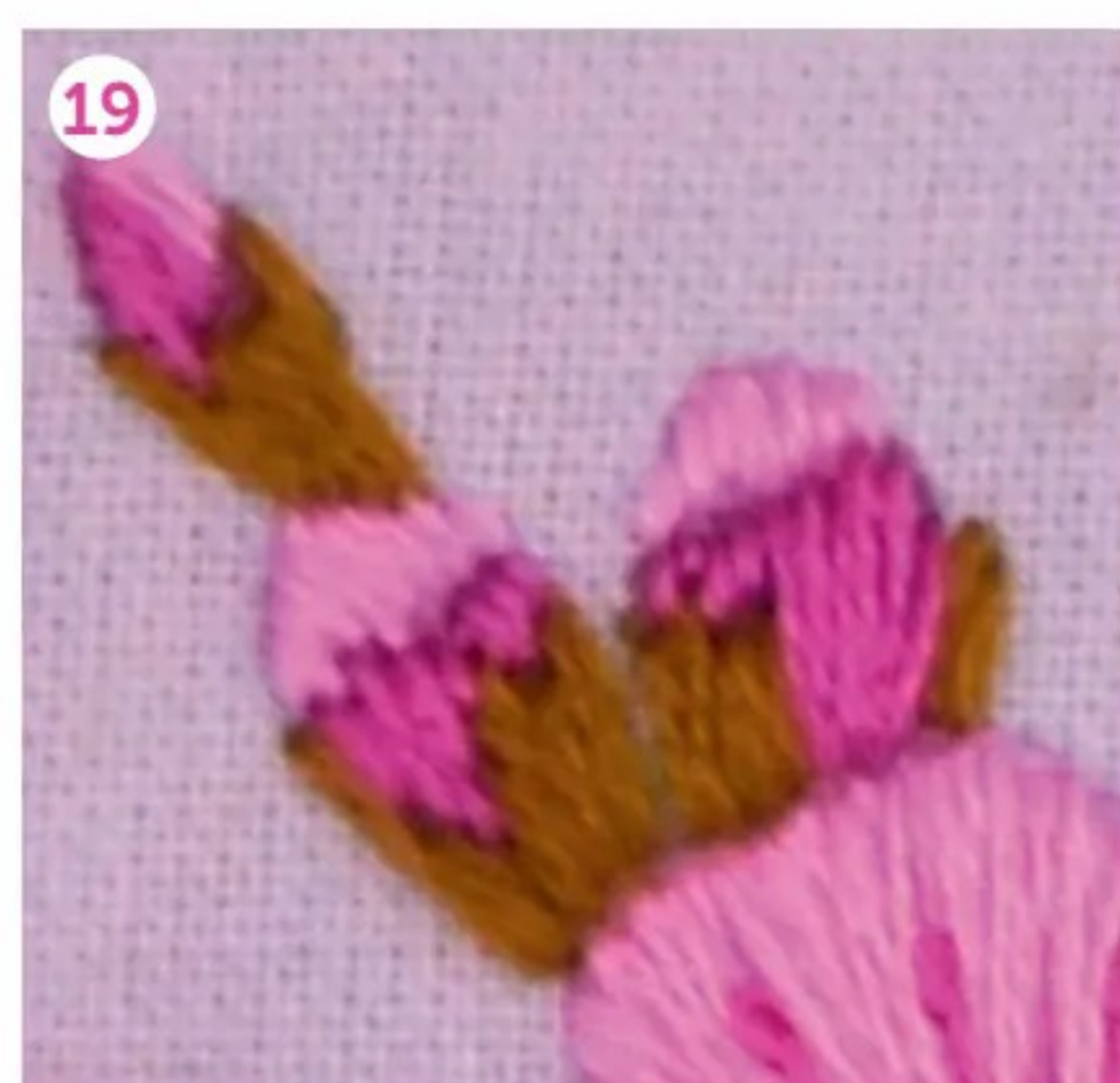
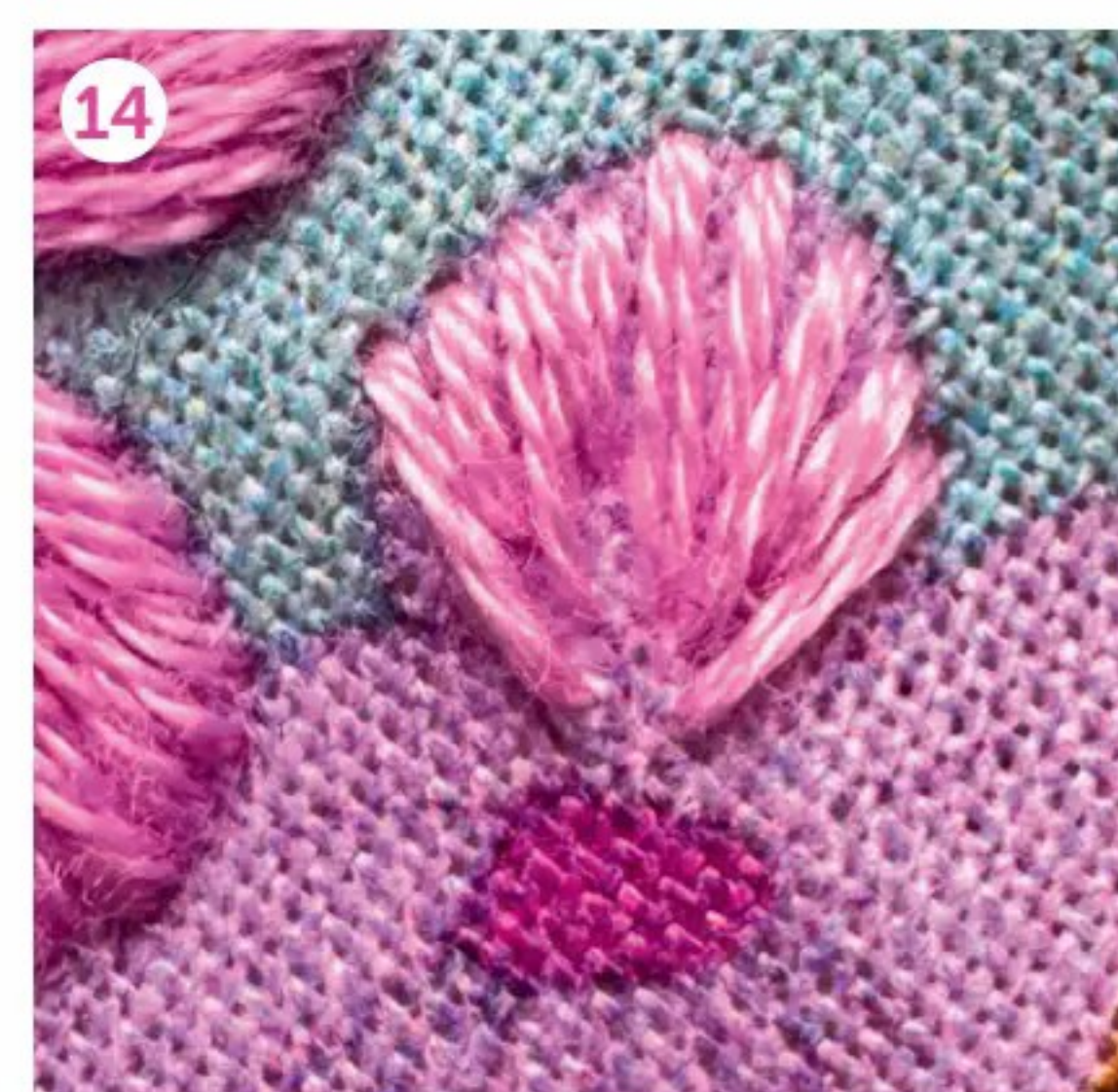
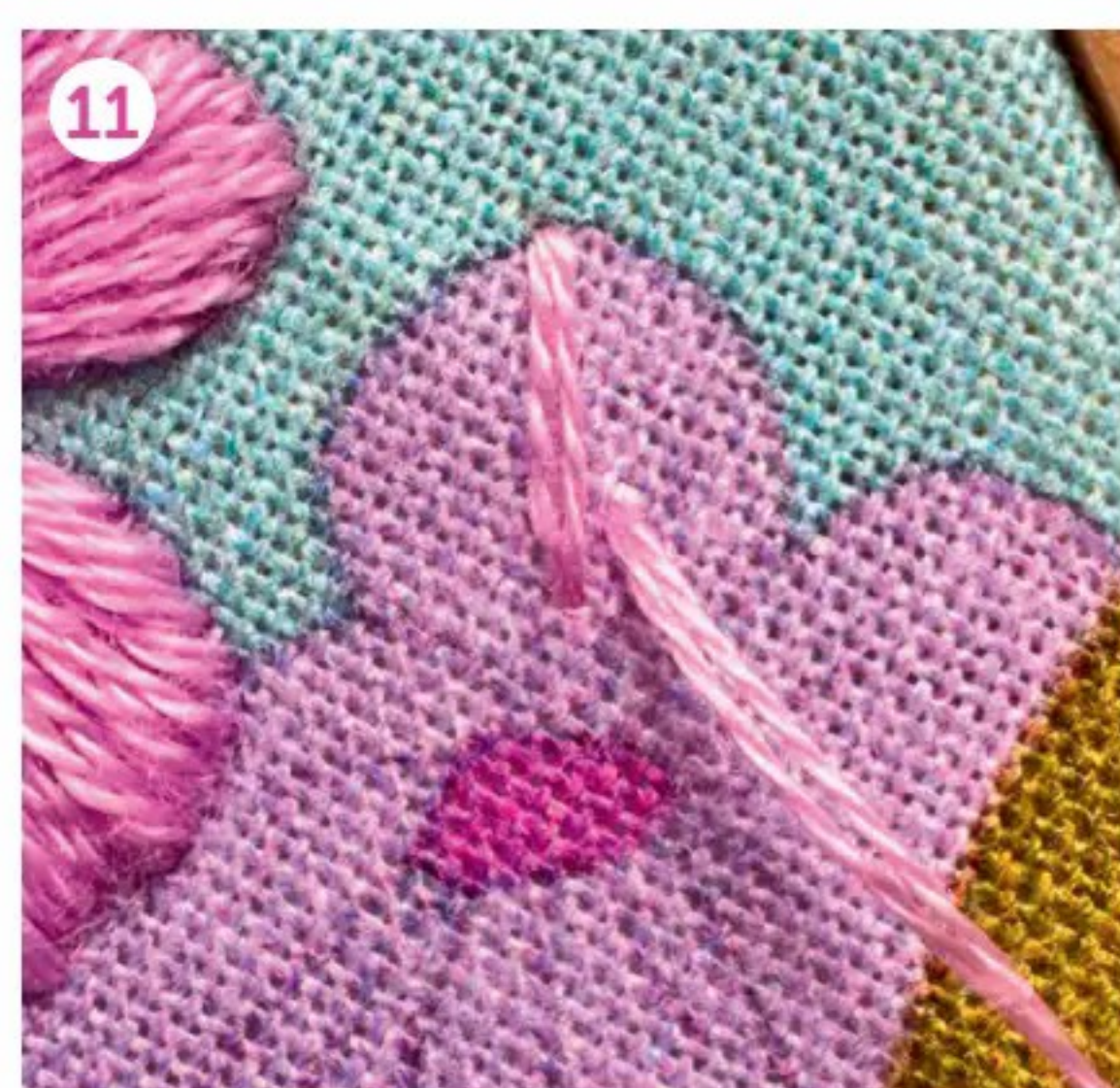
Once the first row is complete, begin a second row as close as possible to the first at point C, working back towards point D using split stitch. Continue adding rows in this way until the area is filled.

I prefer to work in small sections across the main trunk before returning to fill the smaller branches.

TOP TIP: If you feel an area needs additional stitches but your needle is no longer nearby, weave the thread under existing stitches on the back of the work to travel back to that section. This is particularly useful when working with dark threads on light fabric, as it helps keep the reverse neat and prevents thread shadows from showing through to the front.

The smaller branches are also worked in split stitch. Start at the base of each branch and work upwards, placing your first stitch as close as possible to the main trunk so the two areas appear seamless once stitched.

As split stitch uses a considerable amount of thread, you will need to rethread regularly. →



To finish a thread, weave the needle under several stitches on the reverse until secure, then trim the excess before starting again.

Some of the branches near the edge of the hoop can be more difficult to access. If necessary, remove the fabric from the hoop and reposition it to make stitching easier. This will help you achieve a fully stitched design right to the edge of the hoop.

Most of the smaller branches require only one or two rows of split stitch. For the bases of the flower buds, begin by stitching a central row of split stitch, following the arrows shown in image 8. Once the centre row is complete, fill each side with split stitch, maintaining the same stitch direction throughout. **7 8 9**

4 Satin stitch the blossom

The blossom petals are worked in satin stitch. At this stage, stitch all of the flat petals within the design, including those in the centre of the hoop and around the outer edges. The raised stumpwork petals will be added later.

For a smooth, even satin stitch, separate each strand before threading your needle. Cut a 30–40cm length of 3609, then take two strands and bring them back together before threading your needle.

Each petal varies slightly in shape, with a wider outer edge and a narrower base. To achieve this

natural shape, we will use a curved satin stitch.

Begin by placing a central stitch, as shown in image 11. This first stitch should be approximately three-quarters of the length of the petal.

Next, add a slightly shorter stitch alongside it, angled very slightly and leaving a small gap between the two stitches, as shown in image 12. These gaps will be filled later to create a smooth, curved finish.

Continue working alternating longer and shorter stitches to fill the first half of the petal, following the shape shown in image 13. Once complete, repeat the process on the opposite side until the petal resembles image 14.

To complete the satin stitch, return to the base of the petal and begin filling the gaps between the first row of stitches. Work slowly and carefully, adding stitches only where needed until the surface appears smooth and fully covered.

Take particular care at the base of each petal, keeping your stitches as close together as possible. Some petals narrow to such a fine point that several stitches may need to share the same entry hole. Good lighting can be especially helpful when working in these small areas.

Avoid placing knots directly behind the petal bases where possible, as they can create additional bulk and make the area more difficult to stitch through.

Continue until all petal shapes are fully covered with satin stitch. The darker pink details will be added in a later step. **10 11 12 13 14 15 16 17 18**

5 Satin stitch the flower buds

Using two strands of light pink, dark pink or green thread, satin stitch the flower buds using the same technique described in step 4.

For a smooth finish, continue to separate each strand before threading your needle. As with the blossom petals, take care to follow the shape of each bud, adjusting the length and angle of your stitches as needed to achieve neat, even coverage.

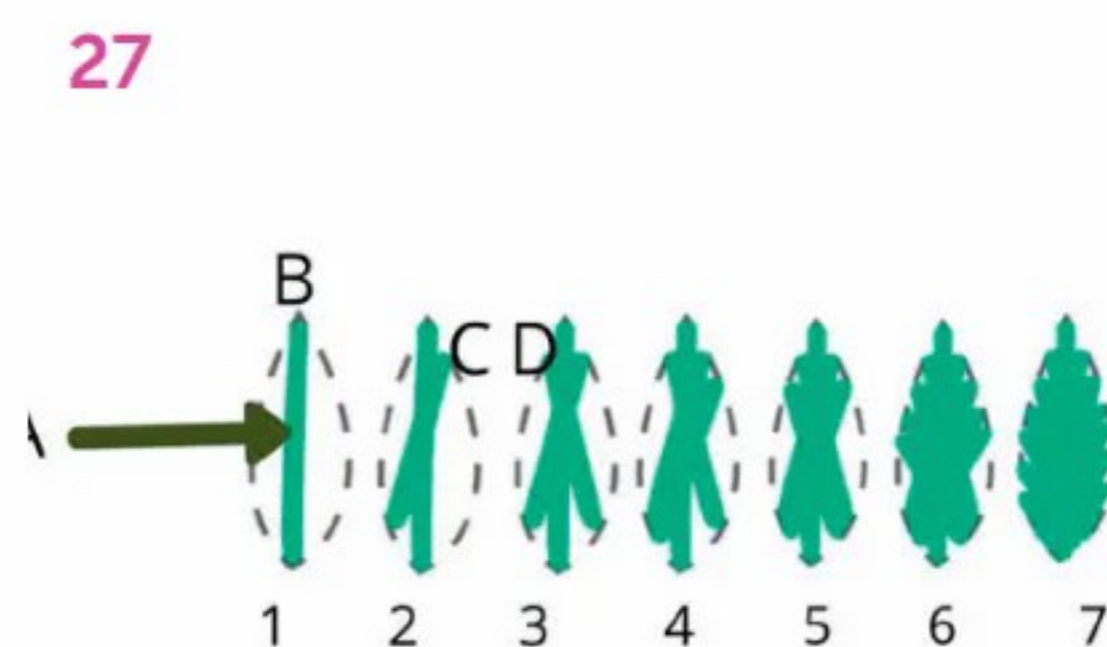
I stitched the green sections first, followed by the dark pink areas and finally the light pink details. Working in this order helps keep the edges of each section clean and well defined.

Continue until all flower buds have been filled with satin stitch. **19 20**

6 Add pistil stitch details

Thread your needle with two strands of 3607.

Using the colour and stitch guide as a reference (page 62), add pistil stitches radiating outwards from the centre of each blossom. Depending on the size of the petal, you will need between two and six pistil stitches, worked at varying lengths across the satin-stitched petals.



Begin at the base of the first blossom. Bring your needle up from the back of the fabric at the outer edge of the flower centre, as indicated by the arrows in image 21.

Place your hoop on a flat surface. Holding the needle in your dominant hand, use your other hand to guide the thread. Wrap the thread once around the needle, just as you would when working a French knot. Insert the needle slightly into the fabric, travelling outwards towards the centre of the petal by approximately 5mm.

Pick the hoop back up and gently guide the wrapped thread down to the fabric surface. Once the knot is sitting neatly against the fabric, pull the needle through to the back to secure the stitch.

Work the next pistil stitch as close as possible to the base of the first. Continue adding pistil stitches in this way, varying their lengths between approximately 5–10mm to create a natural effect. Smaller petals will require only two or three stitches, while larger petals may need up to six.

Take care not to pull the stitches too tightly, as they can sink into the satin stitching and lose their definition.

Complete all blossoms, securing your thread at the back between each flower to keep the reverse of your work neat.

If this stitch is new to you, it can be helpful to practise on a spare piece of fabric or along the edge of your hoop before working on the design. The satin-stitched petals create additional thickness, so take extra care when passing the needle through the fabric. **21 22 23**

TOP TIP: The pistil stitches are worked on top of the satin stitching, so there will be no pre-drawn guide to follow. Keep the pattern close by for reference and use it to help position the stitches accurately. Avoid pulling the stitches too tightly, as they can disappear into the satin stitch rather than sitting proudly on the surface.

7 Add French knots to the blossom centres

To create the centres of the blossoms, fill each flower centre with French knots using 3607.

Cut a 30–40cm length of thread and separate out three strands before threading your needle.

Place your hoop on a flat surface. Holding the needle in your dominant hand, use your other hand to guide the thread. Bring your needle up through the fabric, then wrap the thread once around the needle (over the needle and under towards you).

Insert the needle back into the fabric close to where the thread emerged, taking care not to use exactly the same hole. Gently draw the wrapped thread down to the surface of the fabric, then slowly push the needle through to the back while maintaining light tension on the thread with your non-dominant hand.

Once the knot is complete, pick up your hoop and move on to the next French knot.

Continue adding French knots until each blossom centre is fully filled and no gaps remain visible. Secure your thread at the back before moving on to the next flower.

TOP TIP: My two golden rules for neat French knots are:

- Never hold the hoop while forming the knot itself.
- Always draw the knot down to the fabric surface before taking the needle through to the back.

For consistent knots, keep the working thread at a 90-degree angle to your hoop as you finish each stitch (or pointing to 9 o'clock if you are right-handed, or 3 o'clock if you are left-handed). As the thread settles on top of the knot, keeping it in the same position each time will help create a more uniform finish. **24 25**

8 Stem stitch the leaf stems

Cut a 30–40cm length of 732 and thread your needle with two strands.

The stems of the outer leaves are worked in stem stitch.

Begin at the base of the first stem and bring your needle up through the fabric. Make a stitch approximately 3–4mm long, following the direction of the stem, then take your needle down to the back of the fabric and pull the thread through, taking care not to pull too tightly.

Bring your needle back up through the fabric halfway along the previous stitch, positioning it just to the left of the stitch line. Make the next 3–4mm stitch along the stem and take your needle back down through the fabric.

Continue in this way, always bringing your needle up halfway along the previous stitch and keeping it on the same side of the stitched line. This creates the characteristic twisted appearance of stem stitch.

I find it helpful to leave a small loop of thread on the surface while working the first few stitches, as this makes it easier to identify the halfway point for the next stitch. Turning your hoop so the working thread hangs down can also help maintain an even stitch direction.

Continue until you reach the top of the stem, keeping all stitches approximately 3–4mm in length.

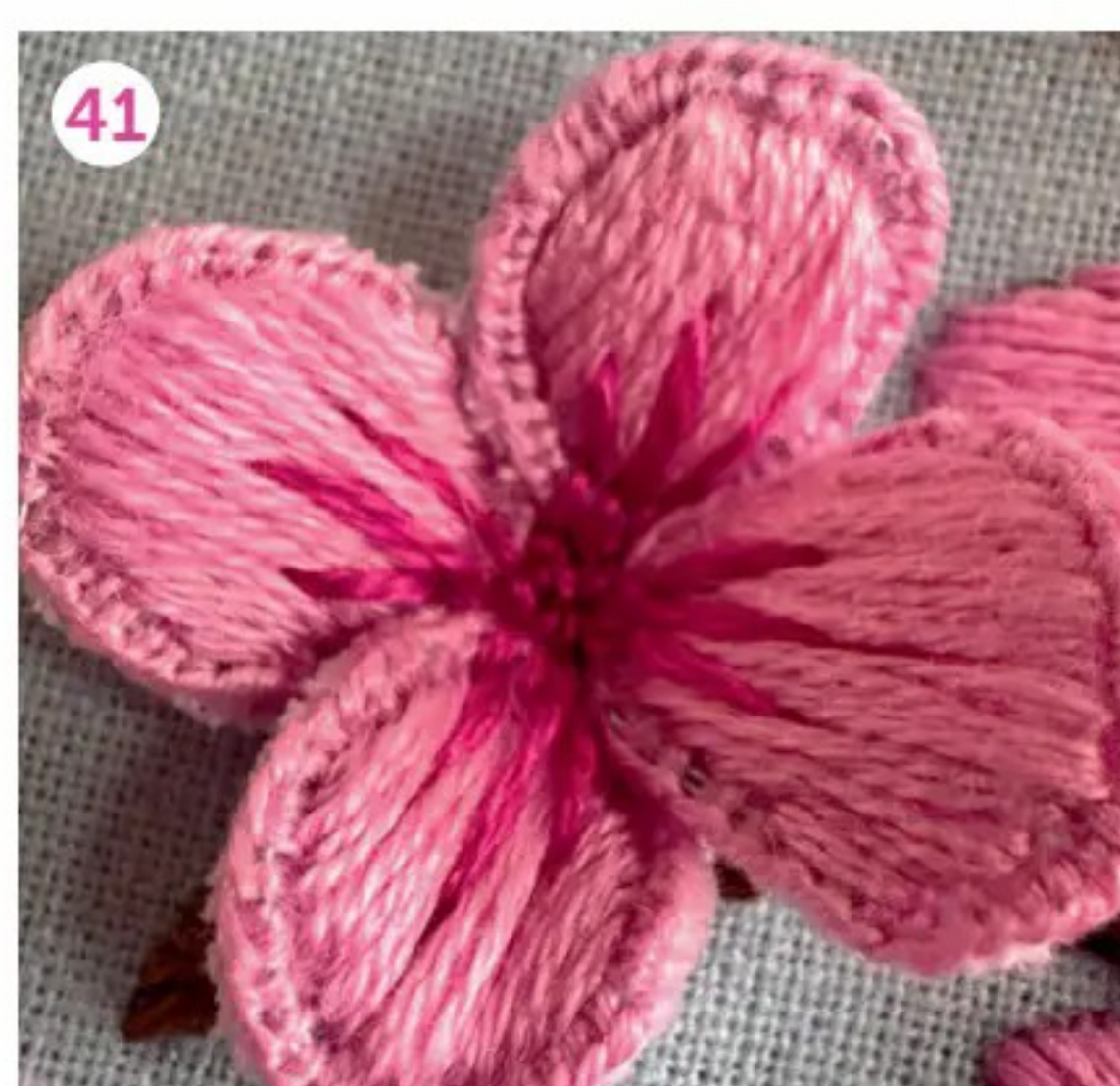
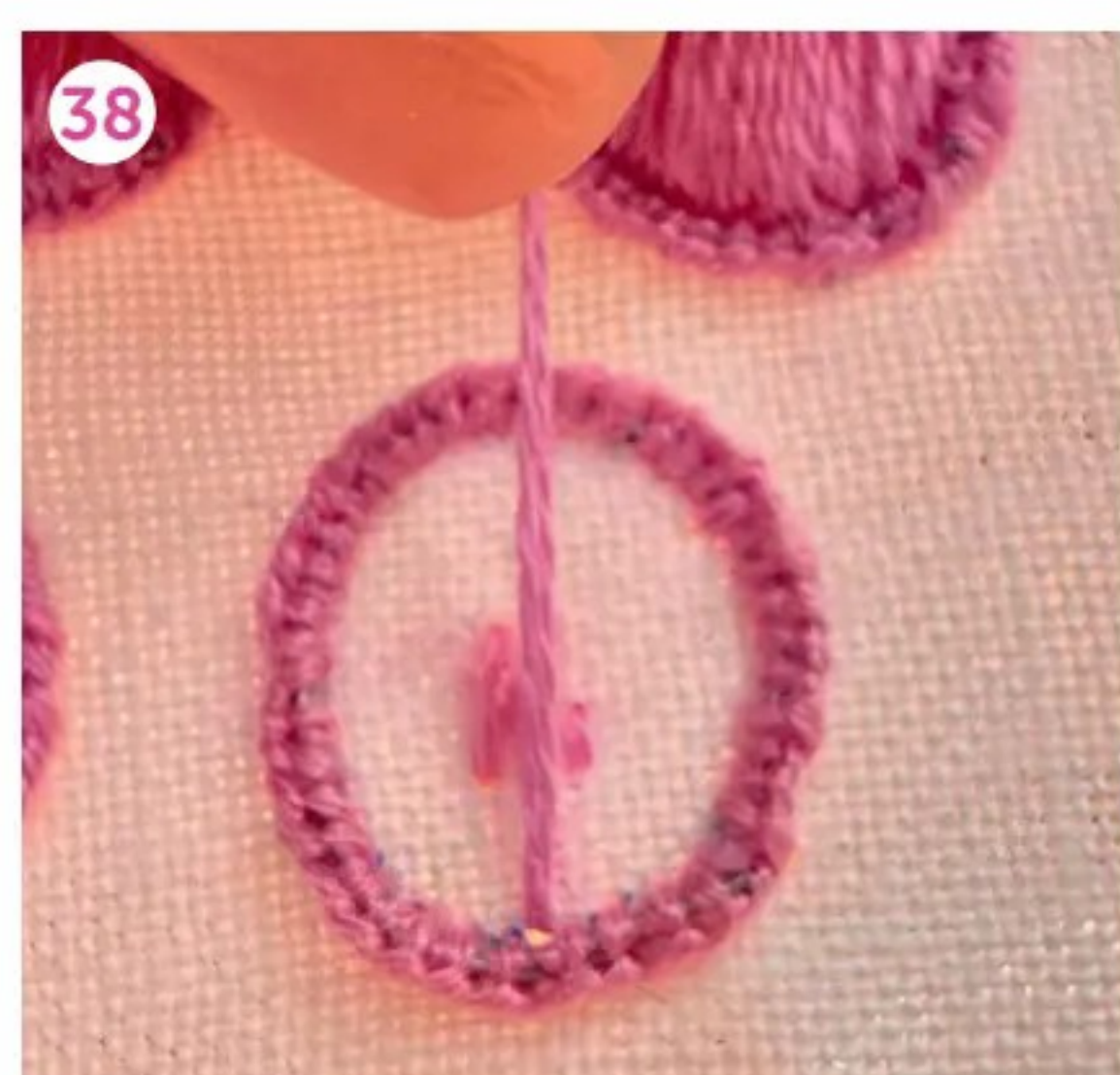
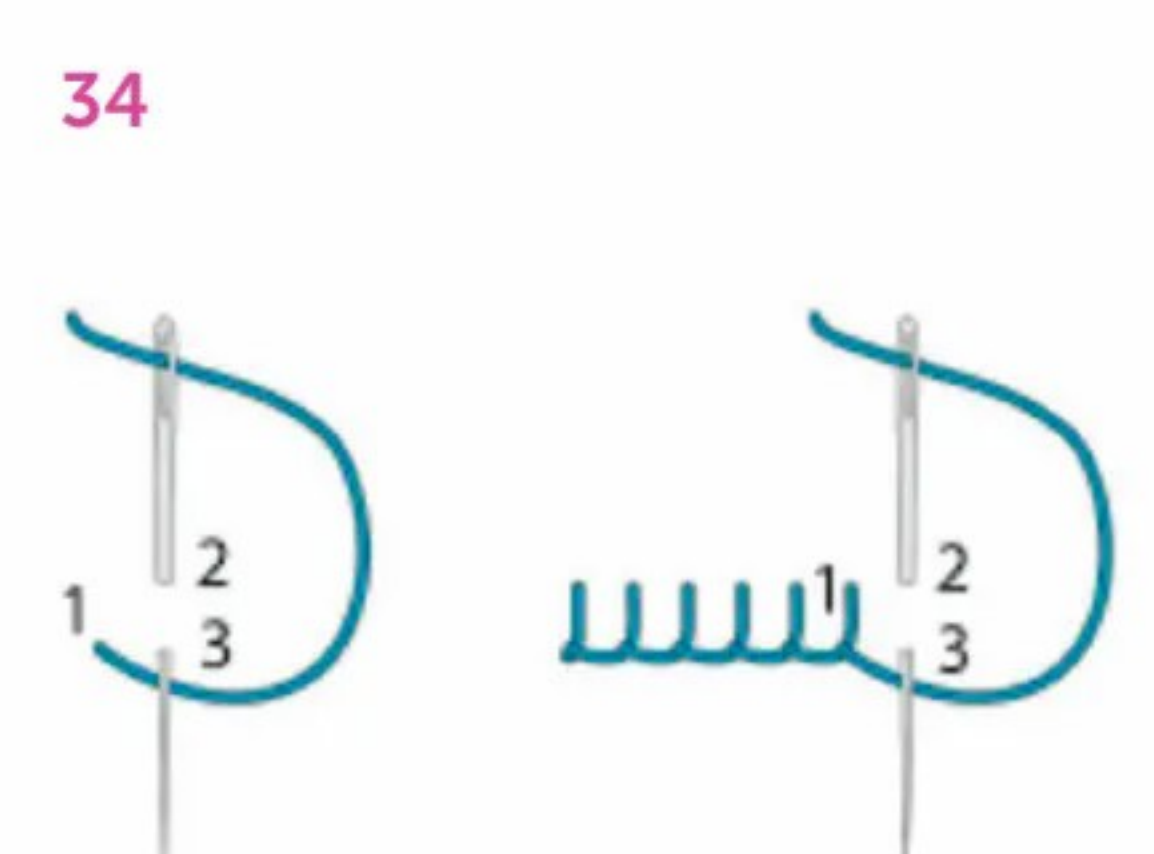
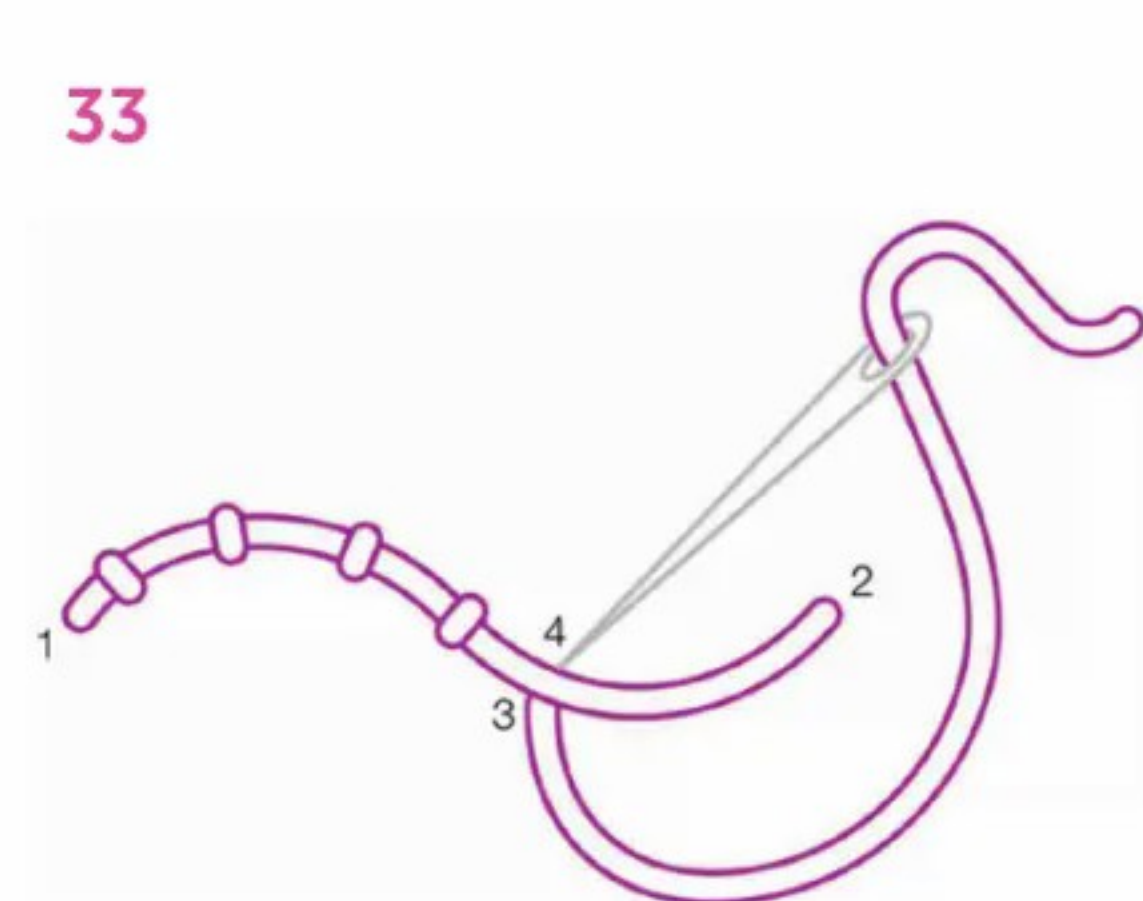
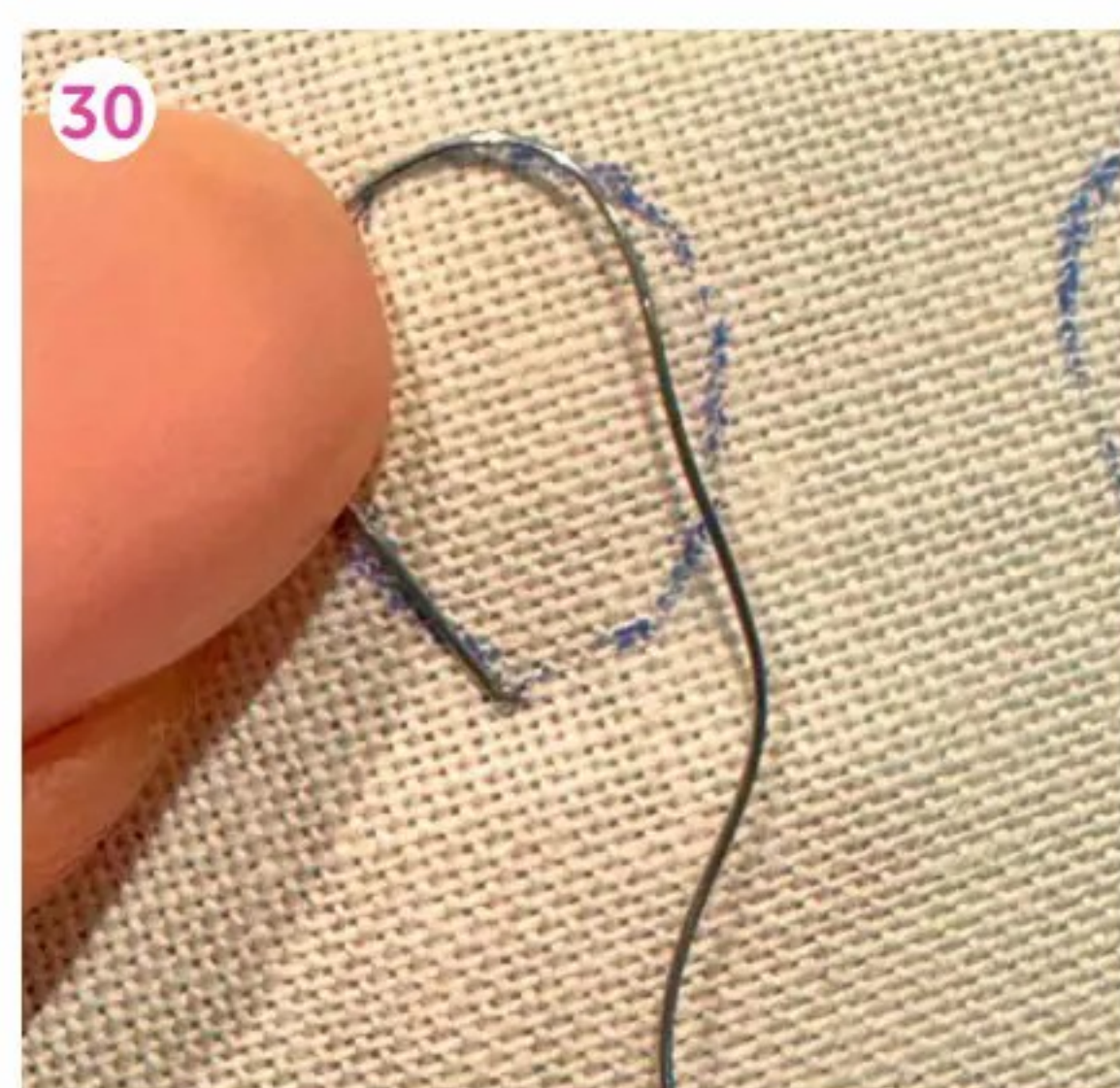
To finish, weave your thread gently through the stitches on the reverse of the work before trimming the excess. Repeat for all remaining stems, referring to the stitch guide or images for placement. **26**

9 Fishbone stitch the leaves

Thread your needle with two strands of 732.

Each leaf varies slightly in size and shape, so take a moment to consider the direction of your stitches before you begin. I recommend starting with the larger leaves at the base of the stems, as these are easier to work than the smaller leaves towards the top.

Begin by bringing your needle up through the fabric approximately one-third of the →



way down from the tip of the leaf at point A. Make a straight stitch to the tip of the leaf at point B. This central stitch forms the spine of the leaf and will guide the remaining stitches.

To work the fishbone stitch, alternate stitches from right to left and then left to right, gradually filling the leaf shape. Think of the stitches as interlocking in a similar way to a plait.

Bring your needle up at point C, just to the right of the central stitch. Make a diagonal stitch, taking your needle down slightly to the left of the centre line. Next, bring your needle up at point D, just to the left of the centre line, and make a diagonal stitch ending slightly to the right.

As you continue alternating sides, the stitches will cross over one another at the centre of the leaf, creating the characteristic fishbone effect.

Continue working in this way until the leaf is filled, stitching as close to the base as possible before securing your thread at the back.

Repeat for all remaining leaves. The smaller leaves at the tops of the stems may require only two to six stitches to fill the shape.

Finish your thread at the back between each leaf before moving on to the next. **27 28**

10 Transfer the stumpwork petal outlines

Using a second piece of fabric, transfer the outlines for all twelve stumpwork petals.

Arrange the petals in a small area of fabric,

leaving approximately 1cm between each outline. This will provide enough space to stitch around each petal comfortably and allow room for cutting them out later.

Before you begin stitching, check that all petal outlines are clearly marked and that there is sufficient space between them to work without the stitches overlapping. **29**

11 Shape the wire petals

Once you have transferred the petal outlines, place the fabric into a small embroidery hoop. I used a 4in hoop for this stage.

Next, cut a length of craft wire approximately 5cm long. Use wire cutters or a pair of household scissors rather than your embroidery scissors, as cutting wire can damage the blades.

Carefully bend the wire to match the shape of one petal outline, leaving a small overlap at the base where the ends meet. Trim away any excess wire if necessary.

Repeat until you have a wire shape that closely follows the outline of the petal. **30 31**

12 Couch the wire to the fabric

Thread your needle with a single strand of light pink thread, using a length of approximately 30-40cm.

To attach the wire to the fabric, we will use couching stitch. The wire sits on the surface of

the fabric, while small stitches worked over it hold it securely in place.

Position the shaped wire over the petal outline. Once your thread is secured, bring your needle up from the back of the fabric at the point indicated by the arrow in image 32.

Work a small stitch over the wire, taking your needle back down through the fabric. Bring your needle up again approximately 3mm further along the outline and repeat. Continue adding evenly spaced couching stitches around the entire edge of the petal, securing the wire to the fabric as you go.

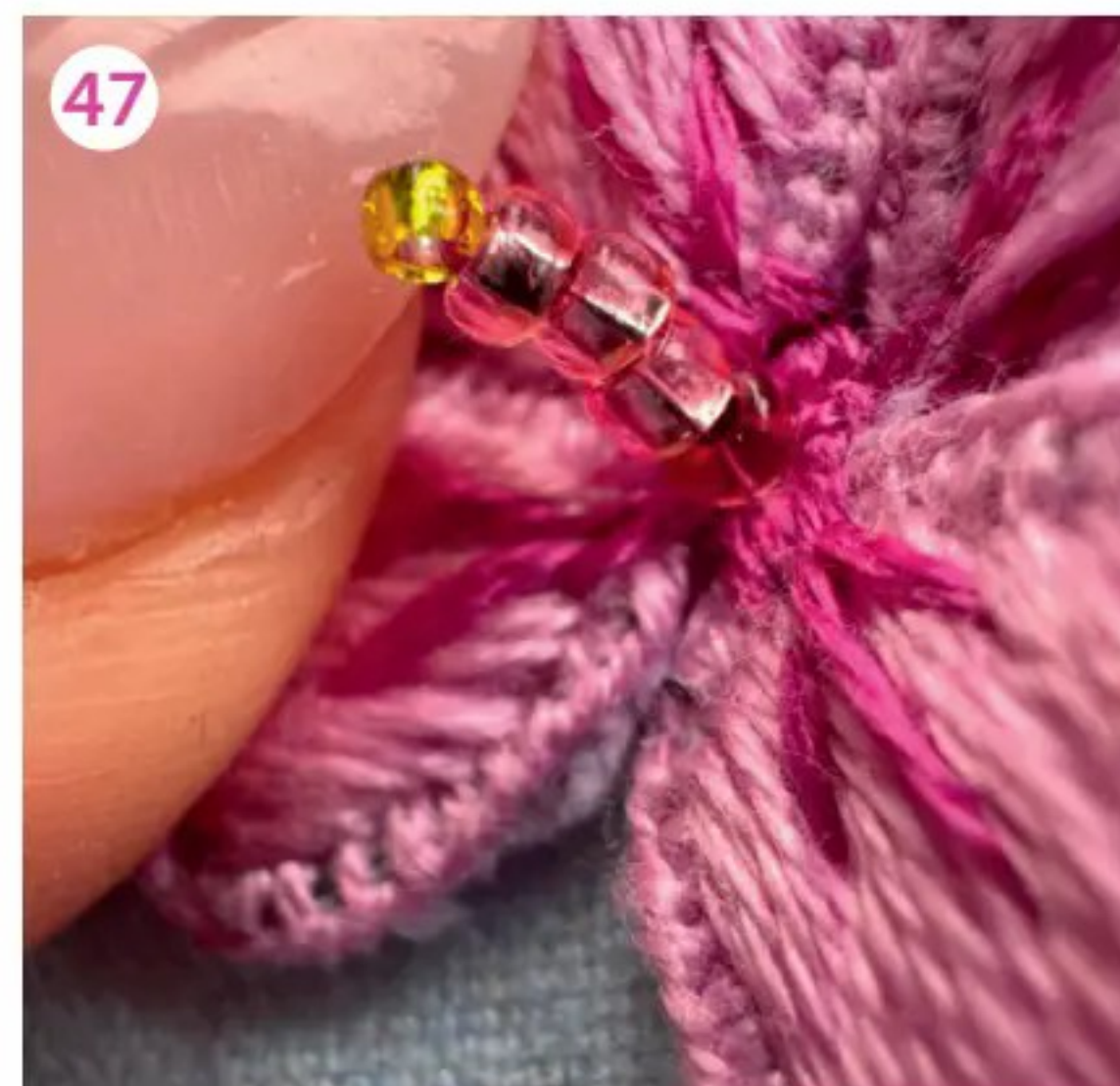
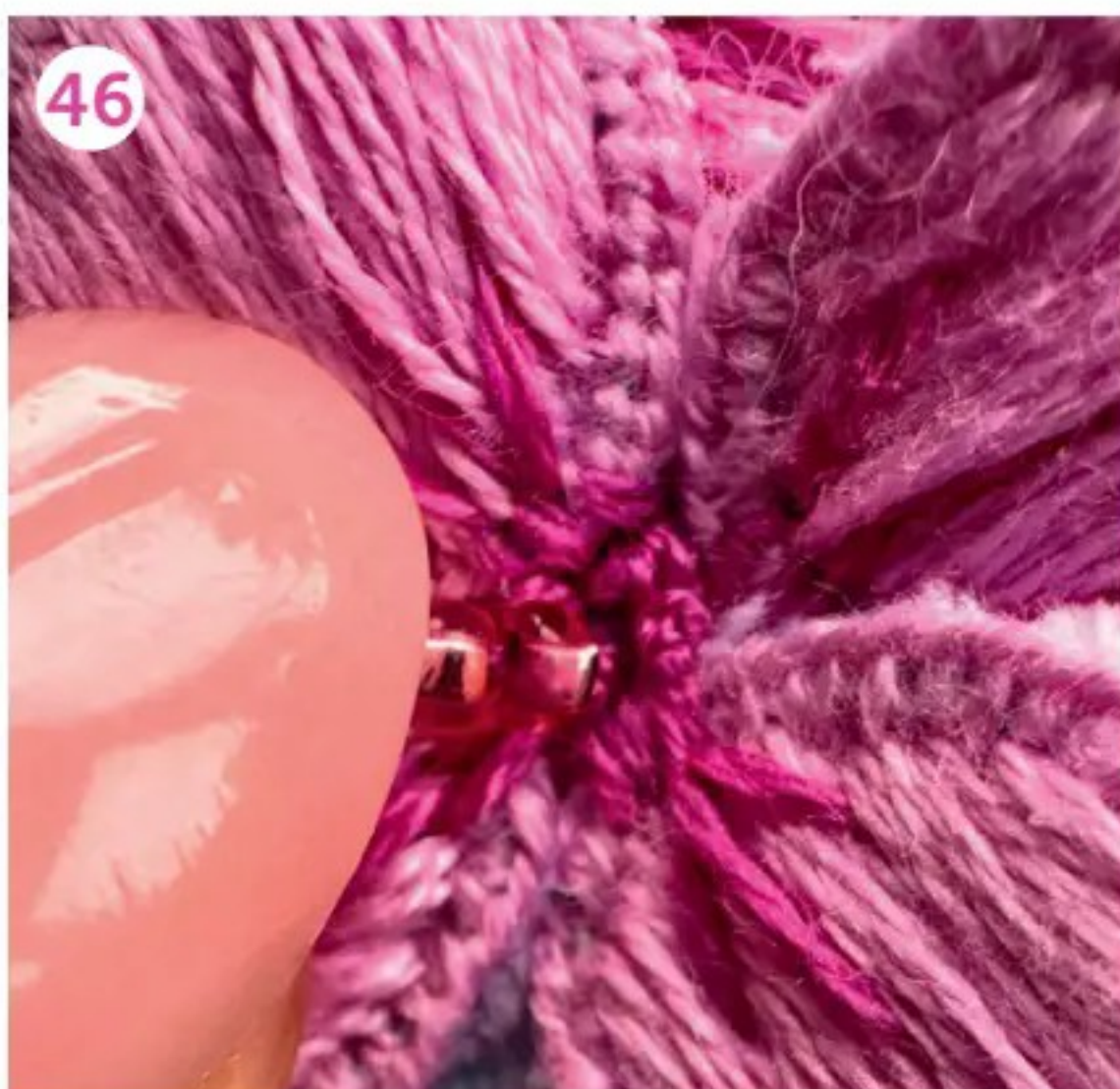
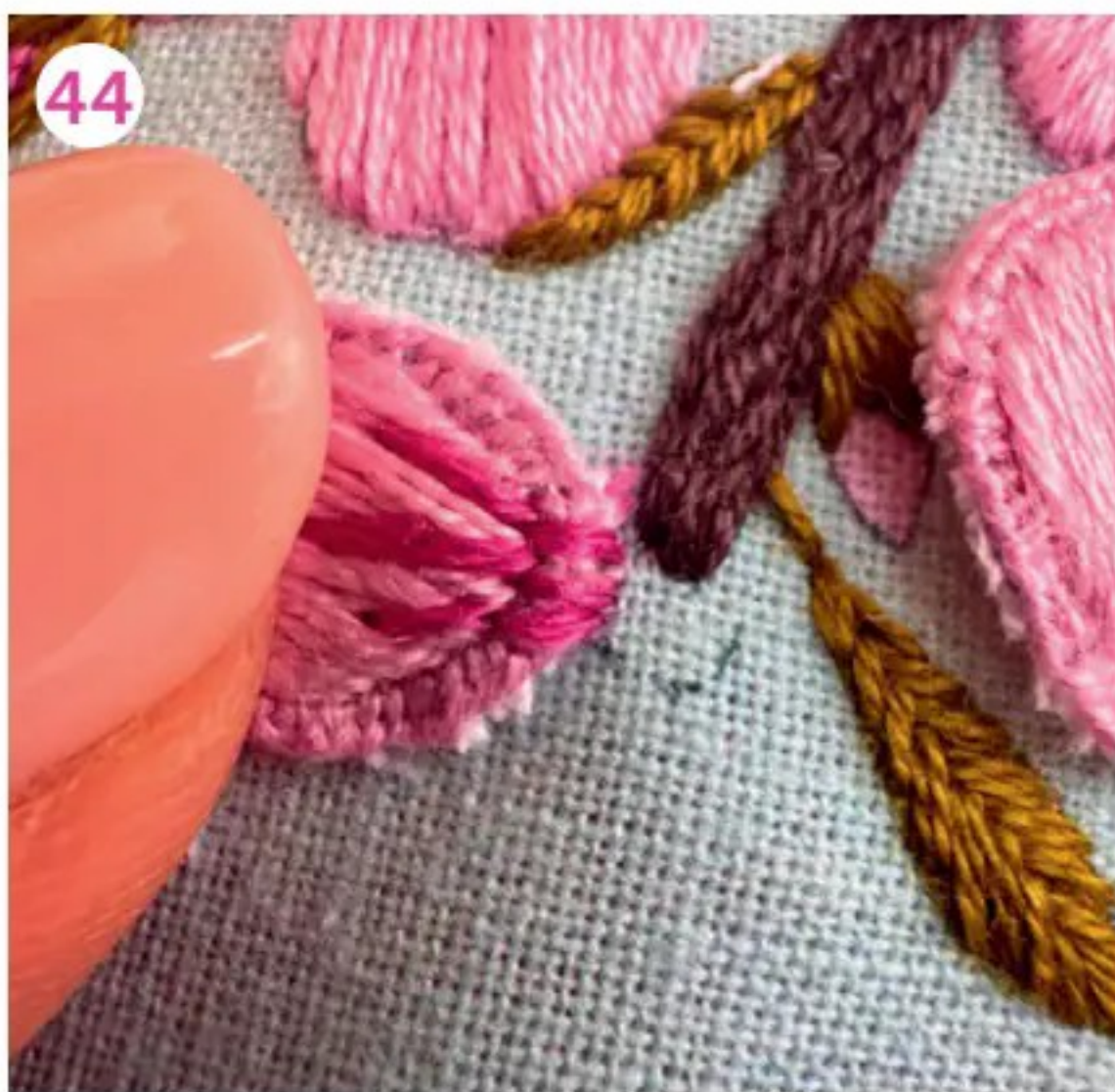
The wire is flexible enough to follow the petal shape easily, so you should find that it naturally curves around the outline with very little adjustment required.

Once the petal is fully couched, secure your thread with a few small stitches on the reverse before trimming the excess. Repeat the process for the remaining petals. **32 33**

13 Blanket stitch the petals

Couching is what secures the wire to the fabric, while the blanket stitch covers the wire and creates a beautiful finished edge for the stump work.

Cut 30-40 cm of light pink embroidery thread, separate it into two strands, and add a knot at the end.



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Pegasus
Kit



We will be using a very small, tight blanket stitch around the edge of the wings to fully cover the wire frame. I find the blanket stitch works best for all stump work, as it also provides a strong and decorative edging.

Image 34 shows a much wider stitch, but your stitches should sit directly next to each other, much closer and finer than shown.

Begin with your needle on the inside of the wire and bring it up to the surface as close to the wire as possible. Take a small stitch over the wire—almost directly opposite your entry point, without travelling to the right—and do not pull it fully tight straight away. Then bring your needle back up to the surface, close to your first stitch, passing through the loop that has formed.

Repeat this stitch all the way around the edges of each wire frame.

Working this very small and close to the wire generally achieves around 95% coverage. Any remaining areas where the wire is still visible can be filled in afterwards in the next step.

Repeat for each of the petals. **34 35 36 37**

14 Satin stitch the petals

Cut 30–40 cm of light pink embroidery thread, thread up three strands, and add a knot at the other end.

Using satin stitch, fill in the two petal areas.

The back of the petals will not be very visible, but we use satin stitch so that if it is seen, the reverse still has an almost fully covered surface.

Starting from the back near the edge of the wire, add a few split stitches to secure your thread, then trim off any excess thread once it is firmly anchored.

Begin working satin stitches from the top to the bottom of the central area of each petal. Fill in one half of the petal first to help keep your satin stitches neat and aligned, then return to the centre and repeat the process for the other half.

When you reach the blanket stitch edge, try to angle your needle underneath it rather than stitching through it. This will help maintain a clean, fully covered finish on the reverse of the petal.

TOP TIP: To keep your satin stitches straight and even, you may find it helpful to mark the stitch direction on the petals using a heat-erasable pen or lightly with a pencil.

To finish, take your needle to the back and secure the thread by weaving it under previous stitches, then trim the excess thread before moving on to the next petal. **38 39 40**

15 Add top stitch details to the petals

With two strands of dark pink thread, add three straight stitches over the satin stitch on each petal. In my experience, it is easier to do this before cutting out the petals.

Be careful to secure your thread at the base, where it will be concealed when the petals are stitched into place. **41**

16 Cut out the petals

Carefully trim any excess threads, then remove your fabric from the hoop.

Using a sharp pair of scissors, cut around the outside of the blanket stitches, keeping as close as possible without cutting into them.

Make an initial rough cut around each petal, then go back and carefully trim closer.

If you are left with a slight white edge, this is completely normal. You can use a fabric pen or marker to colour it in. I used a Posca pink pen to cover the edges.

If you accidentally cut into any blanket stitches, use two strands of thread to work over the area with additional blanket stitches, then trim any excess threads. **42**

17 Assemble and secure the petals

With two strands of dark pink thread, bring your needle to the surface at one edge of the stump work pattern. →

Stumpwork

Add three stitches over the wire frame to secure the first petal in place. I have placed these three stitches at the base of the three top satin stitches. Carefully position the next two petals either side of the first, allowing them to sit slightly overlapping. Secure each in the same way with three stitches.

Add the final petal, overlapping the previous two petals, and secure it with three stitches as before.

Once all the petals are attached, if you have thread remaining, continue straight on to the next step before fastening off. 43 44 45

18 Add French knot centre detail

With two strands of dark pink thread, fill the centre of the stump work flowers with French knots, as done in step 7. This should take approximately 4–8 knots, or until the background fabric is no longer visible in the centre of the petals. 46

19 Add central beads

Thread a beading needle with one strand of pink thread, approximately 30–40 cm long. Add a few small stitches at the back of the hoop to secure the thread, as a single strand is more likely to pull through.

Bring your needle to the surface at the centre of the stumpwork flowers, taking care not to stitch through any of the French knots. Add four pink seed beads and one yellow seed bead onto the needle.

Holding the beads in place so they sit neatly in a line, take the needle back down through all the pink beads and through to the reverse of the fabric. Secure with a few small split stitches.

Finish at the back and repeat for the remaining two flowers. 47

20 Finishing the hoop

Tighten and stretch the fabric evenly in the hoop. Ironing is not usually necessary, but if required, avoid pressing over the stitches and only iron around the outside of the embroidered area.

Before trimming any fabric, ensure the embroidery is positioned exactly as you want it to appear on the front.

Using a sharp pair of scissors, cut the fabric in a circle approximately 2cm beyond the hoop edge. This does not need to be exact, but a consistent allowance will give a neater finish.

Thread up three strands of light-coloured thread, approximately 80cm–1m in length. Starting from the top and working on the outer side of the fabric (the embroidered side), work a running stitch of around 1cm per stitch all the way around the hoop. Take your time, as the long length of thread can be more difficult to manage. It may help to work with half the thread at a time by folding it and gradually releasing more as needed.



ABOUT ME

Hi, I'm Katherine, the creator of Treasure Kave Embroidery, based in Kingston upon Thames, UK.

I started embroidering at the age of seven, taught by my grandmother, and it quickly became a lifelong passion. After studying Product Design and Development at the London College of Fashion, I worked in buying, merchandising, and customer research — always keeping embroidery as a creative outlet.

After becoming a mum, I turned to embroidery more deeply for relaxation and creative expression. During lockdown, I began teaching friends remotely and created kits with YouTube tutorials. From there, Treasure Kave grew — evolving from beginner-friendly designs to more advanced projects.

Over the years, I've taught hundreds of in-person workshops and developed simple tips to make tricky techniques easier to master. My passion for embroidery continues to grow, and I love designing inspiring projects for all skill levels.

If you have any questions about my kits, patterns, or tutorials, feel free to reach out on Facebook, Instagram, or YouTube!

QUESTION: What is your favourite flower?

ANSWER: Picking a favourite flower is tricky, as I love so many, especially across different seasons of the year. I love tree blossom and then, when the petals fall, having an area of natural confetti. I also love the textures of dahlias, and I'm finally growing some in my garden this year. I'm hoping I can sit outside on a summer evening and stitch beside them.

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- 📌 [pinterest.com/TheTreasureKave](https://www.pinterest.com/TheTreasureKave)
- 📺 [youtube.com/@treasurekaveembroidery](https://www.youtube.com/@treasurekaveembroidery)



Once complete, remove the needle and even out the thread so there is an equal length in each hand. Pull both ends to gather the fabric at the back of the hoop, then secure with a knot and finish with a bow.

Place a circular felt piece over the gathered fabric at the back to conceal the raw edges and stitching.

Your hoop is now complete and ready to display. 48 ♥

Hand
Embroidery



ZODIAC SERIES

Virgo

23rd August to 22nd September

FIND THE
TEMPLATE
FOR THIS
PROJECT ON
PAGE 59

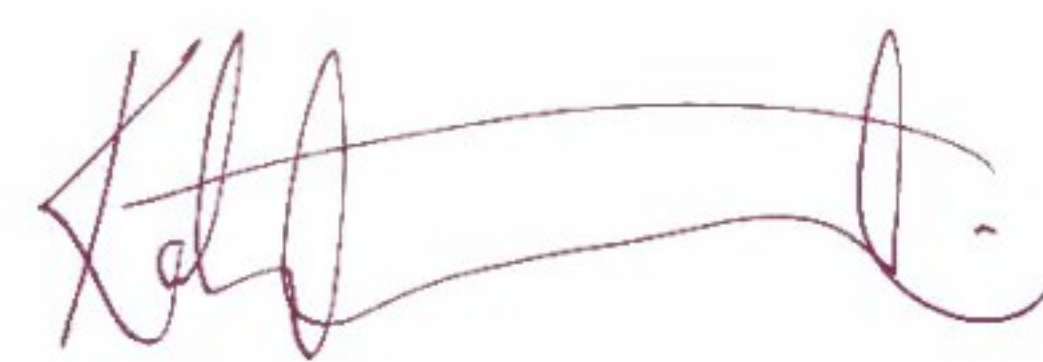
Celebrate Virgo with this issue's addition to our zodiac series. A vibrant blend of rich pinks, purples, and golds, brought to life with delicate touches of sparkle and shimmering sequins. This piece captures Virgo's creativity, elegance, and understated beauty

BY: KATY HORWOOD





In this Virgo pattern, I've used a carefully considered palette of bold pinks, soft purples, and warm golds, accented with subtle shimmering embellishments to reflect the sign's refined and meticulous nature. Virgo is known for its precision, creativity, and quiet strength, a sign that finds beauty in detail and meaning in every stitch. Whether you're stitching it for yourself or creating a gift for the Virgo in your life, this design is elegant, expressive, and full of intricate charm, capturing the true spirit of this thoughtful earth sign.



YOU WILL NEED:

MATERIALS:

- White cotton drill fabric, or organic calico with a cotton back, 10x10in
- Black felt to back your work (before you start your embroidery, trace a circle around the outside of the inner hoop in order to give you the correct size for your backing circle.)
- DMC threads:
 - Antique Violet Medium 3041
 - Violet 29
 - Cranberry Medium 602
 - Coral Light 352
 - Straw Very Dark 3852
 - Moss Green 581
 - Multi-Green 4050
 - Red 321
 - Gold E3852

- Cream 712
- Black 310
- Transparent thread for sequins
- Flat gold sequins, 3mm

EQUIPMENT:

- 5in embroidery hoop
- Scissors
- Fabric pen or light pencil for pattern tracing
- Embroidery needles, sizes 8 and 10

STITCHES AND TECHNIQUES:

Split stitch, chain stitch, detached chain stitch, long and short stitch, whipped back stitch, French knot, straight stitch, satin stitch, running stitch, whip stitch

neat, rope-like or chain-like line with a slightly textured appearance. Finish the eyelashes and eyebrows with small straight stitches in 29. Pass the needle in and out of the fabric in short, straight lines, keeping the stitches evenly spaced. For the eyebrows, use two longer straight stitches in the middle and one shorter straight stitch for the arched edge. **2**

5 Use split stitch in two ply 602 for the outline of the lips, then fill with one ply 352 in satin stitch to colour them in. To work satin stitch, make parallel straight stitches placed closely side by side, completely covering the fabric underneath within the lips. The stitches go from one edge of the lips to the other, horizontally, to "colour in" the area.

6 Fill in the cheeks with two ply chain stitch in 602 and 352, working the colours intermittently.

Chain Stitch is a decorative, looped embroidery stitch that creates a continuous chain-like effect. When the lines are worked closely together, it creates a pretty, textured finish.

Starting at the edge, bring your needle up through the fabric, then reinsert the needle into the same hole to create a small loop. Bring your needle up again within the

1 Using the template (see page 59), trace your pattern onto the white cotton using your fabric pen or light pencil. A light box works best, or trace against a window. **1**

2 Place the design centrally in your hoop and tighten the screw at the top. Gently pull the fabric around the edge so it is taut.

TOP TIP: The tauter the fabric, the easier and more enjoyable it is to embroider!

3 Separate your thread ply as needed. Pinch the top of your thread and gently pull one ply away from the others. This will be your working thread.

4 Start the embroidery with split stitch in two ply 3041 around the face and 29 for the eyes. Bring the needle up through the fabric, then push it down a short distance away to create your first stitch. Bring it up again through the middle of the previous stitch to "split" the thread. This creates a





existing loop, at the point where you want your first stitch, then gently pull the thread away from the exit hole so the loop tightens to the desired size. Finally, reinsert your needle back into the same hole to secure the loop and create the next one. Repeat this process to form a line of “chains” that fills in the cheek area. **3**

7 Repeat this for the earrings in one ply E3852. Start at the top and work down in a curve, following the shape of the earrings.

As you are working with gold, use it for her headdress too, with two lines of chain stitch in one ply, followed by a few small straight stitches at the bottom (similar to how you created the eyelashes) and a line of French knots at the top. To create a French knot, bring the needle up through the fabric, wrap the thread around the needle twice, then, holding the thread taut, insert the needle back down very close to the original exit point. The wraps form a tight, rounded knot on the surface. **4**

8 Fill in her hair with one ply long and short stitch in 3041, 29, 3852, 352, 602, 712. The colours used in the different areas are listed below, however you are encouraged to use your own creativity to colour the hair as you wish.

The Fringe: 29, 3852, 602. Extended strands: 3852 blending into 352. **5**

Long strands: 3852 blending into 602, and 602 blending to 712 blending to 3041. Area between earring and neck: 3851, 602, 3041. **6**

Fill in the remaining “strands” with a mix of colours, either using one solid colour for each strand or blending the colours as desired. **7**

Long and short stitch also known as ‘thread painting’ is a beautiful filling technique specifically designed for smooth colour blending and creating realistic, lifelike effects in embroidery. It is worked by stitching the first row with alternating long and short straight stitches laid closely side by side. Subsequent rows are then filled with stitches that fit into the gaps created by the staggered lengths of the row above. This overlapping method allows colours to transition gradually and seamlessly from one shade to the next, mimicking the soft blending seen in painting. Think of long and short stitches as little brushstrokes used freely to colour in the design. When worked well, it produces a smooth, almost painted appearance with rich colour gradients and a luxurious, polished finish.

9 Once the hair has been completed, add the leaves and vines. Start with the vine stem, worked in whipped back stitch – a decorative variation of back stitch that creates a raised, cord-like line with a beautifully textured finish. Work the stem in three ply 581 using back stitch, then whip it with two ply 4050 along the entire length of the stem. To create the whipped effect, slide the needle under each back

stitch without piercing the fabric, wrapping the thread around the original line. This allows the second colour to sit neatly in the joins of the back stitch, creating the cord-like effect. **8**

TOP TIP: When working whipped back stitch, the prominence of the second colour can be varied by changing the number of strands used. For a more subtle effect, use just one ply. This works particularly well with metallic threads when adding a touch of shimmer to a design.

10 Once the stem is complete, fill in the leaves with two ply 4050 in chain stitch. Work small lines of chain stitch from the stem outwards until the leaves are completely filled. To complete the foliage, add detached chain stitches to the greenery along the stem using two ply 4050. Detached chain stitch creates individual, free-standing looped stitches that resemble small petals, teardrops, or leaves. Unlike standard chain stitch, which forms a continuous linked row, each detached chain stitch is worked separately. Bring the needle up through the fabric, then insert it back down very close to the same hole to form a loop on the surface. Bring the needle up again a short distance away, catching and securing the loop at the desired stitch length. Finally, make a small anchoring stitch over the end of the loop to hold it in place. **9**

11 Fill the flower with one ply 321 in satin stitch. Work long, parallel straight stitches →

Hand Embroidery

placed closely together to completely cover the petals. Take the stitches from the outer edge of each petal towards the centre, keeping them all in the same direction to create a smooth, reflective finish. Once the petals have been filled, use one ply 3852 in straight stitch, working from the centre of the flower outwards over the satin stitch. This adds depth and subtle colour variation to the petals. **10**

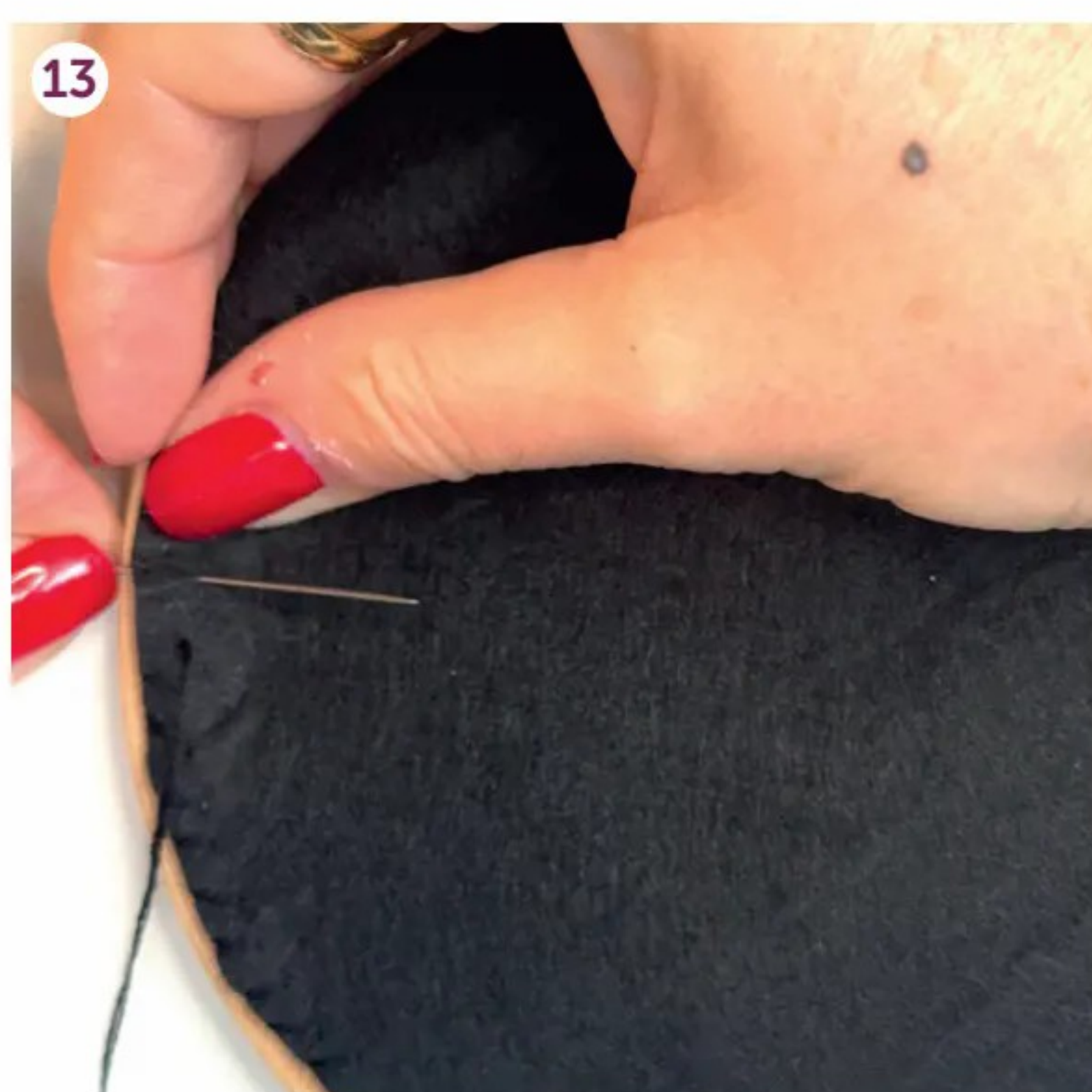
12 Add metallic detail to the necklace using one ply E3852. Work three small lines of chain stitch from one side of the neck to the other, leaving small gaps between each line. Once complete, add two additional rows of 3mm gold sequins above and below the chain stitch lines. To attach a sequin, position it on the fabric, bring the needle up through the centre, then stitch down over the edge two or three times in a small star or cross pattern. For extra shimmer, add a sequin to the top of each earring and one to the centre of the flower. **11**

TOP TIP: Feel free to get creative and add sequins to other areas of the embroidery, or experiment with different colours. It's a great way to give the design your own personal touch. If you don't have sequins to hand, they can easily be replaced with metallic French knots.

13 To finish the embroidery, trim the excess fabric at the back, leaving approximately 1in around the edge of the hoop. Using two ply of any thread colour, gather the excess fabric at the back. Tie a large knot at the end of the thread and insert the needle through the excess fabric near the screw fixture at the top of the hoop. Work a simple running stitch around the entire edge of the fabric, stitching at regular intervals. Once you reach the starting point, pull the thread tight to gather the excess fabric neatly behind the hoop. Secure the thread with a couple of stitches over the entry stitch. **12**

14 To conceal the back of the embroidery, position the felt circle carefully in the centre of the hoop back. Using two ply 310, attach the felt with whip stitch around the edge. Tie a small knot at the end of the thread and, starting at the top of the circle, bring the needle through both the excess fabric and the felt. Loop the thread over the edge of the felt and stitch through both layers again to secure them together. Continue working whip stitch all the way around the edge of the felt until the back is fully covered. Finish at the top with a couple of extra stitches over the final whip stitch to secure the thread. **13**

15 Your embroidery is now complete – the perfect project for a beautiful Virgo! **14** ♥



ABOUT ME

Hi, my name is Katy Horwood, and I am the creator behind The Seductive Stitch. I live in London and started designing my kits five years ago during the dark days of lockdown! I studied Textiles at university, specialising in print and surface decoration, and had a successful career in fashion, which later shifted more towards marketing. It was this unexpected pause in the world that reignited my passion for embroidery and hands-on creativity.

Part of my work includes my own one-off designs, and I also take commissions – my most famous customer being Kate Moss! The kits grew from my own early struggle to find patterns that weren't either very traditional or heavily political/social. I wanted designs that were elegant, a little bit edgy, and I figured I couldn't be the only one!

I love strong colours, metallics, and embellishments – embroideries should be joyous to look at, like mini pieces of art! Two years ago, I took the leap and quit my job to pursue my love of embroidery full-time. Since then, I've hosted over 200 'Sip & Sew' workshops and remain committed to creating kits and patterns that are contemporary yet timeless – for the modern embroiderer in all of us.

QUESTION:
What is your favourite flower?

ANSWER: My favourite flower is the rose. I love its rich history and the huge variety of shapes, colours, and scents – from delicate wild roses to lush garden varieties. I planted a climbing rose when I moved five years ago, and it now towers high with white blooms each summer, filling my garden with an amazing scent. They also don't need a huge amount of attention, which is an added bonus for those of us who are less green-fingered!

In my embroidery, I especially enjoy using the woven wheel stitch to create soft, full, textured roses that bring them to life on fabric.

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For Your Bookshelf

MOOMIN EMBROIDERY

By: Jo Lochhead and Heather Plant | **Publisher:** Search Press. 9th August 2026 | **ISBN/EAN:** 9781800923454 | **RRP:** £15.99 | **Pages:** 128 (Hardback)

Embroider all your favourite characters from Tove Jansson's beloved Moominvalley, and embellish your designs with bonus motifs and a ready-to-use alphabet!

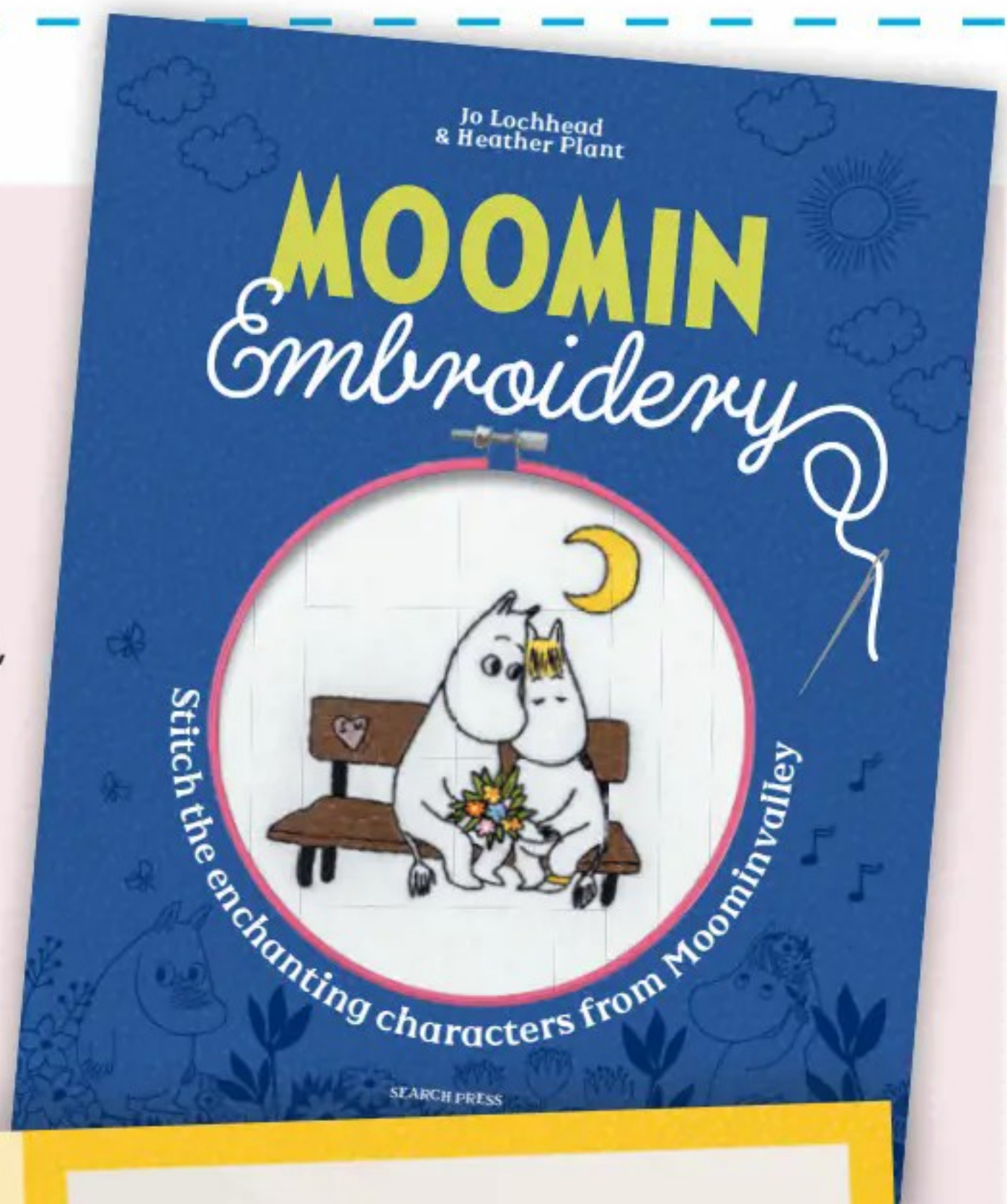
10 gorgeous projects to stitch, for beginner embroiderers and up, with complete instructions, a stitch library and full-size templates.

There is a whole host of characters to embroider, from the kind and curious Moomintroll, the vain but quick-thinking Snorkmaiden and gentle Moominmamma to their beloved friends and the creatures they meet along the way, including fierce Little My, wise Snufkin, the mysterious Hattifatteners and more.

Inside you'll find...

- 10 gorgeous Moomin-inspired embroidery projects for beginner embroiderers upwards.
- Clear thread-colour key, order-of-work photographs and step-by-step instructions for every project.
- To scale embroidery outlines to transfer for each project, plus full guidance on different transfer methods to suit your way of working.
- An invaluable library of key stitches at the beginning of the book for easy referencing and inspiration.
- BONUS embroidery outlines to transfer, from extra characters and embellishments to a cursive alphabet.

Whether you'd love to create wall-art for your home, or adorn accessories and wearables, you can ensure the Moomins are with you wherever you are.



MODERN CREWEL EMBROIDERY FOR BEGINNERS

By: Tatiana Popova | **Publisher:** Search Press. 15th September 2026 | **ISBN/EAN:** 9781800923584 | **RRP:** £14.99 | **Pages:** 128 (Paperback)

The essential beginner's guide to modern crewel embroidery, with 8 simple projects and over 40 stitches, from best-selling author Tatiana Popova.

This is a fully illustrated, must-have guide, featuring an inspiring combination of cotton threads, vibrant colours and contemporary floral designs.

Popular crewelwork designer Tatiana Popova has taught thousands of beginners how to embroider and has distilled her years of experience into this inspiring book. The 8 projects are carefully chosen to build up your confidence through practice; each will teach you new

stitches, and will gradually develop your hand embroidery skills as you work through the book.

This comprehensive beginner's guide contains:

- Guidance on everything you need to get started, from essential tools and materials and choosing your threads, to threading your needle, making your first stitches and fastening off;
- Clear step-by-step photographs and simple stitching instructions, which make this the perfect crewel embroidery manual, whether you are stitching for the first time or revisiting the basics;
- Full-size templates to help you accurately copy the designs, and get started quickly;
- 8 stylish modern floral designs to embroider, each one teaching and consolidating new stitches. Choose from a stunning pattern of gum tree leaves, a majestic poppy, a carpet of snowdrops and more.

Helpful friendly guidance, and a simple course-style progression that allows you to build up your skills as you work through the book.

Create your own stunning colourful embroideries using simple crewelwork stitches, all worked in beautiful cotton embroidery threads for a wonderful contemporary finish.



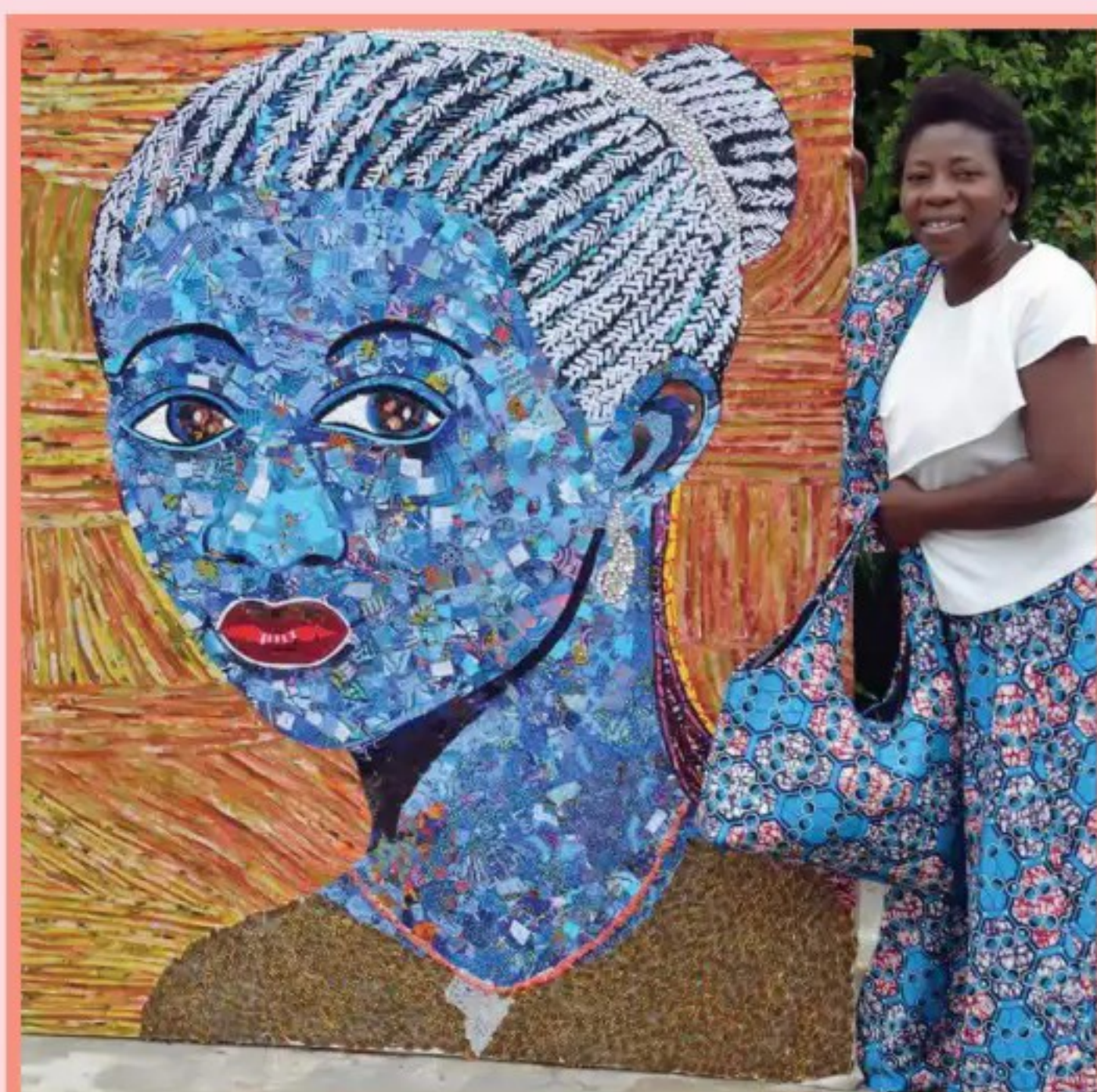


SONJA GALSWORTHY

Step into Autumn with Embroiderers' Guild events and activities



LINDA HADDON



NICOLE NEHRIG



ANNE HAIGH IN-PERSON EVENT

EAMEG.1021 Needlework
development scheme (NDS)

Workshops

JOIN SONJA GALSWORTHY FOR A SERIES OF VISIBLE MENDING WORKSHOPS **SEPTEMBER TO DECEMBER 2026**

Discover creative techniques for repairing, patching, and embellishing garments to give your old clothes new life by creating beautiful, unique textile details.

- ≈ Embellishing small holes and stains **30 September 2026**
- ≈ Covering large holes with patches **4 November 2026**
- ≈ Colourful Darning for medium holes **2 December 2026**

Thread Talks

SAMPLERS - A BRIEF HISTORY AND THEIR STORIES WITH LINDA HADDON **5 SEPTEMBER 2026**

Journey with Linda through her fascinating work with the Sampler Guild researching the history behind antique samplers. Discover the skills involved in identification of origins and uncover the stories behind the unusual examples.

WITH THEIR OWN HANDS: WOMEN WEAVING THEIR STORIES WITH NICOLE NEHRIG **16 SEPTEMBER 2026**

Join Nicole in a celebration of the quiet revolution stitched into fabrics. Delve into the ways women have made—and been made by cloth, turning needle and thread into tools of freedom, identity, and resilience.

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- ≈ Birmingham, Selly Oak store with Anne Haigh **16 September 2026**
- ≈ Watford store with Anthea **25 September 2026**
- ≈ Coventry store with Anne **30 September 2026**

There will be a morning and afternoon option at each store. Places are limited per session. Please see our website for tickets additional information and further dates/locations in October and November.

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SILKED SHADED FOX

Oksana Balanovska's intricate design captures every detail of this beautiful woodland animal.



MEET THE ARTIST

Learn more about **Georgie Emery's** embroidery journey, her inspirations, and her passion for stitch.

STUMPWORK SHEEP

Bring a charming rural scene to life with **Maree Calese's** textured three-dimensional design.



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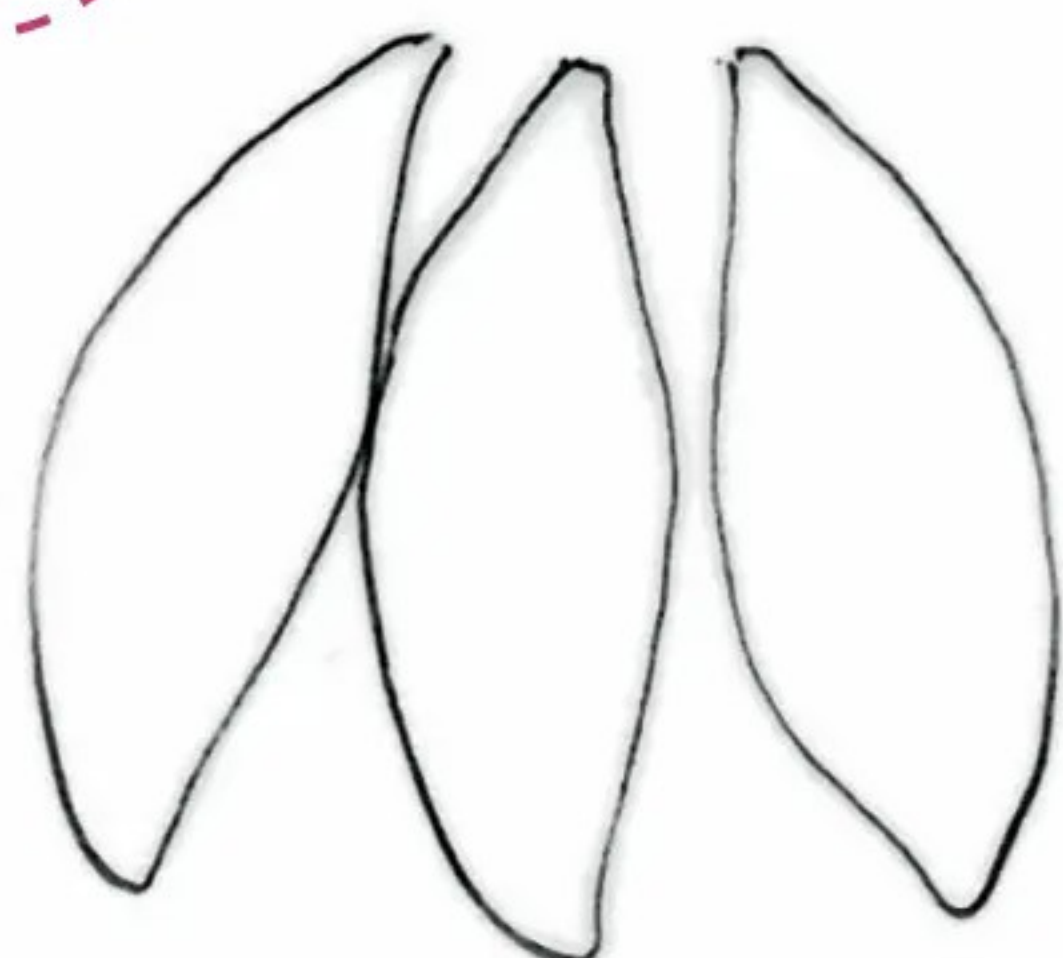
All the templates, guides and patterns you will need to complete this issue's projects. Please note the scale before starting.



*Enchanting
Echinacea*

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Romantic Rose
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Garden Gatherings

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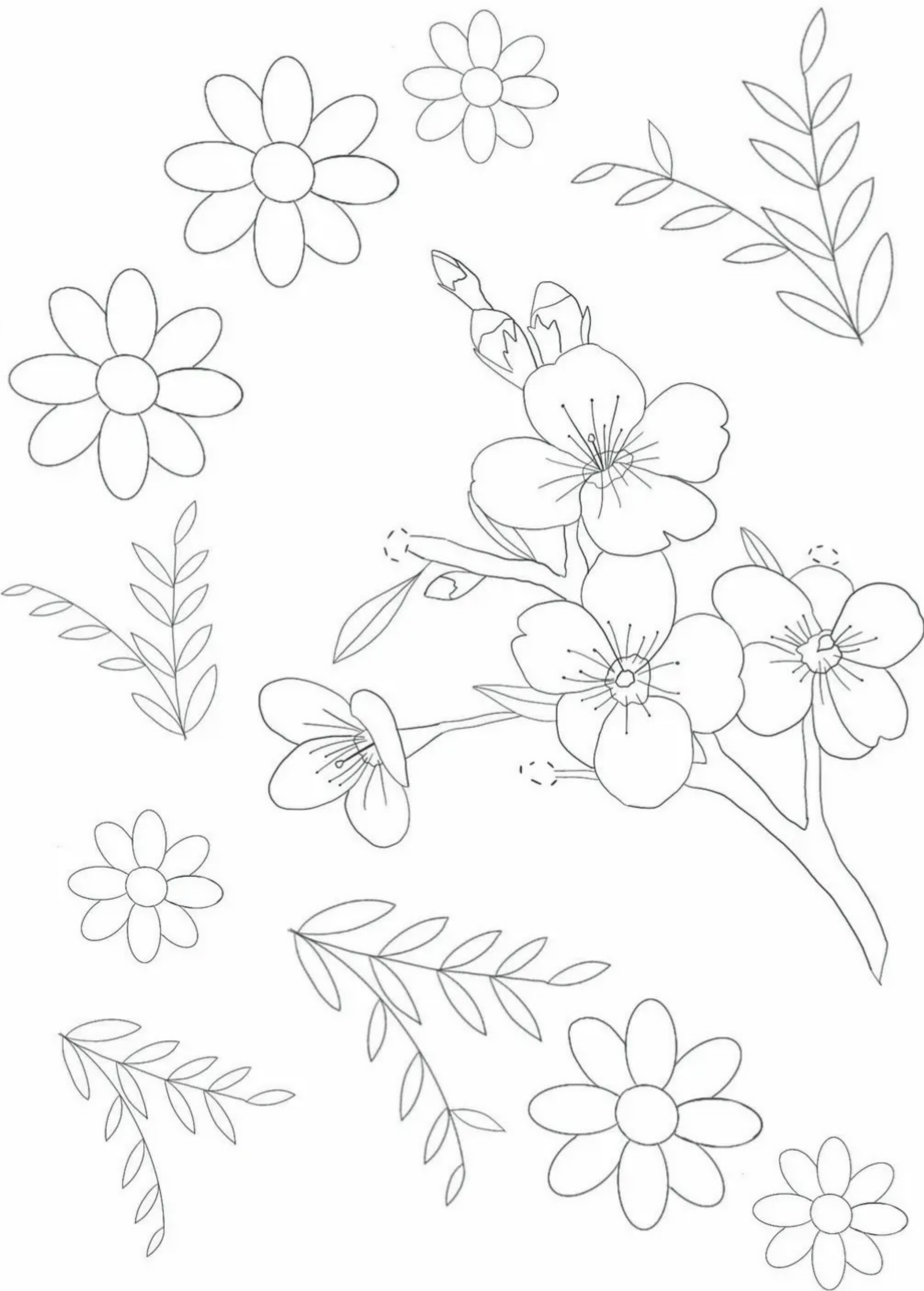
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Felted Frida Kahlo

Page 38

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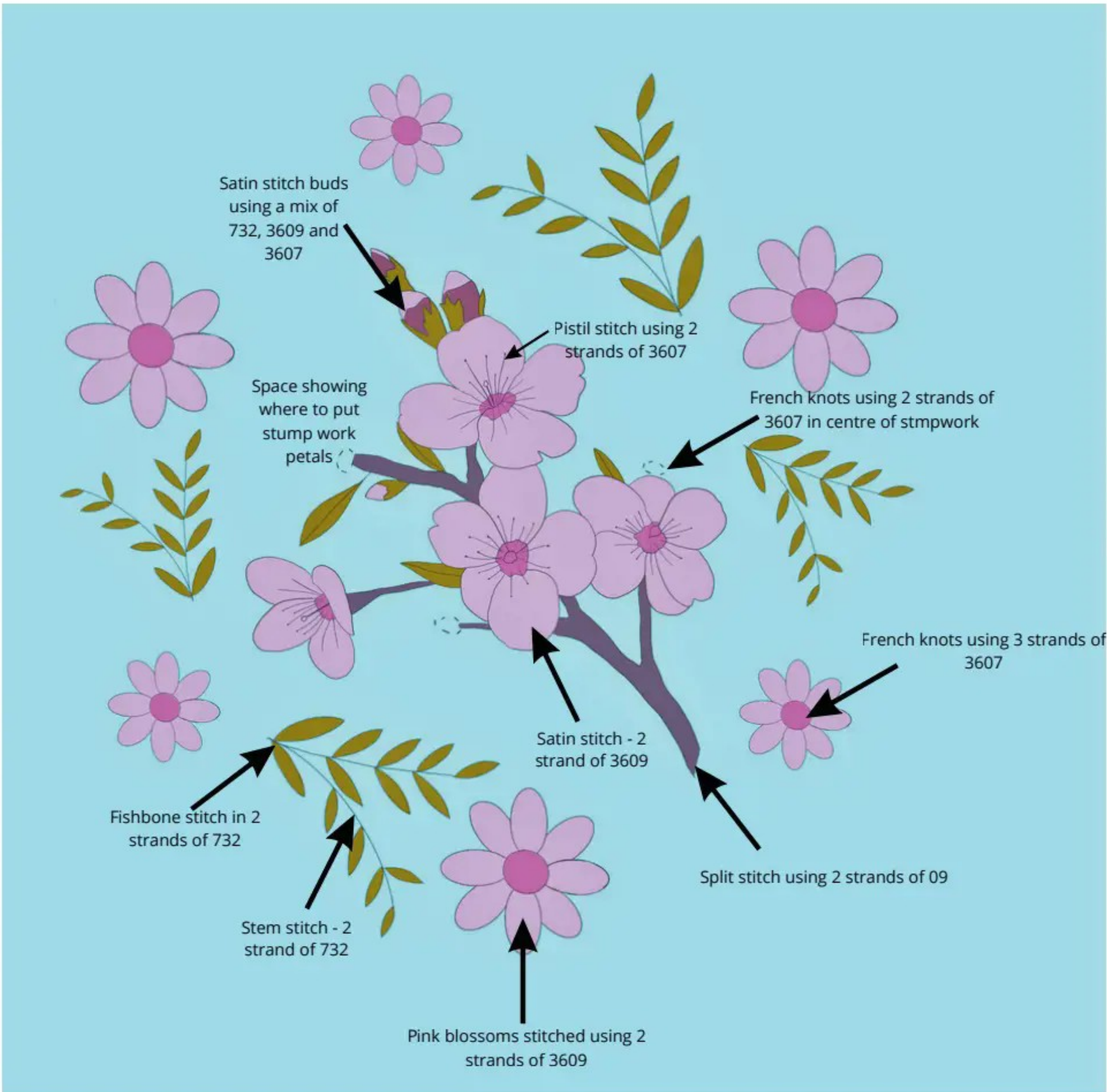




Beautiful Blossom
Page 43

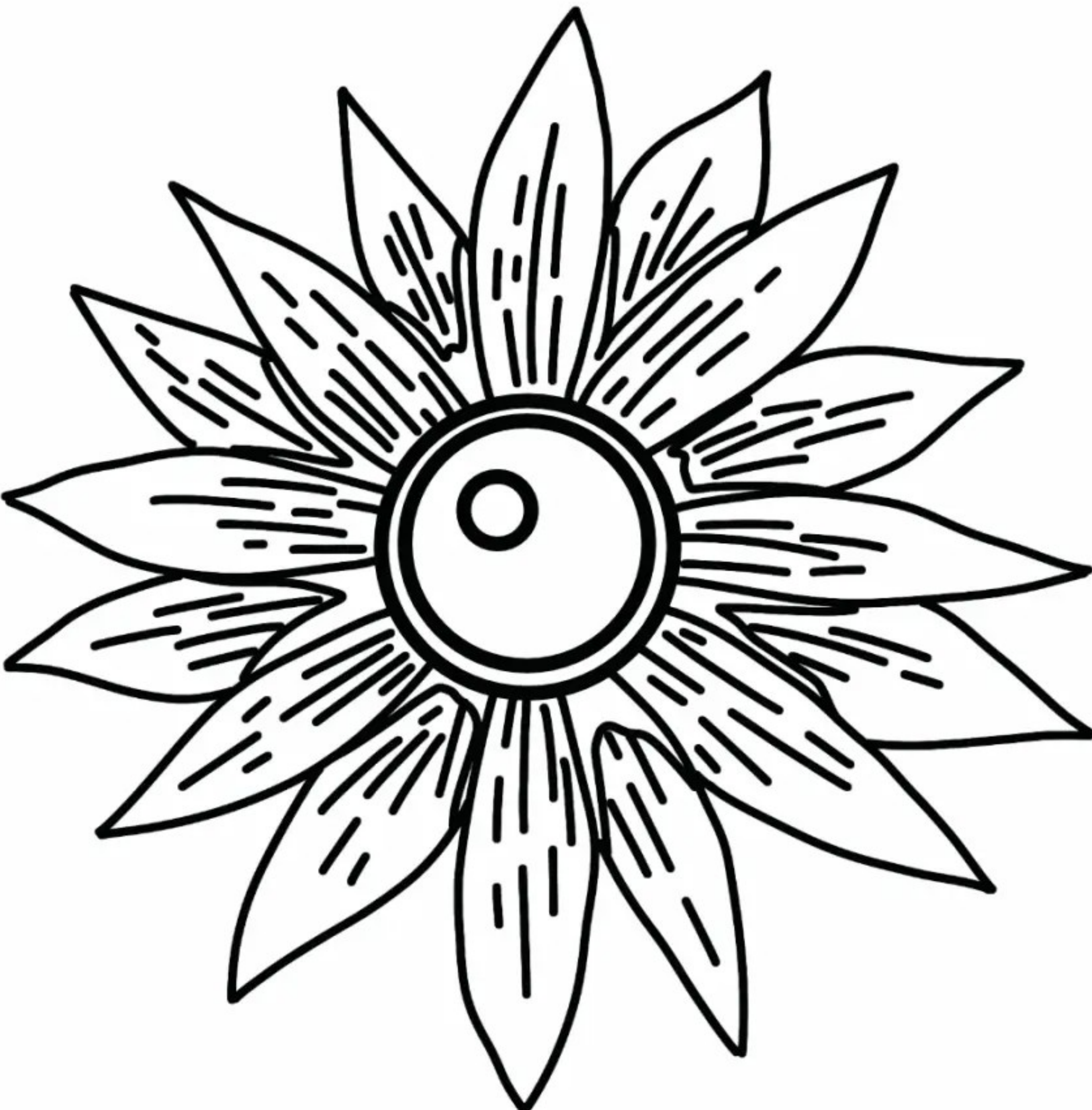
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Beautiful Blossom Colour & Stitch Guide



Beaded Brooch
Page 23

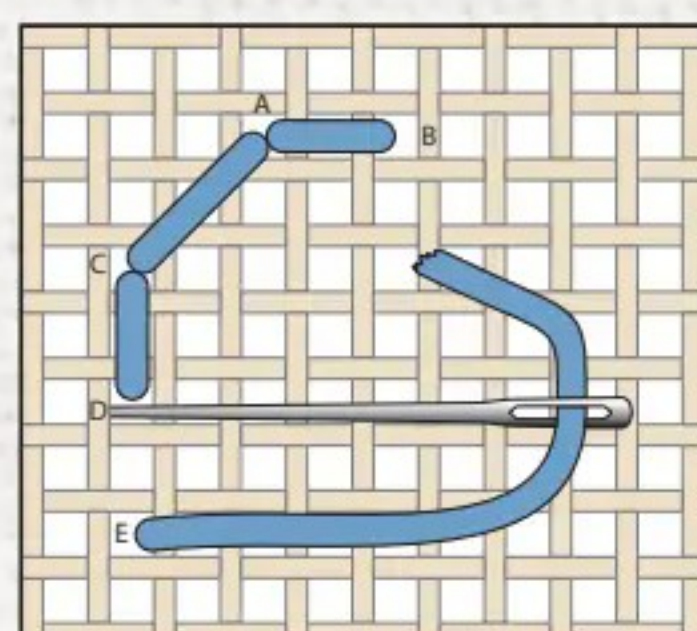
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STITCH GUIDE

Attaching Beads

Secure the bead with a single stitch.



Back Stitch

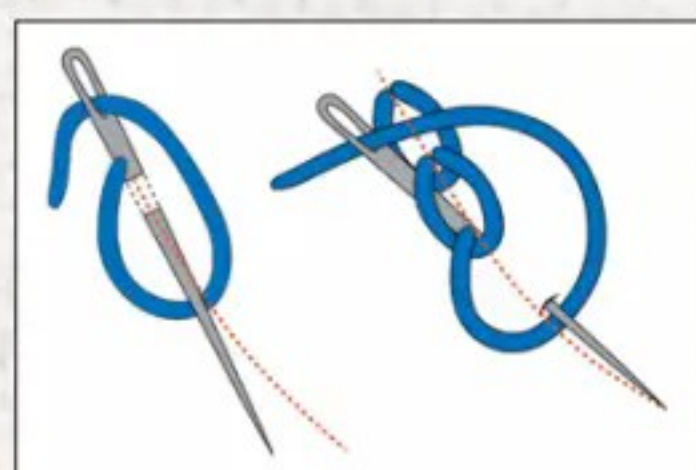
Bring thread through on the stitch line and take a small backward stitch through the fabric. Bring the needle through again a little in front of the first stitch, take another stitch, inserting the needle at the point where it first came through. Repeat.

Blanket Stitch

Bring the thread out on the lower line, insert the needle in position in the upper line and take a straight downward stitch, keeping the working thread under the point of the needle. Pull up the stitch to form a loop and repeat.

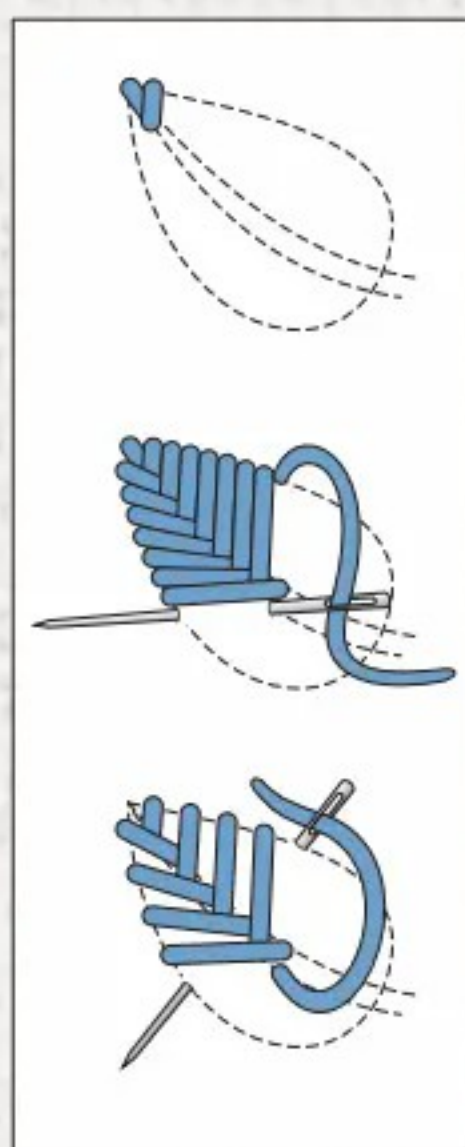
Chain stitch

Bring the thread up at the top of the line and hold it down with the left thumb. Insert the needle where it last emerged and bring the point out a short distance away. Pull the thread through, keeping the working thread under the point of the needle. Repeat following the design line.



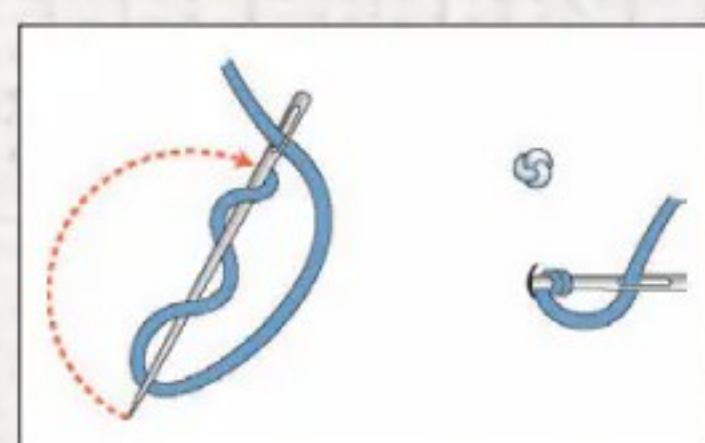
Fishbone Stitch

Work a short straight stitch at the centre top of the design and bring the needle through again just to the right of the stitch. Make a sloping stitch, inserting the needle just over the centre line. Bring the needle through at the opposite side of the design and make another sloping stitch to the other side of the centre line, overlapping the previous stitch. The stitches can be worked close together over a shape or more openly as the Leaf Stitch.



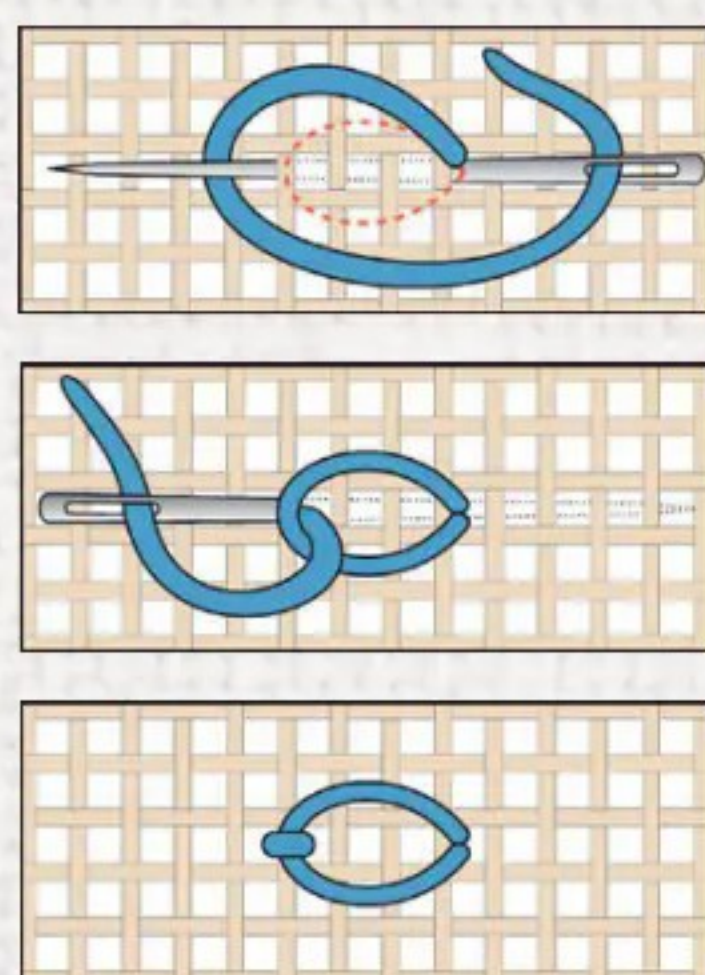
French Knot

Bring the thread out at the required position. Keep the thread taut, holding it firmly about 4cm from where it emerges. Encircle the thread twice with the needle and, still holding the thread firmly, twist the needle back to the starting point, inserting it close to where the thread first emerged (not in the exact place or it will simply pull back through). Pull the taut thread so that the knot slides down the needle until it is touching the fabric. Pull the needle through to the back, leaving a small knot on the surface, as shown.



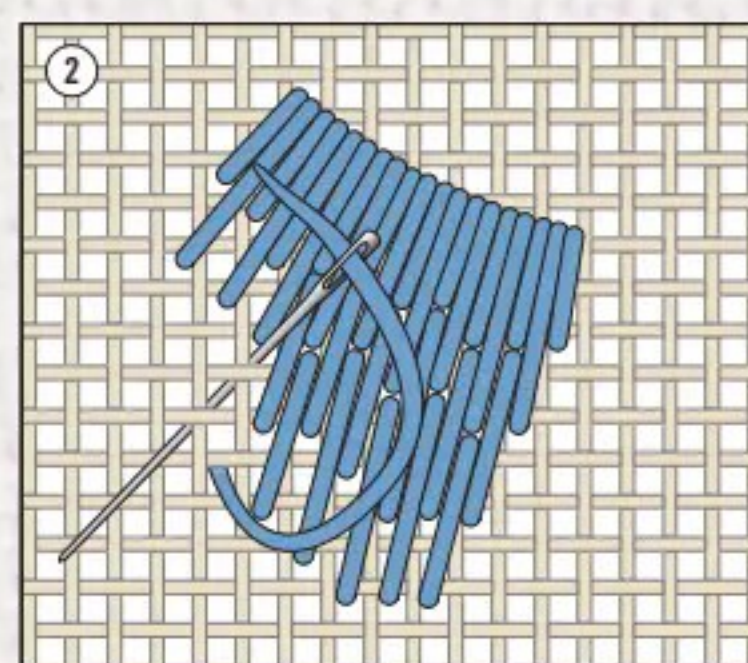
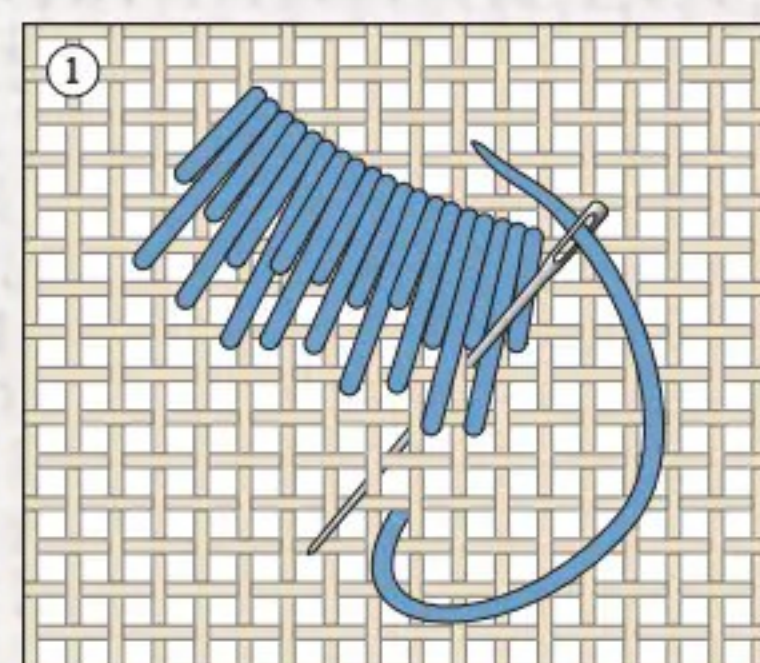
Lazy Daisy Stitch

Also known as detached chain stitch. Bring the thread through and, holding it down with your thumb, insert the needle again just a single thread away. Still holding the thread, bring the needle through. Pull the thread through gently to form a small loop, then insert the needle to form a small tying stitch over the loop.



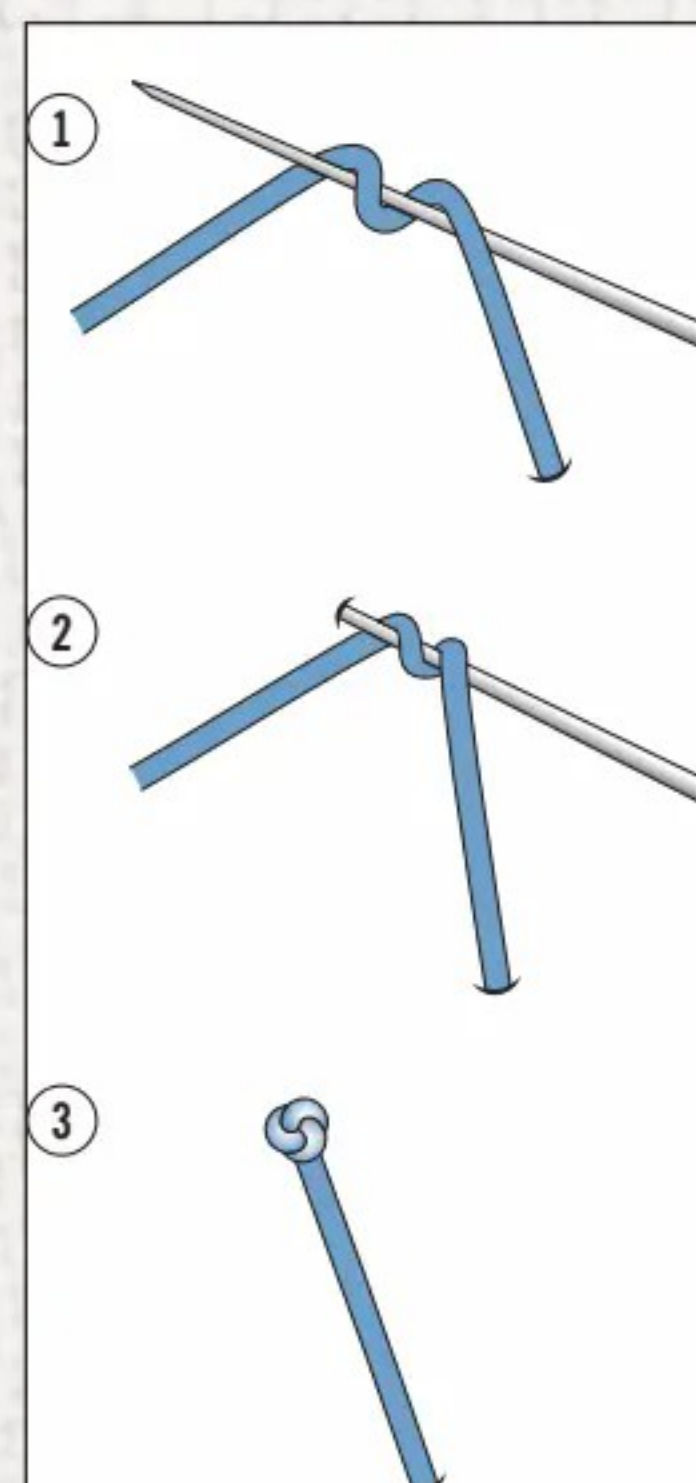
Long And Short Stitch (also known as shading stitch)

The stitches in the first row are alternately long and short and closely follow the shape of the outline. In the following rows, the stitches are even in size and worked to achieve a smooth appearance. The diagram shows how to achieve a shaded effect. To give a good edge, stem, back or chain stitch can be worked around the outline; stitches should be taken over the stitched outline.



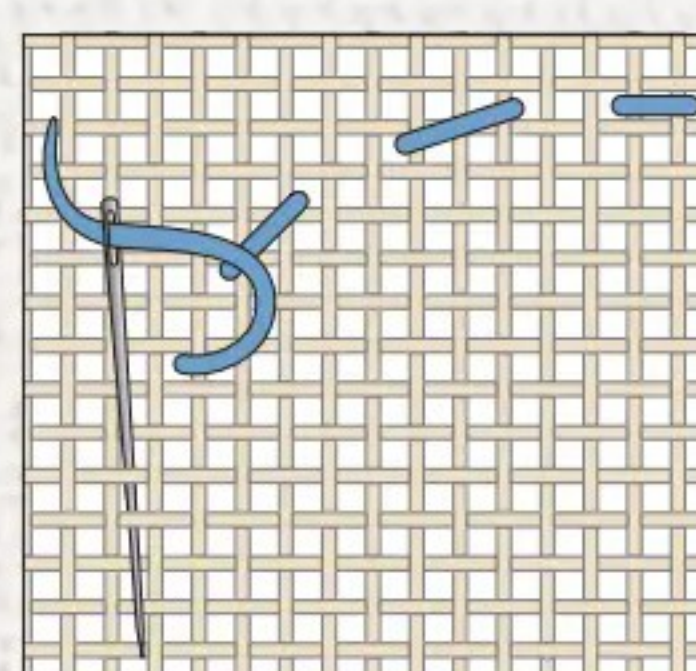
Pistil Stitch

This is a French knot on a stem. Bring the thread through at the base of the stitch. Keeping the thread taut, wrap the thread twice around the needle and insert the needle a little distance away, in the position for the top of the stitch. Slide the thread down the needle until it is touching the fabric and pull the needle through to the back, leaving a small knot on the surface, as shown.



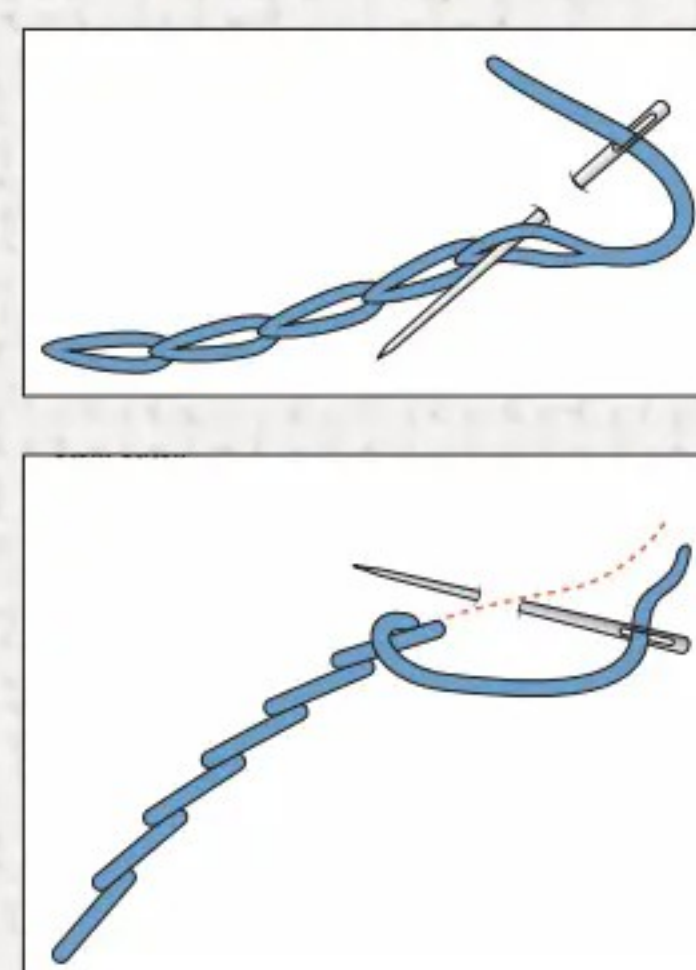
Running Stitch

Pass the needle in and out of the fabric, making the surface stitches of equal length. The stitches on the underside should also be of equal length, but half the size or less than the upper stitches.



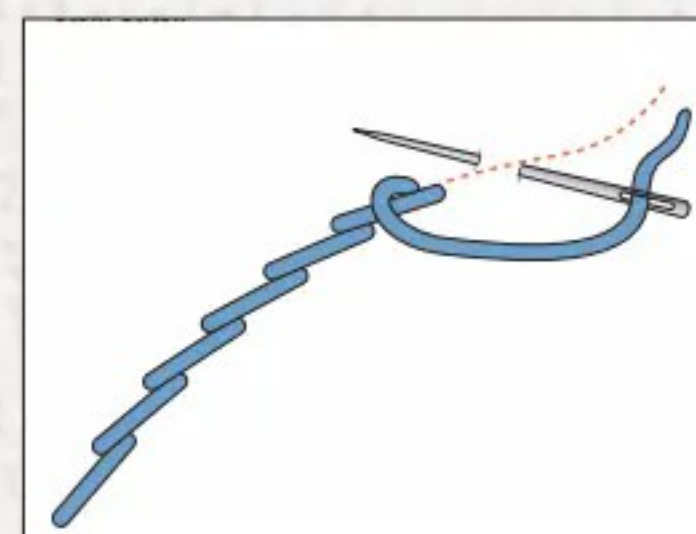
Satin Stitch

Work straight stitches so they lie side-by-side. The number of strands of thread used for stitching will vary depending on the effect desired; fewer strands gives a smoother result.



Slip stitch

This is a concealed stitch used to sew folded edges (such as hems) together. It is made by alternately running the needle inside the fold of fabric on one side and picking up a thread or two from the fabric layer the fold is being joined to.



Split Stitch

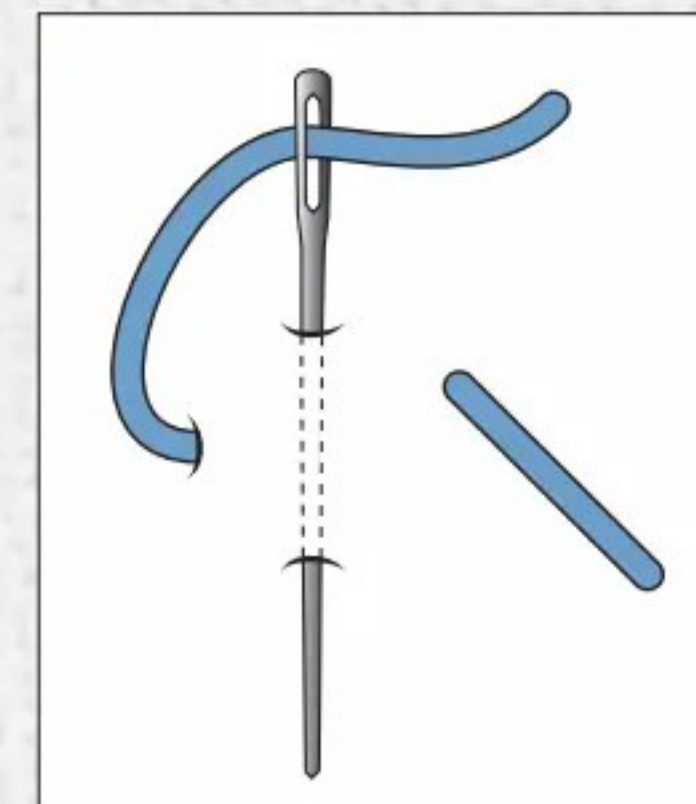
Following the line to be covered, take a small back stitch so the needle comes up through the working thread.

Stem Stitch

Work from left to right, taking regular small stitches along the line of the design. The thread always emerges on the left side of the previous stitch. This stitch is used for flower stems, outlines, etc. It can also be worked as a filling stitch if worked closely together within a shape until it is completely filled.

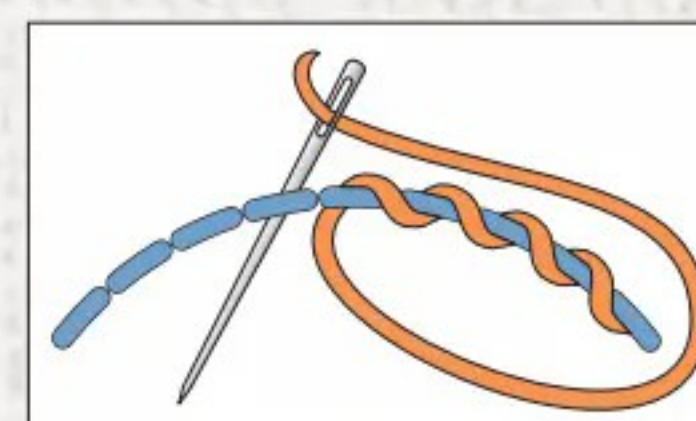
Straight Stitch

Single, spaced stitches sometimes of varying size. The stitches should lie flat on the surface and not be loose or pulled too tight.



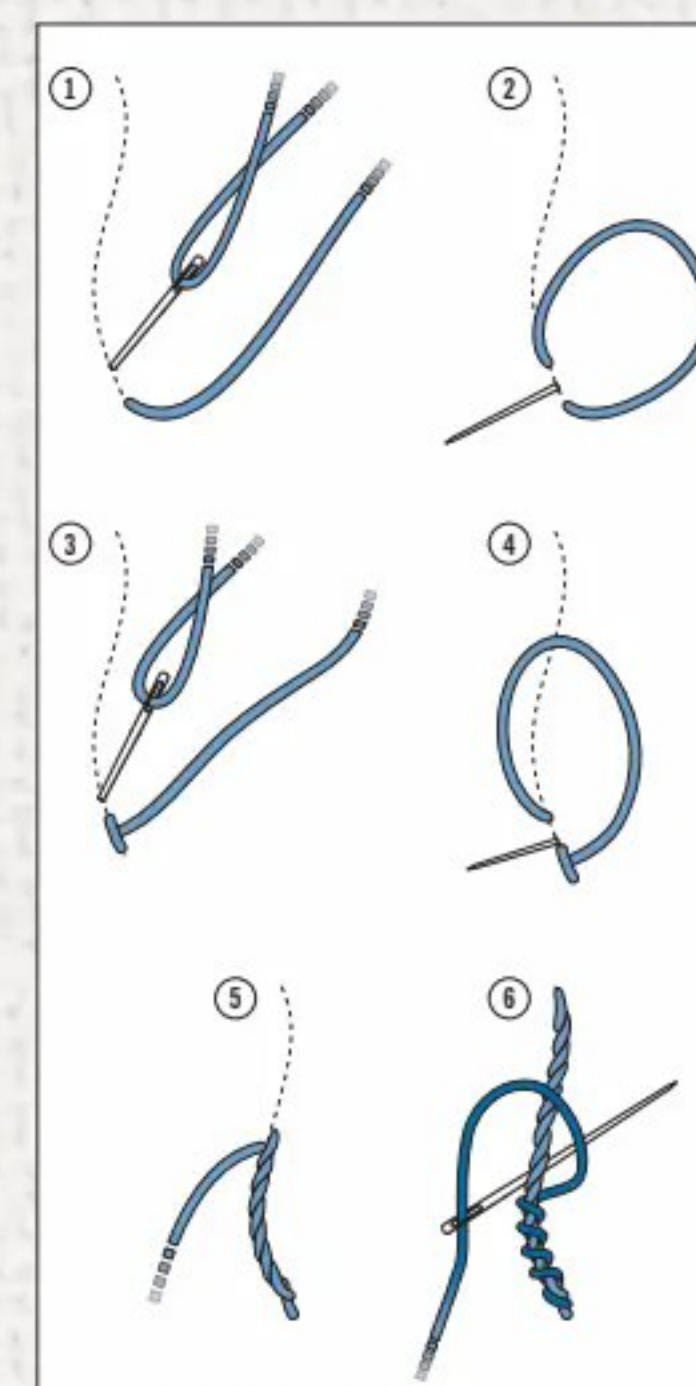
Whip Stitch

Generally used to join 2 finished edges, or to hold a raw edge neatly against a flat surface. Insert the needle at a right-angle and close to the edge, picking up only a few threads. Repeat.



Whipped Stitches

First form a foundation row; back (A), chain, running and stem (B) stitches all work well. Next, using a contrasting or toning colour of thread in a blunt tapestry needle, weave along the line of stitching, taking the needle under each stitch (from right to left) and looping over to the next without piercing the fabric.

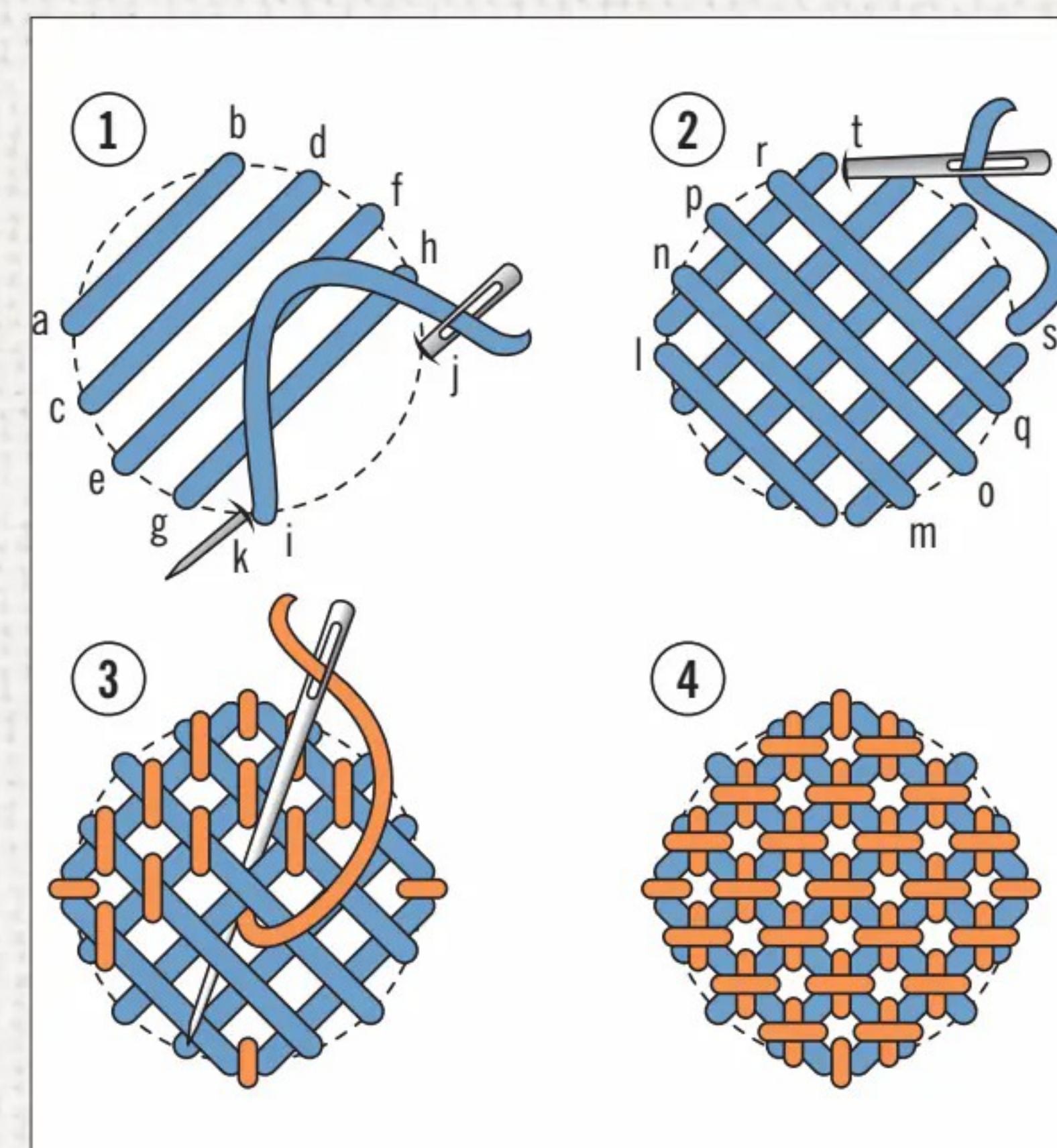


Whipped Back Stitch

Work a line of back stitches. Work the whipping thread over the running stitches, without piercing the fabric.

Trellis/laid work

Begin with the trellis stitch by laying evenly-spaced threads in one direction across the space to be filled with all threads parallel to each other. A second layer of stitches is arranged across the first, forming squares resembling a rose trellis fence. These long stitches should appear only on the right side of the embroidery. The reverse side will show short stitches on the outside edge of the design. At the point where the long stitches cross, a small stitch must be sewn to hold the long threads securely in place.



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