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Stitch

Magazine established 1999
ISSN 1467-6648
Stitch magazine is published 6 times a year.



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Printed by Warners Midlands plc



A world of colour

With summer now here, the natural world is providing embroiderers as usual with plenty of inspiration, from wildlife and landscapes, to nature's colour palettes and textures, too.

Nikki Parmenter has managed to capture almost all of the above in one stunning project! Her fabulous frog is worked in a multitude of thread shades, with fabrics, felt and even plastic scraps providing a kaleidoscope of colour in the finished work of art.

As with Jenni Davis' clever clothes line hoop last issue, there's nothing like seeing how to work these stitches in action, which is why we've asked Nikki to produce a companion video masterclass for this project. She takes you through some of the techniques involved – working with fused fabric and free machine embroidery to create incredible results first time. See page 22 for how to order!

Have fun with more colourful projects in this issue, from Brenda Sortwell's succulent stumpwork strawberries on page 23 and Ilke Cochrane's bright crewelwork bunny on page 51 to Jessica Devin's stunning mermaid on page 35. Add a splash of style to a summer outfit with Loëtitia Gibier's earrings or accessorise for a special occasion such as a summer wedding with Claire Muir's periwinkle-inspired mirror frame on page 45. Plus, fans of texture, as opposed to colour, will love the motifs from Yvette Stanton's new Hardanger book on page 30.

Exciting news! We're thrilled to announce the launch of 'The Hooluh Bookshop', our new online destination for book lovers. As part of our family of brands, *Stitch* is delighted to be a part of this new venture, where you can discover a curated selection of books tailored to your interests. Find out more on page 16!



Enjoy a summer of stitching!

Lucy

Combine goldwork with ribbonwork with Joyce Wong's seahorse project coming up in issue 150, on sale 25 July 2024.



FEELING LUCKY?

Find details of this issue's competitions at: bit.ly/stitch-win.

The closing date is **Wednesday 31 July 2024**. Prizes, gifts, or give-aways offered in competitions might be substituted with ones of similar value. Unless otherwise stated, all competitions, free samplings, discounts and offers are only available to readers in the United Kingdom. Winners are picked at random; the Editor's decision is final. You'll need to register if you've not already done so. Please state when entering if you do NOT wish Warner's Group Publications plc to contact you regarding their products or services that may be of interest. Or for your details to be shared with reputable third party companies. Full terms and conditions are available on our website at warnersgroup.co.uk/competition-terms/

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This publication is printed
by Warners Midlands PLC
Telephone: **01778 391000**

Stitch

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Inside your issue...

ISSUE 149 JUNE/JULY 2024



35



51



45



23





17

Projects

7 MY NEW PAD COVER STAR!

Explore the possibilities of mixed media and free machine stitching with Nikki Parmenter

17 TAKE A LEAF

Work using metallic threads and beads to create Loëtitia Gibier's elegant pair of leather appliqué earring designs

23 STRAWBERRIES & CREAM

Celebrate summer and treat yourself to new accessories with Brenda Sortwell's sewing set with stumpwork strawberries

30 DELICATE BEAUTY

In an extract from her new book, Yvette Stanton shares how to work a sampler band of Hardanger filling stitches

35 SIREN'S SONG

Use silk shading techniques to bring Jessica Devin's glorious mermaid to life



7

45 BRIDAL REFLECTIONS

Claire Muir shows how to use machine embroidery techniques to create a compact mirror frame fit for a bride!

51 BUNNY BEWARE!

Explore traditional crewel embroidery with Ilke Cochrane's adorable project

Inspiration

12 TIMELESS ELEGANCE

We chat with Yvette Stanton about the unique joys of Hardanger embroidery

15 STITCH TOGETHER

Bath Textile Artists share with us their recent exhibitions, projects and workshops

41 MEET THE ARTIST

We interview Ilke Cochrane, creator of our bunny crewelwork project in this issue

Regulars

11 WHAT'S ON

A selection of upcoming events and exhibitions across the UK featuring embroidery and textile art

14 BOOKSHELF

Great reads from the world of embroidery, textile art and stitching

57 NEXT ISSUE

A sneak peek at what's in store for our next issue

58 TEMPLATES

All the templates and guides you'll need to complete this issue's projects

64 STITCH GUIDE

Use this handy guide to refresh your memory, hone your technique or get to grips with new stitches

06 Have Stitch delivered to your door for less! Check out our half-price subscription offer

Indulge in exclusive embroidery ideas, inspiration, advice and never miss an issue!

EXCITING NEWS!
We've opened a new bookshop. Find out more on p16

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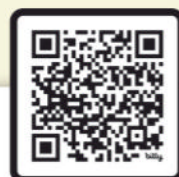
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My New Pad

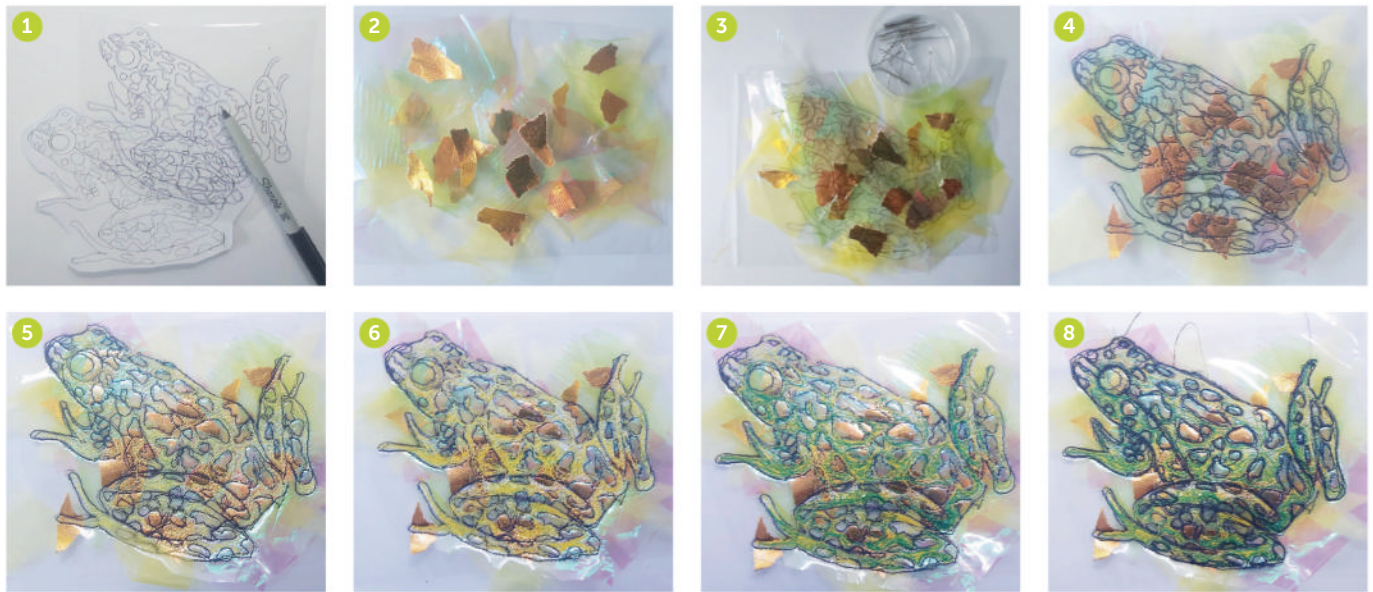


FIND THE
TEMPLATES
FOR THIS
PROJECT ON
PAGE 58

Use a kaleidoscope of thread shades and special techniques such as fused fabrics and free machining, to create our fabulous frog on his lily pad

BY NIKKI PARMENTER





Make a fabulous frog perched on a lily pad using a selection of layering techniques including plastic entrapment and fused fabrics, all created with free machine embroidery. You will use a range of materials and processes to achieve a stunning result.

Wikki

YOU WILL NEED

MATERIALS

For dragonfly, butterfly and frog:

- PVC plastic, A4, x 3, available per metre from Dunelm
- Selection of synthetic fabrics and iridescent cellophane in greens, golds and yellows
- Paper, Gold or Silver (if possible)
- Funky foam, 2 small pieces, from Hobbycraft
- Safety eye
- Padding/wadding

For lily pad:

- Felt, A4, green, yellow or blue
- Synthetic fabrics including chiffons and organzas in greens and blues, small pieces

- Netting, A4 in green, blue or yellow
- Padding/wadding

EQUIPMENT

- Glue gun
- Fine Sharpie permanent marker
- Soldering iron with safety measure in place
- Metal ruler

STITCHES & TECHNIQUES

Free-machine embroidery, fusing fabrics, plastic entrapment

Finished size (frog on lily pad):
21 x 22cm approx.

now have a plain base layer, a middle layer of collaged fabrics and a top layer with the frog on it. Secure these layers with plenty of pins. ³

4 Use a dark thread stitch over all of your traced lines. ⁴ It is up to you whether you stitch the eye or insert a safety eye at a later stage.

5 You will now 'thread paint' the frog using three or more different colours. I usually start with a pale colour (in this instance a lemon colour) and apply the stitches in a circular/spiral motion to create a rough textured-looking surface. ⁵

6 Now change to a darker colour (bright yellow) and continue to stitch over the frog. ⁶

7 Continue to add darker colours until you are happy with the appearance of your frog. ⁷

8 Now redefine the initial outline of the frog using the same dark thread. ⁸

9 You can now cut the frog out carefully. ⁹

10 If you want to add any hand stitching or small beads/embellishments do this now. If you are using safety eyes, take a piece of funky foam and push the post of the eye through it, then cut a circular border around

NOTE! Please read the instructions thoroughly before you start, especially the section on 'Assembling your Work.'

MAKING THE FROG

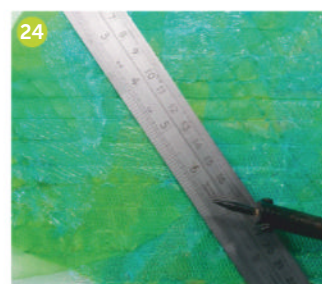
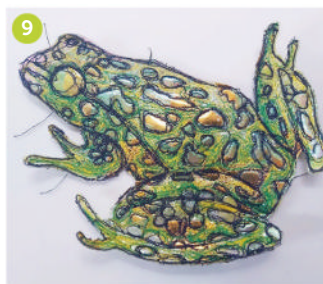
IMPORTANT! Do not overstitch the surface of the frog, as you need to ensure that the cellophanes and fabrics can shimmer through the stitches.

NOTE! I have selected greens, golds and yellows as my colour scheme because these will contrast with the blues and greens of the lily pad.

1 This involves a layering technique, this time using PVC, cellophane and fabrics. Pin a piece of PVC to the frog template and use the Sharpie pen to trace around the lines. As you will be using some of the excess PVC to make other elements, position the frog towards the edge of the plastic and ensure that you save any offcuts. ¹

2 Now place a selection of green, yellow and gold fabrics, papers and cellophane on top of a piece of plain PVC. ²

3 Take the traced frog and place it on top of the fabrics and cellophanes, so that you



it and repeat again using another piece of foam in a different colour if possible. ¹⁰

11 Puncture through the plastic with a pair of sharp scissors and fix the eye into place. ¹¹

12 The frog now needs to be padded. Pin it onto the third piece of PVC and secure with pins. Stitch around the edges but make sure that you leave the back of the frog open so that you can insert the padding. ¹²

13 Use a pen to push the padding into the frog's legs and head, making sure that the padding isn't too thick and bulky. ¹³

14 When done, stitch the back up and cut the excess PVC away. ¹⁴

15 There's only one more step which is to stitch along the limbs of the frog to create a relief effect. ¹⁵

TOP TIP! You could also add hand stitching such as French knots to the frog before you pad it.

MAKING THE DRAGONFLY/BUTTERFLY

16 The technique needed to make the dragonfly/butterfly is identical to that used to make the frog. Pin one of the leftover pieces of PVC onto the template and trace carefully. ¹⁶

17 Position pieces of cellophane/fabrics/gold paper onto this. ¹⁷

18 Place the template on the top and pin as before. ¹⁸

19 Now stitch over the traced lines with a colour of your choice, preferably using a darker shade. I have just used the darker thread but you could choose to add some other colours as well if you wish. ¹⁹ When

completed cut the shape out. ²⁰

MAKING THE LILY PAD

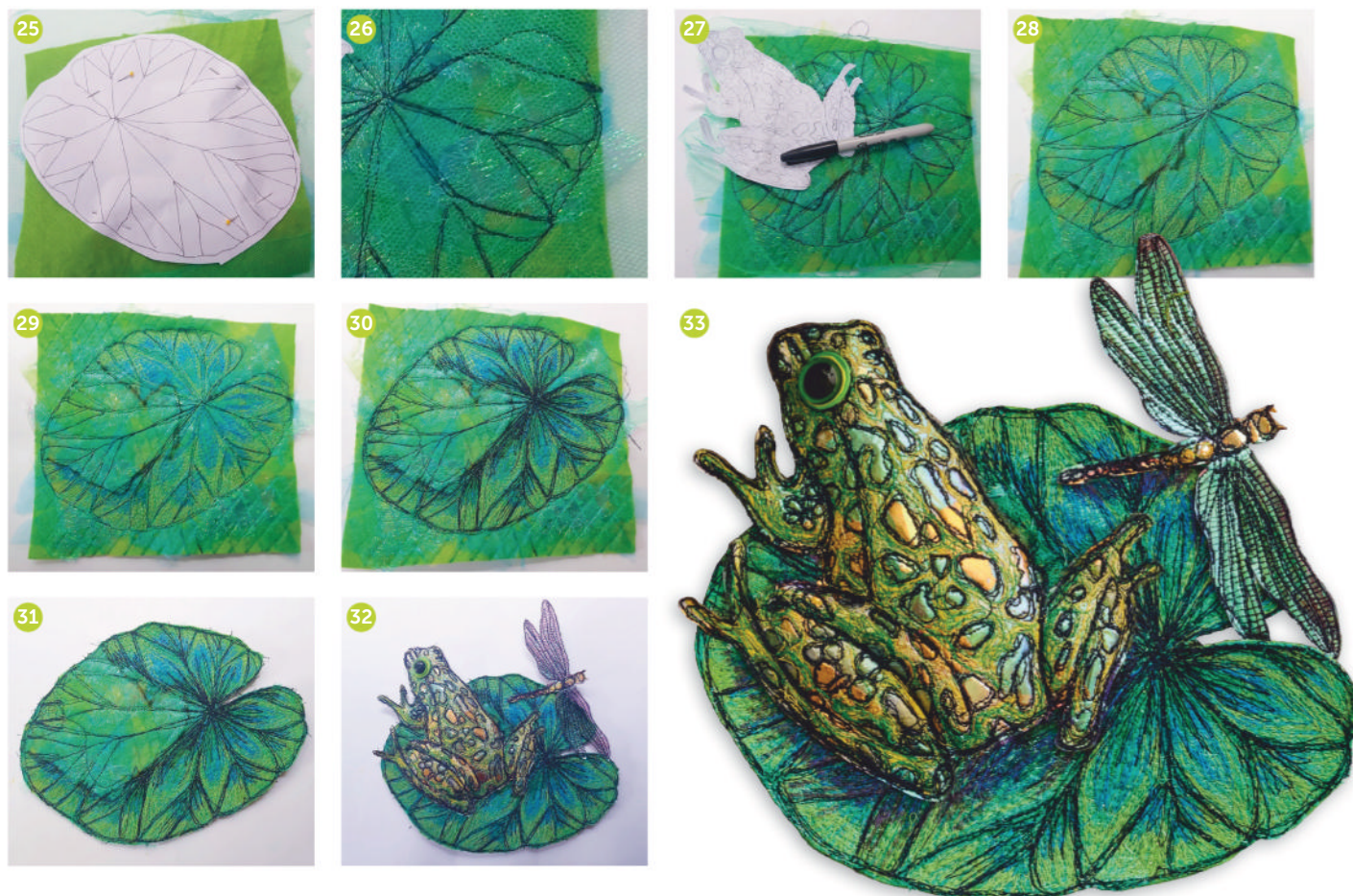
This stage involves layering felt, fabrics and netting. The colour scheme I will be using consists of different blues and greens.

20 Place the felt on the table and put small, overlapping pieces of fabric across the surface. ²¹

21 Now position the netting over the entire area and switch the soldering iron on. ²²

Position the fabric on a heat proof surface (a glass kitchen protector is ideal) and work in a well ventilated area as the fusing process produces fumes.

22 Use the metal ruler to score lines through the layered fabrics, working from the centre outwards. Press down firmly with both the ruler and soldering iron. ²³ →



23 Repeat this by turning your ruler through 90 degrees so that you have 'crosshatched' soldered lines. This process will ensure that all of your fabrics fuse together. **24**

24 Cut the template of the lily pad out and pin it to the back of the fabric. **25**

25 Ensure that you have a dark-coloured thread both on the bobbin and on top of your sewing machine. Stitch along the outlines from the back and when completed, turn the lily pad over.

26 Go over each line two or three times to achieve a 'sketched' look. **26** The outline of the drawing should be easily visible on this side. Don't cut the lily pad out at this stage!

27 Before you begin to work on the surface of the lily pad cut the paper frog template out and decide whereabouts it will be positioned on the leaf surface, and pin it into position and draw round it with a Sharpie. **27** You do not need to 'thread paint' the area where the frog will be sitting!

28 You will now use free machine embroidery to 'paint' the surface of the lily pad. Refer to photographs on the Internet to provide you with colour ideas. Stitch from the centre of the leaf to the edges in straight

lines, following the direction of the stitched outlines. **28 29**

29 When you are happy with your stitching, redefine the outlines as needed with the dark thread you used initially. **30** You can now cut carefully around the lily pad. **31**

ASSEMBLING YOUR WORK

30 Place the elements into position and either glue gun or sew them together. **32** Ensure that the dragonfly is only secured by the body and that the wings are free. I have added some dark-coloured Sharpie

pen under the frog and dragonfly to create a shadow. **33**

31 Stitch a loop of ribbon onto the back of the piece to hang on a wall or display in a box frame.

ALTERNATIVE FINISHES

You could make the frog from fabric and the lily pad from PVC or change the colour scheme... why not make a red frog? Or why not use the plastic technique to create a water-themed stitched background on which to display the finished piece? ♥



NEW! NEW! NEW! VIDEO TUTORIAL

Nikki has created a masterclass video to accompany this project, in which she talks you through her fused fabric technique, this time using the frog to demonstrate it. Learn how to master this technique, step-by-step! If you would like to order this exclusive masterclass, please turn to page 22 to find out more!



Use your templates to create more elements, including butterflies & dragonflies!

ABOUT ME



I taught Art and Design for 30 years and retired in 2016, giving me the opportunity to develop my textile practice. I specialise in free machine embroidery and drawing is an integral part of my work. I am influenced by different cultures, Symbolism, Religion, Mythology, Stories and the Natural World.

Many of my pieces are large in scale and incorporate a wide range of materials including plastics, fabrics, embellishments, upcycled elements and many more.

I deliver talks and workshops both in person and via Zoom, and I exhibit my work widely. I also write articles and projects for magazines and online platforms.

I am supported by Janome.

www.nikkiparmenterartworks.com

[Facebook.com/NikkiParmenterArtworks](https://www.facebook.com/NikkiParmenterArtworks)

What's On

NORTH EAST

THE BORDER TEXTILE GROUP
EXHIBITION: BORDERS IN STITCH
SATURDAY 8 AND SUNDAY 9 JUNE 2024,
10AM – 4PM.

Foulden Village Hall, TD15 2GB

Parking is available in the village carpark opposite the hall and limited disabled parking is available outside the hall. Entrance fee for adults £3.

Borders in Stitch will showcase a wide variety of textiles using many techniques created by members during the last three years.

Light refreshments will be available, and the opportunity to purchase bargains in haberdashery and fabric. For more information about our group, please visit www.bordertextilegroup.org.uk

SOUTH WEST

TEXTILE & STITCH AROUND MARLBOROUGH
SUMMER EXHIBITION OF TEXTILE ART
FRIDAY JUNE 7, SAT JUNE 8 & SUN JUNE 9 2024
10 – 4PM; Kennet Valley Hall, Lockeridge,
Marlborough, SN8 4EL

Entrance Fee £4 (Children free).

Cakes and refreshments available all day.

In June 2024, the group will hold its first exhibition in over five years.

With a healthy membership we are planning a wonderful display of textile art including hand stitching, free machine embroidery, felting, quilting & patchwork and printing.

As well as independent work, members have taken part in group challenges, and these will be displayed for everyone to enjoy. One of our favourite challenges has been the embroidery and embellishment of old denim pockets. These pockets have now been stitched onto a long skirt, and visitors will be able to see the diverse contributions which members have created.

In addition to the exhibition we will have demonstrations of hand stitching, needle felting, quilting & patchwork, English paper piecing and beading.

www.textilesandstitch.co.uk



SOUTH

PARHAM'S NEEDLEWORK COLLECTION
GUIDED TOURS

WEDNESDAYS, THURSDAYS, FRIDAYS, SUNDAYS
AND BANK HOLIDAYS UNTIL SUNDAY 13
OCTOBER – see website for full details.

Parham House & Gardens, Pulborough,
West Sussex RH20 4HS

Throughout the open season, Parham will be running tours of its Needlework collection. These tours are designed to give regular visitors the opportunity to delve deeper into the historic textiles on display. The Needlework collection at Parham showcases a remarkable array of embroidery, tapestry and other textile artworks. Many of these pieces date back centuries, offering a glimpse into the skilled handiwork of bygone eras.

Expert guides will share the stories and techniques behind the needlework, bringing the collection to life.

Needlework artist and tutor Chrissie Juno Mann has lent Parham her latest creation; an embroidered stumpwork box. Chrissie selected Parham as the venue at which to display this piece because of the extraordinary quality of the rest of the historic needlework collection. The stumpwork box will remain on display in the Long Gallery for the entirety of this season.

www.parhaminsussex.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
Deadline for submissions for the August/September issue: Friday 21 June 2024.

"This is the runner from my book *Early-Style Hardanger*. It uses traditional stitches in a band, which was how they used Hardanger. It was always within a larger piece of fabric – like across the bottom of an apron, or on the cuff of a shirt."



All photos courtesy Yvette Stanton

Timeless Elegance

Yvette Stanton, Hardanger expert and author, shares the story behind her new book and why historical authenticity is so important to her when creating new stitches

Can you share with us a little about your background and your career so far?

My parents always encouraged my twin sister Prue and me to be creative. They gave me a copy of *The Reader's Digest Complete Guide to Needlecraft* when I was about 11 or 12. I loved working my way through the book, trying a bit of knitting, crocheting, patchwork, embroidery etc. I trained as a graphic designer at university and specialised in book design. I then brought my two loves

together and started creating books about embroidery about 25 years ago.

What has led you to focus on whitework? What about whitework do you find particularly rewarding?

I love the elegance of white on white – it is timeless. I also love how removing colour from the equation allows you to focus more on the pattern and texture of the stitching.

For some stitchers, Hardanger and whitework can seem a little intimidating to try. What's your advice to anyone new to this technique?

I honestly have no idea why people think whitework is intimidating. Much whitework is the same as coloured embroidery, just without colour. I can understand more that some people are intimidated by counted embroidery, and particularly counted embroidery with cutwork. So to them, I would say, "Learn from someone who has good technique (not everything on the internet is good technique), and then go slowly and carefully. You can never count/check too many times. And when you're cutting, don't rush and don't do it when you're tired."

Besides your latest book, you've written several others. How did you make the transition from enjoying whitework for yourself, to designing and then producing books on the topic?

My first Hardanger was made from a pattern in a book, but since then, they have all been self-designed, usually inspired by historical items. My father has always been a can-do sort of person, so that's the mindset I have also grown up with. It pervades pretty much everything I do. If I want to do something, I find out or figure out how, and then I try to do it to the best of my ability.

That said, I do refer to my writing books about embroidery as my 'accidental career'. It isn't something I planned. After I was one of the winners of the Nordic Needle Hardanger Design Contest, someone suggested that I write a book about Hardanger. It wasn't something that I had actually thought of doing myself, but it seemed like a good idea! Then, after I'd done the first one, I realised how much I enjoyed it and just kept on going. I've now written 11 books in my accidental career!

You are self-trained in whitework – how long did it take you to develop from beginner to expert?

I really don't know the answer to that. You should probably ask my audience when they started to respect me and my work! Sometimes, I think that the fact that I am self-trained really holds me back, but then I actually think it is just snobbery that says that you have to have formal training in embroidery. When I stitch, I hold myself to a standard of excellence. I do a lot of research and a lot of experimentation, always trying to better the result. I feel that if I'd done a formal study in embroidery, I would have been diverted from what I do now because no formal setting teaches the sort of embroidery that I do. My formal study is in design. These skills can be applied to

embroidery, illustration, photography and book design – for me that is a much more useful qualification.

What are the particular challenges for left-handers with this technique and how can they overcome them?

If left-handers have my books which show left-handed stitch instructions, there are no particular challenges at all. Most books, however, only show right-handed

“When I stitch, I hold myself to a standard of excellence. I do a lot of research and a lot of experimentation, always trying to better the result”

instructions. For a right-hander, they have the needle in their right hand and often stitch from the right to the left. Left-handers do the opposite. Often, books can be quite confusing for lefties because what they see on the page bears little resemblance to what *they* are doing. And for anyone who says, “Just sit opposite me” or “use a mirror”, for any stitches that involve thread twists, this is

going to muck up the result that lefties get completely. Please, right-handed teachers/friends, do not say that to your left-handed students/friends!

Tell us more about your new book – *Hardanger Filling Stitches*...

Hardanger Filling Stitches came about because a woman named Donna said in a Facebook group that it was a book she'd been wanting for about 40 years, and she tagged me, suggesting that it might be something I could put my mind to. Within days, I had assessed the idea as a very good one and gotten started. Most books take me about two years to write, but this one, more than double the size of most of my books, took me less than a year. I worked REALLY hard – probably too hard, and that's possibly why I have been very unwell since then.

I set about to find as many different filling stitches as I could – I wanted the book to be as comprehensive as it could be. I asked for stitch suggestions in Hardanger Facebook groups and on my business's social media. I wanted to know what stitches people struggled with, and what aspects of them they most struggled with (tension!). I trawled through old books, including old Norwegian books. I trawled the internet. Sometimes I only could find a picture of a stitch, and not the instructions, so I had to work out then the best way I could to make the stitch. Other times, I had instructions, so I learned the stitch and then tried to refine, as best I could, how to explain how to do it.

I don't work with external editors. I self-publish all my books and on-sell the finished package to other publishers, so I have complete control over what goes in my books. If I want a stitch in, then it goes in. Search Press, who take my books to most of the world for me, had a little conniption when they learned the page count was close to 300, so I limited my pages to 280. There were some things I had to leave out, such as some of the more complicated reticella style stitches. I'm ok with that, because the book is actually on Hardanger, not reticella. →



Photo courtesy Yvette Stanton



Photo courtesy Yvette Stanton

Did you make any new discoveries while working on the designs in the book – for instance a different method/technique that helped create a new effect?

I discovered new-to-me stitches, but I did not personally devise any new stitches for the book. Many experienced Hardanger stitchers have told me that there are stitches in there that they have never seen before, so that's rather gratifying. I think there is something new for everyone in it!

Tell us a bit about your research process, which I believe involves visiting museums around the world – how much have you discovered in this way?

I didn't actually go to Norway to research this book, as I had already been there twice before for research purposes, and collected a lot of material that was helpful to me, in the past. Usually, however, I do visit the museums and sometimes private collections with the best collections of the work I am studying, to see as many old examples as I can. I want to learn what makes the style a style, and to do that involves seeing as many

examples as possible. I want to understand the scale of the work, which is something you just can't get from a book. I want to see the threads, fabric, and stitches they used, and what they employed them on. I want to see the pieces within the culture from which they originate. Where possible, I also seek to learn from people who still do the work in the traditional style, though sometimes that just isn't possible any more.

I want my books on traditional forms of embroidery to be based on historical records as much as possible. To learn from primary historical sources is my aim, as that is the purest source of historical information. I then let what I have seen and learned sit and percolate until I come to an understanding of the style of motifs, the way they are used, and so on. Then, I start to figure out how to explain this to my audience.

Which is your favourite stitch in the book?

I don't have a favourite, but one that I enjoy making and teaching is diamond stitch. It is quite an unusual stitch, and most people haven't seen it before. ♥



Photo courtesy Yvette Stanton

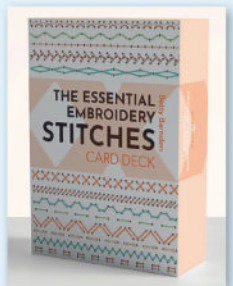
Turn to page 30 for an extract taken from Yvette's new book!

For Your Bookshelf

FOR
MORE GREAT
BOOKS SEE
PAGE 16!

THE ESSENTIAL EMBROIDERY STITCHES CARD DECK

By: Betty Barnden
Publisher: Search Press
ISBN: 978-800922303
RRP: £14.99

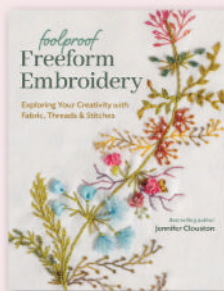


This set of cards is perfect for beginners and experienced stitchers alike. It includes a handbook with essential embroidery

info and 50 cards spotlighting individual stitches. Each card features a snapshot of the finished stitch, suggested applications, and clear step-by-step instructions. Based on Betty Barnden's acclaimed book, *The Embroidery Stitch Bible*, this versatile card deck is a great addition to any embroiderer's bookshelf.

FOOLPROOF FREEFORM EMBROIDERY

By: Jennifer Clouston
Publisher: C&T Publishing
ISBN: 978-1644034200
RRP: £18.99

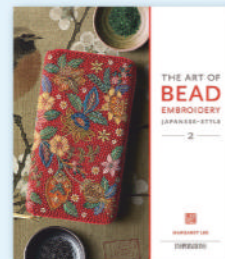


Join Jennifer on a journey of creativity and inspiration in her book. Learn how to create your own unique embroidery style with

traditional and modern techniques. Discover 45 of Jennifer's favourite stitches and how to add your personal touch to each stitch. Incorporate embroidery into different surfaces such as textile art, slow stitching, fabric journals, and crazy quilting. Suitable for all levels of stitchers and a great tool for teachers and students.

THE ART OF BEAD EMBROIDERY JAPANESE-STYLE, BOOK 2

By: Margaret Lee
Publisher: Inspirations Studios
ISBN: 9978-0645640731
RRP: £29.99



Fans of beautiful beads and intricate designs will love Margaret Lee's second book on Japanese-style bead

embroidery. Margaret introduces new techniques that will take your skills to the next level and allow your creativity to shine. The book features nine projects, including purses, bags and folios that are both practical but also perfect for display. Prepare to be dazzled by the alluring sparkle and endless colour possibilities of these beading projects.

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ONLINE

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For your chance to win any of the copies being given away, simply enter your details at: bit.ly/stitch-win. Competition closes on Wednesday 31 July 2024. For more information see **Page 3**.



Left to right: 'Eternal Bamboo' by Gilli Salmons, 'Two Maps of Yate' by Christine Cook, 'Can You Read My Lips?' by Becca Birtles. Discussing work at our February group meeting. Left: Group work. Below: 'Garden Four' by Jo Hill.

Stitch Together

Carole Nicholls of Bath Textile Artists shares with us their mission to expand the concept of textile art, their annual exhibitions program, fundraising and more...

How long has the group been running and how many members are there?

Bath Textile Artists are happy and proud that this year marks the 40th Anniversary of the foundation of the group. The group currently has 12 members.

Where do you meet and how often?

The group meets monthly at the British School Room in Sherston or The Compass in Tormarton. Occasionally we have meetings at members' homes.

What sort of regular activities does the group get involved with?

Sometimes, members run workshops or projects within the community and, on occasion, fundraise for a good cause. The group aims to expand the concept of textile art. As part of the yearly exhibition process, work is presented and discussed at meetings. The work for each exhibition is generally based on a new theme which requires research and visits to sources of inspiration. The group visit local exhibitions and share information on any exhibition which has textile links across the country.

Describe the variety of skills and techniques covered by your members...

Each member is a talented individual with

their own unique set of skills. Some members have followed a traditional art school pathway, some City & Guilds qualifications and others just an absolute passion for the textile process. The skill base in reality,

“ Each member is a talented individual with their own unique set of skills ”

encompasses a wide variety of techniques – hand and machine embroidery, felt making, silk painting, quilting, appliqué, dyeing, print and collage.

Any particular favourite projects so far?

A project which we all enjoyed was working for the exhibition 'Echo's of Bath' at the Bath Royal Literary and Scientific Institution in October 2023. We had two drawing days where the group studied the fascinating archives at the Institution which the members used to develop their exhibition pieces. The monthly meetings were used to show and discuss the members' work in progress, and we were able to exhibit a wide variety of imaginative works in both 2D and 3D, which were warmly appreciated by the public.

Any other highlights throughout the year?

Once a year, we hold a workshop day to explore a new technique or design pathway and is led by a member of the group.

What's next for the group?

We have two exhibitions planned for 2025: one in March 2025 at the Yate Heritage Centre and a retrospective one at the Tetbury Goodshed in July 2025.

How can people get in touch with you?

For those who want to join, some experience in Textiles is desirable, however a passion for creating textile art is probably more important. Potential new members are asked to meet the group and present examples of their work. The invitation to join is then by a majority vote. The group has had an internet presence for over 10 years, firstly with a website and then gradually gaining followers on Facebook, Instagram and more recently on Threads. In 2023, we started a newsletter as we knew an increasing number of people had stopped using social media but were interested in receiving details about exhibitions and news about the group. ❤️

www.bathtextileartists.com

Facebook.com/BathTextileArtist

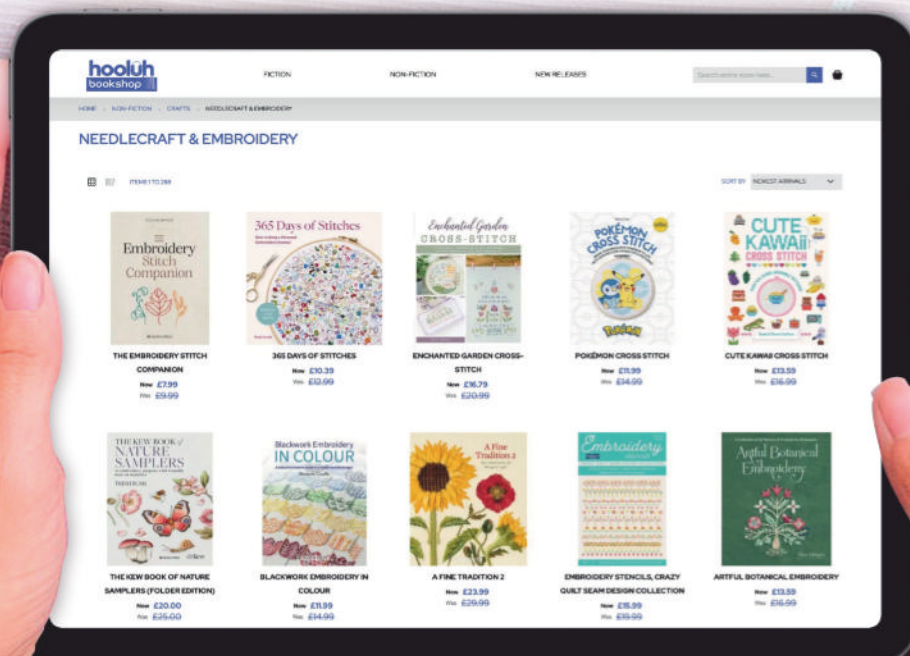
Instagram.com/bath_textile_artists

DISCOVER YOUR NEXT FAVOURITE READ AT

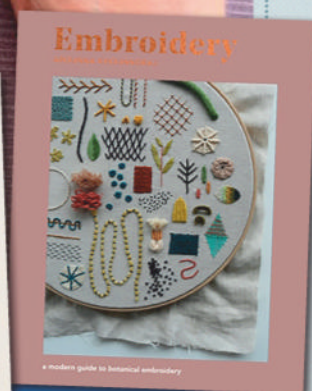
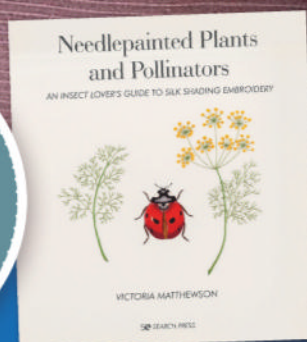
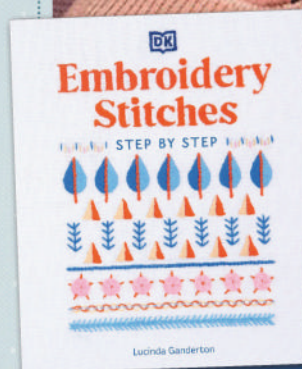


EXCITING NEWS! *Stitch* AND HER SISTER BRANDS HAVE TEAMED UP TO LAUNCH A NEW ONLINE BOOKSHOP FOR ALL YOUR STITCHING NEEDS!

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SEE PAGE
60 FOR THE
TEMPLATES
FOR THIS
PROJECT



A New Leaf

Work with metallic and silk threads, plus beads to make a pair of statement earrings – with two beautiful leaf-shaped designs to choose from

BY LOËTITIA GIBIER





Making stitch jewellery is a sure way to make a statement. These earrings, using a combination of metallic and silk threads on Ultrasuede with added crystal beads and rose gold findings, are relatively quick to make but look so classy and will attract the light. They also make the perfect gift for someone else.

Loetitia
Kxx



YOU WILL NEED

NOTE! The materials listed below are to create both pairs of earrings.

MATERIALS

- **Fabric:**
 - Organza, White or Light grey, enough for the hoop you are using, one layer
 - Ultrasuede, Sage green and Raspberry, two pieces of 10 x 10cm of each colour
 - Pearlescent imitation leather, 5 x 5cm, Mauve
- Findings in Rose gold:
 - Earrings hooks, 4
 - Flat-head pins, 4
 - Silicon backs, 4 – the earrings are very light-weight and may drop off your ears unless you wear a back
- **Threads:**
 - 6 ply metallic twists:
 - Steel blue (EMC165), 1m
 - Sea green (EMC183), 1m
 - Pearl purl:
 - Blush (1.25 thickness, PH010), 50cm
 - Pistachio (1mm thickness, EM138), 50cm
 - Kreinik silk mori, 5013, 1m
 - Gutermann Sew All:
 - 47
 - 269
- Flat-back gems:
 - Teardrops, 5mm, Light pink, x 2
 - Water drops, 4mm, Baby blue:
 - 4mm, x 2
 - 3mm, x 2
 - 2mm, x 2
- Size 11 Seed beads, Size 11, Salmon lined crystal AB, x 8
- Abacus faceted rondelles:
 - Size 4, 3mm, Metallic green or AB Dark green, x 2
 - Size 2, 3mm, Jade green opaque, x 2

EQUIPMENT

- **Embroidery hoop:**
 - 7in if working both pairs at the same time
 - 5in if working only one pair
- Freezer paper – about A5 size
- Pencil or fine marker
- **Needles:**
 - Embroidery, size 12 (a size 10 can be used, but it is easier to work with a thin needle for the Ultrasuede)
- **Scissors:**
 - Goldwork with a serrated blade
 - Small sharp embroidery
 - Curved embroidery – recommended to cut the earring from the organza background
- Pair of tweezers – to turn the sharp angles with the pearl purl
- Mellor – recommended, can be useful to push the threads in place in such small shapes
- Small block of beeswax if you prefer to use with the pearl purl
- Dry clear PVA glue and a cocktail stick (or something similar)
- Jewellery pliers: flat nose, round nose, and cutter
- Iron and ironing surface for the freezer paper.

STITCHES & TECHNIQUES

Couching pearl purl and metallic twists, Back Stitch, Long and Short Stitch, Appliqué leather, Forming a loop with a headpin

See Stitch Guide for full details of stitch formations

Finished size: 5 x 2cm approx. per earring

The materials above will be available to buy as a pack from www.korrylittleshop.co.uk. The EM or PH codes correspond to the supplies available on the same website.

KNOW HOW

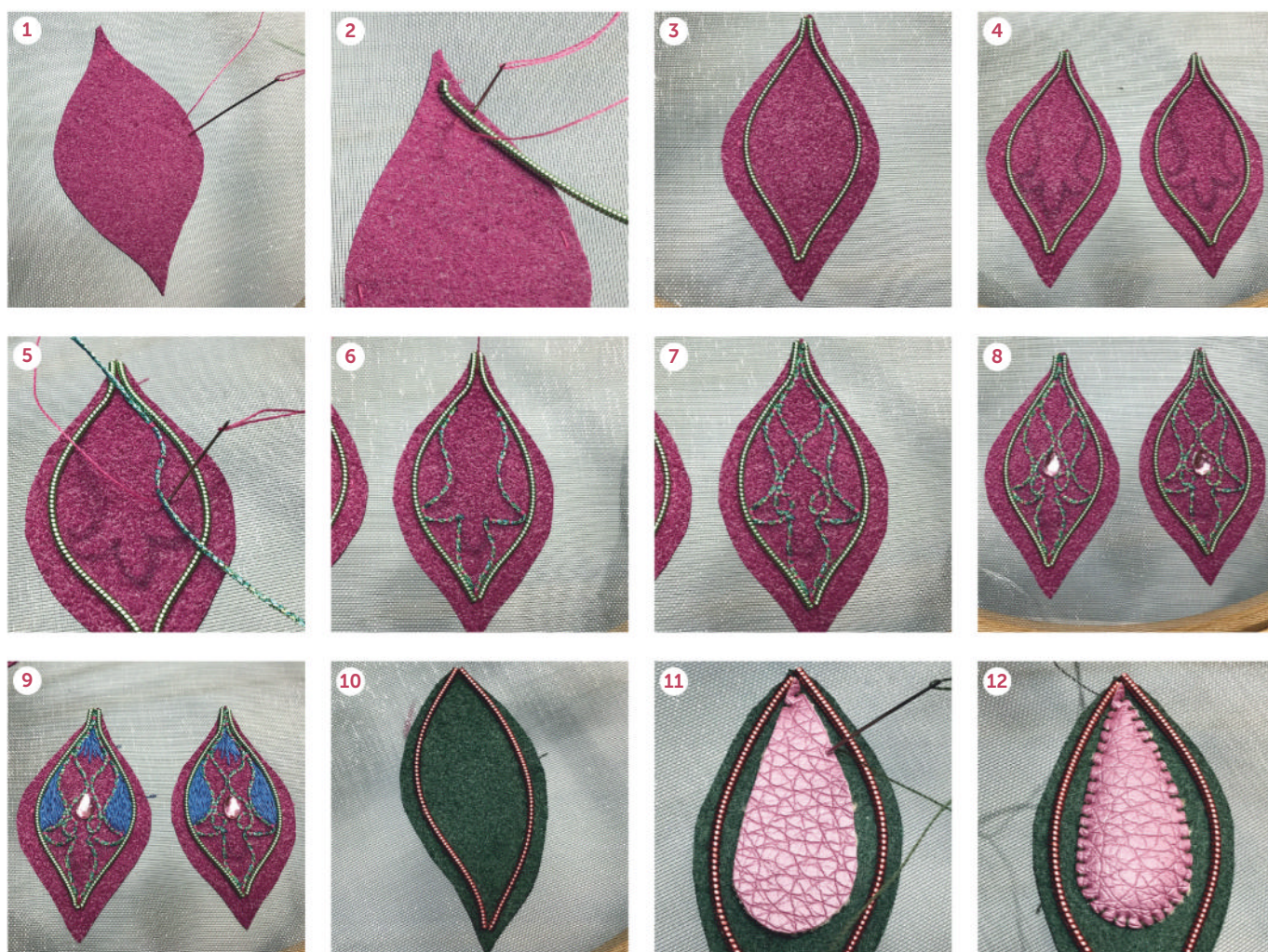
WORKING WITH PEARL PURL

- I recommend you always use Gutermann Sew All thread or something similar to couch pearl purl – wax the thread by running it a few times through beeswax.
- Cut the desired length of pearl purl by roughly measuring around the shape, hold it by each end and pull gently to open the coil. This will allow for the couching thread to slip between the coils, making them invisible.
- If working with small shape, it is easier to stretch a longer length in one go, it is also less wasteful. I find that usually 30 or 50cm is a good length to stretch.
- When couching, you should hear a slight pop when the thread settles in the coil. If your thread is sitting on top without slipping inside the coil, the stitch is not at the correct angle, it may kink the wire, so come back out and try again.

HOW-TO

WORK LEATHER APPLIQUÉ

- Use the Gutermann Sew All thread, no need to wax it, and your smallest needle. Come out of the background and into the leather, just catching the edge with a tiny stab stitch.
- Always come out of the background and into the leather – the other way round would shred the edge.
- Start with a few stitches spread around the shape so it keeps the shape in place. Then go around adding more stab stitches splitting the distance in two, repeat until the stitches are about 1-2mm apart. This prevents the pieces slipping out of place and is useful when using several layers on top of each other.



PREPARATION

1 Place the organza in the hoop and make sure it is drum-tight. The organza is easier to work on if it is really tight in the hoop.

2 Trace the patterns on the freezer paper. Iron on the Ultrasuede and on the back of the imitation leather.

3 Only cut through the paper all the pieces as you need them, do not remove the freezer paper until you are ready to stitch them.

START STITCHING

4 Cut half of the Ultrasuede pieces and attach them to the organza using matching Gutermann Sew All thread and four little stab stitches, about 2-3mm from the edge and equally spread around the shape. **1**

5 It is recommended to work on both earrings of the same pair at the same time, one step at a time to maintain the symmetry.

6 There is no need to plunge the ends of the metallic twist, just cut them flush to the surface as close to the last couching twist as possible.

Pink Earrings:

7 Couch a length of Pistachio pearl purl using the Pink Gutermann thread inside the shape, following the outline but tapering it – refer to the photo. **2 3**

8 If it helps, use a sharp pencil to trace guidelines faintly on the Ultrasuede. Couch one length of Sea green twist with the Pink Gutermann thread to create the filigree. **4 5 6 7**

9 Next, use a cocktail stick to apply a drop of PVA glue where you want the teardrop gem to go. Place the gem carefully using tweezers and press lightly. Now leave to dry. **8**

TOP TIP! It is less risky to apply the glue to the background rather than the back of the gem – in case you drop it!

10 Fill in the side with long and short stitch in one strand of Kreinik 5013.

11 Next, at the top, add a fan of long and short stitches, as much or as little as you want. **9**

Green Earrings:

NOTE! These earrings are the mirror image of each other, so be careful with the placements of the stitches and appliqué shapes.

12 Using the Green Gutermann thread, couch an outline of Blush pearl purl about 2mm from the edge following the shape. **10**

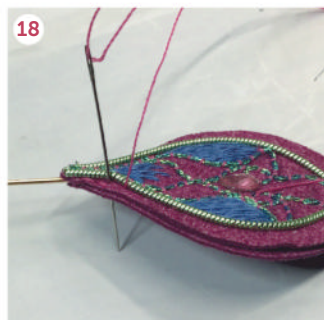
13 Using the same thread, appliqué the imitation leather drops with tiny stab stitches. **11 12**

14 Still using the same thread, couch an outline of Steel blue twist around the Pink drop shapes. **13**

15 Go around one more time on the inside of the first row to create a double row.

16 Finally go down the middle forming the loops as you go. **14**

TOP TIP! Those loops are tiny so a mellow or similar layering tool can be useful to form them and keep them in place whilst couching them down. →



17 Go all the way down to the outline and cut flush to the surface, hiding the end in the outline.

NOTE! For added variety or if you are too worried you can't make them identical on the other earring, make the loops different on purpose by doing only three loops instead of four on one earring, for example.

18 Using a cocktail stitch, apply a little drop of PVA glue where the flat back gem will go. Place them carefully in place using tweezers and press them down gently. Leave to dry. **15**

FINISHING

19 Cut the Ultrasuede back pieces.

20 Using a wire cutter, cut off the flat end of the head pins. Using a round nose plier, form a loop at one end.

21 Attach the pins at the top of each of the earrings back pieces, using matching Gutermann thread. **16**

22 Cut off the top layers of each earring from the organza. A pair of curved scissors can help to cut as much of the organza away as possible. You can also remove stray threads of organza by using tweezers to tidy up the edge. **17**

23 Layer the top and back of each earring and stitch them together by doing back stitch in matching Gutermann thread, and just alongside the outline of pearl purl. **18**

24 Bury the knots of the Gutermann thread in between the layers of Ultrasuede.

25 Thread the seed beads and rondelles on the pins, cut about 8-9 mm from the last bead using the wire cutter and form another loop.

26 Attach the earring hook using the loop and close the loop using the flat nose pliers. **19**

27 Your earrings are ready to wear or gift! Don't forget to wear them with earring silicone backs. They are so light; they may fall off your ears. ♥

ABOUT ME

I have been teaching and designing embroidery for over ten years, following two City & Guilds in Stumpwork. I use traditional techniques such as Goldwork, Stumpwork and Silk Shading in modern designs and I am passionate about colour and have been described as an obsessed embroiderer which is so true. I am also the owner of Korry's Little Shop, an online shop specialised in goldwork and difficult to find supplies for embroidery and textile art. I also teach embroidery online and in person, and give talks about my work and design process.



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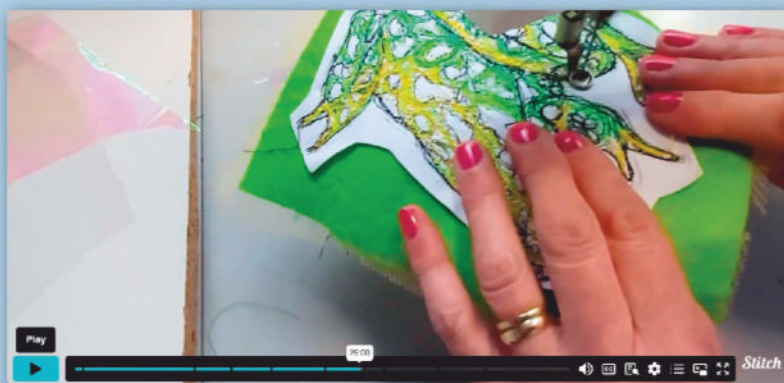
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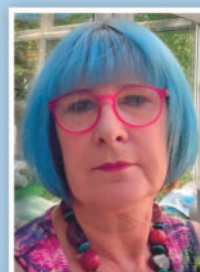
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ABOUT NIKKI

Nikki Parmenter is a mixed-media artist from the North West

of England. Her large-scale works draw inspiration from diverse sources such as mythology, history, flora and fauna and different cultures. Now, Nikki specialises in free machine embroidery.

SCAN ME!



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Strawberries & Cream



Sharpen your needlelace skills with our sweet stumpwork strawberries set, complete with workbox, scissor keep and pincushion

BY BRENDA SORTWELL





Summer would not be the same without strawberries and cream. They are so quintessentially British, and their history goes beyond the 15th Century to the wild strawberries that grew in hedgerows and woodlands. As a young child I can remember picking wild strawberries from the hedgerows in Devon. Although we think of them as a fruit, they are actually part of the rose family. I just love to embroider them; because of their vibrant colour and the different ways they can be interpreted and used in embroidery.

Brenda

YOU WILL NEED

MATERIALS

- **Fabric:**
 - White Linen Union, 24 x 24cm x 2
- **Threads:**
 - Appletons Crewel Wool:
 - Olive green, 242, 243
 - Scarlet, 504
 - White, 992
 - Madeira Gold thread, No. 40, Gold 4

MATERIALS FOR MAKING THE BOX

- Sheet of acid-free mount card
- Lightweight wadding, felt or curtain interlining
- **Fabric:**
 - Cotton fabric for outer box, ¼m
 - Lining fabric for inner box, ¼m
- Matching Sewing polyester thread
- Double-sided tape, ½in

EQUIPMENT

- Tools to transfer design
- **Needles:**
 - John James Embroidery, Nos. 1 and 8
 - Tapestry, No. 20
- Embroidery hoop, 6 or 8in
- Embroidery scissors

EQUIPMENT FOR MAKING THE BOX

- Cutting mat
- Craft knife or rotary cutter
- Safety ruler
- Set square
- Sharp HB pencil
- Scissors: for Paper and Fabric
- **Needles:**
 - Sewing
 - Curved

STITCHES & TECHNIQUES

Buttonhole Stitch, Chain Stitch, Single Corded Brussels Stitch (or padded Satin Stitch as alternative), Slanted Satin Stitch, Split Stitch, Wrapped Buttonhole Stitch, Wrapped Stem Stitch

See Stitch Guide for full stitch formation details

Finished size of stitched areas:
Box lid: 10cm diameter,
Scissor keep: 7 x 7cm,
Pincushion: 7 x 7cm

PREPARATION

1 Trace the design you are working on centrally onto the piece of linen using either a light box or window. Place into your frame and stretch the fabric so it is taut.

START STITCHING

The Leaves

2 Stitch the veins of the leaves FIRST in Olive green 243 in Wrapped Stem. Then using Olive green 242, split stitch around the outlines of the leaves. Fill in the leaves using the same shade, working over the split stitch edge with a row of slanted satin stitch, keeping your stitches angled towards the centre of the leaves and working between the veins finishing with the stitch tucked under the centre vein. Complete all the leaves in the same way.

TOP TIP! Remember to keep your stitches very close together and nice and smooth.

3 Highlight the leaves with a few radial stitches in gold metallic.

The Strawberry Flowers

4 The small flowers are worked in radiating buttonhole stitch in White Appletons wool and the centres are highlighted in Gold metallic.

5 For each petal you can work 3-4 buttonhole stitches. **1**

TOP TIP! Your stitches will radiate out along the outer edge but will be very close in the centre.



HOW-TO

WORK THE NEEDLELACE STRAWBERRIES

TOP TIP! The strawberries are best worked using a tapestry needle and are worked in Corded Single Brussels Stitch, which is in fact a type of detached buttonhole stitch.

- This stitch is worked over the outline of the strawberry. Begin by outlining the shape with one strand of red wool in buttonhole stitch.

TOP TIP! I prefer to work the strawberries upside down because it guarantees getting a neat point to the fruit. If the top looks a little untidy when you fasten off then it can be disguised with the strawberry hulls.

- Begin by working a row of neat chain stitch around the outer edge of the strawberry beginning and finishing at the tip of the strawberry. **2**
- Bring your needle up at the top left of the top of the strawberry **A** and inside the centre of the chain stitch and work a short row of buttonhole stitch from left to right (3-4 stitches), anchoring your stitches through the bottom loop of the chain stitch edge, but not through the fabric, finishing at the opposite right-hand side. **3**
- Anchor the thread at the end of the row by putting the needle down in the inner edge of the chain stitch outline, nearest to where you finish, through the fabric and then back up in the centre of the next chain down. This will now take you down to the next level of stitches where you begin the cording.
- Having anchored the wool on the right side, take the thread (the cord), parallel, across over to the left-hand side, (this is the corded bit shown at **B**), attaching it down into the inside edge of the chain on the left, through the fabric and then up into the centre of the chain below, to secure the wool.
- Begin working the next row first making an extra buttonhole stitch into the side chain and over the cord thread, and then continue working across, taking the needle into the loops of the buttonhole stitches from the previous row, and also the core thread, until you reach the right hand side where you make an extra buttonhole stitch in the side edge. Once again anchor the wool and bring it down to the next level. **4**

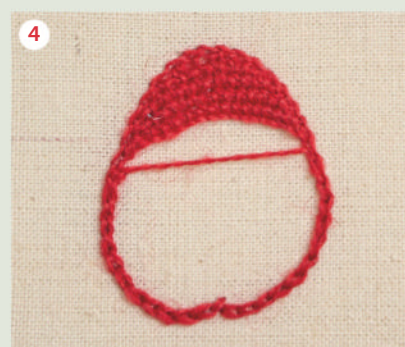
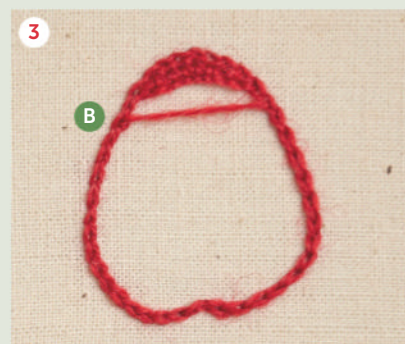
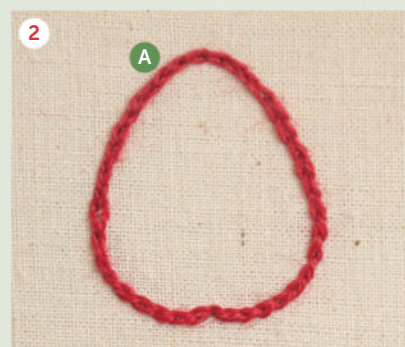
- Continue working rows in the same manner, increasing an extra stitch at the beginning and end of a row as the strawberry widens, and remembering to work over the core thread each time as this helps to stabilize the detached buttonhole.

TOP TIP! Be careful not to run out of thread halfway across too.

- When the strawberry begins to decrease in width don't add an extra buttonhole stitch at the sides but just come up into the centre of the chain stitch and continue working across the row, stitching your buttonhole stitches into the rows above and over the 'cord'. **5**
- When you have reached this point you will have a large enough pocket which can then be padded out by pushing small lengths of wool up into the bottom of the strawberry.
- Continue working the strawberry as it decreases in width, adding a little extra padding as you go. If you find you have too many buttonhole stitches then reduce them by working in every other stitch as the strawberry narrows.
- When you reach the top of the strawberry there will be no need to add a core thread over from right to left. To seal the strawberry, work the final row of buttonhole stitches under the inner edge of chain stitch outline at the top of the strawberry. Fasten off.
- Using your Crewel needle again stitch tiny seed stitches in fine gold metallic on the face of the strawberry fruit. When the stems are completed you can add the strawberry hulls in detached chains in Olive green 242. **6**

TOP TIP! If you find the stitch too difficult to manage then the strawberries can be worked in padded satin stitch with a trellis work in gold stitched over it, or fill in the shape in French knots. →

SEE PAGE 64
FOR MORE
SINGLE CORDED
BRUSSELS
STITCH INFO!





WORKBOX LID

1 Begin by stitching the veins in Wrapped Stem stitch in Olive 243. **7**

2 Then using Olive green 242, split stitch around the outlines of the leaves. **8**

3 Fill in the leaves, working over the split stitch edge with a row of slanted satin stitch, keeping your stitches angled towards the centre of the leaves and working between the veins, finishing with the stitch tucked under the centre vein. **9**

4 Highlight the leaves in fine gold metallic. **10**

5 Complete all the leaves in the same way.

6 The stems of the strawberries are worked in wrapped chain stitch in the Olive green 242. **11**

7 Strawberries are worked in Single Corded Brussels Stitch. See How to work the strawberries on page 25. Highlight the pips with tiny stab stitches in fine gold metallic. **12**

8 Complete the strawberry by adding the hulls with the Olive green 242 with detached chains (lazy daisy stitch). Make three hulls for each strawberry. **13**

9 The small flowers are worked in radiating buttonhole stitch in Soft white Appletons wool and the centres are highlighted in Fine gold metallic. **14 15**

MAKING YOUR BOX

The Outer Box

1 From the mount board draw and cut four rectangles: 9 x 12.5cm and 1 square 12.5 x 12.5cm to make the main body of the outer box.

TOP TIP! Accurate cutting is essential in box making. Check the corners are 90 degrees and the sides are straight and the exact length.

2 Next, check that the cut pieces are exact and fit together exactly by first placing them down on a flat surface. Then run strips of double-sided along all the outer edges

of one side of each the rectangle and the square. **16**

3 On the other side stick a layer of wadding, using double-sided tape, to give the padding for the outsides of the box. Trim to size.

4 Using the fabric for the outer box, cut out pieces to correspond with each cardboard shape, adding an extra 2cm all round. (4 rectangles 13 x 16.5cm and 1 square 16.5 x 16.5cm)

TOP TIP! It is important to follow the grain of the fabric when cutting out.

5 Place one rectangle of fabric right side down, and lay the matching piece of card on top, with the padded side facing down against the back of the fabric and centre the card so all sides look equal. Remove the double-sided tape and stretch the fabric over the card as shown below. **17**

6 Mitre the corners to give sharp corners and ladder stitch the corners together



7 To stitch the outer box together: first sew the four sides to the base of the box by either over-sewing or ladder stitch. Some people prefer to use a curved needle. Place the base and one side together with fabric sides facing. Check that the corners match exactly and sew together. **18**

8 Bring up the three sides of the box with the fabric side showing on the outside. Match up the corners and secure with a pin and then up three of the sides, leaving one side open. **19**

The Inner Box

NOTE! The completed inner box will fit snugly inside the outer box.

1 Cut the following shapes from the mountboard: 4 x 10.5cm x 12cm rectangles and 1 x 12 x 12cm square (The finished box will be 1.5cm higher and 0.5cm narrower).

2 Prepare the card in the same way as the outer box, but give an extra strip along the

top edges of each side piece. Add wadding to the opposite sides.

3 Cut your fabric for the inner box allowing an extra 2cm all round and *also add an extra 2.5cm at the top on all four sides* (4 x 17 x 16cm & 1 x 16 x 16cm).

TOP TIP! The extra fabric at the top allows for the turnover of fabric that will be showing at the top.

4 Attach the fabric to the card in the same way as was done for the outer box. Mitre the bottom corners of the sides and stitch together the mitres. The top corners of the sides are not mitred. Instead the sides are folded over up to the top and then the top edge is folded down to make a flat edge, and this edge is then stitched down at the side. **20**

5 Once all four sides have been prepared they can be attached to the base, remembering that the fabric sides will be facing INWARDS.

6 Carefully push the finished interior box into the outer box.

7 Sew up the remaining two sides of the outer box. **21**

8 The inner box should sit slightly proud of the outer box. This is necessary as it provides the inner support for the inside of the lid. **22**

The Lid

1 From the mount board cut 2 x 12.5 x 12.5cm squares and 4 x 12.5 x 3cm rectangles.

2 Pad one of the squares with wadding and position the embroidery over the padded lid and pin in place at the edges. Once the design is central, turn over onto a clean surface and trim away excess fabric, leaving approx. 3-4cm on all sides.

3 Thread up a long length of strong thread and lace your design. Begin lacing at the top left corner, lacing from top to bottom, taking up the tension as you lace. Finish at →



the bottom left-hand side and secure firmly. Turn the embroidery 90 degrees and repeat the same process the opposite way.

TOP TIP! I like to use perle 5 or 8 for lacing.

4 Run tape along the inner sides of the lid and cover with the fabric used for the inner box. Mitre the corners and sew in the same method used for the boxes. There is no need to add any padding here.

5 Attach the four sides of the lid to the embroidered top remembering that the fabric side will be facing INWARDS. Stitch up the four corners of the lid, always starting at the top outer edge and stitch inwards. This makes sure that the edges and corners of the lid are even.

6 Run a line of double-sided tape around the outside of the lid and stick a long strip of wadding.

7 Cut a 5cm strip of fabric, either the same colour as the outer box or a contrasting fabric, that is the total length of all four sides of the lid PLUS an extra 3cm. (12.5 x 4 + 3cm)

8 Finger press and fold under the top of the strip 1cm, and starting in one corner, and turning in the raw edge, attach the strip of fabric to the top four sides of the lid. Trim off any excess fabric, turning in the raw edge, and finishing the final corner neatly.

TOP TIP! You might find it easier to use a curved needle for this job.

9 Repeat process for the bottom of the lid.

10 Complete the box by covering the remaining square with wadding and covering with the interior fabric. Either use double-sided tape or fabric glue, and push the square into position in the inside of the lid. It should be a snug fit.

SCISSOR KEEP ²³

1 Draw the design onto a piece of linen union and stretch onto a 6in hoop.

2 Embroider the strawberry leaves in the method shown for the box.

3 Embroider the three strawberries in same way as shown for the box.

4 From the mountboard, cut out two heart shapes using the template provided.

5 Pad one side of each heart shape

6 Position the finished embroidery over one of the cardboard hearts and trim away excess fabric, leaving 3-4cm all round. Lace the embroidery over the cardboard.

TOP TIP! Work a gathering stitch around the fabric about 1cm in and gather the fabric around the heart shaped card. For extra tension, starting

in the centre of the heart, work a series of lacing stitches from A to B, then C to D, and E to F and so on if needed. See above.

7 Repeat the same process with the back of the scissor keep.

8 Place both completed hearts together with right sides outside. Pin in place, then stitch together using a strong thread. Either start at the centre of the strawberry or at the bottom. Remember to leave a space at the top for the scissors to go in.

9 To disguise the top stitching on the edge you can attach a braid or make your own.

Making a simple braid

1 Choose 2 contrasting colours i.e. Red and Dark green Perle 8 (or wool would work).

2 Cut 6 lengths of thread (3 of each colour), 3 x the length of the braid you want to make.

3 Tie a knot at both ends of the lengths of thread and attach one end to a hook or get someone to hold it firmly. Attach the other end to a pencil, and start twirling the pencil

4 Begin twisting, and it is important to retain tension on the threads as you twist.

5 When you think you have twisted enough, pinch the cord by the middle and let go of the ends and the cord will twist all on its own.



24



25

6 Attach the middle of the finished cord in the central curve of the heart and pin in place, and apply the cord to the left and right sides of the heart finishing at the bottom point. Pin in place.

7 Couch the cord using a complementary colour thread, in place along the edges of the heart, beginning at the top, working to the right and then back to the top and down to the left.

8 Tie off the cord at the bottom and tease out the threads to make a finishing tassel. Trim to shape.

9 Finishing touches to the scissor keep would be a charm attached at the top of the scissor keep.

PINCUSHION ²⁴

1 Use the same design as for the scissor keep and stitch on linen. Place two squares of linen together with the finished design facing inwards and pin.

2 Mark out a square to the size pincushion you require, and add an extra allowance for turnings.

3 Stitch around three sides and turn to the right side.

4 Next you can stuff the pincushion firmly with your chosen stuffing, making sure that the stuffing gets right in the corners.

5 Hand stitch the fourth side together.

6 Buttonhole stitch around the outer sides of the finished pincushion.

7 I added brass pins to the strawberries as the pips.

ALTERNATIVE FINISHES ²⁵

Below are various options for completing the stitches differently to create a different effect. Take your pick, or mix and match those you'd like to choose.

1 Fill the centre of the berry in a close satin stitch, working in the opposite direction to Part 2, and still using two strands.

IMPORTANT! Do not go over the chain stitch outline.

2 Outline the berry in chain stitch using two strands of red wool. In the centre of the berry work a section of satin stitch, still using two strands.

3 Still using two strands of wool, cover the strawberry in a fresh layer of satin stitch, working in the opposite direction to Part 3 and, this time, going over the chain stitch outline.

4 Now thread up a single strand of fine gold and then work a trellis stitch over the strawberry, working against the direction of the wool. Otherwise, the gold will just disappear.

5 Where the diagonals meet stitch a tiny holding stitch to hold the gold in place.

6 Thread up a single strand of Light olive and stitch a single French knot in each section of the trellis.

7 At the top of the strawberry make 2-3 single chains for the strawberry hulls. ♥

ABOUT ME

I began sharing my love for embroidery with my primary school pupils over 40 years ago and then, whilst on maternity leave, I opened the first of two needlecraft businesses at my husband's farm. In 2014 I decided to change direction to concentrate my time on teaching and designing. I now sell my crewel embroidery kits around the world through my Etsy shop and have also had designs published with Inspirations Studios.

As past chairman of the Bishop's Stortford Embroiderers' Guild, my principal aim has always been to share my love of embroidery. Now in my early seventies, the physical and mental benefits in sharing this wonderful craft are even more apparent and important today!

 [etsy.com/shop/NeedlewomanStudio](https://www.etsy.com/shop/NeedlewomanStudio)



Delicate Beauty

Practise your Hardanger stitches with this beautiful band of intricate work, taken from a sampler featured in Yvette Stanton's latest book

BY YVETTE STANTON

*This beautiful Hardanger band is taken from my latest book, *Hardanger Filling Stitches*. It forms part of a sampler that was worked on 28 count linen. It's suitable for stitchers who have good Hardanger knowledge already. You could change the scale and work it with a higher or lower count if you wish. If you change the fabric count, you'll also need to change the thread thicknesses and needles accordingly. On its own it could be used to edge linen table runners, or the motifs used on items such as cards.*

Yvette

YOU WILL NEED

MATERIALS

- **Fabric:**
 - Linen banding, 28 count, Vaupel and Heilenbeck Article 900/300, Off-white, or 28 count linen of your choice
- **Threads:**
 - Londonderry linen thread, 30/3, Ivory, x 1 reel
 - Londonderry linen thread, 50/3, Ivory, x 1 reel

EQUIPMENT

- Tapestry needle, No 24
- Sewing machine thread, to match fabric colour

STITCHES & TECHNIQUES

Cutting & Withdrawing Fabric Threads, Satin Stitch, Cable Stitch, Drunkard's Path, Blanket Stitch Flower, Lacy Daisy, Greek Cross Circlet, Woven Bars, Wrapped Bars, Eyelet Stitch, Three-Quarters Spider Web Flower

Full step-by-step stitch instructions, for both left and right-handed stitchers can be found in *Hardanger Filling Stitches* by Yvette Stanton

Size: 5.5 x 27.5cm approx.

NOTE! I use linen thread as it was traditionally used for Hardanger. Its natural tendency to crease assists me when working pulled and drawn thread stitches, as when you crease the thread in place, it holds its tension better. You can use pearl cotton if preferred. You will need one ball each of Pearl 8 and Pearl 12, in DMC colour 712 to match the fabric.

TOP TIP! Zig-zag, overcast, overlock or serge the ends of the fabric to prevent fraying as you stitch.

HOW-TO

WORK THE FOUNDATION EMBROIDERY

- Follow the chart on page 32 for stitch placement. Do not make assumptions about the size or placement of motifs.
- All satin stitch is worked using the 30/3 thread. All other stitching is worked in the 50/3 thread. Any exceptions to this are clearly marked.
- The fillings are worked after all the other stitching has been completed.
- Use the No 24 tapestry needle for the foundation embroidery.

START STITCHING

1 Work the satin stitch diamond motifs, starting with the middle one and working outward.

2 Work the cable stitch between the diamonds.

3 Work the satin stitch half-stars at the top and bottom edges of the band. Nestle the eyelets around the stars.

HOW-TO

WORK THE FILLING STITCHES

- On the chart, the areas where threads are removed are shown in grey. Cut and withdraw the threads in each cutwork area just before stitching, to destabilise the fabric as little as possible.
- On the stitching order diagrams, the purple paths are for all stitchers. Red is for left-handers, and blue is for right-handers. Where there is a dot, start there and work from light to dark along the path. Where there is no dot, start as directed and progress from light to dark.
- Use the No 24 tapestry needle for everything.

CUTTING

4 Cut and withdraw all the threads that meet the ends of the satin stitches, within the diamonds.

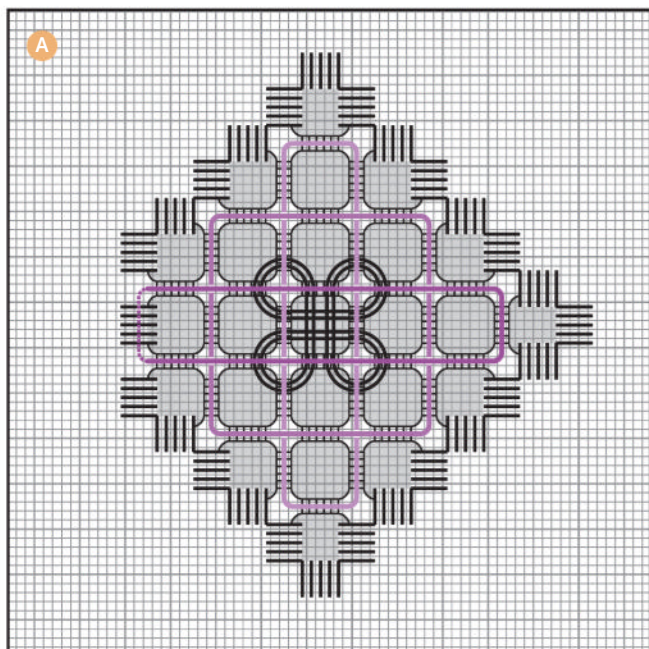
5 Use the stitching order diagrams, below, for the cutwork areas:

- A** Wrapped bars with 'Drunkard's Path' in the centre.
- B** Woven bars with 'Blanket Stitch Flower' in the centre.
- C** Woven bars with 'Lacy Daisy' in the centre.
- D E** Woven bars with a 'Greek Cross Circlet' in the centre.
- F** Wrapped bars with a 'Three-quarters spider web flower' in the centre.

FINISHING

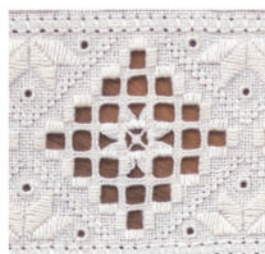
6 Measure 5cm (2in) from the end of the stitching at each end. Trim the fabric at this point.

7 With the back facing, fold 1cm ($\frac{3}{8}$ in) in, and then another 1cm ($\frac{3}{8}$ in), at each end. Using machine sewing thread to match the fabric, sew a hem 2mm ($\frac{1}{16}$ in) from the inside edge of the hem. If you don't have a sewing machine, you can neatly whip stitch the hems, or alternatively, decoratively hemstitch them. ♥



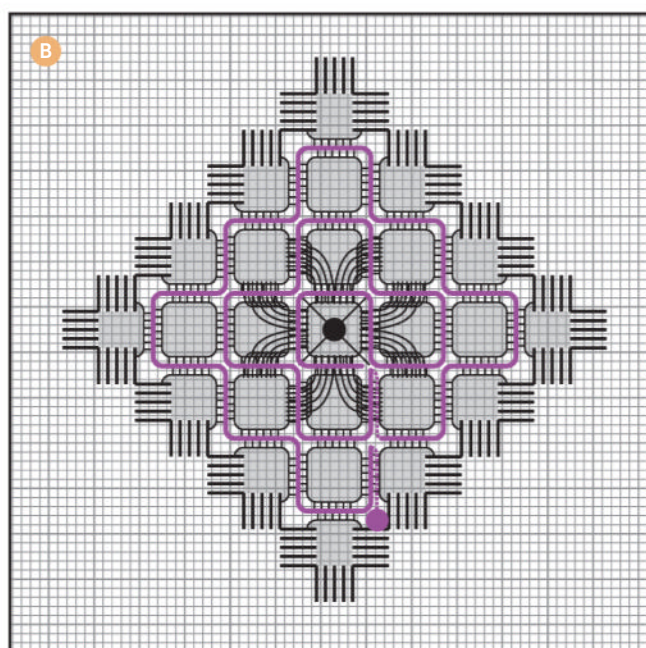
Diamond with Drunkard's Path

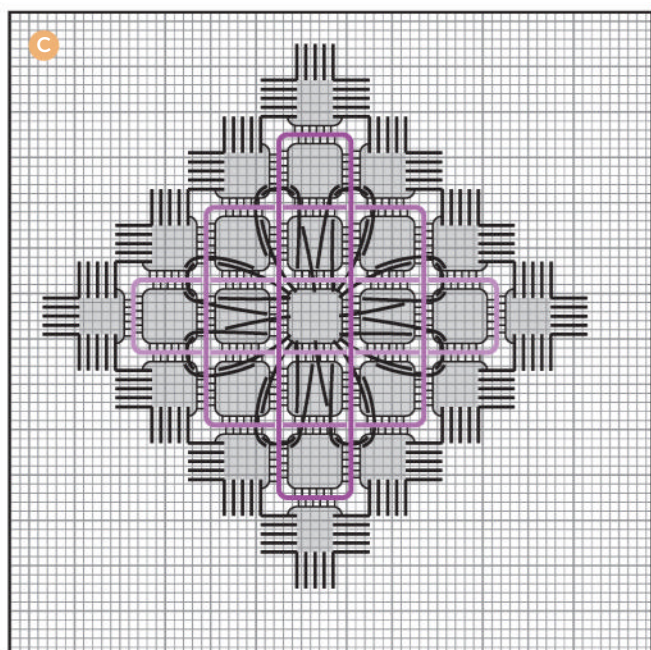
Left-handers start in top left of each path. Right-handers start in bottom right of each path.



Diamond with Blanket Stitch Flower

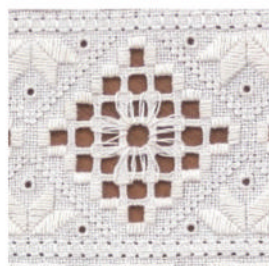
Dotted lines indicate lacing behind. Left-handers turn the diagram 180°.





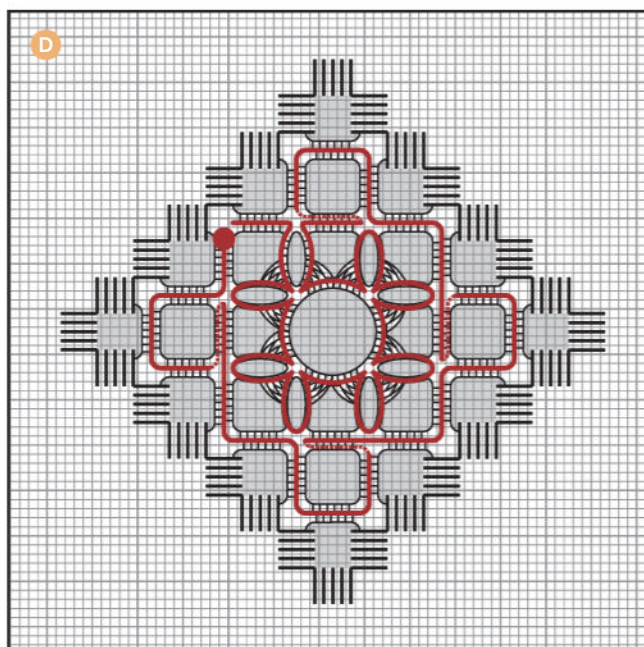
Diamond with Lacy Daisy

Left-handers start in bottom left of each path. Right-handers start in bottom right of each path.

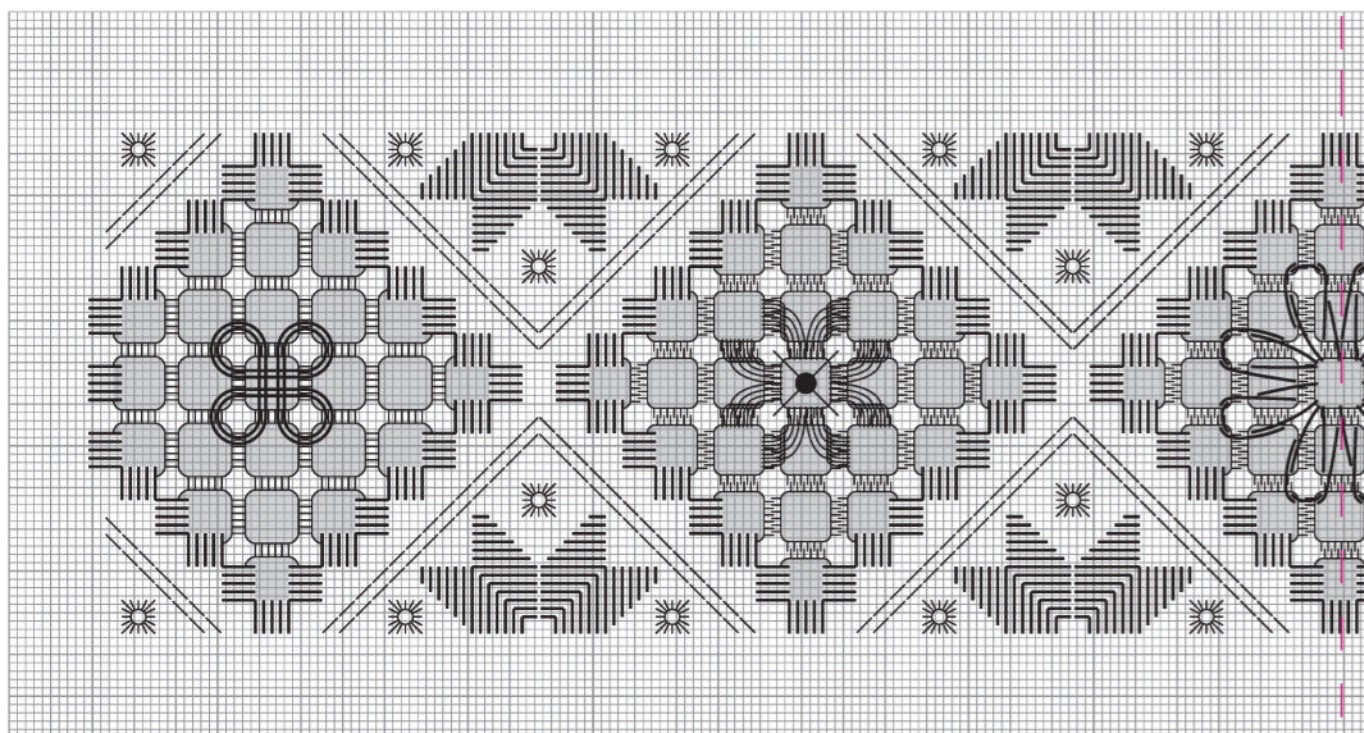


Diamond with Greek Cross Circlet (Left-handers)

Dotted lines indicate lacing behind.

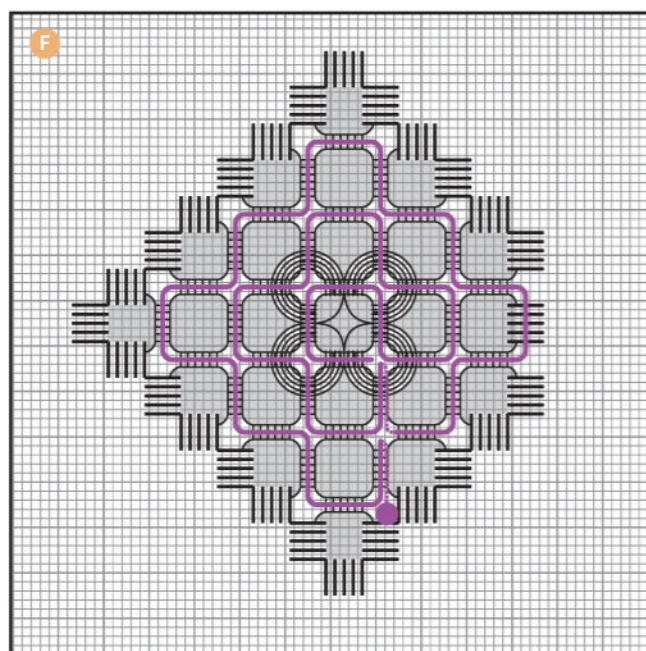
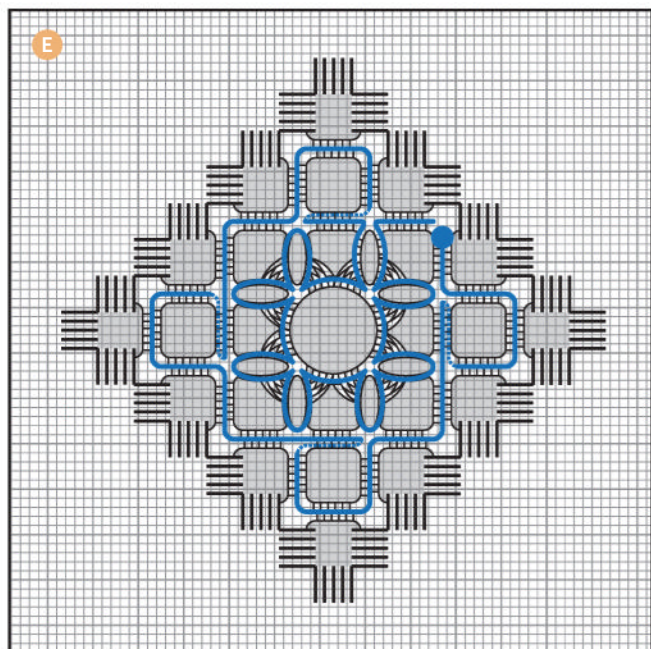


Please note: This chart shows band 2 of the full sampler chart only. It has been split to fit the page. The vertical dashed pink line shows the halfway point.



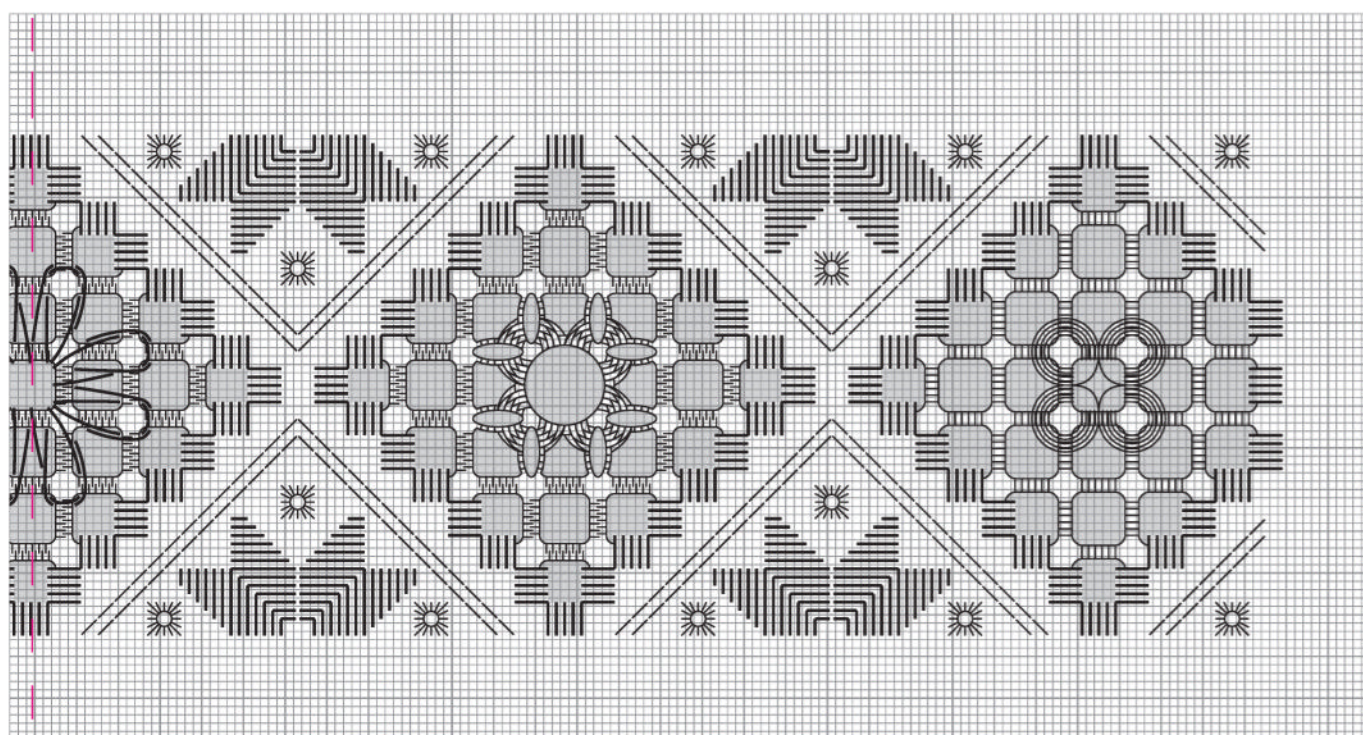
Diamond with Greek Cross Circlet (Right-handers)

Dotted lines indicate lacing behind.



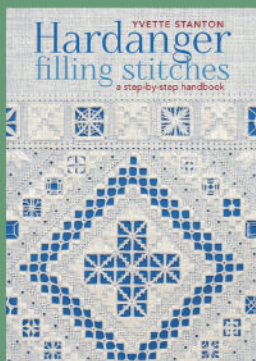
Diamond with Three-Quarters Spider Web Flower

Dotted lines indicate lacing behind. Left-handers turn the diagram 180°. →



Hardanger Filling Stitches

Our Hardanger pattern was taken from *Hardanger Filling Stitches* by Yvette Stanton. This handy resource is a treasure trove of advice on working Hardanger. Packed with a host of classic and more unusual filling stitches, the book culminates with a full sampler you can create using many of the stitches demonstrated. Each stitch is explained in clear, step-by-step instructions with diagrams. The book caters to your learning style with colour-coded left/right-handed instructions. You will learn to avoid problems and fix mistakes. You'll also find



captivating historical information with striking photos of antique and contemporary Hardanger. Available to buy from all good bookshops and from www.searchpress.com for RRP £24.99.



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SCAN ME!



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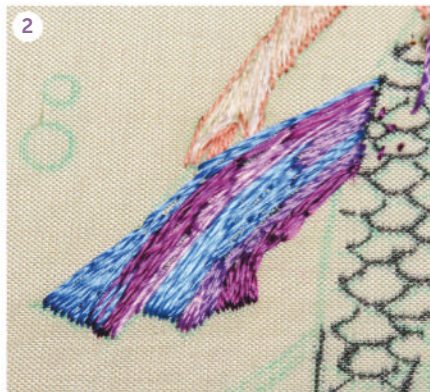
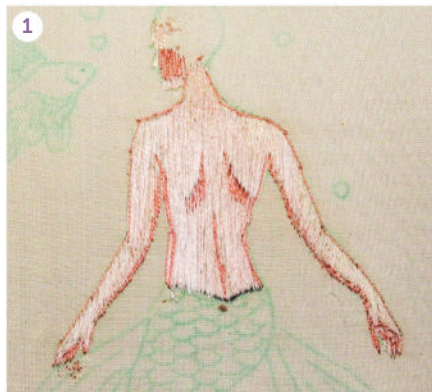
Siren's Song

Bring to life all the stunning details of our underwater mermaid using classic silk shading techniques

BY JESSICA DEVIN



FIND THE
TEMPLATE
FOR THIS
PROJECT ON
PAGE 61



YOU WILL NEED

MATERIALS

• Fabric:

- Off-White silk dupioni. Cut on thread to 33 x 38cm (13 x 15in) if working on a slate frame
- Calico or Muslin, cut on thread to the same dimensions

• Transfer materials

- Chaco paper (water soluble carbon paper), such as Clover's Charcopy tracing paper

• Threads:

- DMC's satin floss
- Cosmo stranded cotton



EQUIPMENT

• Embroidery hoops or frames:

- Slate Frame, 18in
- Stretcher bars (if using), 33cm and 38cm (13in and 15in)
- Or a hoop, 33cm (12in)

• Needles:

- No. 10 Crewel
- No. 22 Chenille
- No. 5 Crewel

• Small, sharp scissors

• Helpful supplies:

- Acid-free tissue paper
- Trestle legs, frame or hoop stand
- Magnifying daylight lamp, or good natural lighting
- Tweezers
- Needle minder or clean coated magnets
- Laying tool, or large tapestry needle

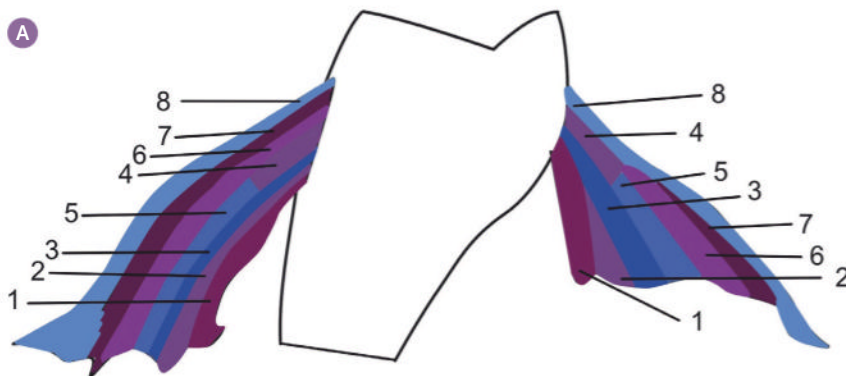
STITCHES & TECHNIQUES

French Knots, Long and Short Stitch, Satin Stitch, Silk Shading, Split Stitch, Split Stitch Lines, Straight Stitch, Turkey Work, Waste Knot with Stab Stitches

See Stitch Guide for full stitch formations.

Finished size: 21.2 x 9.7cm

A



Mermaids are representatives of two worlds. They symbolise change and growth. They are often seen as creatures of transformation. Their half-human half-fish form represents two worlds and the potential for evolution and personal growth. Enjoy bringing your underwater siren to life!

Jessica

PREPARATION

1 Transfer the design onto your fabric using your preferred method. Mount the fabric on stretcher bars or hoop.

2 Finish the edges of the fabrics. If working on a slate frame fold the fabric over (1in), then pin along the fold. Sew along the seam to finish the edge. Repeat for the other three edges. If working on stretcher bars or in a hoop, finish the edges using zig-zag stitch on a machine, or a blanket stitch if working by hand. Pin the fabrics together, then starting in the centre, sew along the edge to the corner. Come back to the middle and stitch to the other corner. Repeat for the other three edges.

3 Dress slate frame, or mount fabric on stretcher bars or in a hoop. Make sure the fabric is tensioned properly and straight on grain. The surface should be drum tight. If using stretcher bars, use tacks that are stainless steel to prevent rust.

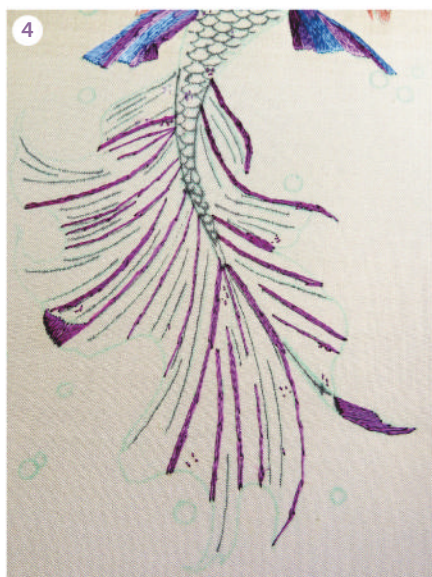
START STITCHING

TOP TIP! Cast on the thread using a waste knot and three stab stitches whenever possible. Avoid using knots as they tend to come undone over time, leave bumps on the front and backside of the embroidery. They will relax, which creates sagging and loosening in stitches. End your thread in the same way, with three tiny stab stitches.

Face and Body

Worked in Long and Short stitch.

- In 305, work highlights on forehead, nose, and chin, keeping the stitch length short. Then work top of shoulders.
- In 423, fill in all areas of face and body. Pay attention to the fingers, use short stitches.
- In 101, blend between stitches of 423, lightening skin tone.
- In 463, add shadow to areas under arms, along shoulder blades, down middle of back, and along left side of body. Then



outline the body, watching where you place the colour on the fingers. ¹

Left Tail Fin

Work sections, starting at the bottom. Fill in each section according to the chart ^A with Long and Short stitch.

- In S500, fill section 1.
- In S552, fill section 2.
- In S798, fill section 3.
- In S552, fill section 4.
- In S799, fill section 5.
- In S553, fill section 6.
- In S550, fill section 7.
- In S798, fill section 8. ²

Right Tail Fin

Work the exact same way as left fin, filling sections according to chart. ^{A 3}

TOP TIP! Do not let your floss twist up. If it happens, untwist it in the

opposite direction. If using a hoop, just let it hang upside down off the hoop. DMC's satin floss should lay flat against the fabric. A laying tool can be used to achieve a smooth, flat stitch. Typically, the stitches should lay next to each other, with no fabric showing, pack the stitches very tightly.

Large Fin Around Tail

Work split stitch lines. Don't worry too much about the placement just try to match the pictures as best you can. Again, the colour placement doesn't matter as much as the stitch direction.

- In S550, start with shadow areas. Work lines down for the darkest areas. ⁴
- In S211, add all the highlights. Work lines down for the lightest areas. ⁵
- In S522, add lines down directly next to shadows, on both sides of the lines. ⁶
- In S535, add lines down directly next to

highlights, on both sides of the lines. ⁷

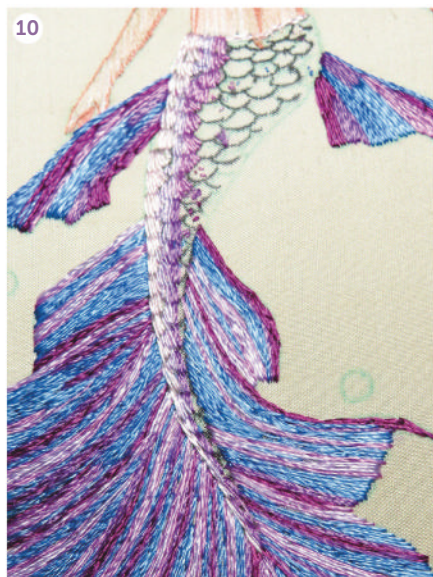
- In S798, add lines down next to both highlights and shadows. ⁸
- In S799, fill all remaining areas. ⁹

TOP TIP! Park each thread when not in use. When not actively using a colour, bring the colour up to the front of the fabric inside the design to park it. Place the threaded needles on a needle minder until that colour is needed again.

Tail

Work short satin stitch inside each individual scale. Remember to fan the stitches. Work from the top down to the tip. Overlap stitches of scales.

- In S818, work the far-left side of the tail along pattern line, leaving open spaces at the bottom and middle of each scale for subsequent colour. Work a line down the entire tail, working each scale individually. →



- In S211, work scales next to S818, and filling any open areas left from S818, but leaving spaces on the right side of each scale for next colour. Work only a few stitches at the tip of tail.
- In S522, work another line of scales next to S211, starting ½ way down the tail. Leaving at least ½ the scales unstitched for subsequent colour.
- In S553, work next to S211 at top of tail, above S522.
- In S36, work the very bottom of the tail 3 scales up, along the right side. ¹⁰
- In S799, work a line of scales down tail, adding 1 stitch at the bottom of the tail.
- In S336, work a line along the bottom right edge, 8 scales up, above previous stitches of S336.
- In S798, work a line of scales next to S799.
- In S336, work 1 stitch up right edge 3 scales up, ending at side fin, above previous stitches of S336.
- In S552, work a line of scales up next to S798. ¹¹
- In S550, work a line of scales next to S552.
- In S336, work right edge of 9 scales up, stopping at the bottom of upper right fin, above previous stitches of S336.
- In S553, work the rest of the right edge

up to hip.

- In S552, outline far-right edge of hip.
- In S552, outline far left edge, pay attention to the edge of the upper right fin's edge to add shadow under it. ¹²

TOP TIP! The colour diversity is more random for this pattern, and colour accuracy isn't as important for this piece. Because of this, you can apply your colours semi-randomly. The important aspect to keep in mind is the direction of the stitches.

Hair

Use a size 5 Crewel needle and all 6 strands. Cut the strands of thread around 2 feet long.

- In S75A, fill head with Satin stitch. Then work 2in long loops in Turkey stitch along the top of the neckline.
- In S73, work another line of Turkey stitch above previous.
- In S72, work a last row of Turkey stitch along top of head.
- Cut loops, then brush out the threads with a fine comb, or new toothbrush.
- Style the hair anyway you desire. I dampened all of the threads and wrapped small sections around cotton buds and let

dry overnight, then gently pulled them out. This will curl the threads.

- I braided the top of the hair in a loose braid, then cut off the excess thread I didn't want for the hair.
- In S73, in a single strand, tack down the style of your choosing so it won't shift. Options for styling the hair range from letting the curls just float above her head as if in the water, to braiding it down completely, to leaving it straight and down. Look up hair styles you like and try to emulate them with the threads. ¹³

Face Details

- In S610 add lashes to eye with 2 straight stitches.
- In S463, add shadow line along the cheek and nose in straight stitch, blending in between previous stitches.
- In S818, work small straight stitches for lips.
- If desired, add S553 into braid of hair for colour. Work loose straight stitches between braid. ¹⁴

TOP TIP! Thread tension can be tricky when using a rayon thread like DMC's satin floss. The trick is to not worry about the tension after taking your stitch, but



instead when you come back to the front of the fabric to start the next stitch, then pull the previous stitch taut.

Bubbles

All bubbles are worked the same, but feel free to add other colours in yours. Bubbles have a vast array of different colours in them.

- In S798, outline circle of bubble in split stitch. Keep the stitch length tiny.
- In S800, fill the inside of the circle for padding with split stitch.
- In S799, satin stitch inside the split stitch outline.
- In SB5200, work two straight stitches at the top and bottom of the bubble for highlight. ¹⁵

Fish

- In S999, outline in split stitch lines the top of the body to head, and lines to the bottom section of the top fin. Work lines at back fin and front fins, and the gill.
- In S741, fill in the upper body and head of fish with Long and Short stitch. Then work more lines at the bottom section of the top fin, filling it in. Add straight stitch at the tail, under the body, and to the front fins. ¹⁶
- In S3820, fill in the back tail section. Add stitches to the upper body, and along the gill with long and short stitch. Fill middle fin and front fin with straight stitch. Then fill most of the top fin with satin stitch.
- In S307, fill in all left open areas with long and short stitch.
- In S310, add a small French knot for the eye, single twist around the needle. ¹⁷ ♥

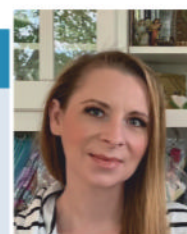


ABOUT ME

I am a Chicago based self-taught embroidery artist. I practise many forms of surface embroidery, but specialise in Silk Shading. I am passionate about the natural world and best known for taking inspiration from the natural world. My work has a painterly feel to it, and each piece uses at least 60 different colours of thread and takes around 60 hours to complete. I strive to capture minute details and am enamoured with the effects of light and shadow. My fabric of choice is a Linen or Silk Dupioni, and I adore working with filament silk thread.

My work has been featured in publications, such as *Stitch Magazine*, and has been featured by the San Francisco School of Needlework and Design, as well as various online blogs, and in several magazines.

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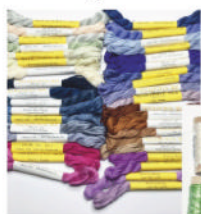
Korry's Little Shop

Goldwork & Embroidery Supplies
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Ilke's Come Rain, Come Shine project was featured in *Stitch* issue 136.



Meet the Artist

We chat with one of our embroidery artists. *Stitch* contributor Ilke Cochrane shares with us her love of crewelwork and goldwork, her time at RSN and her favourite materials to work with



We love the crewelwork bunny design you have in this issue – what did you enjoy the most about creating it?

When I started to get interested in crewelwork, I stitched a design made up

of lots of different bits from several crewel embroidery books, with sinuous flowers hanging over an unrealistically-sized animal, and someone remarked that it looked as though the flower was threatening to eat it. That gave me the giggles, so when I came to create a smallish Jacobean design, I wanted that same sense of menace from the plant towards the animal; I had great fun putting the oblivious bunny underneath that Jacobean triffid! The bunny itself is not very Jacobean, but he is based on a little motif I used to doodle absolutely everywhere, on exercise books and jotting pads, and most memorably on the wall of a special little room in Leiden University where students get to sign their name when they graduate.

What do you love about crewelwork?

It is a very versatile technique, and a very forgiving one. As long as the embroidery is done in wool, it is by definition crewelwork; within it you can use any stitches you like! And because crewel wool is a relatively coarse thread (especially when compared to,

say, fine silks) and also "spreads" itself, it is a brilliant way of practising things like shading with long and short stitch before attempting it in finer threads.

Tell us about your journey to becoming an embroiderer and your general artistic background...

My maiden name is Vermeer, but I'm not sure my artistic talents entirely live up to the name! However, even as a child I was always drawing and sketching. Not embroidering, though – I thoroughly disliked all needlework! At school, I tried to swap with a boy in my class who actually liked knitting, and we asked the head teacher if he could do textile and needlework and I could do wood and metalwork, but alas, in the late '70s, that was apparently not an option. It wasn't until a kind neighbour, who was a great needlewoman but whose eyesight was failing, gave me all her cross-stitch materials when I was 19 that I began to think it might actually be rather fun. This was helped by having the most wonderful local needlework shop within walking distance from where I lived, run by two very knowledgeable and helpful sisters. After a while, I started designing my own cross-stitch charts, and later (I had married and moved to England by then), an online stitching friend introduced me to Hardanger. I was soon designing in that technique as well, and when I found other people liked the

designs and wanted to stitch them too, I set up a website to house them. Mabel Figworthy's Fancies was born.

When did you start creating your own designs, and what was the initial process like for you?

I created mostly Hardanger designs for several years, some of which appeared in *Stitch* magazine, but then I got – not exactly bored, but I wanted to try new things. That is when I started stitching (and soon designing) projects in crewelwork, Shisha, freestyle embroidery, and one of my great loves, goldwork.

Who would you say has been the biggest influence on your work so far?

Can I name one person and one institution? I have learnt a lot from Mary Corbet's Needle 'n Thread blog; it is very informative and I love her work. The other is the Royal School of Needlework. When I began to explore other techniques, one of the first things I did was to attend four of their one-hour workshops at the London Knitting & Stitching Show, and I loved them! I then took several day classes, and finally, after quite a bit of soul-searching (and budget checking), I signed up for their Certificate in Technical Hand Embroidery. I have successfully completed the Crewel →



and Goldwork modules and am doing Canvaswork at the moment (in fact, that's what I'm working on in the picture).

Where do you get your inspiration from?

Anywhere – it can be a colour, a phrase, a picture, an occasion, a story, a doodle; one of my designs is based on toadstools doodled during a church meeting (I did pay attention to the meeting as well, honestly!), another on a card stitched for the birth of the grandchild of friends of ours, yet another on a story I read somewhere about a dragonfly symbolising life after death. Hengest the Medieval Unicorn finds his origin in a medieval cope; Spice Islands, a Hardanger design, came about because I saw some glass spice jars in my kitchen (ginger, paprika, turmeric and cloves) and thought what a great colour combination they made; Llandrindod was inspired by a line

drawing of a cross-in-a-circle on an order of service; Esmee's Unicorn by Dutch wrapping paper for Saint Nicholas presents.

“Something entirely worked in gold or silver, especially on a lovely silk background, just has such a great impact”

How much time do you spend sketching in order to inform your work?

It varies tremendously; sometimes, a quick sketch is all it takes; for other designs, I go through months of putting a sketch aside,

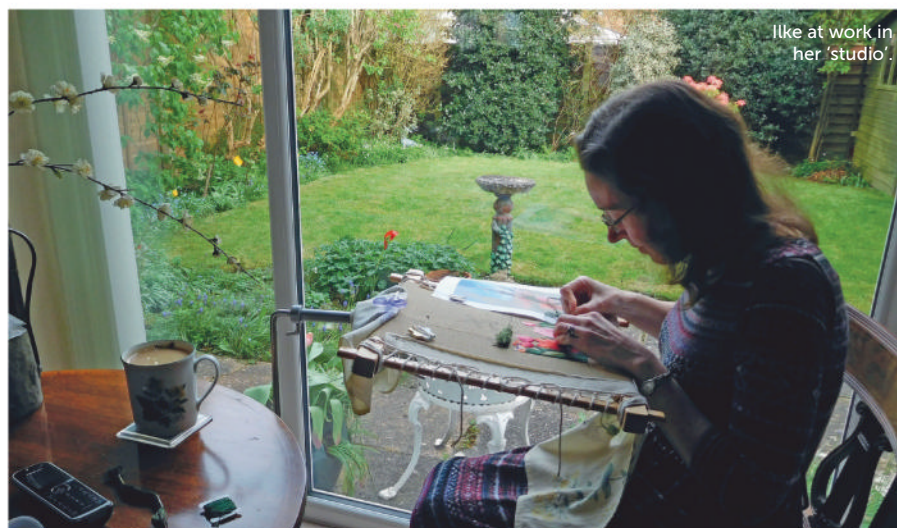
making changes, redrawing, and so on. Once I'm fairly confident about what I want it to look like, I tidy it up on the computer and produce a chart or line drawing. But even when it's been digitised, I will print it out and scribble on that, and often that will lead to further changes. I stitch everything I design before it goes onto the website or is used in a class or workshop to make absolutely sure it works – sometimes you find only when stitching it that what looked like a perfect design on paper is actually impossible to do in threads-on-fabric.

You work across several stitching techniques – besides crewelwork, which is your favourite and why?

Goldwork, definitely. Who doesn't like a bit of bling! It has such a luxurious look, and also, a little goes a long way – just adding some gold or silver accents to a project immediately lifts it and gives it that little bit extra. And something entirely worked in gold or silver, especially on a lovely silk background, just has such a great impact; even people who have never picked up a needle before and are not the slightest bit interested in embroidery go "Wow!"

Tell us about where you work - do you have your own studio? What is your creative space like?

Ha, that would be lovely! My 'studio' is our dining room, which has floor-to-ceiling windows overlooking the garden. It is the most beautifully light spot to do my stitching, something that is increasingly important for me as my eyesight is getting progressively worse. I also have a small craft room which is mostly used to store all my fabrics and



threads and bits and bobs. Often my creative space also includes a feline – our Lexi is very much part of my needlework. Literally. Her fur gets everywhere....

What's a typical day spent designing or creating like for you?

As my husband and I run a business supplying spares for pre-war Austin Sevens (which is why I designed a Bayeux-style Austin for its centenary in 2022), most of my stitching and designing has to be done in the evenings and weekends, so it is mostly done in bits and pieces. When I do get a whole day to devote to needlework, I try to alternate between stitching, sketching, writing instructions, choosing materials and so on.

We've spoken about your favourite techniques, but which materials and threads do you prefer to use usually?

I love silk threads of all sorts – spun, filament, stranded, twisted; they have a lovely sheen which ranges from a dull lustre to a high shine. The filament silks can be challenging to work with, though, as they snag on absolutely everything! And, of course, I love all goldwork threads and wires, especially stitched on dupion silk, but they look great on very plain surfaces, too. At the moment, I'm working on a silver-on-black badger brooch which uses a faux suede as the background.



Lexi the cat is Ilke's special stitching helper!

Do you have a particular piece that means the most to you?

That's a really tricky question because I'm proud of projects for a variety of reasons – some because they were really difficult, others because they turned out exactly as I had envisaged (which doesn't happen very often!)... But I think I'll pick Whoo Me? a crewelwork owl inspired by a friend's painted pebbles. She'd never stitched anything in her life and was coping with health problems, but when I showed her the embroidered version of her owl, she liked it so much that we organised a stitching session so she could learn to make her own – a few years later she is creating her own pieces! I am proud to have introduced her to this wonderful craft that gives her so much pleasure now. ♥



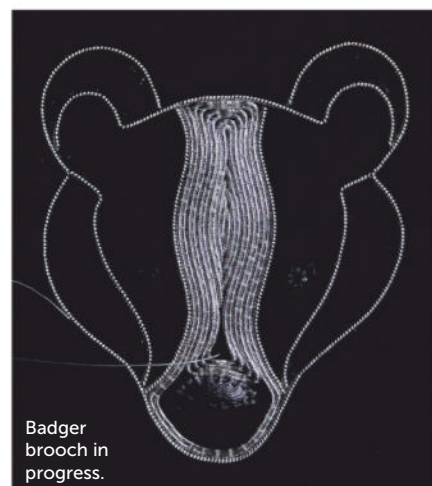
Quatrefoil silk on Dupion.



Whoo Me?



Hengest the Medieval unicorn.



Badger brooch in progress.

See page 55 for more about Ilke's work.

Embroiderers' Guild

new summer events & activities for you to enjoy!



Workshop

◀ **8 June 2024**

Good Hair Day: Embroider Fun Hair Textures with Bianca Springer

Learn hand embroidery techniques to add depth and dimension to your designs. Using the Good Hair Day pattern students will embroider 11 varied hairstyles on 12 figures to come away with fun and diverse hair techniques to add to their embroidery practice.



Workshop

▶ **22 June 2024**

Bottle-top Brooch with Hannah Glossop

A playful exploration to create fun and imaginative embellishment, experimenting with reusing unusual materials like milk bottle tops and straws. You will leave the workshop with your own unique milk bottle top brooch.



Thread Talk

◀ **19 June 2024**

An introduction to early medieval embroidery with Dr. Alexandra Makin

An opportunity to learn about the fibres used to make the thread and where they came from and the stitches used to create motifs, why they were used and their deeper, hidden meanings.

Thread Talk

▶ **24 June 2024**

Talk with authors Bethan Bide & Lucy Whitmore: Fashion city: How Jewish Londoners shaped global style

A wealth of new research and stories of the figures behind London fashion who changed the way the world saw British ready-to-wear fashion.



Bridal Reflections

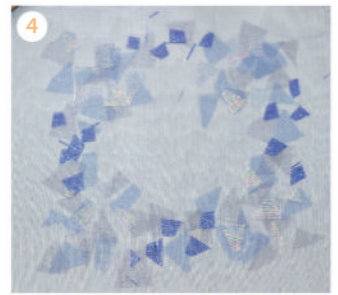
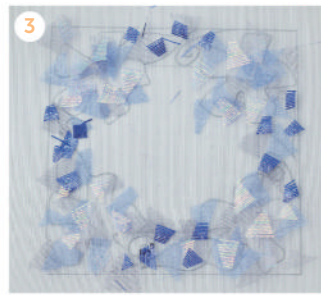
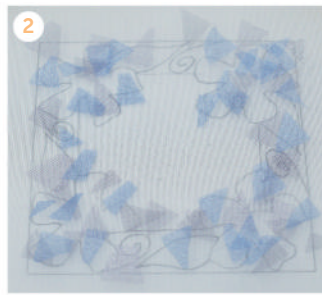
FIND THE
TEMPLATES
FOR THIS
PROJECT ON
PAGE 62

Create our Periwinkle Mirror with silk pouch as a gift for the bride-to-be to use on her big day, or for yourself to use on special occasions



BY CLAIRE MUIR





Make this charming little handbag mirror that nestles nicely in a silk pouch. Metallic thread, iridescent fabrics and crystals help this little gem sparkle, making it the perfect present for someone special.

Claire

YOU WILL NEED

MATERIALS

• Fabrics:

- Sheer, synthetic organza, Mauve, 18x 18cm, x 2
- Sheer, synthetic organza strip, Mauve, 16 x 1cm
- Sheer, synthetic organza strip, Blue, 16 x 1cm
- Synthetic, metallic lame strip, Blue, 10 x 0.5cm
- Synthetic, tissue organza strip, Pearlescent, Iridescent, White, 10 x 0.5cm
- Dupion Silk, Natural White, 30 x 20cm
- Vilene S80 Interfacing, 14 x 8cm
- Vilene S133 heavy fusible vilene, 6 x 6cm (Vilene products from www.empressmills.co.uk)

• Threads:

- Madeira Classic 40:
 - 1330 Lavender
 - 1004 Natural white
- Madeira Metallic Art 9846, Silver
- Polyester thread to match silk
- Invisible thread

- Tissue paper, White, 10 x 10cm

- Mirror, 5 x 5cm

- E6000 Glue

- Paper, A4

- Flat Backed Crystals:

- 3mm (12ss), Clear x 4
- 3mm (12ss), Sapphire AB, x 4
- Delica Beads, Colour 670, x 12

EQUIPMENT

- Sewing machine

• Needles:

- Fine hand sewing or Beading
- Machine Universal, size 80
- Machine Top Stitch, 90

- Iron

- Ironing board or mat

- Wooden hoop, 13cm

- Soldering iron, 18 watt, with a fine tip

- Terracotta flower pot.

- Piece of glass or heatproof cutting mat

- Fine steel wool

• Scissors:

- Paper
- Fabric
- Small, sharp fabric

- Hard pencil

- Tweezers

- Screwdriver

- Pins

- Fabric clips

- Plastic lid from a milk carton or something similar for the glue

- Toothpicks

STITCHES & TECHNIQUES

Free machine stitching, beading

Finished size: 6 x 6cm approx.

design facing upwards and place the outer hoop of the embroidery hoop over it.

TOP TIP! Check that your machine embroidery foot will allow you to sew the design in a 13cm hoop. Depending on the make of your machine, your foot might be a little restrictive so please just have a look and if needs be, use a slightly larger hoop if needed.

7 Place one piece of the Mauve organza evenly over the outer hoop. **1** Using the design on the tissue as a guide, pick up the Mauve strip of fabric and using small, sharp fabric scissors, cut little pieces off the strip. You need to hold the strip close to the organza and then the pieces will land where you want them to. Change to the Blue organza strip and chop up in the same way. It doesn't matter if the pieces overlap a little or go over the lines. **2**

8 Cut up the Blue metallic lame and position the pieces over the leaves. Cut the Iridescent white strip so the pieces land over the flowers. **3**

9 Place the second piece of Mauve organza over the frame and then push your inner hoop into the frame.

TOP TIP! Carefully place the piece on top as if you need to move it, you will disturb all your chopped up bits.

10 Tighten the screw and keeping the hoop flat on the table, pull the organza up at right angles so the organza is nice and taut in the frame and there are no wrinkles. Use your screwdriver to tighten the screw on the hoop. **4**

TOP TIP! Keep the hoop horizontal at all times until the frame design has been fully stitched – the chopped up bits will move about.

PREPARATION

1 Print off the patterns and cut out the silk and vilene patterns.

2 Pin patterns to the fabrics and cut out.

3 Trace the frame pattern onto the tissue and when you do the flowers and leaves, just do their outline. Don't forget to draw the curl that's in the frame design itself.

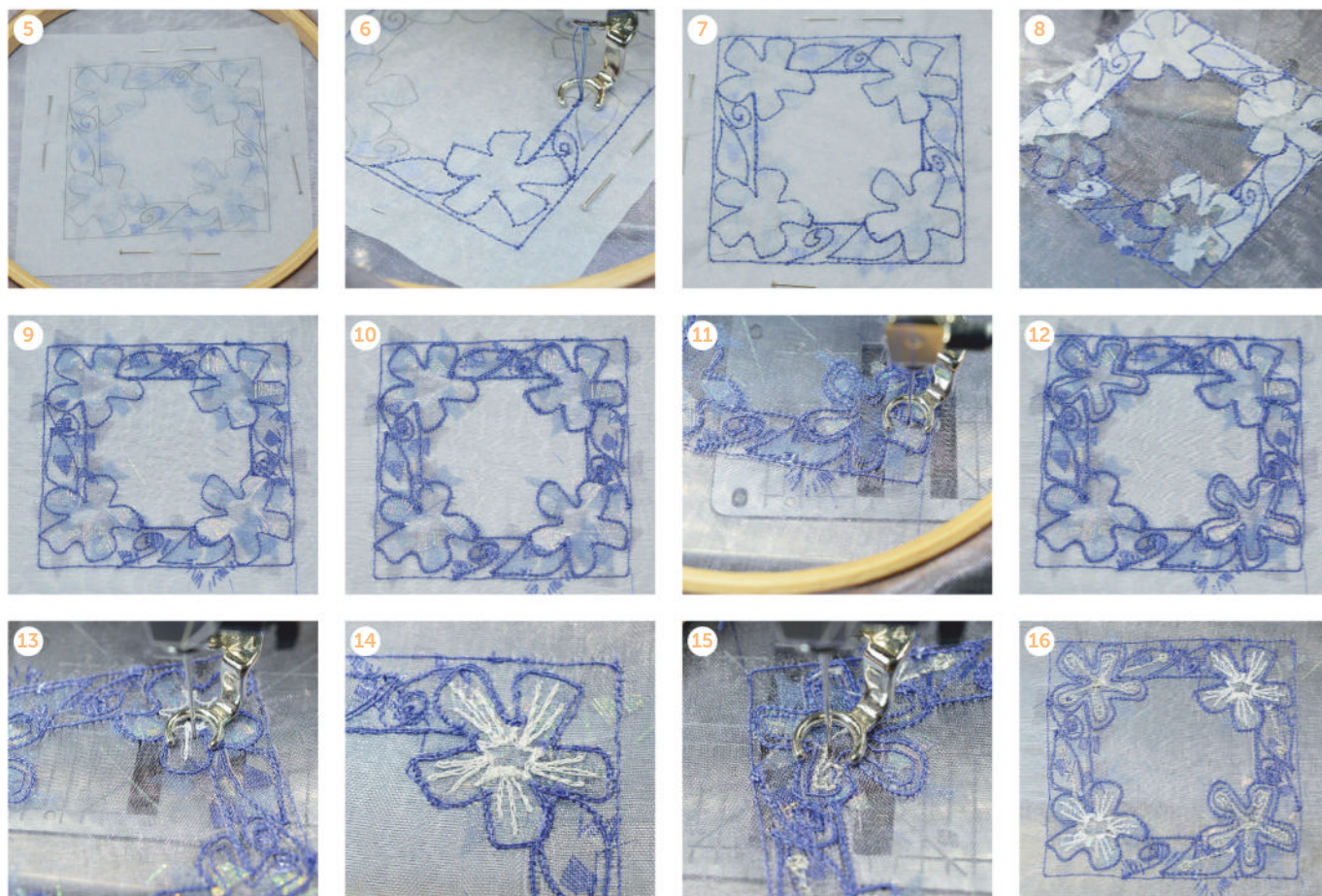
4 Place your size 80 needle in your sewing

machine and prepare your machine to free machine embroider by lowering the teeth/feed dogs and putting a free machine embroidery foot/free motion quilting foot on.

5 Wind bobbins with both colours of the rayon thread and one with the polyester thread.

START STITCHING

6 Place the tissue on the table with the



11 Pin your tissue design on top of the organza, lining it up so that you have your chopped up pieces in the correct place. **5**

12 With the Lavender rayon thread both on the top and in the bobbin of your machine and your machine set on straight stitch, free machine embroider over your design.

TOP TIP! Try not to go too fast and move your hoop slowly as you will do lots of tiny stitches and the tissue paper will be hard to pick out of these stitches.

13 When you come to the straight lines of the inside of your frame, as they are quite short, sew over them twice now. The rest of the design you will sew over again once the tissue paper has been removed. **6**

14 When you have sewn over the whole of the design, tear away the tissue paper, using a pin to pick out any small bits. **7 8 9**

15 Stitch over the flowers, leaves and curls again for a second time. I haven't stitched around my outside edge but if yours is a bit wobbly or uneven, sewing over it again will help it look neater. **10**

16 Refer to the pattern as a guide and sew a parallel line on the inside of two of the

flowers, still using the Lavender thread. This line is just sewn once. **11 12**

17 Change your thread to the natural white on the top and in the bobbin of your machine and using the pattern as a guide, sew the star shape in the middle of one of the other two flowers. Sew around the star again and as you do so, sew the straight lines on the petals. I find the easiest way to do this is to have the petal facing me, I sew the line in the middle, I go back over that line to where it joins the star and sew a second line to the side of it. **13** I go back over that line and sew the third line on the other side of the central line and stitch back over that. I turn my work as I carry on around the star and when I have finished, all of the design has been stitched twice. Repeat with the other flower. **14**

TOP TIP! Although you can use either an open toed or an enclosed free machine embroidery foot to do this project, having an open toed foot really enables you to see where to stitch more easily.

18 Change your top thread to the metallic silver thread but keep the Natural white thread in the bobbin. As you are now using two different weights of thread you may need to alter your tension but before you

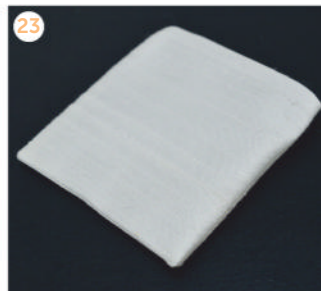
change it, sew on some of the organza outside the frame to test it out. You are then going to sew the five curls in the middle of the flowers that had the parallel lines on them. Start in the middle, sew down the middle of the petal, do the curl and then stop. **15**

19 Turn your work so that you can see where you are going and then sew over that line again. Repeat with all the petals on that flower. Repeat on the second flower.

TOP TIP! As you are moving your hoop so slowly so that you have good control as you sew your curls, it's easy to have your foot sewing too fast and what that does is whip up your bobbin thread and that will cover your lovely silver thread. If you can't see much silver then try slowing down, if it is still an issue slacken your top tension by going down the numbers, try 3 to start with. If you are having trouble with thread snapping, put your Topstitch 90 needle in.

20 Sew the Silver line down the middle of the leaves. Start at the base of the leaf, sew your line, do a little circle and then sew back over that line. **16**

21 Making sure that your room is well →



ventilated, plug in your soldering iron and place in an upturned terracotta flower pot. **17** When hot, keeping your work in the hoop, place it on top of your piece of glass and run the soldering iron along the edge of inner part of the frame. It will melt through the synthetic organza but won't damage the natural rayon thread. **18** Run the soldering iron around the outside edge of the frame, too, so that it is completely cut out. **19** Remember to use the steel wool to keep your tip clean from melted fabric.

TOP TIP! I really like using an angled tip on my soldering iron as I find I can hold it like a pen and my hand doesn't get hot. If your craft soldering iron hasn't come with one, they are available separately to buy and swap on your soldering iron.

TOP TIP! If you have a sewing machine with an automatic thread cutter that you've been using, turn the frame over to the wrong side and trim away all your short ends.

22 Place the frame on the piece of paper and lay out the 4 Clear and 4 Blue crystals, the right way up. Have your tweezers handy. Put a small amount of E6000 glue on the milk bottle lid and using a toothpick, place a

small blob of glue directly on the middle of one flower, pick up a Clear crystal with the tweezers, place on top of the glue and press in place. Repeat with the other Clear crystals.

23 If the glue has dried a bit in the lid, squeeze another blob out and place the Blue crystals, one by one in the same way, in the middle of the curl on the frame.

24 Thread your fine/beading needle with invisible thread. Have it double and knot both ends together. Sew three delicate beads to each leaf on the design. Sew through each bead twice and knot after each set of three beads. **20 21**

25 Thread the polyester thread in the top and bottom of your machine. Raise the teeth/feed dogs and put the standard sewing foot back on your machine. Set it to straight stitch with a stitch length of 2.5mm.

26 Take a piece of silk for the back of the mirror and fold over 0.5cm on one side and iron in place. Do the same with the second piece. Place the pieces back to back with the folded over edge facing outwards and pin together on the three sides that aren't turned over. Sew the three sides together with a 0.5cm seam allowance. Trim the corners and turn the right way. **22**

27 Carefully poke the corners with your small scissors so they resemble corners and roll the edges between your fingers and thumbs so the edges are sharp. Resist the urge to iron as I find this just highlights the seam allowance through the silk. **23**

28 Place your piece of ultra heavy fusible vilene inside the pouch, making sure it's a snug fit. Take a needle threaded with polyester thread, and hand sew, using ladder stitch, the opening together. **24** Iron the pouch and you will find that one side has firmly fused to the silk. This side is the side you will glue your mirror to. **25**

29 Pick up your mirror and squeeze E6000 glue directly to the back of the mirror. Be quite generous with the glue but at the same time don't go too close to the edge of the mirror as you don't want glue to ooze out around the edge when you attach it to the silk backing. **26**

30 Place it to the square of silk you have just made and press firmly. Remove any excess glue you may have. Leave to dry.

31 Take all four pieces of the silk for the cover and along the side that measures 9cm, fold over a 0.5cm seam allowance on one side of each piece of silk. Iron in place. Place



ALTERNATIVE FINISHES

You could embroider initials or a special date on the cover of the mirror before you put it together. Instead of a row of straight stitching as top stitching on the mirror cover, select one of your decorative stitches for something a bit different.

two pieces together with the folded edge facing outwards and pin. Repeat with the second pair. Sew each pair together along the three sides that aren't turned over with a 0.5cm seam allowance. Trim the corners. **27**

32 Turn them the right way out, poke out the corners and roll the edges like you did with the other pouch. Place a piece of the S80 vilene in each one and again ladder stitch the opening together. Don't be tempted to iron them. **28**

33 Change your needle in your sewing machine to the Topstitch 90.

34 Hold one of the cover pieces so the hand stitched edge is at the bottom and on the side opposite to this, sew a row of top stitching, 0.5cm from the edge. **29** Do the same with the other piece.

35 Place your two cover pieces together with the side that has the top stitching along it being your opening. Hold or clip the edges together and stitch the pieces together along the three remaining sides using a 0.5cm seam allowance. **30**

36 Keep your Topstitch 90 needle in but set your machine to free machine embroider again but this time leave off the sewing foot

completely. Due to the uneven surface and the beads and crystals being in the way, the next part is easiest to sew with no foot on at all. If you really don't like the sound of this, you can sew your organza frame to the silk back by hand in the best way you want to.

37 Put the Lavender thread in the top of your machine and the Natural white rayon thread in the bobbin. Practise sewing on some scrap silk to get the tension right so that you are not pulling Lavender thread through on the cream side of your mirror back.

38 Pin your organza frame to the silk back, pulling it tightly so that it lines up and keeps its shape. **31**

39 To start, put your needle in the organza on the inside of the outline of the frame. Bring up your bobbin thread, put your needle in the fabric and remember to lower your presser foot. I know you have no foot on it but you need to do this to engage the top tensioning mechanism so that it will sew properly. Take your time and sew along all four sides, removing the pins as you go. **32 33**

40 Use a lint-free cloth to clean your mirror and put it in the silk cover to keep it clean and dust-free. **34** ♥

ABOUT ME

After three years at Bishop Otter College, Chichester, I received a First Class Honours degree in Art and Related Arts, giving me the opportunity for a further year's postgraduate study in the Textiles Department of Glasgow School of Art. I was a designer of headdresses and accessories for Stageworks Worldwide Productions before creating hats, headdresses, tiaras and accessories for my own clients. I have exhibited my work and demonstrated my skills at exhibitions countrywide. I'm happy to teach workshops nationwide as well as regularly teaching embroidery workshops in my studio based in Redditch, near Birmingham. I have written many articles for various publications and was a regular tutor at Denman, the W.I. College in Oxford for 14 years. Having been a Madeira Threads sponsored student 30 years ago and loyal ever since, I am now an ambassador for Madeira Threads.



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TEMPLATE
FOR THIS
PROJECT ON
PAGE 63

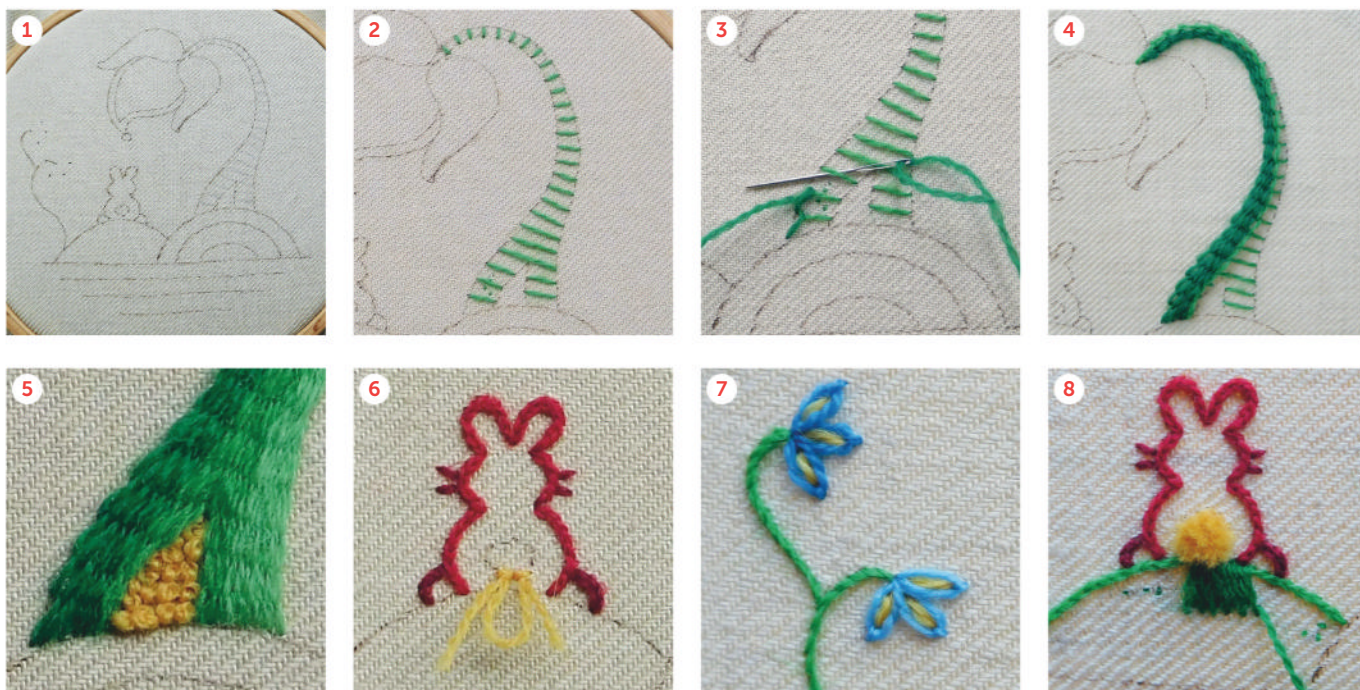


Bunny Beware!

Practise Jacobean crewel embroidery with our little bunny design that incorporates both classic and more unusual stitches

BY ILKE COCHRANE





YOU WILL NEED

MATERIALS

- Linen twill; 25 x 25cm
- **Crewel wool:**
 - Yellow; Appletons Autumn yellow, 472
 - Three shades of Blue: Cornflower 462/464 & Royal Blue 824
 - Three shades of Red: Scarlet 502/504/505
 - Three shades of Green: Leaf Green 424/426/428
- Flexi-hoop, Red, 6in
- Felt
- Sewing thread

EQUIPMENT

- **Needles:**
 - Chenille size 24, x2 (crewel/embroidery size 5 works too, but has a smaller eye)
 - Tapestry, size 22
- Embroidery hoop, 7in

STITCHES & TECHNIQUES

Back Stitch, Battlement Couching, Buttonhole Stitch, Detached Buttonhole Stitch, French Knot, Laced Back Stitch, Laid Work (Surface Satin Stitch), Lazy Daisy, Long & Short Stitch, Rhodes Stitch, Raised Stem Stitch, Seed Stitch, Split Stitch, Stem Stitch, Turkey Rug Stitch, Whipped Stem Stitch

See Stitch Guide for full stitch formation details

Finished size of stitched area: 12 x 11cm

This little rabbit in danger of being eaten by a triffid is my take on the Jacobean Tree of Life motif with its sinuous plants and out-of-proportion animals, and incorporates more than 15 different stitches for you to have fun with.

J/ke

PREPARATION

- 1 To prevent fraying, oversew the raw edges of the fabric either by hand or machine.
- 2 Iron the fabric if there are any creases in it.
- 3 Transfer the design to your fabric by tracing on a lightbox or a well-lit window, or by using the prick & pounce method. Don't trace the frills on the two big petals, and mark only the tips of the small flowers' petals with a dot – don't draw the outlines. ¹

TOP TIP! If you're not a rabbit fan, why not draw on a different animal that has some possible area of fluffiness? A fox with a bushy tail, a hedgehog with prickles, just let your imagination roam.

- 4 Place the fabric in your hoop, design-side up, making sure that the fabric is stretched taut and that the design is more or less centred.

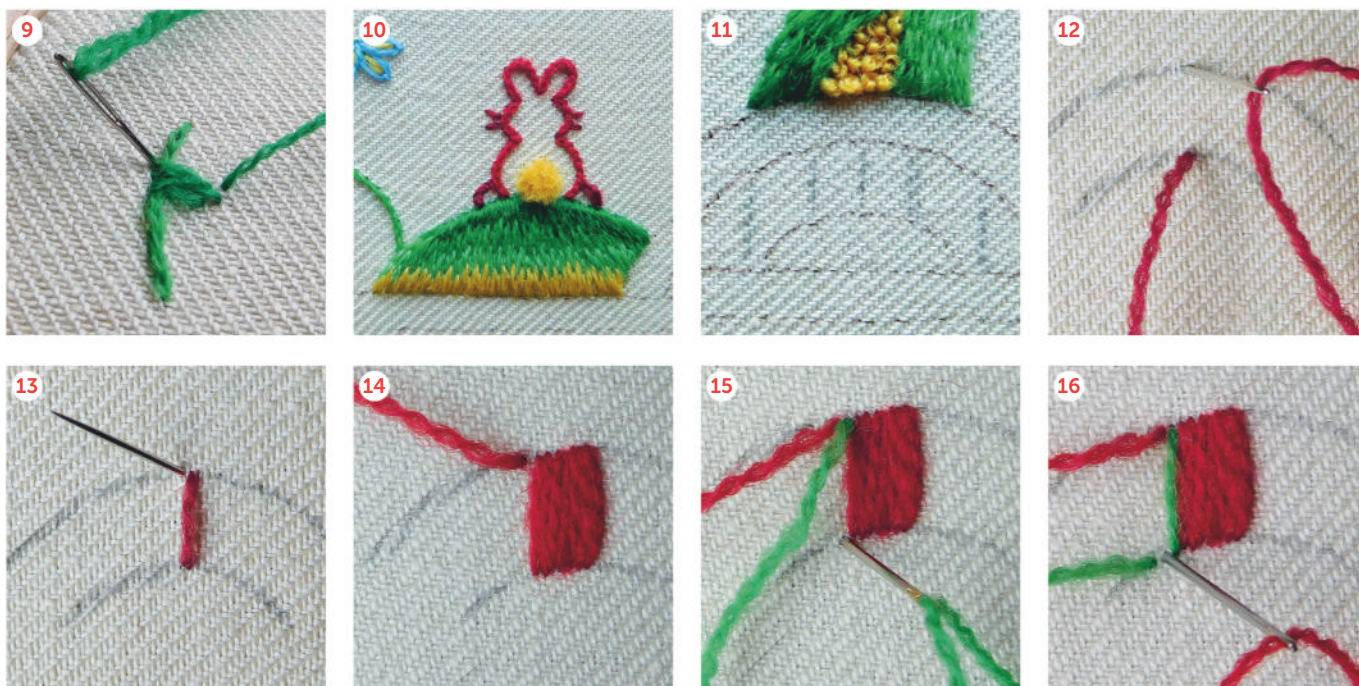
TOP TIP! Linen twill is a relatively expensive fabric; if you are on a budget, choose a lighter fabric (linen if you can, but cotton will work) and back it with part of an old pillowcase or sheet or even a hanky (thoroughly laundered, of course...).

TOP TIP! On the other hand, if your budget allows it you may like to complement your linen twill with more luxurious wools such as Heathway Milano or Renaissance Dyeing, which are softer than Appletons and lovely to work with.

START STITCHING

NOTE! When three shades of a colour are used they are referred to in the instructions as Light, Medium and Dark. Please note that some parts of the design are worked in a different order in the progress pictures from the order in the instructions, particularly the bunny's tail. Although it can be worked earlier on, you will find it a lot easier to leave it to the end!

- 1 The trunk is worked in raised stem stitch. Begin by working the foundation straight stitches across the trunk in Medium green, spacing them about 4-5mm apart; you can draw them on the fabric first if you find that helpful. Make sure you don't cover the gap at the bottom of the trunk, but work shorter stitches either side of the gap. ²



2 Starting at the bottom left-hand side of the trunk, and using the blunt needle, work a few lines of raised stem stitch in Dark green. **3**

Work a partial line in Dark green, then start at the bottom again with Medium green. **4**

You may have to start one of the lines a little higher up in order to follow the outline of the gap. Continue with Medium green until the top of the trunk is filled, then switch to Light green and fill the rest of the trunk, working partial lines to fill the wider bottom part of the trunk.

3 Fill the gap in the tree trunk with Yellow French knots; if there are small spaces left, fill them with single-wrap knots. **5**

4 Outline the rabbit's feet in Dark red split stitch and work Dark red straight stitches for his whiskers; then outline his body in Medium red split stitch. **6**

5 Work the stems of the flowers on the left in Medium green stem stitch.

TOP TIP! When working stem stitch, chain stitch and others where you leave a loop at the front of the fabric, which you then catch when bringing the needle to the front again, bring the needle up but don't pull it through completely. Pull the thread from the back of the work to tighten the loop around or against the needle, then finish the stitch by pulling the needle right through to the front. This will reduce wear on your threads and keep them looking good for longer.

6 Work Medium blue lazy daisies for the petals of the top flower, and Light blue ones for the bottom flower; place a Yellow straight stitch inside each petal. **7**

7 Work the curved outline of the left-hand hillock in Medium green split stitch, then fill the shape with long and short stitch. The first row is worked coming up in the hill shape and going down over the split stitch outline.

8 Angle your needle inwards to tuck the stitch closely underneath the split stitch **9** – this will help keep your edge crisp and even. Shade down from Dark green through Medium and Light green to Yellow. **10**

8 The middle band of the right-hand hillock is worked in shaded vertical laid stitch. To decide where to change colour, divide the area into five roughly equal parts with some pencil guidelines; keep the middle one a little wider than the others (in the picture, the centre is marked as well). **11**

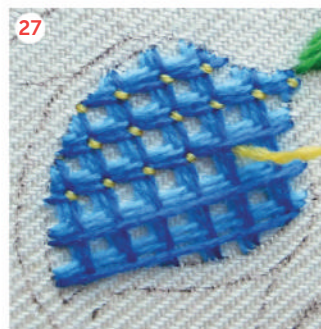
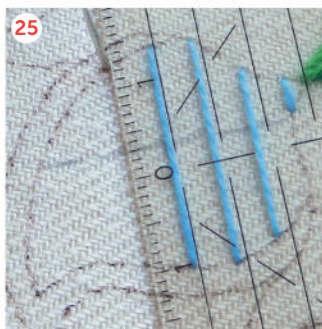
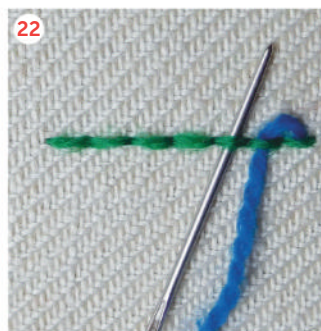
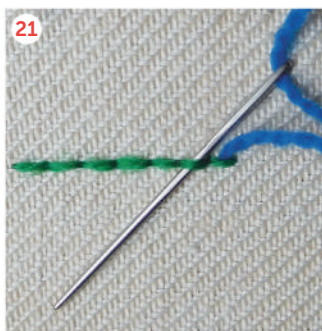
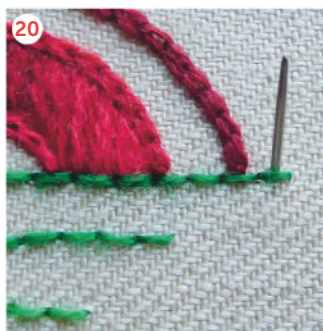
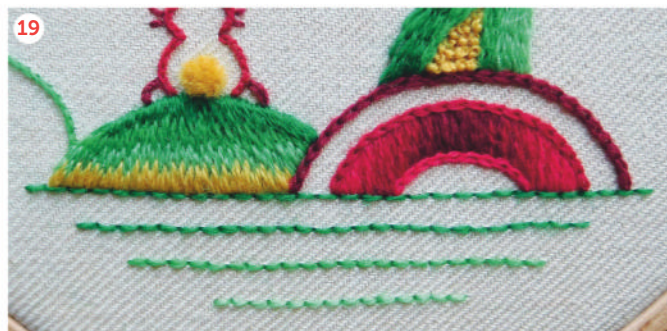
9 Thread one of your chenille/crewel needles with Dark and one with Medium. Begin in the centre; this will help keep your stitch direction consistent. Start with Dark red and work to the left. Laid stitch is like satin stitch, with parallel straight stitches worked side by side, but instead of working all the stitches in the same direction (e.g. top to bottom), they are worked back and forth: work a vertical straight stitch across the band, then come up right next to where you took the needle down into the fabric and work a stitch parallel to the first stitch. **12 13** For every following stitch, come up

right next to where you went down for the previous stitch. There should be hardly any thread showing at the back of your work. Don't worry if your edge is a bit ragged, it will be covered up later!

10 The shading is done in a 1-2-2-1 pattern. When you get near the dividing line, bring the needle with Dark red to the front, one stitch width away from your last one. Switch needles and work one stitch in Medium red; bring the Medium red needle to the front two stitch widths further, switch needles again and work two stitches in Dark. In the same way, work two stitches in Medium, one in Dark, then continue with Medium red (the pictures show this process in red and green for clarity). **14 15 16 17** When you come to the next dividing line, work the 1-2-2-1 pattern again to change from Medium to Light red. Work the other half of the band from the centre to the right. Remember to keep all the stitches vertical (don't fan out with the curve).

11 The three narrow bands on the hillock are all worked in chain stitch: the top outline of the hillock in Dark red, the top edge of the laid band in Medium red and the bottom edge of the laid band in Light red. **18**

12 Work the foundation lines for the waves in back stitch, the top two in Dark green, the next one in Medium green, and the bottom one in Light green. **19** Using the blunt needle, lace the lines in Dark blue (top line), Medium blue (middle two lines) and Light blue (bottom line) – bring the needle with →



your lacing colour up halfway underneath the first stitch of a back stitch line, ²⁰ change to your blunt needle and weave back and forth underneath the back stitches without piercing the fabric. Don't pull the thread too tightly but leave the loops fairly loose so they resemble waves. ^{21 22 23}

13 The centre of the big flower is worked in battlement couching; use the photograph of the stitched model to decide the angle and draw in two crossing lines more or less in the centre if you like. Starting with Light blue, work a long straight stitch spanning the centre of the shape. Keep the lines about 5mm apart; you can use a quilting/patchwork ruler or my favourite flexible triangular protractor to help you keep them parallel and evenly spaced. ^{24 25}

14 Work a Medium blue lattice just below and to the right of the Light blue lines, then a Dark blue lattice below and to the right of the Medium blue one. ²⁶ The Dark blue lattice is stitched down with Yellow holding stitches, taking the needle down

between the Dark blue and Medium blue intersections. ²⁷

15 Work the double outline of the flower centre in Yellow stem stitch, then whip the outer line in Dark blue, using the blunt needle to take the Dark blue thread underneath the Yellow stem stitch without piercing the fabric. ^{28 29 30}

16 The dot at top of flower centre is a Rhodes stitch worked in Light blue; as you go round the circle, each stitch crosses over all the previous ones, making a domed dot. ³¹

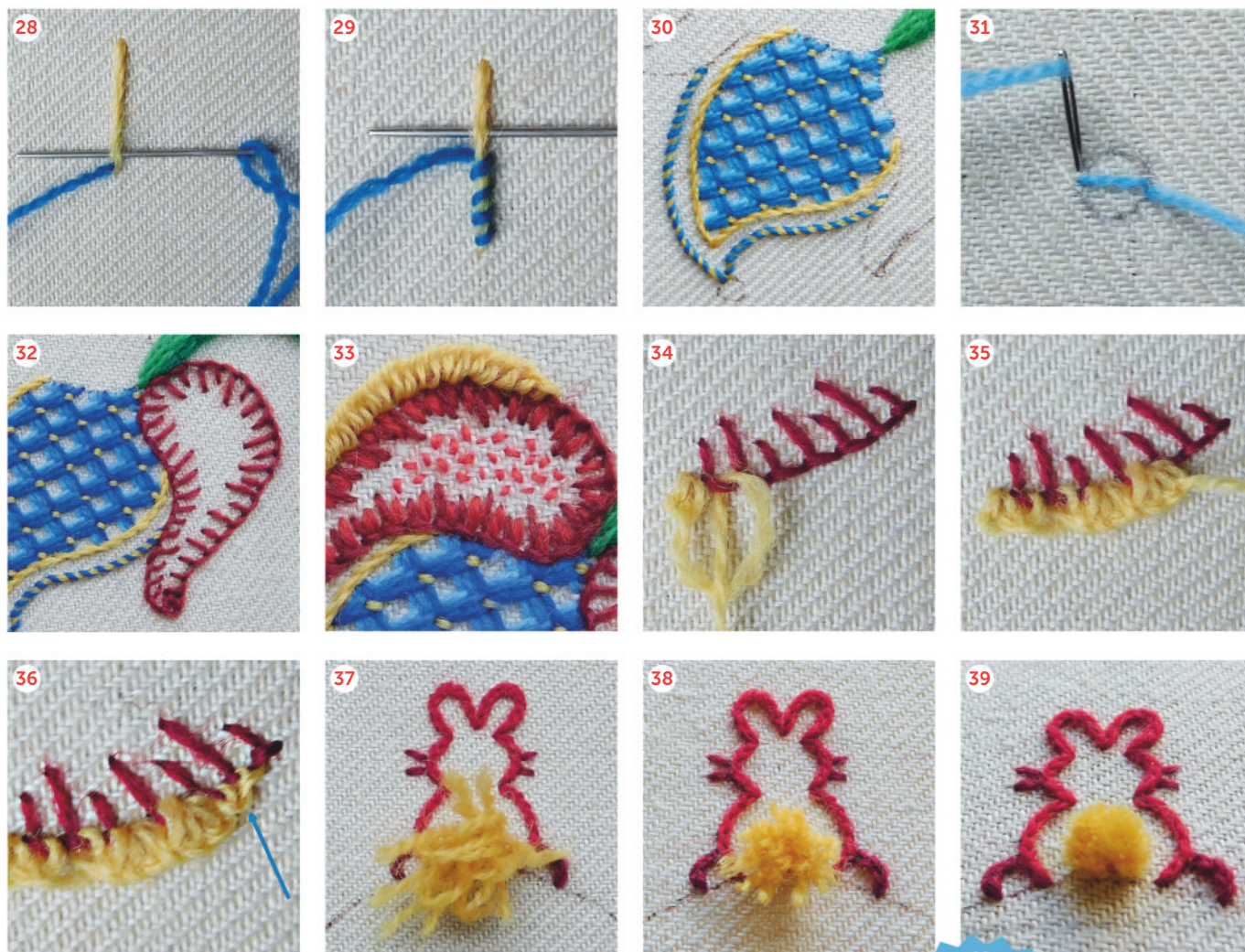
17 The outlines of the two large petals are worked in Dark red buttonhole stitch with 'legs' of varying lengths ³² and Medium red straight stitches in between the teeth. Fill the widest part of the petals with Light red seed stitches. ³³

18 For the petal fringes work Yellow detached buttonhole stitch into the Dark red buttonhole stitches, using the blunt needle

when pulling through, pull away from the line of stitching and don't pull too tightly, or your fringe will disappear. ³⁴

TOP TIP! Depending on how many detached stitches you work in every buttonhole stitch, your fringe will be more or less frilly. You may want to work a short line of buttonhole stitch on a doodle cloth and try working one, two or three detached stitches in every buttonhole stitch to see which effect you like best; the picture shows one or two detached stitches each per buttonhole stitch on the left, and four each on the right. ³⁵

19 Start at the tip of the lower petal and go down along the outside of the petal for about three-quarters of the length; pull the last couple of stitches tighter so that the Yellow line tapers. ³⁶ You will have to work the fringe on the top petal in mirror image; if you find this difficult, start instead at what would be the end of the line with a tight stitch and work towards the tip.



20 Work the rabbit's tail in Yellow Turkey rug stitch, starting from the bottom of the circle and working upwards; you will need very few stitches at the bottom and top of the circle.

6 37 Trim to make a neat little pom-pom; do this in several stages so that you don't cut off too much. **38 39**

FINISHING

1 Take the embroidery out of the hoop. Don't worry about the circular mark made by the hoop – as the framing hoop is smaller, the mark will not be visible in the finished project. Using the outside of the inner ring of your framing hoop, trace a circle onto the felt and cut it out. Stretch the embroidery in the hoop, making sure the outer hoop frames the picture to your liking.

2 Trim the fabric to about 3cm all around and place the hoop upside down on the table (cushion it with scrunched-up tissue paper so that the fluffy tail doesn't get squashed). Thread a needle with sewing thread and, leaving a tail at the beginning, work a circle of running stitch around the outside of the

hoop, about 1cm from where the fabric emerges from the hoop.

3 Next, pull the two ends of the sewing thread to gather the fabric at the back of the hoop; manipulate the fabric along the running stitch line to distribute it evenly. Tie the ends of the sewing thread tightly, and trim any excess to about 2cm from line of running stitch. Attach felt circle to fabric at the hoop's back. Use tiny stitches as close to the edge as possible in a thread matching the felt. ♥



If you liked Ilke's bunny, you'll love her James the Snail project from issue 143 of *Stitch*, June/July 2023. Don't worry if you missed it, you can order a back issue at www.stitchmag.co.uk

ABOUT ME

I'm a Dutch ex-pat with a passion for needlework. Like so many people I started with cross stitch, but soon other techniques and materials beckoned. I keep experimenting with my designs, which now include freestyle, goldwork, appliqué and Hardanger. Currently I'm giving myself a more solid technical grounding in the various techniques by doing the RSN Certificate. I have passed the Jacobean and Goldwork modules and am now on to Canvaswork – a real challenge!



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Crewel Embroidery

Ilke Cochrane gives her hints and tips for working with wool to stitch crewelwork creations

The first module of the Certificate in Technical Hand Embroidery at the Royal School of Needlework is Jacobean crewel embroidery, and with good reason: many of the stitches you encounter in crewel embroidery will be useful to you in other techniques, and wool is a beautifully forgiving thread to work them in!

GENERAL INSTRUCTIONS

1 Crewel wool is prone to fraying so work with short lengths, about 40cm at most. Use the wool as it comes off the skein, as a single thread.

2 Use the blunt tapestry needle for stitches that don't go through the fabric (the detailed instructions will specify this) and the sharp chenille or crewel needles for everything else.

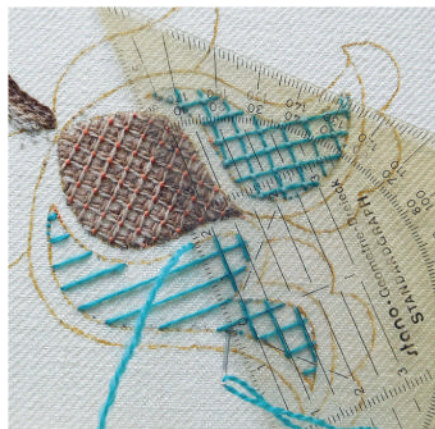
3 Try using a petite tapestry needle, which is shorter and is easier to manoeuvre around your stitching without catching on things.

4 Remember this is your project, so if you would prefer to create a pastel tree or a purple hill, or do the whole thing in shades of grey, feel free!

SPECIAL TECHNIQUES

Laid work (surface satin stitch)

Like satin stitch, the stitches are parallel and lie close together to form a solid surface; unlike satin stitch (where all stitches are worked in the same direction), the needle comes up on the same side of the shape as it went down, so the stitch direction goes back and forth.

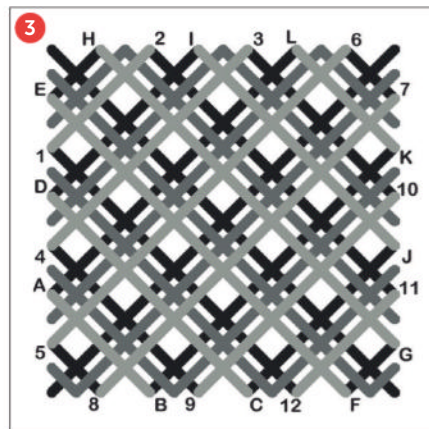
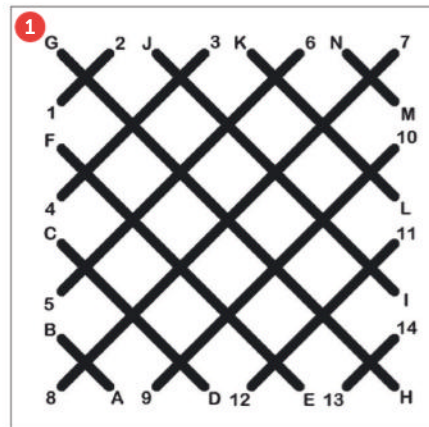


Battlement couching

This is a type of lattice work (in which a shape is filled with parallel lines which cross each other and are couched on the intersections). Here several lattices are worked on top of each other in graded colours, and only the top one is couched, usually but not always in the bottom colour.

• Start by working the first lattice; on counted fabric it is easy to get the lines parallel, in freestyle embroidery you may need to measure out and mark the beginnings and endings of the lines on your outline, or use a protractor or quilting ruler.

• Work parallel lines by bringing the needle up at the odd numbers and down at the even ones. Then cross these lines by coming up at A, down at B and so on. 1 Work the second lattice in the same way, shifted one thread-width away from the first lattice. 2 Work the third lattice a thread-width away from the second. 3



• Now couch down the intersections of the third lattice by coming on the 'open' side of each intersection and going down between the intersections of the third and second lattice (indicated by the white arrow in the diagram). 4

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Cleopatra's Needle

www.cleopatrasneedle.co.uk

– Appletons crewel wool

Catkin Crown Textile Studio

www.catkincrowntextilestudio.com

– linen twill and Heathway Milano crewel wool

Renaissance Dyeing

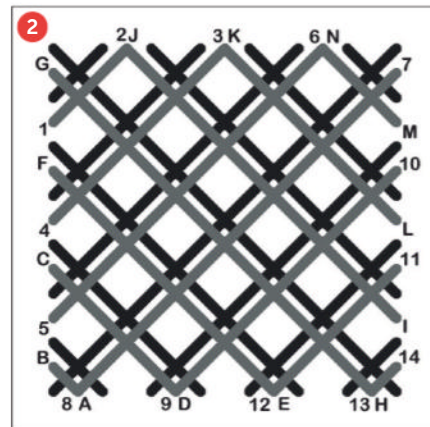
www.renaissancedyeing.com/en/

– crewel wool, some dyed using dyes available in the 16th century

Mabel Figworthy's Fancies

www.mabelfigworthy.co.uk

– stitch spacer



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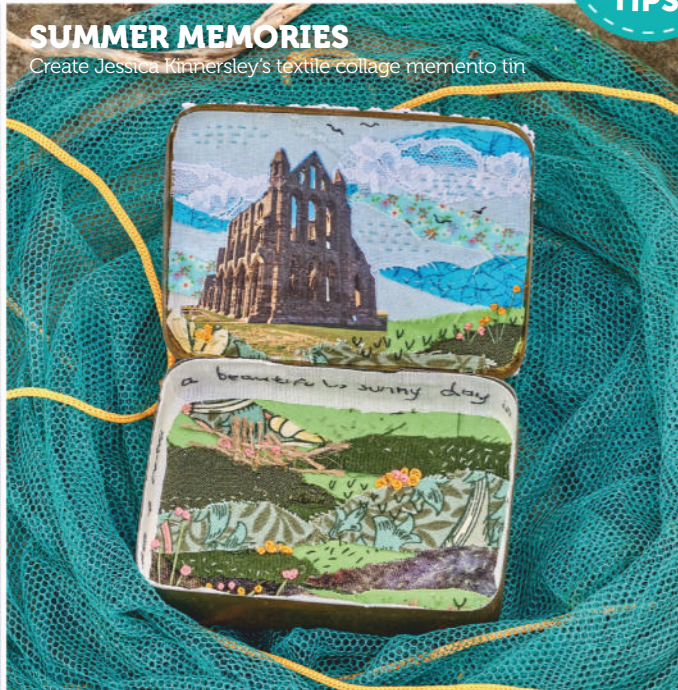
MIDNIGHT GARDEN

Lo  titia Gibier's beautiful
folk-art style
stumpwork
butterfly



SUMMER MEMORIES

Create Jessica Kinnersley's textile collage memento tin

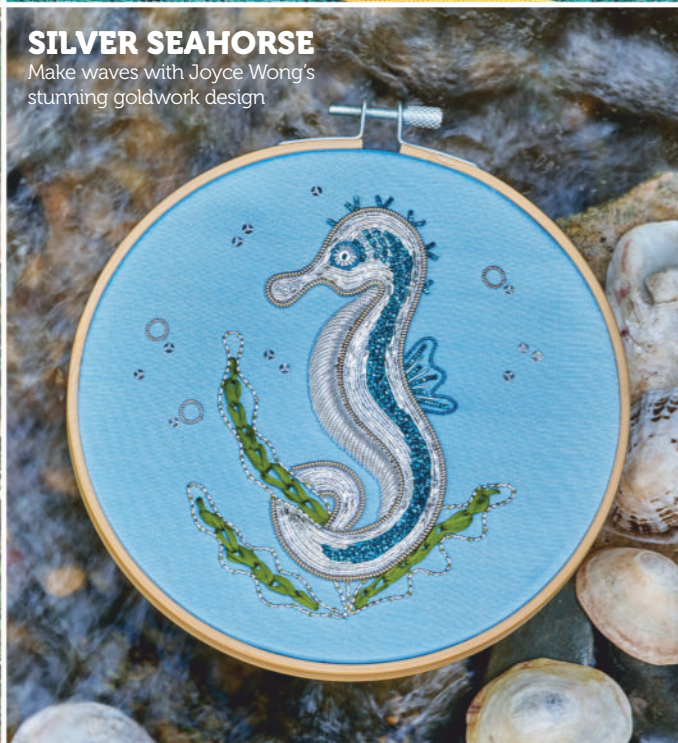


DANDELION DREAMS

Get silk shading with Debbie von
Grabler-Crozier's mini cushion

SILVER SEAHORSE

Make waves with Joyce Wong's
stunning goldwork design



PLUS!

- ★ **Take A Leaf:** New contributor Jennifer Davidson's multi-coloured project
- ★ **Seaside Style:** Bev Caleno shares how to free-machine a rockpool scene
- ★ **Stitch Together:** Our latest group share their events and highlights

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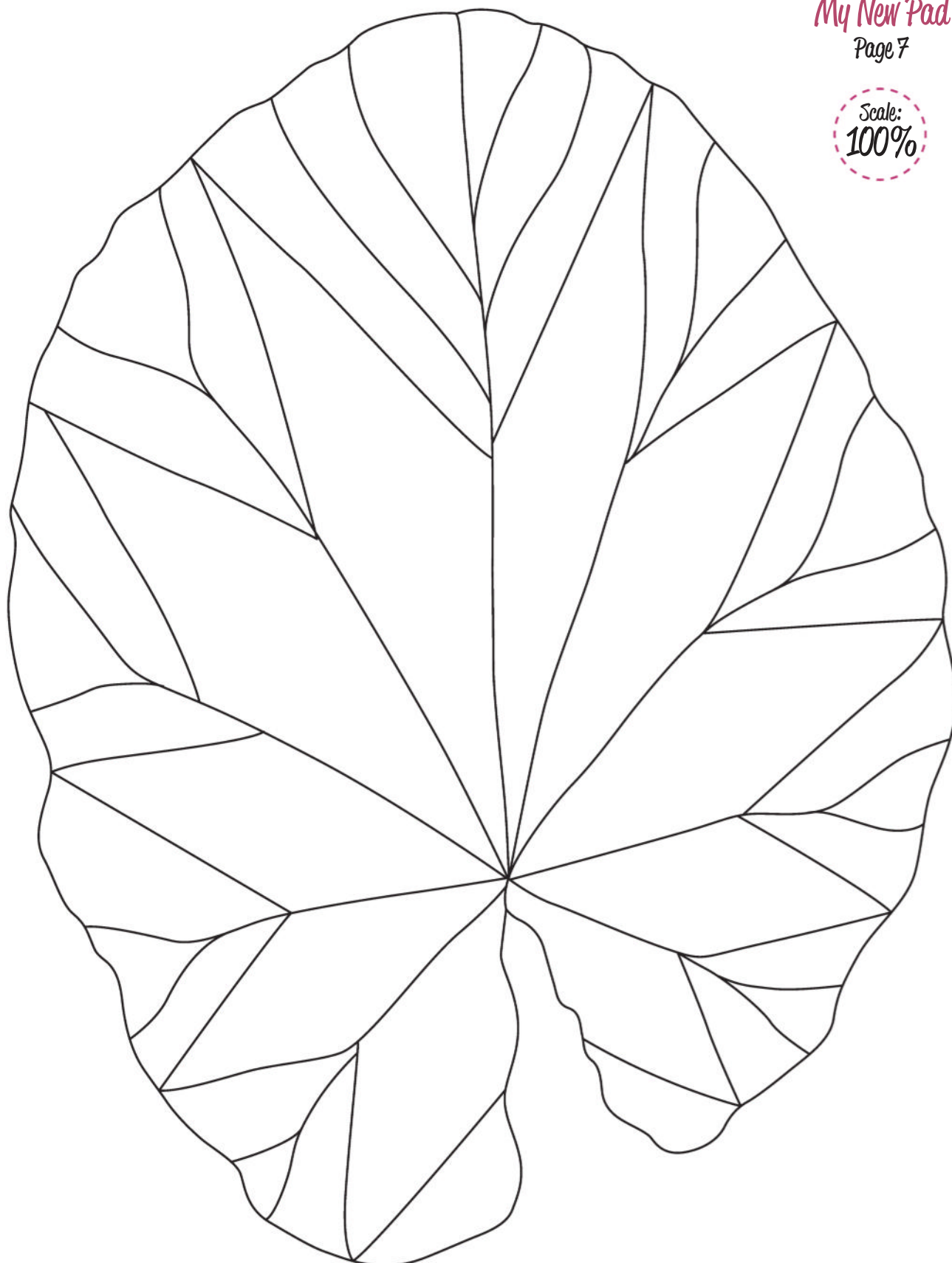
Stitch

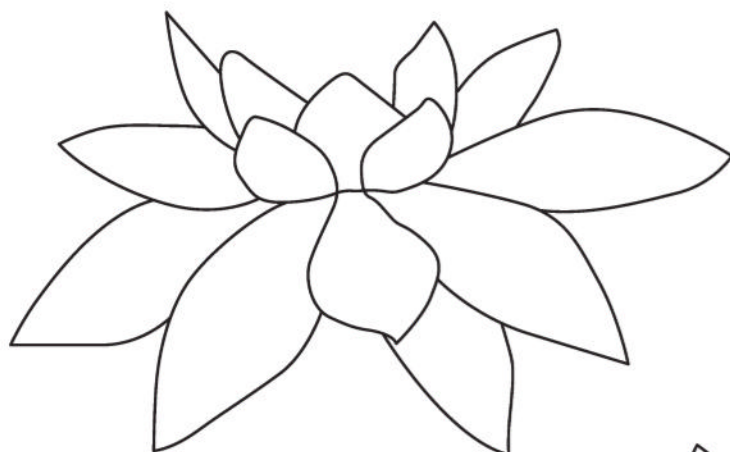
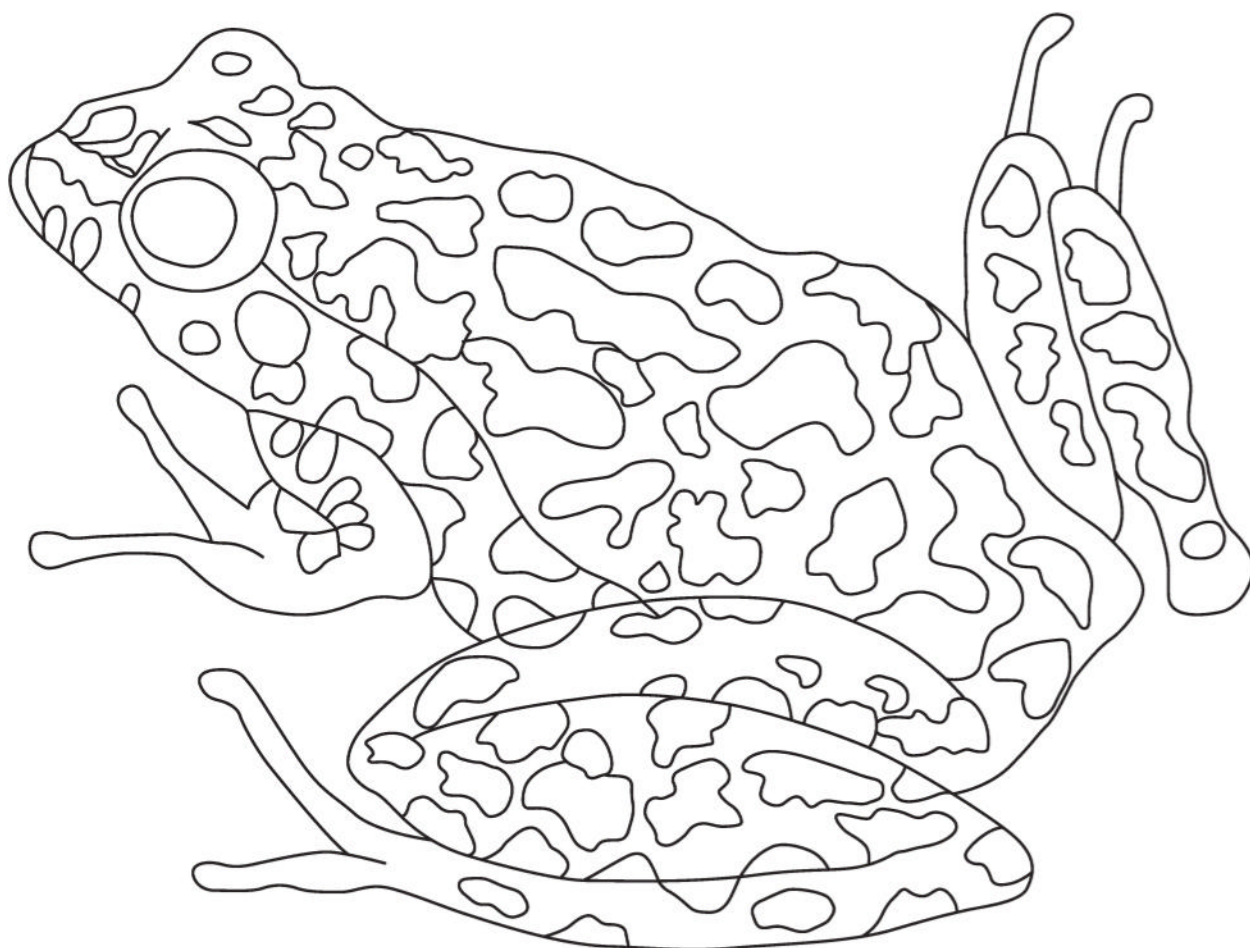
Templates

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

My New Pad
Page 7

Scale:
100%





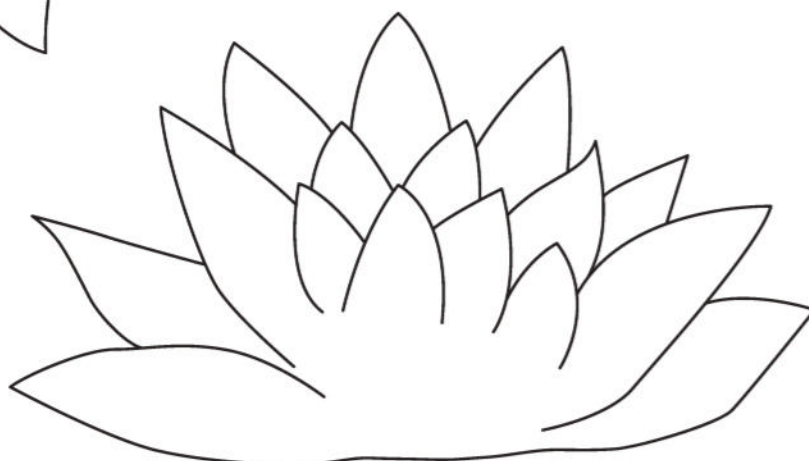
Lily pad flowers, for if you decide to add some. Turn the page for dragonfly and butterfly templates

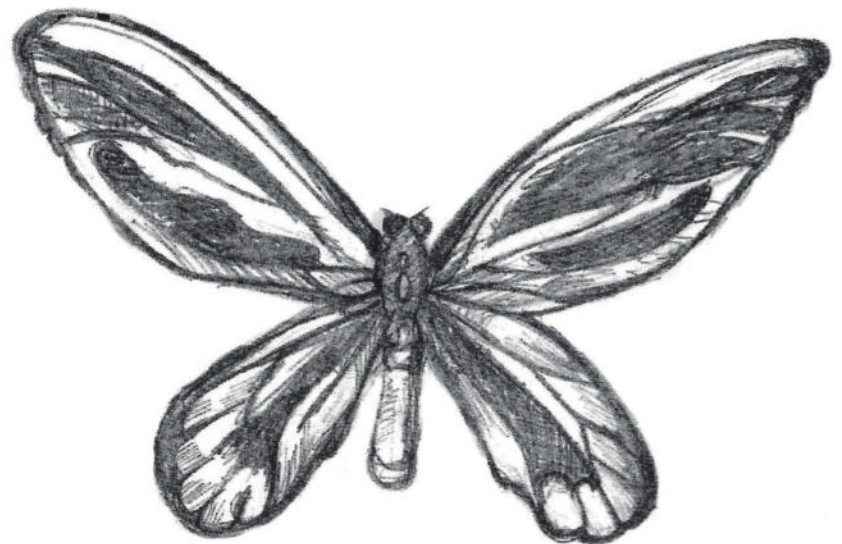
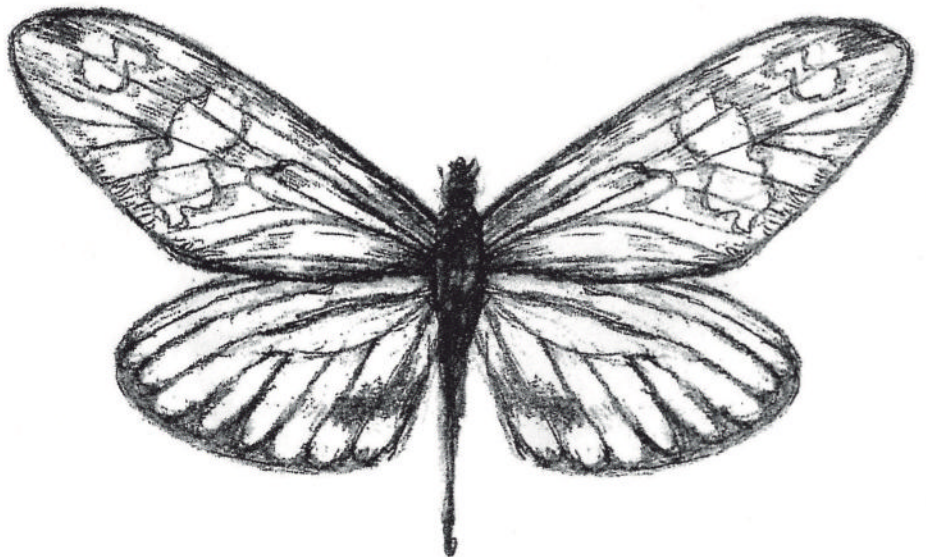
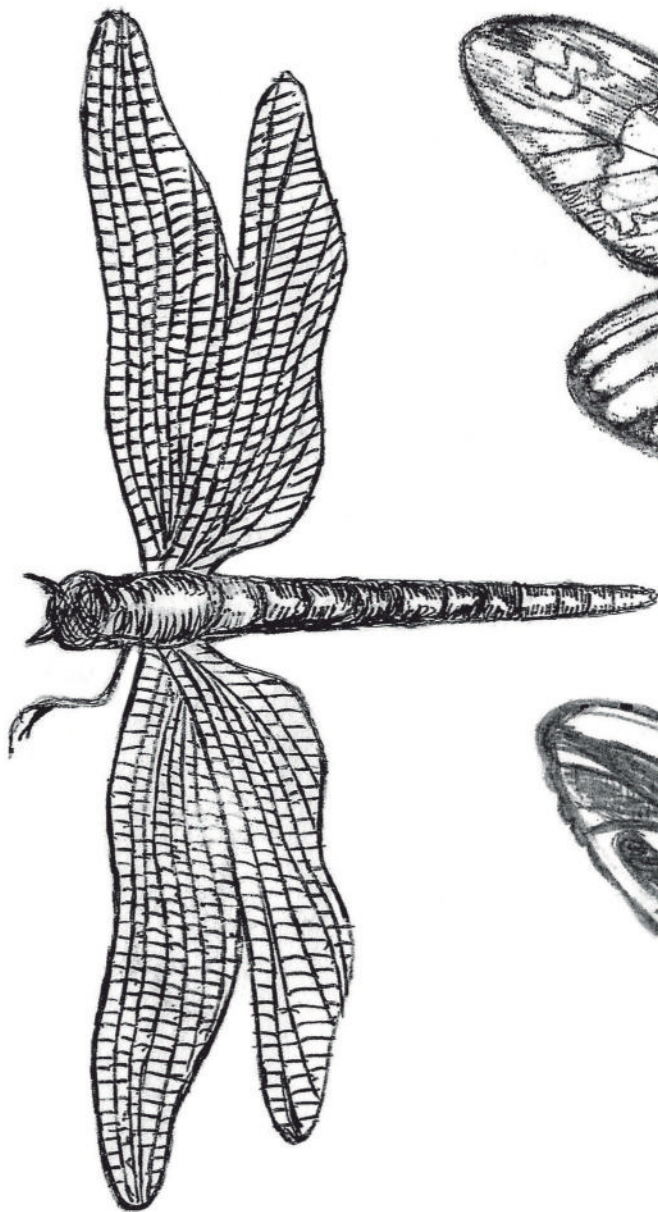
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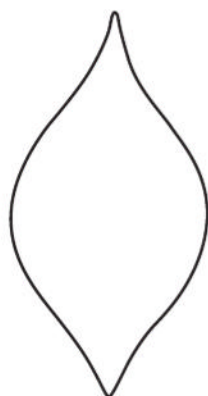
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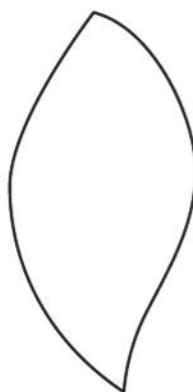


A New Leaf
Page 17

Scale:
100%



Cut 4 in Raspberry
ultrasuede



Cut 2 of each
in Sage green
ultrasuede



Cut 1 of each in
imitation leather



Siren's Song

Page 35

Scale:
100%

STITCH LEGEND

DMC SATIN FLOSS	DMC STRANDED COTTON SUBSTITUTE
S211	211
S307	307
S310	310
S336	336
S550	550
S552	552
S553	553
S666	666
S741	798
S799	799
S818	818
S3820	3820
SB5200	B5200

STITCH LEGEND

COSMO FLOSS	DMC FLOSS SUBSTITUTE
101	819
305	3866
423	3770
463	152
572	739
573	738
575A	435

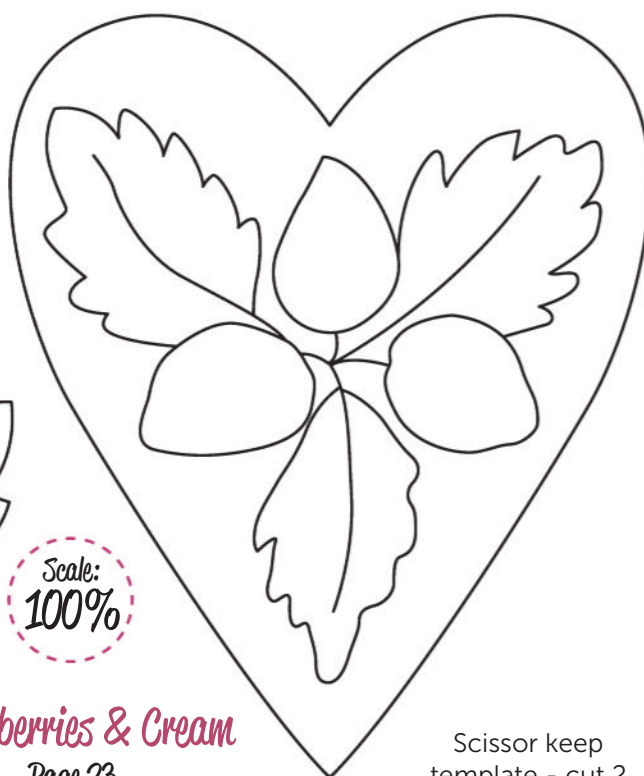




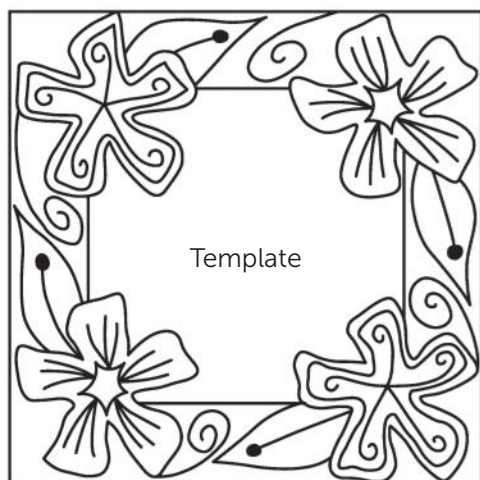
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Strawberries & Cream

Page 23



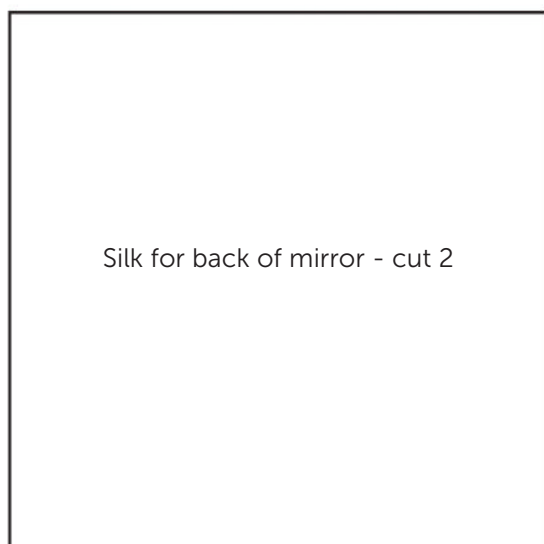
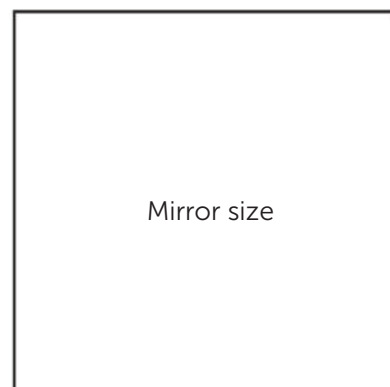
Scissor keep
template - cut 2



Bridal Reflections

Page 45

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Bunny Beware!

Page 51

Scale:
100%



Bridal Reflections

Page 45

Scale:
100%

Ultra heavy Vilene
- cut 1

S80 - cut 2

STITCH GUIDE

Applying a Bead

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.

Battlement Couching – see page 56

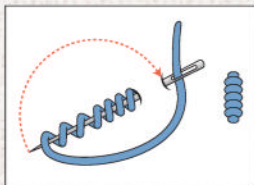
Blanket Stitch

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.

Blanket Stitch Flower – follow chart on page 31

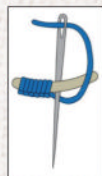
Bullion Knot

Make a back stitch, the length of the bullion knot required. Bring the needle out where it first entered the fabric, but do not bring it out all the way. Twist the working thread round the needle point, as many times as is necessary to equal the length of the back stitch. Holding the left thumb on the coiled thread, turn the needle back to where it was inserted (see arrow) and insert it in the same place. Pull the thread through until the bullion knot lies flat.



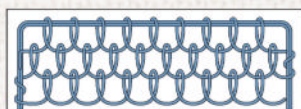
Buttonhole Stitch

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 the stitch up to form a loop, and then repeat.



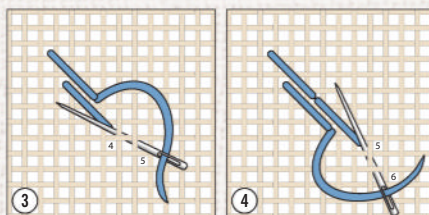
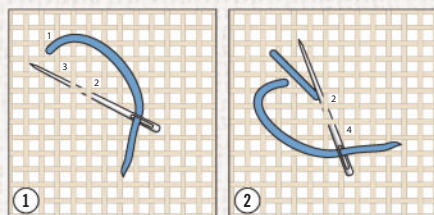
Detached Buttonhole Stitch

Run a line of backstitches around the area to be filled. Starting in the top left, work a row of buttonhole stitches, taking in the top row of back stitches as you go. When you reach the opposite side, slip your thread under the back stitch at the side. Then the next row of buttonhole stitches should be worked into the loops on the previous row. Continue in this way until the shape has been filled.



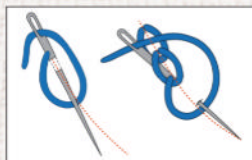
Cable Stitch

Bring the needle through at 1 and make a stitch over the required number of threads, taking the needle through at 2. Bring the needle back through midway between 1 and 2, but one thread down. Make a stitch the same length as 1-2, taking the needle down at 4. Bring the needle back up at 2. Continue working this way, following the sequence as shown.



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.

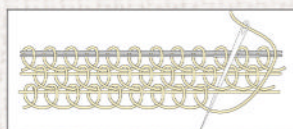


Corded Single Brussels Stitch

Make a foundation row of evenly spaced buttonhole stitches across the cordonnet.

Row 1: Lay the thread across the space just under the loops of the previous row.

Row 2: Make a buttonhole stitch into each loop of the previous row and under the laid thread. Repeat rows 1 and 2 until the space is filled.

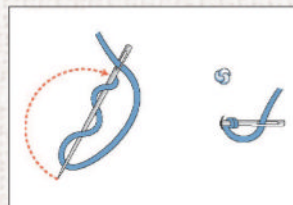


Couching

Lay down the cord or braid to be couched and with another thread catch it down with small, evenly spaced, stitches worked at right angles over the top.

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.



Greek Filling

This stitch is a combination of overcast and woven bars. Working on a group of four threads, divide the threads into pairs and overcast a pair together to form a bar. When the bar is complete, take the thread under the adjacent pair of threads and weave under and over the overcast bar and this adjacent pair of threads. Weave to about halfway along the threads; overcast the remaining section of the pair of threads (only half of the second bar is wrapped). The remaining pair of threads in the group may be overcast or incorporated into the next Greek filling.

To create a Greek cross, work the remaining stitches in the group in the same way. When moving from one Greek filling area to another, do not trail the working thread across the back of the work. It is better to finish the thread and restart in the correct position to begin the next stitch.

Laced Back Stitch

Work back stitch in the usual way. Then, weave a second thread through those stitches. The laced thread lays on the surface of the work and is kept in place by the initial back stitches.

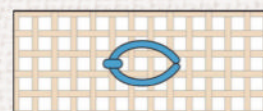
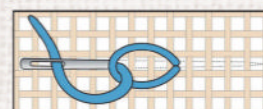
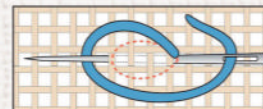
Ladder Stitch (Slip Stitch)

To join two flat pieces, such as fabric covered cards, invisibly, work ladder stitch as shown. When thread is tightened, the stitches should be virtually invisible. Work this stitch with a fine curved needle if you can.

Laid Work – see page 56

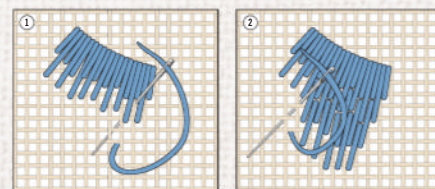
Lazy Daisy Stitch

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 & Short 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, as shown.



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.

Plunging Threads

This is used to take the ends of threads to the reverse of the fabric.

1 Thread a large needle with a loop of sewing thread. Take the needle through the fabric, leaving the loop of thread on the surface.

2 Place the loose end of the other thread through the loop (if couching two strands, take them to the back one at a time) and then pull the loop to bring the end of the thread to the wrong side.

3 To hold the ends in place, use sewing cotton in a fine needle to over-sew the end in place on the reverse.

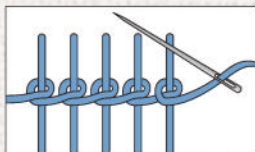
Raised Chain band

A series of chain stitch loops made over rows of straight stitches. Stitch a ladder, bringing the needle up on alternate sides to make short stitches on the back. Thread a needle with another colour and bring up through at the top of the ladder in a central position. Draw the thread through and swap to a tapestry needle. Pass needle upwards and left under top stitch of ladder. Draw thread through and pass downward on the right-hand side under the same top stitch of ladder. Ensure loop of thread lies

under needle. Pull thread through then down to create a 'Y' shape. Draw thread through. Pass needle downward on right-hand side under same straight stitch. Ensure loop of thread lies under needle as before. Pull thread through then down to create a 'Y' shape. Repeat down the ladder.

Raised Stem Band

Make a series of parallel stitches, approx. ¼in apart. Using a blunt needle, come up at A and with the thread to the right of the needle, slide it under the first bar. Do not go through the background fabric. Continue working up the bars to the top. Take your needle and thread to the back of the work and come out beside the last row worked at the bottom of the ladder. Work as many rows as required to fill the area.



Rhodes Stitch

This is a great filling stitch creating a spinning effect; it's often used in canvas work. A series of straight stitches are worked in an anticlockwise direction with each stitch spanning the shape being filled. Works well to fill symmetrical shapes: squares, rectangles, circles, triangles and hearts.

Running Stitch

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

Seed Stitch/Seeding

This is a filling stitch made up of small straight stitches placed at random directions which flow over the surface.

Slanted Satin Stitch

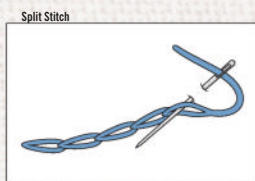
A series of straight parallel stitches worked at an angle across a shape to produce a smooth solid filling. Typically used in monogramming, leaves and petals.

Slip Stitch

See Ladder Stitch

Split Stitch

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

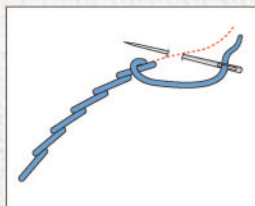


Stab Stitch

This is a very small holding stitch used to hold fabric layers together without visible distortion of stitching on the fabric surface. The needle needs to come up from under the fabric and be plunged down through the layers being secured.

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.



It can be used for flower stems, outlines, etc. It can also be used as a filling stitch if worked closely together within a shape until completely filled.

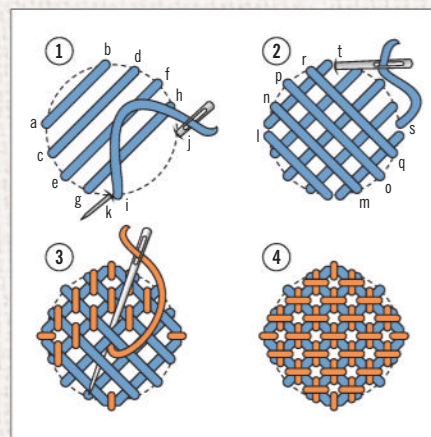
Straight Stitch

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

Trellis Stitch

Work long, evenly spaced stitches diagonally over the area to be filled. Next work long, evenly spaced stitches at right angles over the first layer of stitches to create a grid. Now secure the grid by working small upright stitches over the intersections where the lattice stitches cross.

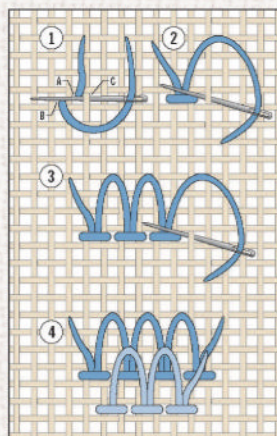
A trellis stitch variation that creates layers of grids next to each other, is battlement trellis, which gives a tartan/check style look. With battlement trellis you only need to secure your final lattice grid. By securing this, you'll also secure all your other stitches.



Turkey Rug Stitch

This produces a series of closely worked loops which can also be trimmed to create a raised pile.

- 1 Insert the needle on the front at A. Pull the thread through, leaving a tail on the front. Bring the needle back up at B. Insert again at C and bring it out at A, pulling the thread through to form a back stitch.
- 2 Insert the needle one stitch along, bringing it out back at C – where the previous stitch ended. Pull through, keeping the thread towards the top to form a loop.
- 3 Holding the tail and loop flat with your thumb, continue to form these little loops with the back stitch holding each one secure. Work the required number of loops in this way.
- 4 Work in rows until the shape is filled. The rows may be aligned or offset as shown. To keep the loops an even size, you may find it helpful to work the loops over a crochet needle (small loops) or over a strip of card (bigger loops).



Twisted Chain Stitch

Start as for ordinary chain stitch, but instead of inserting the needle into the place from where it emerged, insert it close to the last loop and take a small slanted stitch, coming out on the line of the design. Pull the thread through. To create the correct effect, the loops of this stitch should be worked closely together.

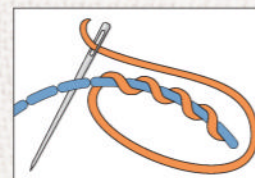
Waste Knot

Make a knot in the end of the thread. Take the needle through from the right side of the fabric, about 5cm from where you want to begin stitching. Bring the needle back through to the surface at the point where you want to start stitching. Once you've worked 3-4 stitches, snip off the knot and darn the end into stitching on the back of the work. Snip off the excess.

Whipped (wrapped) Back Stitch/Chain Stitch/Running Stitch/Stem Stitch

First form a foundation row; back (shown), chain, running and stem 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.

Work a row of back stitch along the line of the design. Next, using a contrasting or toning colour of thread, work along the line of stitching, taking the needle under each stitch without piercing the fabric.

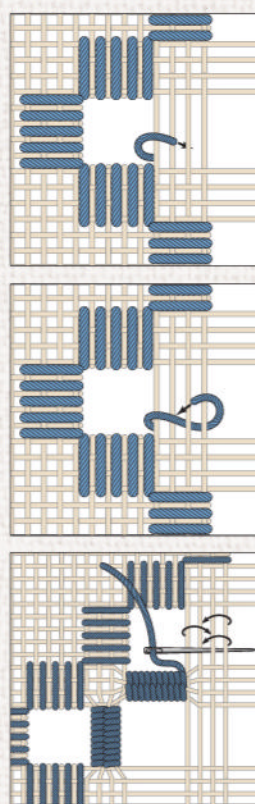


Whipped Buttonhole Stitch

Make a foundation row of buttonhole stitches. Bring the needle out with a contrasting thread from the left end of the row. Whip around between each vertical stitch.

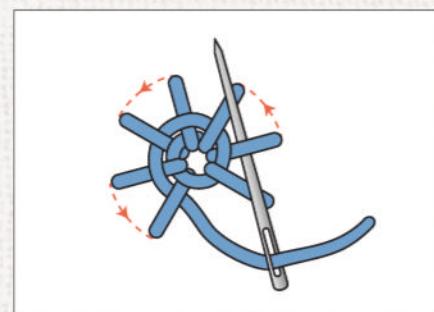
Woven bars

Secure the new thread by weaving through the back of the nearest kloster block. Bring the needle through to the front next to the threads to be woven. Work the weaving by inserting the needle down between the 4 fabric threads of the bar, coming up on the other side and working under and over until the bar is complete. To achieve a uniform effect, it is important to keep the tension even and to work the same number of stitches on each bar.



Woven Wheel

Begin with an uneven number of spokes in the star. Work around the wheel weaving under and over the spokes as shown.



Wrapped Bars

To create the wrapped bars, overcast the group of threads firmly as many times as required to cover the threads completely. For a more even effect, try to use the same number of wraps on each bar.

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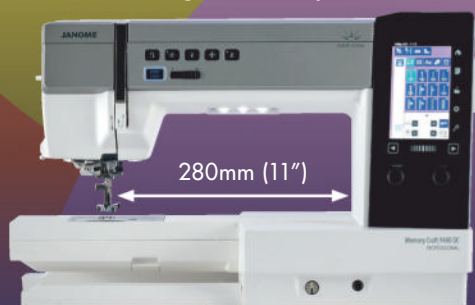
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