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ISSUE 106

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UPPER
STREET
EVENTS



twistedthread

Image: Louise Baldwin – Did we really



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Welcome...

Here in the wilds of the Peak District, the first few months of this year have been dark, wet and pretty miserable. So what better way to brighten up the day than planning a technicolour issue of *Stitch*! We've immersed ourselves in aqua blues, rich reds and sunny yellows to find some stunning projects and wonderful textile artists to inspire

you. The world of embroidery has taken a real turn towards the vivid and the vibrant in recent years. There is obviously still a place in our hearts for the pretty and the delicate, but a bright and punchy colour palette really lifts the spirits and reaches out to a new audience who might have thought embroidery was limited to pinks and pastels!

We love textile artist Mandy Pattullo and so were thrilled when she put together an appliqué panel project for *Stitch* (**page 18**). Her folk art influences and use of 'odds and ends' fabrics and threads make for happy, eclectic stitching and we hope you are inspired to take her ideas and use them as a jumping off point for your own colourful designs.

It's often when we start thinking about our own designs that our confidence fails. The choices can be overwhelming, particularly when we've become used to following instructions written by others, and it's easy to give up even before you've begun. Luckily, there are plenty of wonderful textile artists out there who are passionate about teaching others, and this issue features two of the best. First off is Karen Barbé, whose recent book *Colour Confident Stitching* is a brilliant guide for anyone wanting to put their own colourful stamp on their embroidery. Read her tips and put them into action in a colourful hoop project on **page 22**. Then there's the queen of technicolour stitching Ruth Issett, who we profile on **page 48**. The renowned artist and seasoned tutor is never more at home than when surrounded by vivid colours and offers some sage advice to anyone feeling nervous about using the bold and the bright in their own designs.

It's been a joy to fill this issue of *Stitch* with a rainbow of projects and people and we hope they inspire you to make your own embroidery pop with colour.

Kate

Kate Chappell, Editor



Stitch with the Embroiderers' Guild, Bucks County Museum, Church Street, Aylesbury, Buckinghamshire HP20 2QP



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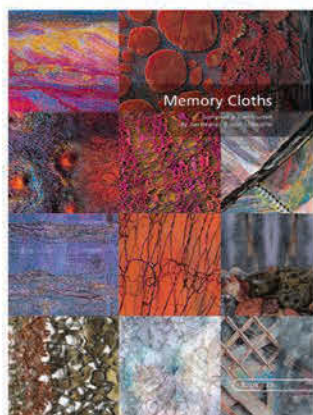


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double trouble

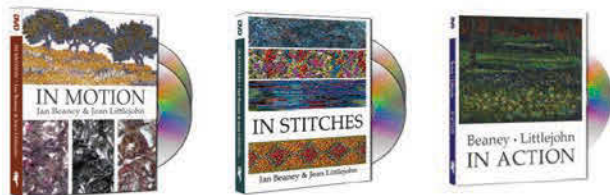
enterprises

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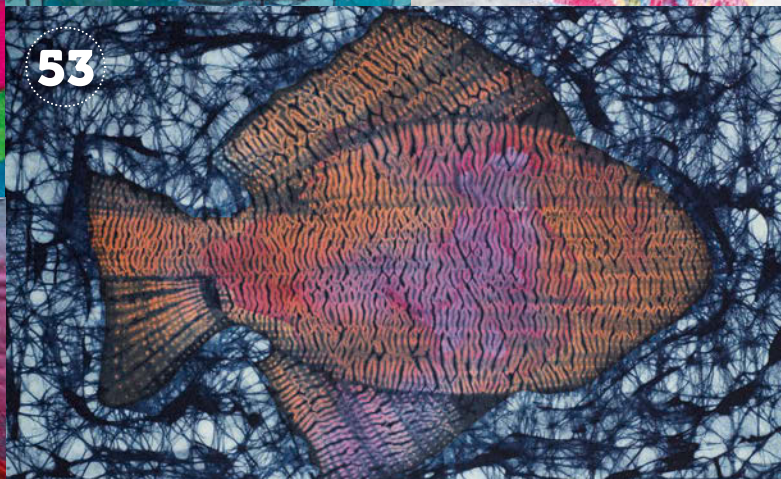
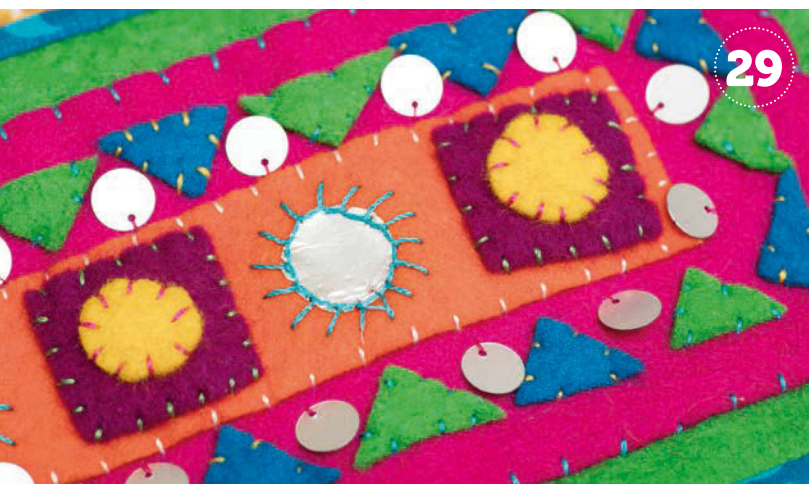
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TURN TO PAGE 34



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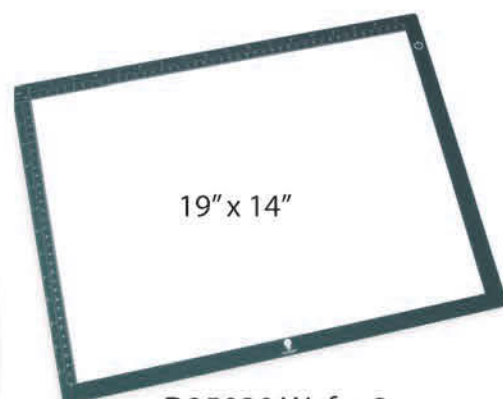
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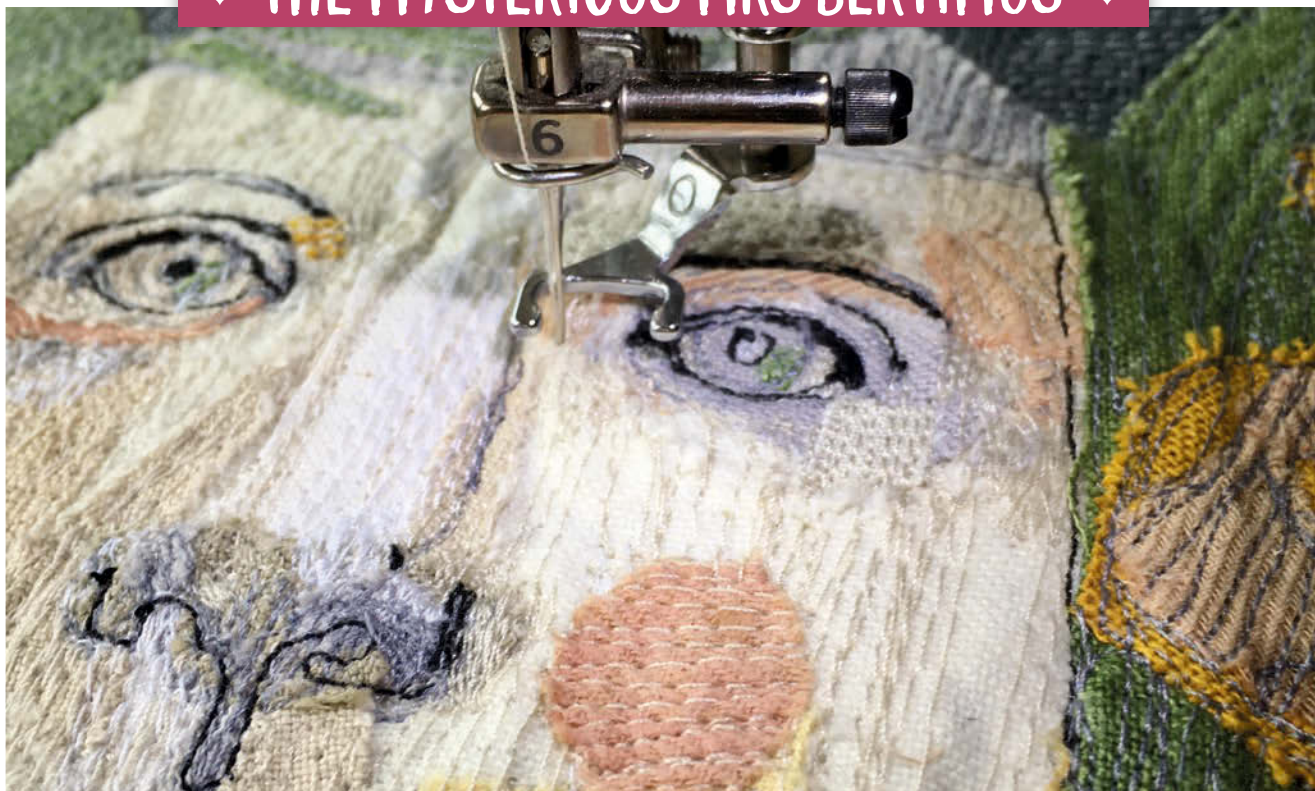
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Stitch News

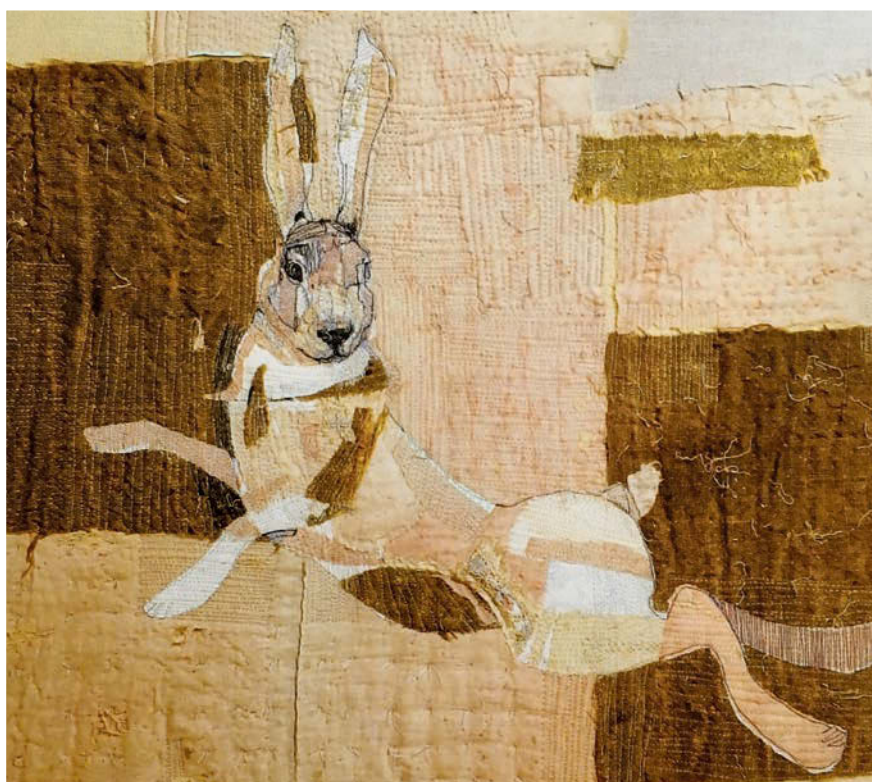
THE LATEST NEWS, PRODUCTS AND
EVENTS IN THE WORLD OF EMBROIDERY

♥ THE MYSTERIOUS MRS BERTIMUS ♥



Textile artist, tutor, embroiderer and prolific blogger, Mrs Bertimus (a pseudonym) is a breath of fresh air in the world of textiles. Her beautiful mixed media works are modern and verging on the eccentric, but they are also entirely accessible, while her lovely use of free machine embroidery will inspire you to get your own machine threaded up pronto. Plus, we love her blog – full of ideas and fun!

For more information on Mrs Bertimus, her work, her blog and her Etsy shop, visit www.mrsbertimus.blogspot.co.uk



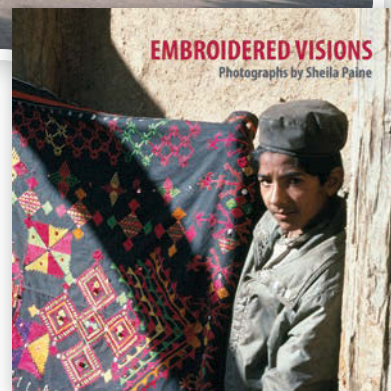
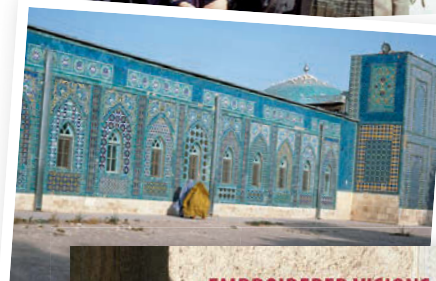
Stitch News

EXPLORING EMBROIDERY

Travel writer and embroidery specialist Sheila Paine is something of a hero of ours. Widowed in her early forties, she has dedicated her life to travelling to some of the world's most remote and dangerous places to find out how embroidery is embraced in different cultures. Now, a new book, *Embroidered Visions: Photographs by Sheila Paine* (Pitt Rivers Museum, £10 www.oushop.com), shows Sheila's travels and treasures in all their glory. The photographs featured in the book have been chosen to reveal her eye for colour, pattern and texture; they show the people, processes and the roles of textiles encountered in everyday life. Many are being published for the first time.

Speaking to the Daily Telegraph in 2004, Sheila described her fascination at the role embroidery plays in other cultures. "Embroidery is fascinating, because it has so much to do with women's lives," she said. "A Hungarian girl, for instance, had to embroider 40 dresses before getting married, and Turkish girls embroidered towels as a showpiece, because mothers went looking in the Hammam for a bride for their sons."

A fascinating woman and a fascinating subject.



Photos Copyright Pitt Rivers Museum, University of Oxford



"Creativity is vital to child development, not only as a means of expression and communication, but to support life skills such as problem-solving, strategic thinking and resilience"

KEEP KIDS STITCHING!

A new and exciting campaign has been launched by some of the UK's leading textile artists to protect and encourage creative subjects, including needlework, in formal education. The Campaign for Creativity is a reaction to worrying reports that future generations of talented designers, artists and creatives are being denied the opportunity to fulfil their potential – a survey commissioned by the Campaign found that over half of the art, craft and design teachers questioned said that during their teaching career, chances for children to be creative at school have declined significantly. Only one in twenty believes the national curriculum actively encourages children's creative skills and talents.

Anthea Godfrey, Artistic Director at the Embroiderers' Guild, is a key supporter of the campaign. "Creativity is vital to child development, not only as a means of expression and communication, but to support life skills such as problem-solving, strategic thinking and resilience," she says. "We must do all we can to ensure creative subjects are not sidelined in the education system."

The Campaign for Creativity have launched an online petition calling on Education Secretary Justine Greening to protect creative subjects in formal education. You can sign the petition at www.change.org (search for 'Campaign for Creativity').

However, you can also show your support for the cause in a fittingly creative way. The Campaign for Creativity 'Creatition' Petition will be a collection of embroidered signatures forming a unique cloth petition. The Creatition began its journey at the Knitting & Stitching Show in London in March and will be travelling to events across the UK throughout 2017, before being presented to the Education Secretary.

Stitched signatures can be made at or brought along to any of The Knitting & Stitching Shows and the Festival of Quilts during 2017, or sent to the campaign's headquarters at the Campaign for Creativity, Twistedthread, 58 White Lion Street, London N1 9PP.

We at Stitch hope this campaign really makes waves. Watch this space for more Campaign for Creativity news!

What's On

Find even more events at
www.embroiderersguild.com



3RD APRIL – 24TH APRIL

HUE4

Rhodes Gallery, Bishops Stortford CM23 3JG
 HUE is a group of 13 East Anglian textile artists formed in 2008. Members are all experienced, have exhibited widely and come together as HUE to share and exchange ideas and to develop as textile artists. This is their 4th exhibition. Free Admission
www.rhodesbishopsstortford.org.uk

18TH APRIL – 23RD APRIL

QUINARY

Walcot Chapel, Bath BA1 5UG
 Quinary - the contemporary textile art group are showing their new work "Hidden" at the Walcot Chapel in Bath. Free Admission
www.quinary12.wordpress.com

18TH APRIL – 30TH JUNE

CALM DURING THE STORM – AN EXHIBITION OF EMBROIDERERS' GUILD ITEMS FROM WW1 AND WW2

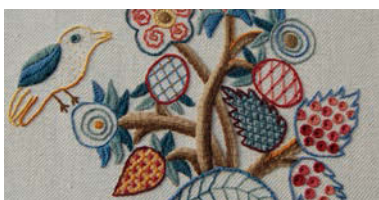
Central Art Gallery, Ashton-under-Lyne OL6 7SG

A poignant and timely exhibition as we mark the centenary of the outbreak of World War I that portrays the role of needlework, especially embroidery, as a calming influence in troubled times and links it to personal experience. The exhibition covers both world wars with small embroideries such as postcards, a tea cosy, handkerchiefs and artefacts such as pincushions produced by disabled servicemen. Free Admission
www.tameside.gov.uk/centralartgallery

20TH APRIL – 22ND APRIL

BLACKPOOL EMBROIDERERS' GUILD: 35TH ANNIVERSARY

Central Library, Blackpool FY1 1PX
 A celebration of the work by members of the Blackpool branch including recent community and group projects. There will also be a sales table and drop-in stitch sessions. Free Admission
www.seasidestitchers.blogspot.co.uk



27TH – 30TH APRIL

THE SPRING KNITTING AND STITCHING SHOW: EDINBURGH

Royal Highland Centre, Edinburgh
 The UK's biggest textile show heads north with the usual mix of textile artists, talks, workshops and many, many opportunities to splash the cash! This year, the wonderful Wemyss School of Needlework (above) exhibits. Admission from £12
www.theknittingandstitchingshow.com

UNTIL 29TH APRIL

FROM HERE TO THERE: BATH TEXTILE ARTISTS

The Pound Arts Centre, Corsham SN13 9HX
 Inspiration for members of Bath Textile Artists comes from the response to nature and landscape, a zest for travel, myth and architecture. Jewel-like embroideries and costume adornment, pictures and wearables, banners and hangings all make a group exhibition a colourful and textural treat. Free Admission
www.poundarts.org.uk

29TH APRIL – 3RD MAY

A STITCH IN TIME

St Mary's Church, Bungay, Suffolk NR35 1AY
 A celebration of textile art through the ages. Samplers on loan from Bungay Museum, vestments from local churches, needle lace by Jane Rowton-Lee, smocking by Jacqueline Holmes and work by members of Bungay Textile Workshops will be amongst the displays. Free Admission
 Tel: 01502 470004

29TH APRIL – 1ST MAY

ENVIRONMENT ESSEX: THE MATERIAL GIRLS

Ingrebourne Valley Visitor Centre, Hornchurch RM12 6DF
 Textile artists Material Girls proudly present their latest exhibition. The work in the exhibition will reflect various environments found in Essex. Free Admission
www.the-materialgirls.co.uk

29TH APRIL – 5TH MAY

STITCHING HEAVEN

Minster Yard North, Beverley HU17 0DN
 An exhibition of the work of the East Yorkshire Embroidery Society will be held at the Beverley Minster. Items displayed will include quilts, embroideries and textile art. There will also be "Flags of Hope" and entries to the members' "Heavens Above" competition. Free Admission
www.eyes-embroidery.co.uk

1ST MAY – 29TH OCTOBER

FIELDS, FABRIC AND FRENCH KNOTS

Museum of East Anglian Life, Stowmarket IP14 1DE

Fields, Fabric and French Knots: Celebrating East Anglia in Stitch Fields is an exhibition of new work by members of local Embroiderers' Guild groups in Suffolk and Essex. Entry to the museum from £7.15
www.eastanglianlife.org.uk

5TH MAY – 17TH MAY

STITCH WITHOUT WALLS: FIBREFUSION

The Pond Gallery, Snape Maltings, Suffolk IP17 1SR

Fibrefusion are a contemporary exhibiting group who are pleased to be returning to Snape with a new body of work. Free Admission
www.fibrefusion.org.uk

9TH MAY – 3RD JUNE

NINE DIVERSIFIES

Courtyard Arts, Port Vale, Hertfordshire SG14 3AA

A textile exhibition by "Nine", a group of creative stitchers who are following their own paths of design and stitch. Free Admission
Echedges52@gmail.com

12TH – 14TH MAY

UNBOUND

Sambrook Church, Shropshire TF10 8BW
 UnBound, a new group of fifteen textile artists, is staging an exhibition, including member's individual work and two group projects of travelling books and indigo pieces. Admission £2
Unbound.sambrook@gmail.com



12TH MAY – 14TH MAY

THE HANDMADE FAIR

Ragley Hall, Warwickshire B49 5NJ
 Kirstie Allsop fronts this growing craft fair, with live craft-offs and talks, interactive workshops and 'Grand Makes' sessions. With a Shopping Village packed with beautiful handmade products - there's everything you need for an unforgettable day out. Admission from £10
www.thehandmadefair.com

UNTIL 30TH JULY

GARDENS AND LANDSCAPES OF TATTON

Tatton Park Mansion, Cheshire WA16 6QN

Exhibition of work by members of the Altrincham, Chelford, Warrington and Manchester branches of the Embroiderers' Guild inspired by the gardens and landscapes of Tatton Park, part of the Capability Brown Festival.
www.tattonpark.org.uk

Please send details of your event (including venue address, opening times and contact details for publication) to: Events, Stitch Magazine, Embroiderer's Guild, Bucks County Museum, Church Street, Aylesbury, Bucks HP20 2QP or email stitcheditor@embroiderersguild.com. The copy deadline is 20 April for events from 1 June onwards. We cannot guarantee to publish listings as space is very limited.



Objects of Desire (detail) by Sam Hussain, Guild Graduate 2016/17



Roxanne (detail) by Captain Geoffrey Edwards, Guild Collection



Flapper (detail) by Alice Selwood, Guild Scholar 2016/17



Chirk Castle (detail) by Joanne Frankel, Guild Member

We support, educate, promote & inspire
new generations in the art of stitch and textile design and we
welcome you whether you are starting out, developing your own
skills or wanting to push the boundaries of stitch and textile art.

We are the Embroiderers' Guild
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Your Letters

It's always great to hear from you, so write to us with all your news and views, or simply to show off your brilliant projects! Your Letters, Embroiderers' Guild, Bucks County Museum, Church Street, Aylesbury, Bucks HP20 2QP.
Or email: stitcheditor@embroiderersguild.com



The winner of the Star Letter Prize will receive a pack of gorgeous Madeira hand and machine embroidery threads.



HOMELY COUNTIES

I thought you would like to see my 'Counties Quilt'. It has been completed over a period of five years and started as a little A4 Exhibition Quilt constructed of Suffolk Puffs. This raised a question as to how many other counties I could find that had some form of technique following its name and the quilt grew and grew and now will cover a double bed. It includes, Dorset Buttons, Dorset Feather Stitchery, Yorkshire Buttons, Bedfordshire, Buckinghamshire and Nottinghamshire Lace, Devon Trolley Lace, Northumbrian Feather Quilting, Durham Quilting, Somerset Stars and Herts as a play on words. It is entirely hand stitched and construction of the little squares was aided with the machine but each piece of completed both sides before being attached to its partner. It has been a labour of love and I have enjoyed the journey. I'd like to thank everyone who contributed the pieces of lace, they are on the quilt along with a precious piece that belonged to my mother.

Christine Mead

Ed – What a great idea Christine! I wonder if anyone can think of any other county-based stitching traditions?

SEAHORSING AROUND

I was very inspired by the sea horse in issue 105 but knew my limitations in hand sewing! I found a lovely scrap which fitted the bill and machine embroidered him instead, is that cheating?

Susan Langford

Ed – Not cheating at all! We think your seahorse looks beautiful. Ruth Norbury's fantastic project was one of our most popular when we first published it six years ago and it's proven even more popular this time round!



PUFFIN DELIGHT

My lovely husband bought me a subscription to Stitch for Christmas. I recently retired and have taken up my needle and canvas again. I am planning a project to record images from our holiday in Pembroke, so imagine my delight on discovering the puffin project in my first Christmas present issue. Brilliant! Can't wait to get stuck in! I love all the projects and the article on Lou Gardiner was inspiring. Keep up the amazing Stitching!

Nicola Williams

FIRST ATTEMPTS

I'm teaching myself how to appliqué and thought I'd show you my first attempts. I live on a narrowboat and since I'm so inspired by the natural world around me, I thought my first subjects should be a stitched view through a porthole. My favourite subjects are birds and butterflies. My designs are worked in needleturn appliqué, then brought to life with hand embroidery stitches.

Rachel Hewlett

Ed – Thanks so much for sending your work in Rachel – it's lovely! Let us know how you get on in the colourful world of appliqué!



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Former Dean of Central St Martins Jane Rampley OBE

*Principal Costume Embroiderer on Game of Thrones
 Michelle Carragher*

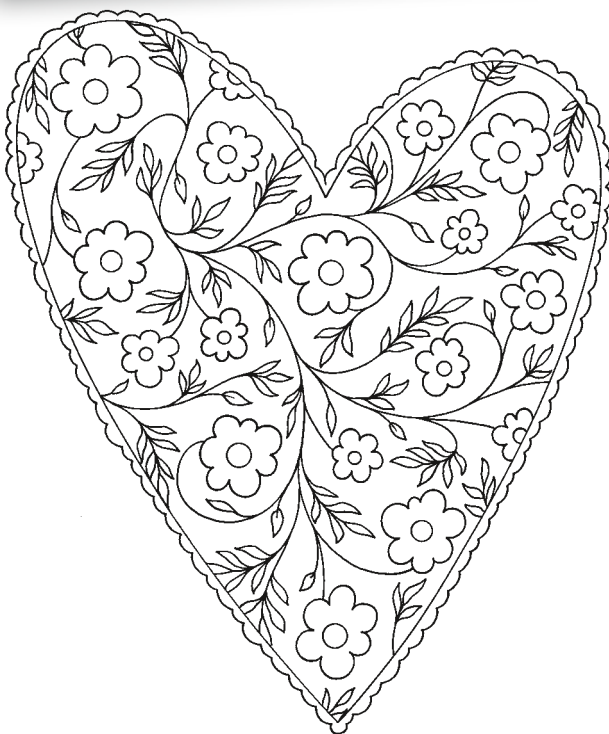
Bishopsgate Institute
 230 Bishopsgate
 London EC2M 4QH

13th July 2017
 10.00 - 16:30

www.handembroidery.com to purchase tickets or call +44 (0)207 580 7488







Take Heart

This issue's Quick Stitch Motif is a pretty heart design. We're thinking of stitching it onto a plain white tablecloth. We'd love to know your ideas...









Thread key

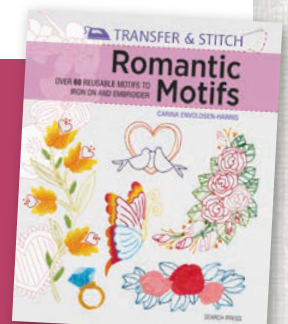
DMC COLOURS USED:

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	995
	996
	741
	740
	608

STITCHES AND THREADS USED:

-  Scalloped edge outlined with stem stitch using two strands of 3841.
-  Stems worked in stem stitch using two strands of 995.
-  Leaves worked in lazy daisy stitch using two strands of 996.
-  Large flowers outlined with backstitch using two strands of 741, with centres worked in satin stitch using two strands of 741.
-   Remaining flowers outlined with backstitch using two strands of 740 or 608, and centres worked in satin stitch using two strands of 740 or 608.

This project was taken from *Romantic Motifs* by Carina Envoldsen-Harris, published by Search Press. £12.99, www.amazon.co.uk Used by permission of the publisher. All rights reserved.



Hand & Lock

The oldest embroidery house in the world is celebrating its 250th anniversary this year. We visited their London studio to see how heritage and tradition can flourish in the modern world

If you wanted proof that hand embroidery is moving into the twenty first century, you need look no further than Hand & Lock. The venerable embroidery house – reportedly the oldest in the world – may be celebrating its 250th birthday this year, but a peek inside their central London studio reveals a youthful, passionate team full of ideas, enthusiasm and contemporary designs. A mannequin dressed in a richly embroidered, yet distinctly modern couture dress presides over the reception area and a display of neon fashion patches designed for Top Shop draw the eye. It's a pleasant surprise for visitors expecting a more old-fashioned and serious set-up from the embroiderers to the Royal Family and British military.

"Our 250th anniversary couldn't have come at a better time," says Sasha Danker Leclerc, Hand & Lock's Communications Coordinator and one of those aforementioned young and enthusiastic team members. "Embroidery is more relevant now than for a long time." She's not wrong.

The catwalks and fashion magazines are full of embroidered detail and contemporary embroidered art is finally being recognised as a legitimate and exciting art form. "It's important we don't get left behind," says Sasha.

Of course, alongside the glitz and glamour of their fashion work, Hand & Lock are keeping a firm grip on the traditions and expertise that have made them one of the most respected embroidery houses in the world. Venture further into their offices and you'll see intricately stitched military jackets, adorned with goldwork, Royal Coats of Arms, displays of cap badges and as a centrepiece the huge 1767 handwritten ledger of Huguenot refugee lacemaker and company founder, M. Hand. "Much of our work is steeped in tradition," explains Sasha. "Commissions from the Military and the Royal Family in particular are strict and exact, with rules about how things should be stitched, the colours and threads we use and the designs that we follow." Little room for artistic freedom

then, although Sasha tells me that for many of the master embroiderers that work in the studio, that's just how they like it. "The rigidity in design means they can really concentrate on the intricacy of the stitching," she says.

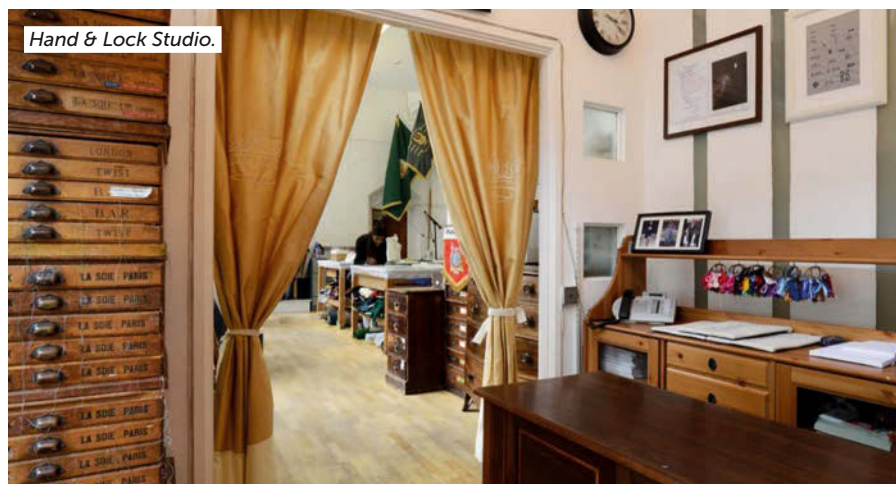
The heraldic goldwork on display is particularly impressive, so it comes as something of a surprise to learn that the meticulous and intricate traditional

"Embroidery is more relevant now than for a long time."

embroidery is the work of Head of Design Scott Gordon Heron, a young embroiderer who wouldn't look out

of place in the coolest corners of arty London. Sasha laughs. "Everyone expects our team to be full of little old ladies," she says. In fact, nearly all of the Hand & Lock team of designers and stitchers are aged 30 or under.

The studio is, as you would expect, a pleasing mix of modern computer screens and hand-drawn designs, modern machines alongside traditional Singer hand-guided machines (including a particularly ancient-looking Irish machine) and a riot of fabrics, threads and half-finished pieces. There's a pervading hum of machine work, but Sasha is keen to stress that the majority of the work at Hand & Lock is still hand stitched – from the most intricate of commissions to the books of regular clients who bring in their shirts to be monogrammed. Thankfully, in an age where speed and convenience can often take precedence, business at the studio is steady. "People expect a company that's been around for 250 years to know what they're doing," says Sasha. "They know our high standards will never be beaten." →





"People expect a company that's been around for 250 years to know what they're doing"



Clockwise from top left:

Hand & Lock's offices are a working archive;
one of the team work on a hand embroidery
commission; intricate military goldwork;
Hand & Lock SS16 Collection 'Widows of the
Sea'; the 18th century ledger of founder
M. Hand takes pride of place; meticulous
white work; Hand & Lock SS16 Collection





As part of their anniversary celebrations Hand & Lock are making the most of the current love affair for embroidery in the fashion world to launch a vibrant collection of one-off embellished handbags – each a collaboration with some of the most respected accessories designers in the world. The collection of thirteen bags, including designs by Vivienne Westwood, Lulu Guinness, Patrick Cox and Asprey, was launched at the Victoria and Albert Museum in February. However, it is telling that despite their contemporary fashion credentials, the handbags are still very much rooted in the centuries-

old traditions of embroidery, with the traditional techniques and exquisite craftsmanship one would expect from an embroidery house so steeped in history.

And that's what makes Hand & Lock so special. While their enthusiasm for the contemporary keeps things fresh and relevant, their heart is rooted deeply in the traditional and that will never change. The team are keenly aware of their responsibility as 'Keepers of Embroidery'. "Fashions will come and go," says Sasha, "but we will always be here for those who appreciate craftsmanship and value heritage and tradition."



JOIN IN THE PARTY

Hand & Lock's collection, 'The Embellished Handbag' will be embarking on a world tour to celebrate the company's 250th Anniversary. The full line-up of designers that collaborated on the project include Agnes B, Alfie Douglas, Aspinall, Asprey, BVS Design, Globe Trotter, House of Holland, American brand Jill Haber, Lost Property of London, Lulu Guinness, Patrick Cox, The Cambridge Satchel Company and Vivienne Westwood. Once they return, they are being auctioned at Sotheby's. All proceeds will go to the Queen Elizabeth Scholarship Trust and the Hand & Lock Prize for Embroidery.

If your funds don't quite stretch to a luxury handbag, you can join in the anniversary celebrations at a series of embroidery conferences to be held in London, Sydney and Chicago. The London conference in July will be based around the theme "Heritage, The Now and The Future of Embroidery", with eminent guest speakers and a fascinating exhibition of Hand & Lock pieces from the last 250 years. Plus a chance to see those wonderful handbags.

For more information on the conference and to book your place, visit www.handembroidery.com ♥

Above: Hand & Lock SS16 Collection;
Right and below: The Embellished
Handbag collection (clockwise from
right) – Jill Haber; Alfie Douglas;
House of Holland; Patrick Cox



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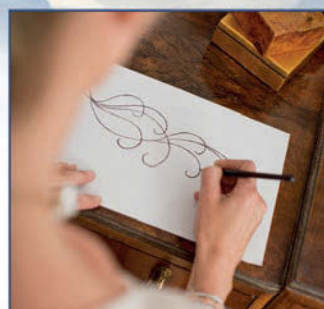


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Heart Felt

Mandy Pattullo makes pieces which are influenced by European folk art motifs and the appliquéd designs found on nineteenth and early twentieth century quilts. Her thread and thrift ethos has allowed her to create this beautiful small embroidered wall hanging from scraps of left over felt and some tweed taken from cutting up an old skirt. You can use the templates provided to follow her design or create your own and enjoy using simple hand embroidery stitches to embellish the appliquéd shapes.

DESIGN: Mandy Pattullo

MAIN PHOTOS: Susie Lowe

WHAT YOU NEED

- A 28 cm square of foundation fabric of your own choice – I have used a recycled piece of fabric, a light wool tweed from a deconstructed charity shop skirt.
- A 28 cm square piece of cotton wadding or curtain domette
- A 36 cm square of cotton patchwork weight fabric which will be used for the backing and border edge.
- A selection of at least 8 to 10 colours of felt sheets A5 minimum size or scraps you already have
- A selection of stranded embroidery threads in at least ten colours.
- A tacking thread that can be seen clearly
- Basic sewing kit – household and embroidery needles, pins, scissors
- A piece of tailor's chalk or a chalk marking pencil
- 2 small buttons for the eyes of the birds
- 2 curtain rings

**FIND
TEMPLATES
FOR THIS
PROJECT ON
PAGE 64**



"I encourage my students who do my workshops to use my techniques but try to come up with their own design."



GETTING READY

1. If you have larger pieces of fabric then cut the domette/ wadding and foundation fabric down to 28cm square. I do this by laying my fabric on a cutting mat and marking out the edges to cut with a ruler and tailor's chalk. If you have a rotary cutter you could use this instead.
2. Find the central point of your foundation fabric square and mark it with a piece of tailor's chalk or chalk pencil. Lay the foundation fabric on to the top of the wadding and pin the two fabrics together.
3. You now need to tack the fabrics together. Start from your marked middle point each time and work stitches out diagonally and to the middle of both sides (see **diagram 1**). I use a ruler and tailor's chalk to

mark the lines across the piece. It is important you do this accurately as the tacking stitches will provide the guidelines for your felt shapes as well as holding everything in place. Use a contrasting colour of tacking thread so you can see the stitches. **Photo 1**

4. Prepare the templates provided by photocopying them and then glue them to card and then cut out. You are now ready to create your own design.

START STITCHING

I encourage my students who do my workshops to use my techniques but try to come up with their own design. I have provided the templates and design but I strongly urge you to make the design your own by making your own selection of colours for the motifs. This will almost certainly be

led by your foundation fabric colour. I have used a rather dark tweed so the colours had to be light and bright to show up on this background.

1. Draw round your **templates** on to the coloured pieces of felt with a biro or pencil and cut them out. Lay out the pieces to my design using the tacking lines to guide you as to where to place the shapes. **Photo 2**

2. If the colours do not "sing" then you have plenty of pieces of felt so just cut out a shape in a different colour and try that. You may find that when you have the coloured shapes to hand that you might feel confident to create your own design instead of following mine. This is great but make sure that you allow at least 2cm clearance at all the border edges. When all the colour and design decisions have been made pin all the pieces in place.

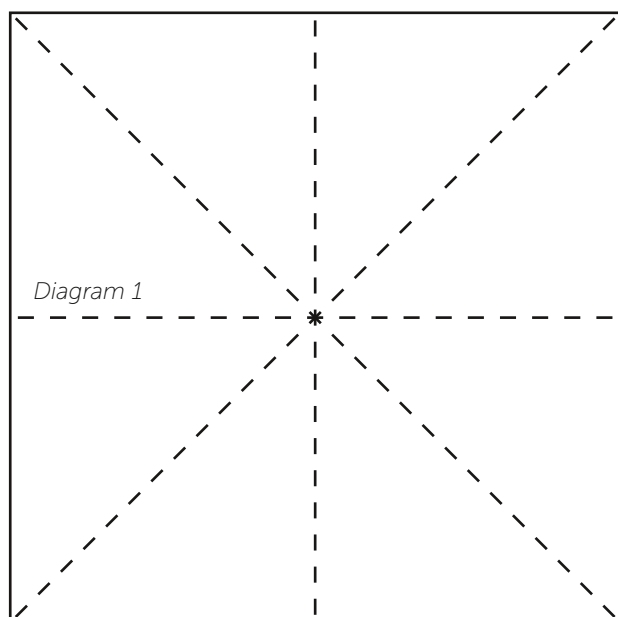


Diagram 1

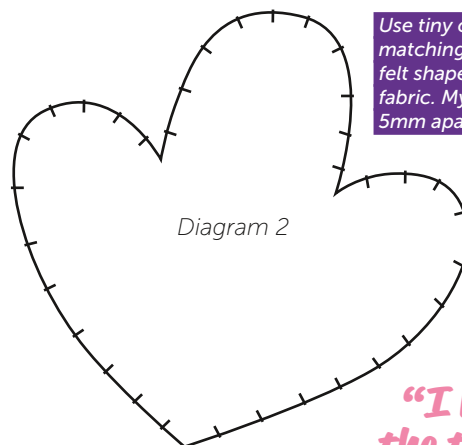


Diagram 2

Use tiny overstitches in a matching thread to attach the felt shapes to the foundation fabric. My stitches are about 5mm apart.

Guide to tacking foundation fabric and wadding together.

“I have provided the templates and design but I strongly urge you to make the design your own by making your own selection of colours for the motifs.”

3. You now need to sew the felt elements on to the foundation fabric. Use a small over stitch in a matching thread and keep the stitches small and discreet (see **diagram 2**). Make sure you take the thread right through both layers, the foundation fabric and the wadding, so that you have a slightly quilted look to your piece. **Photo 3 & 4** Remove the pins and you are now ready to embroider. **Photo 5**

4. The embroidery will mostly be worked on to the top of the felt but stems connecting the elements and the birds legs will be stitched directly on to the foundation fabric.

5. Take three strands from the six stranded embroidery skeins. You will use three strands each time you start a new area of stitching. Choose thread colours similar to those of the colours of your felts but use them in a way that they contrast rather than blend or match. **Photo 6**

6. The stitches used to embellish the appliquéd felt shapes are as follows:

- Fern Stitch
- Chain Stitch
- Detached Chain Stitch
- French Knots
- Couching
- Double Cross stitch
- Star stitch
- Over Stitch
- Straight stitches

Use my design as a guide but you may wish to use these stitches in other ways.

7. When you have finished all the embroidery take out the tacking stitches.

FINISHING YOUR WALL HANGING

1. Choose a backing fabric that enhances the design by maybe picking up on some of the colours within the piece. This might be a plain or a print. Place it on a flat surface with the back/wrong side facing upwards. Place the embroidered fabric on to the centre of this and pin together.

2. Now fold the backing fabric over the edge and under to create a neat folded seam. Pin into place and then use a little over stitch or hem stitch to attach the border to the embroidery. I usually pin one side at a time and I just fold the corners in as best as I can! **Photo 7 & 8**

3. Once you have finished attaching the border and backing fabric then you need to think about how you would like to present your work. I like to hang my textiles straight on the wall so I turn the piece over and sew curtain rings at each corner. I allow the stitches to just go through in to the wadding but not all the way through to the front. I can now hang the piece on to the wall using two nails. **Photo 9**

4. If you prefer your work to be framed then ask your framer to attach your piece to mount board, decide whether you want a mount or not and make sure there is a spacer worked into the frame so that the textile does not touch the glass. ♥

Most of the things you need for this project can be found easily in your local sewing supplies shop or patchwork and quilting shop but wherever possible try to use what you already have left over from other projects.

MANDY PATTULLO

Textile artist Mandy Pattullo runs textile and printmaking workshops near her home in Northumberland, specialising in collage techniques. She also exhibits regularly and is the author of the beautiful book *Textile Collage*, published by Batsford (£15.30, www.amazon.co.uk). For more information on Mandy and her work, visit www.mandypattullo.co.uk

Colour Confidence!

DESIGN: Karen Barbé

Many of us would love to be able to design our own embroidery projects from scratch, but just wouldn't know where to start. Well, help is at hand! In her wonderful new book, *Colour Confident Stitching*, textile designer and embroiderer **Karen Barbé** tackles the often overwhelming world of colour and explains how to choose the perfect colours for your designs. In this collection of extracts from the book, Karen introduces us to colour palettes and shows us an example of a stunning red and blue collection, before using the colours in a beautiful hand embroidered hoopwork. A colourful treat!

Colour is so much more than beautiful, harmonic, striking or trendy combinations that we see in clothes, design magazines, shops, museums, in people and in nature. Colour is about emotions and senses; it is about an inner feeling conveyed by a mix of these in such a way that they transmit a clear message, create a mood or foster a positive or negative reaction. Colour is communication. From the pastel colours of a baby's room to the darker and rich shades of a theatre, all colours build an atmosphere and express a specific concept.

This is the core of working with colours: **we need to know what we want to communicate before choosing any colours.** And this is the hardest part. Creating a successful colour palette is not only about choosing colours that work nicely together but being able to 'read' the context or object and decide what

it is that you want to convey. This is key to making your palette shine in a proposed project.

WHAT IS A PALETTE?

A palette is a fun and fascinating colour tool to use with creative projects. It is a colour guide that presents a harmonic and beautifully arranged colour combination that can be applied to a given project in order to enhance its visual quality and emphasize symbolic values or emotional attributes. It is usually represented as a rectangular piece divided into several adjoining colour slots.

WHAT IS A COLOUR CHART?

A colour chart is a collection of colours selected for a particular project and arranged in a specific sequence to help visualize them. Colours in a chart do not sit next to each other like in a palette (there is a space between them) and they each have their name or code for reference.

A project can consider roughly twelve colours (less or more); different palettes can be created from a project colour chart and a palette does not have to include all the displayed colours. Commercial colour charts can range from dozens to hundreds of colours available for a material or medium.

HOW MANY COLOURS?

A palette can be built from one to four distinct hues each presented in varying intensities. Usually five to six colour variations are displayed in a palette but there can be up to twelve depending on the project. Every slot is filled with one of the colours and its width represents the proportion of colour to be applied on the final project.

HOW ARE COLOURS ARRANGED?

Colour slots are arranged along the palette to create a sequence or rhythm that enhances the relationship of

the presented colours. They can be distributed according to their changes in lightness/darkness, saturation and/ or to their location on the colour wheel or in the original source. The goal is to obtain a sequence that shifts seamlessly between colours slots. The placement of colour slots can also indicate which colours work or look best next to each other when applied in the final project.

HOW DO I MAKE A COLOUR PALETTE?

This book will guide you through different methods for creating your own beautiful colour palettes. You can use colour pencils, colour papers, paint chips and embroidery floss or yarn wrapped around a card stock rectangle.

You can always go digital and try colouring palettes in your preferred productivity software using cells or rectangles with different colours.

HOW DO I USE A COLOUR PALETTE?

A colour palette is a project in itself that ideally should be created at the same time as designing or creating your motifs. The palette will work as an inspiring reference when applying and arranging the colours in your project so you are able to transfer the appeal and mood from the original source into your creation. Once you grasp how to create colour palettes you can make lots and collect them in a colour folder/ journal for future reference or use. ➔



THE PALETTE

A TABLE SETTING

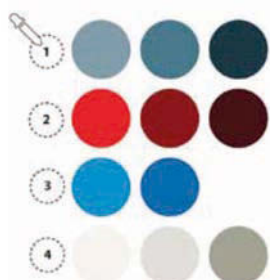
Whether it is at home, a café or restaurant, keep an eye on the art of table-setting. The stories shared around tables are full of life, laughter, delicious food and drink.

Get in the habit of photographing tables when they are first laid, then with guests and later when people have left. The colours of food and drinks, the mix of flavours, the changing light, the stains on napkins and tablecloth can become inspirational concepts for new palettes.

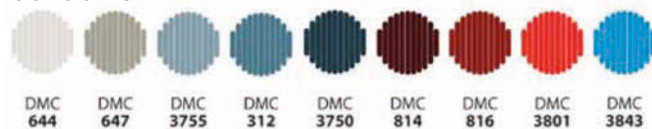
This picture puts together the cups of tea and the short lengths of floss left on a table after an embroidery class (people get so immersed in their pieces that they usually forget to drink their tea!). Red and blue are the two main colours in this scene and they appear in vivid, muted and dark shades thus building a broader colour range to work with.

- 1 MUTED BLUE
(linen tablecloth)
- 2 RED
(raspberry tea)
- 3 SKY BLUE
(cup rim)
- 4 ECRU AND SOFT GREY
(porcelain)

REGISTRATION OF CAPTURED COLOURS



COLOUR CHART



COLOUR PAlettes

White/Neutral Background Fabric

Coloured Background Fabric

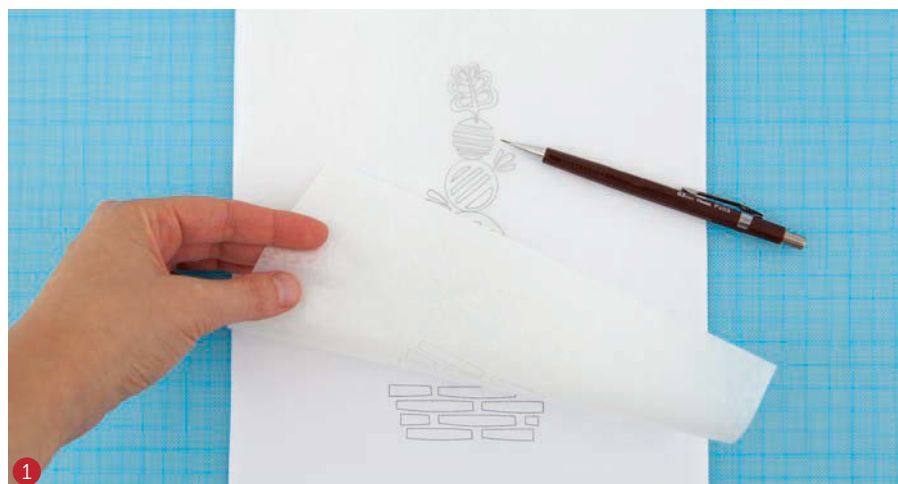


THE PROJECT

FRAMED EMBROIDERY

Show off your embroidery skills with this cheerful design. It combines two stitches to achieve a contrasting effect: satin stitch calls for a soft and silky look while the chain stitch creates a textured and ridged surface. The combination not only enhances the richness of texture but also plays with the colours: satin stitches slanted in opposite directions reflect the light differently and the loops of chain stitch create an interplay between light and shadow. ➔



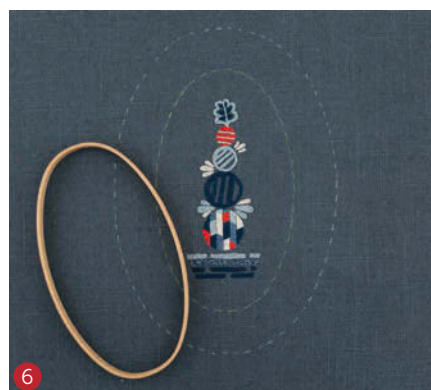
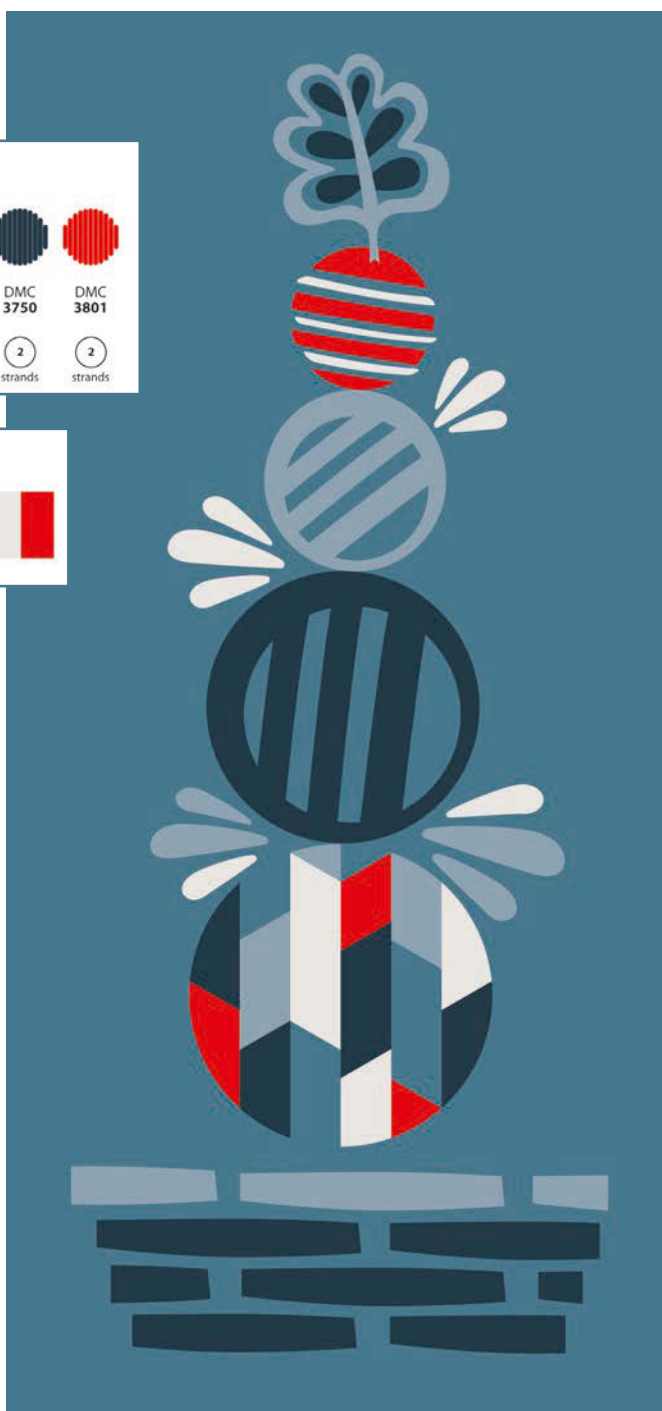


TEMPLATE AND THREAD GUIDE

COLOUR CHART				
DMC 3866	DMC 3752	DMC 931	DMC 3750	DMC 3801
2 strands	2 strands	2 strands	2 strands	2 strands

COLOUR PALETTE				

Main colour circle should be stitched in Satin Stitch; all other motifs should be stitched with Chain Stitch.



WHAT YOU NEED

- Linen or medium-weight cotton
- 6-strand cotton embroidery floss
- Embroidery needle (sharp point)
- Embroidery hoop (or slate frame)
- Scissors (embroidery)
- Tissue paper
- 0.5 mm mechanical pencil (H lead)
- Sewing thread (contrasting colour to fabric)
- Pointed tweezers





START STITCHING

1. Trace the **template** on to tissue paper using a mechanical pencil (H lead). this method for transferring is recommended when using a base that's too dark, textured or with an open weave which make pencil tracing more difficult. **Photo 1**

2. Mount the fabric on the embroidery hoop or slate frame. Centre the tissue paper in the hoop or frame and pin to the fabric. Make a border of basting stitches with contrasting sewing thread to hold the paper in place then work every line of the motif on the tissue paper with short running stitches. **Photo 2**

3. Carefully tear and remove all the tissue paper. Use a pair of pointed tweezers to help remove every scrap of tissue without pulling the running stitches – you can always use a water-based pigment ink pen to strengthen any line that does not appear sufficiently defined with stitches alone. **Photo 3**

4. Before starting to stitch, check proposed colour palette against the background fabric. Use a commercial colour chart to ensure fabric and oss match harmoniously. Follow the **stitch guide**, keeping stitches inside or outside the running stitch for easy removal later. **Photo 4**

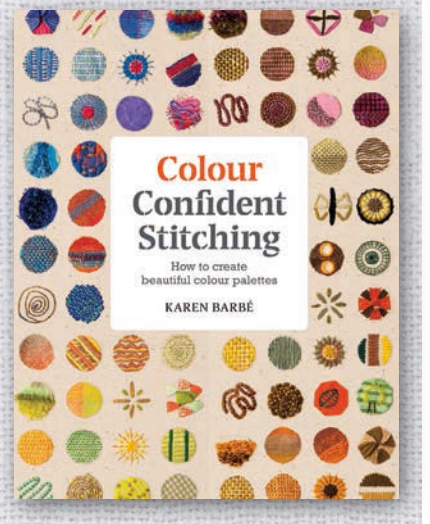
5. With sharp embroidery scissors and pointed tweezers, carefully cut and remove all the running stitches from the finished piece. **Photo 5**

6. To frame the embroidery we used a 13 x 23cms oval wood hoop. However, choose any size or material you wish. Centre the inner ring over the motif and trace the shape using a small running stitch. Trace a line 4cm from the stitched line and cut out the embroidery. **Photo 6**

7. Cut a length of double sewing thread that's slightly longer than the perimeter of the hoop shape (cotton perlé or thin twine works better if using a thicker fabric). Hem the border 1cm inside and make a running stitch all around the shape. Do not cast off the thread. **Photo 7**

8. Mount the embroidery in the hoop, aligning the centre running stitch with the ring of the hoop. Close and tighten knob. Remove the running stitch. On the back pull both ends of the hem running stitch until it gathers neatly inwards. Tie firmly. **Photo 8** ♥

This project was taken from *Colour Confident Stitching* by Karen Barbé, published by Pimpernel Press. £16.99, www.amazon.co.uk Used by permission of the publisher. All rights reserved.



KAREN BARBÉ

Karen Barbé is a textile designer, embroiderer and blogger based in Santiago, Chile. Her work combines her love for traditional crafts, folklore and textiles, with a design background.

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An Indian Welcome

Greet your guests with this vibrant hand-stitched Toran. Inspired by her travels in India, designer **Gillian Travis** puts her own spin on a heartwarming Hindu embroidery tradition.

FIND
TEMPLATES
FOR THIS
PROJECT ON
PAGE 64

DESIGN: Gillian Travis

MAIN PHOTOS: Susie Lowe



"I always start designing any new textiles pieces with research and drawing, generally from my own photographs. I looked through my holiday photos for peacocks on textiles but also on ceramics, and woodcarvings, and made lots of drawings, and made some samples using felt, for making a Toran."



WHAT YOU NEED

- Pencil
- Scissors – small embroidery scissors and larger dress making scissors
- Sewing machine (optional) for stitching the binding
- Hand Stitch needle
- Pins
- Iron and ironing board
- Beads, sequins or old earrings

Felt

I love working with 100% wool felt as it does not fray, feels so soft and is available in such vibrant colours. Felt with lower wool content will work

well too. You will need one piece at least 33cm x 10cm and another 31cm x 8cm.

Oddments of Red, Pink, Turquoise, Purple, Orange and Yellow Felt

FABRIC

I have used 100% hand block printed Indian cotton in various colours but any lightweight cotton will work well.

You will need one larger piece for the back of the Toran

THREAD

I stitched by hand and machine with 12wt thread. I like to use

Aurifil Mako 12, Madeira Decora 12 or Wonderfil Accent.

You can use these threads in the machine but you must use a Top Stitch needle.

If stitching by hand you could also use three strands of stranded cotton.

SMALL PIECES OF TIN FOIL

Small amount of HeatnBond Lite Transfer Adhesive. Do not use Bondaweb as it is virtually impossible to get the backing paper off.

START STITCHING

1. To start, cut one piece of felt 25cm x 2.5cm. This will be the inner strip of the top of the Toran.

2. Cut out five squares and five small circles from your felt oddments (templates). Pin these to the thin strip

of felt, with the circles on top of the squares, and stitch in place using small straight stitches. Leave room in between for four small tinfoil circles. **Photo 1**

3. To make the tinfoil circles: Iron a small piece of HeatnBond Lite to ordinary kitchen tin foil. Make sure you iron the paper side. Draw four larger

circles and five smaller circles. Refer to the patterns to make sure you draw the correct size.

Peel off the paper and iron the circles in the correct position.

Stitch open blanket stitches around the tin foil.

4. Cut a piece of felt 34cm x 10cm for the background of the top of the Toran and another piece of felt 31cm x 7cm. Pin the smaller piece to the larger piece and stitch around the edge to hold it in place using small straight stitches.

5. Pin the first long thin strip with the circles and squares on top of the layers and stitch in place.

6. Cut 16 small triangles in one colour and 16 in a different colour. Pin in place on the middle layer (as seen in **Photo 1**) and stitch around each one.





7. Using the **templates**, cut out the pennant shapes, using different coloured felts for the smaller pennant shapes and the larger pennant shapes. Cut out the peacock pieces, choosing your colours carefully.

8. Pin the peacock pieces to the smaller pennant shapes and stitch, using the **Stitch Diagrams**. **Photos 2, 3 and 4**



9. Cut your backing fabric to match the completed Toran top and the pennants. Tack in place and trim to the exact size.

10. To complete the bindings: Cut strips approx 4cm wide of cotton fabric.

Bind the edge of the Pennants, binding one side and then the other. I always using my sewing machine



and stitch a 0.6cm seam using my 1/4inch foot but it could easily be stitched by hand.

Bind the top of the toran in the same way. I bind the two sides and then the top and bottom. You could mitre the corners but I find this too fiddly.

Hand stitch the binding in place at the back.

TO FINISH YOUR TORAN

1. Hand Stitch some bobbly braid around the edge of each pennant and the top.

2. Hand stitch some small sequins on the top of the toran.

3. Make some simple tassels by tearing some strips of cotton and stitching them to the edge of the pennants. **Photo 5**

4. Add some sequins, old earrings etc to the edge of the pennants.

5. Pin the pennants in place and hand stitch to the top of the Toran.

6. Cut three pieces of felt for the hanging and stitch in place. →

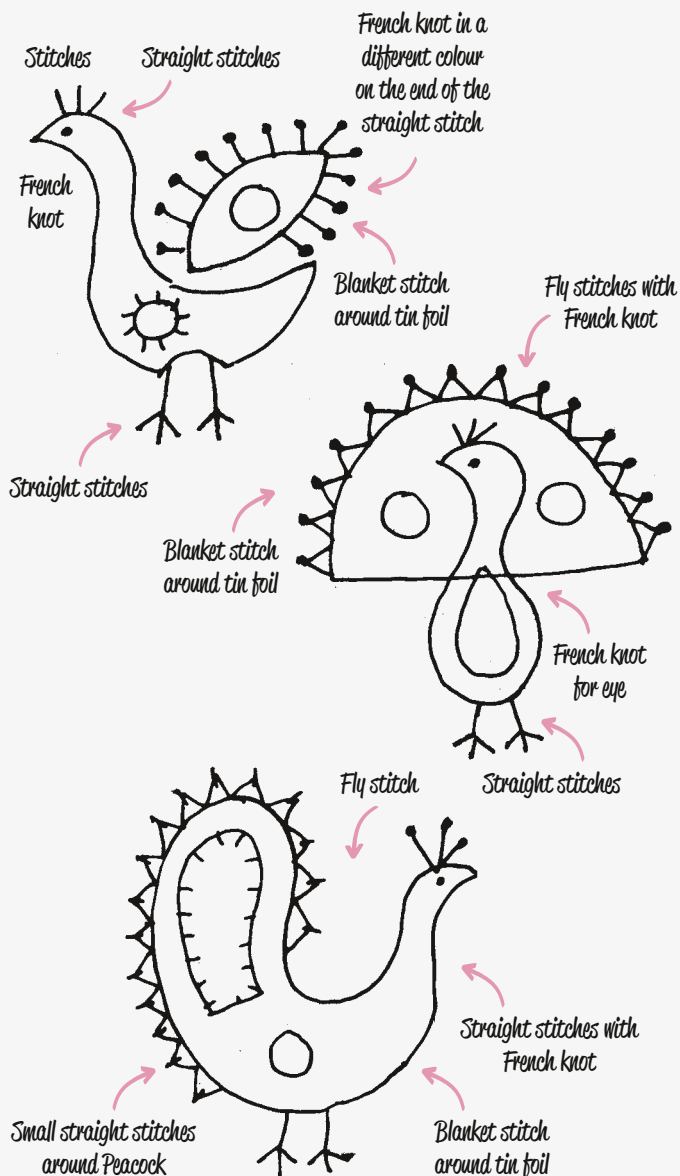
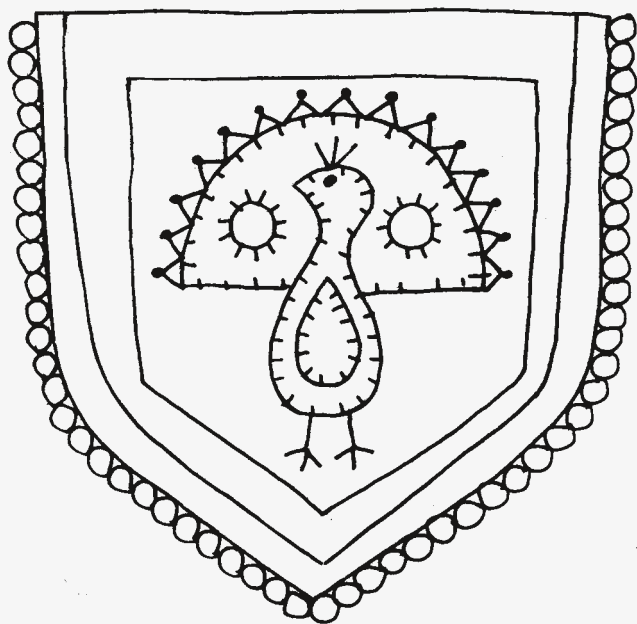


“It is not necessary to follow these instructions so carefully. You can change the colours and shapes as you like. You could use left overs of pieces of felt, favourite cotton fabric and decorate with special old earrings or other embellishments.”

GILLIAN TRAVIS

Award-winning textile artist, author and tutor, Gillian Travis is a master of colour and texture. Inspired by her world travels, she uses applique, print, and hand and machine embroidery to create vibrant quilts, hangings and collages. For more information on Gillian, her work and her brilliant workshops, visit www.gilliantravis.co.uk

TEMPLATES AND STITCH GUIDE



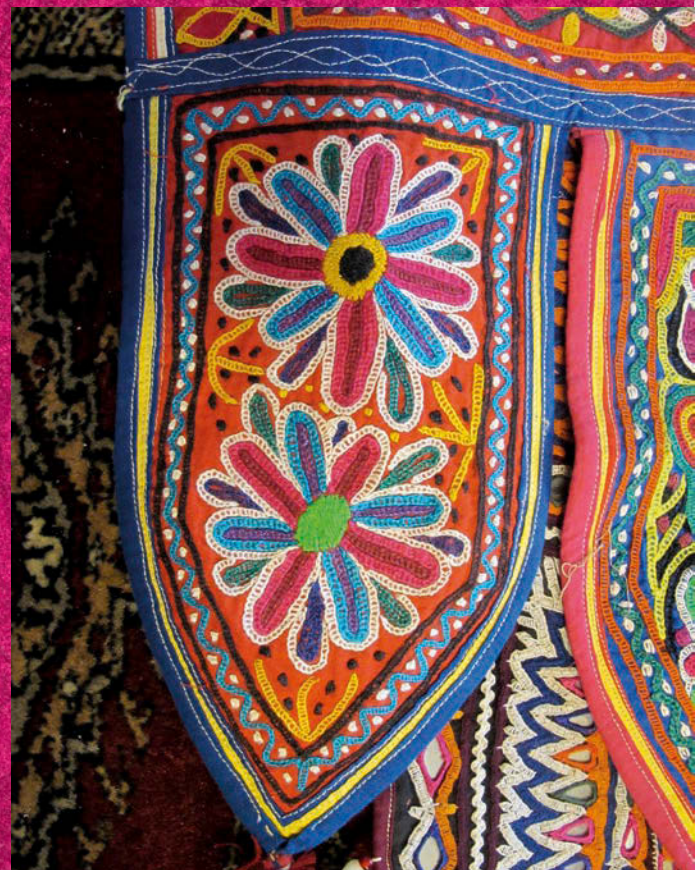
THE ART OF THE TORAN

A Toran is a festive Hindu door hanging that is stretched above the front door to celebrate special occasions, such as Diwali, and to welcome guests into the home. They are often intricately and vibrantly embroidered with traditional symbols and local fruits, plants and wildlife. The word 'Toran' originally referred to sacred gateways in Indian architecture, and the fabric hangings are a way to emulate these in the home.

"I bought my first Toran whilst a student and displayed it proudly in several of my student homes," says Gillian Travis, the designer of our Toran project. "Many years later when on holiday in India I photographed Torans in museums and over doorways whenever I saw one. I bought a few old Torans in the market, for very little money.

"A Toran is traditionally hung at the entrance to a home. They are popular in Rajasthan and Gujarat in India and are traditionally decorated with mirrors and embroidered in bright colours.

"I made my first Toran one Christmas holidays; it was lovely to work with beautiful soft felt in bright colours. I stitched my first one by machine. I have made a few more since then by hand as they are easy to transport and to stitch on trains when I travel to teach." ♥





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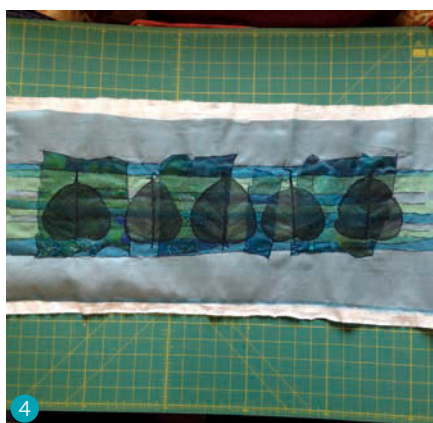
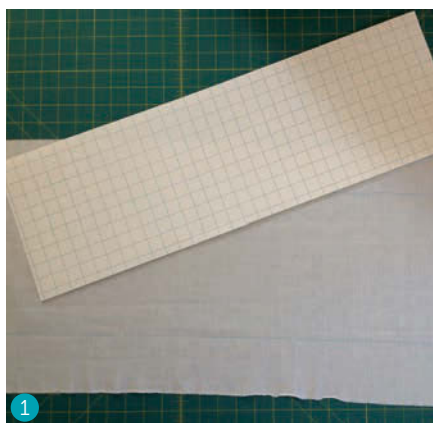
Let there be light

Brighten up your home with these wonderful machine stitched lampshades from textile designer **Jan Tillet**.

DESIGN:
Jan Tillet

MAIN PHOTOS:
Susie Lowe





WHAT YOU NEED

- Domestic sewing machine set up for free motion stitching
- Thread for machine embroidery - a dark shade of your chosen colour
- 84cm x 33 cm of light weight white cotton or poly-cotton fabric for the backing fabric
- 80cm x 30cm of organza, plus six narrow strips of organza in two other colours
- 45cm square of patterned silk/sheer fabric (I have used SilkViscose Burnout)
- Five black skeleton leaves
- Rotary cutter, cutting mat and quilting ruler.
- 505 spray
- 80cm x 30cm Ultraviolet Mistyfuse
- Baking parchment
- 20cm drum lampshade kit



GETTING READY

1. Press all fabrics before starting – use a cool iron for synthetics and cover with baking parchment. **Photo 1**
2. Draw around the self adhesive lampshade panel onto your backing fabric. **Photo 1**
3. Cut rectangles/squares from your silky fabric.
4. Spray the backing fabric lightly with 505 spray.
5. Place your fabrics onto the backing fabric - overlay the sheers and silky fabrics to create different tones and shades. **Photo 2, 2a**
6. Add more 505 spray if necessary.
7. Make sure that the fabrics are at least 1.5cm inside the top and bottom lines marked on the backing fabric.
8. Add the leaf skeletons. Use a bit of extra spray if required.

9. Cover with the sheet of Mistyfuse.

10. Cover with the large piece of organza. **Photo 3, 3a, 3b**

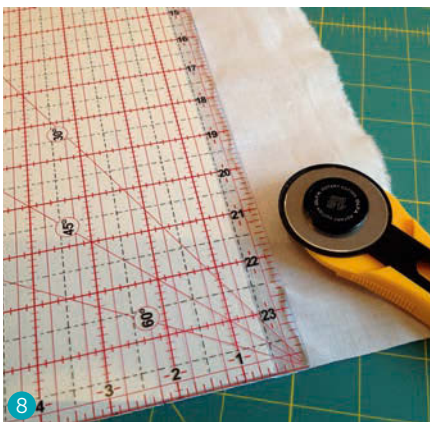
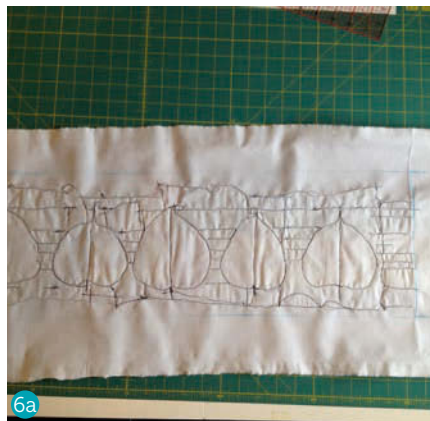
11. Iron to fuse – remember to use baking parchment otherwise your organza will melt.

START STITCHING

1. Set up your sewing machine for free motion stitching.
2. Use a dark shade of thread and use the same thread in the bobbin of the sewing machine.
3. Outline the shapes of the leaves and fabrics – a few sketchy lines work best. **Photo 4, 4a**
4. When you are happy with your stitching, carefully iron again to make sure that the Mistyfuse is fully fused – especially the edges.

Top tip:

Always use baking parchment when using Mistyfuse



SUPPLIERS

Bodhi Skeleton Leaves
Etsy or Amazon

505 Adhesive Spray
Barnyarns (www.barnyarns.co.uk)

Mistifyse Ultraviolet
Rainbow Silks
(www.rainbowsilks.co.uk)

Drum Lampshade Kit
Needcraft (www.dannells.com)

JAN TILLET

Jan is a textile designer living and working in Devon. After studying interior design, she began designing embroidered textiles to place within interior schemes and realised she was much more interested in the textiles than the interior design! She now works full-time as a textile artist and tutor. For more information on Jan and her work, visit www.jantillett.co.uk

MAKING UP THE LAMP SHADE

To make up the lampshade refer to the instructions provided by Needcraft in the kit. However, I recommend preparing your fabric and applying it to the lampshade panel as follows:

1. Mark the reverse of the embroidery by folding it over the edge of the lampshade panel. **Photo 5**

2. Join the marks using a long ruler then use them as a guide for applying the self adhesive lampshade panel. **Photo 6, 6a**

3. Snap the edges off the lampshade panel before cutting the embroidery. **Photo 7**

4. Use a quilting ruler and rotary cutter to cut the embroidery along the marked guide lines. **Photo 8**

5. Cut the right hand edge level with the panel but add 6mm to the left hand side so that you can fold it over the edge for a neat finish. Use the double sided tape to fix the folded edge. Apply another piece of tape over this edge for the overlap. **Photo 9**

6. Now make up the lampshade as per the instructions in the kit. ♥

Joyful Geometry

In the first of our Kindle case duo, **Shirley McCann** creates a show-stopping case using Bargello needlework. Follow her colour combination, or have fun choosing your own vibrant palette.

DESIGN:
Shirley McCann

MAIN PHOTOS:
Susie Lowe

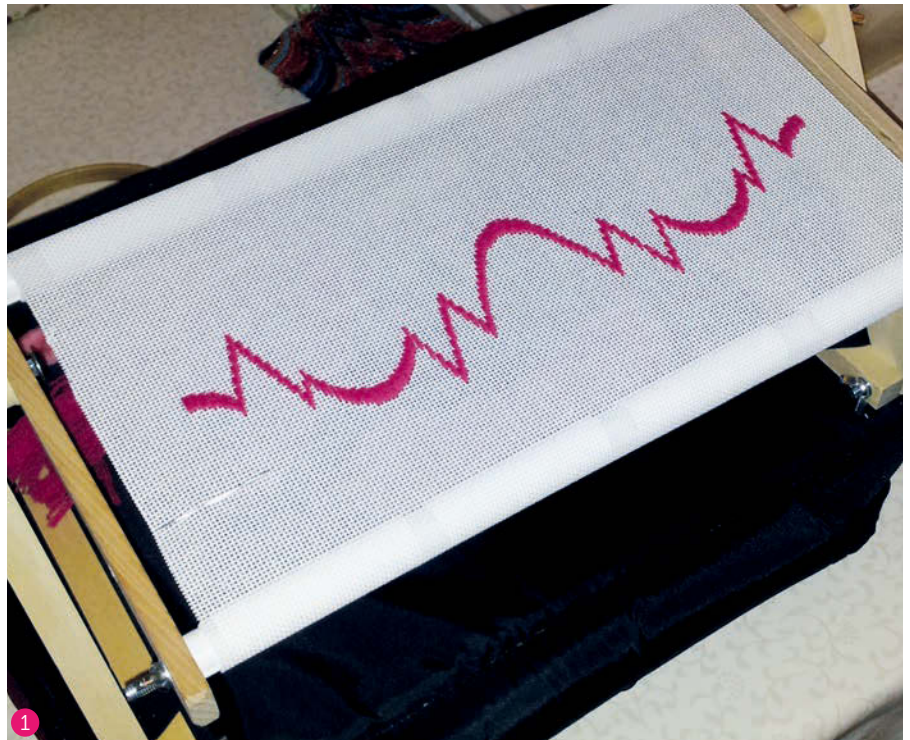
This colourful Kindle case is Part 1 of our 'Kindle Case Two Ways' series. In the next issue, try your hand at felting with this wonderfully vibrant case.





THE MATERIALS I USED...

I have listed the materials I have used below but I encourage you to choose a colour scheme that pleases you. The basis of the design will be two main colour families; here I've used pink and blue. You will need at least three graduated shades in each colour, dark, mid and light. I chose also to duplicate the colours in matte wool and in shiny cotton perlé for more texture possibilities. Having laid out my colours to "audition" them, I added some machine threads that can be used in the same needle with any of the others and allow you to subtly alter the shades and add sparkle. For more texture I found a remnant of "eyelash" knitting yarn left over from making a scarf and because the overall effect looked a little cool I added a leftover ball of soft yellow double knitting yarn as a contrast. Both yarns worked well used one strand at a time.



WHAT YOU NEED

- White monocranvas, 6 holes/cm. A piece 37cm x 26cm (longer if you want to mount it into a roller frame)
- Piece of felt for lining 29cm x 19cm
- Appletons crewel wools (a skein of each would be sufficient, but hanks are better value):
 - Deep blue 823
 - Mid blue 821
 - Light blue 742
 - Deep pink 946
 - Mid pink 945
 - Light pink 942
- Madeira Metallic colour 380 (blue pink crystal)
- Mettler Polysheen colour 2520 (pink)
- Mettler Polysheen multicolour 9973 (pink/blue)
- Mettler Metallic colour 2108 (gold)
- Leftover variegated eyelash knitting yarn
- Leftover soft yellow double knitting yarn
- 360 seed beads to match colour scheme for each row of beading
- Button to match
- Strong sewing thread, toning colour
- Medium canvas needle for embroidery
- Finer canvas needle for sewing up
- Beading needle, ideally short, non-sharp but any will do
- Sharp sewing needle for attaching felt lining
- Pencil of washable fabric marker pen

Anchor cotton perlé No 5:

- Deep blue 131
- Mid blue 130
- Light blue 129
- Deep pink 27
- Mid pink 26
- Light pink 25
- Variegated pink 1320

Machine embroidery threads:

- Madeira Metallic colour 300 (white crystal)

Finished size: 15cm x 19cm (to fit Kindle reader up to 12.5cm x 17cm)

GETTING READY...

1. With your basic two sets of three shades decided, be adventurous. Pile them onto a surface and try adding a few other yarns and threads from your stock to see what works. Once you are happy with your colours, you are ready to start stitching.

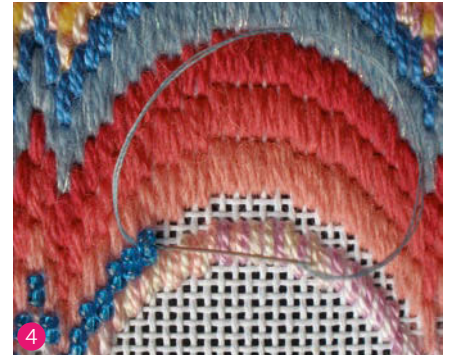
2. Mark three dotted lines across your canvas, one 5cms from the bottom edge, one 19.5cms above that and a third 1.5cms above this. The total stitched area will be 32cm wide and 21cm high.

START STITCHING...

1. Using three strands of a light pink shade of crewel wool in the needle, work one complete row following the top line of the chart as a guide. Start in the centre of the canvas and working to the right, covering three threads with each long vertical stitch. Repeat this from the centre to the left creating a mirror image. **(Photo 1)** This is your foundation row and will be used to guide all the following stitching.

2. Work the next row using the mid pink shade but work over four threads this time. Follow the line of the foundation row, stepping up or down as needed, bringing the thread through

"You can be more economical with thread by changing the direction of your stitches so that you take a shorter pass on the reverse of the canvas."

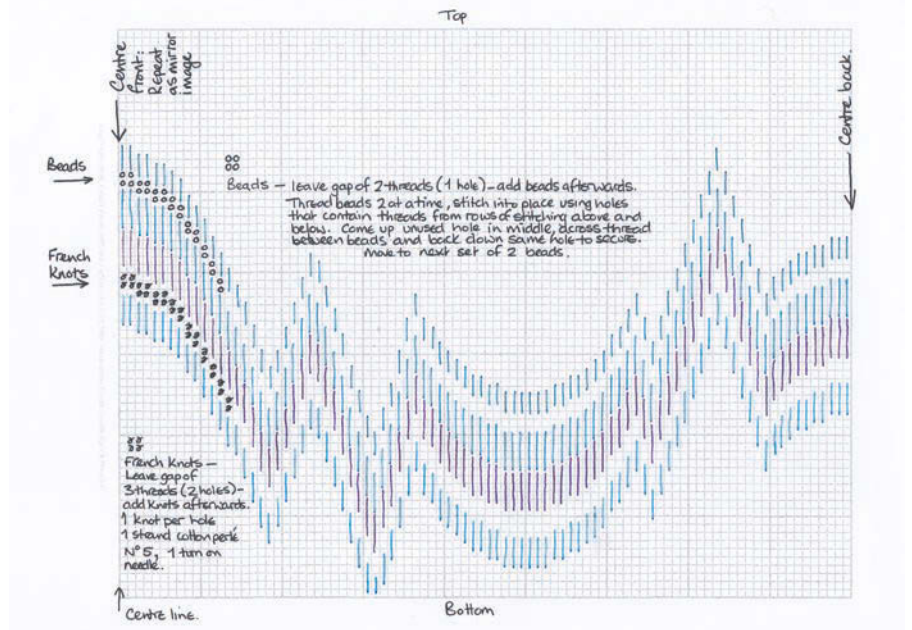


the same hole as the previous row of stitching and ensuring that all stitches in any given row are the same length.

3. The next row should be in the deep pink and can be over five threads. Don't make stitches any longer than this as they may catch and wear too much. Stitches can be as short as over two threads and you can vary stitch length as you wish between two and five as your design progresses. Don't use too many rows of short stitches together as the design can begin to look quite spotty and you lose the strong zigzag and curve character of Bargello embroidery.

4. Following your three pink rows, start with the light blue shade in either crewel wool or two strands of cotton perlé for a change of texture. Follow this with the mid shade and then the darkest. This is the principle of the Bargello design: repeated bands of colour graduated from light to dark with the lightest shade of one colour next to the darkest of the other. Within this you can play with the addition of finer machine threads into the needle to subtly vary the colours or to add sparkle.

5. You can use textured yarns or variegated threads or do a few rows of French knots or beads. I added



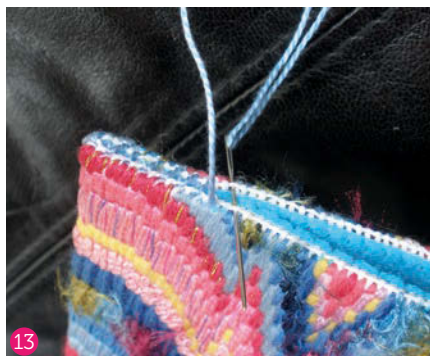
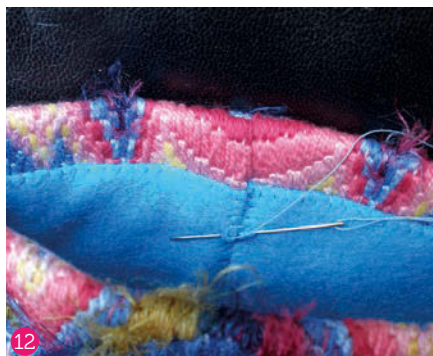
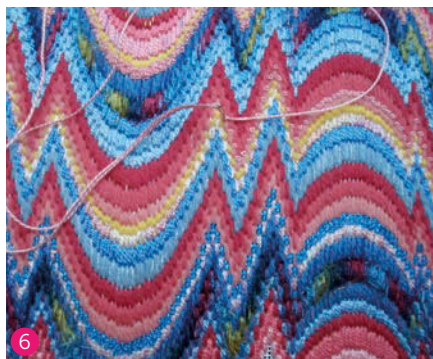
narrow bands of contrasting yellow from time to time. Try mixing strands of different shades of crewel wool in the needle. I found the darkest blue too strong for my scheme but it worked really well with one strand of dark and two of mid blue in the needle. **(Photo 2)**

6. To add beads, I recommend you leave a space of two threads (one hole) between two rows of stitching, and then come back and add the beads afterwards. **(see chart)** Just be very careful with the spacing. To add the beads, use a beading needle and a strong sewing thread. Come up through a hole that has a previous stitch in it, thread on two beads and go down in the previously stitched hole in the row of embroidery above. To secure the two beads well, come up through the unused hole beneath the beads, over the sewing thread that runs between the beads and back down the same hole. **(Photos 3 and 4)** Move on to the next pair of beads.

NB I found it difficult to fit all the beads in at the bottom and top of the rounded curves and so missed out one pair here.

7. For rows of French knots, again I'd suggest you leave a gap and add the knots afterwards. This time you'll need to leave three threads (two holes) between the rows, being careful with the spacing. **(see Chart)** Make one French knot to sit in each vacant hole, bringing the thread up and down again through this same hole. I used a single strand of cotton perlé N° 5 and one turn on the needle. If you want to use crewel wool, you may need two strands.

8. Continue in this way to fill the stitched area, keeping the continuity of design as you arrive at the top and bottom. **(Photo 5)** Avoid letting any rows of French knots or beads extend above the line 1.5cms from the top as this line marks the turning and too much texture here may cause problems when making up. The same applies to the bottom line but is less crucial here. ➔



9. When your stitching is complete, assess the effect. I added strands of machine thread on one or two rows by over-sewing to subtly alter the colour and balance the design. I also slipped in an extra row of French knots to bring in a colour that otherwise only appeared at the top and bottom. **(Photo 6)**

MAKING UP YOUR KINDLE CASE...

1. Once the embroidery is complete, lightly steam press, protected with a towel, and then trim all the edges of canvas to 1cm (six holes). Turn in and finger press the two short sides up to the stitching. Lightly press, still under a cloth as the glue side will stick to the iron.
2. Turn in the bottom edge in the same way as neatly as possible so that no bare canvas is visible when viewed from the right side. Turn down the top edge to include 1.5cms of the stitched area. Press. Using the finer canvas needle catch the turned hems to the underside of the embroidery stitches. **(Photo 7)**
3. Place the rectangle of felt on the reverse of the canvas. It will be less wide than the stitched area. Line up the bottom edges then turn under and

tack a hem of about 1cm along the top edge so that it butts up against the last row of stitching.

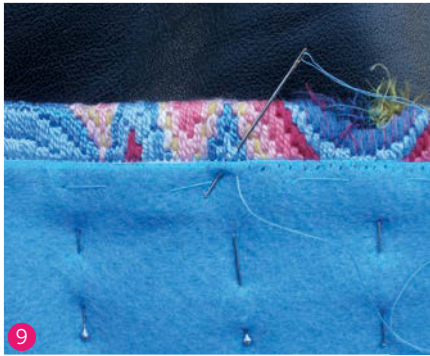
4. With a sharp needle, sew one short edge into place overcasting the raw edge of the felt to the second visible line of canvas threads. **(Photo 8)** Do the same to the other short edge. This will make the canvas curl up slightly. Evenly space vertical pins along the bottom edge to ease the lining and canvas together. Sew into place. Pin the top edge then catch the folded edge of the felt to the last row of stitching with close stitches. **(Photo 9)**
5. To sew up the case, butt the two short edges of the embroidery together, with wrong sides to the inside, and using the finer canvas needle and a long length of doubled strong thread, and starting from the lower edge of the turning near the felt lining, loosely lace together the edges of canvas that was turned over to the inside. **(Photo 10)**
6. When you reach the folded edge, tighten these threads one at a time to close the gap. Continue to stitch together the two edges of the case using only the canvas thread visible right next to the embroidery, pushing the embroidery stitches aside as needed. Verify that the design lines up perfectly.

In this way the join at the back will be almost invisible and the design will continue unbroken. **(Photo 11)** On the inside, make a few stitches to reinforce the join in the lining on the top turned edge. **(Photo 12)**

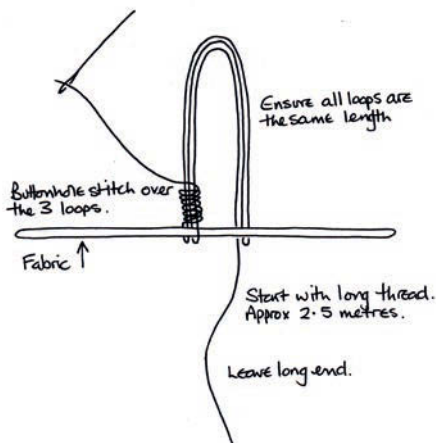
7. Make sure the back seam is in the centre then gently press the case flat protecting the embroidery with a towel. Using a canvas needle, overcast the edges of the bottom opening together with close stitches following the weave of the canvas. Pinch the edges firmly together as you work. You may want to return and overstitch this a second time for extra strength and to cover more of the visible canvas threads. **(Photo 13)**

8. Sew a button into place on the front about 3cms from the top edge as neatly as possible, hiding thread ends between lining and canvas.

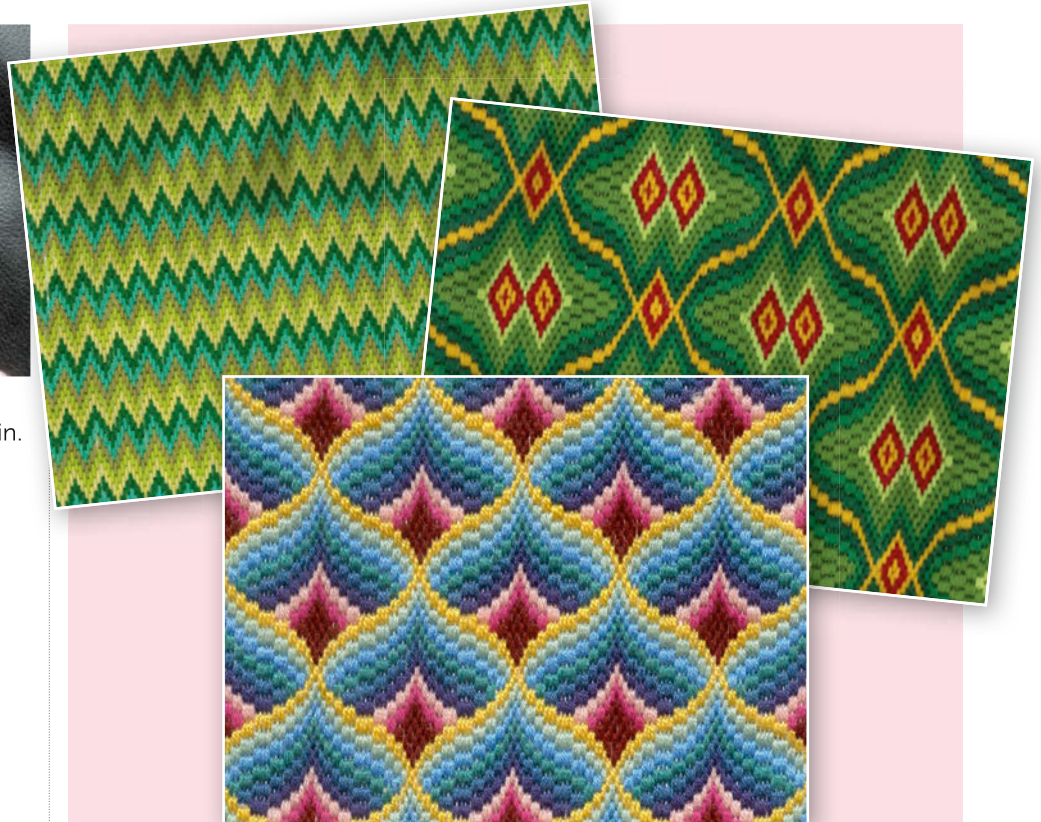
9. Make a buttonhole loop to fasten. Starting with 2.5metres of cotton perlé, thread and bringing the thread to the front from the inside where the lining meets the embroidery (leaving a long end of about 10cms), make a loop long enough to slip over the button and take the thread to the inside again close to where you started. Bring the thread back to the front and make a second loop of the same size as the first.



10. Take the thread to the inside again. Come back through to the outside, make one last loop, same size again and take the thread to the inside. Come back up next to the three loops, verify the length so that they are even and will go over the button then start working neat buttonhole stitches over the three threads until the loop is entirely covered.
(see buttonhole diagram below)



11. Push the stitches carefully along the threads to make sure they're tightly spaced. When you can fit no more in, take the thread to the inside, knot it to the start of the thread and bury the ends between lining and canvas.
(Photos 14 and 15) ♥



BARGELLO EMBROIDERY

Bargello is a family of stitch patterns that use strong up and down movements on the canvas. The name originates from a series of chairs found in the Bargello Palace, Florence, which were stitched with the distinctive 'flame' motif.

Bargello stitches are distinguished by their flat and strong stitches that lie either perpendicular or parallel to the canvas threads. The motifs are generally geometric and mathematical, but can be used to resemble flowers or other stylised graphics. Traditionally Bargello was stitched in wool on canvas, but modern Bargello incorporates endless combinations of yarns, threads, colours and stitch patterns to create a striking effect.

SHIRLEY MCCANN

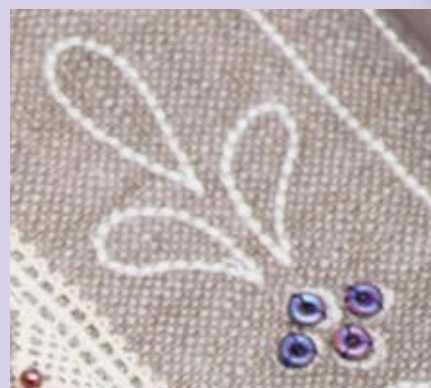
Brittany-based embroiderer Shirley has been passionate about textile arts since joining the Northern Ireland Embroidery Guild in the 1980s. Since moving to France she has founded a popular stitch group called Brittany Broderie, exhibited much of her work and begun a comprehensive programme of workshops based at her gîte, Ty Louissette. For more information on Shirley, her work and her workshops visit www.shirleyjmccann.com

French Fancy

This sweet little sewing tray with a distinctly gallic feel is ideal for keeping pins, needles, scissors and threads all neatly in one place while you work on your stitching!

DESIGN: Chris Grey

MAIN PHOTOS: Susie Lowe





FIND
TEMPLATES
FOR THIS
PROJECT ON
PAGE 64



WHAT YOU NEED

- A small wooden tray
- Piece of heavy card (I used a piece of ring-binder cover)
- Piece of linen fabric (5cm bigger than the base of your tray)
- PhotoFabric
- Ink-Jet printer
- French labels
- Buttons/charms
- Selection of threads
- Lace trim
- Glass seed beads; Jet Sliperit O Beads (see suppliers below)
- Bondaweb
- Iron-on wadding – Vilene H640 – three pieces the size of your tray base
- Sewing machine thread – white
- Fabric carbon paper
- Double-sided tape – carpet tape is good for this
- Household emulsion paint or craft acrylic paint
- Paintbrush

GETTING READY

1. Paint your tray in whatever colour or paint you choose. Allow to dry. Measure the inside base of your tray and cut a piece of heavy card to sit inside (with 2mm or so gap all around to allow for fabric bulk when finishing). **Photo 1**
2. Cut two pieces of wadding to the size of your base card and iron in place on the top side of the card. **Photo 2**
3. Put double-sided tape all around the underside edges of the card – leave on the backing paper at this point though. **Photo 3**
4. Cut the linen fabric about 5cm larger (all around) than the card. Place the card centrally on top of the linen and mark around the edges using a fabric marker. Mark another line 1cm inside the outer line – this is your working area. **Photo 4**
5. Cut a piece of wadding, a bit larger than the size of your card, and iron onto the back of the linen fabric.

6. Choose your label(s). Scan them to create digital images, then print onto PhotoFabric with an ink-jet printer (following instructions of the PhotoFabric pack). **Photo 5**

7. Peel off the backing paper and apply Bondaweb to the label sheet.

START STITCHING

1. Cut out the label that you wish to use, position it on the left side of the linen and iron in place.
2. Thread the sewing machine and do a tight zig-zag/satin stitch around the edges of the fabric label. Alternatively, you can do a buttonhole stitch by hand.
3. Stitch over the marked inside and outside border lines. I have used a double back-stitch on my machine, but you could do a double running-stitch or chain stitch if you are working by hand. **Photo 6**

Top tip:

I tend to print my label sheet onto paper first, just to make sure that the positioning is suitable to make best use of the PhotoFabric sheet. I usually get five or six labels per sheet with plenty of room around the edges for cutting.



4. Using the diagram (**Template**) and some fabric carbon paper mark the design onto the linen (**Photo 7**) then stitch over the lines of the design either by machine or hand. **Photo 8**

5. Cut a piece of lace to fit between the two inside border lines and stitch in place. **Photo 9**

6. Using a beading needle, stitch the 'O' beads into the eight 'round holes' of the design. Stitch a few seed beads onto the lace trim as well. **Photo 10**

7. Finally, attach your charms and/or buttons in the space between the lace and the label. **Photo 11**

FINISHING OFF YOUR TRAY

1. Iron the linen piece flat and trim leaving 3cm around the outer stitched lines. Cut the corners of the fabric so that there is not too much bulk underneath when it is turned over and stuck, but not too close to the stitching line! **Photo 12**

2. Place the piece of base card wadding side down within the stitched area, peel the backing paper off the double-sided tape, fold the linen fabric over the edges of the card and stick down. **Photo 13**

3. Pull firmly, but not so hard as to distort the linen. The outside stitched border line should be sitting straight along the edges of the card.

4. Thread a needle with some matching thread, then carefully fold over the corners and stitch down to secure on the back. **Photo 14**

CHRIS GRAY

Chris is a textile artist, author and tutor from South Wales. She exhibits regularly and teaches workshops all over the UK and Europe. Chris runs Mabon Arts, a one-stop online shop for all things stitch and writes popular blog Textile Butterfly. You can read more about Chris and find her blog at www.mabonarts.co.uk

5. Peel the backing off the double-sided tape in the base of the tray. **Photo 15**

6. Put the padded top inside the tray and press into place. **Photo 16** ♥

Your tray is now ready to use and enjoy!

SUPPLIERS

Charms/Buttons and Wooden tray:

Ebay stores – search for "small wooden tray" "sewing charms" "small buttons" – www.ebay.co.uk

Wadding, Bondaweb, threads, linen fabric, fabric carbon paper:

Empress Mills – www.empressmills.co.uk

Paints, carpet tape, brush, glue:

B&Q or good craft shop

Beads: www.gjbeads.co.uk

PhotoFabric: The Cotton Patch – www.cottonpatch.co.uk

Ruth Issett

When we started planning our 'Colour Issue' of *Stitch* there was one embroiderer we knew we had to feature. We travelled to Shropshire to meet the undisputed Queen of Colour, textile artist **Ruth Issett**.





Ruth Issett's passion for colour is infectious. "Colour is an art in itself," she tells me as we sit in her bright studio surrounded by dramatic reds, vivid greens, aqua blues and happy yellows. "So many people are scared to use them, but I find bright colours so energising. Working with colours is the perfect addiction – it will fill you with joy but won't kill you!"

Ruth's two-floor studio sits in the garden of her Shropshire home (which is accessed by a bright pink gate, naturally), surrounded by the beautiful rolling hills of the Welsh Marches. Downstairs is her dyeing and printing room, quiet today but busy with bottles and equipment, and upstairs is her workroom and office, alive with coloured threads, fabrics, finished pieces and works in progress. Even the drawers and cupboards are painted a bright red. In fact, the sleepy cat snoozing contentedly by the wood burner should count itself lucky that

it hasn't been dyed a zingy shade of orange! It's a wonderful place to be.

I'm here because Ruth is about to exhibit at the Select Arts Festival in Stroud as part of the highly regarded Textile Study Group. Their exhibition is entitled DIS/rupt and is set to be a major event, with associated workshops, talks and a book to follow. Members of the Group have chosen different interpretations of disruption to show in their work, and Ruth has opted for climate change. Her pieces are full of colour. "I started thinking about the weather, the wind and rain, and how dramatic and energising it can be," she says. "As always I started with paint, printblocks, mark marking in my sketchbook, at first using darker tones to convey the menacing side of the weather, but quickly moving to rich purples and lovely, deep aqua marines." She laughs. "It always comes back to the bright colours! I just can't bring myself to go too dark." →



"So many people are scared to use them, but I find bright colours so energising."



Ruth's principle piece for the exhibition, *Spiralling Vortex*, a collection of intricately layered lengths of fabric that will be hung as an installation, is laid out on the large work table. At first glance the hangings look like Indian scarves, with their exotic stripes of colour and loose thread tasselled edges. Look more closely though and the colours become a vivid interpretation of weather and climate: from the fiery reds and oranges of the sun and heat to the blues of the chill and the brooding and melancholy purples and blacks of the wind and rain and, perhaps, what the future may bring. It's breathtaking. "I'm hoping they'll be hung where the public can walk among them and touch them," explains Ruth. "Touch is such an important sense and the reason that textile art is so very special – it's so tactile. The combination of colour and texture is what drew me in at the very beginning."

The beginning of Ruth's attachment to textiles and stitch officially began at Birmingham Art College, where she studied for a BA in Textiles and Embroidery, but her passion for colour and creativity started long before. The

daughter of a busy Gloucestershire clergyman, she was fascinated by the endless stream of visitors to the house and learned to engage with and read people at any early age. But it was only when she started studying at a local art college in 1965 that she really knew where she wanted to be. "It was like coming home," she says. "I was suddenly surrounded by people just like me and I felt so liberated." Ruth began screen printing and dyeing and her love affair with colour and texture and the processes of textile art began.

Today, Ruth spends much of her time teaching and inspiring others starting out in textile art. Working as a freelancer now, her career teaching and lecturing in textiles is long and distinguished. "Teaching is a joy," she tells me. "I love the sharing and the energy. It's so important for artists to be sociable

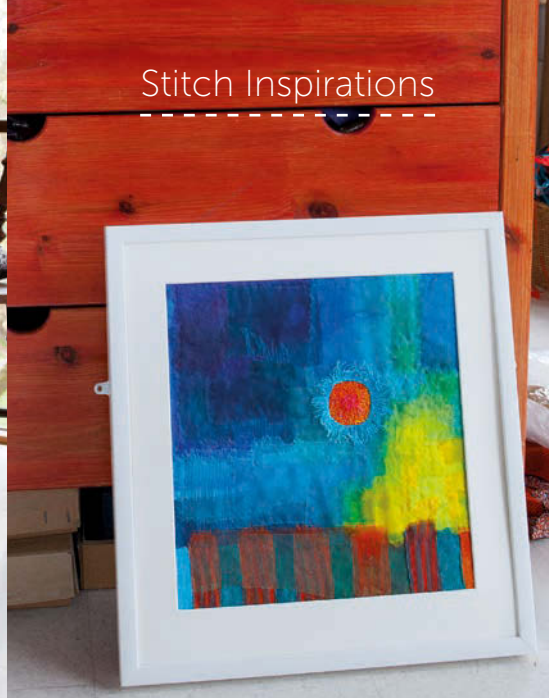
and engage with others and I gain as much from my students as they get from me." Textile and colour enthusiasts travel from far and wide to attend Ruth's workshops and talks and she's taught all over the world. "I think I'm a pretty 'up' person, so I hope my

students come away feeling energised," she says.

I ask Ruth how she advises her students to approach the sometimes daunting world of bright colours. "Find something colourful that you love, it could be anything," she says. "Study the shades, the tones; ask yourself why you love the colours. Create a palette, then tweak it. Colours can

"Touch is such an important sense and the reason that textile art is so very special – it's so tactile."

be like ingredients in a recipe – they might be working beautifully together, but a little bit of spice can really make a palette pop. Always keep an open mind and try not to limit yourself. Once you've got your palette, collect threads and fabrics and play!"



Ruth has more advice. "Never feel the pressure that a piece has to be finished," she says. "The worst thing is when people ask: What is it going to be? What is it for? I only ever stitch for myself and to enjoy what I'm doing. I know that not everything I work on will end up on someone's wall, but as long as I don't let my standards slip I'm happy."

She may have found her happiness in her work, in her teaching, in her idyllic studio, but Ruth still has the passion and energy to learn more, to develop new ideas and techniques and to take inspiration from fellow textile artists. And she wants to show the world how dynamic, exciting and – of course – how colourful the world of textiles can be. "I have a real sadness when I think how dismissive the art world can be towards textile art," she says. "For too long, textile art and embroidery have been considered too 'pretty' to be taken seriously, but there seems to be a real movement now of textile artists keen to make the critics sit up and listen." And if anyone can make anyone sit up and listen, it's Ruth Issett and her extraordinary rainbow of colours. ❤️

THE TEXTILE STUDY GROUP

First established in 1973 under the guidance of the legendary Constance Howard, the Textile Study Group is a highly respected collective of internationally recognised textile artists and tutors. The core membership of around 25 meet twice a year to share ideas, attend workshops and lectures and work at "cultivating and advancing the practice of stitch and textile art through a broad spectrum of education." Membership of the group is subject to ongoing assessments of their teaching and body of work.

Current members of the TSG include Ruth Issett, Bobby Britnell, Sarah Burgess and Sian Martin, while Julia Caprara and Polly Binns have been former members and mentors. For more information on the Textile Study Group, including details of their annual residential summer school, visit www.textilestudygroup.co.uk

The Textile Study Group's *DIS/rupt* exhibitions and workshops will be held at various locations as part of the Select Festival, Stroud, Gloucestershire. 29th April – 28th May
www.sitselect.co.uk

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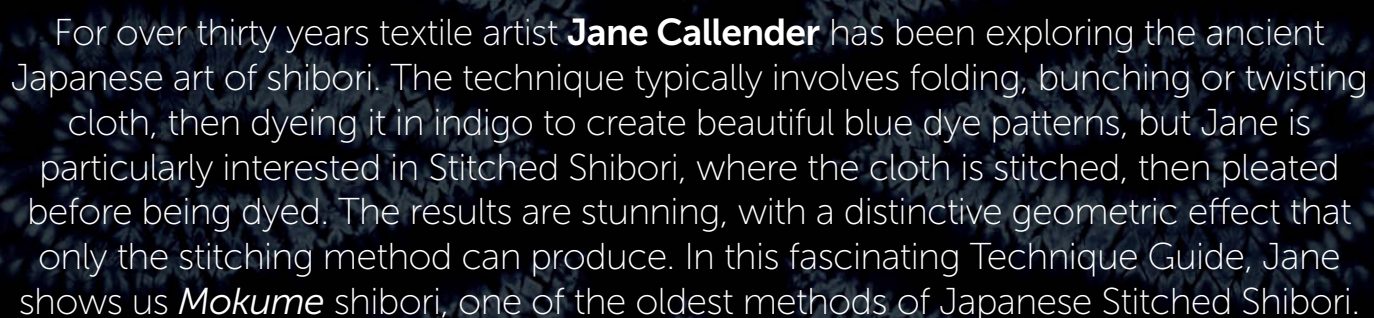
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To Dye For



For over thirty years textile artist **Jane Callender** has been exploring the ancient Japanese art of shibori. The technique typically involves folding, bunching or twisting cloth, then dyeing it in indigo to create beautiful blue dye patterns, but Jane is particularly interested in Stitched Shibori, where the cloth is stitched, then pleated before being dyed. The results are stunning, with a distinctive geometric effect that only the stitching method can produce. In this fascinating Technique Guide, Jane shows us *Mokume* shibori, one of the oldest methods of Japanese Stitched Shibori.

DESIGN: Jane Callender

MAIN PHOTOS: Paul Bricknell

Sewing is one of the oldest textile crafts, a skill preceding that of spinning and weaving. Crude needles were used in the Palaeolithic age, the old stone age, made of bone, ivory or antlers and hide, fur or bark were assembled into coverings with thread such as sinew, catgut and vegetation fibre. Cotton clothes were worn by the peoples of the Indus Valley civilization in the 4th millennium BC which would suggest that sewing skills were well developed and wooden needles were found in Japan dated to the Jomon era, 14,500 BC.

We could assume that where evidence of textile dyeing activities have been discovered through archaeological findings that resist dyed techniques of some sort began to develop. How were they discovered? Perhaps a beverage, juice or dye spilt on some scrunched up or folded cloth which, when moved, showed an interesting arrangement of shades and marks prompting a creative mind to think and plan. Requiring no implement, the simplest technique would surely be to wrap around a bundle of cloth. The simplest of motifs would have created a circuit, circular or square-ish in fashion, from binding round a pinched up section of cloth.

From this starting point it would not have been too vast a leap to begin to use needle and thread to create a 'joined up line' using stitches. Peru, China, the Malay world, India, Japan and Africa developed their own distinctive styles of compressed resists. Over millennia the knowledge of these traditional techniques have spread across the world and continue to guide and influence contemporary shibori practice.

This pre Colombian fragment shows bound circles and a resisted line - most probably produced through a wrapped technique.



TRYING STITCHED SHIBORI

A stitched resist is created by stitching fabric with a very strong thread. After all the stitching has been completed throughout the piece these threads are pulled up as tightly as possible and tied off. This secures tightly compressed folds of fabric which in turn block the flow of the dye and creates a full or partial resist. Once all the dyeing processes have been completed these threads are cut and removed and the fabric opened out to reveal the pattern or design. Depending on how the stitching has been worked an infinite number of shapes and textures can be created, organic or controlled for geometric results. It is a surprisingly versatile technique.

Absolute confidence in the stitching thread used is essential. Thread cannot be pulled up tight enough if there is fear of it breaking. Avoid a thread that will fray when longer rows are worked. Test what you have by pulling it really tightly. If it breaks, don't use it. In most cases the thread should be used double - if one does break then at least the other can be stitched into the fabric to secure the stitches and keep the folds in place so never cut the threads too short before tying off - just in case!

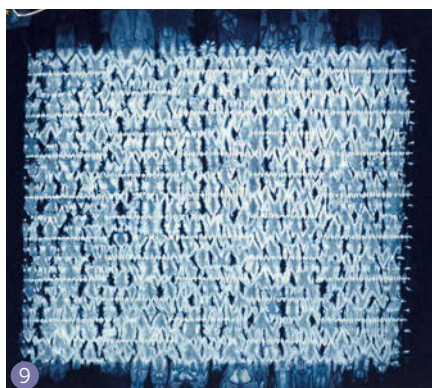
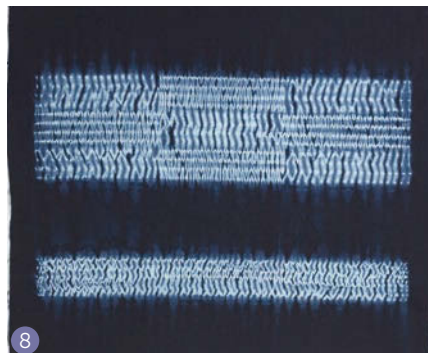
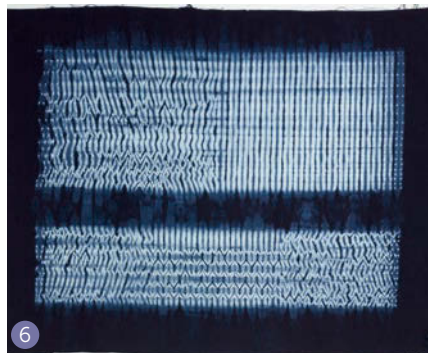
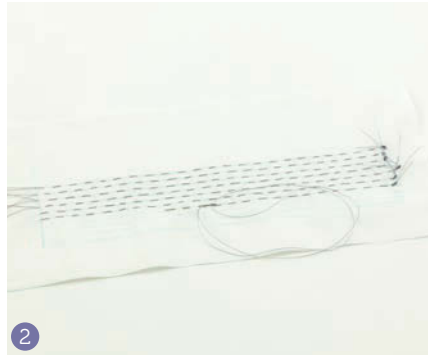
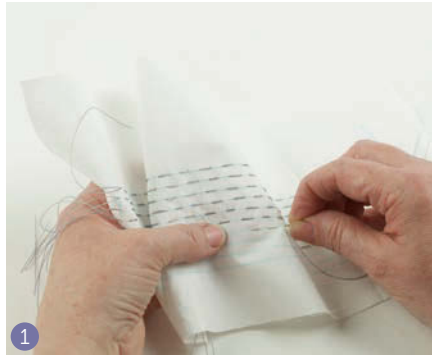
Before starting to stitch make a large knot in the end and always stitch in one direction, say from right to left. This makes the tying off process at the end of rows straight forward as they will all be on one side or one edge. However, this is not always possible in some cases. Placing a bit of fine string under the start and finish knots acts as a block or 'buffer' as I call them prevents knots from slipping back through loosely woven fabric - a trick discovered many years ago when knots could not keep the compressed folds securely in place. It also sets the knot above the fabric and creates a little ease in the folds when removed before cutting and removing the threads.

ANCIENT TEXTURES – MOKUME SHIBORI

One of the loveliest textures is created by working straight stitch in rows on single thickness fabric. This results in the wood grain pattern, Mokume shibori. It has a textural quality rather than a pattern and creates the lovely meandering lines evocative of both wood grain and water. With a long history in Japan it is traditionally worked by the experienced artisan feeding the fabric onto a long needle with the left hand while the right hand keeps the needle steady, guiding and pushing it through the fabric from the palm. The palm is protected by a coin inside a pad which is padded on one side for comfort. It is secured with a loop over the middle finger. This method is well suited for production work but the technique can be easily managed with shorter needles and a conventional style of stitching. Long needles are not so easy to use for shorter curved rows.

The effect is created by working straight stitches that fall randomly in closely placed rows so that all evidence of a row of stitching is lost. Stitch size in relation to row placement should therefore be tested before embarking on a major project as weight and quality of weave affect the resists. When the horizontally stitched threads are pulled up the fabric is manipulated into random vertical folds, the dyed results echoing their meandering arrangement, which is the goal of the process. Dark and light linear markings appear and disappear like rippling water. When stitches are regimented, which requires more preparation and concentration while stitching, the stitching organises the folds and stripes are the result, termed nui-suji shibori.

STEP BY STEP



1. A few stitches are picked up with the needle. Longer needles can be used if preferred and if they are fine enough for the fabric chosen.

2. Rows of stitching for mokume shibori do not have to be drawn in. A few placed as guides here and there are useful and prevent the 'sliding off the page' look.

3. Threads can be pulled up together loosely with closely placed rows such as in mokume shibori. Move the fabric towards the start knot. Work on any other groups of stitching to the same stage.

4. As fabric begins to bunch up, move a little more fabric down to the end. It may well take several visits to the same groups of stitches before the task is complete.

5. Once all the fabric is together at the end, pull up the threads as tightly as possible one by one. Then again, this time tying each one off systematically.

6. This samples tests to see how wide the rows can be before the resist starts to break up allowing more dye to colour the ground and revealing the row. Rows start at 5 mm apart at the top and increase to 12mm apart. Stitches remain constant at 4 to 5 mm.

7. Stitches worked right to left to produce the vertical markings.

8. Large and small stitches are worked in blocks. 12 rows at 1 cm apart with a tiny stitch size and one of 7-8 mm.

9. Changing the stitch size to a small size systematically and consistently while working rows introduces both texture and a pattern.

10. Indigo on a colour blend of fibre reactive dyes applied before working mokume Shibori. →

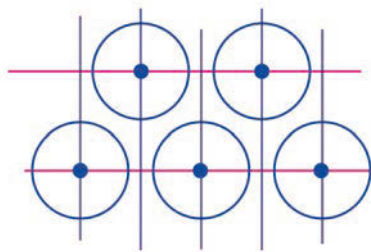
INTRODUCING THE FOLD

Many shapes depend on the fold and are therefore worked on double thickness fabric. The most popular shape is the circle but other shapes such as squares and the hexagons below can also be worked. The circle is one of the most satisfying shapes to stitch with no sudden changes of direction. The traditional karamatsu pattern or Japanese larch pattern once a great favourite in the Nagoya area and understandably so – it is lovely. Said to be inspired by the dark radiating branches of the larch tree it also brings pine cones to mind. The traditional placement is seen here in the offset format but circles can also be set directly under each other.

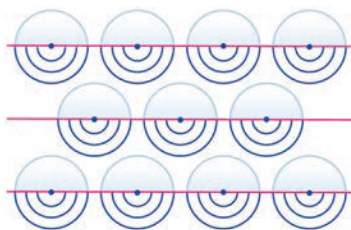
Dependant on the fold for its full shape the pattern is set up by drawing concentric half circles on the fold. Calculate spacings on paper first, working from samples when setting out to complete a repeat pattern. Care should be taken that the stitching required by circles on one row do not encroach on the next row's shapes. Once spacings have been decided, fold lines and full circles can be drawn on the flat fabric with concentric half circles on the side of the fold line you will see when stitching. Draw these in on the same side throughout the entire piece. Stitching can then start and finish on the same edge without having to turn the fabric to and for when pulling up the threads.

When folded, match up the outer lines with pins. Tack round just outside the outer drawn line keeping that free for the shibori stitching. Fabric moves and when working in one direction continually the shape often becomes distorted which these measures help to prevent. Use a pale colour tacking thread, one that can be seen when it comes to taking them out.

Placed close together the areas in between the shapes is semi-resisted, which results in paler shades when dyed with indigo as seen in the sample. Setting the circles further apart will allow the dye to flow in between the shapes for a darker more evenly dyed background. Aim for at least six dips in a medium to strong indigo vat. This outcome differs with other dyes.

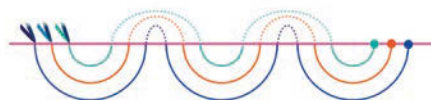


1. A grid helps with placements. With a set square mark in registration lines from central points to place the circles accurately.

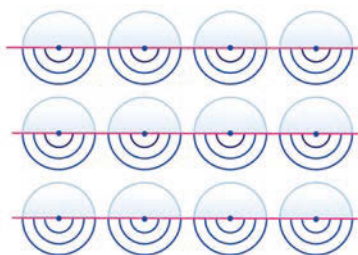


2. Here, the pink line marks the fold throughout.

3. Semi-circular patterns are drawn onto the fold.



4. When stitching a few rows continuously carry the thread to the next same shape.



5. When stitching long lines with many shapes and not too many rows the task is more manageable when the shapes are grouped.



6. The dots at the ends of the row indicate that three rows have been worked and the placement of the fold. Here and there are very fine horizontal lines, another indication of the fold.



7. A row of three semi circles is pulled up. Note how under the threads tension the centre points join at the top.



8. On 'the drawing board' the lines and thread follow the curve and the fold is as a straight line. When the thread is tensioned it straightens and the fabric is forced to make the curve.



9. The softer elasticity of the double silk georgette gives some wonderful shapes. Indigo over cochineal.

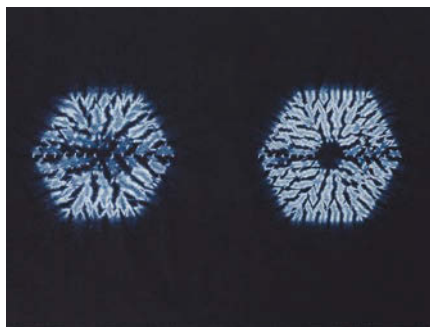
SINGLE MOTIFS

Much can be done to personalise motifs and by altering the stitch size the infill texture of a single motif (or *miru* shibori shape) can change dramatically while the overall shape will remain the same.

Here hexagons drafted out with callishibori stencils are worked as independent units and show the dark band running with the fold set horizontally. Leave about an inch of thread before cutting off for the longer rows after pulling up and before tying off but about 4- 5 inches for the short central rows, otherwise tying off these after pulling up is very tricky.



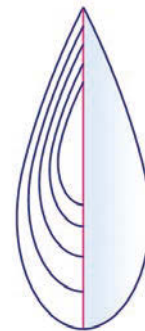
1. Eight rows of stitching on a fine cotton lawn with small stitches.



2. Eight rows of stitching heavier cotton poplin with small to medium stitches.



3. This miru motif is made by parallel concentric rows of stitching, which follow a path away from and back to the fold. In the motif below where the fold runs vertically, the rows of stitching are set close together at the top but gradually open out at the base.



This changes the tonal effect giving a lighter, lacy look at one end. The central dyed area adds a nice punch of contrast when the single motif is repeated.

4. Set close together at the top the rows gradually open out. It changes the tonal effect giving a lighter lacy look. The central dyed area adds a nice punch of contrast. ♥

INDIGO DYEING

Indigo dye has been used for thousands of years to dye fabric blue. It is probably the best-known and most popular natural dye throughout history and its characteristics make it ideal for shibori. It loves cotton, it's a strong dye that holds up well to sunlight and heavy washing, and it doesn't tend to seep into folds



or under strings, giving a beautiful clarity of pattern.

The easiest way to start indigo dyeing is with a kit. We

recommend the Jacquard Indigo Tie Dye Kit, available at Art Van Go (£14.25 www.vycombe-arts.co.uk). It has everything you need to start creating stunning shibori patterns.

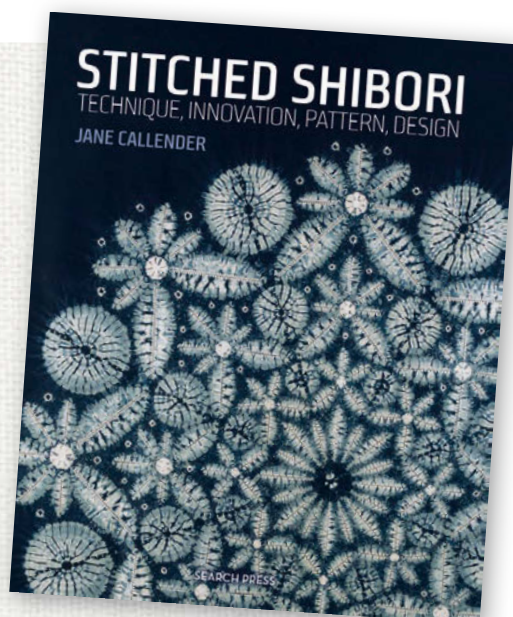
“Shibori is a form of ‘Resist dyeing’. Methods are used to ‘resist’ or prevent the dye from reaching all the cloth, thereby creating a pattern and ground.”

JANE CALLENDER

Award-winning textile artist and designer Jane Callender has worked with shibori techniques for many years. She teaches and exhibits the technique across the UK and beyond, inventing new stitch formats and experimenting with different fabrics. Her website,

www.callishibori.co.uk has everything you need to know about this wonderful ancient technique.

Jane's book *Stitched Shibori: Technique, Innovation, Pattern, Design* is published by Search Press (£16.58, www.amazon.co.uk).



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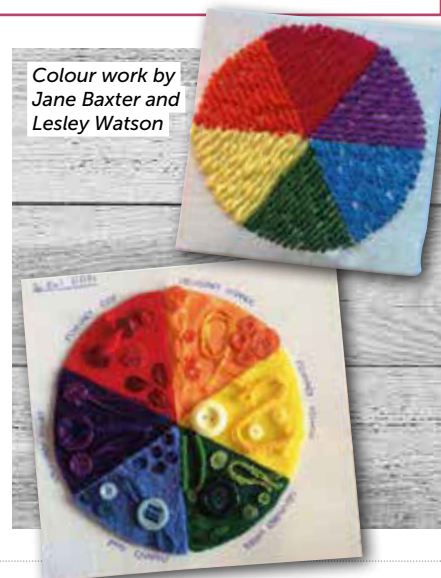
Distance Learning

TAKING THE FEAR OUT OF DESIGN

There were many reasons behind the development of the online stitch courses written and run by the Embroiderers' Guild. One main aim was to encourage the use of personal design in stitch work and to demystify the process. You could describe the 'design processes' as merely 'deciding what you want to make'.

Reading the last issue of *Contact* (the magazine for Embroiderers' Guild members) I was impressed as always by the amount of stunning original work being done by members everywhere. No doubt there are some new members or visitors to the Guild who see this as daunting and feel they can never match up. Our courses aim to demonstrate that this is not the case. There are basic exercises which will help anyone develop their own style and individual outcomes. Our courses aim to lead students through these comfortably to new success. Whether you study the course in hand stitch or by machine, or choose to do both, then these principles are the same.

You will look at colour and make a colour wheel, look at warm and cool colours and discover the reasons why combinations are pleasing.



You will explore line making marks with all sorts of tools and use these to suggest patterns that translate into stitch. You will find how to isolate a part of your image and choose appropriate stitches to reproduce them. You will draw with stitch.



Further exercises cover tearing, folding and collecting texture examples in paper. These may not sound very exciting but most people report being surprised at how much fun they had. Rubbings bring out the childlike side and produce wonderful samples. The course leads on into print blocks which you make yourself into printing, weaving and layering. See these from Lesley Watson and Ann-Mari Franzen



A study of repetition, translation and rotation of a simple shape derived from a shell which can be coloured to show different patterns has brought in some beautiful work like these from Emilia Meigh



All of this will lead to a point where you are able and confident to go through a full design process with a plan which you will test and improve to produce a final piece with costings and your own evaluation. Throughout this process and everywhere else in the course your personal tutor is available to you by email and will help unlock any blocks or answer any questions you may have. Hopefully you can see that different people have different strengths and different styles. In the same fashion the final submission might be an art piece or a practical item like Elizabeth Robb's matching brooch and scarf.

You will find this information on our website along with a requirements list for each course. You will also find a downloadable registration form.

Go to www.embroiderersguild.com choose the box labelled distance learning and then the side bar Embroiderers' guild short courses.



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STITCH GUIDE

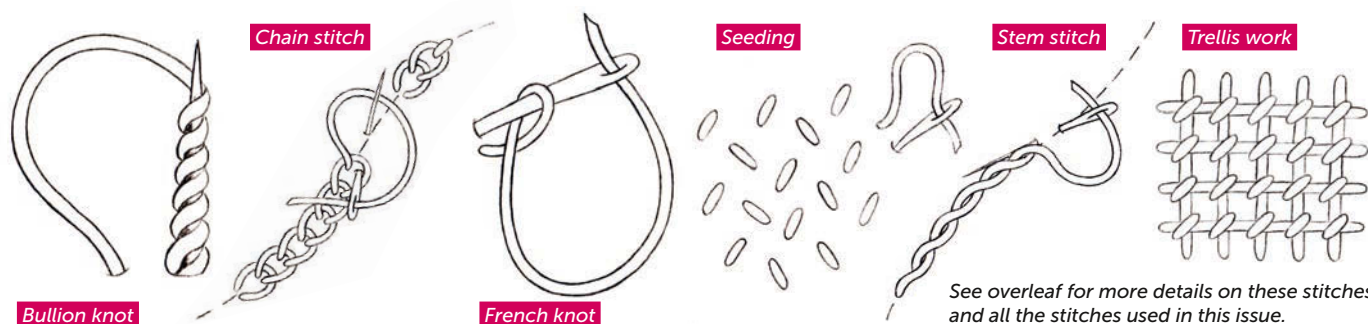
A GUIDE TO THIS ISSUE'S STITCHES AND MUCH MORE!

A CREWEL WORLD

This issue's 'Stitch Spotlight' focusses on some of the stitches most commonly used in Crewel embroidery (or crewelwork). Usually stitched in wool to create a thicker stitch,

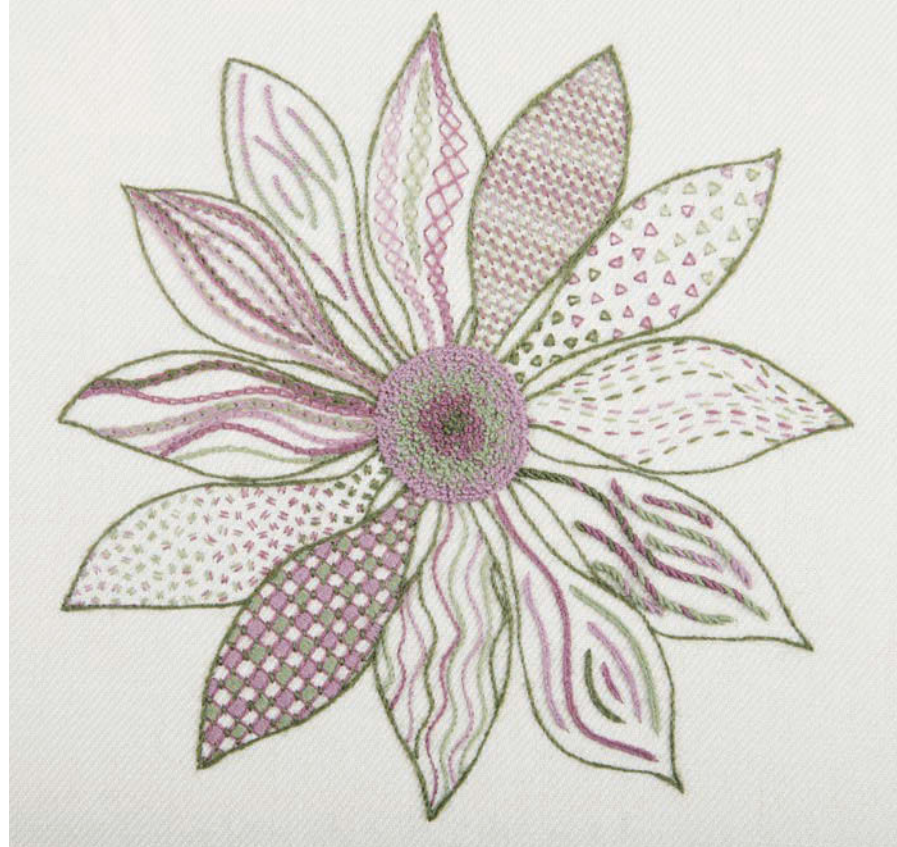
crewelwork is a raised surface embroidery that has been popular in Britain since the 17th century. In fact, traditional crewel design styles are often referred to as 'Jacobean embroidery'.

Today, crewelwork is often used to add weight and texture to a piece and, while most designs are rooted firmly in the traditional, there are some stunning modern designs emerging.



See overleaf for more details on these stitches and all the stitches used in this issue.

Traditional hand embroiderer Tracy A Franklin's lovely crewelwork sampler uses these stitches to fill the petals of her flower. Tracy teaches all aspects of embroidery, including crewelwork. For more information, visit www.tracyafranklin.com



Royal embroiderer and Royal School of Needlework graduate Nicola Jarvis (www.nicolajarvisstudio.co.uk) is paving the way in colourful, modern crewelwork. Her beautiful crewel kits are now available at John Lewis (www.johnlewis.com).

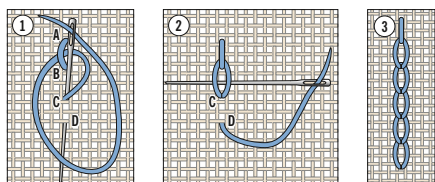
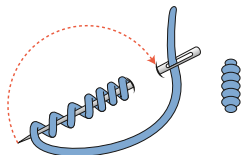


STITCH GUIDE

STITCHES USED IN THIS ISSUE

Bullion knots

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.

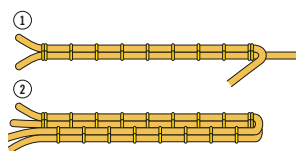


Chain stitch

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 needle point.

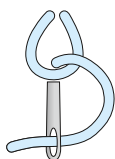
Couching

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.



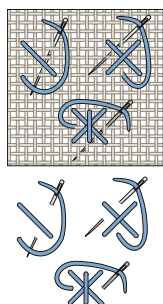
Detached chain stitch

Bring the thread through at A and, holding the thread down with the thumb, insert the needle again just a single thread away. Still holding the thread, bring the needle through at B. Pull the thread through gently to form a small loop, then insert the needle at C to form a small tying stitch over the loop.



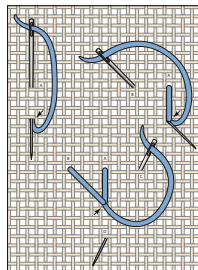
Double Cross Stitch

Work a Cross Stitch over 2 vertical and 2 horizontal threads, (Fig. 1), then work an upright cross stitch over this, as shown (Figs. 2 & 3). It is important that the last upper stitch of Double Cross Stitch should lie in the same direction.



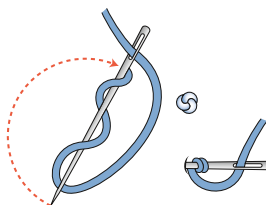
Fern stitch

This stitch is worked vertically over an even number of vertical threads. Bring the needle to the surface at A and take it to the back at B. Bring it through at C and take it to the back at D (fig.1). Repeat the sequence by bringing it up at E, down at F, up at G and down at H (fig. 2). Continue working in this way.



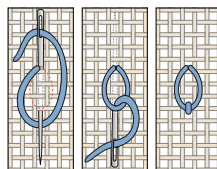
French knots

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



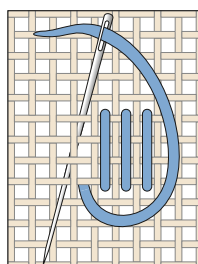
Lazy Daisy Stitch

Bring the thread through at A and, holding the thread down with the thumb, insert the needle again just a single thread away. Still holding the thread, bring the needle through at B. Pull the thread through gently to form a small loop, then insert the needle at C to form a small tying stitch over the loop.



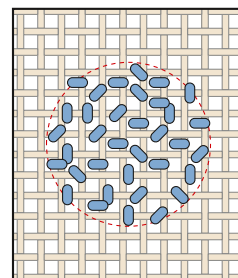
Satin stitch

Work straight stitches closely together across the shape, as shown. Take care to keep the edge even, and if you are following an outline marked on the fabric, take your stitches to the outside of the line so that the marked line does not show. To give a good edge, stem, back or chain stitch can be worked around the outline; stitches should be taken over the stitched outline.



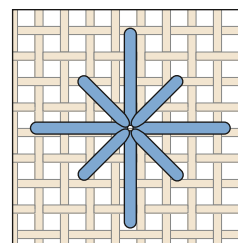
Seeding

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



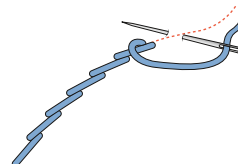
Star Stitch

This stitch forms a square over 6 horizontal and 6 vertical (or any even number) threads of fabric. It consists of 8 straight stitches worked over 3 canvas threads, each worked from the outer edge into the same central hole, as shown in the diagram. It can be worked individually or in rows, as shown here.



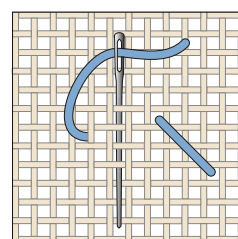
Stem stitch

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



Straight/stab stitch

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



HINTS AND TIPS

USEFUL
TECHNIQUES
TO HELP YOU
COMPLETE THE
PROJECTS IN
THIS ISSUE

Transferring a design onto fabric

Method 1

1. Place your fabric over the design and, using a soft pencil, trace the outline onto your fabric. (It's a good idea to hold your fabric in place with masking tape to prevent it from wrinkling.) If you can't see the image through the fabric, try going over the design with a black felt pen to make the outline stronger.

or

2. Trace the design using tracing paper and tape this onto a lightbox (or a window). Tape your fabric over the top so that the light shines through and you can trace the design onto your fabric. On dark fabrics, use a quilter's white or silver pencil.

Method 2

You can use dressmaker's carbon paper to transfer a design. Place the carbon face down on top of your fabric and position fabric and carbon paper under the design to be traced. Using a hard pencil, carefully draw around the design, checking to see that the design is coming out clearly. Dressmaker's carbon paper is available in a variety of colours, so use one that will show on your fabric.

Threads required

The shade numbers given refer to the threads of the stated manufacturer. A conversion chart will give corresponding shade numbers for the major thread companies (usually Anchor, DMC and Madeira). Remember that the shades are not necessarily an exact match – just the nearest. In many projects in this magazine, thread types are suggested but exact threads are not specified as this allows you to choose your own.

Using Stranded Threads

Stranded cottons are made up of six strands twisted together. Cut a length of yarn about 50cm long and separate the strands, recombining the number of strands specified in the project. This makes certain that the strands are not twisted together and gives smoother, more even coverage on the fabric. When stitching, allow the needle and thread to hang freely from time to time as this allows the thread to untwist and helps to avoid knotting.

Using Bondaweb

Bondaweb is a paper-backed fusible web of glue which is generally used to bond fabrics together. Place the glue side (this feels slightly rougher than the paper side) down onto the fabric, cover with a piece of baking parchment or silicone paper and iron with a dry iron to adhere the glue to the fabric. Allow to cool and remove the paper backing. To apply this fabric to another, put the Bondaweb backed fabric glue side down on top of the second fabric and iron in place.

Using an embroidery hoop (also called a ring or tambour frame)

1. To prevent your fabric from slipping, bind the inner hoop with strips of fabric. Secure the end of the binding with a couple of stitches. If using a fine or delicate fabric, the outer hoop should also be bound in this way. When using a firm fabric such as linen twill, it is not necessary to bind the hoops.
2. Place your fabric over the inner hoop. Using the screw on the outer ring, adjust so that the ring fits snugly over the inner hoop and fabric.
3. With the tension screw at the top, ease the outer ring down over the inner ring, pulling the fabric taut as you go. When fabric is taut and wrinkle-free, use a screwdriver to tighten the screw.

Top tip:

To protect your iron and ironing board, always place baking parchment or silicone paper below and on top of the fabric before ironing.

In The Next Issue

BACK TO NATURE

ISSUE 107 ON SALE 25TH MAY £4.99

BRIGHT AND BEAUTIFUL

Stitch this beautiful floral design



THE SUMMER'S HERE!

Celebrate with this pretty panel



PLUS!

- A BRAND NEW RUTH NORBURYBIRD DESIGN
- STITCH SWEETPEAS WITH TRISH BURR
- LEARN THE ART OF FELTING

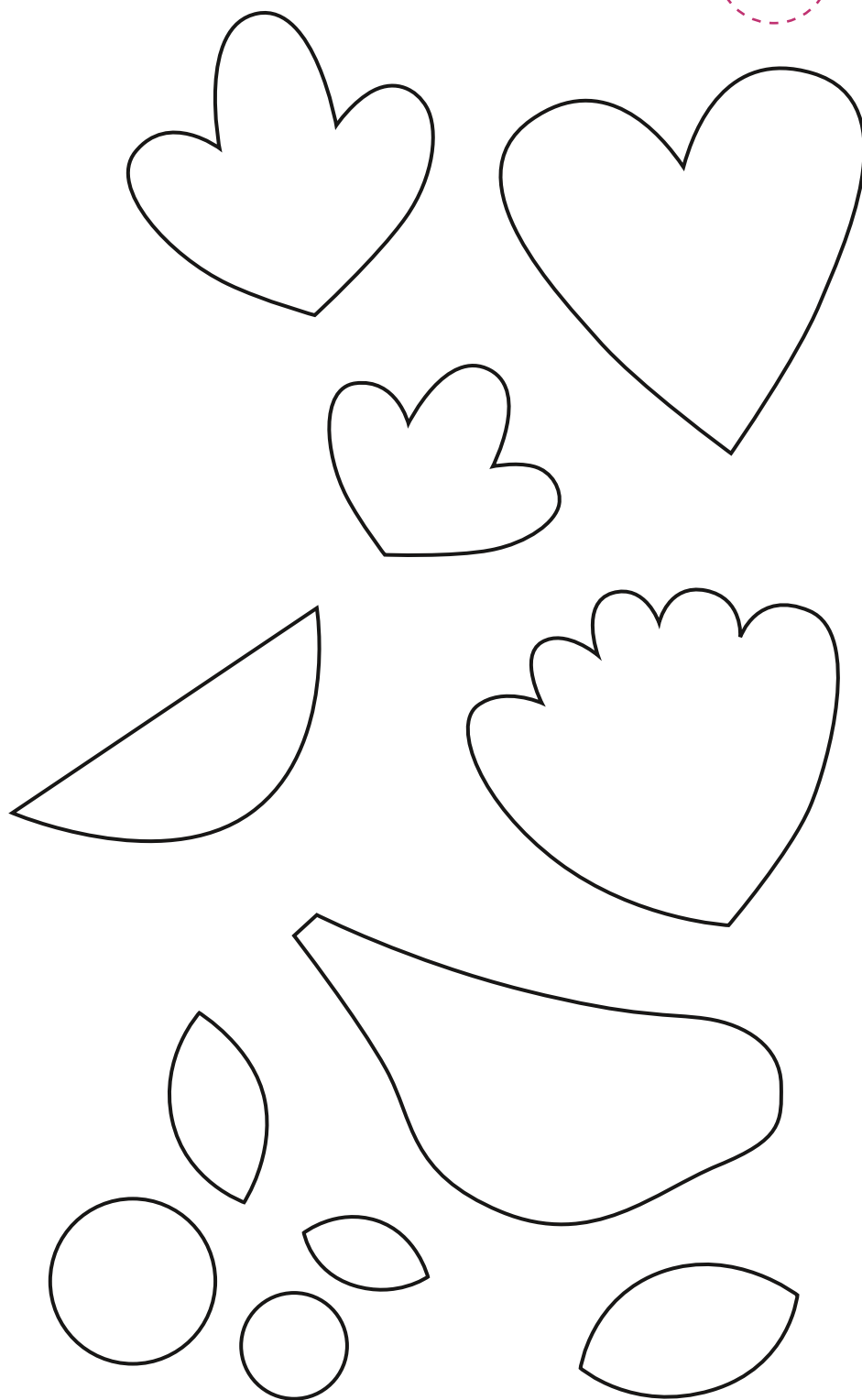
BACK ISSUES

To avoid missing future issues of *Stitch*, you can order a subscription (see page 34), or place a regular order with your newsagent. If you missed out on previous issues of *Stitch*, some back issues (after issue 74) are available to purchase through the Embroiderers' Guild. Please email pat@embroiderersguild.com or call 07455 591826 for more information.

Templates

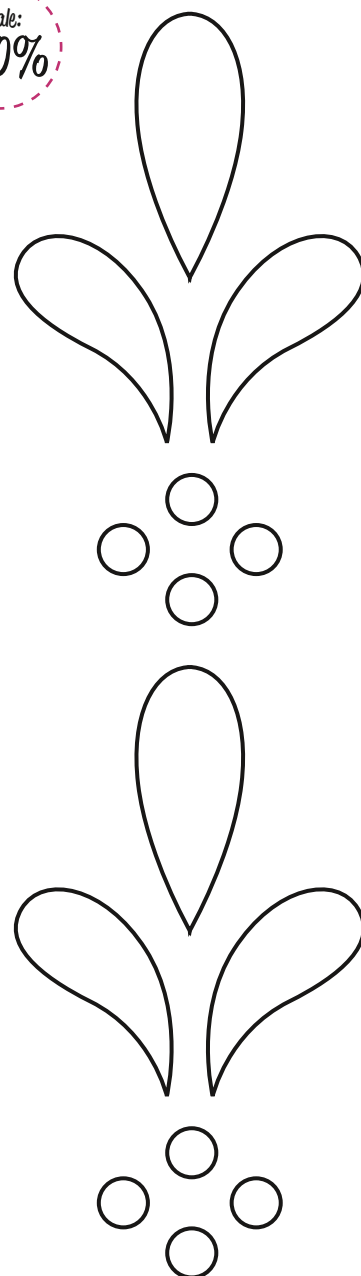
Bird Applique Project p18

Scale:
75%



Tray Project p44

Scale:
100%



Toran Project p29

○ Tin Foil – cut 5

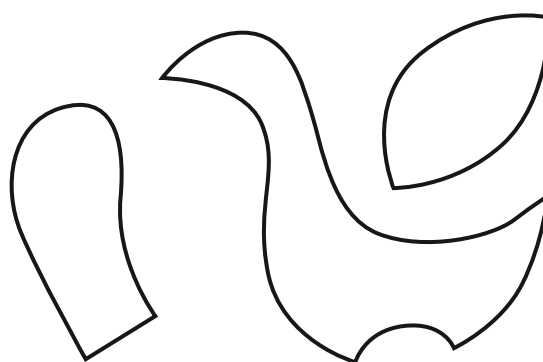


○ Tin Foil – cut 4

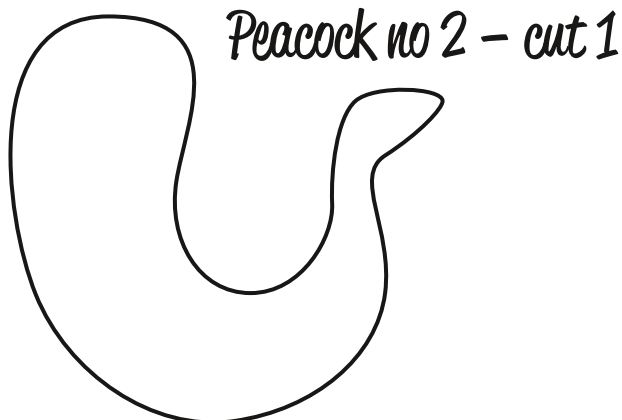


Felt – cut 5

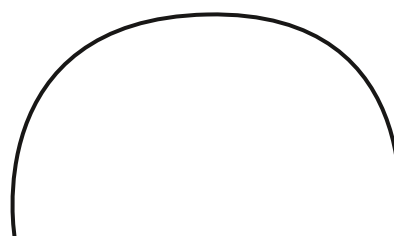
○ Felt – cut 5



Peacock no 2 Peacock no 3 – cut 1



Peacock no 2 – cut 1



Peacock no 1 – cut 1



Hanging cut 3



Triangles cut 16



Triangles cut 16

THE GALLERY

Spring has sprung

In each issue of *Stitch* we'll be asking our readers to send in their best pieces, based around a theme. This issue's theme is 'Spring has Sprung' and it certainly inspired you to send in your wonderful work. It was a difficult job, but we've picked our favourites.

DONNA CUTLER

After her beautiful lily was featured in last issue's Reader Gallery, Donna sent us a flurry of Spring-y pieces for this issue. We couldn't choose between them, so here are three! (From left to right: *Pouff!* – dandelion seed head; *I Dreamed an Apple Tree* – pink blossom on a dormant tree; *Foxgloves* – Foxglove Barley growing on the Canadian provinces.



DOROTHY TRAYNOR

We love Dorothy's busy and colourful stitched tree. There's so much going on! It would look wonderful framed on a child's bedroom wall.



MARGARET BROOKE

Margaret's gorgeous woodland scene reminds us of Gilda Baron's work. The mix of stitches and colours make the landscape so real you can almost smell the wild grasses and bluebells that carpet the ground.



ROSEMARY HAMBIDGE

Sweet, simple and Spring in a nutshell. What a stunning piece of 3D textile art – thank you for sending this in and putting a spring in our step Rosemary!



Many thanks to everyone who sent in pictures of their stitching for this issue. The theme for next issue's Gallery will be: **Stitching Around the World** If you have a piece you think would fit the bill, please email a large photo to stitcheditor@embroiderersguild.com

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NEW: MAY 17



GIRL WITH A SEWING MACHINE

JENNIFER TAYLOR

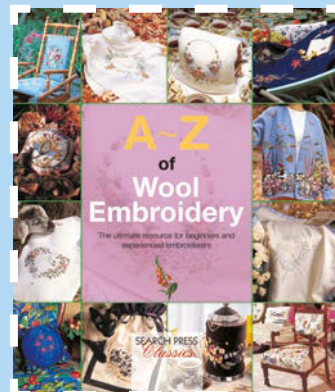
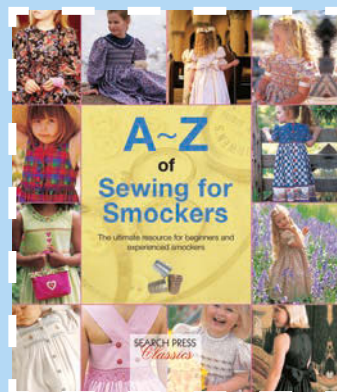
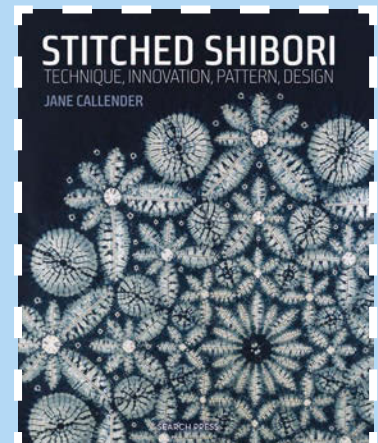
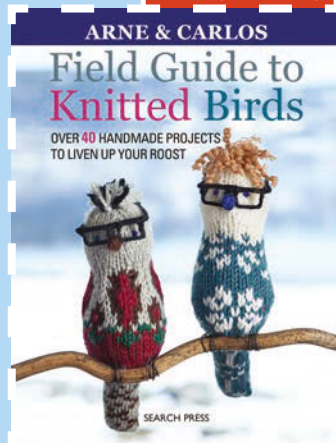
Written by The Great British Sewing Bee Season 2 contestant Jennifer Taylor.

This stylish, on-trend book shows the reader how to upcycle and adapt items of clothing, as well as creating their own unique clothes to fit their personality and shape. Using Jennifer's fun and imaginative ideas, this book teaches how to transform items of clothing into new and exciting outfits.

NEW: APR 17



NEW: MAR 17



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atelier 3

A clear LCD screen helps you select from the 120 stitches including 7 auto 1-step buttonholes and alphabet.



atelier 5

This machine has an incredible 91 needle positions and an easy change needle plate to enhance straight stitch performance at up to 1,000 spm.



atelier 7

Quilters and designers will enjoy the AcuFeed Flex layered fabric feeding system and the automatic presser foot lift for easy pivoting.



atelier 9

The atelier 9 is a combined sewing and embroidery machine. It introduces some brand new features such as the Stitch Tapering Function and it even has Wi-Fi!

THE atelier SERIES



Designed for every type of sewing, these contemporary styled, well illuminated, free-arm sewing machines with easy to use computerised features are perfect to take your sewing to a new level. The larger arm space and superior feeding system ensure they are equally suited to both larger projects and precision sewing.



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