

NEW
LOOK!

YOUR NO.1 EMBROIDERY MAGAZINE

Stitch



JUNE/JULY 2017 | £4.99

ISSUE 107

CAPTURE NATURE IN THREAD

Flowers, birds and the four seasons

SEASON'S GREETINGS
Embroidered greetings cards



BIRD ON THE WIRE
We love this blue tit project!

A FELTING MASTERCLASS
Create a fab Kindle case



THE FUTURE'S ORANGE!
Stitch this vibrant flower design

Plus!

STITCH YOUR OWN VASE / MOTIF OF THE MONTH
COMMUNITY TAPESTRY / INSPIRATION FROM DIANE GILDER

BEAUTIFUL SWEET PEA

Needle paint with Trish Burr

Plus!

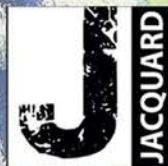
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the studios



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Welcome...

It's no coincidence that the most popular subjects for embroiderers to work on are gifts from Mother Nature. Whether it be flowers, birds, animals, feathers or foliage, the colours and textures of thread and fabric are perfect for reflecting the wonders of the natural world.

As summer has finally arrived, we thought this was the ideal issue to bring the outside in and celebrate nature in stitch.

If you love flowers, you're in for a treat. Our cover star, Trish Burr's beautiful sweet pea (page 34) is a lovely piece of needle painting that we can't wait to try. The design is based on the botanical drawings and paintings of natural history illustrator Lizzie Harper, and her stunning work has inspired us to look to botanical and nature illustrations for design projects in the future.

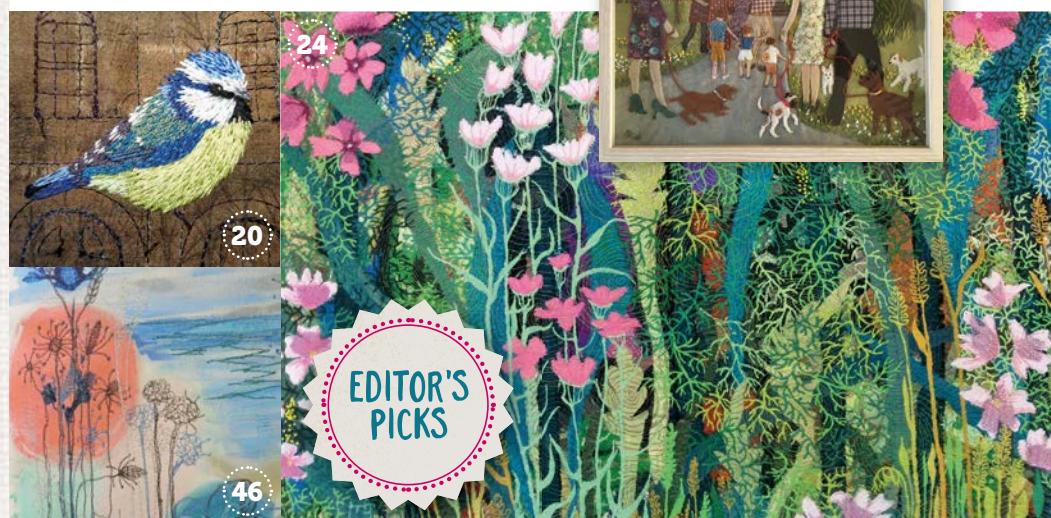
For something altogether more zesty, the floral design by Polish-born designer Kasia Jacquot on page 16 will certainly make an impact. Influenced by the folk art of Poland, Kasia's designs are simple yet full of colour – perfect for embellishing any summer project. And talking of colour and zest, we met the wonderful textile artist Diane Gilder for this issue (page 24) and were delighted to find out that the designer is as vibrant as the work she produces. Diane lives in the beautiful Derbyshire countryside, with a wildflower meadow outside her workroom window, so it's no surprise to learn that her embroidery is hugely influenced by the vibrancy of nature.

In this 'nature' issue, we're also really excited to have another design from the brilliant Ruth Norbury. We've never had such a popular project as her seahorse design from Issue 105 (brought back, by popular demand, from an issue of *Stitch* six years ago), so we were delighted when she agreed to let us use her blue tit design as a panel project (page 20). Ruth's passion for animals and birds always shines through in her work, with an attention to detail that makes each of her subjects come alive in thread.

We hope you'll get a chance to get out into the great outdoors this summer and find something to inspire your own nature stitching projects. We'd love to see them in a future issue of *Stitch*.

Kate

Kate Chappell, Editor



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



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Contents

ISSUE 107 JUNE/JULY 2017



Projects and Techniques

15 QUICK STITCH MOTIF

Two pretty flower designs to try

16 THE FUTURE'S ORANGE!

A vibrant and zesty floral hoopwork

20 FREE AS A BIRD

A beautiful blue tit by Ruth Norbury

28 COLOUR POP

The second of our colourful Kindle cases

34 SWEET PEA IN STITCH

Try needle painting this stunning design

38 FLORAL GEMS

Summery greetings cards for all occasions

46 BRUSH STROKES

Paint and stitch a whimsical vase sleeve

51 SUMMER SUNSHINE

A lovely seasonal window box embroidery



32 PAGE BONUS E-GIFT
WHEN YOU SUBSCRIBE
TURN TO PAGE 14



Inspiration

24 DIANE GILDER

We meet the colourful darning from Derbyshire

42 STITCHING STAMFORD BRIDGE

The community tapestry that has changed lives

Regular Features

7 STITCH NEWS

News and views from the world of embroidery

13 YOUR LETTERS

We catch up with your news and stitch projects

14 SUBSCRIBE TO STITCH

Subscribe and receive your free gift-stitching book

56 DISTANCE LEARNING

News from the Embroiderers' Guild learning programme

61 STITCH GUIDE

All the stitches and techniques you'll need for this issue

64 TEMPLATES

66 READERS' GALLERY

We pick our favourite pieces, as stitched by you!

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Stitch News

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



BEST IN SHOW



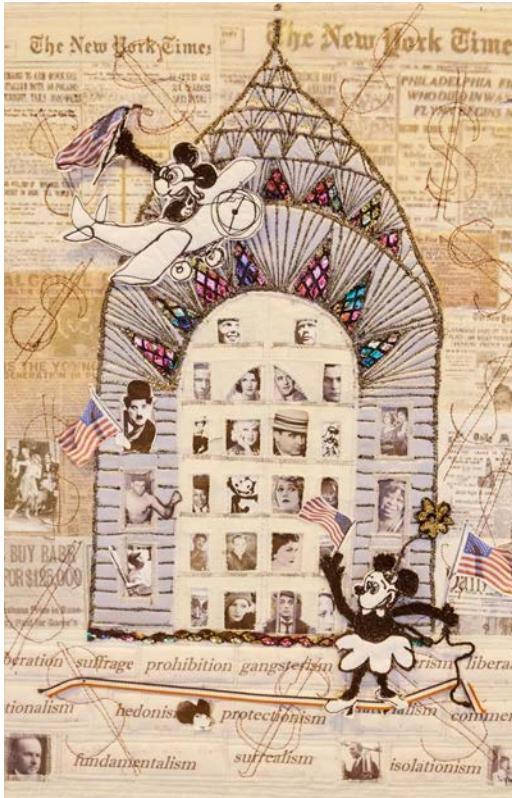
We have a *Stitch News* Special this issue as the winners of the Madeira Embroidery Competition – sponsored by *Stitch* – have been announced.

Entrants were tasked with entering a piece inspired by 'Glimpses of the Roaring Twenties' and there were some absolutely stunning works sent in.

Overall winner Christine Howard took the coveted Madeira Rose Bowl Trophy home for her elegant, hand embroidered scene (pictured below). You can see the other winners over the page. If you're inspired to enter the competition next year, look out for more information in future issues of *Stitch* – the theme will be 'Glimpses of the Movies'. Good luck! ➔

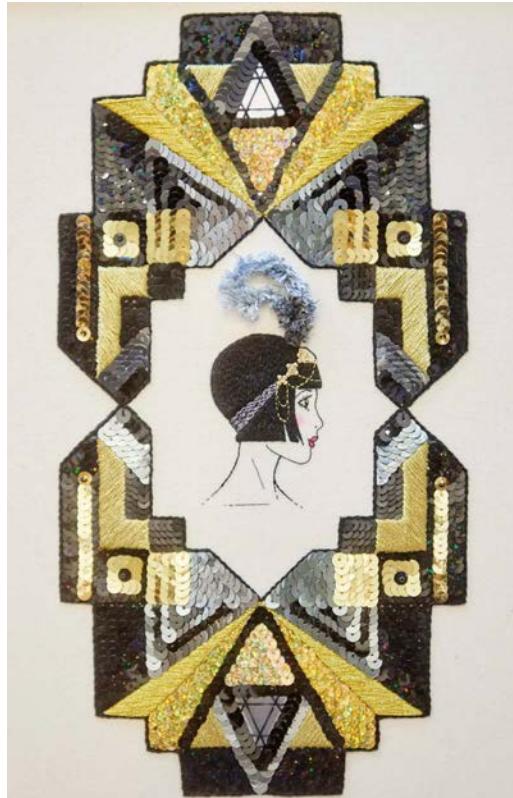


GALLERY



Left:
**MACHINE
EMBROIDERY
WINNER**

Jo Eades,
Lincolnshire



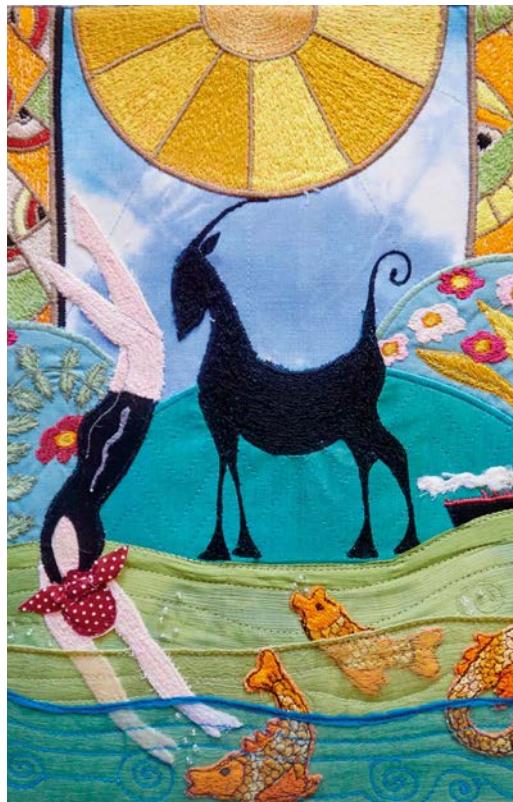
Right:
**HAND
EMBROIDERY
WINNER**

Robin Amy Darling,
Lancashire



Left:
**HIGHLY
COMMENDED**

Karen Wilrycx,
Cheshire



Right:
**HIGHLY
COMMENDED**

Jennifer Lehmann,
Denmark



Top:
OVERALL WINNER

Christine Howard
with the Madeira
Rose Bowl Trophy

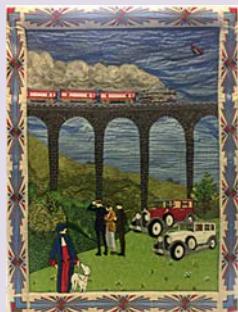
Bottom:
HAND EMBROIDERY WINNER

Robin Amy Darling
with her prize

**WELL DONE
TO ALL WHO
ENTERED!**

**VISITOR'S
CHOICE**

The Visitors' Choice award was voted for by visitors at this year's Fashion and Embroidery Show at NEC Birmingham. The popular winner was this fabulous twenties scene stitched by Gill Brown from Wigan in Lancashire. Well done Gill!





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.

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What's On

4TH JUNE

EMBROIDERERS' GUILD SOUTH EAST

WEST REGIONAL DAY

Everest Community Academy, Basingstoke RG24 9UP

Basingstoke branch will be hosting this year's Regional Day for the SEW Region. The theme for the day and for the competition, which everyone is encouraged to enter, will be 'The Life and Times of Jane Austen'.

Entry £25 to include lunch

Contact Anne Beer on 01635 250527

UNTIL 17TH JUNE

THE HARDHOME EMBROIDERY

Embroiderers' Guild at Bucks County Museum, HP20 2QP

See the amazing Game of Thrones Hardhome Embroidery in all its glory as it is put on display at the new Embroiderers' Guild Headquarters in Aylesbury.

Free Admission

www.buckscountymuseum.org

17TH JUNE – 28TH AUGUST

20 AND COUNTING: ISLEWORTH AND DISTRICT BRANCH

Boston Manor House, Brentford TW8 9JX

Isleworth and District Embroiderers' Guild Branch are holding an exhibition and sale to mark their 20th anniversary. Free Admission

Contact kmt157@hotmail.co.uk

20TH JUNE – 23RD JUNE

GRESFORD FESTIVAL OF CRAFTS

All Saints Church, Gresford LL12 8RG

The Gresford Craft Group and Wrexham Quilting Circle are holding their annual festival of crafts. Guest exhibitors are Oswestry and District EG Branch. Admission £3

www.gresford-craft-group.co.uk

23RD – 25TH JUNE

NATIONAL QUILT CHAMPIONSHIPS

Sandown Park Racecourse, Esher KT10 9AJ

Hundreds of beautiful competition quilts on display, plus plenty of opportunity to stock up on quilting and stitching supplies. Admission from £5

www.grosvenorshows.co.uk

30TH JUNE – 2ND JULY

STITCHING, SEWING AND HOBBYCRAFTS SHOW

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www.stitchandhobby.co.uk

30TH JUNE – 3RD JULY

STITCHES IN TIME

The Physic Garden, Petersfield GU32 3JJ

An exhibition of embroidery and textiles by members of the Phoenix Stitchers. Free Admission

www.phoenixstitchers.co.uk

7TH – 19TH JULY

SECRETS

The Pond Gallery, Snape Maltings IP17 1SR

A new exhibition by the prolific Textile Art Group Suffolk. You can meet the artists at a special event on Sunday 9th July. Free Admission

www.tags.org.uk

8TH JULY – 30TH JULY

TEN PLUS TEXTILES

Didsbury Parsonage, Manchester M20 2RQ

A new exhibition of contemporary textile art by this popular textile art group. Free Admission

www.tenplutextiles.com

11TH JULY – 8TH OCTOBER

HISTORY THROUGH THE EYE OF A NEEDLE

Salisbury Museum, Salisbury SP1 2EN

An exhibition of art embroidery by the well-regarded Machine Embroidery Group at Sarum College.

www.salisburymuseum.org.uk



25TH JULY – 31ST AUGUST

FOLK TALES

The Old Chapel Textile Centre, Newbury RG19 6HW

Wonderful textile artist Anne Kelly presents work that expresses her affinity to folk traditions and narratives. In conjunction with the National Needlework Archive. Admission £4

www.nationalneedleworkarchive.org.uk

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 Embroiderer's Guild inspired by the gardens and landscapes of Tatton Park, part of the Capability Brown Festival.

www.tattonpark.org.uk

Find even more events at

www.embroiderersguild.com

THE QUAKER TAPESTRY ON TOUR!

The world-famous Quaker Tapestry will be leaving its home in Cumbria this summer and will be displayed in Taunton in May and then at Friends House in Central London for ten days in August.

The colourful tapestry was begun in 1981 by 11-year-old Jonathan Stocks, who felt that the children's room at the Quaker Friends Meeting House in Taunton needed brightening up. Soon the project was adopted by Quaker groups all over the world, with over 4,000 members of the community eventually coming on board to embroider 77 intricate and colourful panels. The panels tell the Quaker story from its beginnings to the present day and have been exhibited widely, even travelling as far as the USA on tour. These days the tapestry has a permanent home in Kendal's historic Quaker Meeting House, where thousands of visitors come to see it, but each year it is taken to a major UK town or city so others can enjoy this masterclass in embroidered storytelling.

2017 Tour Dates:

20th May – Temple Methodist Church, Taunton

7th August – 18th August – Friends House, Euston Road, London

For more information, visit

www.quaker-tapestry.co.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 June for events from 1 August onwards. We cannot guarantee to publish listings as space is very limited.

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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 Sheena Norquay Scottish Highlands threads.



AMAZING APPLIQUÉ

Reading your latest issue of *Stitch* magazine, I saw you mentioned the "colourful world of appliquéd". This has prompted me to send you some of the lovely colourful appliquéd work done by members of the Doe Lea Craft and Chat group. I lead the group which was set up on September 2015 in an isolated village in Derbyshire, close to Chesterfield. Although we cover a range of crafts, the most popular is embroidery with appliquéd becoming a firm favourite.

Gwenda Culkin

Ed – Thanks so much for sending these in Gwenda. I love the colours!



QUEEN OF COLOUR

Thank you so much for the fantastic profile of Ruth Issett in the last issue of *Stitch*. I've admired her work for years, so it was wonderful to see the lady behind the colour. Her words of wisdom have inspired me to continue on my textile journey.

Kay Argyle

Ed – Thanks Kay. I know many of our readers love Ruth's work, so it was lovely to meet her.

MACHINE JOY

Faced with an injury following an accident which resulted in me no longer being able to hand sew, I embraced the world of computerised embroidery by buying a second hand Janome 350E embroidery machine and some Embird software. However I soon discovered that the world of computerised embroidery is largely fulfilled by designs which are very expensive to buy and go through a huge amount of thread. I needed some inspiration, and what better than my *Stitch* magazines. I had collected them all from Issue One and what pleasure I had looking once again at all the projects. But this time, it was going to be different. Instead of just 'looking' at projects, I was going to use my software to recreate the projects and let my machine do the stitching. I can't tell you how motivated I am – I am up to Issue 40 but I thought you might like to see how the world of computerised embroidery can be as thrilling as hand embroidery.

Ed – Lesley, we're so pleased you can still enjoy your embroidery and *Stitch* magazine to the fullest.



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Summer Flowers

We've picked a Quick Stitch Motif this issue that fits in perfectly with our nature theme. We're thinking of using these designs to embellish a summery tote bag. We'd love to know your ideas...



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.

Thread key

DMC COLOURS USED:

	973		4190 (var)
	704		972
	4180 (var)		3819

STITCHES AND THREADS USED FOR THE LEFT-HAND EMBROIDERY:

- Petals outlined in stem stitch using two strands of 973.
- Dots worked in French knots using two strands of 973.
- Flower crown worked in long and short stitch using two strands of 4190 (var).
- Flower buds outlined in stem stitch using two strands of 973.
- Stems outlined in stem stitch using two strands of 704.
- Leaves worked in satin stitch using two strands of 704.

STITCHES AND THREADS USED FOR THE RIGHT-HAND EMBROIDERY:

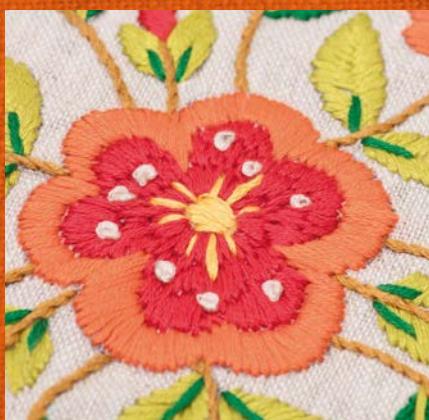
- Flower centres outlined in chain stitch using two strands of 972.
- Flower petals outlined in chain stitch using two strands of 4180 (var).
- Flower bud centres outlined in chain stitch using two strands of 4180 (var).
- Flower bud petals outlined in chain stitch using two strands of 972.
- Leaves and stems outlined in chain stitch using two strands of 3819.

The Future's Orange!

Inject some sunshine into your home with **Kasia Jacquot's** vibrant floral design. Stitched onto linen, the options for this folk art project are endless – bright wall hanging, cushion cover or zip-up purse. Get creative!

DESIGN: Kasia Jacquot

MAIN PHOTOS: Susie Lowe





WHAT YOU NEED

- **A piece of 30cm x 30cm linen or linen blend** (this size is the minimum you should use but your fabric can be bigger if you're intending on making something larger out of it later).
- **Embroidery hoop** – I recommend a 7in wooden hoop. This size is good as it allows your left hand to reach the stitches in every position (and the other way around if you're a left-handed stitcher). Larger hoops are good if you're using a standing frame. But if you're holding it then I recommend a smaller hoop of this size.
- **A number 26 Chenille needle** – this is my recommendation as this needle is easy to thread and works well with linen. If you have a favourite needle for your embroideries and it easily takes the whole 6 strands of the thread, then by all means use that.
- **Small embroidery scissors** – these are invaluable and especially if you make a mistake and need to unpick some of your work.
- **Carbon paper** – you can get this from most news agencies these days. Modern carbon paper is not as messy as the one from a few decades ago (for those of us old enough to remember!) One A4 sheet will be plenty as it goes a long way and can be reused many times over.
- **Ball point pen** for transferring the design.

DMC 6 strand embroidery floss in the following colours:

- Red – 349 (1 skein)
- Orange – 946 (2 skeins)
- Yellow – 725 (1 skein)
- Dark Green – 699 (2 skeins)
- Brown – 3829 (1 skein)
- Light Green – 166 (1 skein)
- White – you'll only need about half a metre of it to comfortably make the French Knots.

TRANSFERRING THE DESIGN USING CARBON PAPER



GETTING READY

1. Transfer the design (**see template, p64**) onto the linen using the carbon paper. Secure your fabric to the table with two pieces of masking tape. Place your carbon paper onto the fabric where you'd like your design to go.
2. Place the printed out design face up over the carbon paper and secure it on one side with a piece of masking tape. This will allow you to lift it and check if your design is getting transferred properly without moving the paper.
3. Begin drawing over the lines on the print out with a ball point pen. Use 'positive pressure' which is neither super hard nor delicate. You don't want to rip through the paper, but you have to give it some pressure in order for the ink to come off the carbon paper and transfer onto the fabric.
4. Once your design is fully transferred, remove the papers and check all the line work. If you've missed a small bit just correct it lightly with the pen. Do not draw hard onto the fabric. You only need to draw it on enough for you to see the lines and stitch over them.

START STITCHING

See Stitch Guide on p62 for details on all stitches used

1. Begin with the pale green leaves close to the centre flower. Lay down your satin stitches and your fishbone stitches. **Photo 1**
2. Next add the dark green leaves which are all done in the fishbone stitch. **Photo 2**
3. Once you finish the dark green and the light green leaves, add the brown stems using, of course, the stem stitch! **Photo 3**
4. Next add the red and orange into the embroidery. It's all starting to come together now! For this centre flower I recommend that you start with stitching the red centre flower in a long and short stitch. Now begin the orange outer band with stitching an outline of the centre flower using the back stitch. (**Photo 4**) This gives you a nice raised edge. Lay satin stitches over the outline. **Photo 5**
5. Next add the yellow and red flower petals to the other flowers using once again satin stitch and fishbone stitch. **Photo 6**



6. Nearly there! You will now add the orange centre petals and the outside pattern to the tulips. Once again using satin stitch and fishbone stitch. At this point you can also now fill in the centre of the flower with a few yellow satin stitches, but this really only needs to be enough to cover the middle circle. **Photo 7**

7. Now you're starting to see your whole project come alive. The last thing to do is to add the French knots. These are added at the end of the project so that you don't put them under too much stress. While you're embroidering and moving the hoop around, if the fabric was already full of French knots they'd be getting squashed and messed up. Just be gentle when

moving your hoop, if the hoop has to sit over one of the French Knots be delicate and loosen the hoop tension a little using the screw. The French knots in the centre flower are white, all the rest are orange and red.

Photo 8

8. You are finished! Now you can go ahead and turn your embroidery into whatever you like. There are so many different uses. It can become a small wall-hanging with a wooden dowel. If you're handy with a sewing machine, you can turn it into a purse or even the cover of a notebook. ❤

“Don’t judge yourself harshly while you’re stitching. Your creativity is unique and your project will be imbued with a wonderful hand-made quality which will make it special for years to come. I wish you all the best with this project!”

KASIA JACQUOT

Polish-born textile artist Kasia now lives in Sydney, Australia. Her stunning work is influenced by the folk art of her native Poland, especially the bright colours and chunky textures. Kasia teaches freestyle embroidery and has a wonderful blog with lots of folk art-inspired ideas. You can find out more about Kasia and her work at www.kasiajacquot.blogspot.co.uk

Free as a Bird

This beautiful hanging is another wonderful design from *Stitch* favourite, **Ruth Norbury**. We have great plans to stitch our blue tit out in the garden this summer!

DESIGN: Ruth Norbury

MAIN PHOTOS: Susie Lowe

FIND
TEMPLATES
FOR THIS
PROJECT ON
PAGE 64



“This piece is inspired by the canals of Britain and the buildings that line the towpaths.”



1



2



3

WHAT YOU NEED

- 20x20cm artists canvas
- Scrap cotton fabrics – a great way to use up those odd bits that get trimmed off.
- Piece of white or cream calico, cotton or poly-cotton – the size should be just smaller than your canvas, approximately 14 x 18cm as a backing.
- Brown thread for running stitches to hold down the backing pieces – this ideally should be variegated cotton thread, but use whatever you have. This will get dyed, so use an appropriate colour if you are using something that will not absorb dye.
- Spray ink, tea, watercolour or whatever you like to colour the background.
- Black ink pad and stamps.
- Dressmakers carbon paper, or other design transfer method of your choice.
- Stranded cottons.
- Chicken wire – this can sometimes be found on walks by the canal, or you can ask a gardener friend if they have any spare, if not though, you can buy a roll of it for only a few pounds.
- Grey gimp thread (or something similar).
- Needles, scissors, the usual bits for embroidery.
- Background fabric to cover the canvas – mine is a printed steampunk piece but use whatever looks good for you.

GETTING READY

1. Iron the backing fabric and place torn pieces of your fabric scraps on top. Overlap the edge slightly so that you can't see the backing fabric. Pin the pieces in place and then do a running stitch in a dark, ideally variegated thread around the edge of the pieces to hold them in place. Don't worry about being too neat as these stitches add texture and character. **Photo 1**

2. Now you can colour the fabric, I have used spray ink, but you could use watercolours, dye or even tea. Make sure that the colour gets to the frayed edges as you don't want white bits: pale sections will add interest, but white tends to distract from the blue tit.

3. I use an old Singer sewing machine which can leave marks in my fabric, so I trace the background design (**see templates, p64**) and stitch through the paper. This can be torn away when you have finished stitching, but use whatever transfer method you are comfortable with. Try to also think which way up your fabric will be. Too many frayed sections over the bird's face for example will cause problems transferring the design later on.

Stitch through the lines on the paper. Don't worry about starting and finishing the threads, just leave them and don't panic if the stitches undo a little bit when you pull the paper off, it just adds to a slightly distressed, aged look. If you want it to be neater, then start and finish sewing as you normally would. If you don't have a sewing machine, you can either hand stitch the lines or paint them. **Photo 2**



4

4. When you have removed the paper, trim the ends of the thread to around 1cm long, or whatever looks good to you and then use stamps to add texture. I am using foliage to give the impression of all the canal-side plants. **Photo 3**

5. Trace the bird design (**see templates, p64**) and then, using a transfer method of your choice, transfer him to the fabric, I am using dressmakers carbon paper. This is a permanent method, so be careful of your lines especially on the legs. It is probably better to do one line along the leg rather than trace it as otherwise when you have to cover the lines in stitching it makes his legs too fat.

6. When transferring the design like this, put the fabric in a frame upside down for hand stitching and tape the design and dressmakers carbon paper to the fabric with masking tape. Please don't be tempted to use sticky tape as it will leave a residue that will attract dust and fluff. Make sure the frame doesn't cover the carbon paper or it will leave a mark. Trace over the design with a blunt needle or something like a ballpoint pen that no longer works. **Photo 4** →

Projects: Hand Embroidery



“I find it interesting to be sewing the factories on a sewing machine that was used at a time when these buildings were in full use.”

START STITCHING

See Stitch Section Guide

1. Now the stitching can start! Collect together all the threads you need for the project. There is nothing more annoying than to find out you don't have, or the company don't make a particular colour, so better to know before you need it! Use photo 5 and the finished work as a guide. **Photo 5**

2. All the stitching is done with two strands of stranded cotton. Starting with the eye in black, back stitch around the eye (section 1) Try to stitch slightly inside the line as we are going to stitch on top of this otherwise the eye gets too big. Now stitch over these stitches in vertical straight stitches. You won't be able to see these back stitches when you have finished, but they create a more accurate result.

3. When you have finished, backstitch around the eye in black in the smallest stitches you can manage. It might look a bit odd at first, but stick with it, when the feathers are added, it really works. This is the most fiddly part of the whole bird, so don't get discouraged.

4. Next add shine to the eye in light grey, it might seem strange to do this detail now, but I find if you leave it to the end, you are so used to the way the bird looks, that this detail looks odd whatever you do! Only put the detail in the straight stitches, not the backstitches as they are almost like an eyelid surrounding the eye itself.

5. Next stitch the beak (section 2) in dark grey. If you stitch a backstitch line at the join of the beak to the body, it will create a nice sharp line. In straight stitch fan out the stitches. Add pale grey to the top of the beak and black to the bottom to shade it. Be careful to look at any lines around his mouth to make sure he doesn't look grumpy. **Photo 6**

6. Now it's time for the feathers, you will find it easier if you mark the direction lines (Diagram 2) on your embroidery. Using white, small stitches, follow the direction lines and fill in section 3 using stem stitch as in the diagram. I find it easier to turn the work and stitch from the base of the beak outwards. If you go outside of the outline around his head, it gives the bird a cute, fluffy look. **Photo 7**

7. Sections 4 and 5 are done in the same way using pale blue. In a small change of plan, it will be easier to do these sections as one and then add pale stitches to section 4 and dark stitches to section 5 later. We are just working on the base colours of the bird at the moment and will add details and shading later.

8. Section 6 and 7 are sewn in black the same way as the other areas, you might find that some sections are small and use more of a satin stitch than a stem stitch, but that's fine.

9. Section 8 is sewn in white and sections 9 and 10 are stitched in mid blue, Section 11 is stitched in pale blue and section 12 in a sage green.

10. Section 13 is stitched in mid blue and section 14 in lime green. For these larger areas you might find it easier to stitch along your direction lines and then fill in the stitches to join the sections. **Photo 8**

11. Section 15 is stitched in white and sections 16 and 17 are stitched in dark grey. Sections 16 and 17 are stitched within the outside line, this section of the wing and tail are not fluffy in the same way as the rest of the bird.



12. Section 18 is stitched in white and section 19 in dark turquoise. Sections 20 and 21 are stitched in dark grey, as a slight change of plan, stitch these as one section. Section 22 is dark grey too. **Photo 9**

13. Section 23 is stitched in dark turquoise, section 24 is stitched in pale green and section 25 is in pale blue.

14. Section 26 is stitched in mid blue and section 27 is dark grey. Stitch the leg in dark grey. Don't worry about the foot yet as we shall finish this when the fence is in position. **Photo 10**

15. Now the base coats are finished we are going to add the details including shading, extra colours in the feathers etc. So, starting with the top of the head, (sections 4 and 5) add mid blue single stitches until the back of the head is shaded darker than the front. These details will all be much easier to see on the finished bird, so use this for reference. Add a few light grey stitches to the white sections on the head, just to stop it looking like a plain block of colour.

16. Add some dark grey to section 9, some dark turquoise to section 12, a little light green to the top of section 12 and dark turquoise to section 13. Add some olive green shading to section 14.

STITCH SECTION GUIDE

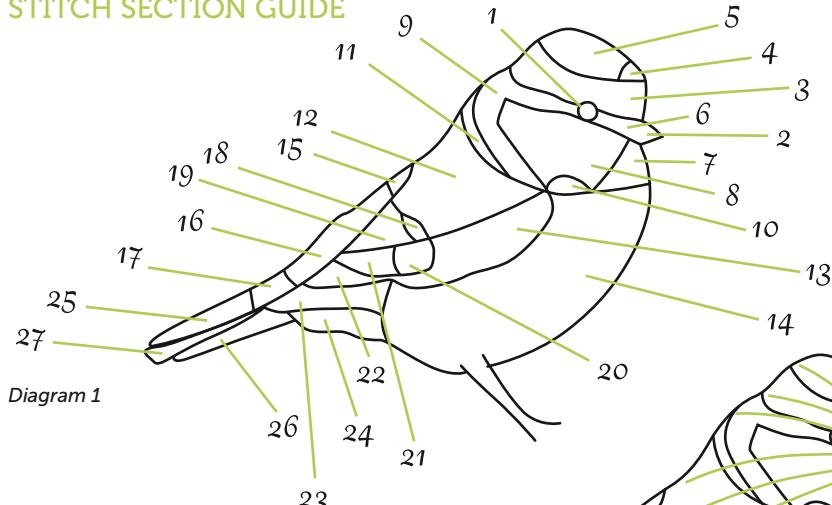


Diagram 1

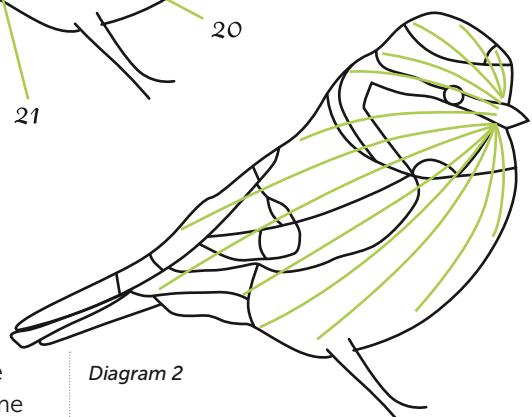


Diagram 2

17. Now we are going to add white stripes to section 16. Then add some sage green to section 19.

18. We are going to add the striped feathers on the wing (sections 20 and 21). You can use longer stitches here in dark turquoise.

19. Add some dark grey to sections 24 and 25, and some black to section 27. **Photo 11**

FINISHING YOUR BLUE TIT HANGING

1. Iron your embroidery and then stitch on the gimp 'wire', don't forget to add a dab of Superglue to each end to stop it fraying. Put a pin in each end to hold it straight. Stitch the birds' foot over the gimp.

2. Stretch your patterned background fabric over your canvas and staple in place.

3. Stitch the embroidery to the canvas and last of all, stitch the chicken wire in position with invisible thread. Make sure you stitch the chicken wire on at the last moment you can, because it will catch EVERY thread you sew from now on!

4. And your blue tit is complete and ready to hang on the wall. This stitching technique can be done with any bird you like, just trace the shape of the bird and the main colour changes and then off you go! ❤

RUTH NORBURY

Ruth has been embroidering since she was little and has been sewing professionally since leaving university in 2000. She enjoys the simplicity of working with stranded cottons, preferring the detailed, realistic style of embroidery. Ruth's work is heavily influenced by her love of nature and her passion for animal rights. For more information on Ruth and her work, visit www.ruthnorbury.com

Diane Gilder

Derbyshire textile artist **Diane Gilder** has turned darning into an art form. We meet her to talk colour, texture and why everyone should keep a sketchbook.

I'd been an admirer of Diane's darnings long before I visited her at her lovely Derbyshire home – her use of colour, texture and graphic, almost cartoonish designs are just my cup of tea – so it was a treat to chat with her about her textile background, her work process and her own inspirations.

We sit in her workroom surrounded on all sides by fabric, threads and works in progress. Oh, and many, many sketchbooks. For Diane, the sketchbook is everything. "I really want to spread the word about how important keeping a sketchbook is for any artist," she says. "In fact, I believe passionately that everyone – artist or not – should have one."

Nearly all Diane's pieces begin their life in a sketchbook and she shows me page upon page of beautifully detailed and carefully coloured ideas and designs that have inspired textile pieces. Lately she has developed a taste for iPad painting, and her 'virtual sketchbooks' have become as important as the ones that she has piled up on her desk. "I have to sketch

to get my mojo going," she says. "I take my sketchbooks outside and draw the flowers in the wildflower meadow, or just play around with designs and colours until something clicks and I want to start stitching."



That's not to say Diane spends all her time putting pen to paper. Her textile output is prolific. "I love it. I just can't stop," she laughs. Her house is full of her darned wall hangings, then there are those displayed in her own exhibition space and studio, The Art Room (more of that later) and even more in cupboards, drawers and in frames waiting to be hung. She shows me a portfolio – one of many I suspect – and it's bulging with photos of past commissions. "Even I can't believe how much I've done," Diane says as we look

at the portfolio together. Each piece has its own anecdote attached and Diane speaks with real fondness about each one. She shows me a photo of her first commission. "I was quite nervous when I was asked to do it, but it turned out beautifully," she says. "I was gobsmacked because I didn't really know I was that good!"

Diane started as a professional textile artist in 1990, after four years of City & Guilds training. However, her love of stitch came about quite by chance. "After I'd had my children, I really wanted to do something for me," she says. "I'd taken a pottery

class and got totally hooked by the creative processes, so I took an arts foundation course at Chesterfield Art College with an eye on getting a place at Art College to study for a Fine Arts degree." Unfortunately, things didn't go quite to plan and Diane didn't get the degree place she had hoped for. "I was so upset," she tells me, "but I was determined to use the appreciation for visual arts I'd developed in my foundation course, and when I joined an evening class in creative embroidery, everything fell into place." →



“I was determined to use the appreciation for visual arts I’d developed in my foundation course, and when I joined an evening class in creative embroidery, everything fell into place.”

Nearly thirty years later and Diane is a renowned and celebrated textile artist. She is especially known for her darned wall hangings – heavyweight, textured pieces that from a distance might not be stitched at all. "I love the tough physicality of darned work," Diane explains. "It's very work intensive, filling huge spaces with tiny free machine stitching, but for me it's like colouring in, which I thought was the best thing when I was a child!"

Diane's use of darning was inspired by a trip to Santa Fe, where she fell in love with the sand paintings made by Navajo craftspeople. "I really liked the texture of sand painting," she says. "When I came home I tried to recreate it, using running stitch to create the designs then filling them with zig-zag stitch. It creates a really substantial, hardy textile piece. You can basically hoover them!" she laughs.





Diane's passion for textile art, and other creative processes (she's recently taken up linocut printing, as if she wasn't busy enough already) has even led her to open her own exhibition and studio space in a converted outbuilding next to her home. The beautifully designed Art Room has proved a great success, with artists from Sheffield and all over the north holding exhibitions and hosting workshops in the light and airy space, with stunning views of the Derbyshire countryside as inspiration.

It's testament to Diane's enthusiasm and love for what she does that she has made it possible for so many others to develop their own opportunities for creativity. And I'm so glad that the artist behind the colourful and joyful textile work I'd admired from afar is as colourful and joyful in person. ❤

“It’s very work intensive, filling huge spaces with tiny free machine stitching, but for me it’s like colouring in, which I thought was the best thing when I was a child!”



DIANE GILDER

For more information on Diane, The Art Room and upcoming exhibitions, visit www.dianegilder.co.uk

Colour Pop!

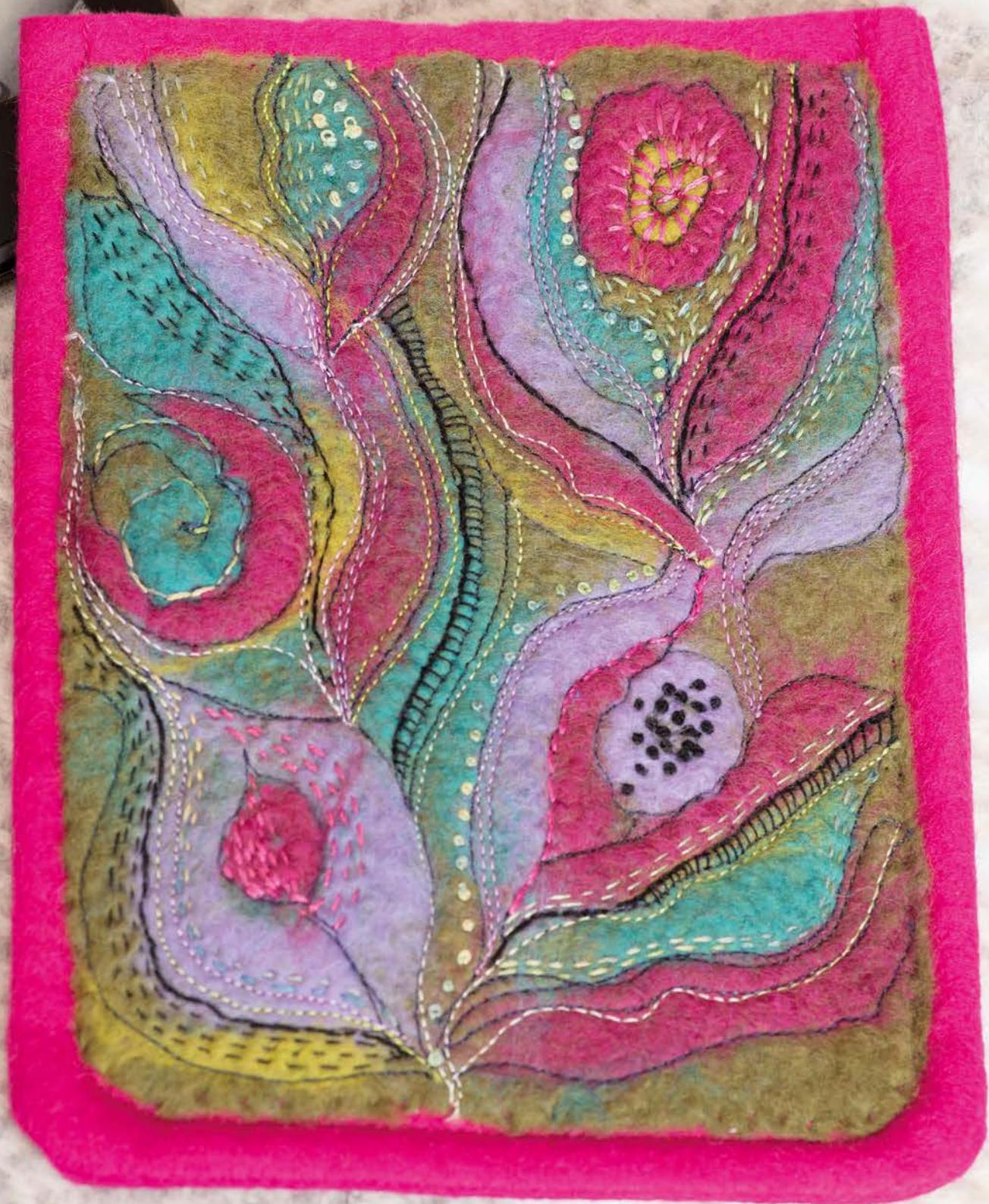
Jackie Cardy's beautiful 'Summer Days' felt and embroidery panel can be made into a Kindle case, but would be just as stunning framed. Incorporating felt-making along with both machine and hand embroidery, this project is a great way to try something a little different.

DESIGN:
Jackie Cardy

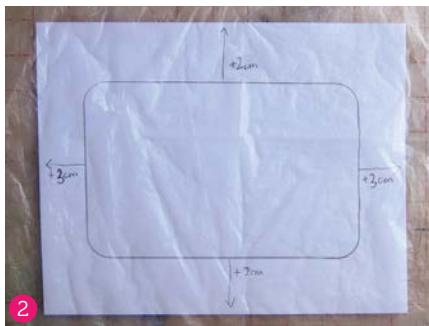
MAIN PHOTOS:
Susie Lowe

This colourful Kindle case is Part 2 of our 'Kindle Case Two Ways' series. If you missed last issue's lovely Bargello Kindle case project, see p63 for more details on buying back issues of *Stitch*.





Projects: Felt Making



WHAT YOU NEED

For the felt making:

- A sheet of clear polythene about 30cm x 60cm
- A piece of net or mesh about A4 size (I use fly screen material but old nylon net curtain works just as well).
- Olive oil soap
- Hot water in an old plastic bottle with holes in the lid
- A towel
- Bamboo mat
- Merino wool tops in the following colours:
 - Soft olive (20g)
 - Peacock (10g)
 - Magenta (10g)
 - Lavender (10g)
 - Pistachio (10g)*

For the stitching:

- Sewing machine with a darning foot
- Sewing machine threads (I use Natesh Titania variegated threads)
- Hand sewing needles
- Black embroidery thread
- Assorted embroidery threads such as Anchor Stranded cotton in colours to match the piece (variegated are nice)
- A plastic file pocket
- A permanent marker such as a Sharpie

To make up your case:

- A piece of 30% wool felt, 2 cm bigger than your Kindle or tablet

* These are the colours I've chosen but you could substitute your own colours. They are the names of dyes from Wingham Wool (see suppliers information) other suppliers will have different names for their colours.

MAKING YOUR FELT

1. Draw around your tablet or Kindle in the centre of a sheet of paper. Add a scant 2 and 3cm margin as in the picture (**Photo 1**) and place it under the left of centre of the polythene sheet. **Photo 2**

2. Take the soft olive wool top and holding it about 20cm from the end with one hand, gently pull out some fibres with your other hand and lay them down on the polythene using the white paper as an outside edge, working along the top edge in a row. (**Photo 3**) Keep the layers fine, don't pull out big clumps.

3. Still with the olive, repeat the rows (overlapping each row with the next) until you've covered the whole area of the white paper. **Photo 4**

4. Make a second layer of wool at right angles to the first, and cover the whole base again, before finally repeating with a third layer in the same direction as the first. **Photo 5**



5. Gently flatten the fibres a bit with your hands to make an even base.

6. Using the peacock wool, gently pull a few wisps off and lay them down on the olive (**Photo 6**). You can make some swirls by winding the wool around your finger before laying it down. **Photo 7**

7. Add some wisps of magenta and lavender to gradually build up the design. **Photo 8**

8. Take a strip of lavender and open it out from the middle to get a circular floral shape. **Photo 9**

9. Add more areas of the magenta, lavender and a bit of pistachio to fill the piece. **Photo 10**

10. At this point it's good to place a towel under everything to catch excess water. Wet the whole thing with a substantial sprinkle of very hot water. (In **Photo 11** you can see the extra areas of pistachio which were added).

11. Cover the piece with the mesh (**Photo 12**) and rub the surface with the soap, then rub it with your hand to spread it through the wool and help the water to penetrate. **Photo 13**

12. Fold the excess polythene over the piece so it's in a sort of sandwich and flip it over, so you can see that the water has penetrated all the fibres and your design is underneath. (**Photo 14**) If there are some dry areas, carefully peel back the polythene and add more water.

13. Carefully and tightly roll up the whole thing into a tube (**Photo 15**) and roll it back and forth vigorously! This is the hard work and has to be done. It might need 100 rolls in one direction, then unroll it and roll it up the other way and repeat and repeat... until it shows signs of shrinking and binding together. It has to be rolled all along its length and in both directions.

14. You can remove the piece from all the polythene and put it onto a bamboo mat, rolling it inside the mat to finish it off. Don't do more than 50 rolls in one direction. Lift it and turn it sideways and repeat. This increases the friction and shrinks it further.

(**Photo 16**) Remember you are aiming for it to have shrunk to the size of your Kindle or tablet.

15. At this stage it might be a bit uneven around the edges and ordinarily I wouldn't worry about that for a panel or wall piece, but as this is going to be the front of a pouch I suggest trimming the extreme edges to get a neat rectangle, (**Photo 17**) if necessary. If you do this, I suggest a further few rolls to firm up the edges. If it comes out a bit too small don't worry as we're stitching it on a background.

16. Now you have your background for stitching (**Photo 18**). It needs to be completely dried before you start. →



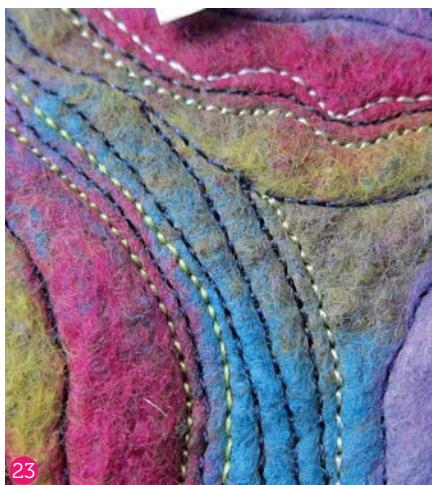
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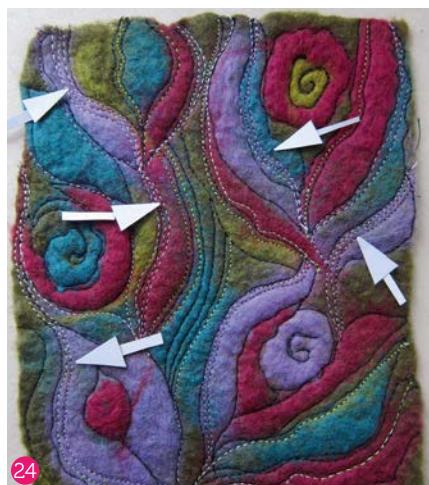
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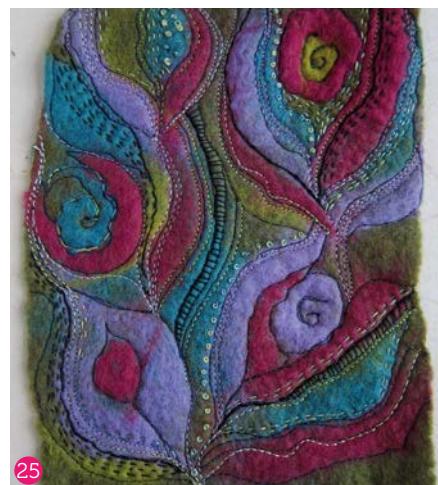
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24



25

START STITCHING

Machine Stitching

1. Lay the plastic pocket over the felt. Use the Sharpie to plan the stitching, by outlining the shapes you want to define. Yours will be slightly different to mine as your felt will have been shrunk at different rates, but you can follow my design as far as possible. (Photo 19) If you don't like your plan at first put the piece inside the pocket and turn it over and try again.

2. Set up the sewing machine for free machine embroidery. Check your machine's manual to find out how to drop the feed dogs. Change the foot for a darning foot and you're ready. If you haven't done free machine embroidery before it might be an idea to practise on a piece of calico stretched in a hoop before you start on the felt. You are moving the fabric under the needle to draw with the thread.

3. Using a dark thread in the machine (I used Natesh Titania 'Midnight'), pull the threads through to the top of the fabric, and hold the ends out of the way. (Photo 20) Start with the needle in the fabric and the pressure lever down, and gently and slowly stitch

along the lines you planned using the plastic as a reference guide. Move the felt slowly and steadily trying to keep the stitches a uniform length. The top tension could be loosened if the stitches are sinking too far into the felt.

4. Keep looking at the plan and work along all the lines you've drawn and outline all the shapes you need to. (Photo 21) You can lay the plastic over the felt periodically to check but there's no need to be rigid about it. You might find you prefer to alter some of them.

5. Add a few close parallel lines to add a bit of interest. (Photo 22) Change the thread on the machine to lime green and stitch on the outside of the lines you've done in black with the lime green. (Photo 23) It's nice to have several rows echoing the shapes of the felt. Some rows can go 'off the edge' to take the eye around the piece. The lighter colour creates highlights.

6. Repeat with a lilac thread. Some areas can be filled with denser stitching to make the adjacent areas stand out. The machining creates the texture, flattens some areas and raises others.

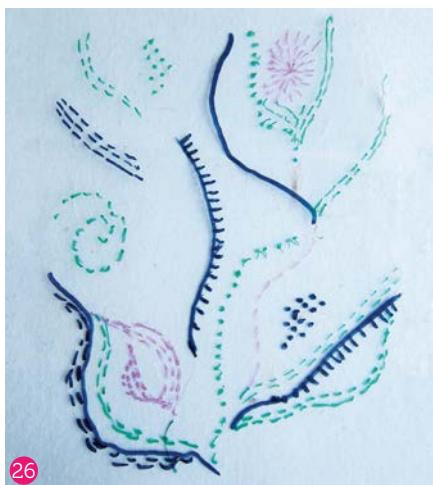
7. When you have a good framework and distribution of stitches (Photo 24), put the machine away and move on to hand stitch.

Hand Stitching

1. Start with a strand of black embroidery thread and outline some areas with a backstitch to further emphasize the shapes. Balance the black stitching by adding equal amounts all around the piece. You can see in the diagram where the blacker lines appear

2. After you've done the lines, you can make the 'ladder' areas. Using only one strand of the same black thread make straight stitches across the space between two lines of stitching to create a ladder effect. This makes dark areas in the piece without being too heavy.

3. Finish with the black thread for now with a few rows of running stitch alongside some of the machine stitched lines. I have also half filled the green 'leaf' shape in the top right with a few rows of running stitch. I deliberately kept them randomly spaced instead of even. Or if you like you could use seed stitch.



4. Now take a light green variegated thread (I used one strand each of DMC 4506 variegated and Anchor 240) and work a few rows of randomly spaced running stitch alongside the embroidered lines, and in some of the spaces. Also work a row of French Knots along the length of the main central 'leaf', and use them to fill a few spaces in the 'flowers.'

5. Next take two strands of any bright pink stranded thread, and add a few details in the centres of the flowers. Use your own judgement to see which bit needs lifting with the brightness of the stitches. I've put them in the top right and bottom left flower.

6. Finally add a few more touches of black, French knots and anything else you feel it might need on your piece. **(Photo 25 & 26)** shows where my design has been stitched, but there are no rules to this hand stitching and you may like to add more of your own design.

7. When you've finished the stitching your piece may be a bit out of shape so to get it back into a rectangular format if necessary, pin it out into shape on a polystyrene board over a piece of dampened cloth, pulling it tightly as you pin. Leave it for a few hours to dry.

MAKING UP YOUR CASE

1. For the main body of the cover I used 30% wool felt. Cut out a rectangle 2cm bigger than the Kindle on the sides and bottom.



2. Pin right sides together and machine with a matching cotton thread using your presser foot as a guide along the edge of the fabric. **(Photo 1)**

3. Trim the corners diagonally and turn right side out. Don't poke the corners out too far, leave them curved like the Kindle and topstitch all the way round the edges following the curves at the corners. Check for size. It's important that it's a tight fit so the Kindle doesn't slip out. **(Photo 2)**



4. Finally, using a matching thread, pin then slipstitch the felt panel to the front of the cover. **(Photo 3)**

5. The stitches, which should be quite close together, can go into the thickness of the felt. This will be easy at the sides and bottom, but along the top you will have to take care to make sure they stay within the felt instead of going right through. Keep them very small on the surface so they will not be visible.

And there you have it! ❤



SUPPLIERS

Merino wool tops:

Wingham Wool Works (www.winghamwoolwork.co.uk),

Natesh Titania threads:

Silken Strands (www.silkenstrands.co.uk)

JACKIE CARDY

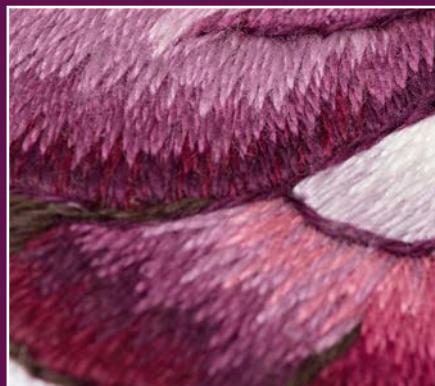
Former primary school teacher Jackie has stitched all her life, but her distinctive design and particular interest in embroidery mixed with felt-making really took off after she studied Creative Embroidery with City and Guilds. Her website (www.jackiecardytextiles.com) is full of wonderful and inspiring felt works. Jackie also embroiders beautiful felt brooches. The link to her etsy shop can be found on her website.

Sweet Pea in Stitch

This beautiful sweet pea design by renowned needlepainter **Trish Burr** is a joy to stitch. We think it would be perfect as an embellishment for a very special summer greetings card.

DESIGN:
Trish Burr

MAIN PHOTOS:
Susie Lowe





WHAT YOU NEED

- Piece of fine linen fabric approx 35 x 35cm
- Needles - sharps size 10
- Hoop - supergrip hoop size 8"

Threads (One strand is used unless otherwise indicated).

- DMC stranded cotton:

3865	3743
153	3836
3835	3834
154	3371

- Anchor stranded cotton:

213	259
260	261
262	860
861	870
1027	897
1019	969
970	972
72	

GETTING READY

1. Iron the fabric to remove any creases.
2. Transfer the outline (**see templates, p64**) on to the fabric.
3. Mount the fabric into the hoop ensuring it is drum tight.



STITCH DIAGRAM AND THREAD KEY

1. 259, 260, 261, 860
Outlines 1027, 1019. Split stitch.
2. 897, 1019, 969, 260, 213 + 860
near flower. Split stitch.
3. 260, 261, 262
Whipped split stitch.
4. 3865, 213, 3743, 870 - stems 861
Long & short stitch, split stitch.
5. 72, 972, 970
Long & short stitch, split stitch.
6. 72, 154, 3834, 3835, 970
Long & short stitch, split stitch.
7. 72, 154, 3834, 3835, 3836
Long & short stitch, split stitch.
8. 72, 154, 3834, 3836, 153
Long & short stitch, split stitch.
9. 72, 154, 3834, 970
Long & short stitch, split stitch.
10. 154, 3834, 3835, 3836, 153,
bottom 3835. Long & short stitch,
split stitch.





START STITCHING

See Stitch Diagram and Thread Key

1. 259, 260, 261, 860. Outlines 1027, 1019

Fill the stems with adjacent rows of split stitch. Add outlines in split stitch. **Photo 1**

2. 897, 1019, 1027, 969, 260, 213 and 860 near flower

Fill the stems with adjacent rows of split stitch. Fill the sepals with long & short stitch, add outlines in split stitch in 1027 & 1019. **Photo 2**

3. 260, 261, 262

Fill the tendrils with whipped split stitch. Change the shades as you move along - use the photo as a guide. **Photo 3**

4. 3865, 213, 3743, 870. Stems 861

Fill the petal with long & short stitch, outline with split stitch in 3834.

5. 72, 972, 970

Fill the bottom petal with long & short stitch. **Photo 4**

6. 72, 154, 3834, 3835, 970, 153, 3836, 3371

Fill the top petal with long & short stitch. Fill the turnover with satin stitch in 153, add a few straight stitches in 3836. Outline with split stitch in 3371. **Photo 5**

7. 72, 154, 3834, 3835, 3836, 3371

Fill the middle petal with long & short stitch, outline with split stitch in 3371. **Photo 6**

8. 72, 154, 3834, 3836, 153, 972, 72.

Outline 3371

Fill the bottom petal with long & short stitch. Fill the turnover with long & short stitch in 972 and 72. Underline with split stitch in 3371.

9. 72, 154, 3834, 970, 969. Outline 154

Fill the top petal with long & short stitch, outline with split stitch. Fill the turnover with satin stitch in 969, add a few straight stitches in 970. Outline with split stitch. **Photo 7**

10. 154, 3834, 3835, 3836, 153, bottom 3835. Outline 3371.

Fill the middle petal with long & short stitch, outline with split stitch. 

MANY THANKS TO...

Trish's sweet pea design is based on a botanical painting by talented artist Lizzie Harper. To see more of Lizzie's work, visit her website (www.lizzieharper.co.uk).

TRISH BURR

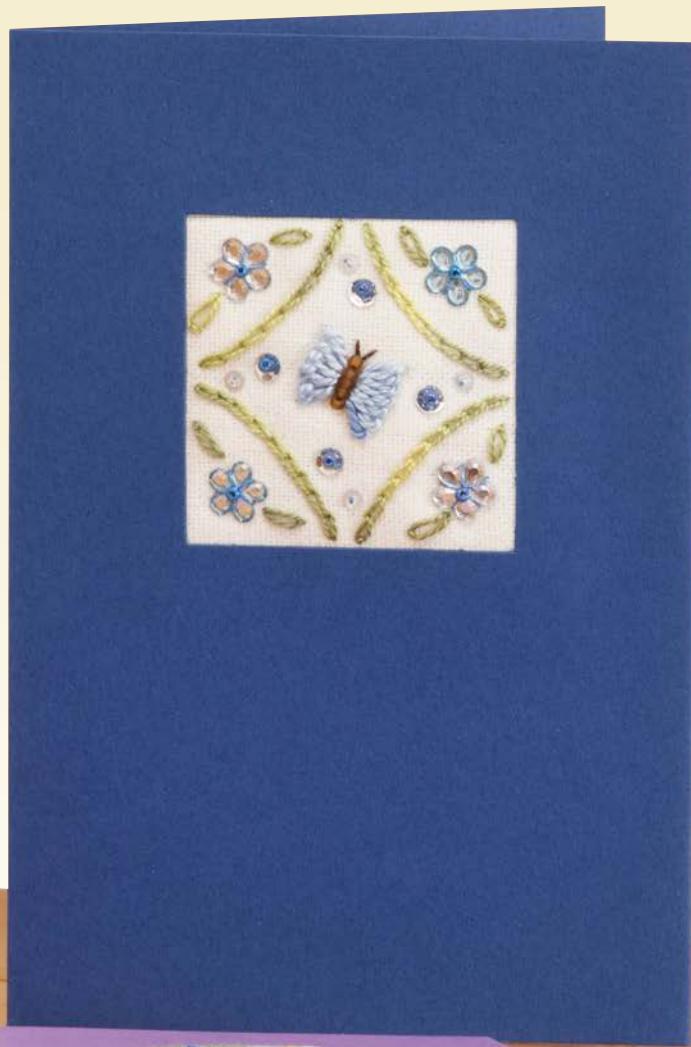
Trish Burr is a self-taught embroiderer based in South Africa. She is the author of multiple best-selling books on needle painting, teaches and hosts workshops and contributes internationally to needlework magazines and other publications. Her projects are based mainly in nature and her speciality is the light and shadow so beautifully interpreted in stitch. Trish's latest book is *Whitework with Colour* (£24.99, Milner Craft Series). To find out more about Trish and her work, visit www.trishburr.com

Floral Gems

While away an afternoon stitching **Ilke Cochran's** pretty little greetings cards. With three floral designs to choose from, they will be a real treat for friends and family.

DESIGN: Ilke Cochran

MAIN PHOTOS: Susie Lowe





Design A



Design B



Design C

WHAT YOU NEED

- A white or off-white cotton or linen fabric of your choice (e.g. Zweigart Normandie, Zweigart Kingston linen, Trigger cloth, heavy-weight calico), 15 x 15cm
- Threads (see Suppliers box on page 41):
 - Stranded cotton in:** dark brown/dark grey, light green, dark green, yellow, colours to match your gems and beads and one or more floral colours of your choice;
 - Perle cotton #12** (or a thread of similar thickness like Sulky Blendables 12wt) in variegated green;
 - Perle cotton #8** (or a thread of similar thickness) in light green, dark green and variegated green (optional);
 - Perle cotton #5** (or a thread of similar thickness) in variegated colours to go with your gems.

- Ten sew-on floral gems, approx. 1cm diameter; 10 seed beads to match, tone or contrast with the colours of the gems; 15 dark brown/black seed beads (size 11); 44mm cup sequins and 43mm flat sequins in a colour of your choice; 8 seed beads to attach the sequins
- Crewel/embroidery needle size 7 & size 10, tapestry size 22 (a petite needle if available)
- Optional: 4" hoop

To finish:

- Craft Creations aperture cards. For designs A and B use Craft Creations AP77U (104mm x 152mm with a 50mm square aperture); for design C use Craft Creations AP15U (88mm x 114mm with a 64mm round aperture).
- 2oz. wadding and glue or double-sided tape.

GETTING READY

1. To prevent fraying, oversew the raw edges of the fabric either by hand or machine.
2. To find the centre point, fold the fabric in half in both directions, creasing lightly.

a light box if you have one, or tape it to a well-lit window, then place the fabric over it and trace the bold lines and dots with a pencil or a fine technical drawing pen. Do not trace the outer square/circle as these won't be covered with any stitching; they indicate the apertures of the cards used in the stitched models.

3. If you are an experienced stitcher, you may wish to leave out elements when tracing, and stitch these by referring to the photographs; for example, just mark the outermost blades of grass (in design A), the centres of the daisies (in design B) and the body of the butterfly (in all three designs), then place the rest of the grass, the petals and the wings free-hand.

4. Place the fabric in the hoop (if using), design side up. Make sure that the fabric is stretched taut

and that the design is more or less centred. Work each design in the order described below.

5. Fasten on with a knot in your thread if the finished project will be padded in some way; if it will be mounted flat, or the back will be visible, start with an away knot and weave the tail underneath the stitches at the back of the work afterwards.

If you are an experienced stitcher, you may wish to leave out elements when tracing, and stitch these by simply referring to the photographs

START STITCHING

See Stitch Guide on p62 for details on all stitches used

1. Use the crewel/embroidery size 7 needle for the embroidery stitches, the size 10 to attach beads and embellishments, and the petite tapestry size 22 for the butterfly wings.
2. Transfer your chosen design to your fabric using a method suitable to that fabric. Place the design on

A BUTTONHOLE BUTTERFLY

- Thread the size 10 embroidery needle with 2 strands of dark brown/dark grey stranded cotton. Make a knot in the end of the thread and bring the needle up at the bottom of the central, longer line (the butterfly's body) and thread on 5 brown/black beads.
- Take the needle down at the head end of the line, then work two straight stitches to make the antennae. Bring the needle up at the bottom end of one of the outer (shorter) lines of the butterfly's body.
- Work a straight stitch, then work the straight stitch on the other side of the central line, also coming up at the bottom and going down at the head end. Fasten off.
- Thread the tapestry needle with a length of perle #5. Make a knot in the end of the thread and bring the needle up at the dot marking the bottom of the right-hand wing (when looking at the butterfly with the head at the top).
- Work 7 buttonhole stitches around the foundation stitch (you will need to push the beaded body out of the way a bit), then take the needle down the dot marking the top of the wing.
- Bring the needle up at the dot marking the top of the left-hand wing and work 7 buttonhole stitches around the foundation stitch; finish by taking the needle down the dot at the bottom of that wing, and fasten off.

Depending on the thread you are using and your stitch tension you may need to buttonhole stitch more or less to fill the wing.



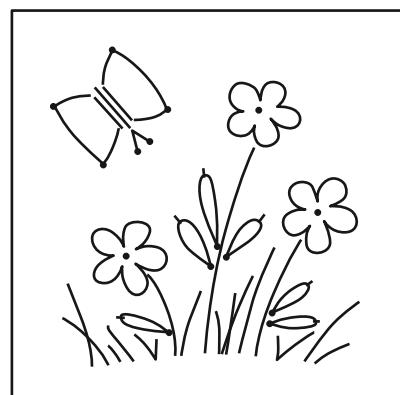
FLORAL GEMS: DESIGN A

SIZE: 5.2CM SQUARE

DIAGRAM: A

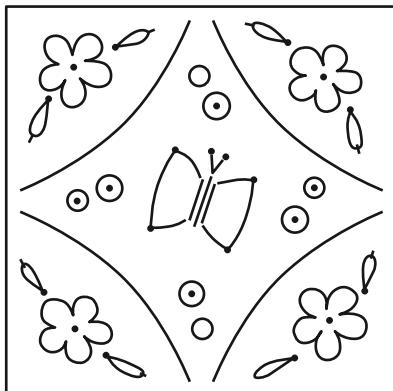
1. Begin with the Buttonhole Butterfly (see box).
2. Thread the size 7 embroidery needle with two strands of dark green stranded cotton and work the three flower stems using stem stitch. Next, work the blades of grass marked with dark lines using straight stitch; also work three of the leaves using detached chain stitch. Fasten off.
3. Thread the needle with two strands of light green stranded cotton and work the blades of grass marked with lighter lines using straight stitch; work the remaining leaves using detached chain stitch. Fasten off.
4. Thread the size 10 embroidery needle with 1 strand of stranded cotton to match your first floral gem. Make a knot in the end of the thread and bring the needle up on one of the dots marking a flower. Thread on the floral gem and attach with 5 stitches coming up in the centre and going down the outside of the flower in between petals (see design A image). Bring the needle up in the centre again, thread on a bead (matching, toning or contrasting), and go down the centre of the floral gem to secure it. Fasten off. Attach the two other gems in the same way, using cotton and beads in suitable colours.

Diagram A

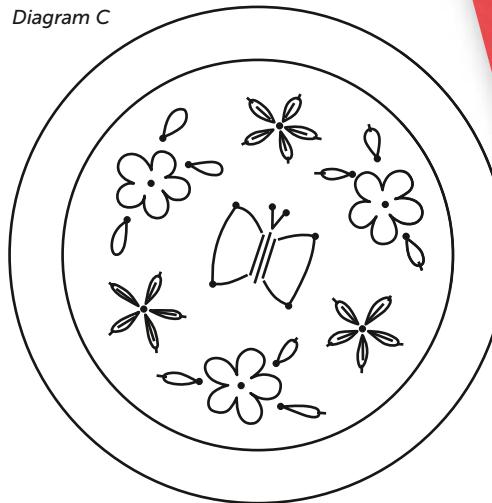


FLORAL GEMS: DESIGN B**SIZE: 5.2CM SQUARE****DIAGRAM: B**

1. Begin with the Buttonhole Butterfly (see box).
2. Thread the size 7 embroidery needle with two lengths of perle #8, one dark green and one light green. Make a knot in the end of the threads and bring the needle up at the end of one of the four curved lines. Going round clockwise work the lines in Pueblo chain stitch, finishing each one off with a small holding stitch before bringing the needle up at the start of the next one. Alternatively, work the lines in chain stitch using a variegated perle #8.
3. Attach the four floral gems as described for design A.
4. Thread the size 7 embroidery needle with perle #8 or two strands of stranded cotton and work the leaves in detached chain stitch.
5. Thread the size 7 embroidery needle with 1 strand of stranded cotton to match your sequins. Attach 3mm sequins where the smaller circles are indicated and 4mm cup sequins to the larger ones. Bring the needle up at a dot marking a small circle, thread on a small sequin and a bead and push the sequin down until it sits snugly on the fabric. Take the needle down the centre of the sequin, anchoring it with the bead. Work the larger sequin near it in the same way, then move to the other pairs of sequins. Fasten off.

Diagram B**FLORAL GEMS: DESIGN C****SIZE: 6.6CM CIRCLE****DIAGRAM: C**

1. Begin with the Buttonhole Butterfly (see box).
2. Thread the size 7 embroidery needle with variegated perle #12 and work the circle in wheatear stitch.
3. Attach the three floral gems as described for design A.
4. Thread the size 7 embroidery needle with perle #8 or two strands of stranded cotton and work the leaves in detached chain stitch.
5. Thread the size 7 embroidery needle with two strands of stranded cotton in a floral shade and work the three flowers using detached chain stitch. If a fuller effect is desired, work a straight stitch inside each of the petals, coming up at the base of the petal and going down at the holding stitch. You can work all three flowers in the same shade, or use a different one for each flower.
6. Thread the size 7 embroidery needle with three strands of yellow stranded cotton and work a French knot (three wraps) in the centre of each of the three embroidered flowers. 

Diagram C**SUPPLIERS****SEW AND SO**www.sewandso.co.uk

Fabric, threads and beads

SIMPLY SEQUINSwww.simplysequins.co.uk

Sequins and gems

CRAFT CREATIONSwww.craftcreations.com

Aperture cards

Threads: Some suitable brands of hand-dyed/variegated perle are Weeks Dye Works, Threadworx, House of Embroidery, and Cottage Garden (#8 and #12 only); or Gloriana and Dinky Dyes for silk perles.

ILKE COCHRANE

Ilke is a Dutch ex-pat living in the UK and the embroidery designer behind the wonderfully-named Mabel Figworthy's Fancies. She specialises in Hardanger, but is a fan of all stitching techniques, describing her style as "traditional with a twist". For more information on Ilke, her stitching kits and workshops, visit www.mabelfigworthy.co.uk



Stitching Stamford Bridge

It's hard to imagine an embroidery project being inspired by a rough and ready band of Vikings, but then the Stamford Bridge Tapestry is no ordinary embroidery project.

The village of Stamford Bridge may seem quiet and unassuming, but its place in British history is as significant as that of the ancient city of York which lies a few miles to the west. There are clues to the village's dramatic and violent past – a flower-filled Viking longboat greets you as you cross the River Derwent and approach the centre, village streets with names like "Saxon Road" and "Viking Close" – but unless you were a keen historian you might never have heard of the vast battle that took place here between the English army and an invading Norwegian enemy, albeit just over 950 years ago.

Luckily, the current residents have inherited the tenacity of their forebears and a hardy band have embarked upon their own battle to put the village of Stamford Bridge on the map once again. And this is where the embroidery comes in...

I visit Stamford Bridge on a gloomy March day to meet a team of stitchers who have embarked upon an ambitious community embroidery project. Inspired by the Battle of Stamford Bridge and fuelled by the passion to share its significance, they have already been at work on the project for two years and there is still a long way to go. But the history

and drama of the Stamford Bridge Tapestry is already bursting with colour, detail and energy.

The ladies who greet me with smiles from behind various hoops, frames and trestles at a local community centre come together twice a week to work on the tapestry. The rain may be bucketing outside the windows, but inside things are warm, cosy and industrious and chat bubbles around the room. Some of the completed and near-completed tapestry panels (there will ultimately be twelve) are displayed on tables and armchairs and their colours pop.

was the 950th anniversary of the Battle of Stamford Bridge it was felt that something should be made to commemorate the battle and tell the story to future generations." It was a passionate Stamford Bridge resident and dedicated battle re-enactor called Tom Wyles (aka 'Einar The Thrall') who came up with the idea of stitching a tapestry to depict every detail of the battle. "The Bayeux Tapestry tells the story of the Battle of Hastings, which followed the Battle of Stamford Bridge," says Shirley. "We want to create something that could sit

alongside it and fill in the gaps in the story."

Sadly, Tom passed away just as the project was really starting to take shape, but his legacy is very much alive in the work and the

"...as 2016 was the 950th anniversary of the Battle of Stamford Bridge it was felt that something should be made to commemorate the battle and tell the story to future generations."

I sit down with Project Leader Shirley Smith to find out how the project began. She is a highly experienced embroiderer, long-time co-Chair of the City of York branch of the Embroiderers' Guild, York Minster Broderer and a key contributor to both Cornelia Parker's extraordinary *Magna Carta (An Embroidery)* and the epic *Game of Thrones' Hardhome Embroidery*. She is very much the mentor of the group. "Stamford Bridge has a very active Battle Society and re-enactment community in the village," Shirley explains, "and as 2016

tapestry team are inspired and driven by his memory. I speak to original team member Lillian who is one of several of the stitchers who impress upon me how important Tom was to the project. "When we started our first panel in September 2015, Tom bet us that we wouldn't be able to finish it by Christmas," she remembers. "A few of us worked all hours to prove him wrong and I'm so glad we did. It meant he got to see it before he went. He was an amazing man." As a tribute to Tom, he appears, in character, on one of the tapestry panels. →





Two years after Tom's original idea, the project has found a special place in the heart of the community. "People pop in all the time and ask how 'our' tapestry is getting on," says Heather Cawte, Project Secretary. "It really has sparked an interest in local history and we've been asked to exhibit and speak at all sorts of local events in and out of Stamford Bridge. Our diaries are packed!" In fact, Heather and Shirley are due to be interviewed on American radio shortly after we meet.

But it's the community that has grown within the project that has become an unexpected joy for those involved. Friendships have been forged and an important support network has evolved. For Heather, she says the tapestry has changed her life. "I moved to the area and knew very few people," she tells me. "I contacted Tom after

I'd read a newspaper article about the project and the team welcomed me with open arms. I've made friends for life and have developed a new-found passion for embroidery that brings me real happiness." As she speaks, a birthday card is passed around for everyone to sign. "Birthdays in the team are lovely," Heather says. "There is cake, of course!"

"I contacted Tom after I'd read a newspaper article about the project and the team welcomed me with open arms. I've made friends for life and have developed a new-found passion for embroidery that brings me real happiness."

Not everyone is a skilled embroiderer when they join the project, but they soon learn. The less experienced stitchers work on small detailed sample pieces that are sold to raise money for the project, before they become confident enough to work on the main panels. It soon becomes apparent that different

stitchers have laid claim to their own 'specialisms' – "Heather does dogs," I'm told. "And Doreen does blood spouting!" The panel designs are followed to the finest detail, but the sample pieces lend themselves to a bit less restraint. "It's nice to let loose and go wild sometimes!" Doreen the blood spouting expert tells me.

Spending time with the tapestry stitchers is a joy and I can't wait to see how they get on in the coming years. As I leave Stamford Bridge, two things have

made an impression. Firstly, how much everyone enjoys the chance to work together on something so worthwhile and spend time in each other's company, and secondly that no one is in a rush to get the tapestry finished. "We won't know what to do with ourselves once it's over!" someone laughs. ❤



THE TAPESTRY

The Stamford Bridge Tapestry is influenced heavily by the Bayeux Tapestry. Only eight colours are used throughout, a palette chosen in sympathy with the colours used in the Bayeux and the tapestry is stitched in Bayeux Stitch (with running stitch only used to outline motifs before filling). The panels are sewn in crewel wool on stretched linen twill.

"The Bayeux Stitch is an economical stitch," explains Shirley. "Nearly all the thread is on the surface, with only a tiny stitch at the back, so no thread is wasted. We've found it quite straightforward to work with, although chainmail has proved problematic!"

The designs for the Stamford Bridge Tapestry have been drawn by local graphic artist and former Chair of the Battle Society, Chris Rock. He studied the Bayeux closely and has incorporated Bayeux conventions such as the different colours of horses' inside and outside legs and the use of a rigid colour palette when depicting the battles' main characters. However, there are a few hidden quirks in there too, including one soldier holding what looks suspiciously like a mobile phone!

There will be twelve panels once the tapestry is completed, including one introducing the main characters and one full of portraits of the stitching team.

THE BATTLE OF STAMFORD BRIDGE

In 1066, a succession struggle had broken out in England following the death of King Edward the Confessor. Harold Godwinson (he of arrow-in-the-eye fame) had been crowned King of England, but the King of Norway, Harold Hardrada wanted to assert his own claim to the throne. In September 1066 he led an armada of 300 ships packed with around 11,000 Viking soldiers up the River Ouse, winning the Battle of Fulford and seizing York.

Harold Godwinson, who was in the south of England at the time waiting for an expected invasion from William, Duke of Normandy, decided to confront Harold Hardrada and travelled with his Anglo-Saxon army from London to York in just four days.

The Vikings were caught unawares and, in a fierce battle at Stamford Bridge, were roundly defeated. Only 24 ships from the original fleet of 300 were needed to take the surviving Vikings back to Norway.

Unfortunately for Harold Godwinson, William invaded England's South Coast just three days later and a battle weary and ill-prepared King Harold and his army were defeated.

Brush Strokes

Designer **Ellie Hipkin** has created this beautiful vase sleeve just for you, *Stitch* readers. Mixing colourful paint with free machine embroidery, it's the perfect summer addition to any home.

DESIGN:
Ellie Hipkin

MAIN PHOTOS:
Susie Lowe







1



2



3



7



8



9



13



14



15

WHAT YOU NEED

- Straight / Tube Glass vase
- Canvas cotton fabric (to fit around your vase)
- Medium weight fusing (such as Vilene Mediumweight Fusible Interfacing) and cotton interfacing, to match the dimensions of your cotton fabric
- Fabric paint
- Paint brushes
- Plants for mono printing (see instructions below)
- A selection of threads for machine embroidery
- Thread for making up the vase sleeve (matching your cotton fabric)

GETTING READY

1. Firstly, you need to measure your vase so you can cut your cotton canvas to the correct size. Measure the height and around the vase. My vase measures 30cm in height and

32cm circumference. Add 1.5cm to each end for seam allowance, I like to have a slim double fold hem.

2. Cut both pieces of fusing to the same size as the cotton.

3. For the painting choose your theme / design. Make a mood board or have a practice first on a piece of spare fabric so you know what you are going to paint. If you want to add some mono printing to your artwork, choose your plants / flowers. **Photo 1**

4. Choose your thread colours for the embroidery, I usually have between 3-5 to create depth in the artwork. **Photo 2**

START PAINTING AND STITCHING

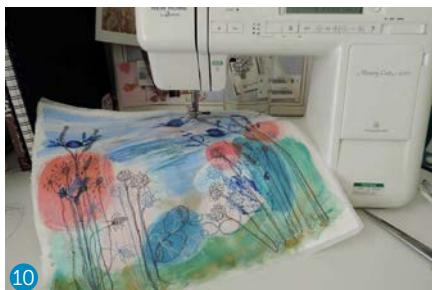
1. Sketch your design on your cotton canvas and start painting (**Photo 3**). I like to use block colours for the painting because I like to add the detail with the embroidery, but this is very personal. I also like to add a little metallic paint to give a little sparkle! **Photo 4**

2. For the mono printing, I flatten the chosen plants, then cover them in paint (**Photo 5**), place them on the painting, then cover with a sheet of paper so you can use your hands to add pressure. Make sure you press down all over so you get a complete print. (**Photos 6 & 7**) The piece of paper also protects your hands from smudging the paint. To finish the painting, I add a coat of white iridescent / pearlized paint to give a soft sheen. **Photo 8**

3. Leave your painting plenty of time to dry, then heat seal the painting with an iron, or follow the instructions of your fabric paint. It's important to heat seal your painting so it will not fade, and will make it possible to clean. **Photo 9**

4. Add the freehand machine embroidery. Either add your embroidery foot on your machine, or have no foot. If you have no foot, remember to put your foot guard down otherwise the thread will bunch up at the back. **Photo 10 & 11**

5. I use the embroidery to add details of flowers, seed heads, colours in the sea or movement of the wind. **Photo 12**



6. The joy of freehand machine embroidery is that it is fast, and looks very organic. By embroidering a line a few times, it creates movement and looks very natural. Personally, I think this style of embroidery really suits nature, such as flowers and landscapes. I also use several colours of thread to create depth in the piece. Generally adding the darker colours to the back, the lightest to the top.

TO FINISH YOUR VASE SLEEVE

1. Now your painting and embroidery is complete you need to turn it into a vase! Give the finished work an iron and add the cotton backed fusing to cover up the reverse of the piece so the embroidery isn't so clearly visible and gives a neat finish. **Photo 13 & 14**

2. Hem the top and bottom of the vase, a double fold hem to have a neat finish. Just double check the measurement to make sure it's the same each end because you will be joining them up. **Photo 15**

3. Once hemmed give another iron and then pin the ends together to create the vase sleeve, on reverse. At this point before you stitch, just slide it onto your vase to make sure it fits. You can alter the pins and therefore the stitch position. **Photo 16**

4. Once you are happy with the fit on the glass vase stitch together and trim the seam. **(Photo 17)** Turn through to the correct side, and give another iron and slide it onto your vase. Your finished piece!

5. You can slide the sleeve off whenever you need to clean the vase. **(Photo 18)** If you heat sealed the painting, you will be able to wipe or hand wash your textile sleeve.

ELLIE HIPKIN

Artist, designer and embroiderer, Ellie lives in Brighton with her family. Following her career as a fashion designer, she now works as a paint and textile artist, using textile print, embroidery, embellishment and hand painted techniques to bring to life the natural beauty and family life on the South coast and Sussex Downs. To find out more about Ellie and her work, visit www.freyelli.com

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Summer Sunshine

Anne Pye's pretty summer panel is one of a collection of seasonal stitching projects showing a colourful window box throughout the year. Display it as pretty wall art, or why not use it as part of a seasonal quilt?

DESIGN: Anne Pye

MAIN PHOTOS: Susie Lowe



FIND
TEMPLATES
FOR THIS
PROJECT ON
PAGE 64



WHAT YOU NEED

- Piece of cotton fabric approximately A4 size – if you use a hoop you may need a larger piece to be able to move the hoop around
- Interlining – light Vilene or Stitch 'n Tear, not fusible.
- Embroidery needle
- Variety of 6 strand DMC or Anchor threads – you can follow my colour scheme or design your own
- Small scraps of green craft felt

To mount your panel:

- Cotton backing fabric (I used a batik to tone with the flowers)
- Sewing machine
- Thread to sew around the design (I used a variegated thread, Gutermann sulky, again to tone in)
- Canvas board (23cm x 30cm approx)
- Tacker or tacks and a hammer

GETTING READY

1. Trace the basic line drawing of the window (see templates p64) and transfer to the cotton fabric. I find my new light box which cost less than £20 invaluable here. I use a water erasable pen and always check on a spare piece of fabric to make sure the ink is easily removed. I use a spray, actually an old, clean hair gel spray to remove the lines, but a small, damp paint brush works well too.

2. Use a ruler for straight lines. Decide how many plant pots to use and where to place them then draw them in around a cardboard template (see templates p64). Or underlay the second tracing to copy my design.

3. Tack a piece of backing e.g. light Vilene, Stitch 'n Tear or similar to the cotton fabric. I do not use an embroidery hoop (sorry purists!), but they do keep the work nice and taut and help to give a neat finish. You will need to move the hoop around as you stitch so make sure there is enough border to do so.

START STITCHING

See Stitch Guide opposite

1. Unless otherwise stated, all stitching is done using two strands of thread. The window frame itself is stitched first using backstitch and needs to be quite straight. I have used blue to contrast with the flowers, but of course this is up to you. Inner frame in white.

2. The stone work is stitched next in backstitch using three different shades of beige/brown.

3. I have stitched three plant pots in terracotta but you will notice that in the other season embroideries I have stitched (see page 54) the containers are all a little different from each other. So containers/plant pots next, even though some of them will be covered by stitching on top.

4. Now comes the really fun part, either follow my pattern or give your creativity free rein.

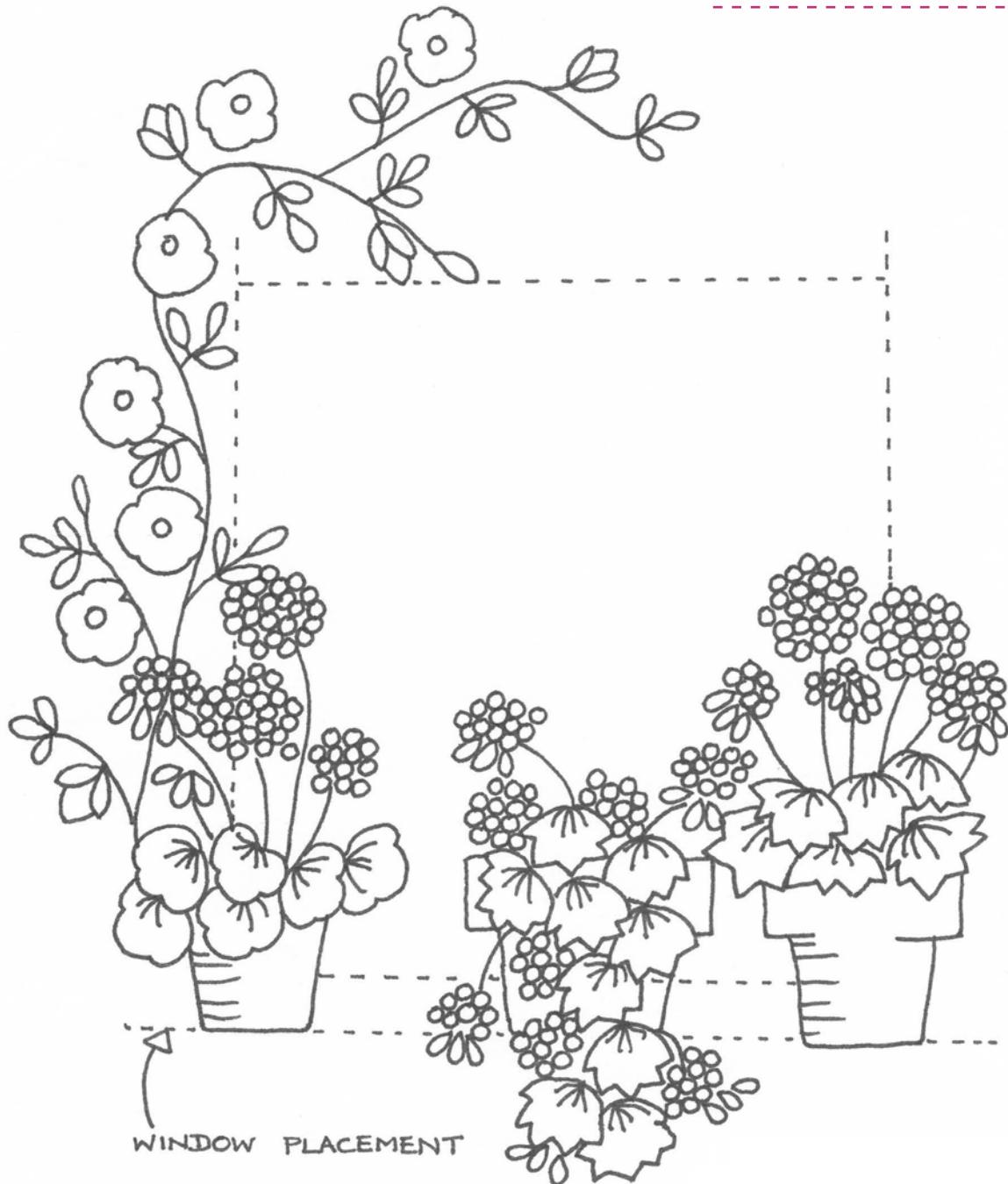
Nasturtium leaves

I could not find or devise a stitch to look like nasturtium leaves without using satin stitch so I cut out small shapes in felt and stitched them on as described below.

5. Cut a small square 1cm of green felt A then trim off three corners, shape B. Using small, sharp scissors cut a scalloped edge around the pointed corner, shape C. The pointed leaves are cut using pinking shears shape D. **Photo 1**

6. Place in position and secure with a few stitches as shown in the photo. I used felt in three different greens and lemon, burgundy and moss coloured threads. Angle the leaves to look natural, overlapping in places. **Photo 2**

7. Stems in stem stitch! The erect and trailing geraniums are all in french knots, some using three strands. Small detached chain stitches hang down as 'buds'. Occasional straight stitches in green indicate sepals at either side of the chain 'buds'. I have chosen typical geranium red, white and deep cerise for my flowers. There are lots of geraniums around just now, have a look and make your choices. Generally darker shades are used below but they also mix in with the bunch.

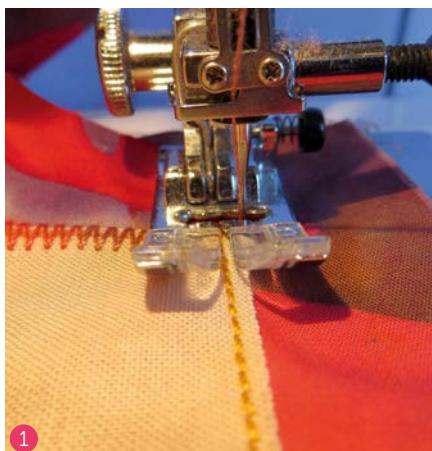
KEY

- FRENCH KNOT
- DETACHED CHAIN
- STEM STITCH
- SATIN STITCH

8. The climbing rose winds its way upwards in stem stitch with leaves again in detached chain. Buds consist of two chain with a few satin stitches in between. Roses are 'Banksia' roses (six strands) with a darker french knot at the centre. If you struggle with these, a woven rose could be used. Again, several shades of pink give a pleasing effect.

9. Small groups of french knots cluster in the nooks and crannies of the wall in three shades of green to represent moss, some can be one or three strands of thread for variety. →

“There are lots of geraniums around just now, have a look and make your colour choices. Generally darker shades are used here but they also mix in with the bunch.”



1



2



3

MOUNTING YOUR PANEL

1. Press the finished work lightly on the reverse side, so as not to flatten the embroidery. Trim to the desired size. I used 19cm x 22cm because my canvas boards were 23cm x 30cm.
2. Pin the embroidery in the centre of your backing fabric and stitch carefully around close to the edge using a straight stitch (or tack if you prefer).
3. Using a wide zig zag and a short stitch length but not too close, stitch around the edge, over the top of the straight stitches, twice. I find that it is better to stitch round twice with a wider

stitch than to try to use a close satin stitch as it tends to pucker a little. At the corners, leave the needle in the outside edge of the border and pivot so that the next stitch comes inside and makes a sharp corner. **Photos 1, 2 and 3**

4. Now all that needs to be done is to stretch the whole piece over the canvas board, centering it, and tack it to the reverse. You will need a willing helper for this, well I did!

5. To centre it, place pins through the corners from the right side to the wrong side to mark the correct position. You can also join these on the wrong side using the water soluble pen to make placement easier.

6. Finish the back as you wish, fit a hanger and enjoy your window box all year round. ❤

ANNE PYE

Yorkshire-based embroiderer and designer, Anne works with textiles and 3D mixed media. Her work is inspired by colour and nature and quirky details.

Gallery

FOUR SEASONS IN ONE DAY

Anne's summer panel is one of her season collection, showing a flowering window box throughout the year. Here are autumn, winter and spring. We think they are just lovely!



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Distance Learning

NEW LAUNCH 'Beyond the Stitch'

We are pleased to announce the next in the range of online courses available from the Embroiderers' Guild. Currently we have two sets of basic embroidery courses called 'Moving On' and 'Another Dimension'. Both courses introduce the student to basic stitches and the fundamentals of design. At the end of both of these courses the student is able to design and work a final original piece of work. Both are available in hand or machine options with a discount for combining the two. Full details are on our website.

Now we have "Beyond the Stitch". This takes us on to the next level. It is a longer course with twelve sessions. The course has been trialled and is now ready for a full launch. In the rest of this article you will find details of content with some examples of existing work by our new graduates. The sessions build on previous experience and allow the student to produce original backgrounds to their work and to progress in an experimental way using current materials and ideas.

IN THE FIRST SECTION:

We cover how thread and fabric colours affect each other, Romanian stitch, buttonhole and lock stitch. Far more experimentation with stitches is expected at this level. **Photo 1**

Then we move on to Procion dyeing. Participants who feel they

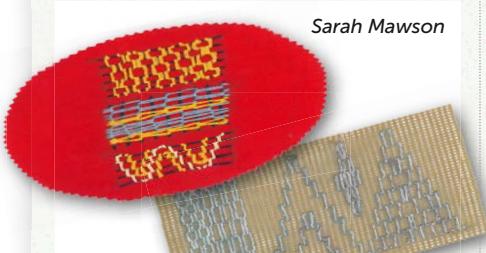
are familiar with this can opt to do an extended later session on transfer printing and painting backgrounds.

Next we explore line and tone, grading stitches from black to white. **Photo 2**

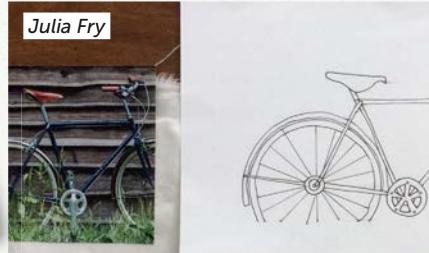
Then we'll follow exercises extracting line drawings from an illustration and converting them

to stitched samples. Straight line curves will remind some of the nail drawings of the 1960s. **Photo 3**

This first part is completed with a study of negative space. Woven and blanket stitch wheels are demonstrated then it is on to a stitch identification challenge. **Photo 4**



1



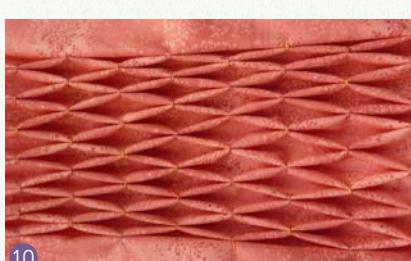
3



2



4



IN THE NEXT SECTION THINGS BECOME MORE EXPERIMENTAL:

The middle part of the course looks at low relief textures, exploring paint effects on paper (to use later in session 12) and melting plastics.

Photo 5

Students work on identifying different fabrics and textural manipulation. Faux chenille, pleating, layering and silk painting are all covered as is using painted Bondaweb. You will make paper beads and be able to produce beautiful jewellery by varying the shapes and colours.

Photos 6, 7, 8, 9, 10, 11

You will paint your own backgrounds. This session concentrates on transfer dyeing including using resists.

The course covers experimenting with newer materials, Xpandaprint, Tyvek, embossing powders and plastic films.

Then it is on to raising the surface by padding. English and Italian quilting with Trapunto are all covered leading into creating 3D surfaces. **Photo 12**

This part finishes with applique, reverse applique, and shadow work.



THEN IT IS TIME TO DEMONSTRATE ALL THAT HAS BEEN LEARNED.

The last part is planning and researching a final project in depth and making it up. Students are also shown ways to construct a handmade book or folder to present the course samples which collect through the course. **Photo 13**

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

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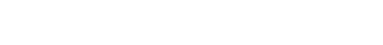
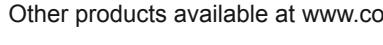
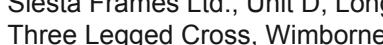
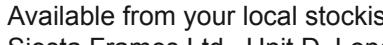
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STITCH GUIDE

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

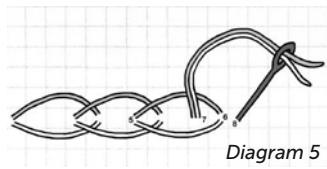
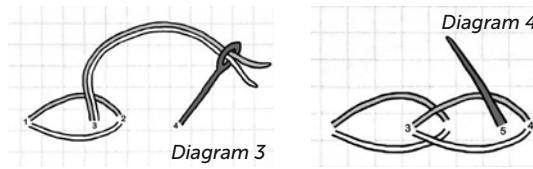
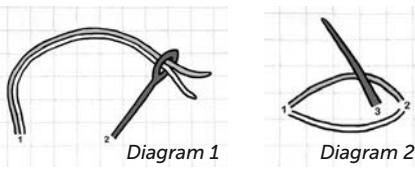
PERFECT PUEBLO

If you've chosen to make our lovely Floral Gems greetings cards (see page 38), you may have noticed a direction to use Pueblo Chain Stitch. We had never come across this before, so we've chosen to focus this issue's 'Stitch Spotlight' on the world of Pueblo embroidery. Originating within the communities of Native Americans in the Southwestern United States (or 'pueblos'), the embroidery was – and still is – used as the main decorative technique when

embellishing ceremonial clothing and other textiles. Some Pueblo embroidery techniques can be dated back to over 1500 years ago, when people began to weave textiles in the area. Today, the art is enjoying a resurgence as interest in the culture and art of indigenous communities has become popular in recent years. America's 31 remaining Pueblo communities use traditional embroidery designs when stitching the elaborate dance outfits that are



commonly passed down through many generations of the same family. For non-Pueblo embroidery collectors, however, buying embellished 'mantas' or shoulder blankets are an accessible way to own a piece of Pueblo stitching.



THE PUEBLO CHAIN STITCH

The most commonly-used stitch in Pueblo embroidery, this stitch is unique to the Pueblo people and enables the embroiderer to cover a large area completely and efficiently. There are variations, but the key difference is the use of two threads, as we can see in the Floral Gems project earlier in this issue. To try Pueblo Chain Stitch yourself, follow these steps:

1. This stitch is best worked in indivisible thread, e.g. perle cotton or coton à broder. Thread the needle with two differently-coloured threads. Bring the needle up at 1 and go down at 2, about 3 or 4mm away; don't pull through completely. **Diag 1, Photo 1**

2. Bring the needle up at 3, making sure the needle comes up between the two threads. **Diag 2, Photo 2**

3. Pull through but not too tightly, so that the stitches at the front of the fabric stay slightly curved. Take the needle down at 4, keeping the length of this stitch (3-4) equal to that of the first stitch (1-2). **Diag 3, Photo 3**

4. Bring the needle up at 5, coming up between the two threads. The diagram shows the effect of keeping the working threads on the same side throughout (that is to say dark always above and light always below the needle) but it is also possible to swap the threads at every stitch. **Diag 4, Photo 4**

5. Continue in the same way, keeping the stitch length equal throughout, then when you come to the last stitch in the line bring the needle up at 7 as though to begin a new stitch, but take the needle down at 8, immediately to the right of the last stitch. **Diag 5, Photo 5**

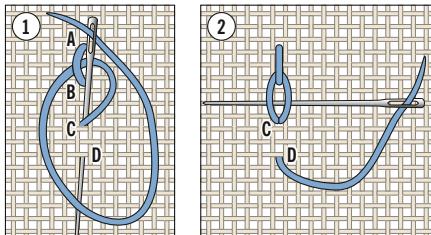


FIND OUT MORE...

To find out more about the embroidery traditions of the Pueblo communities, visit www.sawrweb.org/embroidery

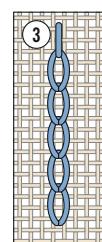
STITCH GUIDE

STITCHES USED IN THIS ISSUE



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.



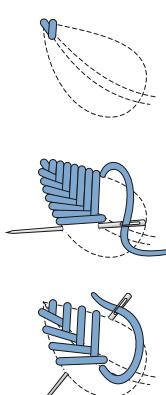
Detached chain stitch

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.



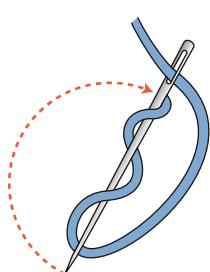
Fishbone stitch

Work a short straight stitch at the centre top of the design and bring the needle through again just to the right of the stitch. Make a sloping stitch, inserting the needle just over the centre line (fig 1). Bring the needle through at the opposite side of the design and make another sloping stitch to the other side of the centre line, overlapping the previous stitch. The stitches can be worked over a shape as shown and they can be worked close together (fig 2) or more openly (fig 3).



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.



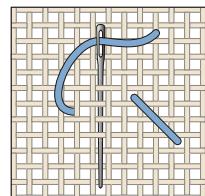
Stem stitch

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.

TRELLIS WORK

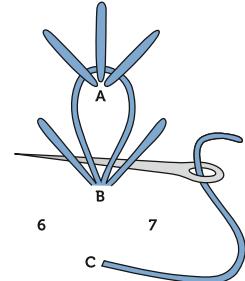
Straight/stab stitch

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



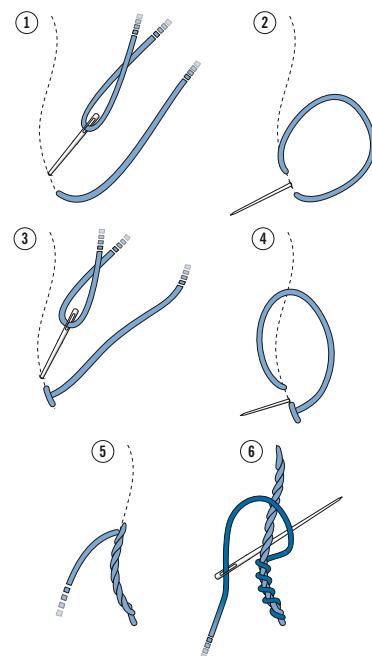
Wheatear Stitch

Work 2 straight stitches at A and B. Bring the thread through below these stitches at C and pass the needle under the 2 straight stitches without piercing the fabric. Insert the needle at C and bring it through at D.



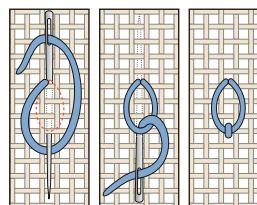
Whipped Stem Stitch

First work a line of stem stitches (see above). Using a second thread in a blunt-ended tapestry needle to avoid splitting the stitches of the foundation row, the whipping thread is worked over the stem stitches as shown, without piercing the ground fabric.



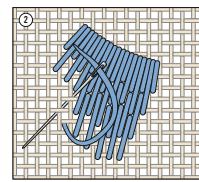
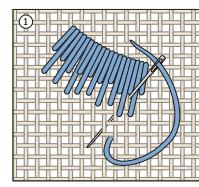
Lazy Daisy Stitch

Bring the thread through at A and, holding the thread down with the thumb, as shown, 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.



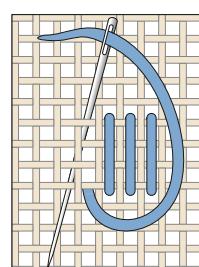
Long and Short Stitch

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



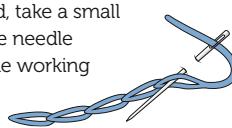
Satin stitch

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.



Split Stitch

Bring the needle through at A and, following the line to be covered, take a small back stitch so that the needle comes up through the working thread, as shown in the diagram.



HINTS AND TIPS

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.



In The Next Issue

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ISSUE 108 ON SALE 27TH JULY £4.99

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Create your own wearable art with this Indian inspired piece



ORIENTAL INSPIRATION

Experiment with a variety of embroidery techniques to create this exotic piece

SOUTH AFRICAN SUMMERS

Find out how this stunning group piece came about

Plus much more...



BACK ISSUES

To avoid missing future issues of *Stitch*, you can order a subscription (see page 14), 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.

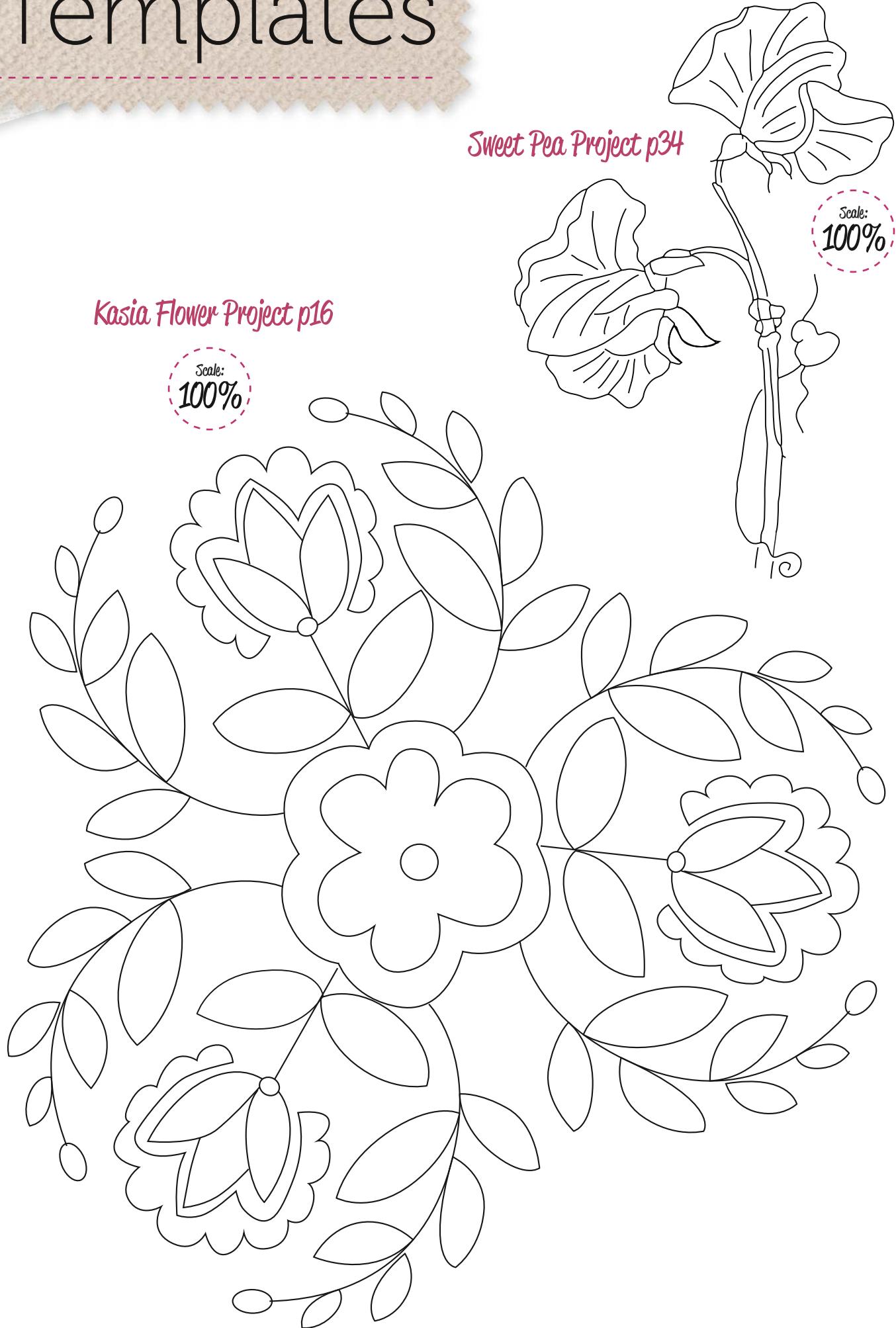
Templates

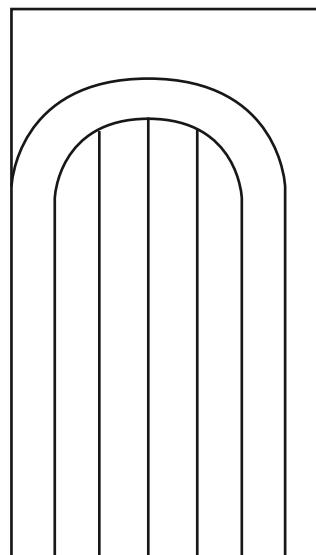
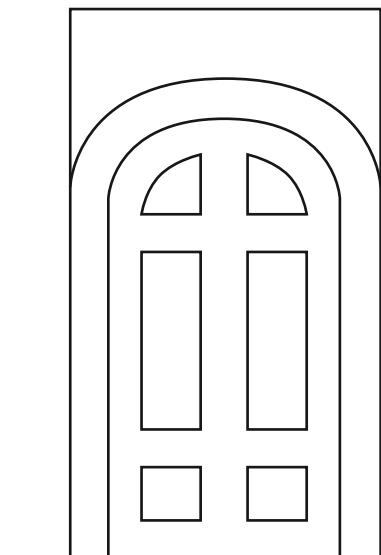
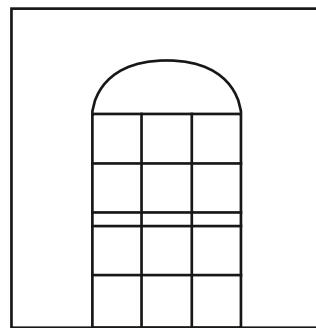
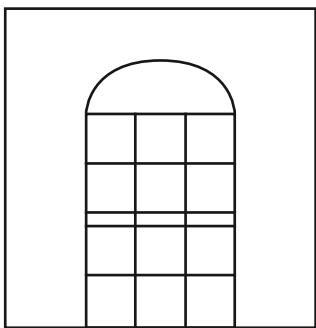
Sweet Pea Project p34

Scale:
100%

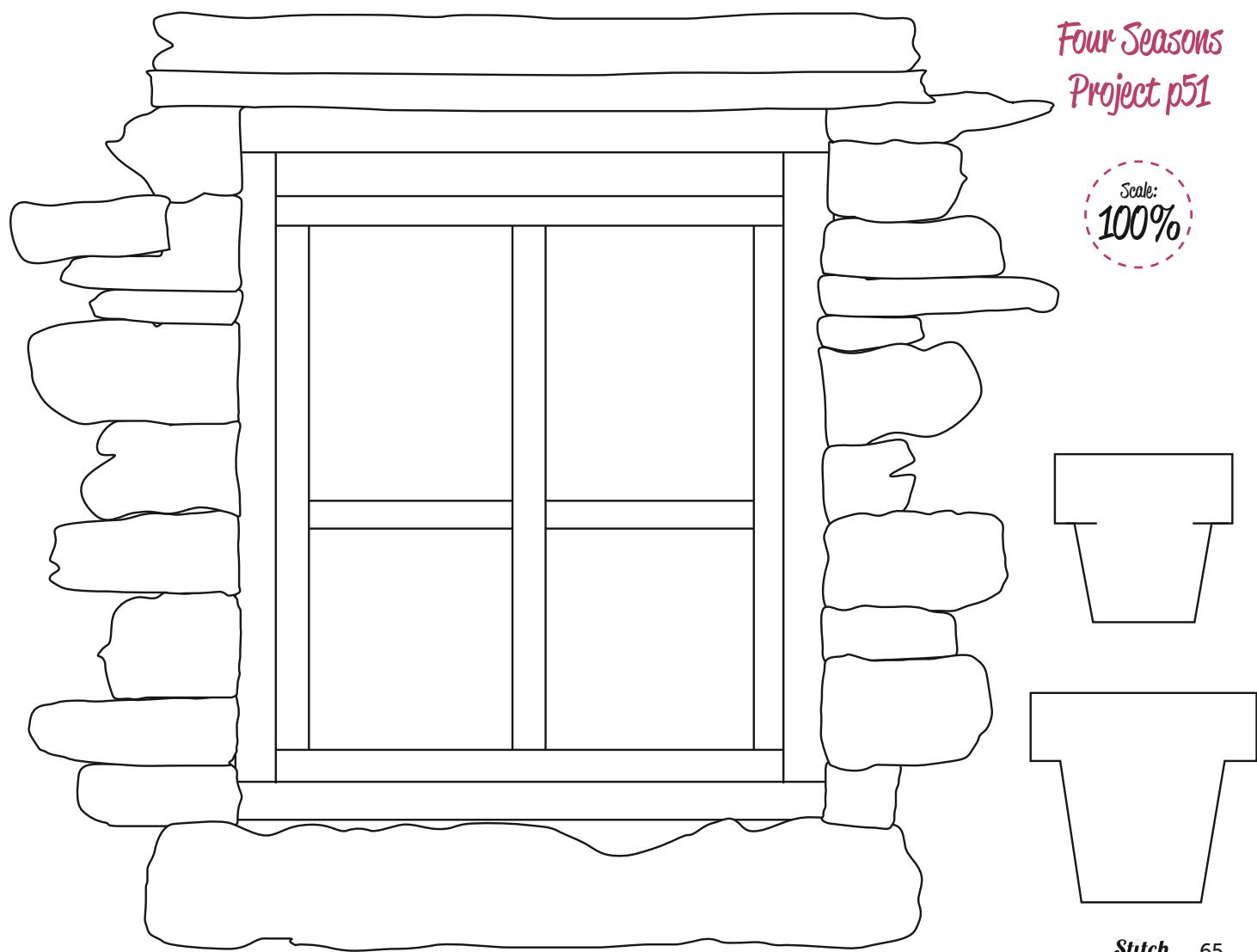
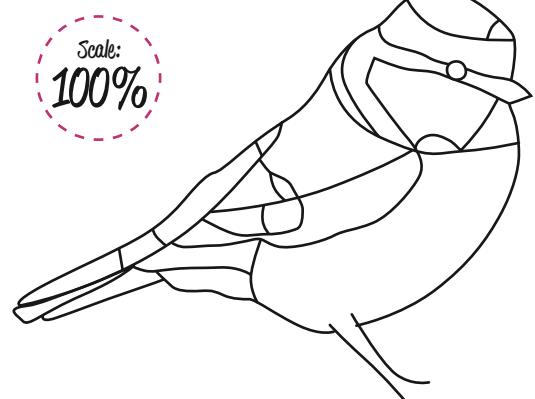
Kasia Flower Project p16

Scale:
100%



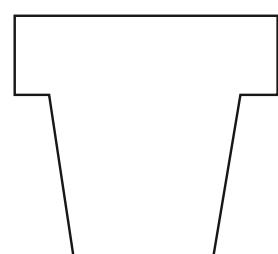
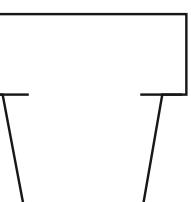


Blue Tit Project p20



Four Seasons
Project p51

Scale:
100%



THE GALLERY

Stitching Around the World

Don't miss
the next issue
of *Stitch* for more
inspiration from
around the
world.

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 'Stitching Around the World' and it certainly inspired you to send in your wonderful work. It was a difficult job, but we've picked our favourites.

BETTY BYFORD

This piece of blackwork really brings out the detail in Betty's geisha design. Hints of yellow and red make it really stand out.



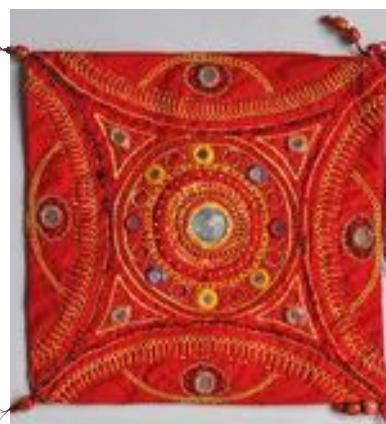
RHODA NEVINS

Rhoda tells us that her travels in Peru inspired this shaded tapestry – she has entitled it 'Trekking through the Andes'. We especially like the wonderful hairy llama Rhoda!



GILLIAN MCKAIGUE

Gillian's vibrant Bushkiri bag is inspired by Indian dowry purses, using embroidery and shisha glass. A colourful – and practical – piece!



YVONNE PHILLIPS

"Anyone who has walked or cycled along the beach-side promenade in Lanzarote will identify with this scene," Yvonne says. "I took fabric and threads with me for my months holiday and stitched away in the evenings and during siesta."



ROSALIE SINCLAIR SMITH

We love both of these Russia-inspired pieces by Rosalie. 'Memories of Russia' is a beautifully detailed wall hanging using classic icons and onion domes as a motif, while 'Russian Sunday Morning' is a fun textile collage using stitch and appliquéd to show Sunday churchgoers (and their dogs!).



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



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Image: Helen McBride Richter – thirty four?

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