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# Beginner's guide to EMBROIDERY



Step-by-step projects & ideas for decorative stitching



Stitch walkthroughs



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Easy weekend makes

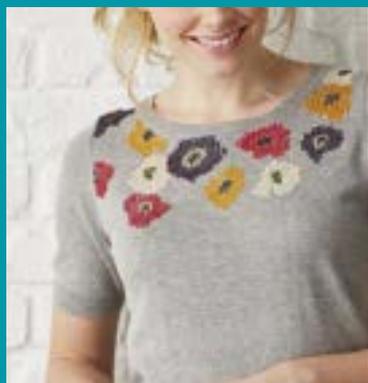


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# Beginner's guide to EMBROIDERY

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Start simple for  
great results!



# welcome!

When you see beautiful stitching on Insta, Etsy or the high street, don't you think you'd love to be able to do that yourself? The goal is within reach, and with some basic materials, time and the know-how in this magazine, you'll soon be stitching stylish designs and upcycling tired clothes with pretty motifs.

Inside *Beginner's Guide to Embroidery* you'll find the information, insights and inspiration you need to make a start on your embroidery journey. With tips and tricks from professional designers plus projects suitable for beginners and beyond, you'll be stitching on everything in no time!

Vicki

**Vicki Atkinson** Editor

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ENTWISTLE**



**MOLLIE  
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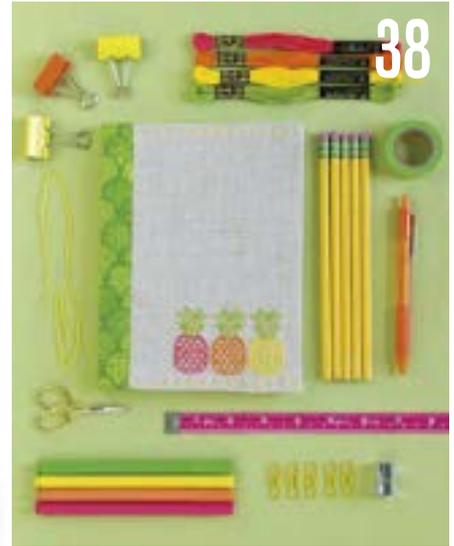


**MINKI  
KIM**

AND MANY MORE...

Chicago-based Mollie has been designing for *Mollie Makes*, *Simply Sewing* and *Cross Stitch Crazy* for many years. Her workshop series for *Simply Sewing* combined a gorgeous project with learning a new stitch each month – such as the feather stitch scarf featured on page 108. Her favourite style is gorgeously cute – check out her cuckoo clock design on page 36, a fantastic beginner project that will look great on any wall! Look out for Mollie's helpful projects throughout the issue and read our interview with her on page 162. Follow Mollie's blog at [wildolive.blogspot.com](http://wildolive.blogspot.com)

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# creative embroidery awaits!

Whether you're a complete beginner or just want to brush up your stitching skills, you'll feel right at home here. *Beginner's Guide to Embroidery* is packed with step-by-step guides and inspiring designs

**L**ook around and it won't be long before you spot some embroidery. This elegant stitching is the way clothes, accessories and soft furnishings have been decorated for centuries. Imagine being able to create this look for yourself from scratch – now you can! From traditional framed pictures to gifts, cards and things to wear, you'll find all the help and inspiration you need right here.

We'll guide you all the way through; choosing materials and threads, practising all the most popular – and useful – stitches and creating projects that you'll be very proud of.

We're going to teach you 22 stitches, which we've divided into chapters of different types, so that you can learn one at a time before developing your skills with the next set. You'll find outline, filling, border and knot stitches to try out, as well as a section on freehand embroidery that's created with your sewing machine.

Once you master a stitch, each chapter also offers a selection of inspiring projects to put it into action. These include speedy practice pieces you can finish in an evening, plus larger designs that are sure to become family heirlooms. They're all sew fun!

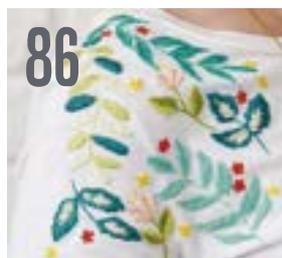
## editor's choice...



**65**  
**TERRIFIC TRIANGLES**  
Brilliant for beginners and framed in a classic wooden hoop, this funky design uses padded satin stitch for the tiny bunting. There's also a companion piece of a stylish triangular necklace.



**108**  
**NICE NECKWEAR**  
This elegant infinity scarf, made from natural-coloured linen, is embellished with fronds of dainty stems made from fly stitch and finished off with flowers embroidered in chain stitch and French knots.



**86**  
**SHOULDER STYLE**  
I love the level of detail on this beautiful T-shirt designed by Georgie K. Emery. It's the perfect showcase to demonstrate all the skills that you've learnt and model them on an everyday item.





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- ▲ We show you how to make stylish items for your home, such as the sweet abc nursery banner shown above that uses filling and outline stitches
- ▶ If you have a sewing machine, give freehand embroidery a try! We give you the lowdown on how to get started.
- ▼ Once you're more confident in freehand techniques you can graduate onto more complex projects such as the super-sweet sewing pouch below



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- ▲ Imagine using needle and thread to 'colour in' a gorgeous design such as this. We'll show you how to achieve this gorgeous look
- ▶ Master some basic embroidery stitches and there's no end to the projects that you can use them for
- ▶ Friends and family will love receiving gifts that have been created with your new-found skills, such as this pretty bookmark

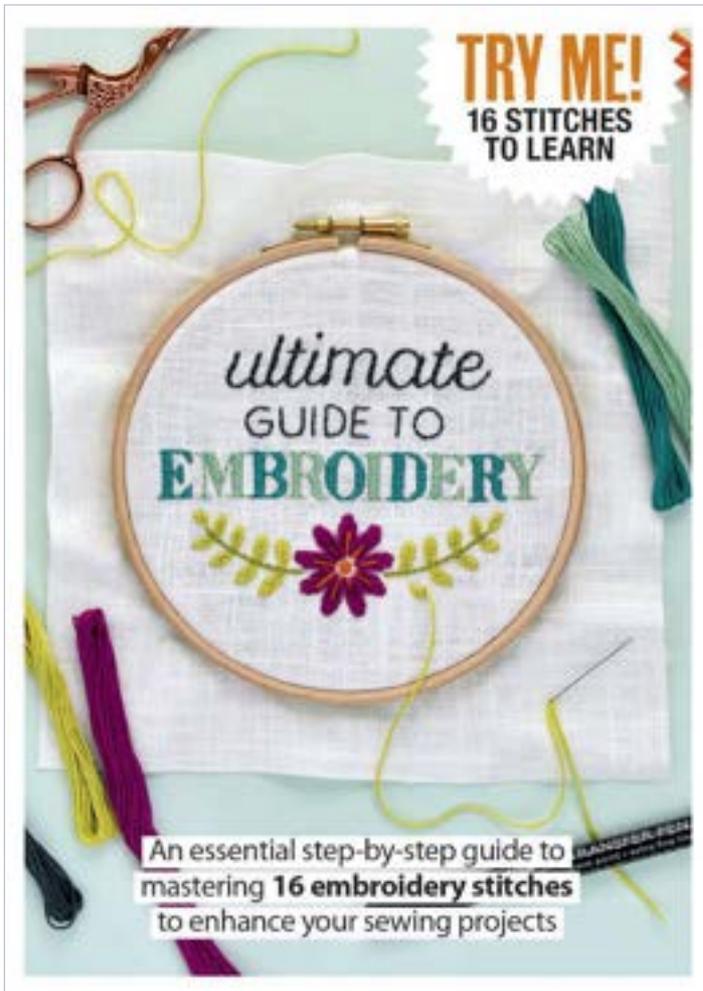


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# free embroidery stitch guide for every reader to download!



Sign up today at the link below for your free download of this guide to 16 stitches from *Simply Sewing*. Have it to hand on your phone or print out to keep!



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# tools & materials

The great news is that you need very little kit to start embroidering. But once you're hooked, there's so much more for you to explore. Here are our basic recommendations...

## CHOOSING YOUR FABRIC

The real beauty of embroidery is that you can do it on so many different kinds of fabrics, from delicate silks to heavy denims. So many decorative possibilities! Just make sure you have fairly smooth – not too textured – surfaces and avoid fabrics with any kind of stretch in them. For best results, opt for a natural fabric. Beginners will find that plain, 100% cotton is very friendly to stitch on.

Here are the main categories of fabric to know about:

### PLAIN WEAVE FABRIC

Also known as 'common weave', these fabrics don't have a regular weave (that is an equal number of vertical and horizontal or 'warp and weft' threads, if you want to sound in



the know). Plain weaves are tightly woven, usually with a smooth surface. Most surface embroidery stitches are worked on this kind of fabric.

It's available in many different weights, which range from fine voile to heavy tweed and denim.

Other plain weave fabrics include cotton, linen, silk and calico.

### YOUR BASIC KIT.

Gather some plain cotton fabric **1**, embroidery needles (in size 7 and 9) **2**, a handful of stranded cotton colours **3**, a wooden embroidery hoop **4** and a pencil **5**. Add in some small scissors **6** and that really is all you need to start your first embroidery project. You may have some of these items already but if you do need to start from scratch, you can get going for under £12.



**EVENWEAVE FABRIC**

This fabric is made with an equal number of warp and weft threads that create regularly spaced holes between them. The fabrics are usually labelled with a number of holes per inch (HPI), although the higher count fabrics are sometimes described by the number of threads per inch (TPI). You'll often find expensive bedlinen described in this way.

Evenweave fabrics come in a wide range of sizes – some of the finer linens have 36HPI, while the coarser binca fabrics have only 6HPI. (You might remember the latter chunky fabric if you stitched at school.) The type of evenweave produced is governed by the way the fabrics are woven.

A single evenweave fabric, such as linen, is made from single strands of warp and weft threads, while aida and binca, the most common evenweave fabrics for

counted thread embroidery, are woven with several warp and weft threads in groups, so that the holes between are clearly visible. You'll know these fabrics already if you've tried cross stitch. They are also perfect for hardanger and blackwork.

**PATTERN FABRIC**

This group includes fabric which has a pattern already visible on

the surface. The pattern can be printed or woven in to provide a useful grid for your embroidery to follow.

Gingham fabric has uniform checks that are particularly useful for cross stitch, while spotted fabric gives you a regular guide for repeating embroidery stitches at intervals. 'Ticking' or striped fabrics are also useful as the printed lines can help keep your stitches even.

**KNOW YOUR THREADS**

There are a lot of different embroidery threads out there. In most cases you won't need anything fussier than good old stranded cotton – two of the biggest manufacturers are DMC and Anchor. It's easily available in over 400 colours, and it's all you'll need for most of the projects in this book. Once you've had a go at embroidery, we guarantee you'll want to try lots more. So here is our guide to the main thread types and what you might like to use them for.

When you choose your thread, you should always think about how your finished embroidery will be used. If it will receive a lot of wear and tear, you should use hard-wearing threads such as stranded

cotton. However, if it's going to be a more decorative piece, you can use finer threads such as metallic and silk threads that can't be cleaned. Check the label of the threads you intend to buy to make sure that you know how they should be cared for.

Another thing to bear in mind when choosing threads is how they will cover the lines of your embroidery transfer, or the background fabric in the case of counted thread work. You may need to experiment to get

the thickness that you require, but luckily there are a lot of threads to choose from.

PHOTOGRAPHY (TOP AND FAR LEFT) SHOWN COURTESY OF DMC CREATIVE WORLD





### STRANDED COTTON

This is a loosely twisted, six-strand thread (shown above). The strands can be separated so you can obtain different thicknesses by varying the number of strands in your needle. One strand forms a fine line which is good for small details or outlines, while six strands used together produce a bold, heavy line. Alternatively you can combine colours in the needle for a subtle shading or variegated effect. Stranded cotton is available in a wide variety of colours, which makes it a versatile choice.

### COTON PERLÉ

This is a twisted two-ply thread which cannot be separated. Made from cotton, it has a slight sheen which can add interest to your work if used alongside other, more matt embroidery threads. It's available in three sizes – 3 (heavy), 5 (medium) and 8 (fine) – and it can be bought in a wide variety of colours.

### COTON À BRODER

Similar in weight to coton perlé, this is a lightly twisted single-strand thread. It doesn't give a shiny effect but is available in many colours. It's been used to stitch all the demonstration stitches in this book.

### SILK

Available in twisted or stranded varieties, this luxury thread is ideal for stitching on fine fabrics where extra quality is important. Some companies create amazing ranges of hand-dyed silks which are a real treat if you are working on a heirloom piece for a special occasion.

### SOFT COTTON

This is a tightly-twisted five-ply thread that cannot be separated. It has a matt finish and is best for embroidering on heavier weight fabrics. It gives a lovely chunky look to the finished stitches.

### METALLIC THREADS

Available in many weights and textures, these threads are best reserved for special effects as they are not very hard wearing and can be a little unruly to work with. Some threads, such as blending filaments (shown below), can be combined in the needle with other kinds of thread to give a slight sheen or sparkle to your embroidery. DMC does a range of metallics called Light Effects, and Kreinik makes blending filaments.





## PICKING THE RIGHT NEEDLE

There are three different types of needles most commonly used for embroidery – crewel, chenille and tapestry. Beyond these basics, you might find it useful to have beading needles and possibly treat yourself to a gold-plated set of needles for your workbox. All needles come in numbered sizes and we've indicated the best choices below. As a general rule, the higher the number, the finer the needle.

## CREWEL

Sometimes called an 'embroidery needle', this is a medium-length, sharp pointed needle, most suitable for fine and medium weight embroidery on plain weave fabrics. The sizes you'll need to use most are 7 and 9. They have quite a large eye, which is helpful if you want to work with a number of strands in the needle at once.

## CHENILLE

Used for heavier weight work, this sharp pointed needle has a larger eye than a crewel needle so that it can take the thicker threads needed for heavier work. It's also good for embroidering with ribbon.

## TAPESTRY

This is a blunt-ended, large-eyed needle. It's used for counted thread work such as cross stitch or blackwork, or for weaving threads through other stitches. Sizes 24 and 26 are the most popular.

## BEADING

A long fine needle with a long thin eye, this

is great to have to hand if you are attaching beads to your stitching. The eye is narrow enough to let seed beads slip over it easily. Look for shorter ones in a size 10 or 12.

## GOLD-PLATED

Not just for showing off, these needles have a very fine layer of gold plate, which enables them to slip more easily through the fabric. They are also useful for stitchers who have a nickel allergy.

## CHOOSING AN EMBROIDERY HOOP OR FRAME

There are many different types of hoops and frames available for embroidery, so you should be guided by the size of the project you're stitching. It's good to have a few sizes to hand so that you can choose which fits best. You don't need to be able to fit the entire design into the hoop in one go, as you can move it to different parts of the fabric as you work each area of the design. You'll be able to complete most of our projects with a simple wooden 15cm (6in) hoop, and you can also choose to frame them in this as well.

It's a good idea to use a hoop or frame for almost every kind of embroidery. You'll find it much easier to produce work with a neat, even finish. Working in this way also helps prevent the fabric from distorting. This is particularly important with evenweaves that are far more flexible than plain weaves.

Frames are available as either hand held (below) or standing models (see above left), and come in a wide variety of sizes.





## HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings, the outer one with an adjustable metal screw, which is tightened once the fabric is trapped between the rings. Metal and plastic combinations are also available. These are often 'spring' hoops, where a plastic ring fits over a circle of metal which is slightly spring loaded to keep the fabric in place.

## FRAMES

Frames are designed to keep an entire piece of fabric taut rather than just one section. They can be floor standing so can make it much easier to work on a big, ambitious piece of embroidery. A 'slate frame' stretches the fabric between top and bottom rollers which are then tightened. The sides of the fabric are laced on to the side of the frame. A 'stretcher frame' consists of four wooden slats joined together to form a rectangle. The fabric is stretched around the slats then stapled into position.

## TOOLS FOR TRANSFERRING YOUR DESIGNS

There are several methods for getting the outline of your design onto your fabric ready to stitch. These are some of the most popular and effective tools – you don't need all of them. Over the page we will go into the various methods in more detail, so you can choose the one that's right for your project.

### TRANSFER PENS & PENCILS

These look like ordinary stationery but have embroidery super powers. The main choices are permanent markers, which mean you will have to cover their marks with your embroidery, or temporary pens that will either fade over the course of a couple of days or can be washed away with water. Different colours are available to suit dark and light fabrics. We've recommended using an air or water soluble pen for most of the projects in this book.

### IRON-ON TRANSFERS

Once hugely popular and given away with every women's magazine, these pattern sheets just need to be placed on your fabric and an iron applied on top to transfer the lines to your fabric. You'll find designs available online (try Etsy shops) and with some embroidery books. Some can be used more than once, making them a handy resource. Always keep an eye out for vintage ones at boot sales.

### PENCIL

A standard soft pencil, used for tracing a design onto fabric.

## DRESSMAKER'S CARBON PAPER

Sheets of coloured carbon paper function in just the way they were designed to do with old-school typewriters. Sandwiched between your paper design and fabric, pressure from the top transfers the carbon to the fabric. These sheets are available in packs of different colours.

## LIGHT BOX

A window is the most basic, if slightly awkward form of light box. Hold the pattern against the glass and your fabric on top and you'll be able to trace the lines. The more sophisticated version looks like a large lit tablet to make your pattern visible through fabric for tracing. It's worth the investment if you plan to do lots of embroidery.

## TRACING PAPER

Combine this with a pencil and you have a very simple, very old tracing method. Trace the design on to the paper, turn it over and scribble on the back where you can see the lines. Turn it back over and place it on your fabric, retrace the lines and you should have an impression of the design on the fabric. It's basically DIY carbon paper.

## WATER-SOLUBLE STABILISER PAPER

Computer print your design on to this paper, attach to your fabric and stitch through it. Soak it in water when the embroidery is finished and it will dissolve, leaving no trace.



# getting started

You've gathered your tools and chosen your materials, now it's time to prepare your fabric and choose the design transfer method that suits you best...

## PREPARING YOUR FABRIC

It sounds obvious but make sure your fabric is large enough not only to stitch the design onto it, but also to allow for what you want to make it into. For instance, you probably only need allow an extra 10cm of fabric for a framed design but quite a lot more if you want to turn your embroidery into a cushion.

Make sure that you cut the fabric on the straight of the grain, particularly when using evenweave fabrics as the threads are quite prominent.

Avoid fraying as you stitch (or the ends will catch in the stitching) by folding masking tape around the edges of the fabric. This is a quick and simple method for small projects that won't take you long to finish. If you're attempting a larger project, it's worth spending a little time finishing the fabric edge with a blanket stitch (page 102), or using a sewing machine to make a zig-zag stitch.

## HOW TO TRANSFER A DESIGN TO YOUR FABRIC

We're going to show you eight – yes, eight – different ways to get your chosen design on to your fabric. Don't panic, you won't need all of them! We start with the easiest method for a beginner to try, then show you how to adapt to the different kinds of fabric you

might want to use. There are fancy methods, too, for when you want to extend your skills a little further and experiment with different fabrics.

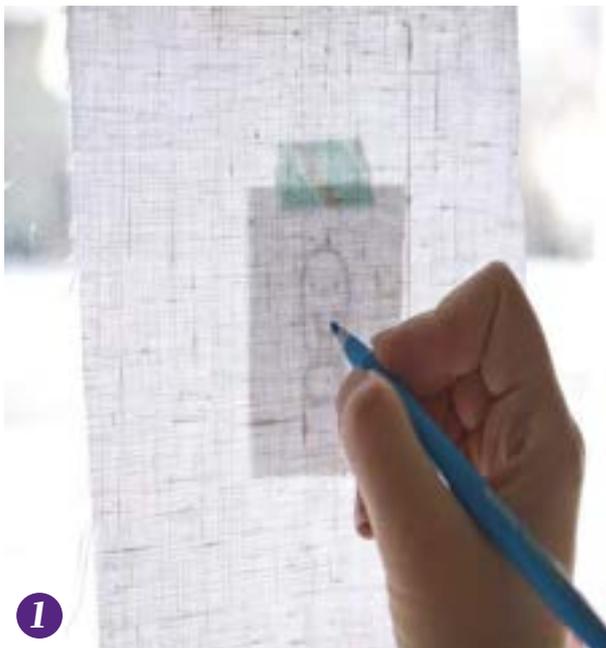
Contemporary embroiderer Mollie Johanson ([www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)) presents our guide to transferring. When you're ready to begin, all of our designs can be found at the back of this book, starting on page 135. They're shown at full size, so are ready for you to trace straightaway.

## TRACE USING A WINDOW

It doesn't get much more basic than this, but it works. Tape your pattern to a brightly-lit window, then tape your fabric over the top. Trace over the lines of the pattern with a pencil or one of the specially designed transfer pens – we go over these in more detail on the next page. ❶

## TRACE WITH THE AID OF A LIGHT BOX

Tracing with a light box works the same as with a window, but you don't have to rely on daylight. Tape the pattern and fabric in place before you trace so nothing shifts as you draw. A light box is great for larger designs and is a good investment once you're addicted to embroidery! ❷



Tracing against a window turns it into a makeshift lightbox



Lightboxes start from around £15 for a basic model



3

Carbon paper is handy for tracing onto darker fabrics



4

Tracing on greaseproof paper is very simple to use



5

Using an iron-on transfer is a very quick method!



6

An iron-on transfer pen turns any design into a transfer

### CHOOSING TRANSFER PENS AND PENCILS

One of the simplest methods is to use an ordinary pencil. As long as you keep it sharp when drawing onto the fabric then it shouldn't show under the stitching. The pencil will also wear away with use if you draw quite faintly.

There are many different markers available. Use a permanent marker if your stitching will cover the lines or a removable marker if you need to erase the line once the stitching is complete. Water soluble pens are useful as after you're done, a damp cloth or quick rinse takes away the markings. There are also air soluble pens which disappear gradually, but these can only be used on projects which you will be working on within a day. Dressmaker's chalk pencils can be used to draw onto the fabric, then brushed off. The chalk does wear away as you handle the fabric so this is best saved for smaller projects. Whichever you choose, always test first on a small scrap of fabric so that you know it can be removed easily.

### TRANSFER WITH CARBON PAPER

Dressmaker's carbon paper or embroidery transfer paper is an easy-to-use method, and it works well on smooth fabrics. Place

your fabric on the bottom, lay the carbon paper face-down, and then place your pattern on the top. With a regular pen, pencil or stylus, trace over the design. The colour on the carbon paper is now transferred to your fabric. The paper comes in several colours, so you can use it on dark fabrics, too. <sup>3</sup>

### notes

*Your computer can help you with the transfer process too, as you can download new designs and also print directly on fabric. Check out the range of printable fabrics at [www.craftycomputerpaper.co.uk](http://www.craftycomputerpaper.co.uk).*

### MAKING YOUR OWN CARBON PAPER

You can make your own version of carbon paper by tracing your design onto tracing paper, rubbing a soft pencil on the back of your pattern, then flipping it over and tracing over it just like you would with carbon paper. Kitchen greaseproof paper works well for this too. <sup>4</sup>

### USING AN IRON-ON TRANSFER

Transfer patterns give you a pattern and transfer method all in one, and that makes them easy. The ink responds to the heat of the iron and makes an impression on your fabric. To use an iron-on transfer, simply place the transfer ink-side down on your fabric and press it with a dry iron. Lift up a corner of the paper slowly to make sure that the design has been transferred. If it hasn't, increase the temperature of the iron slightly and press the design again until the transfer can be clearly seen on the fabric.



The tear away method is best for small motifs

Press the paper with the iron but don't slide it around – if the pattern moves it will make a messy, blurred transfer. Many transfers can be used more than once, although they will become a little fainter after each time. 6

**MAKING YOUR OWN TRANSFERS**

Iron-on transfer pens allow you to make your own transfer pattern from any artwork. To use them, trace over the pattern (use regular paper or thick tracing paper), then iron the design on just as you would with an iron-on transfer described above. This process does flip the image, so it's important that your design is reversed first, especially for patterns that include words. 6

**TRY A 'TEAR AWAY' METHOD**

This method lets you work without transferring the design onto your fabric at all. Trace your design onto thin tracing paper and tack the paper onto your fabric with enough large stitches to keep it firmly in place. Stitch through the fabric and paper all at the same time. When all the embroidery is done, carefully tear away the tracing paper. The most important part is to tear the paper without pulling the stitches. We wouldn't recommend this for densely-stitched designs but it's great for smaller, outline motifs. Give it a try on a small, simple outline to start with. 7

**STITCH WITH A WATER-SOLUBLE STABILISER**

This posh-sounding product is a lightweight, slightly perforated paper that stays on the fabric as you embroider. Once you've finished stitching, you soak it with the fabric and it dissolves. With water-soluble stabiliser s (brands to look out for include Sulky Sticky Fabri-Solvvy or Pellon Wash-n-Gone) you can print the design directly onto it for fast transfer. Once it's printed (you can also trace the pattern on with a pencil), cut it out, then peel the backing off and stick it to your fabric. Start stitching as you normally would. Your stitches will go through both the fabric and the water-soluble stabiliser. When your stitching is done, get a shallow dish of warm water. The warmer the water, the faster it works, but if you're using wool, you'll want to keep it cooler to avoid shrinkage. Submerge the embroidery and wait for the stabiliser to dissolve. You can also rinse away any excess bits of stabiliser that cling to the fabric. 8



Peel off the backing, stick it to the fabric and stitch



Once you've finished, place the fabric in warm water



### WORKING WITH A HOOP OR FRAME

Most embroidery benefits from being worked in a hoop or frame. They keep the tension of the stitches even and give the work a much neater finish.

### HOOPS

Place the inner ring of the hoop under the fabric directly below the area you wish to stitch. Loosen the screw on the outer ring and place this over the fabric and inner ring, pushing down over it. Tighten the screw so that the outer ring fits over the inner ring and fabric then gently pull the edges of the fabric beyond the hoop so that it's tight. It should be 'drum tight' when you tap it. You should also make sure that the grain of the fabric is kept straight in both directions so you stitch evenly.

You may need to tighten the fabric from time to time as you stitch. This is done by loosening the screw slightly, pulling the edges of the fabric taut, then tightening the screw once more.

If you want to protect your fabric from the hoop, which is especially important with fine fabrics, wrap cotton tape around the inner ring. Make sure that it overlaps as you wrap it round so that all the ring is covered, then fasten it securely at the end by stitching into place. If you are working on a particularly fine fabric, place tissue paper over the right side of the fabric and the area to be stitched. Mount the fabric in the usual way with the tissue paper between the fabric and the outer ring. Tear the tissue paper away to reveal your working area. This also keeps the other areas of the fabric pristine.

### FRAMES

None of our projects require a frame but these do help get great results if you are working on something larger in the future. If you're using a rotating frame, you should hem your piece of fabric all the way around the edge. Stitch the top and bottom of the fabric to the tapes on the rollers using a small, strong backstitch. Make sure that you position it centrally on the tapes. Attach the side arms to the frame. If you're mounting your fabric on a slate frame then you'll need to lace the sides of the canvas to the arms. With



### notes

*Share your new skills with little ones! Water soluble stabilisers are a fun thing to use and will appeal to young stitchers. Get them involved, as they'll love watching the paper dissolve.*

stretcher frames, make sure the fabric is positioned centrally over the frame, then staple the fabric round the stretcher bars and onto the back, making sure that the fabric is taut and 'drum tight'.

It's good to cover work between sessions. Try clingfilm, or if it's in a bag, roll it up rather than folding it, as it can be hard to get rid of creases. Take fabric out of the hoop or frame when it's not in use.



**c** The water will start to dissolve the stabiliser



**d** Remove and then rinse off any excess bits of stabiliser



# how to stitch

While each chapter shows you new stitches to try, we thought we'd share a few general hints that are helpful for all types of stitches

■ Aim to have your thread no longer than 46cm, as greater lengths can become knotted or separate. If you're using a metallic thread then don't cut your thread longer than 30cm, as it separates much more easily and then becomes difficult to work with.

■ Some threads have to be separated into the number of strands you wish to use. The best way to do this is to cut a length of thread, then hold it gently between your thumb and forefinger about 5cm from one end. Take one strand and pull it gently. It will separate easily from the other strands.

■ If you have to use more than one strand, you should always separate the strands individually then recombine them. This will make the strands lie flatter together when you stitch.

■ You can buy thread conditioner to help smooth unruly metallic thread and make it easier to stitch with.

■ If you have difficulties threading your needle then use a needle threader, or try folding one end of the thread over and

pushing the fold through the eye of the needle. This works especially well when using wool or any thicker threads.

■ To begin stitching, pull the needle and thread through the fabric leaving 2.5-5cm loose on the wrong side. Start stitching, making sure that you secure the end of the thread into the back of your stitches as you work.

■ Another method is to tie a knot in the end of your thread and pull the needle and thread through the fabric a short distance from where you will be stitching, in the direction of your stitching. Work stitches over the end of the thread, then cut off the knot when you reach it.

■ If you're starting a new thread after already working some stitches, weave the end of the thread under the back of the stitches already worked.

■ To finish a length of thread, weave the thread under the back of the stitches just worked and cut it off.

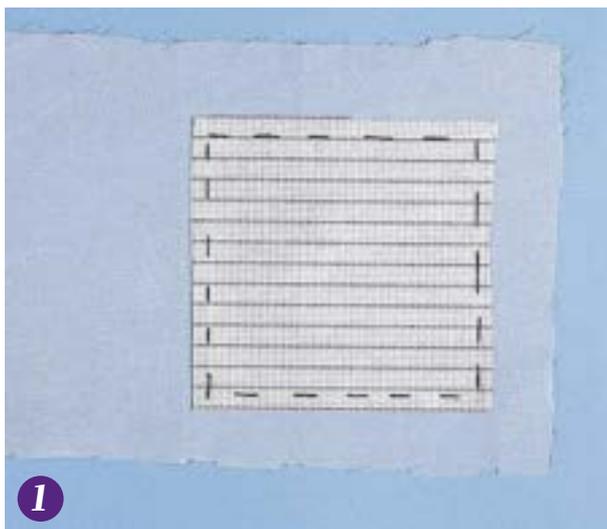
■ If the fabric you're stitching is likely to have a lot of wear, it's important to start

and finish all threads very securely so they don't come undone. Cut off loose ends as you go as they can become caught in stitching and look untidy.

■ Most stitches are worked with the stabbing method, when the needle and thread is taken through the fabric in one motion and back in another. This helps to keep the tension of the stitches even and also prevents the fabric puckering.

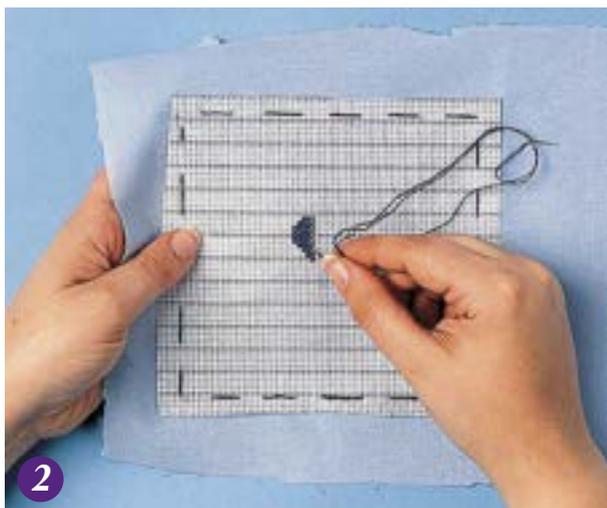
■ There are, however, a few stitches such as chain stitch (page 22) and buttonhole stitch (page 102) that require the needle to be moved in one motion in and out of the fabric, to make a loop. You may find it easier to work these stitches without a hoop as long as you're careful to keep the tension even.

■ If you need to move from one area to another, don't take the thread over too large an area of the fabric – the thread can pucker the fabric, plus it may be seen from the front of the work. If you do have to move more than 2.5cm, then finish off the thread and start a new one.



1

Tack your waste canvas to your embroidery fabric



2

Stitch your design as normal through the waste canvas



3

Remove the tacking and take out the threads with a tweezer

### HOW TO USE WASTE CANVAS

Using waste canvas is a great way to add counted cross stitch onto just about any fabric. You can stitch almost any design on waste canvas – just make sure there are no fractional stitches in the design you choose.

- 1 Cut a piece of waste canvas 5-10cm larger than the finished design. Position it over the area of fabric where you want to place the motif. Line up the canvas threads with the grain of the fabric. Tack around the edge with a straight stitch to hold the canvas in position.
- 2 Stitch your chosen motif in the centre of the piece of waste canvas. Use a stabbing motion to work the cross stitch – stitching the half of each cross stitch individually and bringing your needle out to the front each time. Use a needle that suits the fabric beneath, such as a sharp crewel or embroidery needle.
- 3 After you've made your final stitch, remove the tacking stitches from around the edge of the canvas and trim within 2.5cm of the motif. Fray the canvas on one side of the design. Dampen the canvas slightly with a sponge, then gently pull out the canvas threads using a pair of tweezers.

### FINISHING YOUR EMBROIDERY

#### WASHING YOUR STITCHING

This will really perk up your stitching and give it a lovely fresh finish, ready for you to frame or make up.

Wash your work in lukewarm water with a drop of mild detergent, gently manipulating the fabric in the water. If you've used a washable pen or other marking pencil then it's particularly important to follow the manufacturer's instructions for removing the lines.

If the colours do start to bleed when you wash your fabric, don't be tempted to stop but keep rinsing until the water runs clear.

Place a clean, white and fluffy towel on your ironing board and put your embroidery face down over it with a thin clean cloth on top and press. The thickness of the towel will ensure that you don't flatten your stitches. Push the point of the iron into the back of the stitches to give them a raised effect. Iron the stitched fabric carefully until dry. Make sure that the iron isn't too hot, however, or you run the risk of scorching the fabric.

#### MAKING UP YOUR WORK

It's tempting to lose enthusiasm once the exciting bit of the embroidery is done! But don't hide it in a drawer – take inspiration from our pages and turn it into a beautiful picture, cushion, bookmark or bag. There are step-by-step instructions with each project to help you get a great finish.

Framing can be costly but the simplest thing you can do is frame your work in an embroidery hoop. These can be painted and hung on the wall without any fuss, and look very stylish in groups. If you do take your work to a professional framer, remember to ask for 'spacers' to be added to hold the glass off your stitching. Non-reflective glass will flatter your work best.

### notes

*You can also try soluble canvas to create counted stitch designs on non-evenweave fabrics. This transparent perforated material will wash away when you finish.*

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# outline stitches



These simple stitches are the building blocks of embroidery. Learning just one means you can start creating beautiful projects today.



# stitch showcase



**Outline stitches are the simplest and most useful embroidery stitches you can have in your repertoire. Enjoy learning six of the best and putting them into practice.**

Outline stitches are like the pens and pencils of embroidery. You use them to mark out and define the shapes of your designs. Any one of them can be learned in minutes and some will already be familiar even to the newest of stitchers.

Grab yourself a piece of scrap fabric and draw a simple shape with a pencil – something like a circle, a petal shape or maybe your initial. This is a great way to start playing with these stitches and getting a feel for them.

Turn the page for some inspiration of what you can achieve using just one or two of these stitches – with a simple outline you can create anything from a funky notebook cover to classic monogrammed gifts.

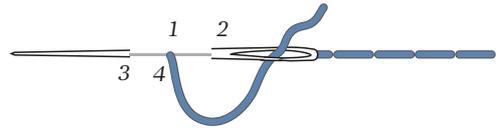
Build up your repertoire, starting with running stitch and backstitch – you'll find some fantastic introductory projects on page 24 and 25. For something a little bit different, check out the sashiko notebook on page 32, where you'll put your running stitch skills into effect with this Japanese technique.

Once you've mastered these two, try stem stitch and chain stitch and you'll feel like a pro when you see how these stitches can help you to achieve perfect curves on your fabric.

Once you're used to the feel of creating nicely even length stitches (it won't take long, we promise) try out split stitch with the pretty leaf projects on page 31, and scallop stitch with the pineapple journal on page 38.

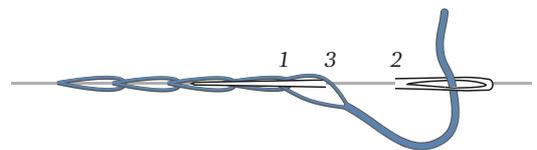
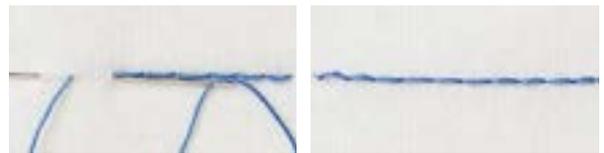
## notes

*Start a stitch 'sampler' as you learn each new stitch. Work a row on a long piece of fabric and add to it as your skills develop. It makes a great record of your achievements.*



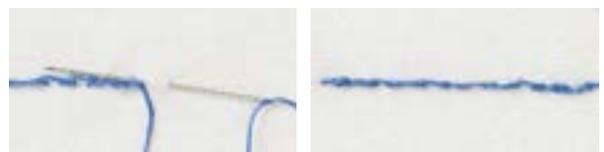
## Backstitch

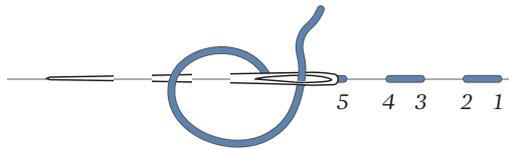
Backstitch is one of the most versatile – and easy – embroidery stitches. It forms a neat line which can be used alone or to outline other stitches. This stitch should be worked so that all the stitches are the same length with no gaps between them. Bring the needle up at 1, down at 2, up at 3, down at 4, and so on. Continue stitching in this way, always working back on yourself. Now you see how this stitch got its name.



## Split stitch

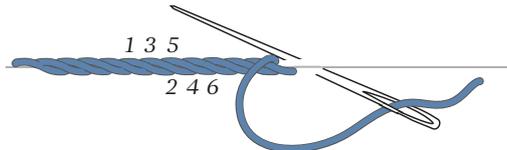
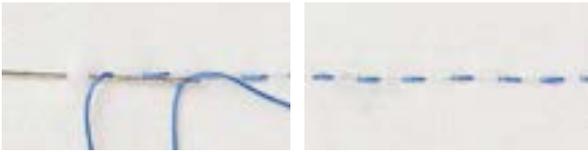
Split stitch gives a neat outline to any shape. It is very similar in appearance to chain stitch as the thread is split to form small chain 'links'. It is best to use a loosely twisted thread, or work with two strands so that you can easily form the 'split' that gives this stitch its name. Use a sharp needle to split the thread neatly. Bring the needle up at 1, down at 2 and up at 3 but don't pull it all the way through the fabric. Pull the needle up through the centre of the thread to split it, then carry on pulling it up through the fabric and thread.





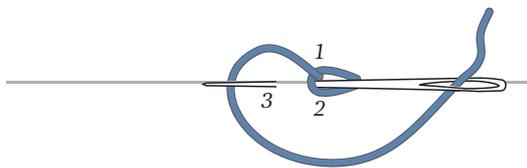
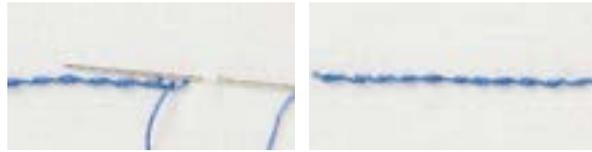
## Running/straight stitch

Running stitch is one of the most useful stitches. It can be used to outline or padding under another stitch. For shorter lengths or detail, it can be referred to as straight stitch. Bring the needle up at 1, down at 2, up at 3 and so on. The stitches and the spaces between them are usually the same length but you can vary this for effect. If you find it difficult to get your stitches the same length, you can put pencil dots on to your fabric as a guide.



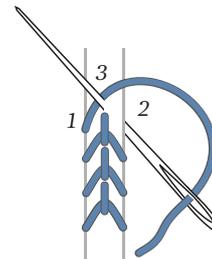
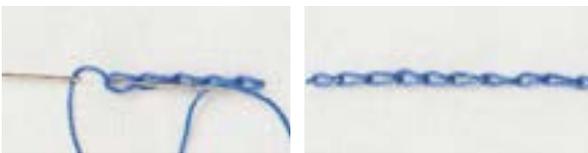
## Stem stitch

Stem stitch can be used to follow any shape and is particularly good for curved lines and emphasising other stitches. It forms a solid raised line with a textured appearance. Bring the needle up just above the design line at 1, down at 2 below the design line and back up at 3. Continue in this way, always working back on yourself. Point 3 forms point 1 of the next stitch. If you only learn one outline stitch, make it this one.



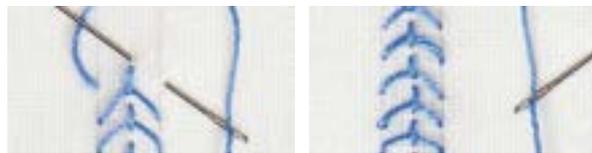
## Chain stitch

Chain stitch works well as a decorative outline as it curves easily and looks particularly effective stitched in spirals. (It can serve as a filling stitch.) It gives quite a definite, thicker line than backstitch or stem stitch. Work from right to left bringing the needle up at 1, down at 2 and up at 3, making sure that the thread is under the needle. Pull the needle through slowly to form a neat loop – do not pull too tightly or the 'chain' effect will be lost. You can add pencil dots to your fabric to help get the length of each 'link' even.



## Scallop stitch

Scallop stitch can be used as an outline stitch and also as a border stitch, making it a very useful addition to your repertoire. Make a small straight stitch in your fabric. Bring the needle up on the curve of the scallop, catching the partial loop of thread. Pull the loop of thread taut, but not too tight – leaving it looser will give a lovely curve to your finished stitch. Go back down through the fabric, tacking the stitch in place. This stitch is very similar to fly stitch, which we look at in the border stitch section.



# keep on running

We show you how to use running stitch to create two stylish projects



## YOU WILL NEED

- Wooden hoop and your choice of fabric
- Jumper
- Stranded cotton in your choice of colours
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## TEMPLATE

- Turn to p135 for the template



Personalise your wardrobe this season with a funky embellished sweater

**R**unning stitch is one of the easiest embroidery stitches to master. In this project one template can be turned into a fun hoop for the wall or enlarged to embellish a plain jumper or T-shirt.

### HOW TO MAKE THE HOOP AND JUMPER

**Step one** Transfer the template onto the fabric.

**Step two** Thread your needle and knot the opposite end of the thread. Take the needle down through the fabric with the knot on the surface, close to your starting point. Make two tiny backstitches through the fabric, less than 1mm in length. Check that the stitches are secure, then snip off the knot. ①

**Step three** Working over your securing backstitches, bring your needle up to the fabric's surface and make your first stitch, about

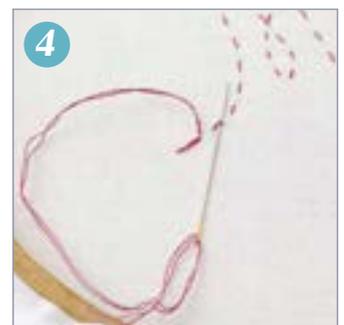
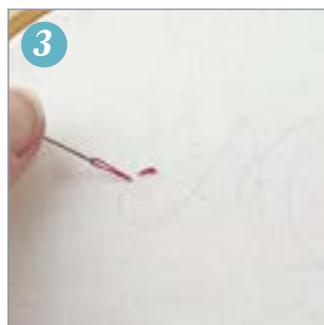
5mm in length. Pass your thread through the fabric from front to back so it sits on the fabric's surface, without distorting it. ②

**Step four** Bring the needle to the front again, about 3-4mm from the end of your first stitch. Pull the thread through fully. Make more stitches in the same way following your design line, making sure each stitch is even in length and the spaces between each stitch are also even. ③

**Step five** To finish off your line of running stitch, turn your fabric over and pass the needle through the reverse of your stitches until it's securely fastened. Avoid carrying the thread across unstitched areas of fabric as this can create shadows on the front of your work. ④

*Designed by Zoë Patching*

## How to...WORK RUNNING STITCH





# colour vibes

Embellish a plain jumper in one evening with a slogan embroidered in backstitch



## YOU WILL NEED

- A jumper
- Stranded cotton in your choice of colours
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## TEMPLATE

- Turn to p136 for the template

## notes

If you want more detail on your embroidered slogan design, you could add pom pom trim, ric rac braid or beading inside your stitching lines.

This upcycled top is a great way to get to grips with backstitch while giving your wardrobe a refresh! We've come up with a fun and friendly slogan here, but the sky's the limit with this project – you can come up with any phrase you like to make a jumper that's truly personal for you.

## HOW TO MAKE THE JUMPER

**Step one** Trace the template or draw your own lettering onto a piece of paper in the size of your choosing.

**Step two** Remove the outlines of the template with your scissors or a hobby knife.

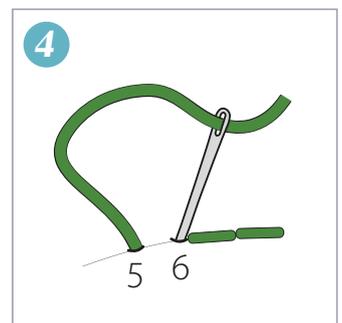
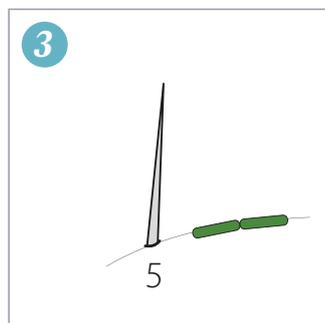
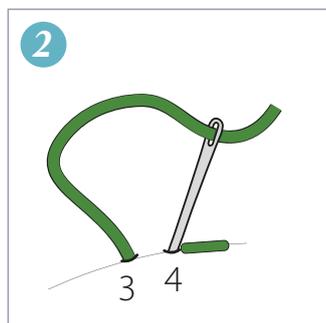
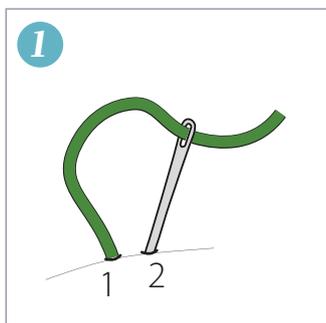
**Step three** Place the template onto the front of your jumper and keep it in place with a few pins. Trace the design with an erasable fabric marker.

**Step four** Remove the pins and paper from the

jumper. Now you are ready to start stitching. **Step five** Thread an embroidery needle with the stranded cotton. Using a simple backstitch, stitch the words onto the front of the jumper. You might find it helpful to work in the direction of the letters as if you are writing the word.

*Designed by Lana Red,*  
[www.lanaredstudio.com](http://www.lanaredstudio.com)

## How to...WORK BACKSTITCH

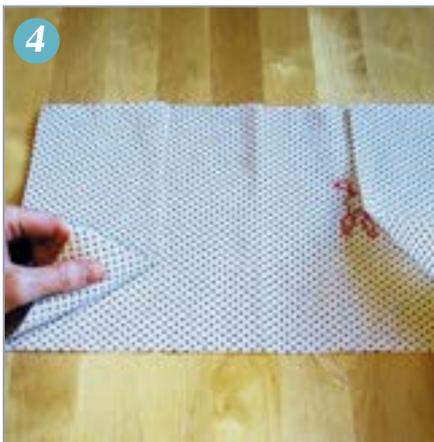
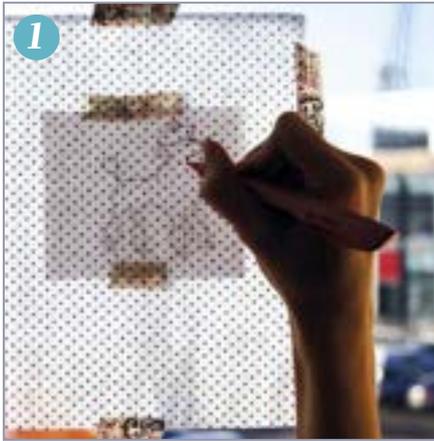




# *poodle power*

Use simple backstitch on patterned fabric to transform a plain notebook into an oh-so-chic journal





## YOU WILL NEED

- Fabric of your choice, approx 45x75cm
- Stranded cotton in your choice of colour
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit
- Iron

## NOTES

- Turn to p135 for the template
- Seam allowances are 1cm throughout, unless otherwise noted

## notes

Use this pattern to cover books of any size by cutting your fabric 2cm larger than the size of your opened book. Don't forget to include the spine in your measurement!

Ah Paris – the city of romance, style and... poodles! Yes, that's how we came to combine sweet and simple black-and-white spotty fabric with red running stitch. But if you don't want to doodle a poodle then go freestyle with your embellishments – almost every colour and theme will work with this 100% cotton printed fabric. Most importantly, just have fun!

## HOW TO MAKE THE NOTEBOOK

**Step one** Cut two pieces of fabric to 33x23cm. One will be the outside of your cover, one will be the lining. Add your embroidery to the right half of your outer piece, at least 1cm from the edge. Using an air or water soluble pen, trace the motif onto your fabric. **1**

**Step two** Backstitch the poodle in your chosen colour of thread. If needed, spray with water or wash to remove any pen lines. Allow to dry before sewing. **2**

**Step three** Cut two additional pieces of fabric to measure 20x23cm. These will form the pockets of your cover. Fold the pocket pieces in half to form two 10x23cm pieces, with the printed side of the fabric on the outside (wrong sides together). Press flat with an iron. **3**

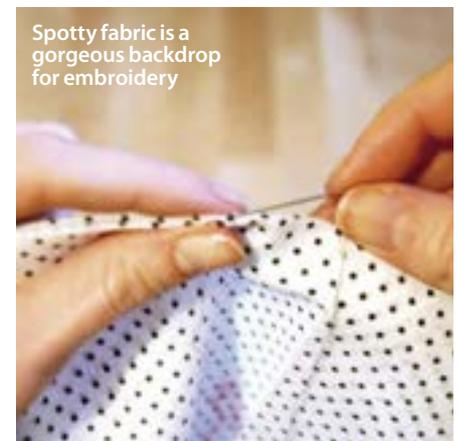
**Step four** Lay your outer cover fabric face up. Place the folded pocket pieces on top, one at each side, with the folded edges pointing toward the middle. **4**

**Step five** Lay your lining piece on top, with the

printed side of the fabric face down (right sides together). Pin around the outer edges. Sew around the outside edges of your cover, leaving an unsewn gap measuring approx 14cm wide along the bottom edge. **5**

**Step six** Turn your sewn fabrics through the gap so the printed side of the fabrics are on the outside and press flat. Push the raw fabric edges of the unsewn gap to the inside, creating a neat fold. Hand stitch the gap closed to finish your cover. **6**

*Designed by Sarah Griffiths, @spindleandshears*



Spotty fabric is a gorgeous backdrop for embroidery

# *right side of the bed*

Use backstitch to make a special pair of pillowcases for you and your significant other





## YOU WILL NEED

- DMC stranded cotton in the following colours: 3799 (charcoal), 3705 (dark pink), 3706 (medium pink), 3708 (light pink), 959 (medium turquoise), 185 (light turquoise), 166 (medium lime), 3819 (light lime)
- 2 plain white pillowcases
- Water soluble pen
- Embroidery hoop
- Crewel needle, size 5
- Basic sewing kit

## NOTES

- Turn to p137 for the templates

Know a couple about to tie the knot? Or perhaps you sleep alone and your mood can go either way in the morning. Give someone (or yourself!) a giggle by customising these sweet pillowcases – either on fresh white linen or cotton, or some lovely patterned vintage finds. Adjust the colours you stitch in to suit your background. These make a great handmade wedding or new home present, so go ahead and make a few sets for easy gifting.

## HOW TO THREAD YOUR NEEDLE WITH NO KNOTS

Ensure no bulky knots show through to the right side with this easy no-knot method to threading your needle. This is especially useful to ensure a neat finish when you're stitching on very transparent or lightly-coloured fabrics.

**Step one** Cut a length from the skein that's twice as long as you intend to stitch with. We cut ours to approximately 1.5m.

**Step two** Now separate two strands only (from the six).

**Step three** Fold your separated two lengths in half so that cut ends meet. You will now have a length of thread that's four strands thick, and approximately 75cm long.

**Step four** Thread all four ends through the eye of your needle.

**Step five** Pass the needle up through the fabric (from the back), but don't pull it all the way

through – leave a 'loop' open at the back. **1**

**Step six** Now insert your needle down through the fabric approximately 4mm away (as if you were starting to backstitch). **2**

**Step seven** As you're pushing it through, turn over your hoop and feed your needle through this 'loop'. **3**

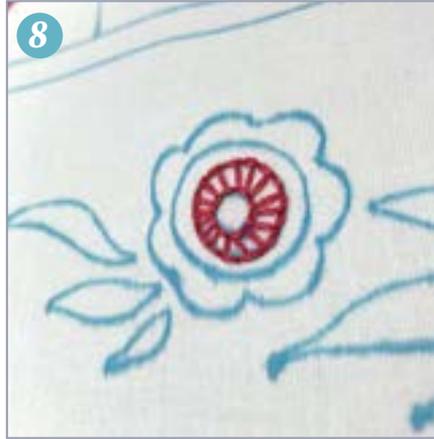
**Step eight** Pull it tight all the way through to secure. Now continue stitching as you would normally. **4**

**Step nine** To change colour, or finish, simply thread it through the back of your stitching a few times, backwards and forwards. **5**

**Step ten** Snip as close to the stitching as possible to secure and finish. **6**



A water soluble pen will easily wash off once you've finished stitching your design



## HOW TO EMBROIDER THE PILLOWCASES

**Step one** Print out both pillowcase designs at 200% using the templates. They have been designed to fit on an A3 sheet of paper.

**Step two** Trace the designs onto the bottom left-hand side of your first pillowcase using a water soluble pen. We've placed ours approx. 5cm away from the bottom and side edges so they're clearly visible even when stuffed with a lovely plump pillow.

**Step three** Lay out your chosen thread colours and make a note of each colour so you don't get mixed up half way through. Now thread your first colour using the no-knots method explained above. You can use as many strands as you like to stitch with. We've used four strands (from the six-strand skein) to make sure it's chunky enough to show up on our large pillowcases.

**Step four** To gain access to the pillowcase front and start stitching you'll need to roll back the open end of your pillowcase a number of times. Position the hoop front on top of your design and the hoop back inside of the pillowcase to secure. Don't worry about creasing it all up at this stage – we can easily solve that later! **7**

**Step five** Now you can start stitching! Backstitch along the lines, stitching the dark colours first such as the inner sections of the flowers. **8**

**Step six** When you're ready to change colour,

thread your needle back and forth on the back of your stitching to secure and snip off any leftover thread. **9**

**Step seven** When you stitch the leaves, stitch the darker inner edges of the leaves first before moving onto the lighter thread to create a subtle ombré effect. **10**

**Step eight** Then stitch the lettering with the dark grey, moving the hoop along as you go. Don't worry too much about trapping your already-finished stitching in the hoop – it will be fine as long as you are delicate as you're doing it. **11**

## HOW TO MAKE UP THE PILLOWCASES

**Step one** When you've finished stitching, immerse your pillowcase in a bowl of water until your blue pen lines have dissolved.

**Step two** After around 10 minutes, the blue ink should have totally disappeared. If there are any stubborn areas, where the blue pen is still visible, try giving it a little rub with your finger, being careful not to disturb the stitching. **12**

**Step three** Take it out of the bowl and lay it onto a clean towel. Now roll it in the towel to soak up some of the excess, leave it for a few minutes, then hang it up to dry.

**Step four** Now give it a really good press. You'll need to do this on the reverse so as not to disturb your stitching. Use a spray bottle with water to help you get at any particularly

stubborn creases between the stitching.

**Step six** Turn the pillowcases the right way around and add plumped pillows to finish. Place on the bed for you and your beast.

*Designed by Charlie Moorby,  
@theluckybluebird*





# Luscious leaves

Use split stitch to make a pretty hanging hoop for your wall, or to gift to a loved one



## YOU WILL NEED

- Wooden hoop
- Fabric of your choice
- Stranded cotton in your choice of colours
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p138 for the templates



This curved design beautifully highlights a round neck top

This botanical design is a great way to get to grips with split stitch. It works in a range of shades and can also be scaled down and added to shirt or blouse collars, napkins or hankies, or used to upcycle a top as we've shown on the left.

## HOW TO MAKE THE LEAF HOOP

**Step one** Transfer the template onto the fabric.

**Step two** Start by embroidering the leaves and stems. We used two strands so the finished effect is more subtle. Work one straight stitch at the beginning of each line. It needs to be about 5mm long so the rest of the stitches curve nicely. **1**

**Step three** Bring your needle up to the right of the first stitch, making sure it is in the centre of your traced line. The needle should be the same distance away from the stitch as the length of the

stitch. This will ensure your stitches are all the same length and will give a neater finish. **2**

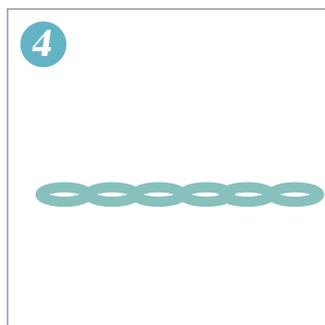
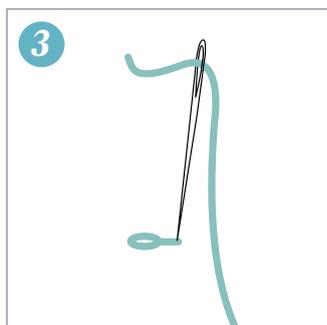
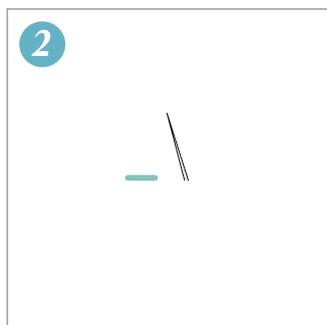
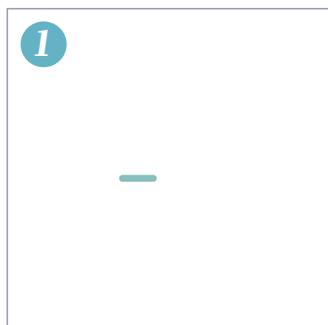
**Step four** Push the point of the needle into the first stitch you made about one quarter of the way from the end. When you have two strands or more then push the needle between the strands. If you have just one strand, push the needle through the strand itself. **3**

**Step five** Continue working the split stitches in the same way, making sure you always make your stitches of equal length and that you split them in the same place. This will give the leaves and stems a neat outline and a finished stitched line – similar to chain stitch but smaller and closer together. **4**

**Step six** Use four strands for the words so that they stand out more.

*Designed by Rebecca Reid*

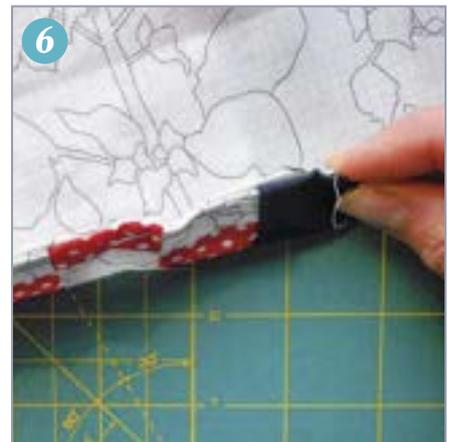
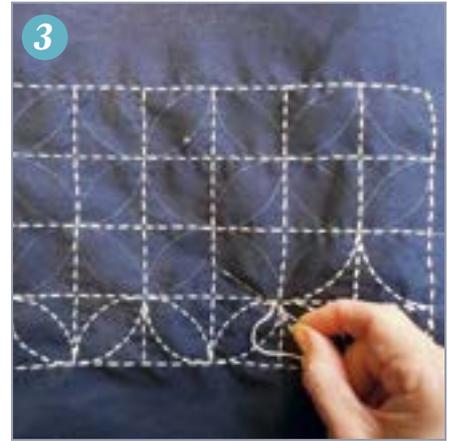
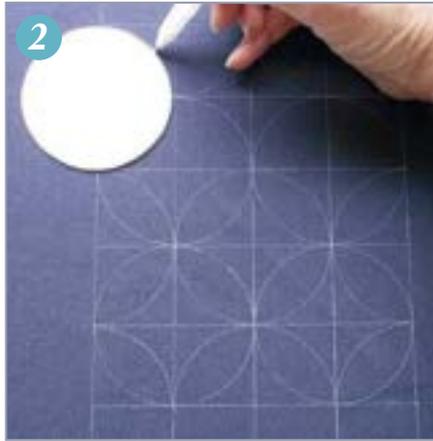
## How to...WORK SPLIT STITCH





## *stylishly sashiko*

Try out this Japanese type of embroidery to give a notebook some hand-sewn love!



## YOU WILL NEED

- Navy blue Essex Linen or similar: one fat quarter
- Red patterned fabric: one fat quarter
- White/cream patterned fabric: one fat quarter
- Sashiko thread in white or cream
- Embroidery needle
- White air or water soluble pen
- Cutting mat
- 45in of bakers twine or thin ribbon
- A4 notebook

## NOTES

- Seam allowances are  $\frac{3}{4}$ in, unless stated otherwise
- Sashiko thread is available from Euro Japan Links, [www.eurojapanlinks.com](http://www.eurojapanlinks.com)
- If you want to use a different size notebook, cut front and lining fabric pieces  $\frac{3}{4}$ in bigger than your notebook, remembering to include the spine when measuring

## HOW TO MAKE THE NOTEBOOK

**Step one** From the navy linen cut one 10x3½in piece and one 7¼x12½in piece.

**Step two** For the notebook spine fabric, Jo made patchwork from red and white fabric. If doing this, cut two 1½x22in strips plus two 9x12½in pieces for pockets from the red patterned fabric. Cut two 1½x22in strips plus one 12½x17¾in piece for lining from the white patterned fabric. If you prefer a plain spine, cut a 12½x6in piece of fabric.

**Step three** Tape the larger piece of navy linen to a cutting mat so it's centred on the grid lines, with one 10in edge at the top. Using your ruler and white marker pen, draw one vertical line in the centre and two more lines 2¾in either side. Draw another two lines in the centre of these to give five vertical lines 1¾in apart.

**Step five** Mark nine horizontal lines in the same way with the same spacing to make a grid of 1¾in squares. 1

**Step six** Cut out a 2½in circle template from card. Use this to draw circular lines on your fabric with a white air pen, placing the circle over the grid and drawing around so that each grid square has two curves as shown. 2

## HOW TO EMBROIDER THE SASHIKO

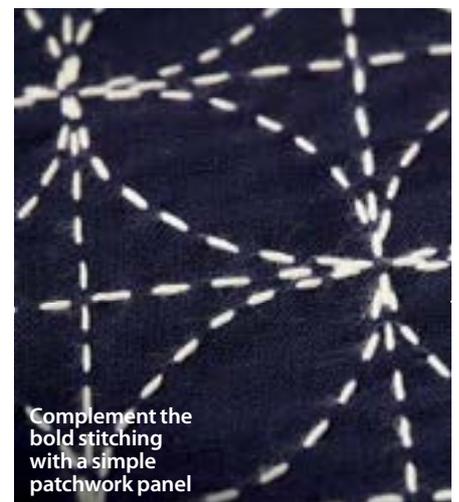
**Step one** Using a single strand of your sashiko thread and an appropriate needle, start sewing a running stitch along the outer lines using a

knot on the back to secure your thread. Gather a large number of running stitches on your needle at one go. Stitches should be twice as long as the gaps in between and as a guide you should have 5-6 stitches per 1¾in section. Work all the straight lines, then fill in the curves. 3

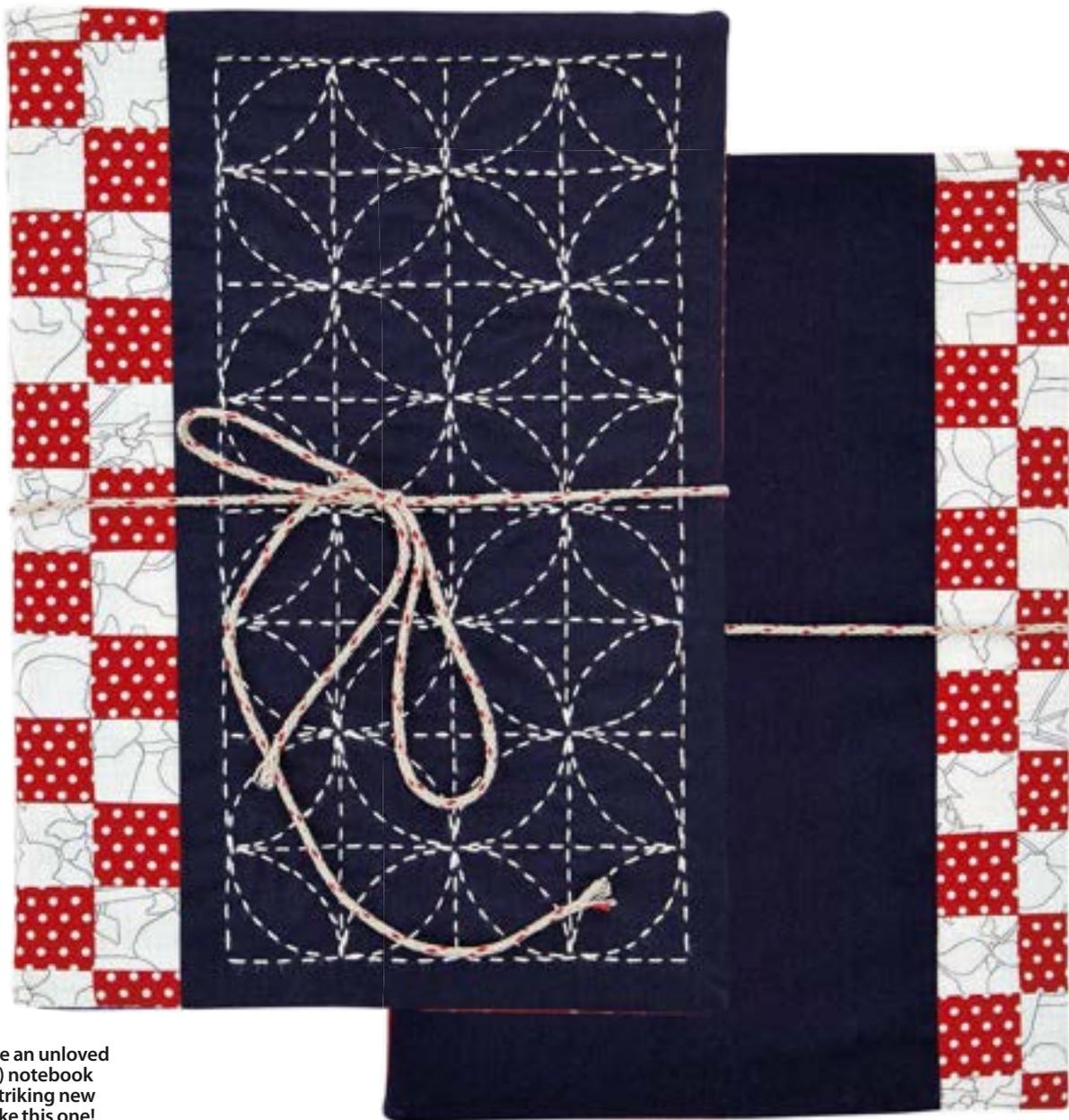
**Step two** When complete press gently with a steam iron to remove any remaining pen lines.

## HOW TO ASSEMBLE THE NOTEBOOK COVER

**Step one** Take your chosen spine fabric. If making it from patchwork, sew your red and



Complement the bold stitching with a simple patchwork panel



Upgrade an unloved (or ugly) notebook with a striking new cover, like this one!

white fabric strips together alternately. Press seams to one side. Cut in to 1½in strips. Turn every other strip, and sew back together to make a checker board pattern, matching the seams. Press seams open. Trim length so that it measures 12½in. If using solid fabric, cut a piece measuring 12½x6in.

**Step two** Trim your embroidered linen piece to 7x12½in, centering the sashiko and leaving ¾in of spare linen on left hand side of outer grid line. Sew the sashiko piece to the right of the spine panel and the remaining navy linen piece to the left of the spine panel. This forms the outer cover. **4**

**Step three** Fold your two pieces of red fabric in half to form 4½x12½in pieces with wrong sides together and press. These are your pocket pieces.

**Step four** Place your lining right side up. Add the pocket pieces to the outer edges, aligning the raw edges so the folds are toward the centre. Fold your baker's twine in half, and place

the fold just outside the seam allowance on the right edge, halfway up. Lay the free ends of the twine in the centre of the lining. Now lay your outer cover piece on top, right side down, with the sashiko side away from the folded end of baker's twine. **5**

**Step five** Pin all around but leave a 6½in turning gap along the bottom edge. Make sure the bulk of twine is in the centre of your fabric sandwich, away from the seams.

**Step six** Sew all the way around backstitching at the start and end but remembering to leave the 6½in turning gap. When you sew over the twine reverse backwards and forwards a few times to secure.

**Step seven** Snip corners, turn right side out and press. Turn under the raw fabric edges at turning gap and hand sew gap with invisible slip stitches or a ladder stitch. **6**

Designed by Jo Avery,  
www.mybearpaw.com



The geo pattern of the sashiko contrasts beautifully with the dark fabric



# spell it out

Perfect your chain stitch to create beautiful floral initial designs



## YOU WILL NEED

- Wooden hoop
- Fabric of your choice
- Stranded cotton in your choice of colours
- Air or water soluble pen
- Basic sewing kit
- Embroidery needle

## NOTES

- Turn to p139 for the template



Make an initial pocket to stitch onto a homemade or shop bought bag

## HOW TO MAKE THE INITIAL HOOP

**Step one** Transfer the template onto the fabric (you can hand-draw your own letter too).

**Step two** Secure the thread at the back then bring your needle up through the fabric. Push the needle back through a couple of millimetres to the right of where the thread first emerged to create a loop on the surface. Don't pull the needle all the way through just yet. **1**

**Step three** Hold the loop flat on the surface then bring the needle up just below the top centre of the looped thread to the length you want your finished chain to be. Pull the thread slowly through the fabric to create a soft, curved chain stitch, keeping the chain held flat to the fabric. **2**

**Step four** Take your needle down through the

fabric a couple of millimetres to the right of your last stitch, which is just below the top of the chain. Again, don't pull the needle all the way through the fabric, as you will next make another chain which will hold the first in place. **3**

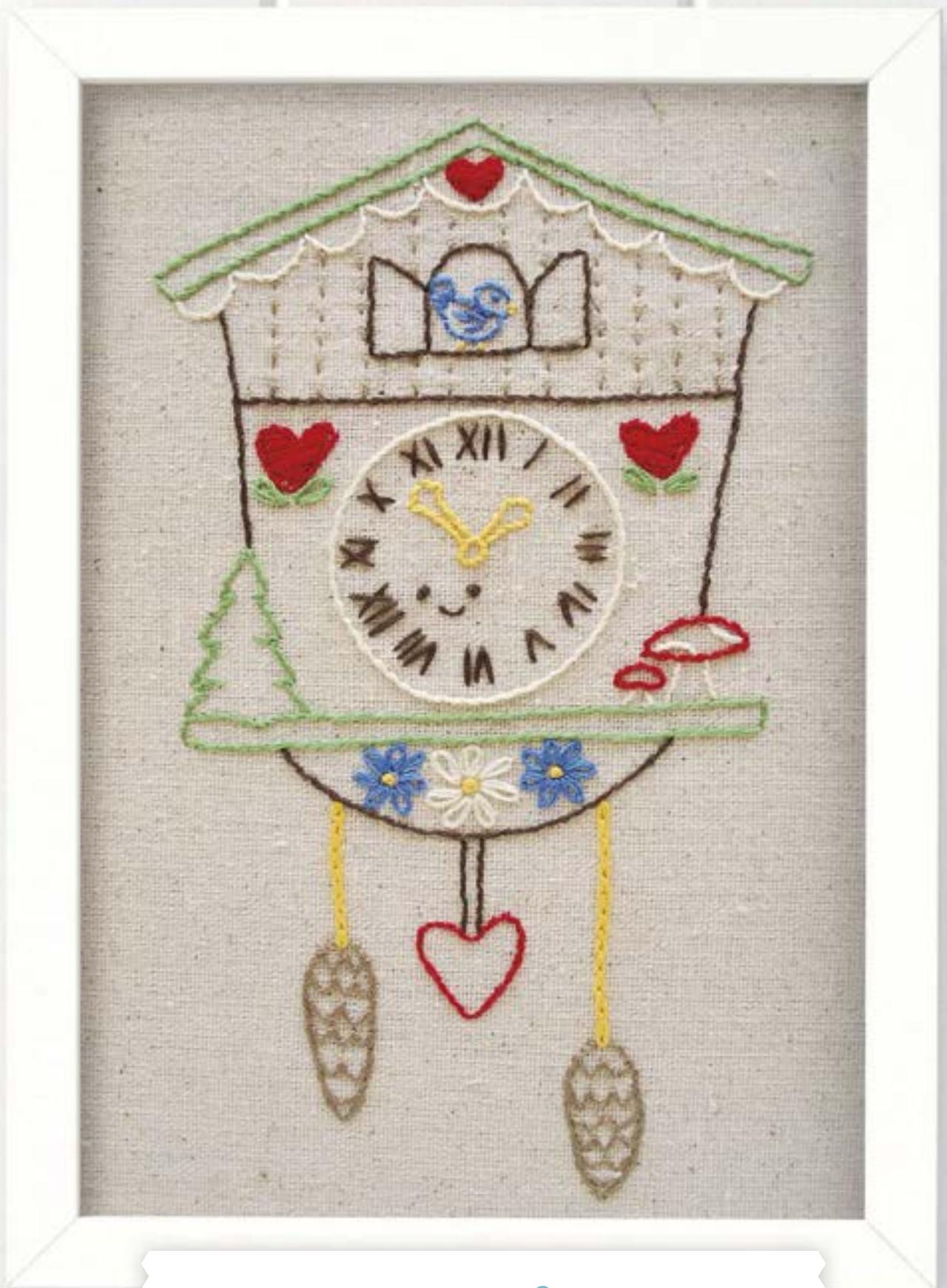
**Step five** Bring the point of your needle up just below the top centre of the loop, and pull to create your second chain stitch. Make all your chain stitches exactly the same length to keep the chain looking neat and even. To finish off, work a small vertical stitch over the last chain to tie it down. **4**

**Step six** Stitch the floral detail, using backstitch, French knots and lazy daisy stitch.

*Design & stitching by Lisa Jones and Zoë Patching*

## How to...WORK CHAIN STITCH





# *cuckoo!* *cuckoo!*

Bring bright Alpine charm to any room with this colourful embroidered clock that uses a variety of outline stitches



## YOU WILL NEED

- Pale linen fabric
- Stranded cotton in your choice of colours
- Embroidery needle
- Embroidery hoop
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p140 for the template

Break out the brights to stitch this brilliant design! There's a variety of stitches here, read on to see which stitch goes where. We've added page references to our handy guides. To start, trace the cuckoo clock design onto your linen, then place the fabric in a hoop and get your thread colours ready. Off you go...

### HOW TO MAKE THE CUCKOO CLOCK

**Step one** Use satin stitch for the hearts. Bring your thread up at one edge and go back in at the opposite edge. Repeat, back and forth, keeping the stitches neat and close to each other. See page 62 for a visual guide. Stitch the clock outline with stem or running stitch. **1**

**Step two** Use French knots for the eyes and flower centres. Make a French knot by bringing the thread up through the fabric and wrap it twice around the needle. Holding the thread firmly, take the needle halfway down into the fabric, close to where it first emerged. Slide the twisted thread down the needle, and then push through. See page 42 for a guide to knots. **2**

**Step three** Use lazy daisy stitch for the petals. Bring up the thread where you want the base of the petal to be, then push it back down just next to where you came up. Without pulling the thread all the way, bring the needle up just on the inside tip of the petal and stitch back down over it, to hold it down – there's help on page 43 with our visual guide. **3**

**Step four** Use chain stitch (see page 23 if you haven't tried it yet) for the pendulum. Come up where you want the chain to start and go back down just next to where you came up. Do this without pulling the thread through, so it forms a loop. Come up again just inside the loop and go back down just next to where you came up to form another loop. Continue until you have a chain as long as you need. **4**

*Designed by Mollie Johanson,  
[www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)*

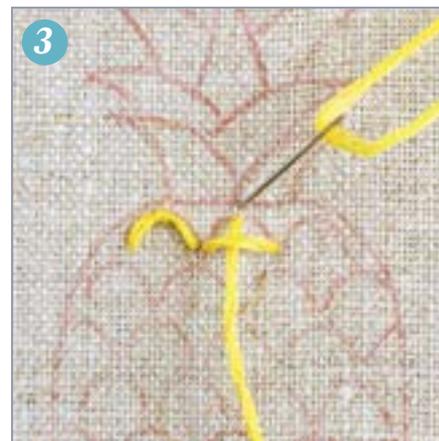
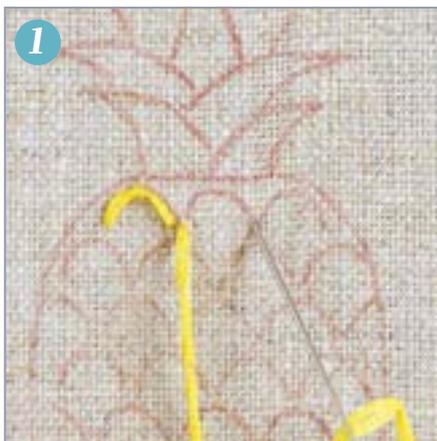


You can choose your own colours for this fun project



# *tropical notes*

Get to grips with scallop stitch when you make this gorgeously vibrant pineapple motif notebook



## YOU WILL NEED

- Cotton fabric: see instructions for details
- Stranded cotton in a selection of bright colours
- Matching sewing thread
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p139 for the templates
- Use a 1cm seam allowance
- Trim your fabric with pinking shears before you start stitching to prevent fraying and give a neater hemmed edge
- Scallop stitch is very similar to fly and lazy daisy stitch

## HOW TO WORK A SCALLOP STITCH

**Step one** Bring the needle up through the fabric on one side of the scallop. Go back down on the other side of the scallop, leaving a loop of thread on the surface. **1**

**Step two** Bring the needle up on the curve of the scallop, catching the loop of thread. If you are working a partial or angled scallop, the point where you bring the needle up will determine the shape and curve of the stitch. **2**

**Step three** Pull the loop of thread taut, but not too tight. Leaving it looser will make a more gentle curve, rather than a point. Go back down through the fabric, tacking the loop of thread in place. **3**

## HOW TO MAKE THE JOURNAL COVER

**Step one** The cover is made from a solid or pieced fabric rectangle. It should measure the height of your journal + 2.5cm x the width of your journal cover (x2) + spine thickness + 10cm.

**Step two** Trace over the pineapple template then place your cut out journal fabric on top and trace over it as many times as you prefer.

**Step three** Stitch the pineapple in scallop stitch then the leaves and pineapple outline in back stitch in a mix of bright colours.

**Step four** Turn the short ends under by 1cm to the wrong side (WS) and stitch down to hem.

**Step five** Turn the hemmed short ends over by 4cm so they are right sides (RS) facing with the

cover fabric. Check that your journal will fit and adjust this turning if necessary. Sew the top and bottom of each turned-over pocket in place. **4**

**Step six** Turn the pockets RS out and press the top and bottom edge of the cover under by 1cm to match the seam allowance. **5**

**Step seven** Stitch the top and bottom hem in place by hand with stranded cotton and running stitch. Take care that you only stitch through one layer as you get to the ends where the pockets are. **6**

**Step eight** Slide the cover over the journal to finish.

*Designed by Mollie Johanson,  
[www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)*



Neon threads work well against a neutral fabric



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# *knot stitches*



Learn to turn twists of thread into amazing 3D stitches with some of the best embroidered knots. You've been warned, they are addictive!



# stitch showcase



The secret of adding texture to embroidery is knowing how to create knots. Learn these three stitches and you'll have subtle or statement knots at your fingertips.

**T**hese lovely textured stitches seem to have got themselves a bit of a reputation. Stitchers often avoid them, opting to add a tiny bead instead. We want to set the record straight. We can't deny that knots take a little more time than your average embroidery stitch but once learned, there's nothing quite so satisfying as using a perfectly placed French knot to form an eye or deploying a bullion knot as the stamen in a flower design.

If you've not tried these stitches before, find yourself some chunky thread to practise with as this will help you see the magical way these stitches form. And we promise you it is like magic – a few careful twists of the needle and you've created something that looks pretty impressive.

Big brother to the French knot is the brilliant bullion knot. A little more concentration and a few more twists are required but the end result is a thing of beauty that lets you bring an amazing 3D touch to your embroidery.

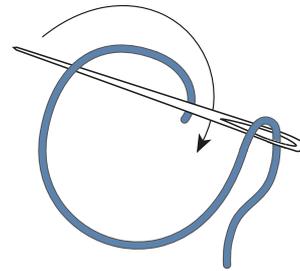
The odd man out in this category is the lazy daisy stitch. Not quite as knotty as the other two but still a very useful 'isolated' stitch. As its name suggests, it

looks simply amazing in groups to form wonderfully retro-looking flowers. Try whole rows of them in the headband project on page 46 – careful now, you won't be able to stop!

As well as the three knots outlined here, you'll also find fun projects featuring Danish knots, four-legged knots and colonial knots in this section, which also include step-by-step instructions on how to work them.

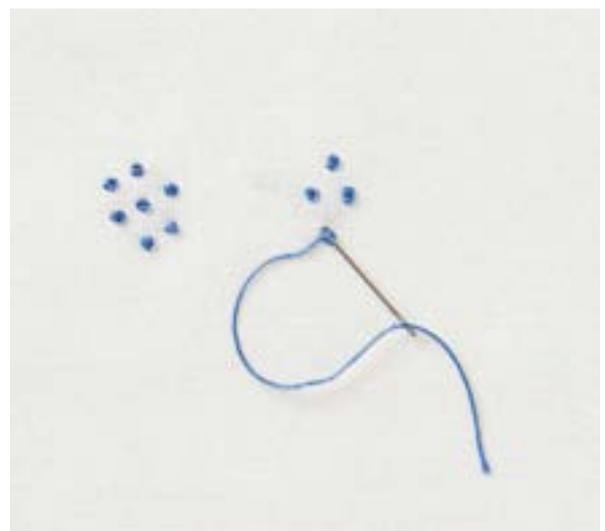
## notes

You can vary the look of your newly-learned knot stitches by adding a few extra twists or using ribbon. Take a look at the Peter Pan collar on page 58 to see how this works.



## French knots

French knots are the most common type of embroidered knot. They can be used singly for small details, such as eyes, or in closely-worked groups for features such as flower centres. You can stitch these knots in just one colour or create a different look by combining two colours of thread in your needle. Holding the thread with your left hand, twist the needle around the thread twice (do not twist the thread around the needle), insert the point of the needle back into the fabric and pull the thread to tighten the knot. Push the needle through the fabric close to where the thread emerged. If you want you can make the knot larger by increasing the number of times you twist the needle.





# counting clocks

Master French knots so you can add exquisite detail to your pieces



## YOU WILL NEED

- Wooden hoop
- Fabric of your choice
- Stranded cotton in black, green, white, yellow and orange
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p141 for the template



A cluster of French knot flowers gives a chic touch to a cotton scarf

Although they can be tricky to start with, persevere with French knots as they're a wonderful stitch to have in your repertoire. Use them individually for tiny details, as in the dandelion seeds above, or in groups for a different look – we made tiny flowers from clusters of 14-16 French knots and used them to prettify the ends of a plain scarf. Both projects are a great way to practise!

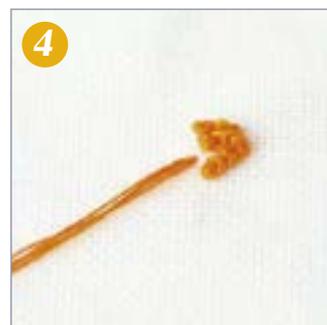
## HOW TO MAKE THE DANDELION HOOP

- Step one** Transfer the template onto the fabric.
- Step two** Thread a sharp embroidery needle with a knotted thread. Hold the needle with one hand, and wrap the thread once around the needle. **1**
- Step three** Take the needle partially down through the fabric, next to your starting point.

- Keep the thread taut as you slide the knot down the needle to rest on the surface of the fabric. **2**
- Step four** Pull the needle through the fabric completely to create a loop. As the loop tightens, it will complete your first French knot. **3**
- Complete the other French knots in the design.
- Step five** Embroider the words and the dandelion stem using backstitch.
- Step six** When working clusters of French knots, work a central knot first and then work a series of other knots around it. Keep the French knots close together, to create a tight cluster. **4**

*Design & stitching by Louise Day and Zoë Patching*

## How to...WORK A FRENCH KNOT



# wild at heart

Craft some thoughtful gifts and make them bloom with florals made from lazy daisy stitch



## YOU WILL NEED

- Fabric of your choice
- Stranded cotton in grey, green, white, red and dark pink
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p142 for the template



Give wild flowers that will last with pretty blooms sewn in lazy daisy stitch. Bookworms will love this little embroidered bookmark, while the larger version of the template design fits into a hoop that will look lovely on the wall.

## HOW TO MAKE THE BOOKMARK

- Step one** Transfer the template onto the fabric.
- Step two** Take two strands of cotton from your cut length. Thread your embroidery needle with one end and knot the other. Bring the needle up at 1 and down at 2, without pulling the needle all the way through the fabric. Bring the needle up again at 3, with the thread under the needle and pull gently to form a loop. ❶
- Step three** Secure this loop by pushing the needle into the fabric at 4. This is one complete

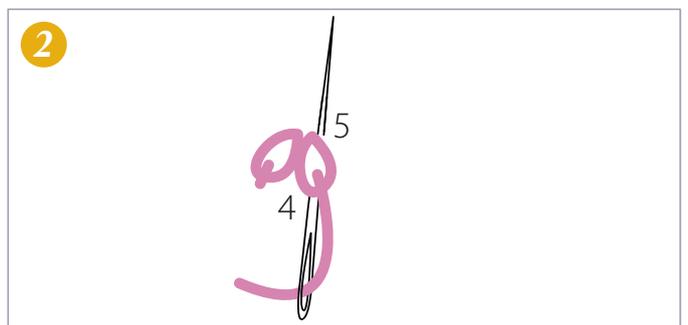
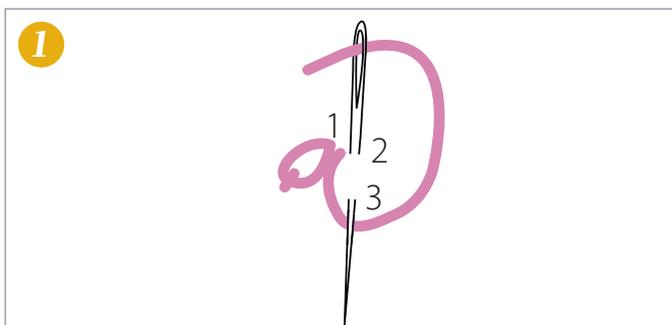
lazy daisy stitch. To make another stitch next to it, repeat this method, starting at 5 to work the next stitch. In this design we have grouped them together, starting at the same point each time but angling the stitches slightly to form the flower shape. ❸

**Step four** Fill in the rest of the design using chain stitch for the vases, backstitch for the stems and French knots for the white and pink buds.

**Step five** Cut out your embroidered design to your desired shape and size and add a running stitch border. Back with a piece of fabric.

*Design & stitching by Lisa Jones and Rebecca Reid*

## How to...WORK A LAZY DAISY STITCH



# peaches & cream

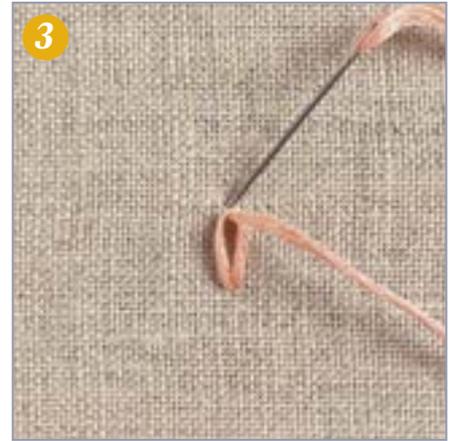
Make a different kind of daisy chain with this pretty gingham headband that's adorned with neat rows of lazy daisy stitch

THRIFTY  
MAKES



## notes

Our lazy daisy stitch flowers have four petals each, but you could add more petals for extra detail, or stitch the petals in different lengths.



## YOU WILL NEED

- Gingham fabric: 18x18cm
- Linen fabric: 18x30cm
- Elastic: 14cm x 2cm wide
- Stranded cotton in white and a coordinating colour
- Embroidery needle
- Matching thread
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p140 for the template
- Use a 6mm seam allowance unless otherwise stated

## HOW TO WORK LAZY DAISY STITCH

**Step one** Come up through the fabric and go back down in the same location, leaving a loop on the surface of the fabric. **1**

**Step two** Bring the needle up through the fabric a short distance from where the thread is coming through the fabric. Catch the loop of thread with your needle and then pull the thread to tighten the loop. **2**

**Step three** Go back down through the fabric on the other side of the loop, tacking it in place. **3**

## HOW TO MAKE THE HEADBAND

**Step one** Sew the gingham fabric to the linen along the 18cm edge and press the seam open. Working with a larger piece makes it easier to place it in an embroidery hoop. Embroider the lazy daisy pattern on the linen so the pattern is close to the seam. Use three strands of stranded cotton throughout, alternating between white and a colour that matches your fabric. **4**

**Step two** Trim the embroidered fabric and linen piece down to 6.5x42cm, then cut a matching piece from the same fabric. Place the elastic between the two headband pieces with right sides (RS) facing, and at the embroidered end. Pin and sew the layers, starting at the non-embroidered end. Backstitch at the beginning, over the elastic, and at the end. **5**

**Step three** Trim the corners to reduce bulk and turn the headband RS out. Press the seams

open, and press the opening seam allowance under. Insert the end of the elastic into the opening by about 1cm. Topstitch across the end, backstitching the elastic to secure. **6**

*Designed by Mollie Johanson,  
[www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)*



# look to the stars

Take your embroidery out of this world when you stitch a constellation garland in four-legged knots





## YOU WILL NEED

- Navy quilting cotton: 1mx115cm
- Linen fabric: 30x115cm
- Navy double-fold bias tape of the desired length for your garland
- Embroidery hoop: 20cm (8in)
- Stranded cotton in white
- Matching thread
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p141-142 for the templates

## notes

For more stars, embroider a scattering of French knots around your constellations. These smaller knots help your four-legged knots stand out.

## HOW TO WORK A FOUR-LEGGED KNOT

**Step one** This stitch is similar to a cross stitch with a knot in the centre. Start by making a vertical straight stitch. Come up to the right of this stitch. Keeping the needle above the working thread, slide the needle under the vertical stitch. **1**

**Step two** Wrap the working thread over the end of the needle, then over the tip of the needle as you pull it through, tightening the knot around the vertical stitch. **2**

**Step three** Bring the needle back down through the fabric to the left of the vertical stitch. You should end up with a cross with a knot in the centre. If the stitch isn't even, you can often adjust the knot a little by moving it with your needle. **3**

## HOW TO MAKE THE GARLAND

**Step one** Cut out the constellation templates.

**Step two** Cut the quilting cotton into squares to fit your hoop. We cut a square for each of the 11 constellations, each measuring 25x25cm.

**Step three** For each cotton piece, cut a 12x14cm piece of linen.

**Step four** Embroider the constellations on the cotton pieces. Use four-legged knots with three strands of stranded cotton for the stars, and back stitch with one strand of thread for the lines. Trim the pieces down to 12x10cm. **4**

**Step five** To make each flag, sew a piece of linen to the bottom of an embroidered piece with right sides (RS) together and press the seam open. Fold the bottom edge of the linen up to the top edge of the navy fabric. Pin and sew the two sides. Clip the lower corners to reduce bulk, then turn the flags RS out and press. **5**

**Step six** Starting approx 20cm from the end, pin the flags inside the fold of double-fold bias tape. Space the flags 2cm apart, then trim the end of the bias tape approx 20cm from the other end. **6**

**Step seven** Sew along the length of the bias tape, 3mm from the open edge. Fold each end of the bias tape over about 5cm and sew to make a hanging loop.

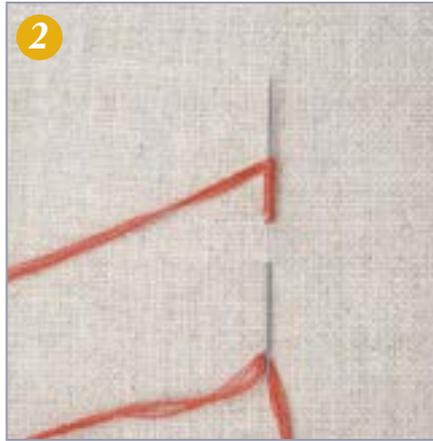
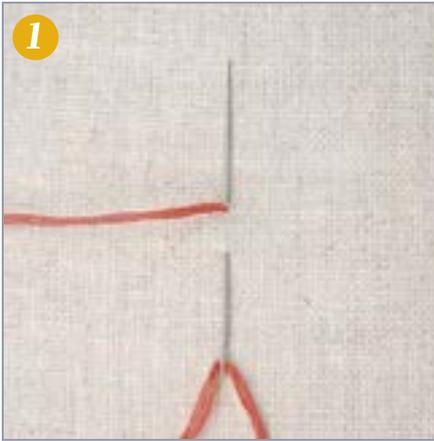
*Designed by Mollie Johanson,  
www.wildolive.blogspot.com*



# *sweet as a rose*

Pretty up your space with this heart-shaped hanging decoration stitched with bullion knot roses





### YOU WILL NEED

- Main fabric: 20x20cm (8x8in), heart front
- Backing fabric: 20x20cm (8x8in), heart back
- Stranded cotton in dark coral, green and pink
- Narrow ribbon: 20cm (8in)
- Polyester fibrefill (stuffing)
- Matching thread
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

### NOTES

- Turn to p144 for the template
- Use a 1cm seam allowance

### HOW TO WORK A BULLION KNOT

**Step one** Bring the needle up through the fabric where you want the knot to start.

**Step two** Take the needle down through the fabric a short distance away then bring it back up again near the point where the thread first emerged, leaving the needle in place. ①

**Step three** Wrap the working thread around the needle as many times as it takes to make a wrapped coil that is as long as the knot you are forming, keeping the thread as smooth as possible. If you want to make a bullion knot with a curve, the wrapping should be a little longer than the stitch gap. ②

**Step four** Hold the wrapped thread and carefully pull the needle and thread through. If the wrapping is too tight to pull the needle through then twist it a little to loosen it. As you pull the thread, the wrapped knot will come back and lie on the fabric. ③

**Step five** Bring the needle back through the fabric to complete the bullion knot.

### HOW TO MAKE THE HEART ORNAMENT

**Step one** Place your main fabric right side (RS) up on top with the template centrally beneath, then trace over the motif and the heart outline.

**Step two** Use six strands of stranded cotton for all the stitching.

**Step three** Start by stitching the roses as bullion knots in dark coral. Make a tiny bullion

knot for the centre, then add more knots to fill in the circle, making them longer as you go.

**Step four** Work the swirls in green back stitch.

**Step five** Use pink stranded cotton to work the small dots in French knots and the petal shapes, which are worked as detached chain stitches.

**Step five** Cut out the drawn heart shape, then use this as a template to cut out a heart shape from the backing fabric. ④

**Step six** Tie the ends of the ribbon together. Pin the heart front and back right sides (RS) together with the loop of ribbon between the layers. The knot should stick out of the top centre of the heart.

**Step seven** Sew the heart front and back together, leaving a turning gap on one side.

**Step eight** Clip the points and curves. ⑤

**Step nine** Turn the heart RS out, fold the edges of the turning gap to the inside and press.

**Step ten** Stuff lightly then slip stitch the turning gap closed.

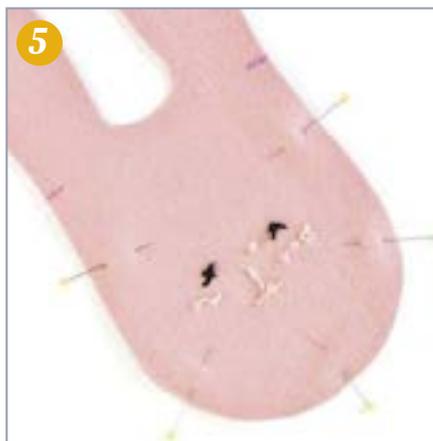
**Step eleven** Stitch around the edge of the heart with running stitch and three strands of pink stranded cotton to decorate. ⑥

*Designed by Mollie Johanson,  
www.wildolive.blogspot.com*



## *some bunny to love*

Perfect for holding some Easter sweet treats, enjoy a Danish knot masterclass when you make this cute rabbit bag



## YOU WILL NEED

- Linen fabric: 25x15cm, bag front
- Felt: 25x30cm, bag front lining and back
- Bondaweb: 25x15cm
- Narrow ribbon: 50cm
- Stranded cotton in black and pink
- Matching thread
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p145 for the template
- Use a 5mm seam allowance

## HOW TO WORK A DANISH KNOT

**Step one** Make a straight stitch and then bring the needle up a short distance below.

**Step two** Slide the needle under the straight stitch, keeping the working thread to the right of the needle. **1**

**Step three** Pull the thread taut, but not tight.

**Step four** Slide the needle under the straight stitch again, keeping the working thread under the needle. Pull the thread taut again. **2**

**Step five** Tack down the knot by going down through the fabric at the bottom of the triangular knot. **3**

**Step six** If necessary, shape the knot slightly with your finger.

## HOW TO MAKE A BUNNY BAG

**Step one** Cut out the bunny bag template.

**Step two** Cut the felt in half to make two pieces each measuring 25x15cm.

**Step three** Press the Bondaweb paper side up onto the wrong side (WS) of the linen fabric.

**Step four** Peel off the paper backing then place the linen right sides (RS) up onto one piece of felt and press into place.

**Step five** Place the template on the centre of the RS of the linen, draw around it and cut it out.

**Step six** Place the template on the centre of the other half of the felt, draw around it and cut out.

## HOW TO EMBROIDER THE FACE

**Step one** Place the cut out linen/felt shape on top of the template and trace over the facial features. Tape the template and fabric onto a window to trace if necessary.

**Step two** Stitch the features using six strands of stranded cotton.

**Step three** Work the eyes as Danish knots in black and the nose as a pink Danish knot.

**Step four** Stitch the mouth in pink backstitch and the cheeks in pink satin stitch. **4**

## HOW TO ASSEMBLE THE BAG

**Step one** Pin the linen/felt front and felt back bunny shapes RS together.

**Step two** On the felt back, mark the lines from the template where the ears and head meet. **5**

**Step three** Sew around the bottom of the head, starting and stopping at the marked lines, and backstitching at either end to secure.

**Step four** Turn the bunny bag RS out then press carefully so the curved seam lies on the edge.

**Step five** Stitch around the shape by hand in running stitch using pink stranded cotton. Stitch through both layers of the head and only through the top layer of the ears. **6**

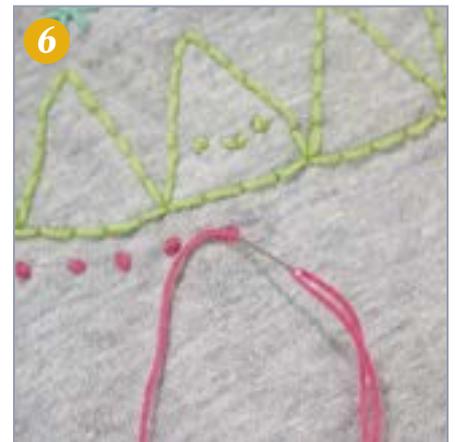
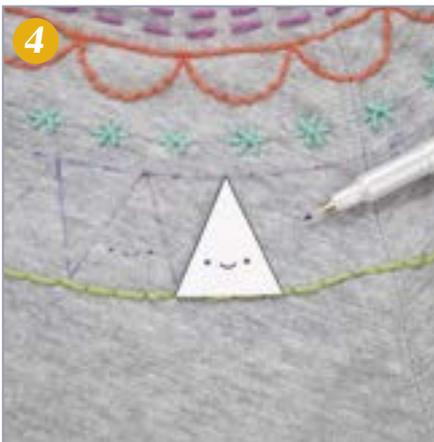
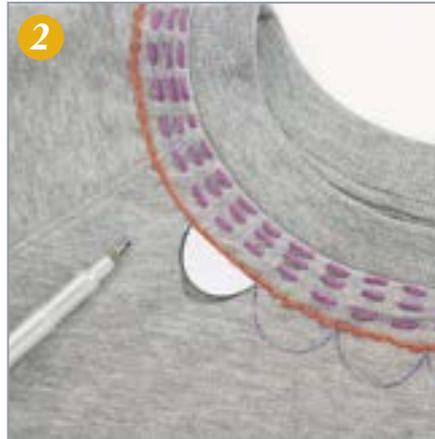
**Step six** After you have filled the bag, tie ribbon around it in below the ears to close.

*Designed by Mollie Johanson,  
www.wildolive.blogspot.com*



# *kitsch stitch*

Tick that hard-to-buy-for teen off your gift list with this on-trend embroidered sweatshirt update



## YOU WILL NEED

- Sweatshirt
- DMC Soft Cotton thread (a matte tapestry thread) in your choice of colours
- Air or water soluble fabric pen
- Chenille needle
- Basic sewing kit

## NOTES

- Turn to p143 for the template

## PREPARING TO STITCH

**Step one** All the sections of the design are worked one by one. Mark the positions and then stitch them before moving onto the next one to make the design look more even.

**Step two** When you measure down from one section to the next, check to make sure they are the same distance from the collar and adjust if necessary.

**Step three** Use one strand of Soft Cotton for all the embroidery.

**Step four** If there are any stitches you haven't worked before, practise them first on a spare piece of fabric before you start stitching on your sweatshirt.

**Step five** Trace and cut out the scallop, tree and diamond templates. These will be used to draw around for some sections.

## SECTION ONE – RUNNING STITCH

**Step one** Measure and mark 1cm down from the collar all the way around, making the markings quite close together.

**Step two** Join the marks to make a solid curved line all the way around below the neckline.

**Step three** Embroider three rows of running stitch between the collar and the marked line. ① The bottom row should sit on top of the marked line. Take care not to pull the stitches too tightly as you work them.

## SECTION TWO – SCALLOPS

**Step one** Measure and mark 5mm down from the last row of stitching and backstitch along it.

**Step two** Starting at the front centre and working towards the back, draw around the scallop shape, lining up the straight edge against the backstitched line. You may need to draw a smaller scallop shape where the motifs join at the back. ②

**Step three** Backstitch along the traced scallop shapes.

## SECTION THREE – STARS

**Step one** Measure and mark 1cm down from the bottom of the scallops, making the markings quite close together.

**Step two** Embroider a row of stars along the line, below and in between each scallop. Each star is worked by stitching three straight stitches which cross over in the middle with a small straight stitch worked over the centre to hold them in place. ③

## SECTION FOUR – TREES

**Step one** Measure and mark 5mm down from the bottom of the stars, and again 3cm down from that line. Make the markings quite close together then join them up to make two solid curved lines all the way around the neckline.

**Step two** Embroider along the bottom line using backstitch.



**Step three** Starting at the front centre and working towards the back, draw around the tree template, lining up the bottom edge and using the top line to keep them straight. Draw the face onto alternate trees. **5**

**Step four** Embroider the outline of the tree shapes and their mouths using backstitch. Create the eyes using French knots, wrapping the needle around the thread once to prevent the eyes from looking too big and bulky.

## SECTION FIVE – FRENCH KNOTS

**Step one** Measure and mark 5mm down from the bottom of the trees.

**Step two** Embroider French knots spaced 1cm apart. This time, wrap the needle around the thread twice. **6**

## SECTION SIX – DIAMONDS

**Step one** Measure and mark 1cm down from the French knots all the way around.

**Step two** Starting at the front centre and working towards the back, draw around the diamond template, with the centre of the diamond positioned on the drawn line.

**Step three** Embroider the outline of the diamonds using backstitch, ignoring the central guide line as this is for positioning only. **7**

## SECTION SEVEN – LAZY DAISY FLOWERS

**Step one** Measure and mark 1.5cm down from the bottom of the diamonds.

**Step two** Embroider clusters of four lazy daisy stitches, positioning each one under the indent created by the diamonds, Stitch the first two lazy daisy stitches along the marked line, then fill in with two more lazy daisy stitches so they are evenly spaced apart. **8**

## FINISHING OFF

**Step one** When you have finished all the stitching, remove the marker following the manufacturer's instructions.

**Step two** Your sweatshirt is now ready to wear or give as a gift.

*Designed by Mollie Johanson,  
www.wildolive.blogspot.com*



# Blooming lovely

Clusters of colonial knots create tree branches that are laden with blossom



## YOU WILL NEED

- Wooden hoop
- Fabric of your choice
- Stranded cotton in black, light pink and dark pink
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p143 for the template



Use part of the template to embellish a plain toiletry bag

**T**hese delicate flowers are made using colonial knots in three shades of pink. Similar in appearance to French knots, colonial knots add dainty detail to your designs and, once mastered, are quick and easy to work.

## HOW TO MAKE THE BIRDCAGE HOOP

- Step one** Transfer the template onto the fabric.
- Step two** Sew the words and branches in chain stitch and the birdcage in backstitch.
- Step three** Secure your thread on the back of your work through some of the already worked stitches, close to where you want your first knot to be. Now bring the needle up at 1 and loop the thread over it. **1**

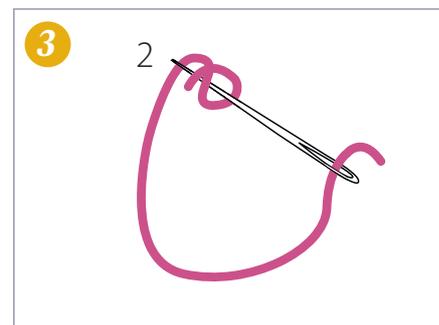
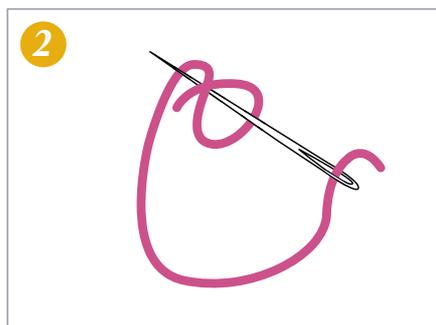
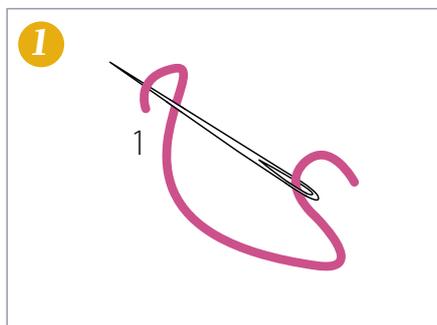
**Step four** Next, take the thread over and under the needle in a figure of eight. Follow the thread path on the diagram to see exactly how this is done. With time and practice you will get very quick at doing this. **2**

**Step five** Push the needle back down at 2, close to where it first emerged. Before you pull it all the way through, tighten the loops around the needle and hold them in place. Pull the needle through to form a neat knot. **3**

**Step six** Complete all the colonial knots to create blossom along the branches.

*Design & stitching by Lisa Jones and Rebecca Reid*

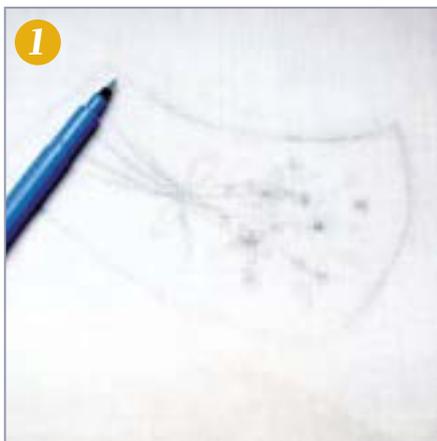
## How to...WORK A COLONIAL KNOT





## *it's all tied up!*

Add a pretty vintage touch to your outfit with this attention-grabbing embroidered Peter Pan collar



## YOU WILL NEED

- Off-white linen: 50x70cm
- Lightweight sew-on interfacing: 50x50cm
- 4mm wide silk ribbon: 1m each of dusky pink, rose pink, burgundy, deep blue and yellow
- Stranded cotton in mint green, blue green, deep blue, pink and yellow
- Sewing thread
- Fine and medium embroidery needles
- Air or water soluble pen
- Embroidery hoop
- Basic sewing kit

## NOTES

- Turn to p144 for the template

Worked in a variety of stitches, such as straight stitch, French knots, fly stitch and stem stitch, this pretty design can be used to decorate a simple collar that is designed to fit over a plain round-neck top. The collar uses very little fabric, so you can afford to use something special, like the gorgeous linen shown here.

## HOW TO MAKE THE COLLAR

**Step one** Trace the back collar and two front collar piece templates. Trace the floral bouquet template so that you have both a left and right front collar. Position the pattern behind the off-white linen and trace the shapes onto the fabric using an air or water soluble pen. **1**

**Step two** Cut two pieces of interfacing the same size as the linen, place behind the linen and insert into an embroidery hoop. Thread a needle with burgundy ribbon. Make long stitches to create the flower. Insert the needle through the ribbon before pulling through. **2**

**Step three** Stitch two burgundy flowers and one rose pink flower. To make the dusky pink roses, stitch two tiny centre stitches and then stitch four or five longer stitches in a circle so that the next stitch starts 1-2mm back and the ribbon crosses the previous stitch. **3**

**Step four** To create the bow, stitch two loops catching the loop with a single stitch, then add the tails as a long straight stitch and finish by

sewing over the middle once. To create the daisy stems, work stem stitch with the mint green thread. **4** Add some tiny yellow flowers in fly stitch (see page 103 for a visual guide).



Sew with ribbon to create dainty bows that complement your flowers

# PETER PAN COLLAR



**Step five** The remaining flowers are worked with French knots. Use two strands of blue cotton, wrapping the thread three times. Work the yellow flowers in ribbon and then fill in with some pink flowers, wrapping the thread five times. Stitch more stems in olive green backstitch using a single strand of cotton. **5**

**Step six** Make the mirror image embroidery for the other side of the collar. Trim the collar pattern to leave a 1.5cm seam allowance. Cut two front and two back collar pieces from linen and two from interfacing positioning on the fold line, as shown. **6**

**Step seven** Layer the interfacing on one back collar. Pin and stitch the shoulder seams as shown. Trim away the interfacing and trim seams to 6mm. Press seams open. Stitch the remaining collar pieces on the shoulder seam. Trim and press seams open. **7**

**Step eight** Pin the two collars right sides together. Leaving a 10cm gap at the centre back on the top edge, machine stitch with a 1.5cm seam allowance. Trim the seams then notch the outer curves as shown and snip the inner curves. Trim across the corners. **8**

**Step nine** Turn the collar through, easing out the corners and curves with the end of a chopstick or a blunt knitting needle. Press on the reverse side using a water spray and hot iron. Turn in the seam allowance at the gap. Slipstitch the gap closed. **9**

**Step ten** Cut two 15cm lengths of ribbon to make a front bow fastening. Fold over the raw end and oversew to the top corner of the collar. Alternatively you could add a pretty button and thread loop to secure. **10**

*Designed by Dorothy Wood,*  
[www.dorothywood.co.uk](http://www.dorothywood.co.uk)

## notes

Wrap the inner ring of the embroidery hoop with narrow fabric tape to help keep the fabric taut when you're making your stitching.





# filling stitches



Learn to colour in areas of your embroidery design with beautiful smooth stitches. Mix in outline stitches and knots for stunning results!



# stitch showcase



Covering areas of your fabric with colour will give your work a whole new look – not to mention a beautiful, subtle sheen. You'll want to stroke these stitches!

**I**f outline stitches are the fineliners to create the shape of your design, then filling stitches are the paints and felt-tipped pens to flood your projects with colour! The classic filling stitch is satin stitch. Imagine you are colouring in a shape with a felt-tipped pen, carefully using strokes of colour to fill the shape neatly. This is how to think of satin stitch, with each stitch like a colouring line that builds up to form a solid block of colour with no background left showing. It gets its name from the gentle sheen achieved when the stitches come together.

The napkin on page 70 and bee blouse on page 71 give a great taste of using satin stitch. Once you build up your confidence, you can create a larger project like the embellished T-shirt on page 86. It's interesting how you can play with this stitch. If you use it in different directions in the same design, you'll get different effects because of the way the light hits each area.

Satin stitch lets you colour in solid blocks but there will be times when you want to fill a larger shape or create some shading. This is where long and short stitch comes into its own. It works very much like satin stitch but you alternate the length of the stitches, as the name suggests.

Change the shade of thread you use for each row to create a gradient or ombre look.

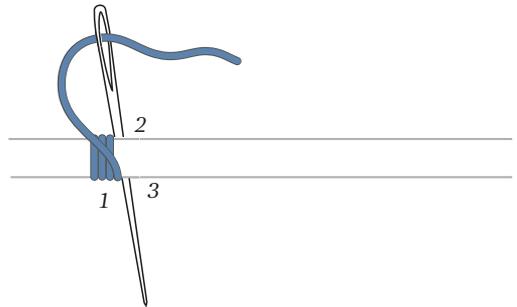
Maybe you'd like to colour an area of a design but not make a solid block? Seed stitch is perfect for this. Just dot individual stitches into an area for a lighter look – just like scattering seeds.

And cross stitch is another good way to fill in an area with a less dense finish.

Give each of these stitches a try at your own pace and your skills will improve quickly!

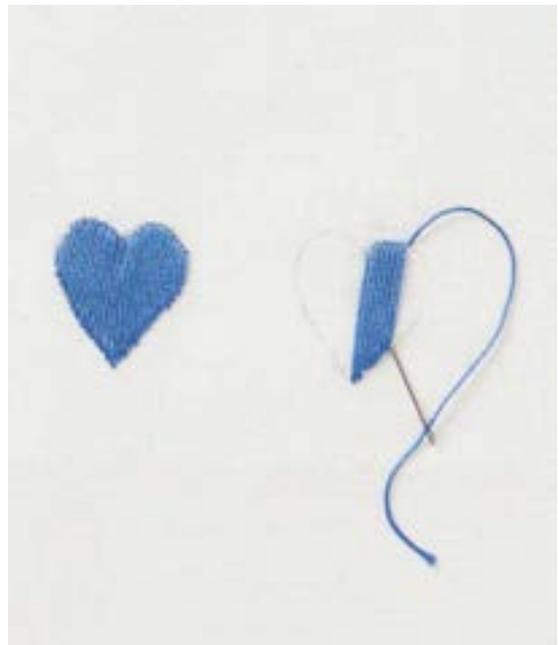
## notes

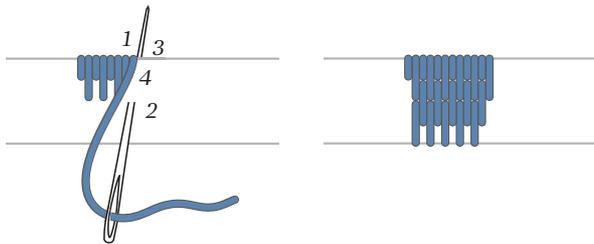
Choose your filling stitch according to the area you're covering. Satin stitch may 'sag' if its long stitches are taken over too large an area, so use long and short stitch to cover larger areas.



## Satin stitch

Satin stitch is one of the most popular filling stitches as it covers fabric well with a smooth, even surface. It is versatile enough to be graduated to fit any size of area. Work with an embroidery hoop to keep the tension of the stitches even. Bring the needle up at 1, down at 2 and up again at 3. Keep stitching in this under and over motion so that the back of the work looks the same as the front. Keeping all the stitches parallel is the secret of this stitch. A good tip is to start in the centre of a shape (as shown with the heart below) and work outwards. When one side of the shape is filled with stitches, return to the centre and work the other half from there.

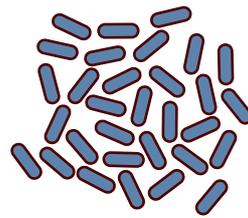
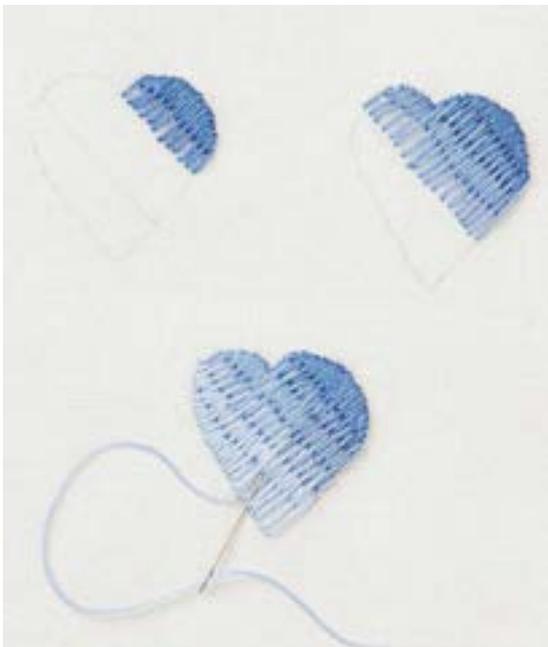




## Long & short stitch

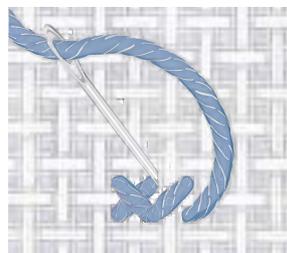
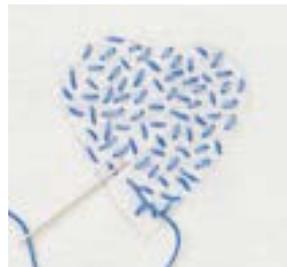
Long and short stitch covers the fabric and creates an attractive, textured appearance. It works particularly well where subtle shading is required. Work alternate long and short stitches for the first row – the short stitches should be half the length of the long stitches. Bring the needle up at 1, down at 2, up at 3, down at 4 and so on.

Subsequent rows are worked with the stitches all the same length, equal to the long stitches in the first row. It is important to work the stitches close together so that all the background fabric is covered. When you reach the final row, finish the block with long and short stitches in the same way as you worked the first row.



## Seed stitch

Seed stitch is made up of short stitches worked randomly in different directions. It can be used to fill any area and creates a light, delicate effect. There is no particular pattern to follow but the stitches should all be of the same length and evenly spaced.



## Cross stitch

Cross stitch is most often worked on an evenweave fabric where you use the holes to count where to place your stitch. Bring the needle up at 1 and down at 2 to form a diagonal stitch. Then bring the needle up again at 3 and down at 4 to form the top half of the cross.



# sprinkled with love

Create a delightful scatter effect when you get to grips with seed stitch



## YOU WILL NEED

- Wooden hoop
- Fabric of your choice
- Stranded cotton in candy shades
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p146 for the template



Adapt this technique to make delightful pin badges for loved ones

**T**his hoop looks good enough to eat! Resembling the sugar sprinkles that you find on top of cakes, this simple heart-shaped aperture design is a great way to learn seed stitch. This delicate stitch is simply a small straight stitch sewn in a random formation to fill in a shape or design, so is the perfect beginner's project. Use a mix of candy coloured thread and scatter the stitches so they become more dense close to the heart outline. You could also invert the template to use the seed stitches to fill the heart instead – see the cute badges (left).

## HOW TO MAKE THE HEART HOOP

- Step one** Transfer the template onto the fabric.
- Step two** Each individual seed stitch is worked as a small straight stitch about 2-3mm long.

Bring your needle up for the first stitch then push it back in a short distance way. Work the next stitch in the same way, in a different direction. Concentrate on making sure the stitches next to each other face a different way in order to create a random effect. **1**

**Step three** To create different densities of seeding, space the stitches in the area around the heart close together then gradually space them further apart as you work outwards. It can help to draw rough outlines of these different areas with your erasable pen to help with the spacing, then wash the lines out once you've finished stitching. **2**

*Design & stitching by Lisa Jones and Rebecca Reid*

## How to...WORK SEED STITCH





# throwing shapes

Double-up your satin stitch to design yourself a unique fabric necklace



## YOU WILL NEED

- Fabric of your choice for the necklace
- Felt
- Stranded cotton in your choice of colours
- Embroidery needle
- Air or water soluble pen
- Cord
- Basic sewing kit

## NOTES

- Turn to p147 for the template



While satin stitch is great for covering small areas of a design, add another layer of stitches on top and you've got padded satin stitch – perfect for giving shapes a raised look. Make this striking necklace and learn two techniques in one! Use the same stitch to make a hoop too.

## HOW TO MAKE THE NECKLACE

**Step one** Use a ruler to draw the geometric necklace design onto fabric.

**Step two** Outline the shape in split stitch. ①

**Step three** Make a series of straight stitches close together, in the opposite direction to the finished satin stitch (we used a contrast thread so you can see it). Bring the needle up on the same side as it was inserted, to reduce bulk. ②

**Step four** Bring the needle up at the centre top

of the shape and insert it at the centre bottom. Bring the needle up next to the start of the last stitch and insert it next to where it ended. Use one cotton strand and work just outside the split stitch edge, using it as a guide. ③

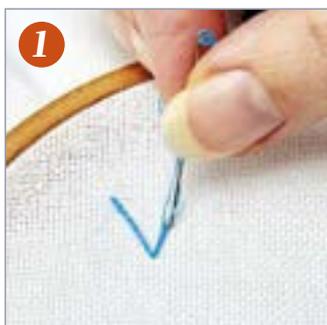
**Step five** Work from the centre outwards to finish the first side then work the other side from the centre outwards. Always bring the needle up at the same edge and insert it at the same edge, to create smooth lines. ④

**Step six** Fill in all of your triangles. Cut out your finished design, leaving a 5mm border. Cut out a matching shape from felt.

**Step seven** Cut cord to length and sandwich it between the fabric and felt and blanket stitch them together (see page 102 for a visual guide).

*Designed by Louise Day and Zoë Patching*

## How to...WORK PADDED SATIN STITCH





## *scandi stitches*

Mix outline stitches with satin stitch florals for high contrast, giving your work maximum impact!



### YOU WILL NEED

- White wool felt: two 17.75x20.25cm pieces
- One skein of red crewel wool
- Crewel needle
- Ribbon: 25cm long
- Air or water soluble pen
- Toy filling or dried lavender to stuff
- Basic sewing kit

### NOTES

- Turn to p148 for the template and stitch key



### WHAT IS WHIPPED BACKSTITCH?

This is a great way to embellish a line of backstitch, adding thickness, texture or extra colour. Try whipping running stitch too, for a lighter, textured line. Start with a line of backstitch. Come up at point 1. Slide the needle under the first backstitch from the top down. Slide the needle under the next stitch from the top down. Repeat. Bring the needle down at point 2 when you reach the end of the line of backstitch.

This hanging heart is ideal as a Christmas decoration or to add a splash of Scandi chic to your bedroom all year long. The glorious thing about felt is that it doesn't fray – so you can leave those unfinished edges!

### HOW TO MAKE THE HEART HANGING

**Step one** Transfer the template on to paper **1**, then transfer the design on to the wool felt.

Mark the heart-shape outline too but leave the felt as a rectangle for now as this will make it easier to handle during the embroidery.

**Step two** Using one strand of red crewel wool and the stitch key embroider the pattern. Start by backstitching the stalks and around the leaves and petals. Whip the stalk backstitches as indicated on the key (see box above). Outline the centre of the flower with blanket stitch and fill in the petals with satin stitch. Finally, add bullion stitches around each of the large leaves (using six turns of the wool around the needle).

**Step three** To make up, remove any remaining marks but leave the heart outline. Press the embroidery gently on both sides. Cut out the heart shape along the line. **2**

**Step four** Cut out a matching heart shape from the remaining piece of felt and pin the pieces wrong sides together.

**Step five** Take the piece of ribbon and fold in half. Insert 1.25cm of the raw ends into the seam at the top of the heart and pin to secure. Using a

double strand of crewel wool, begin to stitch the heart pieces together, starting at one end of the marked gap and using a large running stitch. Sew the running stitch one stitch at a time rather than gathering the stitches on the needle, so that the stitching looks the same on the back as the front. Stitch through the ribbon when you come to it. Stop stitching at the other end of the gap but don't fasten off yet. **3**

**Step six** Stuff the heart with toy filling but take care not to over stuff it. Add dried lavender if you want it scented. Finish stitching around the heart to close the gap and then tie off and bury the thread end in the seam. **4**

*Designed by Jo Avery, [www.mybearpaw.com](http://www.mybearpaw.com)*



The petals are created using satin stitch with blanket stitch centres

# dine in style

Dress up your dining table with a co-ordinating set of napkins and embroidered napkin rings



## YOU WILL NEED

### For one napkin

- Fabric: 47x47cm
- Matching sewing thread

### For one napkin ring

- Main fabric: 30x25cm
- Button: 1cm diameter
- Elastic cord: 5cm
- Medium-weight iron-on interfacing: 10x18cm
- Stranded cotton in matching colours
- Matching sewing thread
- Embroidery needle
- Basic sewing kit

## NOTES

- Turn to p146 for the template

This beautiful set of table napkins with complementary napkin rings will make a lovely statement on your dining table, or be well received as a homemade gift. We've coordinated the embroidered motif on the geometric napkin ring to the beautiful fabric of the napkin, which is from the Norrland collection by Bethan Janine for Dashwood Studio. While this fabric may be discontinued, why not sketch your own simple embroidery template to match the fabrics in your stash?

## HOW TO MAKE THE NAPKIN

**Step one** On the right side (RS) of the fabric draw a line 1cm in from all raw edges. Draw another line 1cm inside this. **1**

**Step two** Turn and press the edges of the fabric over to the wrong side (WS) along the first drawn line. Repeat to turn and press the edges over again along the second drawn line to

create a double hem.

**Step three** Working on just one corner, open out the fabric so the second crease is unfolded.

**Step four** Measure 2cm up from the corner along the folded edge and mark.

**Step five** Measure and mark 2cm again along the other side.

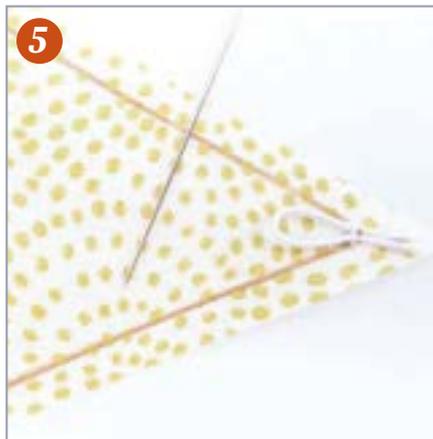
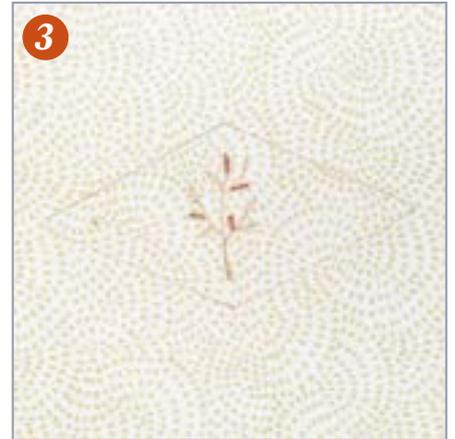
**Step six** Draw a line between these two marks to join them up across the fabric and the folds.

**Step seven** Fold the corner in half diagonally so it is RS together and match up the marks on each side. Pin then stitch along the marked line.

**Step eight** Trim the corner fabric 5mm outside the stitched line then turn the corner RS out and push the point out. **2**

**Step nine** Press the corner flat then repeat this for the other three corners of the napkin.

**Step ten** Topstitch around all four sides of the napkin, pivoting at the corners.



## HOW TO MAKE THE NAPKIN RING

**Step one** Cut the napkin ring fabric to:

Front: 20x25cm

Back: 18x10cm

**Step two** Place the front fabric RS up centrally on top of the napkin ring template and trace over the outline and embroidery design. **3**

**Step three** Using three strands of stranded cotton embroider the design using back stitch for the stems and satin stitch for the leaves. **4**

**Step four** Iron interfacing to the WS of the embroidered fabric, then trim it 5mm outside the drawn outer line.

**Step five** Fold the elastic into a loop and hand stitch it to the corner of the napkin ring on the

RS to hold in place as shown on the template. **5**

**Step six** Pin the embroidered front RS together with the back fabric. Sew together, leaving a turning gap in the centre of one side. Backstitch over the ends of the loop. **6**

**Step seven** Clip the corners, trim off the excess fabric and turn RS out. Fold the edges of the turning gap to the inside and press.

**Step eight** Topstitch all the way around to neaten and close the turning gap. **7**

**Step nine** Sew a button on the opposite corner to the loop to finish. **8**

*Designed by Jessica Entwistle,  
@jessjellybegood*

A metallic fabric adds a stylish touch to your napkin rings





## *sweet as honey*

Add some bee-utiful  
embroidered motifs to  
make a plain blouse buzz!



# BEE BLOUSE



## YOU WILL NEED

- A plain shirt or blouse
- Stranded cotton in black, ecru and yellow
- Embroidery needle
- Embroidery hoop
- Air or water soluble pen
- Water soluble stabiliser (optional)
- Basic sewing kit

## NOTES

- Turn to p148 for the template

## HOW TO TRACE THE BEE

**Step one** Copy the bee template.

**Step two** Decide on the placement and whether you'd like a random, scattered pattern or something more symmetrical.

**Step three** Mark your chosen embroidery placement with your pen.

**Step four** If your blouse is translucent enough to see the design through the fabric then place it on top of the bee design and trace around the outlines with the pen. ①

**Step five** If you can't see the design directly through the fabric then use a water soluble stabiliser (we used Solvy). This is a very fine film that you trace the design onto, then tack it to your fabric and stitch directly through it. When your embroidery is finished, you simply tear away as much of the stabiliser as you can, and dissolve the rest in water.

**Step six** Mount the traced areas of your blouse centrally inside the embroidery hoop, making sure the fabric is taut but not too stretched. ②

## STARTING OFF

**Step one** Cut a length of stranded cotton and thread your needle with two strands. ③

**Step two** Leave a long end at the start and finish of your embroidery so you can go back and weave them in and out of a few stitches at the back so they are secure.

**Step one** The wings and legs are worked in

back stitch. Bring your needle up at the start of the marked line and make one straight stitch, approx 2-3mm in length down through the fabric. For tight curves, a shorter stitch is best for a neat finish.

**Step two** Bring your needle back up along the line, but one space ahead. Reinsert your needle at the end of your last stitch to finish it. ④

**Step three** Continue stitching in this way, always working back on yourself until the drawn line is covered in a row of stitches.

**Step four** Stitch the wings first using ecru stranded cotton.

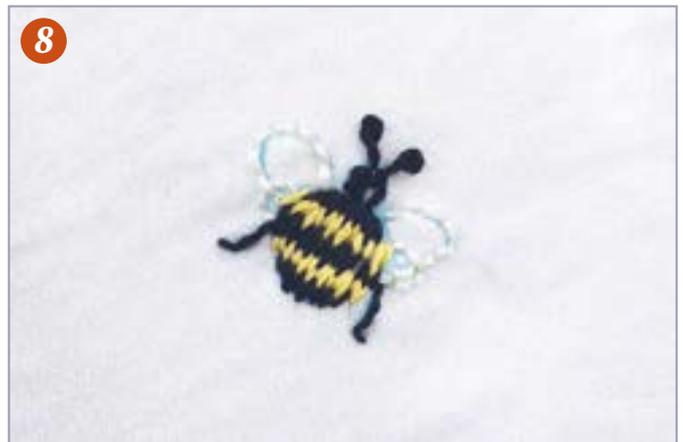
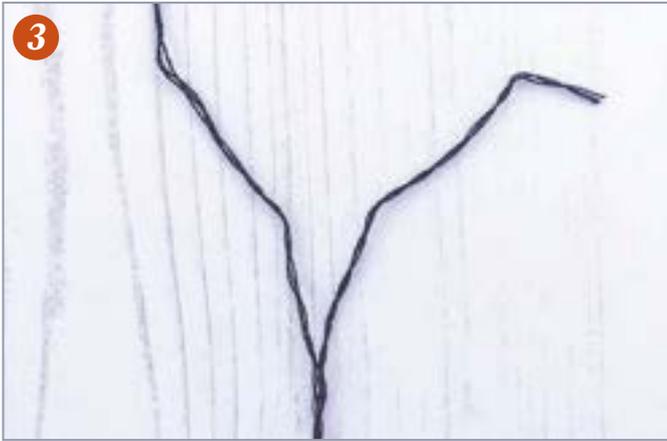
**Step five** Use black stranded cotton to stitch the legs, leaving you with the black thread ready to start the body.

## HOW TO STITCH THE BODY

**Step one** The stripes are made using satin stitch in a more irregular style than usual. Start by stitching the black stripe at the bee's bottom. ⑤

**Step two** Next work the yellow stripe above it, making the bottom of these stitches go into the top of the black stitches in the row below. ⑥

**Step three** Continue working the stripes in this way one stripe at a time as opposed to stitching all the black stripes and then the yellow ones. Working in this way will give you a more layered effect, mimicking the natural way the fuzz covers the bee's body.



#### HOW TO STITCH THE HEAD

**Step one** When you reach the head, use back stitch to outline it.

**Step two** Fill in the head roughly with little straight stitches. For a more of a rounded, 3D feel, leave a little area unfilled.

#### HOW TO MAKE THE ANTENNAE

**Step one** To create the antennae, use a long tailed French knot. Bring your needle out right by the head.

**Step two** Wrap the thread around your needle twice and instead of re-inserting your needle back where you came out as you would with a regular French knot, instead insert your needle at the tip of the antenna. If you're struggling with this technique, work regular French knot at the end of a single straight stitch instead. **7**

**Step three** Repeat for the other antenna.

#### FINISHING OFF

**Step one** Repeat this to embroider all your traced bees in the same way. **8**

**Step two** Remove the pen marks or water soluble stabiliser. Cold water is usually best for a water soluble pen and warm water for the stabiliser, but it's best to follow the manufacturer's instructions before doing this.

*Designed by Elisalex de Castro Peake/By Hand London, [www.byhandlondon.com](http://www.byhandlondon.com)*



Making this lovely blouse is sure to keep you as busy as a bee!



# *alphabet playtime*

Helping a little one to learn their ABCs has never looked cuter – and it's a great way to practise satin stitch too



## YOU WILL NEED

- Cream fabric: 35x49cm
- Coloured fabric for backing: 35x49cm
- Stranded thread in your choice of colours
- Yarn for tassel/pom poms
- Tapestry needle
- Embroidery needle
- Embroidery hoop
- Air or water soluble pen
- Basic sewing kit
- Cardboard to make the tassel
- Baker's twine or string
- Wooden dowel

## NOTES

- Turn to p149 for the template

Make an educational wall hanging for little learners using just two simple embroidery techniques. The best thing about this project is that you can choose shades of thread to match any playroom or nursery colour scheme. Alternatively, go rainbow on your choice of threads for a playful colour palette like ours.

## EMBROIDERING THE DESIGN

**Step one** Transfer the alphabet template onto your fabric, making sure that the design is in the centre. **1**

**Step two** Cut the fabric into a banner flag shape. To do this, fold the fabric in half, lengthways, right sides facing. Now take the bottom corner (where the corners of the fabric ends meet) and fold toward the centre, creating a 45-degree angle. Press to crease this line. Unfold and cut along the 45-degree line with scissors or a rotary cutter and metal ruler. Do the same with the coloured back fabric piece. **2**

**Step three** Choosing your embroidery thread colours at random, or using our photo as a guide, begin embroidering the alphabet using a simple backstitch. **3**

**Step four** Embroider the bee, plane and whale using a satin stitch. Keep your lines of stitching as straight as possible and finish one colour before starting another. For the bee we used yellow and black. For the plane we used orange, red and black. For the whale we used dark blue

and light blue. With the whale, your satin stitch will be longer and the thread may snag, so go slowly to start with. **4**

**Step five** Using white thread, French knot an eye onto the whale. Then with black thread, French knot a pupil in the centre of your white French knot. **5**



This project uses just satin stitch and backstitch



## MAKING UP THE BANNER

**Step one** Make a tassel. Cut a 9cm square piece of thick stock cardboard to wind the yarn round. Wrap yarn around the cardboard until you reach the desired fullness. Cut the working end. Slip the yarn off the cardboard carefully.

**Step two** Using both ends of the yarn, tie a knot in the middle of the wound yarn so that it looks like a bow. Cut the loops at both ends of the bow, keeping hold of the knot in the middle to gather all the smaller yarn lengths together to form the tassel skirt. **6**

**Step three** Cut a new length of yarn 30cm long and wrap it round the top of the tassel skirt, about a third of the way down, to form the tassel head. Tie a knot to secure and keep the long ends. Thread the yarn ends into a tapestry needle and weave round the back of the tassel head. Trim the tassel skirt to finish.

**Step four** Place the two fabric pieces right sides together, placing the tassel at the bottom inside. Ensure the tassel is at least 3cm from the edge. Pin in place. **7**

**Step five** Pin the fabric pieces in place. **8**

**Step six** Starting approximately 15cm from a top corner, hand or machine stitch around the edge of the banner, with a 1cm seam allowance, taking care to secure the tassel. Once you get close to where you started, remember to leave an opening to turn it. **9** Trim the tassel yarn ends. **10**

**Step seven** Turn the banner right sides

out, using a knitting needle to gently sharpen the edges. **11**

**Step eight** Fold the top of the banner over (around 2cm), pin in place then sew, leaving the ends open. This will become the tube for your dowel so that you can hang your banner. **12**

**Step nine** Press flat, and if desired, stitch along

the edges of the banner for a neat finish. Slide the dowel in place and use baker's twine or yarn to tie to both ends of the dowel to hang. As an optional extra you can add a bright yellow pom pom to each end of the dowel.

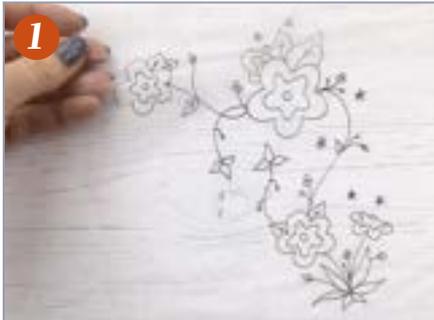
*Designed by Nina Dyer*



Little ones will be buzzing to have this sweet banner in their room!

# pocket upgrade

Show off your skills by stitching a pretty pattern on your favourite jeans



## YOU WILL NEED

- A pair of jeans
- Embroidery thread (we used DMC Stranded Cotton in B5200 (white), 353 (peach), 726 (yellow), 892 (coral), 993 (mint), 3812 (dark green) and 3844 (blue))
- Embroidery needle
- Embroidery hoop
- Water soluble stabiliser
- Fabric pen

## NOTES

- Turn to p150 for the template

## HOW TO MAKE THE JEANS

**Step one** Trace the template onto a piece of stabiliser using a fabric pen – avoid using a water based pen as it will dissolve the stabiliser. **1**

**Step two** Position the stabiliser by the jean pocket and pin. Tighten the hoop in place around both the jeans and the stabiliser – don't worry if the whole design doesn't fit into the hoop, as you can reposition it as you go. **2**

**Step three** Cut a 30cm length of thread and thread the needle using all six strands of coral thread. Use short satin stitch to fill the outside of the larger flowers. Secure the thread at the start and the end by running it under a few stitches. **3**

**Step four** Using peach thread and long satin stitch, fill in the inside of the flowers. **3**

**Step five** To create the flower stems, use stem stitch and the green threads – we worked some in mint and some in dark green. **4**

**Step six** Fill the leaves using fishbone stitch and mint or green thread. Stitch the leaf's central vein, then fill with diagonal stitches, starting at the outlines and crossing over the vein. Alternate and overlap the stitches as you work down the leaf. **5**

**Step seven** Using yellow thread and French knots, fill in the flower centres and some of the buds at the end of the stems. We also worked some of the buds in blue thread and French knots. **6**

**Step eight** Use satin stitch and white thread to

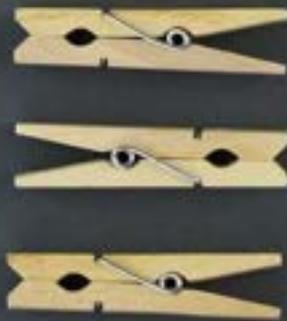
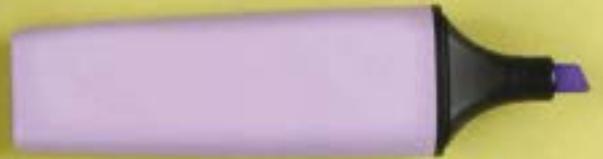
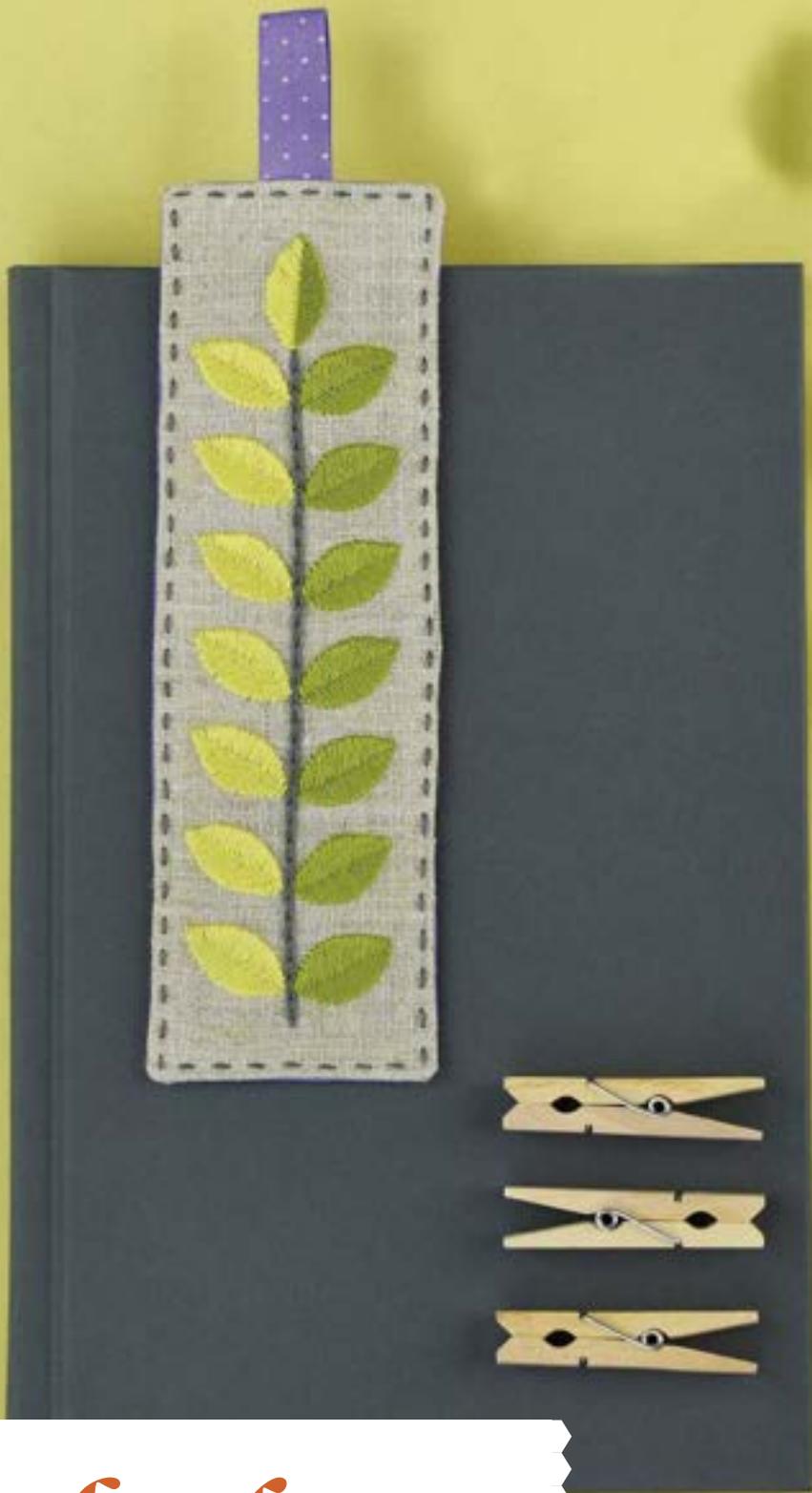
fill in the flowers at the end of the short stems, then add a few lazy daisies around the design in white thread.

**Step nine** To finish, tear away any excess stabiliser around the stitching, then remove the rest by submerging the jeans in water.

*Designed by Elisalex de Castro Peake/By Hand London, [www.byhandlondon.com](http://www.byhandlondon.com)*



Transform your denim from meh to marvellous!



# *leafy shade*

Learn fishbone stitch and  
embroider a thoughtful  
bookmark gift



### YOU WILL NEED

- Linen fabric: 25x15cm for the bookmark front
- Cotton fabric: 18x6.5cm for the bookmark back
- Stranded cotton in light green, dark green and grey
- Ribbon or selvedge: 1x8cm
- Embroidery needle
- Air or water soluble pen
- Matching thread
- Basic sewing kit

### NOTES

- Turn to p149 for the template
- Use a 5mm seam allowance

Similar to satin stitch, it's the 'spine' on fishbone stitch that sets it apart – you offset your stitches to the left and right of the centre line to create a delightfully textured finish. This stitch is ideal for creating leaves, as shown here, as well as petals and feathers.

### HOW TO MAKE THE BOOKMARK

**Step one** Transfer the template onto the fabric.

**Step two** Use three strands of stranded cotton for all the stitching as this will fill the design area well. To work fishbone stitch, make a short vertical straight stitch. Bring the needle up on the right side of the shape and go back down just to the left of the centre line. **1**

**Step three** Bring the needle up on the left side of the shape and then go back down just to the right of the centre line. **2**

**Step four** Repeat this process to fill in the shape. You can make the stitches close together for a solid look, or spread them apart a little for a more open design.

**Step five** Embroider each leaf in fishbone stitch using two shades of green. The leaves on the right are worked in dark green and the leaves on the left in light green.

**Step six** To stitch the top leaf with both shades, work with both colours at the same time using two needles, alternating between the two sides.

**Step seven** Stitch the centre line in chain stitch using grey stranded cotton.

**Step eight** Trim the embroidered linen to 18x6.5cm, making sure that the design is placed centrally. **3**

**Step nine** Pin the front and back of the bookmark with right sides (RS) together.

**Step ten** Fold the ribbon in half and pin it at the centre of the top of the fabrics between the layers, with the raw ends matching up with the fabric edge. **4**

**Step eleven** Sew the fabrics together using a 5mm seam allowance, trapping the ribbon loop in place as you go, and leaving an opening in the centre of one long side for turning. **5**

**Step twelve** Trim the corners to reduce bulk. **6**

**Step thirteen** Turn the bookmark RS out then fold the edges of the turning gap to the inside.

**Step fourteen** Stitch around the edge of the bookmark with running stitch using three strands of grey stranded cotton.

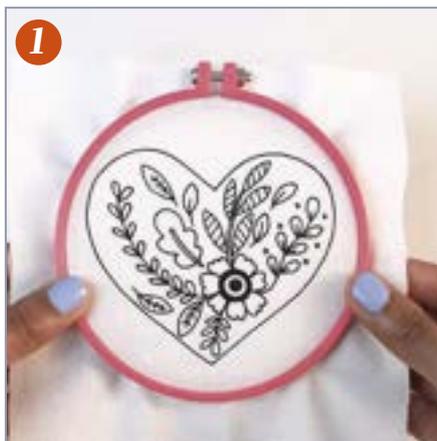
**Step fifteen** Keep your stitches close to the edge to decorate and hold the turning gap closed. **6**

*Designed by Mollie Johanson,  
www.wildolive.blogspot.com*



## *freestyle florals*

Choose your own stitches and colours to create a pretty piece of embroidered hoop art



## YOU WILL NEED

- Cream or linen fabric
- Stranded cotton in your choice of colours
- Embroidery needle
- Air or water soluble pen
- Embroidery hoop
- Basic sewing kit

## NOTES

- Turn to p150 for the template

Sometimes it's time to go freestyle! For this project, you can fill the Scandi-style motifs with any type of stitch or colour you like. It's the perfect way to wind down after a busy day and find mindfulness through embroidery – you'll finish this feeling so relaxed, and proud you stitched it in just one evening!

## HOW TO MAKE THE SCANDI HOOP

**Step one** Transfer the template onto your fabric. Place the fabric into the hoop. Keeping the design central, adjust the fabric until it's taut, then tighten the screw to secure the hoop. **1**

**Step two** Choose your first colour and thread the needle with all six strands. Fill each space using satin stitch and the main image as a guide. **2**

**Step three** When finishing off a section of colour or a thread length, thread the loose end under a few stitches at the back to keep it tidy and prevent knots. **3**

**Step four** Continue filling in the design, colour by colour. We've used a combination of satin stitch, running stitch and French knots. **4**

**Step five** To finish the design, embroider along the heart-shaped outline using running

stitch and pink thread. **5**

**Step six** Fold the excess fabric behind the hoop. Using two strands of thread and running stitch, sew around the fabric, then pull both ends to gather it at the back. Tie off the threads to secure and trim the fabric to neaten. **6**

*Designed by Zeena Shah,  
www.zeenashah.com*





# *pick of the* **pups!**

Choose one of eight designs and stitch your favourite dog to make a treat for yourself or a canine-loving friend. The simplest dog can be stitched in only two hours!



*Illustrations by* **Kate Davies**





## YOU WILL NEED

- Cream calico
- Stranded cotton in black, grey, tan, dark tan and brass
- Embroidery needle
- Embroidery hoop
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p151 for templates

*Designed by Kate Davies,  
Facebook @katedaviesillustration*

**P**ick out your perfect pooch and turn him into a fantastic gift! Try making a handy drawstring doggy bag – his brush, lead and biscuits never need go astray again (great for travelling pooches, too). Or how about a hand stitched card, or a stitched picture as a reminder of a family pet?

These charming designs are also great to liven up any item of clothing – why not customise a plain top with one of these fine furry friends? You could even embroider the designs onto napkins or handkerchiefs for a wonderful gift set for someone who's just dotty about dogs.

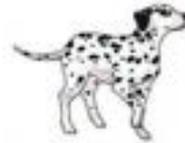
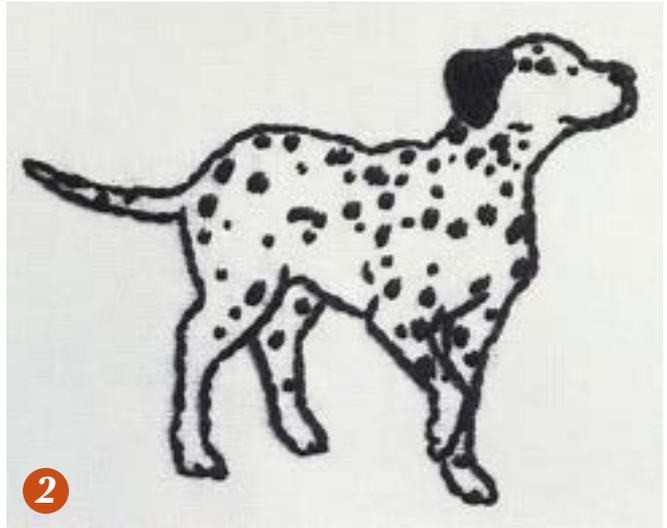
You'll be able to finish each design in just one evening. The speediest stitch is the Dalmation, which you can complete in two hours. The Old English Sheep Dog will take around four hours as the design is more filled-in to capture the look of his shaggy coat.

All the dog designs look great worked with the outline stitches, or you can take things a step further by adding filling stitches to create more detail.



## *Dachshund*

Work the Dachshund in long and short stitch using two strands of black stranded cotton. Then work the outline in two strands of black split stitch.



## *Dalmatian*

Work all the black areas and spots in satin stitch using two strands of black thread. Then add the outline in split stitch, again using two strands of black thread.



## *Old English Sheep Dog*

Work the Old English Sheep Dog in black and then grey long and short stitches, blending the grey into the black. Work the outline in black split stitch and the rest of the details in black satin stitch.



## *Cheeky mutt*

Start by working the outline of this friendly mutt in black split stitch, and the remainder of the black and dark tan details in satin stitch.



3



### *Labrador*

Work the Labrador in satin stitch using brass coloured stranded cotton. Then add the nose and eye details in black satin stitch and the outline in split stitch.



4



### *Cocker Spaniel*

Work the large spot on his back and the ears in black long and short stitch. Work the remainder of the spots and his nose in black and tan satin stitch. Add the outline in split stitch using two strands of black stranded cotton.

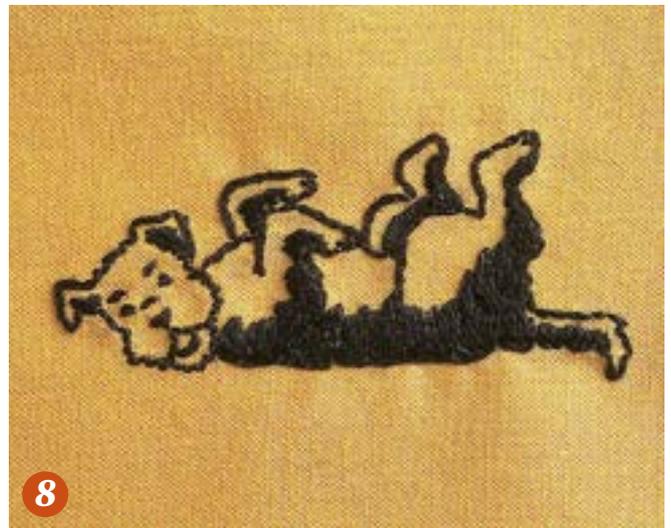


7



### *Basset*

Work the black areas first in long and short stitch and then the tan areas in long and short stitch. Work the outline in black split stitch and the remainder of the black detail in satin stitch.



8



### *Terrier*

Start by working the large area of black on the dog's back in long and short stitch using two strands. Now add the rest of the detail in satin stitch using two strands of black stranded cotton. Finally, work the split stitch outline in two strands of black stranded cotton.

A person with blonde hair is shown from the side, wearing a white t-shirt. The sleeve of the t-shirt features a vibrant botanical embroidery design with green leaves, red flowers, and yellow accents. The background is a white brick wall.

# *botanic beauty*

Think outside the hoop  
and make this piece of  
wearable art – it's sure  
to turn heads!



# EMBROIDERED T-SHIRT



## YOU WILL NEED

- A plain T-shirt
- Embroidery thread (we used DMC stranded cotton in 3847 (dark green), 3812 (green), 993 (light green), 581 (apple green), 3819 (lime green), 772 (pastel green), 951 (pale peach), 3824 (peach), 973 (yellow) and 349 (red))
- 15cm embroidery hoop
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit
- Iron

## NOTES

- Turn to p152 for the template
- Use two strands of thread throughout

Let your stitching do the talking with this gorgeous embroidered T-shirt, a botanical beauty that's a plant lover's dream.

## HOW TO MAKE THE T-SHIRT

**Step one** If it's new, wash the T-shirt before you start – the design will pucker if the fabric shrinks.

**Step two** Position the templates inside the T-shirt and pin in place. Use the pen to trace the design onto the fabric, then carefully place the fabric in the hoop without stretching it. **1**

**Step three** Embroider the turquoise leaves using light green thread and fishbone stitch. Use the same thread and backstitch for the stem. **2**

**Step four** For the two three-leaved green sprigs, use dark green thread to outline them with backstitch, then fill the shapes with satin stitch. Use the same thread and backstitch for the stems of these sprigs. **3**

**Step five** For the emerald green leaves at the neck of the T-shirt, use green embroidery thread and satin stitch. Start the satin stitch across the widest point of the leaf; this helps get the angle of the stitches. Start each stitch from the outer edge and into the centre line of the leaf and work your way down each side. The stem is in backstitch. **4**

**Step six** To complete the three-leaved sprigs, using pale peach thread, stitch up through the centre of each leaf and in a diagonal straight stitch to the inner edge of the green satin stitch.

Repeat these stitches, filling the centres with diagonal straight stitches. **5**

**Step seven** For the pink flowers, use apple green thread and split stitch for the stem, pale peach thread and satin stitch for the outer petals and peach thread and long and short stitch for the inner petals. The leaves are stitched in satin stitch, using apple green for one side and lime green for the other. **6**

**Step eight** Work the small red and yellow flowers using red thread, yellow thread and satin stitch. **7**

**Step nine** For the branch of leaves along the shoulder, work the stem in backstitch and lime green thread. Referring to the image as a guide for colour placement, outline each of the leaves with backstitch and either dark green, lime green or pastel green. Fill in the leaves with satin stitch and the corresponding thread colour. **8**

**Step ten** To finish, neaten any long threads on the back and remove any visible pen markings following the manufacturer's instructions. **9**

**Step eleven** Finally, turn the T-shirt wrong side out and gently press the back of the embroidery to release any remaining wrinkles. **10**

*Designed by Georgie K. Emery,  
@georgie.k.emery*

# EMBROIDERED T-SHIRT



Show your love for plants with this gorgeously vibrant tee



## *pixel perfect*

Liven up a jumper or T-shirt by scattering freehand cross stitched blooms in a contemporary pixellated design

THIRTY  
MAKES



## REFASHIONING TIPS

- 1** Don't limit the idea to florals. How about a big heart filled in with cross stitch for Valentine's Day, or a monogram letter?
- 2** Think about using different yarns and threads. Experiment with metallics, scrap yarn and pearl cotton.
- 3** Go monochrome and use one colour or go abstract and block out sections in cross stitch for a contemporary look.
- 4** If you can trace it onto stabiliser, you can stick it on a sweater and fill it in with thread! There's no limit to what you can do with this technique, so be creative with it.



# FLORAL JUMPER



## YOU WILL NEED

- A jumper
- Stranded cotton in your choice of colours
- Embroidery needle
- Soluble embroidery stabiliser
- Tracing paper
- Pencil
- Air or water soluble pen
- Basic sewing kit

This will work with a range of jumpers. Ours is a standard light to medium-weight knit readily available on the high street or charity shops. You could also use a chunkier knit with wool rather than stranded cotton, or a sweatshirt. If you can find a waffle-texture knit then use the repeating square pattern within the knit as a guide to keep your stitches regular.

## HOW TO MAKE THE JUMPER

**Step one** Decide on your palette of colours and invest in good-quality stranded cotton – you don't want the dyes to run later. You'll also need some form of temporary stabiliser to stop the knit stretching out as you stitch. This one is water soluble and removed by soaking the garment after stitching. **1**

**Step two** Begin by tracing the outline of the yoke part. Lay the jumper out flat with a piece of tracing paper over the top. Trace around the shoulder, neckline and armhole seams. **2**

**Step three** Use this as a template to draw on your design. We've kept ours very simple, with abstract floral shapes with simple oval centres. Once you're happy with your design, trace it onto your temporary stabiliser using an air or water soluble pen. **3**

**Step four** Pin and then tack the stabiliser to your jumper, lining up the outline you drew with the corresponding seamlines. Keep it as flat and smooth as possible. **4**

**Step five** Fill in your design with cross stitch. Start from the top and work your way down. Keep your stitches flat to the surface of the fabric; not too tight, and not too loose. The best way to keep them even is to lay down a row of diagonal stitches, then go back in the opposite direction and fill in the crosses using the top and base of the previous stitches as a guide to where to insert and exit your needle. **5**

**Step six** Once complete, use the manufacturer's instructions to remove the soluble interfacing and dry flat. It's best to carefully hand-wash your stitched jumper in future so you don't disturb the stitching too much and keep it laying flat. **6**

*Designed by Portia Lawrie,  
www.makery.co.uk*



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# *elegant neckline*

Stitch a bouquet of pretty,  
peachy blooms to make stunning  
embroidered jewellery



## YOU WILL NEED

- Cream fabric or linen
- Felt
- Stranded cotton in green, yellow, light peach, dark peach, blue and white
- Embroidery needle
- Embroidery hoop
- Basic sewing kit
- 60cm necklace chain and clasps

## NOTES

- Turn to p153 for the template
- Use two strands of embroidery thread throughout, unless stated otherwise

## HOW TO MAKE THE NECKLACE

**Step one** Transfer your design onto the fabric and place it into the hoop. **1**

**Step two** Using the green thread, stitch the leaves with satin stitch, angling the stitches towards the centre line, as shown. Stitch the stems with green thread in straight stitch. For the smaller flower petals, use yellow and light peach thread and satin stitch, radiating away from the flower centres. **2**

**Step three** Use dark peach thread and woven wheel stitch for the large flower. Stitch five light peach French knots in the centre of the large, dark peach flower. Fill the centre of the smaller peach flower with French knots in blue thread.

Finish off by adding French knots in blue thread to the ends of the green stems from step 2. **3**

**Step four** Remove the completed embroidery from the hoop and place it right side up on top of the felt. Pin or baste together, then cut out the semi-circle shape. Using two strands of white thread, blanket stitch all around the edge. **4**

**Step five** Fold over 5mm at the top edge of the necklace towards the back. Thread the chain through this channel, then secure it with slipstitches through the felt layer. **5** Make several stitches at each end to secure it. **6**

*Designed by Helen Dickson,  
www.bustleandsew.com*



The necklace is attached with blanket stitch to a felt backing



# *caped crusader*

Transform an IKEA staple into your new chill-busting go-to with this clever blanket cover-up tutorial

THRIFTY  
MAKES





## YOU WILL NEED

- IKEA Polarvade blanket, 130x170cm
- Tapestry wools and/or DK weight yarns (we used Cascade 220 Superwash in 910A Winter White and 870 Straw, plus DMC tapestry wool, 10m skeins of assorted greens (one of each): 7542, 7386, 7323, 7541, 7406, 7598, 7704)
- Chenille needle, size 16
- Embroidery hoop
- Dressmaking scissors
- Embroidery scissors
- Tailor's chalk
- Ruler

Grab that throw from the sofa and turn it into your new favourite wear-anywhere accessory – with the help of a little cutting and some freehand embroidery. Blanket-style capes are ideal for throwing over a cosy coat on frosty days, but are just as useful in spring and summer, too, to keep out an evening chill when the sun's gone down. Fluffy fabric is tricky to mark, so we've gone for freehand stitching rather than following a pattern. Colour and motif placements are semi-random, so customise how you like.

## HOW TO MAKE THE CAPE

**Step one** Fold the blanket in half to make a long skinny rectangle with scallops at the top and bottom. Use ruler and chalk to mark a neckline along the fold, 2-3 scallops 6-7cm in, marking straight up and then curving towards the folded edge halfway up. **1** Pin along the line and cut through both layers. The fabric doesn't fray so there's no need for further finishing. **2**

You may want to keep your leftover fabric for practising stitches, setting iron temperatures and test washing the finished cape.

**Step two** Stitch a cluster of French knots (anything between seven and 20) for the first flower centre, approximately 12cm from the edge of the neckline and bottom of the blanket. Don't pull the stretchy fabric tight in the hoop – in this project, the hoop's just there to keep the fabric flat, not taut. **3**

**Step three** Surround the French knots with straight stitches in a contrasting colour, to make the petals. Make each petal between 1-2cm long, working each stitch from the outside edge of the flower towards the centre, and keeping your stitches quite loose to prevent distorting the fabric. We spread a few petals around the circle first, and then filled them in with densely packed stitches. Vary your stitch lengths to make the flower look more natural. **4**

**Step four** Stitch two or three satin stitch leaves in a random formation around the flower. The leaves are made from two columns of opposite slanting satin stitch. Make your leaves different shapes and sizes. We used the same olive colour as the flower centre. **5**

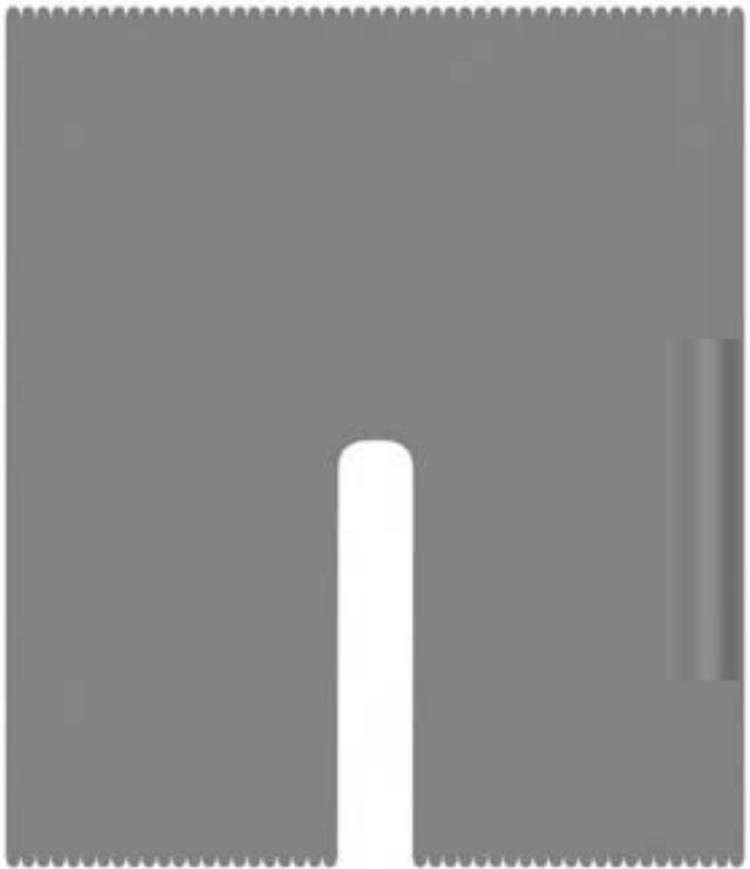
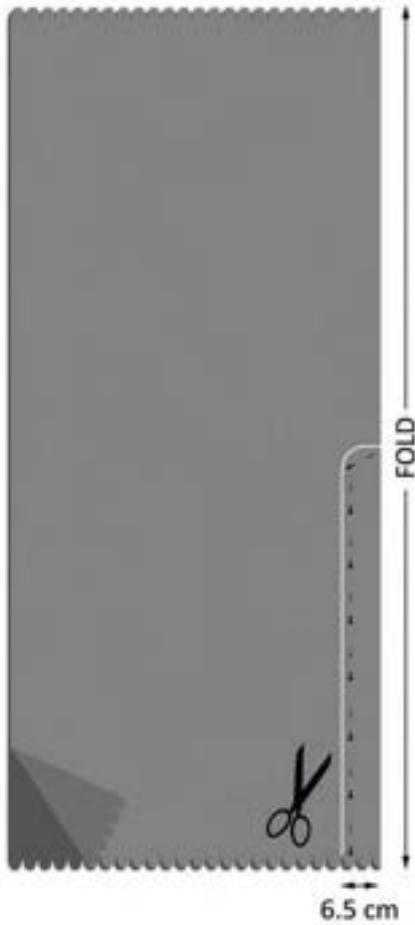
**Step five** Repeat steps 2-4, stitching flowers all around the neckline. Make each flower centre 6-12cm from the edge of the neckline and roughly 12cm away from the previous flower centre. Make the flowers all different sizes. **6**

**Step six** Use green threads to stitch further leaves around each flower (each of ours has five multi-coloured leaves around it), then link the blooms using a chain of French knots. **7**

**Step seven** Stitch seed pods along the chain. Each seed pod is made from a cluster of 3-5 straight stitches, each topped with a French knot in a contrasting colour. Straight stitches should be roughly the same length as the flower petals (1-2cm).

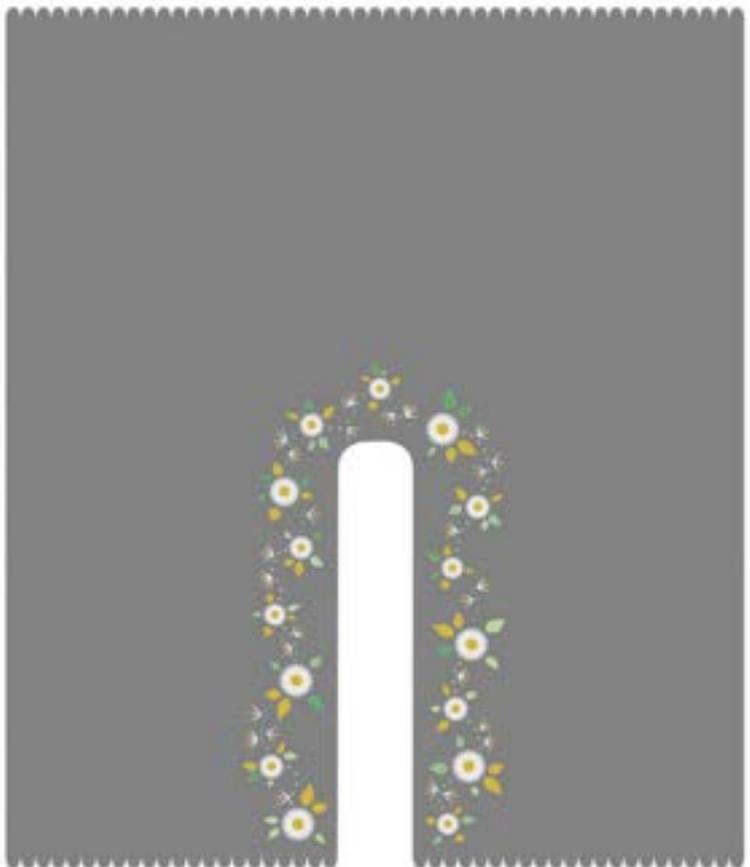


## PLACEMENT DIAGRAMS



**Step eight** Fold a large terry towel in half and place over an ironing board. Gently iron the cape using a low wool setting, with embroidery face down over the towel, and using lots of steam. You don't need to press hard – the steam will do the work. Test on your scrap fabric beforehand, as all irons are slightly different. It's now ready to wear – no other construction needed!

*Designed by Sophie Simpson,*  
[www.whatdelilahdid.com](http://www.whatdelilahdid.com)



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# border stitches



We've picked some of the most popular border or 'edging' stitches to make your embroidery zing. Team this with appliqué for extra dimension!



# stitch showcase



Don't neglect the edges of your projects – give them the treatment they deserve with beautiful border stitches. Some will even stand promotion to star in your designs.

Some border stitches are born of the basic practical need to prevent fabric edges from fraying (you can easily see how blanket stitch got its name), while others are just wantonly decorative. Who wouldn't feel smug after embellishing a piece of fabric with a row of feather stitch or fly stitch?

The good news is that all these stitches are easy to learn. Each is a sequence of simple moves that quickly become second nature.

Start with blanket stitch, which has a dual purpose. Worked right on the edge of fabric, it makes a decorative binding, but worked around a shape in an embroidery design, it doubles as an outline stitch too.

Work blanket stitches very close together and you've got buttonhole stitch. Easy to tell from the name where it comes from but you might not know how amazing it looks as an edging for cutwork.

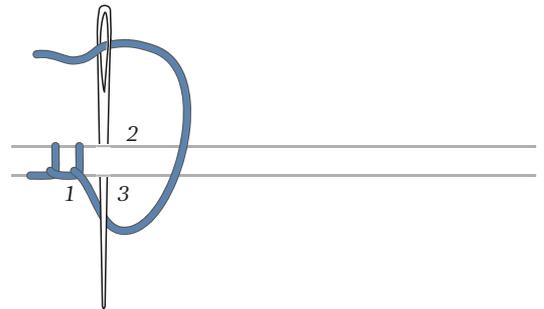
## notes

*Drawing pale parallel lines on your fabric will help you get a professional finish with several of these stitches. Make sure you use soluble pen as the stitching won't cover up these lines.*

Eyelet stitch adds a pretty lace effect to your work – turn to page 110 for a sweet pouch bag to practise them on.

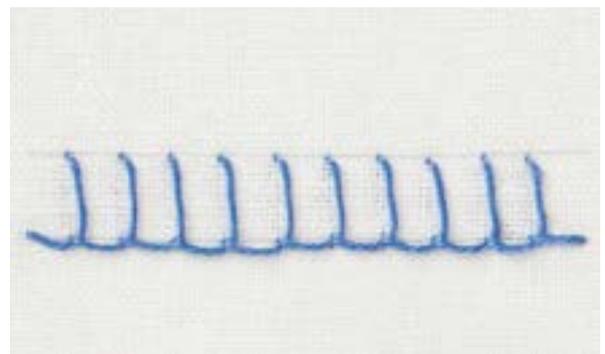
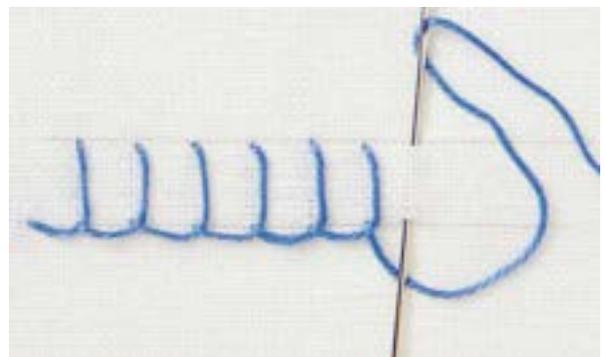
Creating lines of pattern, or the effect of foliage in a design is a breeze with feather or fly stitch. Try the gorgeous infinity scarf project on page 109 to see how feather stitch works beautifully in curves.

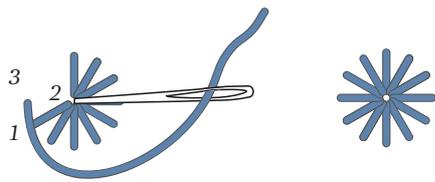
This is a great time to start adding extra layers of fabric with applique techniques, too – see page 107!



## Blanket stitch

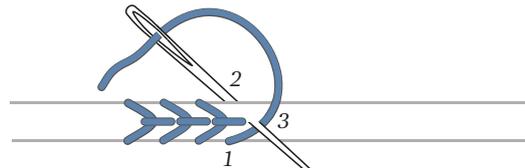
Blanket stitch makes a decorative border and can also be used as an outline stitch. This stitch can be used in appliqué to attach fabric shapes to the base material. Bring the needle up at 1, down at 2 and up at 3 with the thread under the needle. Gently pull the needle through to form a loop. The vertical stitches should be evenly spaced and of the same length. You may find it helps to draw two lines on the fabric as a guide. For a different effect, vary the length of the vertical stitches, alternating between long and short ones.





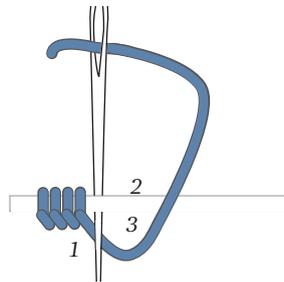
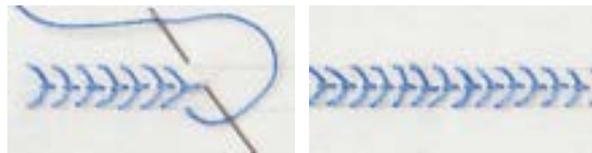
## Eyelet stitch

Eyelet stitch is used to bind the edges of a small hole in your fabric. Used in rows they create a lace effect. Make a small hole in your fabric with a special 'stiletto' tool or gently with the point of your embroidery scissors. This will be the centre of the stitch. Bring the needle up at 1, down through the hole, and up again at 3. Keep working in this over and over motion until you have worked around the whole circle. Pull tightly to emphasise the hole more.



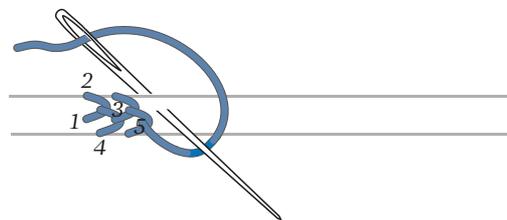
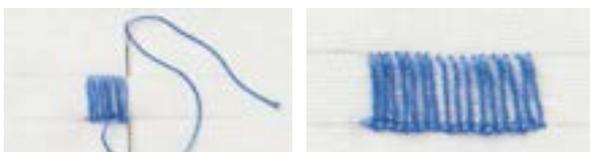
## Fly stitch

Fly stitch can be used in rows to give a decorative border or columns for a totally different look. It can also be used as an isolated stitch worked randomly across a design. (Think of seagulls in a seascape.) Bring the needle up on the lower line at 1, then down at 2 without pulling the needle through the fabric. Bring the needle up again at 3, over the thread of the first stitch, and pull it through. Make a short horizontal stitch to secure the 'v' shape.



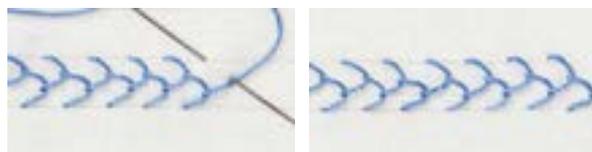
## Buttonhole stitch

Buttonhole stitch creates a neat, solid line that's great for finishing raw edges of fabric. It's mostly used for edging but is also good for outlining small decorative motifs. In one movement, bring the needle up at 1, down at 2 and up again at 3, keeping the thread under the needle. The vertical stitches should all be of the same length and worked so closely together that none of the fabric can be seen. It helps to draw two parallel lines on to the fabric as a guide to keep your stitches the same length.



## Feather stitch

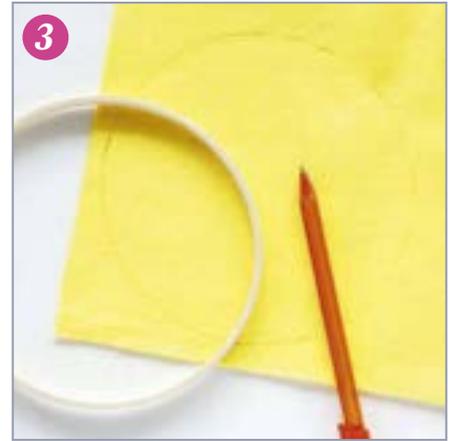
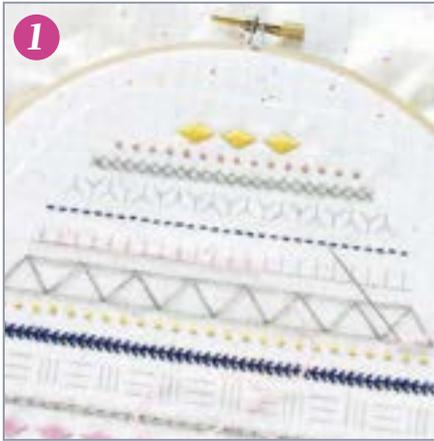
Feather stitch is a pretty stitch which is versatile enough to be worked in straight lines to add a border to other stitching, or in curves as a detail in pictorial designs. It is formed from two small loops which interlock across the fabric. Bring the needle up at 1, down at 2 and up at 3, with the thread under the needle. Pull the needle through the fabric to make a loop. Make the next loop by pushing the needle down at 4 and up at 5. Continue making these upper and lower loops alternately.





## *pattern & shape*

Nail those decorative stitches with this eye-catching twist on the traditional sampler



## YOU WILL NEED

- Fabric: approx. 25x25cm
- Embroidery thread (we used DMC 728, 726, 352, 3326, 646, and 823)
- Embroidery needle
- Sticky-back water soluble stabiliser (or a transfer method of your choice)
- Felt: approx. 18x18cm
- 18cm or larger embroidery hoop for stitching
- 15cm wooden embroidery hoop for framing
- Acrylic paint
- Scissors
- Iron
- Sewing thread to match the felt
- Bath towel

## NOTES

- Turn to p153 for the template

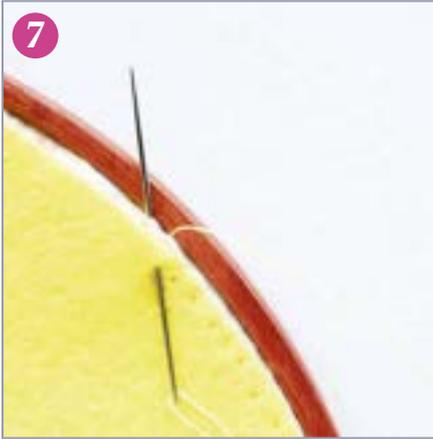
Samplers were a traditional way of displaying an embroiderer's skill and the stitches that they'd mastered. This geo-inspired design, with its selection of simple stitches to try, takes the tradition bang up-to-date and is a lovely addition to your crafty corner. If you're on a roll, add your own patterns or embellishments for a truly customised piece. When you're done, frame your work in a pretty painted hoop and admire. Don't forget to cover the back with a piece of felt for a tidy finish, especially if gifting.

## HOW TO MAKE THE SAMPLER

- Step one** Transfer the template onto the water soluble stabiliser and stick it onto the fabric. Place the fabric in the larger hoop and embroider the design. Use three strands of embroidery thread throughout. 1
- Step two** Soak away the stabiliser and allow the embroidery to dry. Fold a bath towel a few times and place the embroidery face down on top of it. Gently iron the embroidery on the reverse to smooth out the fabric without



Admire your stitching skills with this fab sampler



flattening the stitches. If the wrinkles aren't going away, don't iron harder. Instead, try misting the fabric with a bit of water before you iron. Set the embroidery aside. **2**

**Step three** Pull the centre ring from the smaller embroidery hoop that you'll use for framing. Trace around the outside of the felt, then cut out the circle. Set the felt circle aside. **3**

**Step four** Paint the outer ring of the smaller embroidery hoop. Take care not to paint the metal hardware at the top, and be sure to cover the skinny edges on the front and back. For good coverage, apply at least three coats of paint. Allow the hoop to completely dry between coats, and before framing. **4**

**Step five** Place the embroidery in the painted hoop so the fabric is taut. Tighten the screw. Flip it over and cut away the excess fabric, leaving about 4cm of fabric extending from the hoop. Do not discard the fabric you cut away, as you will need some of it in step 8. **5**

**Step six** Thread a needle with sewing thread and tie a large knot in the other end. Take long running stitches around the circle of fabric, and then pull to gather the fabric. As it gathers and tightens up, the fabric will pull in towards the centre of the hoop. Secure the thread with a knot. **6**

**Step seven** Thread the needle with a long piece of sewing thread and tie a knot in the other end. Bring the needle through the gathered fabric on



the back of the hoop, right next to the hoop. To neaten up the back of the hoop, place the felt circle on the back of the embroidery – trim to fit, if necessary. In a single stitch, go down through the felt and back up through the gathered fabric right next to the hoop. Repeat around the entire hoop and secure with a knot hidden under the felt. **7**

**Step eight** Cut a thin strip of fabric, loop it through the screw on the hoop, and tie a knot for a hanger. You can also make the hanger with ribbon, several strands of embroidery thread, or just leave it without a hanger. **8**

**Designed by Mollie Johanson,**  
[www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)



# oh so tweet!

Little girls will adore wearing a dress that's decorated with appliqué birds and blanket stitch



## YOU WILL NEED

- A dress (or top)
- Cotton fabric for your appliqué
- Stranded cotton in your choice of colours
- Embroidery needle
- Air or water soluble pen
- Basic sewing kit

## NOTES

- Turn to p154 for the template



**B**lanket stitch is great for neatening up edges and a fantastic way to sew appliqué motifs in place and add a touch of embellishment at the same time. Make the dress above or a sweet hoop today!

## HOW TO MAKE THE MOTIF DRESS

**Step one** Transfer the bird and heart elements of the template onto your appliqué fabric and cut out the pieces.

**Step two** Start stitching by bringing the needle up at 1, down at 2 and up at 3. Make sure the thread is under your needle as shown in the diagram. Make sure you keep this vertical stitch straight to make a neat right angle. **1**

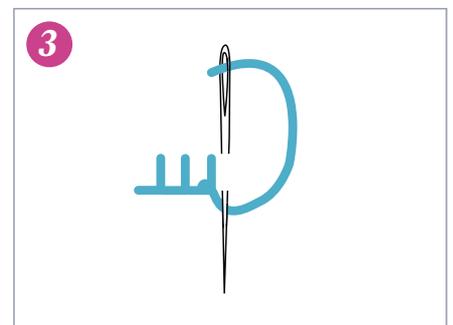
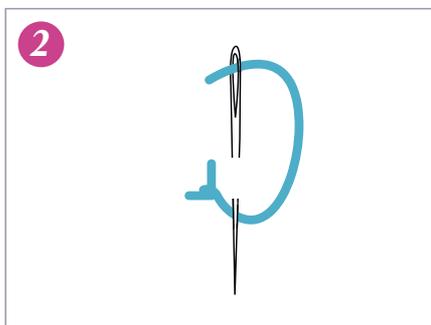
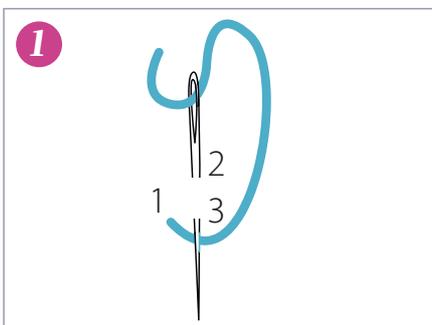
**Step three** Gently pull the needle through the fabric to form a loop. This completes your first stitch and you'll find it easier to make it even and neat if you hold the thread flat on the fabric as you pull the needle through. **2**

**Step four** Continue stitching in this way to work a row of blanket stitches. Keep the vertical stitches evenly spaced and all worked to the same length. The space between them should be the same as the length of the stitches. **3**

**Step five** Sew eyes onto the birds using backstitch, and use backstitch for their legs.

*Design & stitching by Lisa Jones and Rebecca Reid*

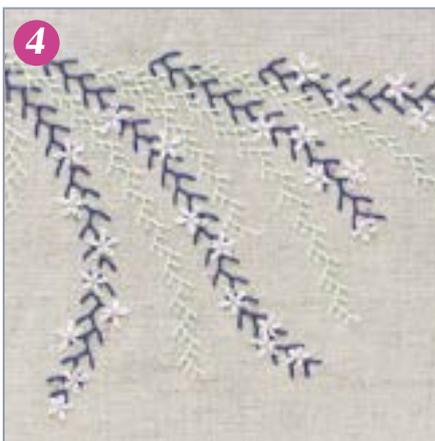
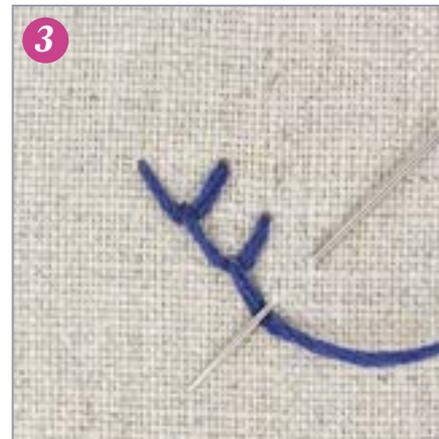
## How to...WORK BLANKET STITCH



# *keep out the chill*

Pair delicate feather stitch with French knots and chain stitch blooms for this embellished infinity scarf





## YOU WILL NEED

- Linen fabric: two pieces measuring 46x106cm for the embroidered outer
- Lightweight cotton fabric: two pieces measuring 46x106cm for the lining
- Stranded cotton in navy, pink, mint and white
- Embroidery needle
- Basic sewing kit

## NOTES

- Turn to p155 for the template
- Use a 1cm seam allowance
- To make an infinity scarf with less fullness, use fabric strips narrower than 46cm, keeping the length

## HOW TO EMBROIDER FEATHER STITCH

**Step one** Bring the needle up through the fabric at the top of the feather stitch design. Go back down a short distance to the side, but don't pull the thread tight. Come back up a short distance below and in the centre of the first two points. Catch the loop of thread with your needle. **1**

**Step two** As you pull the needle through, it will tighten the first stitch. Next, go back down a short distance to the side without pulling the thread tight. Then come back up below the two points, catching the loop of thread as before. **2**

**Step three** Repeat these steps, working from side to side for standard feather stitch. **2**

**Step four** To work this as double feather stitch, repeat step two to add another stitch on the same side. Then work toward the opposite direction, following the same steps. You can also work these stitches in a single motion, going down and coming back up as shown. **3**

## HOW TO MAKE THE INFINITY SCARF

**Step one** Trace the floral design onto the linen, approx 8cm from the top corner. Stitch the feather stitch sprigs with navy and mint.

**Step two** Embroider the dots with pink French knots and then add white detached chain petals around some of the French knots. Use three strands of stranded cotton for all the stitches. **4**

**Step three** Sew the linen pieces right sides

together along a shorter edge to form a long strip, with the embroidered end in the middle.

**Step four** Sew the cotton fabric pieces into a long strip. Press the seams open. **5**

**Step five** Pin the two strips with RS together and sew along the two long edges. Press the seams open. On one of the ends, press the fabric edges to the wrong sides by 1cm. Insert the opposite end into the pressed end.

Topstitch across the overlapping fabric or hand-stitch the folded edge with a blind stitch for a neat finish. **6**

*Designed by Mollie Johanson, [www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)*



Use pretty feather stitch to create beautiful curved shapes



## *eyes that sparkle*

Stash small treasures or your sewing essentials in this simple eyelet stitch motif drawstring pouch



## YOU WILL NEED

- Linen, for the bag outer
- Lining fabric, for the bag lining
- Stranded cotton in pale pink and white
- Embroidery needle
- Wooden bead
- Basic sewing kit
- Matching thread

## NOTES

- Turn to p155 for the template
- Use a 7mm seam allowance
- Instead of hand stitching the drawstring eyelets, you can make buttonholes on your sewing machine or install metal eyelets or grommets

## WORKING DECORATIVE EYELET STITCH

**Step one** Come up at the outside of the pattern or shape. Go back down near the centre.

**Step two** Continue making straight stitches, working from the outside to the centre with each stitch. You can work eyelet stitch with even or varying-length stitches. **1**

## WORKING FUNCTIONAL EYELET STITCH

**Step one** Stitch a ring of back stitch a little larger than hole of the eyelet should be. Carefully cut out the centre with small scissors.

**Step two** Work eyelet stitch closer than the decorative version and working from the outside in to the centre hole. **2**

## HOW TO MAKE THE DRAWSTRING BAG

**Step one** From the linen cut:

- Bag outer strip: one 15x50cm
- Bag side: two 10x20cm

**Step two** From the lining fabric cut:

- Bag outer strip: Cut one 15x50cm
- Bag side: two 10x20cm
- Tie closure: one 4x50cm

**Step two** Transfer the template onto the fabric.

**Step three** Using three strands of cotton, embroider the decorative eyelets on the right side (RS) of the linen 15cm from one short end.

**Step four** Mark the centre of the bag outer strip long edges, as well as the centres of the short edges of the bag side pieces.

**Step two** Sew the bag side pieces to the bag outer strip with RS together, matching the pattern or shape. Repeat with the lining fabric. **3**

**Step three** Pin and sew the four sides of the linen RS together, forming a bag shape. Repeat with the lining bag pieces to create an identical piece.

**Step four** Place the lining in the outer bag with wrong sides (WS) facing. Pin and sew around the top of the bag, leaving a 6cm opening. Turn the bag RS out and push the lining into the bag. **4**

**Step five** Roll the top seam open with your fingers and press the seam allowances on the opening in. Stitch around the top edge by hand with three strands of stranded cotton and running stitch. Step six Mark and stitch eight eyelets around the bag approx 4cm from the top, using the functional eyelet template. **5**

**Step six** Sew the tie closure lining fabric into a tube with one end closed. Turn the tube RS out, tuck the raw edges inside and stitch to close.

**Step seven** Thread the drawstring tie through the eyelets, starting on the side of the bag.

**Step eight** Thread a bead over the drawstring ends and then tie the two ends together. **6**

*Designed by Mollie Johanson, [www.wildolive.blogspot.com](http://www.wildolive.blogspot.com)*

# *totally rad!*

A great gift for teens, this funky cushion uses a simple backstitch border around a felt motif

THRIFTY  
MAKES

awesome





## YOU WILL NEED

- Cotton fabric: one fat quarter
- Felt: 30x30cm
- Bondaweb: 30x30cm
- Stranded cotton in your choice of colours
- Embroidery needle
- Stuffing
- Basic sewing kit
- Air or water soluble pen

## NOTES

- Turn to p154 for the template
- Use a 1cm seam allowance throughout
- Don't forget to reverse your word! This can easily be done on the computer, or with tracing paper

## HOW TO MAKE THE CUSHION

**Step one** Fold your fabric in half right sides (RS) together and place your banner template on top, then draw round it with the pen.

**Step two** Cut the shape out leaving a 1cm seam allowance all the way around. **1**

**Step three** Place the Bondaweb, paper side up over the 'awesome' template and draw all the way round it in pencil. **2**

**Step four** Iron the Bondaweb paper side up on to one side of your felt square. **3**

**Step five** Cut out the word along the drawn lines.

**Step six** Peel the backing paper off and position it centrally on the cushion front panel.

**Step seven** Iron the word in place by placing a

thin cloth on top to protect the felt.

**Step eight** Backstitch all the way around the edge of the word with a contrasting thread. **4**

**Step nine** Outline the holes in each of the letters with stitching to make them stand out.

**Step ten** Pin the back panel to the front of the cushion with RS together and sew following the line marked, leaving a gap at the flat end for turning. **5**

**Step eleven** Turn your cushion right side out and fill with stuffing through the gap. Sew up the gap to complete the cushion.

*Designed by Samantha Claridge, @samanthaclaridge*



Personalise yours with the name of a person, band or sports team





# *deerly beloved*

Combine appliqué with embroidery for this cute design



## YOU WILL NEED

- Fusible webbing, such as Bondaweb
- Fawn-coloured felt: approx. 12cm square
- White or cream coloured felt: approx. 30cm square
- Mid weight cotton or linen fabric: approx. 30cm square
- Stranded cotton in your choice of colours
- Embroidery hoops: 18cm for framing plus one larger for working
- Air or water soluble fabric pen
- Embroidery needle
- Acrylic or craft paint (optional)
- Fine-grade sandpaper (optional)
- PVA glue

## NOTES

- Turn to p156-157 for the templates and stitch guide

Introduce a little folk art into your space – or gift it as a birth or wedding sampler – with this super-cute fawn design that uses seven stitches – satin, straight, French knot, split, whipped backstitch, lazy daisy and backstitch. To personalise your work, add a name and date in backstitch in the space next to the fawn's head. You could also take a couple of the flower and leaf motifs and stitch them onto a gift tag, or maybe a child's pocket. Use two strands of thread for all of the stitching, and make sure you work in a large embroidery hoop to keep your work neat and even.

## HOW TO MAKE THE FOLK ART HOOP

**Step one** Trace the three deer templates (body, head and face) onto fusible webbing. Roughly cut out, leaving a narrow border around the edge of each piece. Iron the body and face pieces onto fawn-coloured felt, and the head onto white.

**Step two** Cut out the three felt pieces, trimming neatly all around the drawn outlines.

**Step three** Peel off the paper backing, leaving you with felt pieces ready to assemble. **1**

**Step four** Iron into place on your background fabric – the body section first, then the head and finally the face. **2**

**Step five** Using the template as a guide, draw on facial details using a soluble pen. Fill in the eyes and nose with black satin stitch, adding a

tiny white stitch in the centre of each one to create a 'catchlight' effect. Use whipped backstitch for the ear details, and random straight stitches to add texture to the centre of the face. **3**

**Step six** Trace the antlers, mountain background and flower border onto the fabric with a soluble pen. You may have to freehand draw the parts that cross over the deer, if the felt is too thick. **4**

**Step seven** Stretch your fabric into a hoop, ready to add the stitched details. It's a good idea to work in a larger 20cm or 23cm hoop for this, as the flower border would sit too close to the edges of an 18cm hoop (which is the size you'll eventually use for framing). Stitch the leaf-like antlers into place to finish off the deer. Make a row of backstitches along the centre of each one, and then add a lazy daisy stitch to make each leaf. **5**

**Step eight** Begin sewing the flower and toadstool borders into place, using the stitch guide to help, or working your own favourite embroidery stitches instead. **6**

**Step nine** When the flowers are complete, stitch the trees and mountains using a mixture of straight stitch, backstitch and whipped backstitch. Pick thread colours that blend with your background and are a little more muted than those in the flower border. **7**

**Step ten** If you'd like a colourful frame, brush a



layer of acrylic paint onto the 18cm embroidery hoop. Leave to dry, then rub gently with sandpaper to smooth the surface. Repeat twice more. **8**

**Step eleven** Dampen your fabric to remove any soluble marker lines that are still visible, then iron it flat. Carefully stretch into the painted hoop and tighten the screw. Trim away excess fabric to leave a border 2-3cm (1-1½") wide all the way around. Sew a line of large running stitches around the edge, pull tight to gather and then knot to secure. **9**

**Step twelve** Cut out a 17cm circle of white felt. Brush a strip of PVA glue, 1-2cm wide, around the outer edges. Press down over the back of the hoop to hide your stitching and the gathered edges. **10**

*Designed by Kirsty Neale, @kirstyneale*

A plain wooden frame looks fab, but you can also paint it to match your space



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# machine stitches



Learn how to harness the power of your sewing machine to create gorgeous freehand embroidery and pretty appliqué details



# freehand machine embroidery

While hand embroidery can be wonderfully relaxing, using your sewing machine to freehand embroider opens up a whole new style!

**F**reehand machine (or free-motion) embroidery means using your sewing machine in a 'freehand' style rather than working in straight lines, so you have more freedom to 'doodle' with your machine and work the stitches in any direction. This versatile style turns your sewing machine into an artistic tool you can use to create designs on fabric, often combining it with appliqué motifs and accents.

To do machine embroidery you don't need much specialist equipment. Aside from fabric and spools of thread (and a hoop for added control), you'll need to have a sewing machine that allows you to lower the feed dogs – some basic models won't have this function. The feed dogs are the metal 'teeth' in the plate of the machine that hold onto your fabric and feed it past the needle. Lowering the feed dogs enables your fabric to move more freely as you stitch your design.

You will also need to purchase an appliqué (darning or free-motion) foot that fits your machine – these keep the fabric smooth while you embroider. They can be picked up for less than

£15 at your local sewing shop. Do consult your sewing machine manual for instructions on how to attach the foot, because all sewing machines are different.

#### BASE FABRIC

For the base fabric, which you'll work your machine embroidery on, you will need a medium to heavy weight fabric such as curtain weight or calico. An ordinary cotton fabric may pucker as you stitch, so use something with more stability.

#### EMBROIDERY HOOP

Your base fabric needs to be stretched taut in an embroidery hoop before you start so it stays nice and flat while you're stitching. Choose a hoop that will fit under your machine – a 20cm (8in) wooden hoop is ideal but try this out first. Mount your fabric into the hoop the other way round to normal. Undo the screw just a little on the outer hoop then place your base fabric centrally on top of it, right sides up. Place the inner hoop on top and push it down so that it fits snugly inside the



You don't need a lot of extra equipment but a darning (appliqué or free-motion foot) is required



Freehand machine embroidery works beautifully with appliqué techniques – simply follow the line of the cut shapes



**1** Fit your darning foot according to your machine's manual



**2** Mount your fabric into an embroidery hoop



**3** Move the hoop around as you stitch to get used to the feel



**4** Make some basic shapes and outlines to start with

outer hoop. Adjust the screw until it's just right, then push the inner hoop into place. Keeping the hoop on a flat surface, pull the fabric outside the hoop all the way around so your fabric is drum-like.

### GETTING STARTED

On your sewing machine, drop the feed dogs and thread the needle. **1** Mount your fabric into the hoop, as instructed. **2** Lift up the darning foot and place the hoop underneath. Hold the hoop firmly with both hands. Begin sewing, moving the hoop around. You may need to adjust your tension.

### GAINING CONFIDENCE

Start by using a piece of scrap fabric to practise making squiggles and shapes. **3** It takes a while to get the hang of it and gain control, so don't get discouraged.

### MAKING SHAPES

Move on to making basic outlines for various shapes, such as circles, squares, hearts and flowers. Practise making double outlines by going around the shape again – your aim should be to get the shapes tidy but sketchy. **4** Also try spirals and long petals to practise your control.

### PLAYING WITH STITCHES

Start off by playing with your machine's different stitches. Have a go at straight stitches in different lengths, then zigzag stitches in various sizes and types. Then try making scribbles and loops. **5**

### START SHADING

Once you're confident with making outlines, try colouring them in, which is called shading. Move the fabric backwards and forwards to fill the outline with stitches, a bit like satin stitch in hand embroidery. **6**

### WORKING A DESIGN

Depending on how confident you are with your sewing and drawing skills, you can work freehand. However, to start with you may find that drawing or tracing the design you would like to stitch onto the base fabric with an air or water soluble pen first will help you guide your stitching.

### LETTERING

Stitch slowly and carefully to form each letter, and then stitch over them a second time to give them a little weight and tidy up any slightly wonky lines you're not happy with.

## notes

*Once you're more confident with the technique, you can start freehand embroidering without the hoop for added freedom of space and movement.*



Minki Kim made a festive wreath banner for *Simply Sewing*

**APPLIQUÉ MOTIFS**

Add an extra dimension to your shapes with appliqué. Cut out some small curved and angular shapes, place them onto your base fabric and stitch them into place close to the edges all the way around. Stitch around them more than once for stability and an attractive finish. Remember that machine embroidery isn't supposed to look neat and perfect – in fact, the slightly wonky lines and messy look is what gives it its charm. If your lines aren't quite as straight as you would like, just go back and stitch over them again to even them out. Try attaching your pieces using different stitches, or try stitching over both the appliqué shape and the background fabric.

**LAYERED APPLIQUÉ**

Put together all the skills you've practised and you can create gorgeous designs like the pretty gift example – it's layered up with appliqué motifs, outlining, shading and other interesting stitch styles.



The 'sketchy' feel of machine embroidery is part of its charm



Use your machine to make pretty flowers bloom in thread!



5

Practise moving your fabric around, trying different stitches



6

Draw shape outlines and shade them in for added texture



This cute lunch bag made by Jessica Entwistle for *Simply Sewing* has a machine-appliquéd apple motif on the front as an accent



7 Cut small fabric shapes and outline with freehand embroidery



8 Layer smaller fabric shapes over your pieces for accent



## *pretty petals*

Sketch sweet flowers using your sewing machine with this simple denim upcycle project





## YOU WILL NEED

- Sewing machine
- Denim scraps in pale blue
- Felt scraps in coral, mustard and lavender
- Pale grey felt for backing
- String or cord in pale grey
- Seam sealant such as Fray Stopper
- Sewing thread in navy blue
- Air or water soluble pen
- Basic sewing kit
- Brooch back

## NOTES

- Turn to p157 for the templates

These quick-to-sew brooches make ideal last-minute gifts, and you can also use the same templates to make beautiful bunting. They're a great way to sharpen freehand skills!

## TRACING AND CUTTING OUT

**Step one** Trace around the flower templates and cut them out. Draw around them onto the denim using an erasable pen or use them as inspiration to draw your own flowers.

**Step two** Trace around the circles in the flower centres and cut out as many coloured felt circles as you wish for both the flower centres and for the circles placed along the string between them. Our string is 1.5m long with 3 gerberas, 3 daisies and 14 felt circles.

## MAKING THE FLOWERS AND CIRCLES

**Step one** Pin the denim flowers onto the pale grey felt.

**Step two** Cut roughly outside the drawn lines through the denim and felt so you have individual pinned flowers ready to sew. **1**

**Step three** Take one of the denim and felt pinned flowers and stitch around the petal outline. Stitch around it a second time just off the first lines to give it a hand-sketched look. **2**

**Step four** Place one of the felt circles in the centre of a flower and sew in place, working around the circle several times to create an overlapping spiral effect. **3**

**Step five** Repeat this to make all of the flowers in the same way.

**Step six** Take a scrap of denim and sew any felt circles you want for your string on top of it.

## FINISHING THE EDGES

**Step one** Cut out both your flowers and your felt circles, cutting close to the sewn petal lines, 2mm is about right. **4**

**Step two** Paint seam sealant around all the raw edges of the flowers and circles. Leave to dry then trim off any loose frayed threads. **5**

## HOW TO MAKE A FLOWER BROOCH

**Step one** Sew a brooch back onto the reverse of one flower. Work your stitches through the felt only so they can't be seen from the front.

## HOW TO MAKE FLORAL BUNTING

**Step one** Tie a loop at each end of the grey string, then place your felt flowers and circles evenly along the length, approx. 3cm apart.

**Step two** Sew them all into in place by oversewing through the string and the back of the felt or denim. Make sure you work your stitches through the string so the flowers and circles don't move and take care that your stitches can't be seen from the front. **6**

*Designed by Jessica Entwistle,  
@jessjellybgood*

# home sewn

Know someone who's moving house?  
Stitch them this sweet appliqué scene to  
welcome them to their new pad





## YOU WILL NEED

- Sewing machine
- Tracing paper
- Medium weight base fabric: 40x40cm
- Fabric scraps
- Bondaweb
- Air or water soluble pen
- 20cm diameter embroidery hoop for stitching
- 15cm diameter embroidery hoop for framing
- Felt: 15cm diameter circle
- Basic sewing kit

## NOTES

- Turn to p157 for the template

## TRACING THE DESIGN

**Step one** Place your base fabric centrally on the template and trace over it using an erasable pen.

**Step two** Trace over all elements of the design individually onto tracing paper then again over the back of the paper so they're in reverse.

**Step three** Place the Bondaweb paper side up on the reversed elements and trace around them.

**Step four** Extend the elements that will sit underneath others so they overlap more neatly.

## CUTTING OUT THE SHAPES

**Step one** Cut out each element at least 1cm outside the traced lines.

**Step two** Place the traced Bondaweb pieces paper side up on to the wrong side (WS) of your chosen fabrics and press firmly into place. **1**

**Step three** Cut them out along your drawn lines. **2**

**Step four** Peel off the paper backing then place the pieces onto your traced base fabric in the correct positions, making sure you overlap them in the right places. Press them all firmly into place. **3**

## WORKING THE MACHINE EMBROIDERY

**Step one** Put your fabric into an embroidery hoop, then, using contrast thread, machine embroider each piece into place. **4**

**Step two** Machine embroider the design details

on top of the fabric pieces.

**Step three** Use a yellow thread to stitch the sun. **5**

**Step four** The apples on the tree are worked by shading with red thread. **6**

## FRAMING YOUR DESIGN

**Step one** Spray your finished stitching a little with water to dissolve any pen marks that show.

**Step two** Press your finished stitching then cut it into a 22cm circle with the design central.

**Step three** Work a running stitch around the edge of the fabric, then place it over the inner embroidery hoop and pull the thread gently so the fabric is neatly gathered behind and secure.

**Step four** Fit the outer hoop on top, tightening the screw to secure.

**Step five** Stitch the circle of felt over the back.

*Designed by Rebecca Reid*



# feeling crafty

Whip up some stylish sewing storage that's decorated with machine embroidered and appliquéd illustrations

THRIFTY  
MAKES





## YOU WILL NEED

- Sewing machine
- White solid fabric: 10x8½in
- Yellow print fabric: 10x13½in
- Grey print fabric: 26x2½in
- Print fabric scraps (five prints)
- Lining fabric: 23½x12in
- Fusible interfacing: 23x11½in
- Fusible batting: ¼yd
- Double-sided fusible webbing: 7x4in
- Air or water soluble pen
- Thread for embroidery
- Variegated thread for topstitching
- A magnetic button

## NOTES

- Turn to p158 for the template
- Seam allowances are ¼in, unless otherwise noted
- RST = right sides together

## EMBROIDERING THE PANEL

**Step one** From the fusible batting cut:

- One 9½x8in rectangle.
- One 9½x13in rectangle.
- One 25x2in rectangle.

**Step two** Place the 9½x8in rectangle of fusible batting centrally on the wrong side of the 10x8½in white rectangle and fuse in place.

**Step three** Transfer the embroidery template centrally onto the right side of the white rectangle.

**Step four** Use the embroidery template to draw the pincushion, spool, ribbon, thimble and linen shapes onto the paper side of the fusible webbing and cut out roughly. Fuse each shape onto the wrong side of the appropriate fabric scrap and cut out neatly on the marked lines. Remove the backing paper and place the shapes in position on the white fabric, then fuse in place. **1**

**Step five** Using dark brown thread in your machine, carefully sew over the transferred lines using an open-toe appliqué foot until you have covered the transferred lines and the appliqued elements are firmly in place.

## MAKING THE OUTER POUCH

**Step one** Place the 9½x13in rectangle of fusible batting centrally on the wrong side of the 10x13½in yellow print rectangle place the 25½x2in piece of fusible batting centrally on

the wrong side of the 26x2½in grey print rectangle. Fuse both in place. **2**

**Step two** Quilt the yellow rectangle as desired. Minko quilted diagonal lines approx 1in apart. **3**

**Step three** Measure and mark the bottom centre of the front, back and gusset pieces.

**Step four** Take the front and gusset pieces and place them RST, matching up the bottom centre marks. Pin along the sides and the bottom edges, curving the gusset around the bottom corners. Sew together, working from the bottom centre mark around one side, then start from the bottom centre mark again and sew around the remaining side. **4**

**Step five** Topstitch down both sides of the seam using variegated thread. **5**

**Step six** Repeat steps 4-5 to join the gusset and back, this time with the back extending beyond the short edges of the gusset to create the flap. **6**

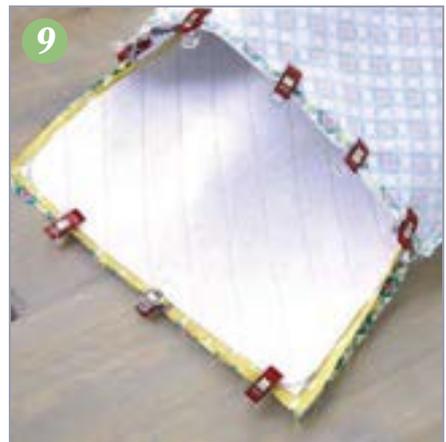
## MAKING THE POUCH LINING

**Step one** Place the 23x11½in rectangle of fusible interfacing centrally on the wrong side of the 23½x12in lining rectangle and fuse.

**Step two** With the lining right side up and with the 12in edges placed top and bottom, cut away a 1x5in rectangle from each top corner – this will be the flap lining.

**Step three** RST, fold up the bottom 12in edge of the lining until it is aligned with the bottom

# SEWING POUCH



edges of the rectangles you've just cut away. Pin and then sew up each side edge to join, leaving a gap in the centre of one side seam of approx 3in. **7**

**Step four** Working on one corner at a time, refold the lining so that the side seam is aligned with the fold that is the bottom of the lining. The corner will lie flat and create a point. Measure and mark where the distance from edge to edge is 2in, and then stitch on the marked line. **8** This creates the base of the lining.

## FINISHING OFF

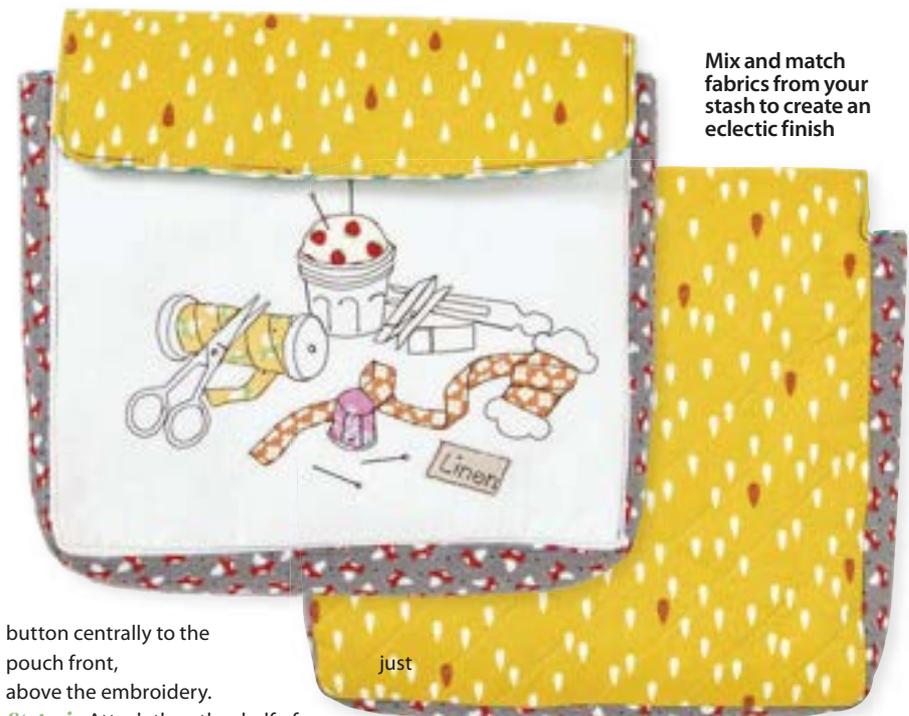
**Step one** With the outer pouch right side out and the lining wrong side out, place the pouch inside the lining – right sides will be facing each other. Ensure the raw edges and seams are aligned, then pin in place. **9**

**Step two** Sew around the top front edge and the flap to join them, then clip a notch in each corner to reduce bulk.

**Step three** Turn the pouch to the right side out through the gap left in the lining. Fold the seam allowance of the gap under and then slipstitch closed.

**Step four** Push the lining down inside the pouch and finger press the top front edge and flap, then topstitch around these seams using variegated thread.

**Step five** Attach one half of the magnetic



Mix and match fabrics from your stash to create an eclectic finish

button centrally to the pouch front, above the embroidery.

**Step six** Attach the other half of the magnetic button to the inside the front flap, taking care to line up the two pieces before sewing.

Designed by Minki Kim,  
www.minkikim.com

# mini motifs

Take your machine embroidery skills to the next level by making this appliqué cushion with cute embroidered details





## YOU WILL NEED

- Sewing machine
- Linen fabric: one fat quarter
- Floral prints: 16  
3½x1½in rectangles
- Black floral print: ½yd
- Letter print: ¼yd
- Binding fabric: ¾yd
- Assorted fabric scraps for appliqué
- Cushion back fabric: ¾yd
- Backing fabric: 20in square
- Batting: 20in square
- Air or water soluble pen
- Thread for embroidery
- Thread for topstitching

## NOTES

- Turn to p158-159 for templates
- Seam allowances are ¼in, unless otherwise noted
- RST = right sides together
- WOF = width of fabric
- WST = wrong sides together
- We recommend using embroidery backing paper when sewing the designs onto the linen

Mini machine embroidered motifs look great together and Minki Kim's set of hand drawn designs are perfect for this cushion! If you're not so confident with making the complete cushion, just make the front panel and sew it to a ready-made one! Once you're comfortable with the machine embroidery technique, why not try drawing your own designs?

## CUTTING OUT

**Step one** From the linen fabric cut:

- One 12½in square

**Step two** From the floral prints cut:

- 16 3½x1½in rectangles

**Step three** From the black floral print cut:

- One 1x12½in strip
- Two 1x13in strips
- One 1x13½in strip

**Step four** From the letter print cut:

- Four 3x16in strips

**Step five** From the binding fabric cut:

- Two 2½inxWOF strips

**Step six** From the cushion back fabric cut

- Two 18½x22in rectangles

## MAKING THE EMBROIDERY DESIGNS

**Step one** Take the linen and mark a 10½in square on the right side. Make sure the marked square is centred – you should have a 1in border all around. Divide the marked square into a three-by-three grid of 3½in squares.

**Step two** Using the corresponding templates, trace the designs into the centre of each of the marked squares. **1**

**Step three** From your assorted fabric scraps, cut out accent shapes for each design as required and glue them in place. **2**

**Step four** Thread your sewing machine with neutral thread and set the stitch length shorter than usual. Minki recommends changing to an open-toe appliqué foot. Secure the fabric accent shapes to the background by stitching approx ¼in inside the edge of each piece. Change to dark thread and stitch around each fabric accent shape, very close to the edge, to create an outline. Not all the shapes need to be filled in with fabric. **3**

**Step five** When you have finished all the designs, trim the linen to 10½in square, making sure you keep the designs centred. **4**

## FINISHING THE CUSHION FRONT

**Step one** Take the 3½x1½in floral print rectangles together end-to-end with straight seams to make one long strip. Press the seams open. **5**



The motifs feature an incredible amount of detail in a tiny area!

**Step two** Join the floral strip to one edge of the linen square. With the square right side up, place the strip RST along the bottom edge, matching up the long raw edges of the strip and the square, and the top short end of the strip with the right-hand raw edge of the square. Sew in place and then trim the strip level with the left-hand edge of the square. Flip the strip open and press the seam outwards.

**Step three** Repeat step two to add a floral strip to each of the remaining sides, working in either a clockwise or an anticlockwise direction. The panel should now measure 12½in square. **6**

**Step four** Repeat step two to add the black floral print strips to the panel in either a clockwise or an anticlockwise direction. Start by adding the 1x12½in strip, then the 1x13in strips and finally the 1x13½in strip. The panel should now measure 13½in square.

**Step five** Take the letter print border strips. With the panel right side up, place the first strip on the right-hand side of the square, RST and matching up the long raw edges of the strip and the panel and the top short end of the strip with the top raw edge of the panel. Sew a partial seam from the midpoint of long raw edge to the top edge of the panel, backstitching at the start to secure the seam. **7** Flip the strip open and press the seam outwards.

**Step six** Take the second letter print strip and, working in the same way, join it to the top edge

of the square, this time sewing along full length of the seam. **8**

**Step seven** Continue working in the same way to add a strip to the left-hand edge of the panel.

**9** Repeat to add a strip to the bottom edge of the panel. **10** Once the bottom strip has been added you can complete the partial seam of the

first strip. **11** The panel should now measure 18½in square.

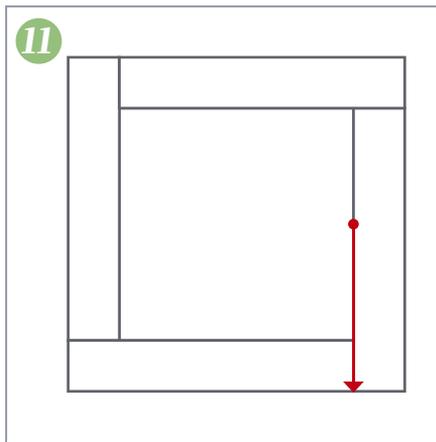
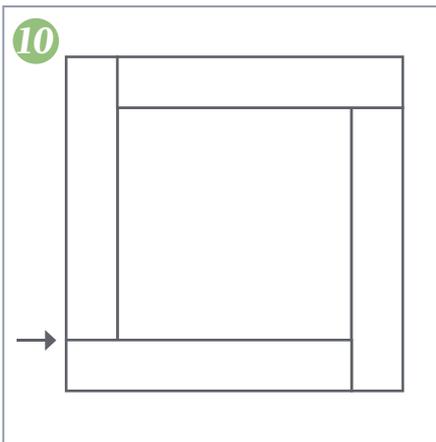
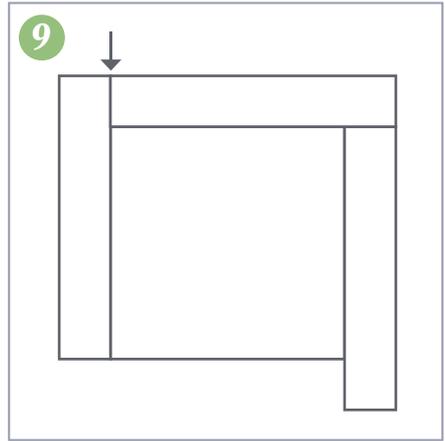
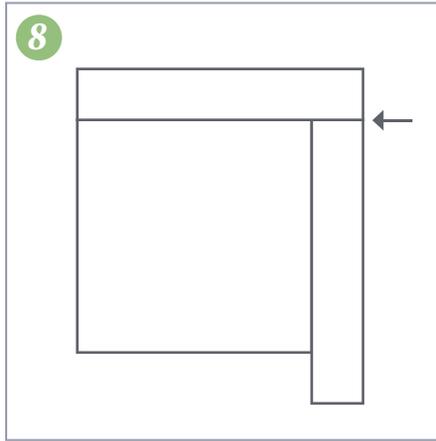
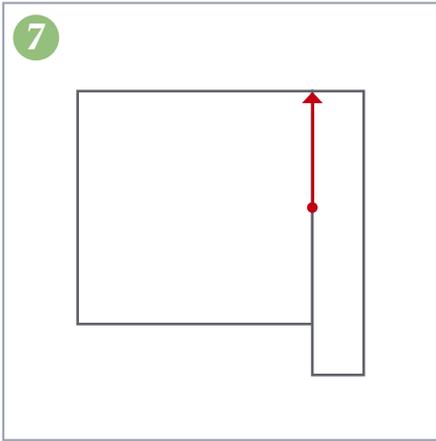
## QUILTING AND FINISHING

**Step one** Right side up, baste the cushion top centrally to the batting and backing using your preferred method.



Use scraps to add colour detail to the embroidery designs

# MOTIF CUSHION



**Step two** Quilt as desired. Minki used dark grey thread to hand quilt the linen square, stitching around the grid of  $3\frac{1}{2}$ in squares and just inside the seam of the floral print border. She also used neutral thread to machine quilt straight lines around the borders of the cushion.

**Step three** Trim off any excess batting and trim the cushion front to  $18\frac{1}{2}$ in square.

**Step four** Take the two  $18\frac{1}{2}\times 22$ in cushion back rectangles and, WST, fold each one in half to give two  $18\frac{1}{2}\times 11$ in rectangles. Press.

**Step five** Place the quilted cushion top right side down. Matching up the raw edges place one cushion back piece on top. The folded edge will run across the centre of the cushion. Place the second cushion back piece on top in the same way. The folded edges will overlap. Pin or clip all around. Stitching through all of the layers, machine baste all around the perimeter, stitching approx  $\frac{1}{8}$ in from the edge.

**Step six** Join the binding strips together end-to-end using a diagonal seam. Press the seam open and trim away the dog ears. Fold in half lengthwise, WST, and press.

**Step seven** Sew the binding to the right side of the quilt using a  $\frac{3}{8}$ in seam allowance, folding a mitre at each corner. Fold the binding over to the back of the cushion and then hand stitch in place to finish.

*Designed by Minki Kim, [www.minkikim.com](http://www.minkikim.com)*



This cushion is perfect for using up your scraps of all shapes and sizes

# traces & templates

Most of these templates are printed at 100% of their original size for the projects in this magazine, but you can reduce or enlarge to suit your own creations!

## RUNNING STITCH HOOP OR SWEATSHIRT

■ Page 24

■ Placement of stars is for guidance only. Photocopy at 150% or 200% for the sweatshirt

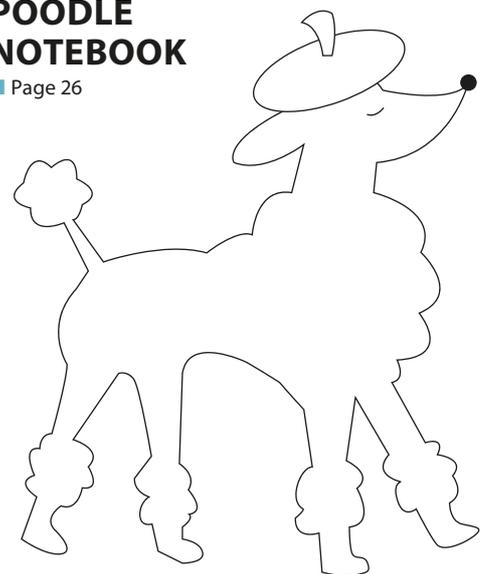


Material  
GIRL



## POODLE NOTEBOOK

■ Page 26



### COPYRIGHT

■ Thank you for making these projects from *Mollie Makes*, *Simply Sewing* and *Love Patchwork & Quilting* magazines, published by Immediate Media. You may copy these templates for your own use. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy multiple times without permission. Please respect the designer and publisher's copyright. Thank you.

**BACKSTITCH  
SWEATSHIRT**

- Page 25
- Use at 100% or enlarge to fit your sweater

G O O D

V I B E S

O N L Y



**PILLOWCASES**

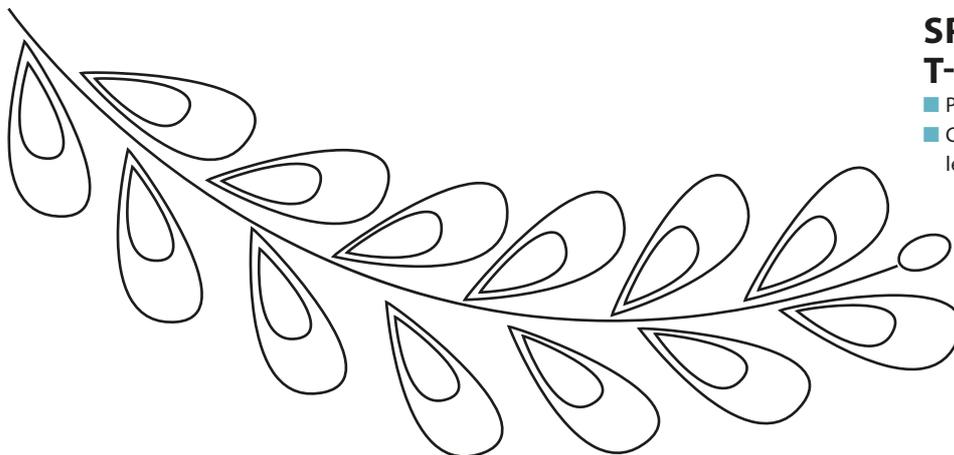
■ Page 28

■ Photocopy at 200%



**SPLIT STITCH  
HOOP**

■ Page 31



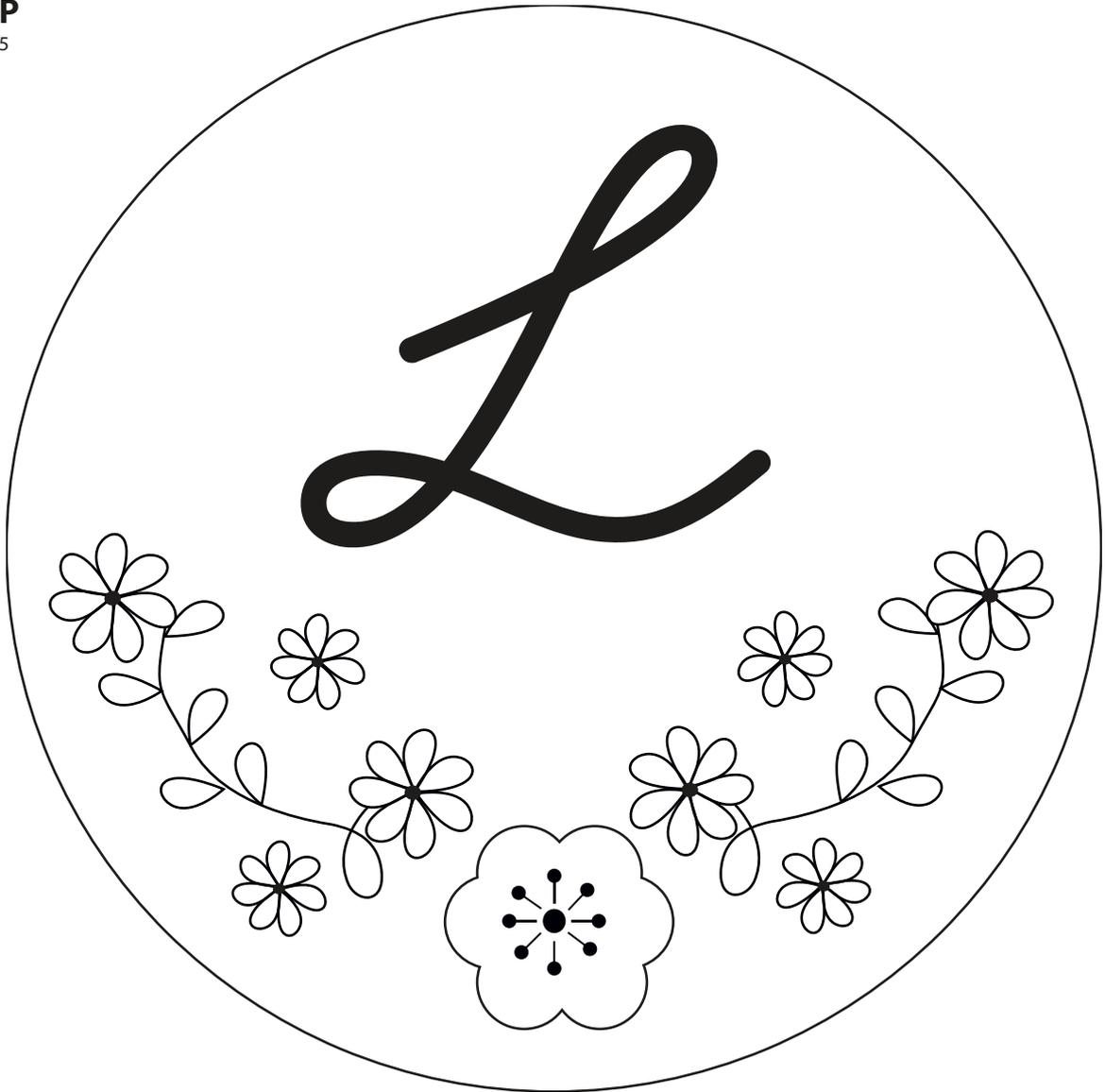
**SPLIT STITCH  
T-SHIRT COLLAR**

- Page 31
- Copy in reverse for the left-hand side



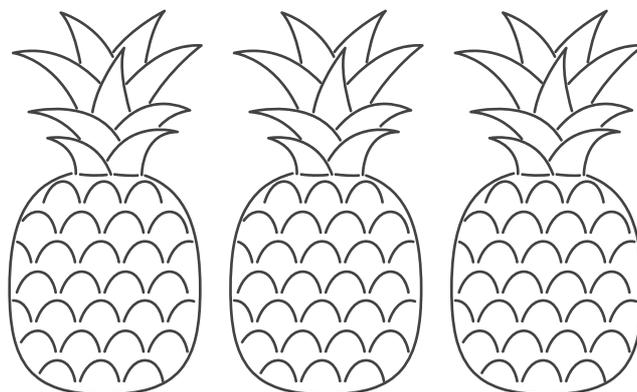
**CHAIN STITCH  
HOOP**

■ Page 35



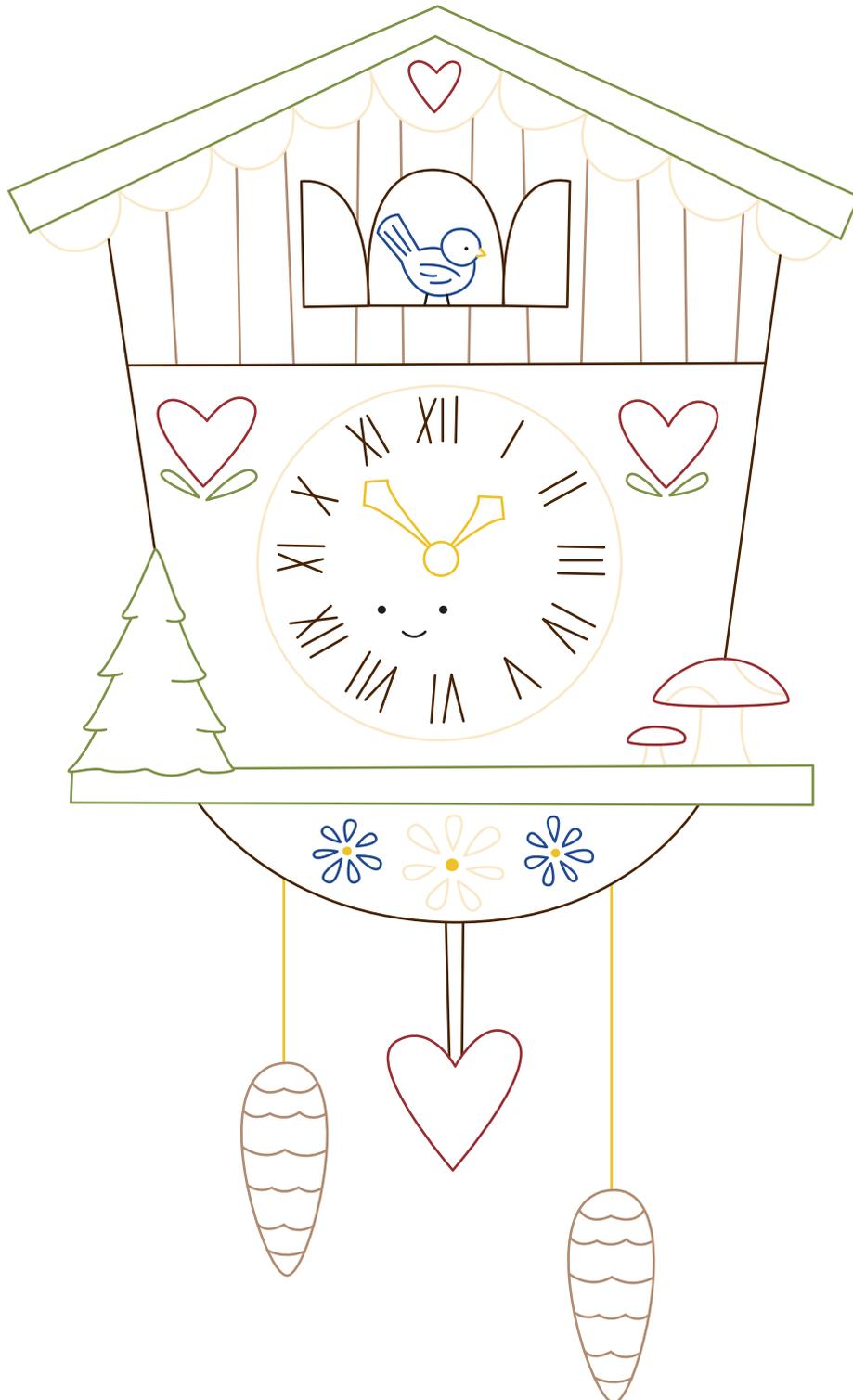
**SCALLOP STITCH  
PINEAPPLE  
JOURNAL**

■ Page 39



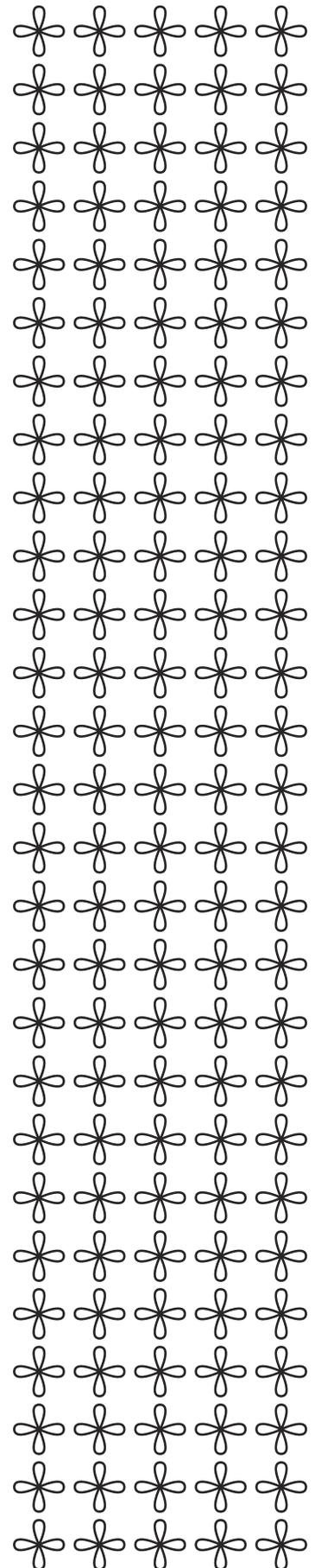
### CUCKOO CLOCK

- Page 37
- For added texture, stitch your outline with a simple stem stitch or if you prefer you can use a neat backstitch



### LAZY DAISY HAIRBAND

■ Page 46



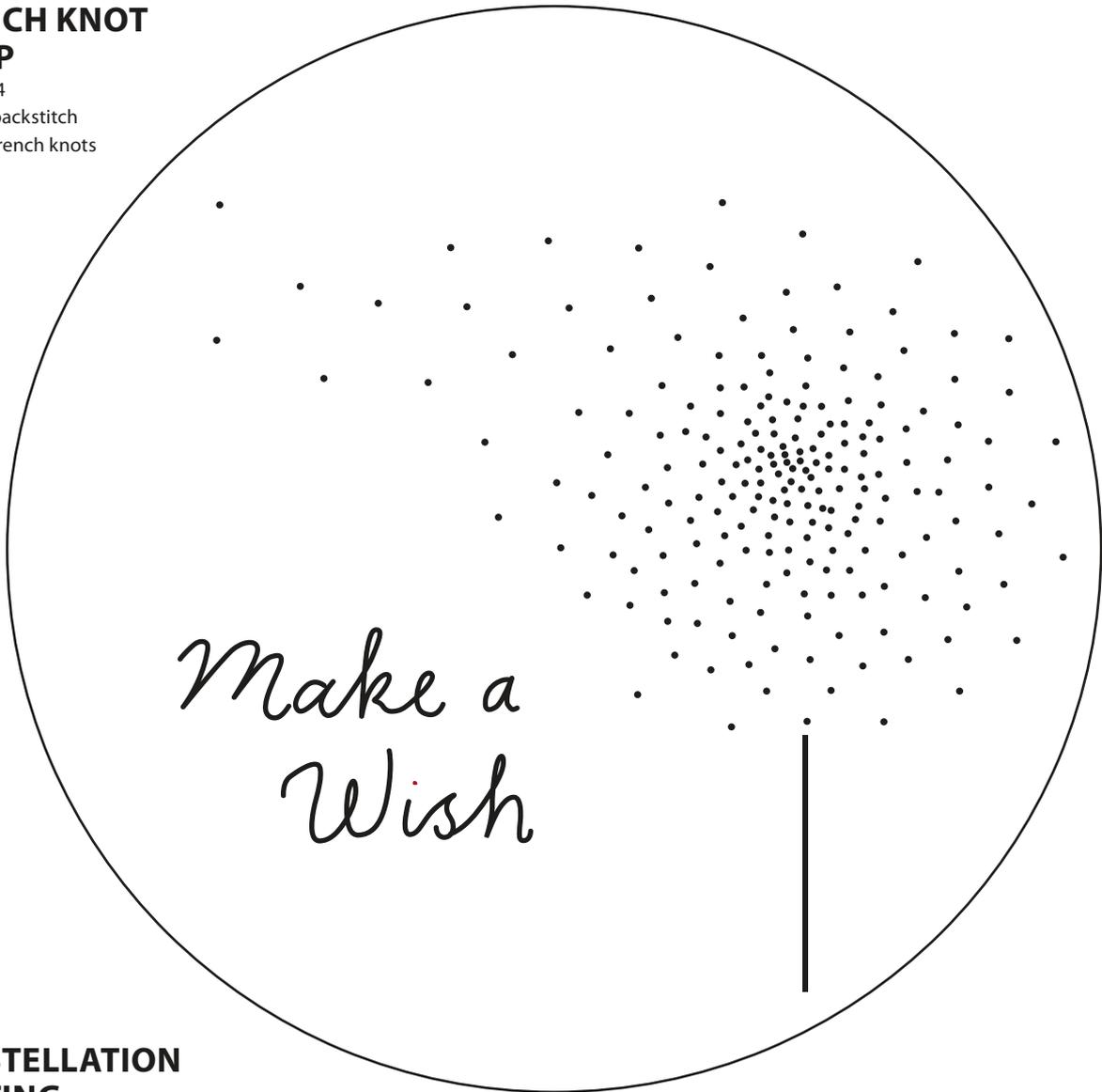


**FRENCH KNOT  
HOOP**

■ Page 44

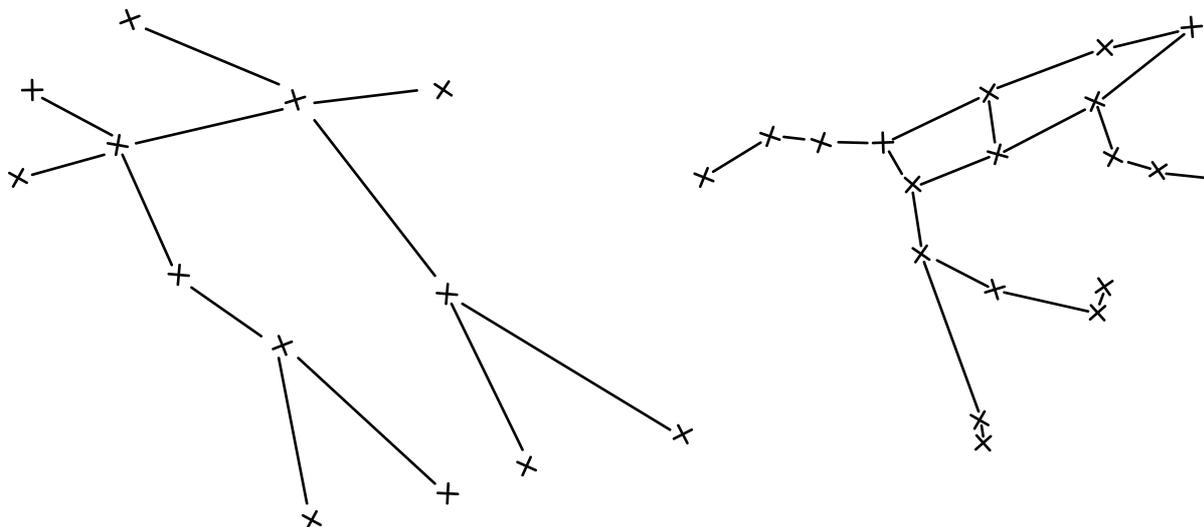
■ Lines: backstitch

Dots: French knots



**CONSTELLATION  
BUNTING**

■ Page 48



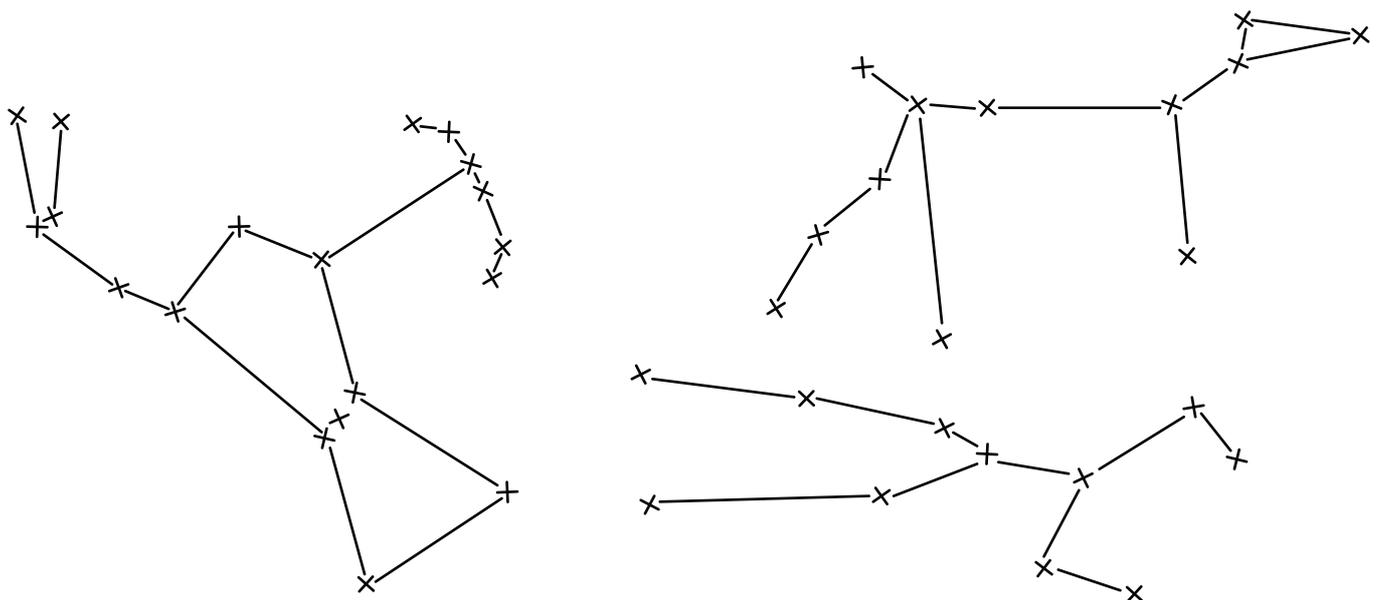
### LAZY DAISY HOOP OR BOOKMARK

- Page 45
- Separate out the elements you want for the bookmarks



### CONSTELLATION BUNTING (CONT.)

- Page 48





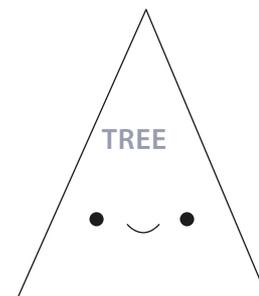
**COLONIAL  
KNOT HOOP OR  
TOILETRY BAG**

- Page 57
- Separate out the elements you want for the toiletry bag



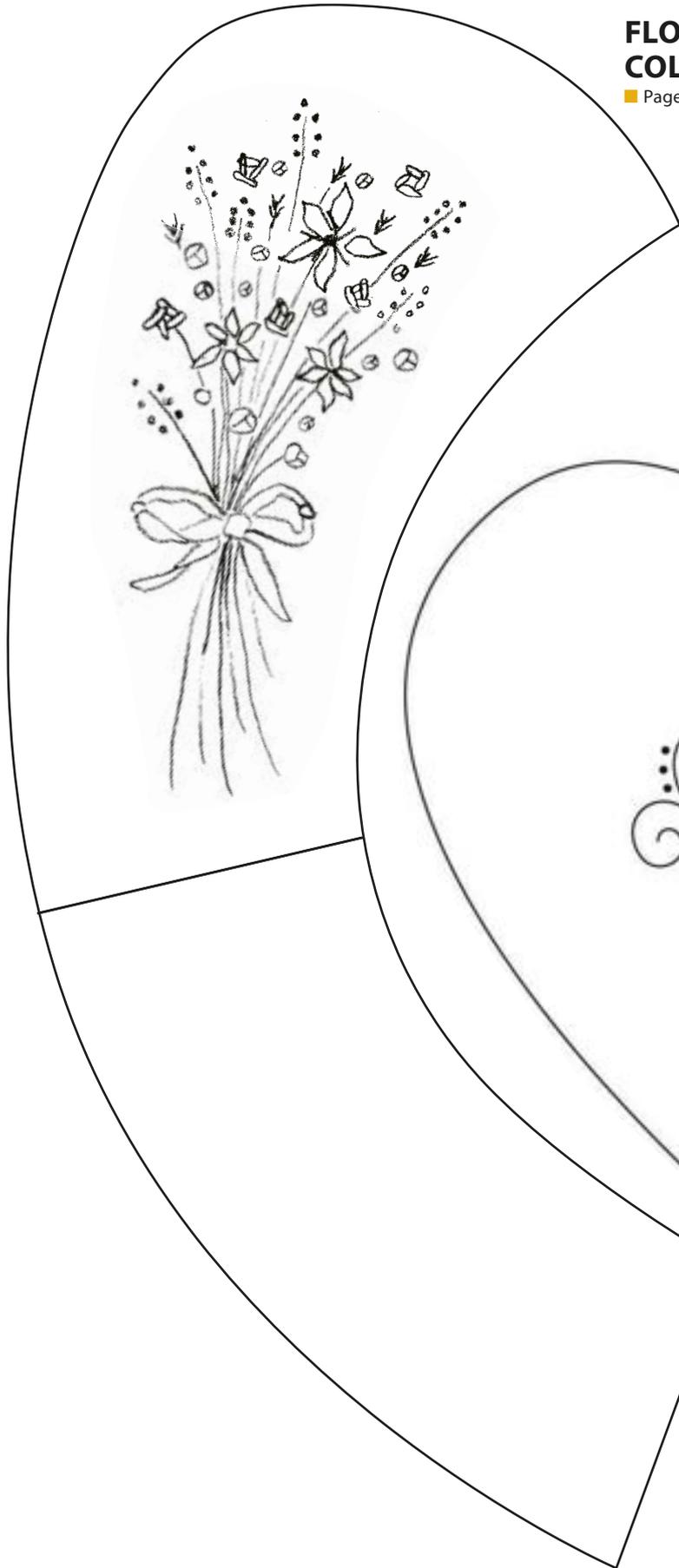
**FANCY YOKE  
JUMPER**

- Page 54



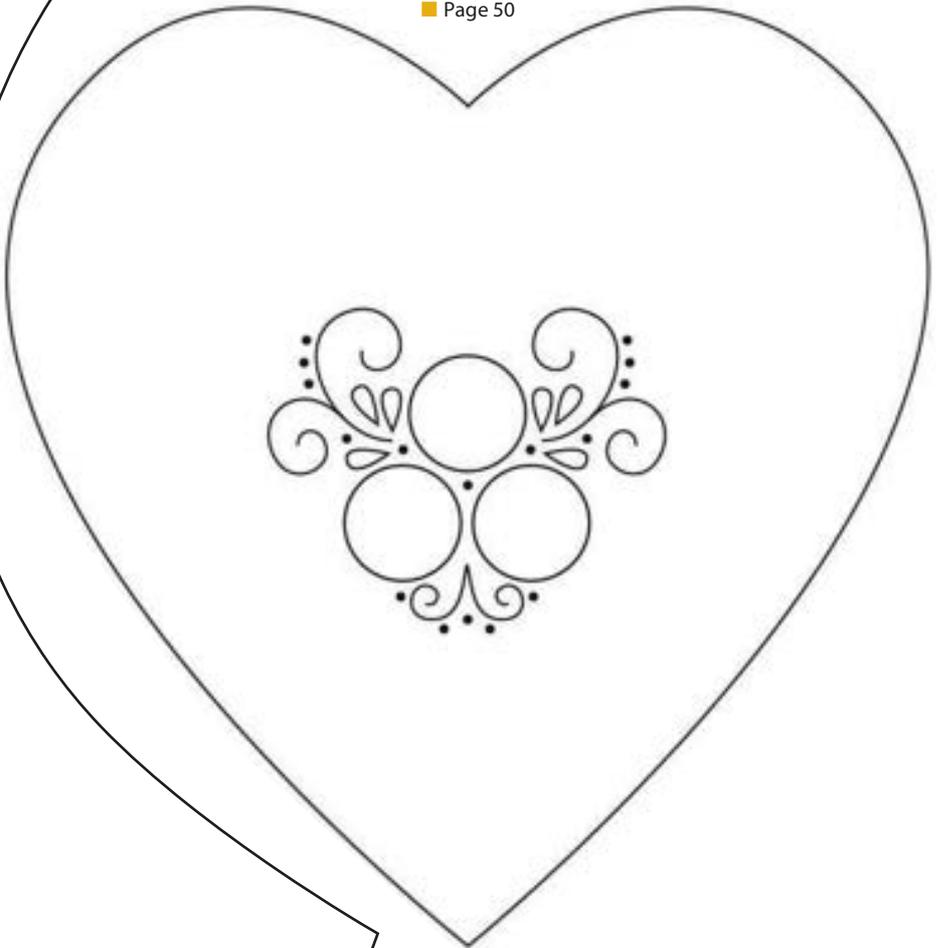
**FLORAL  
COLLAR**

■ Page 58



**BULLION KNOT  
HEART**

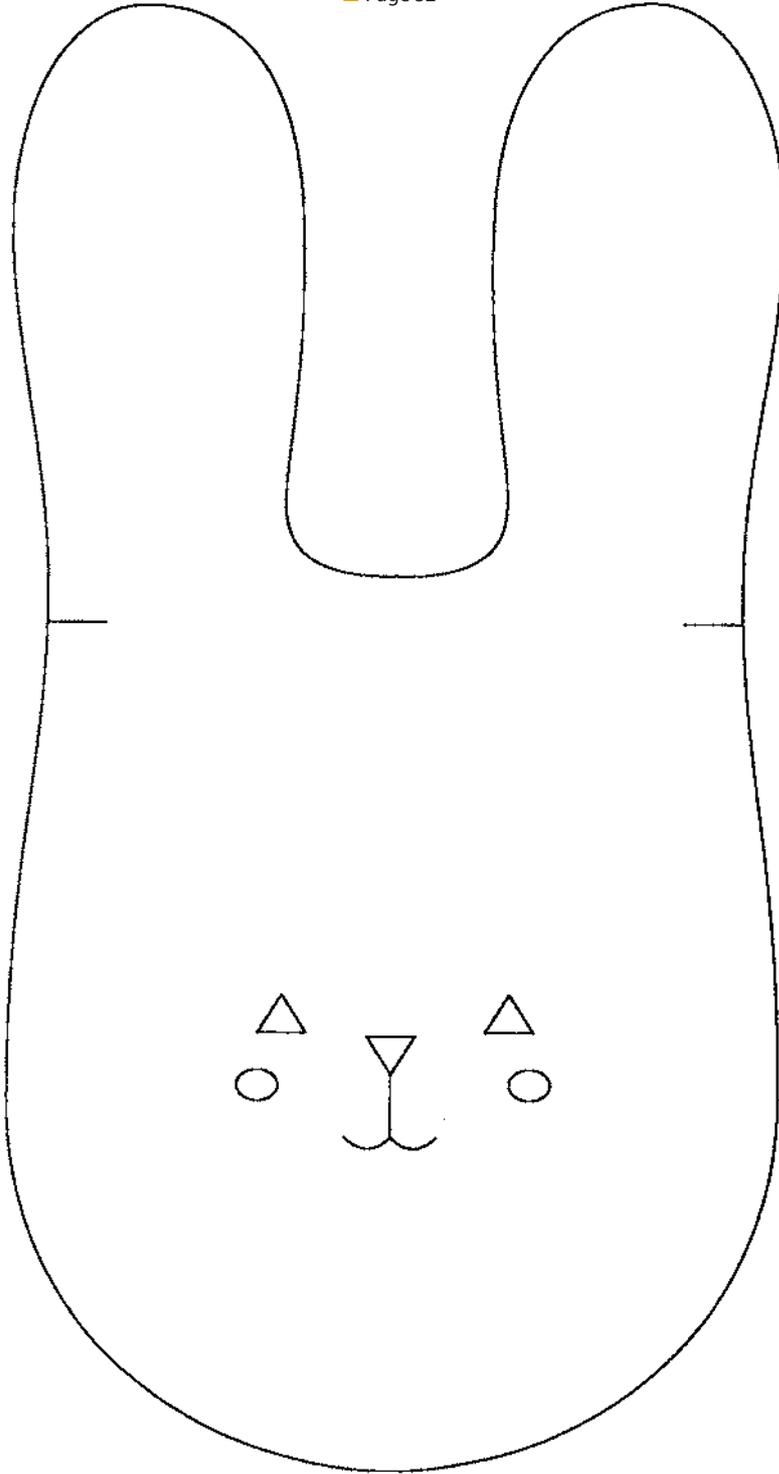
■ Page 50





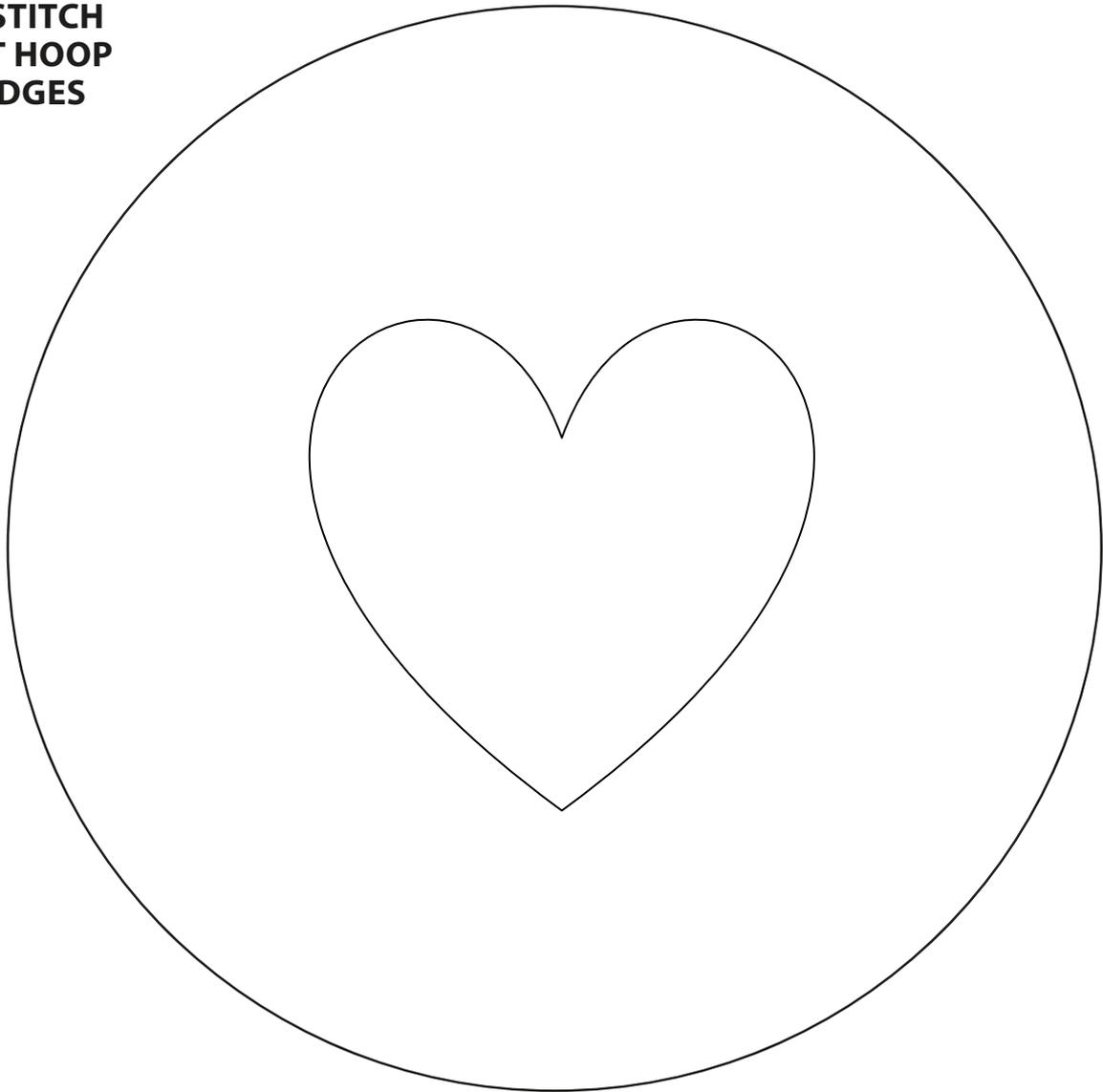
# DANISH KNOT BUNNY

■ Page 52



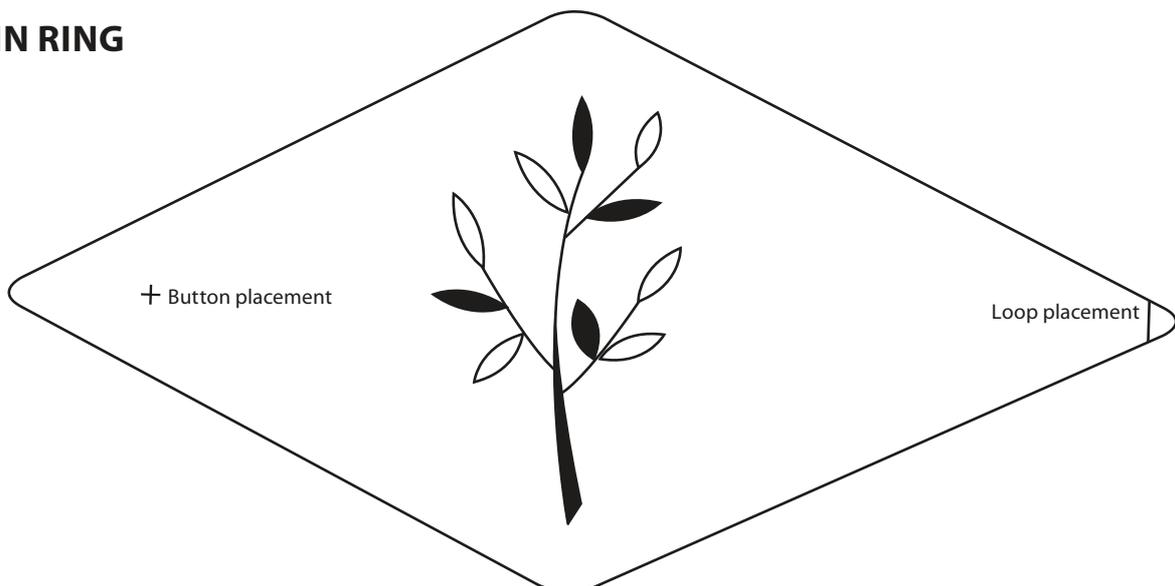
**SEED STITCH  
HEART HOOP  
OR BADGES**

■ Page 64



**NAPKIN RING**

■ Page 70





**SATIN STITCH  
HOOP OR  
NECKLACE**

- Page 65
- You may need to adapt length of bunting according to your hoop

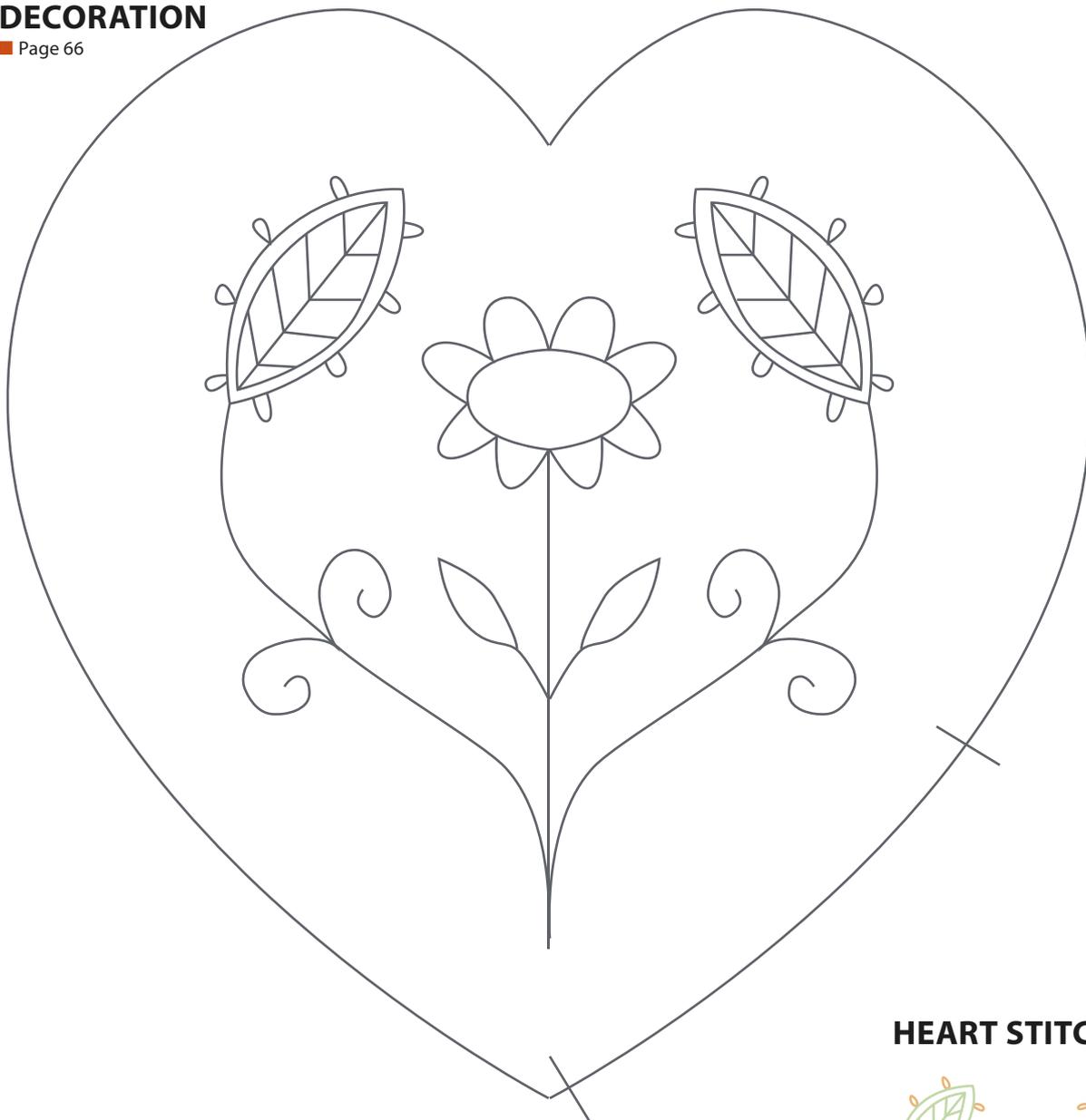


BEAUTIFUL  
DAY



### SCANDI HEART DECORATION

Page 66



### HEART STITCH KEY



- Backstitch
- Blanket stitch
- Bullion knots
- Satin stitch
- Whipped back stitch

### BEE BLOUSE

Page 71

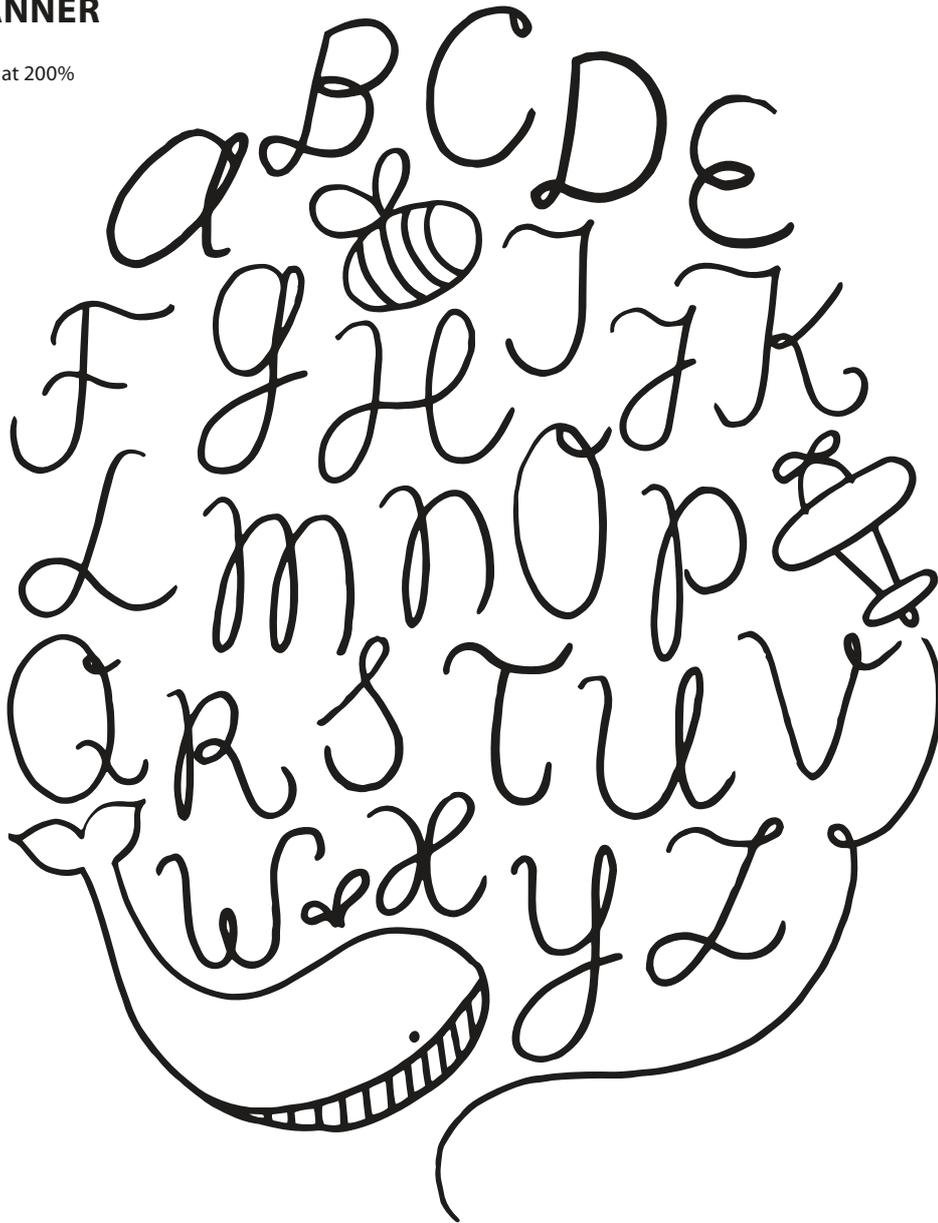




**ABC BANNER**

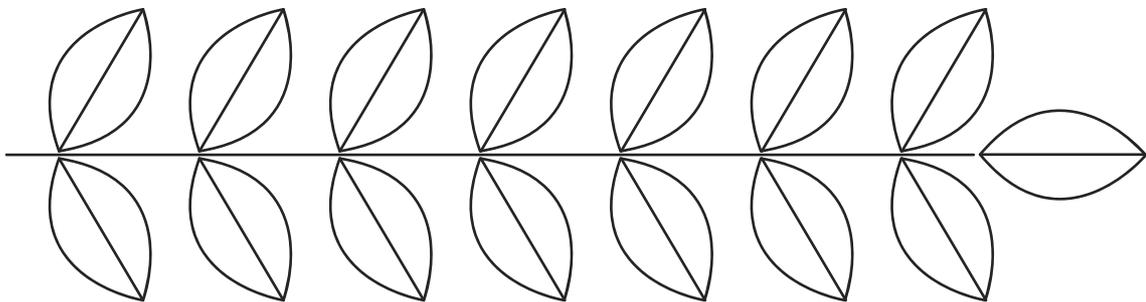
■ Page 74

■ Photocopy at 200%



**LEAF  
BOOKMARK**

■ Page 78



**EMBELLISHED  
JEANS**

■ Page 77



**SCANDI FLORAL  
HOOP**

■ Page 80





**DOG MOTIFS**

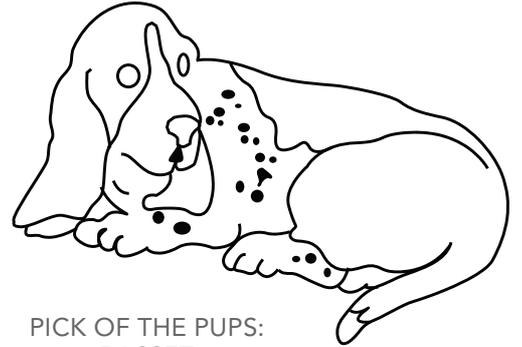
■ Page 82



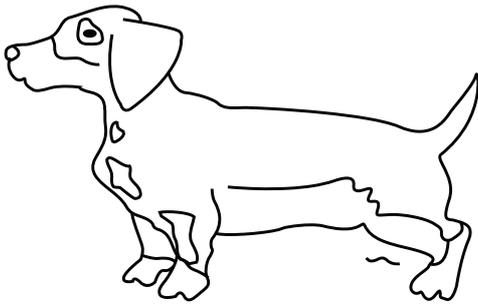
PICK OF THE PUPS:  
LABRADOR



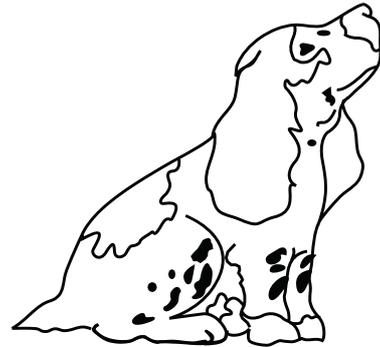
PICK OF THE PUPS:  
CHEEKY MUTT



PICK OF THE PUPS:  
BASSET



PICK OF THE PUPS:  
DACHSHUND

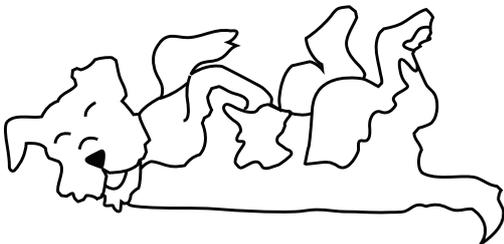


PICK OF THE PUPS:  
COCKER SPANIEL

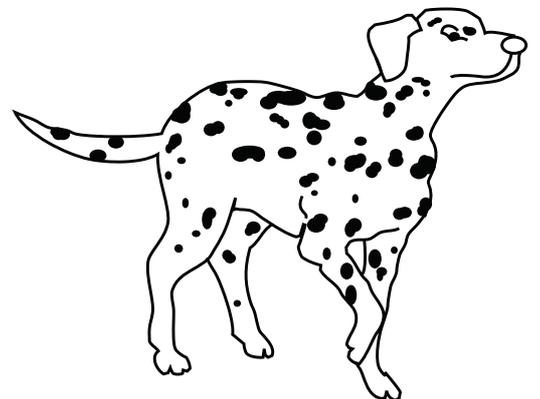


PICK OF THE PUPS:  
OLD ENGLISH SHEEP DOG

PICK OF THE PUPS:  
DALMATIAN



PICK OF THE PUPS:  
TERRIER



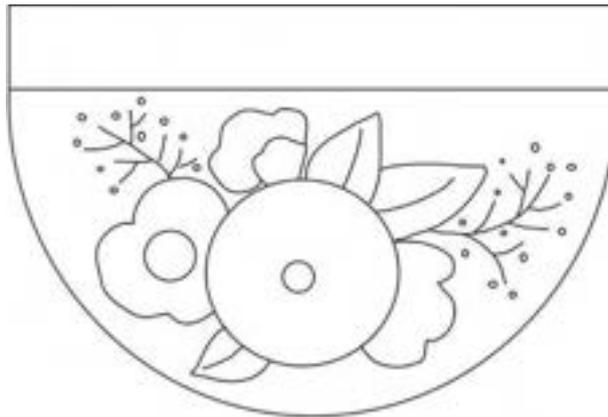
**BOTANICAL  
T-SHIRT**

■ Page 86



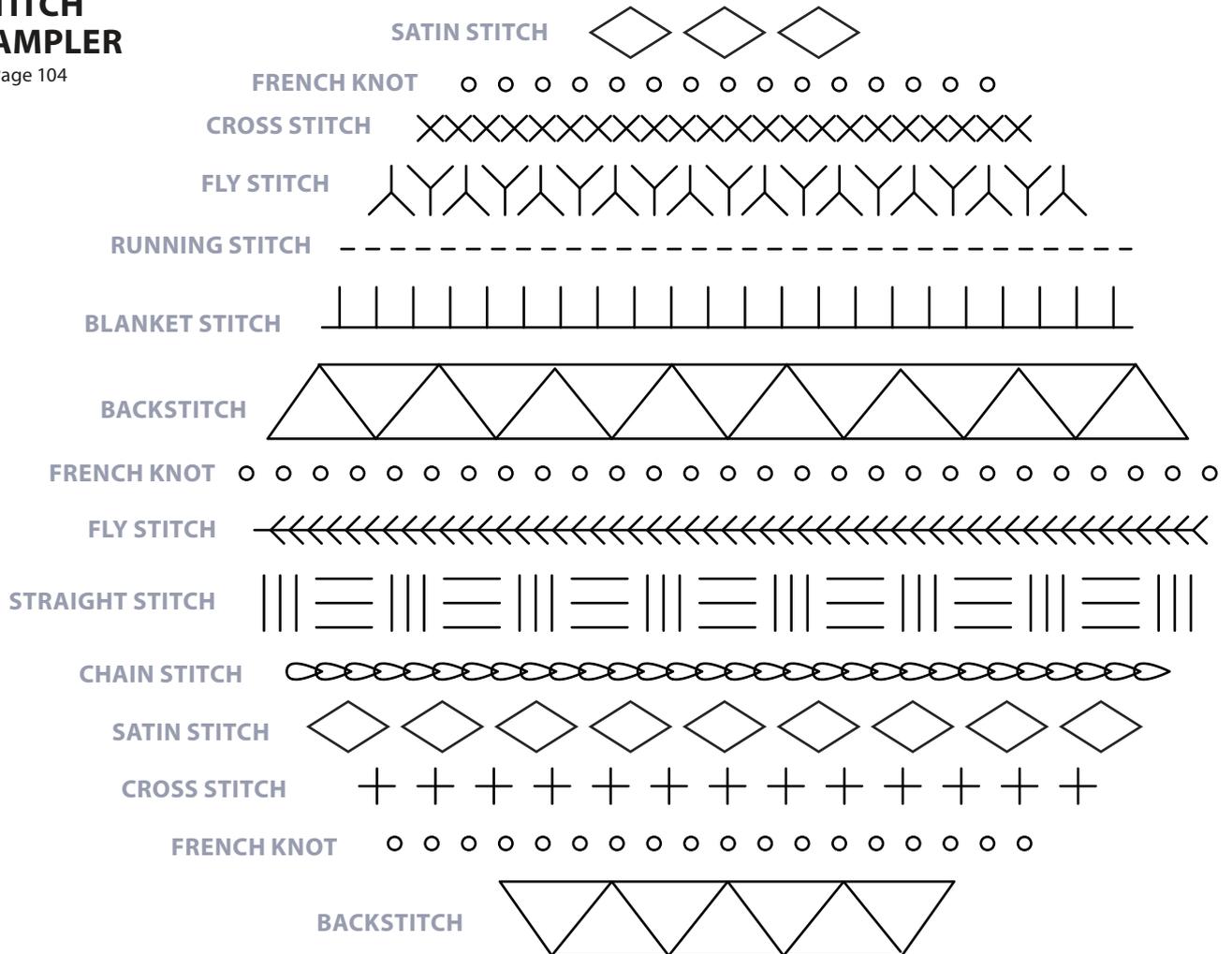
**FLORAL NECKLACE**

■ Page 90



**STITCH SAMPLER**

■ Page 104



**BLANKET  
STITCH HOOP  
OR DRESS**

- Page 107
- To make the upcycled dress, enlarge the bird motifs by 150% or to fit your dress



**APPLIQUÉ  
CUSHION**

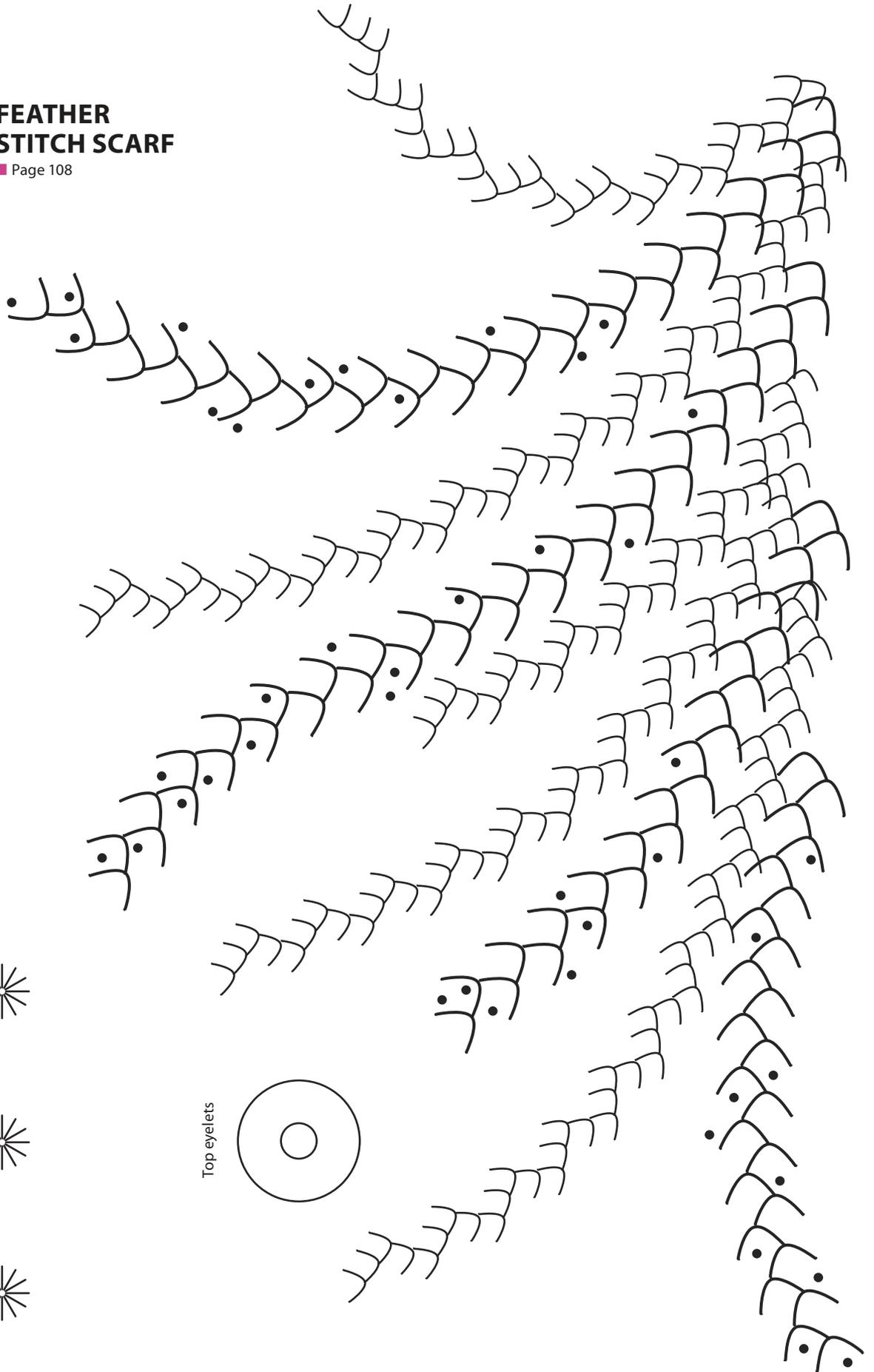
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### FEATHER STITCH SCARF

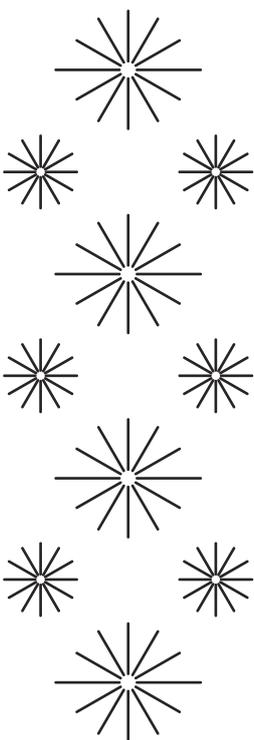
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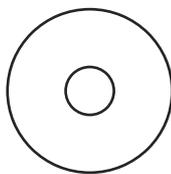
### EYELET BAG

■ Page 110

Eyelet pattern

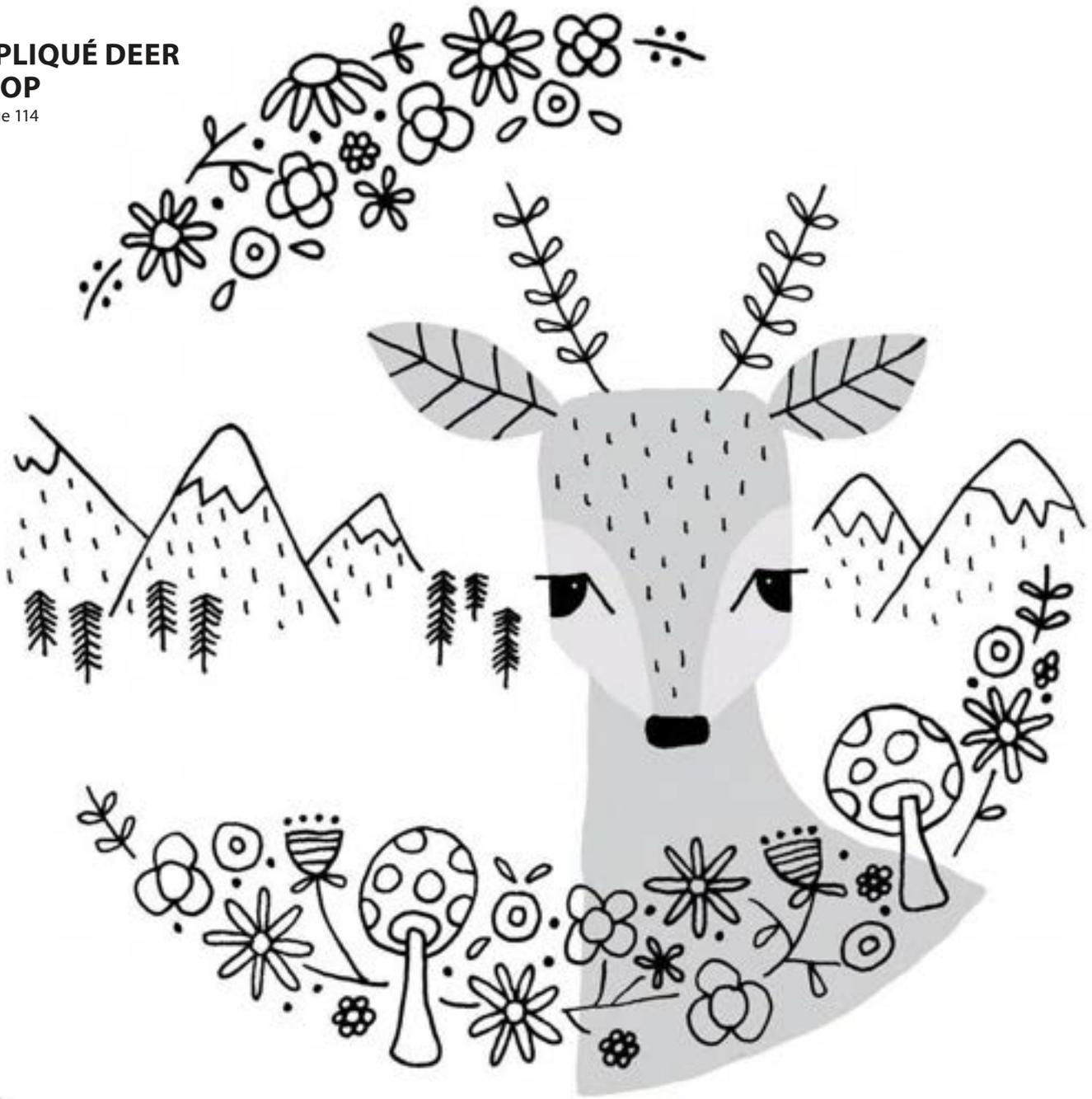


Top eyelets



# APPLIQUÉ DEER HOOP

Page 114



**Toadstools, daisies, 3 and 4 petal flowers**  
Work in satin stitch

**Tiny blossoms**  
Work in French knots (one in centre, six around)

**All stems (apart from deer antlers)**  
Work in split stitch

**All marked dots**  
Work in French knots

**Round flowers**  
Work in straight stitch, radiating out from centre

**Lazy daisies**  
Work in lazy daisy with a French knot in the centre

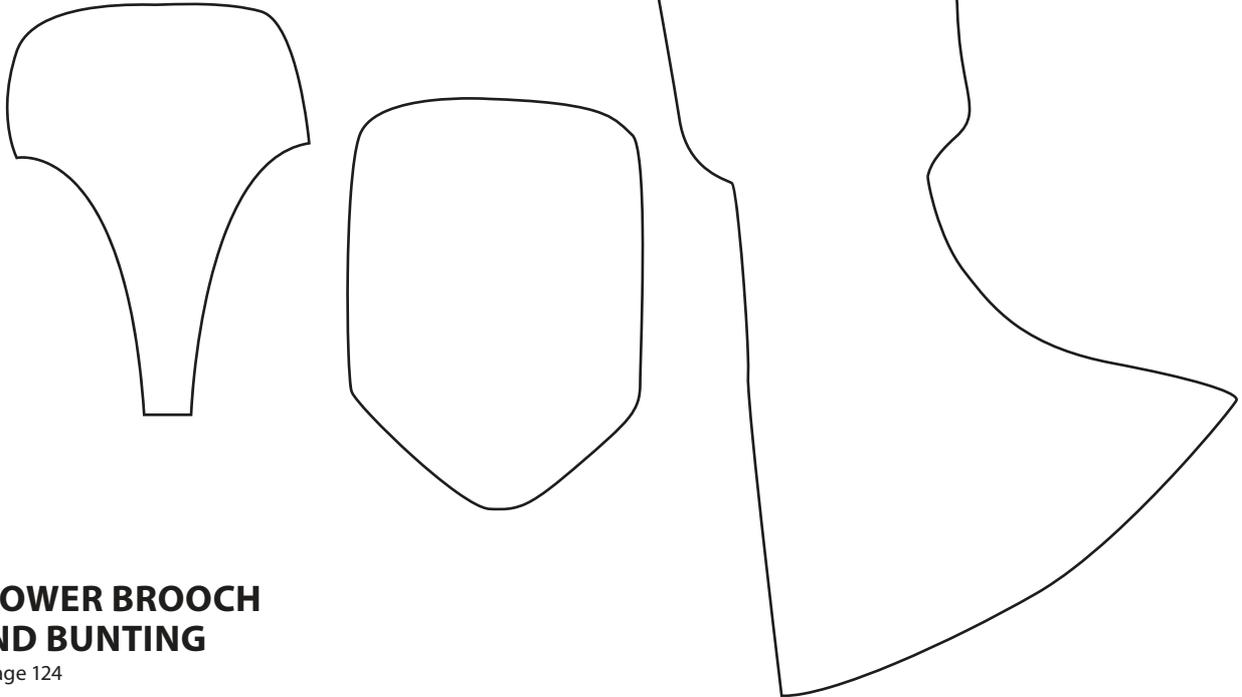
**Fancy tulips**  
Work in satin stitch, lazy daisies and French knots

**All marked leaves**  
Work in lazy daisy



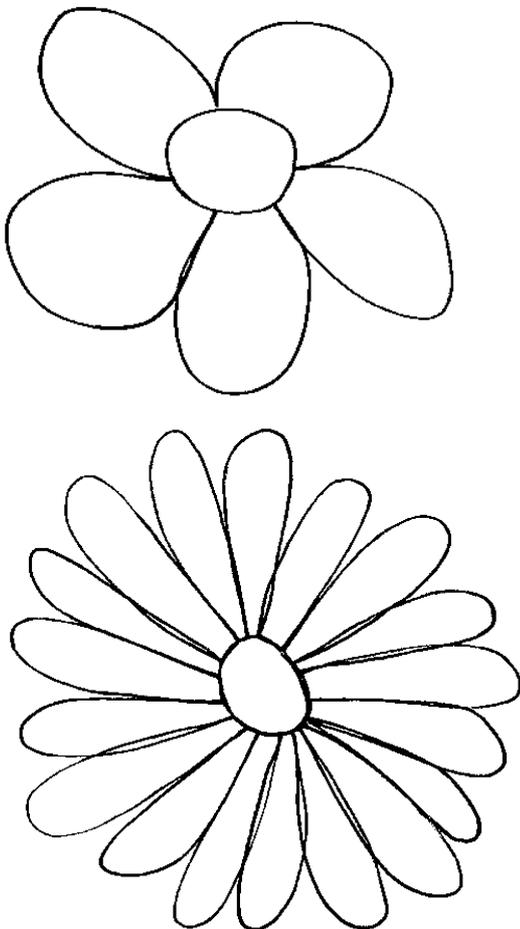
**APPLIQUÉ DEER  
HOOP (CONT.)**

■ Page 114



**FLOWER BROOCH  
AND BUNTING**

■ Page 124



**HAPPY HOME  
HOOP**

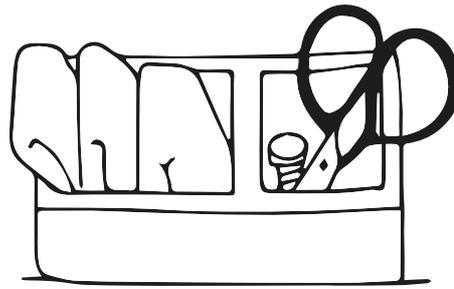
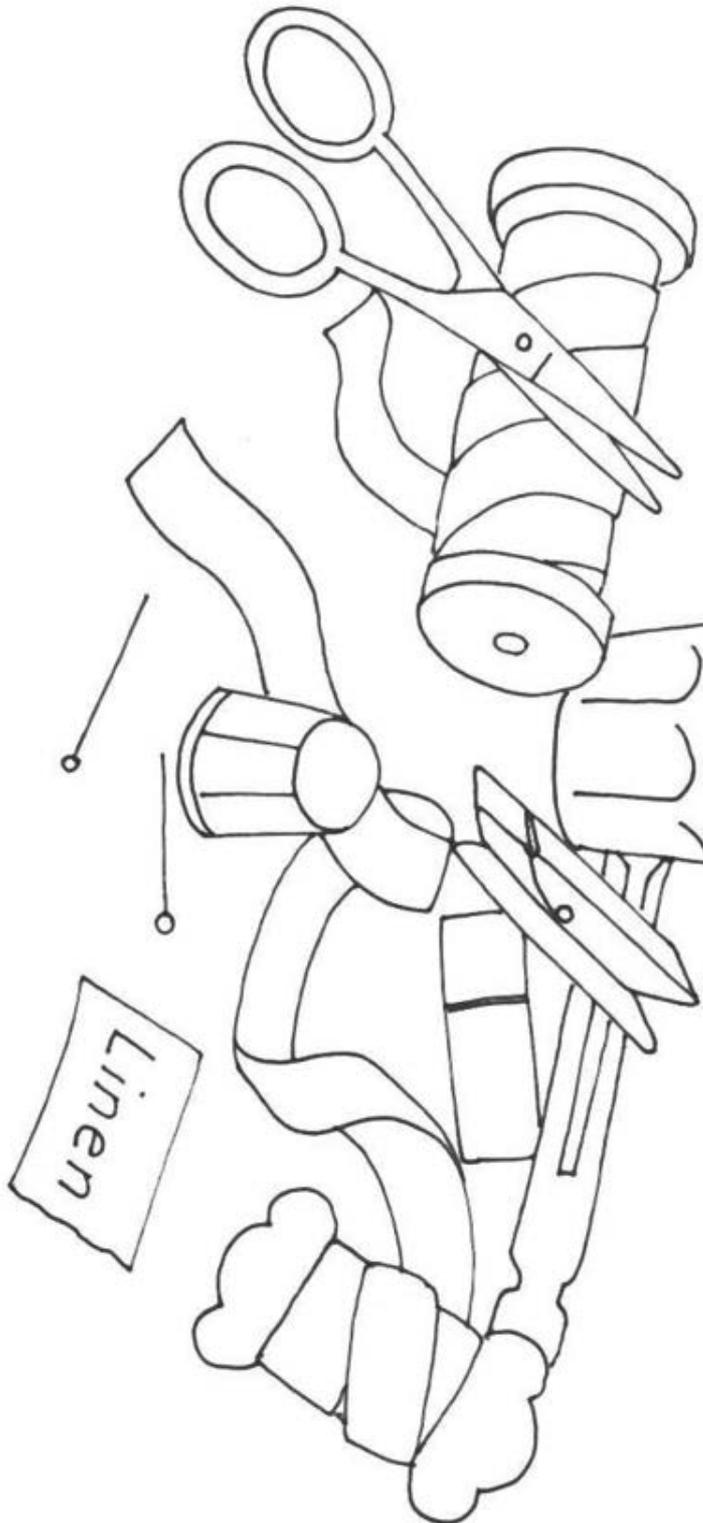
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happy home

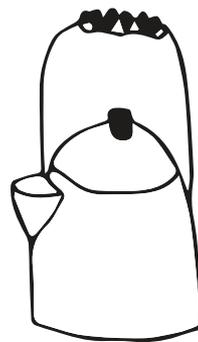
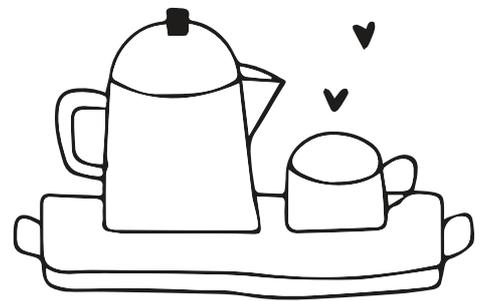
### SEWING POUCH

■ Page 128



### MOTIF CUSHION

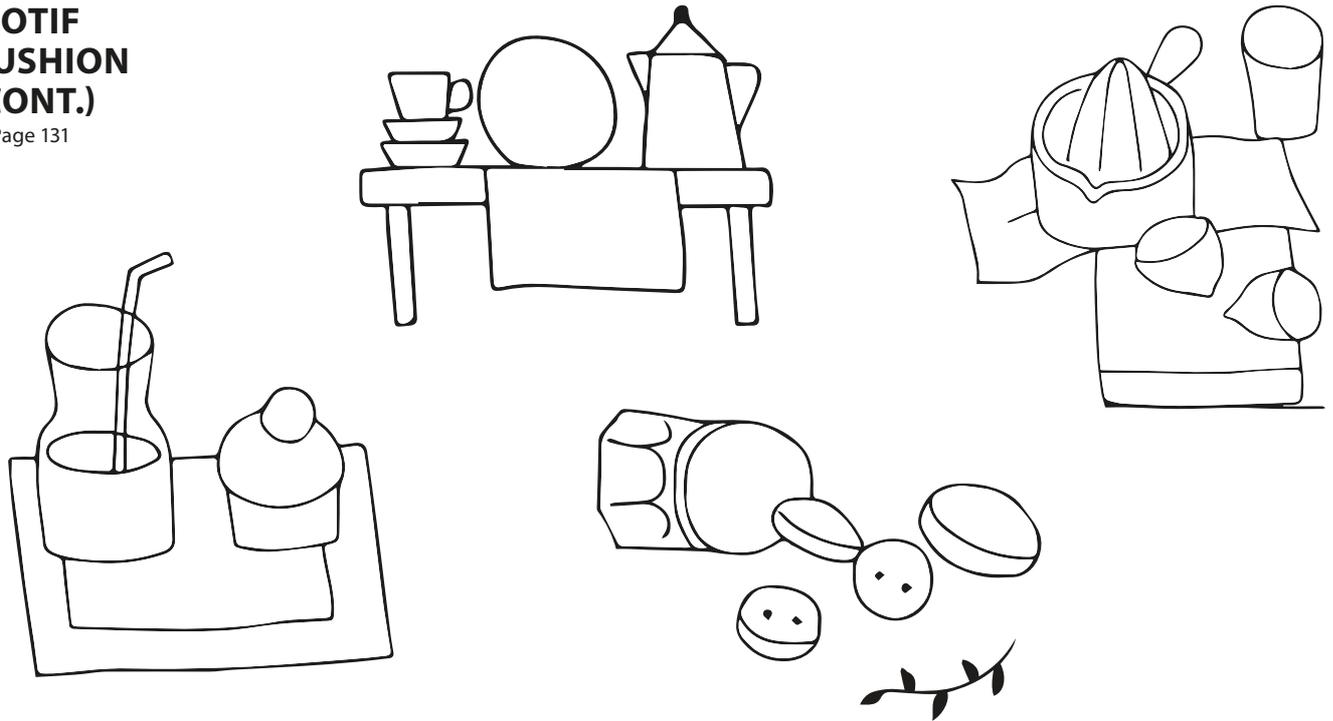
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**MOTIF  
CUSHION  
(CONT.)**

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# stockists & index

We always recommend using your local haberdashers, craft store or fabric shop, but here are some recommended UK online retailers

**BACKSTITCH**

www.backstitch.co.uk  
01223 778118

**DMC**

www.dmc.com  
01924 231669

**GUTHRIE & GHANI**

www.guthrie-ghani.co.uk  
0121 449 8419

**LIBERTY**

www.libertylondon.com  
020 7734 1234

**LOVECRAFTS**

www.lovecrafts.com  
01409 404 010

**MINERVA CRAFTS**

www.minervacrafts.com  
01254 708068

**SEWING MACHINES DIRECT**

www.sewingmachines.co.uk  
0800 622 6224

**SEW ESSENTIAL**

www.sewessential.co.uk  
01283 210422

**SEW OVER IT**

www.sewoverit.com  
020 7354 4120

**THE VILLAGE HABERDASHERY**

www.thevillagehaberdashery.co.uk  
0207 624 5494

## stitch index

Find visual guides to our stitches

- |                        |                             |
|------------------------|-----------------------------|
| Backstitch p22         | Four legged knots p48       |
| Blanket stitch p102    | French knots p42            |
| Bullion knots p43      | Lazy daisy stitch p43       |
| Buttonhole stitch p103 | Long & short stitch p63     |
| Chain stitch p23       | Running/straight stitch p23 |
| Colonial knots p57     | Satin stitch p62            |
| Cross stitch p63       | Scallop stitch p23          |
| Danish knot p52        | Seed stitch p63             |
| Eyelet stitch p103     | Split stitch p22            |
| Feather stitch p103    | Stem stitch p23             |
| Fishbone stitch p78    | Whipped backstitch p67      |
| Fly stitch p103        |                             |



1



2



3



4

INSPIRED BY  
**INSTAGRAM**

1. Emillie Ferris @emillieferris
2. Louise Newton @loustitches
3. Jessie Doe @jessiedoedesigns
4. Georgie K. Emery @georgie.k.emery
5. Stacie Bloomfield @gingiber
6. Jessica Long @namaste\_embroidery
7. Christine Leech @sewyeah
8. Miriam Polak @slow\_evenings\_embroidery



5



6



7



8



Love Wins by Jenny Blair, @jennyblairkits



Mollie has been whipping up handmade creations since childhood



These kawaii sewing weights demonstrate Mollie's signature cute style

# Mollie Johanson

The talented designer behind many of the projects in this collection, Chicago-based Mollie talks inspiration, the importance of community and why the back of your work should look as good as the front

### HOW DID YOU BECOME AN EMBROIDERY DESIGNER?

My mom has been sewing almost all of her life, so watching her definitely marks the start of my interest. As a child, I also spent a lot of time with my grandma, and she taught me how to use a sewing machine. She showed me quilts and other handmade items that relatives made, and gave me vintage supplies to work with. From there, it only took seeing what you can create with a bit of stitching for me to be hooked! I barely sewed during my teens but dipped back into it in my 20s. As I fell ever more deeply in love with sewing, I began to want to share my creations, and created my blog Wild Olive. I love sharing what I make and it makes me happy, and I hope that makes others happy too.

### HOW WOULD YOU DESCRIBE YOUR STYLE?

I love cute things. If I can make something that will prompt a person (myself

included!) to say "aww...that's so cute!" then I'm happy. Finding ways to make that happen through fabric and thread and simple stitches is truly enjoyable.

### WHERE DO YOU FIND INSPIRATION?

I'm a big fan of social media, especially Twitter and Instagram – I love that it makes it easy to interact with people who follow me and whom I follow, which means that I end up having more conversations. That element of community is what drew me to the online crafting and sewing world. Some of my sewing favourite blogs to browse include [www.nanacompany.typepad.com](http://www.nanacompany.typepad.com), [www.whilesnaps.com](http://www.whilesnaps.com) and [www.stitchedincolor.com](http://www.stitchedincolor.com). Inspiration also often comes in unexpected ways! Discovering an artist, learning about other cultures or historical eras, or exploring a design style have all led me to make something new. Museums are a great place for me to find new obsessions!

### WHAT'S A TYPICAL DAY FOR YOU?

First, I check my email, just in case something really important pops up! Then coffee, stitching and repeat. Between 10am and 3pm I try to get the bulk of my step-by-step tutorial photos taken, which means lots of making and pausing to take a picture, more making, and so on. When the light changes, I do photo editing and work on writing and drawing patterns. After dinner I usually sew or embroider some more, often for several hours.

### TOP ADVICE FOR NEW EMBROIDERERS?

My grandma told me that the back of your embroidery should be as pretty as the front, and I think that applies to all kinds of crafts. Don't just make something that looks good enough; instead, stitch something of quality that holds up to inspection. This is the kind of work that you'll be proud of making.

See more of Mollie at [wildolive.blogspot.com](http://wildolive.blogspot.com)



*Beginner's guide to*  
**EMBROIDERY**

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# Beginner's guide to EMBROIDERY



Step-by-step projects & ideas for decorative stitching



**INSIDE:** Expert guides & how-tos, plus projects for easy upcycling & home décor – it's the perfect place to start your embroidery journey. From the makers of *Simply Sewing* and *Mollie Makes* magazines