



Ready to explore

MASTER EIGHT ESSENTIAL STITCHES AND DREAM
ABOUT YOUR NEXT OUTDOOR ADVENTURE AS YOU
SEW UP OUR FLOWER-PACKED BICYCLE HOOP...

Designed by [Georgie Emery](#)



MATERIALS

- Cotton fabric: 25x25cm, peach
- DMC Stranded Cotton: 1 skein each of 02 (light grey), 05 (light beige), 09 (dark brown), 319 (dark forest green), 369 (light green), 470 (green), 561 (dark teal), 718 (magenta), 725 (yellow), 844 (dark grey), 967 (peach), 3078 (light yellow), 3716 (light pink), 3772 (terracotta), 3812 (turquoise), 3815 (teal), 3832 (pink)
- Embroidery hoop: 18cm diameter
- Felt sheet: 17cm diameter (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Leaf Stitch, Satin Stitch, Split Stitch, Straight Stitch, Whipped Backstitch, Woven Wheel

NOTES

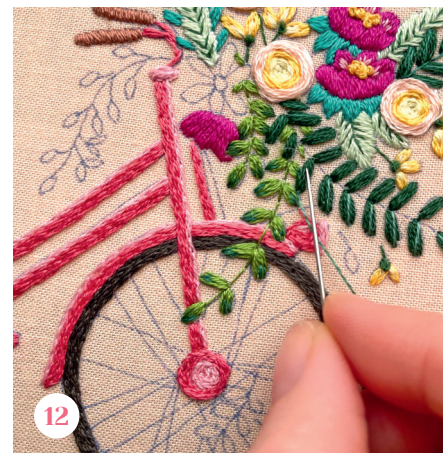
- Find the template on p6.
- For the background fabric we used Kona Cotton in Iced Peach.

You can almost imagine the wind blowing through your hair and the scent of sweet flowers filling the air as you sew up this whimsical spring bicycle hoop by LE superstar, Georgie Emery. Bursting with bright blooms, her uplifting design will stretch and delight your stitching skills in equal measure, with its intricate details and clever colour changes. Stitch it onto the same peachy backdrop as she has or mix it up with another breezy pastel...

- 01** Insert the peach fabric into a hoop as shown in step 1, so that it's sitting at the bottom rather than the top of the hoop, as shown. Lay the hoop over the template, ensuring that the fabric is flush with the paper, then transfer the design from the template onto the fabric with a heat erasable pen and a light source. Then remount the fabric the correct way in the hoop with the design central and the fabric taut like a drum.
- 02** Begin by filling in the tyres in rows of Split Stitch using two strands of dark grey – keep the stitch length short to ensure lovely smooth curved edges for the tyres.
- 03** Next fill in the main areas of the frame using two strands of pink in Split Stitch, sewing each section individually in rows.

Then, using two strands of light pink and the same method, stitch the highlights of the frame. Refer to the embroidery guide on p5 throughout as a guide for colour placement.

- 04** Using two strands of terracotta, stitch the handle bars and bike seat in Satin Stitch, angling the stitches so they are vertical.
- 05** Moving onto the floral bouquets, start by stitching the small yellow flower petals using two strands of yellow in Satin Stitch. Then with one strand of light yellow, add three small Straight Stitches over the top, from the bottom of the petal to the middle. Now, use dark forest green to stitch a French Knot at the base of every flower in two strands and then Backstitch the stem using one strand.
- 06** Stitch the individual petals of the large magenta flowers in Satin Stitch using two strands of magenta, angling the stitches so they start at the base of each petal and move outwards to the top edge.
- 07** Next, with one strand of light pink, stitch three to four Straight Stitches at the base of each petal coming out from the centre into the petals. Then, with two strands of yellow, fill in the centre of these flowers with French Knots. Now use Satin Stitch in two



strands of turquoise to work the leaves of the large magenta flowers.

08 Continuing with two strands of turquoise, stitch the turquoise fern leaves in Satin Stitch, angling the stitches along the length of each leaf. Then use one strand of the same thread to sew the stems in Backstitch.

09 Work the large individual leaves in Leaf Stitch using two strands of light green, then, using one strand of dark forest green, stitch the veins of the leaves coming out from the centre line in small Straight Stitches.

10 Stitch the roses using Woven Wheel, first working the spokes and then filling the first third of the rose in two strands of light yellow. Switch threads and use two strands of yellow, again stitching a third of the rose, then switch to two strands of peach to fill the remainder of the shape in the same way – you are aiming for an even distribution between the shades. When working a Woven Wheel we recommend that you use a blunt needle or insert the needle eye-end first when weaving the thread through the spokes to prevent piercing them or the fabric.

11 Next, start by stitching the leaves of the vines and some of the scattered leaves in Satin Stitch using two strands of green. Then,

using the same thread colour but only one strand, stitch the stems in Backstitch. Now, use one strand of dark forest green and add three to four Straight Stitches at the tips of the leaves, towards the centre.

12 Using two strands of dark forest green, stitch the leaves of the dark green ferns in Satin Stitch. Then, with one strand of teal, stitch a Straight Stitch vein down the centre of each leaf and stitch the stems using Backstitch.

13 With two strands of dark teal, stitch the leaves of the variegated sprigs in Satin Stitch. Then with one strand of light green, stitch five to six Straight Stitches at the base of each leaf towards the centre, varying the length of the stitches. Work the stem using Backstitch in one strand of light green.

14 Start the handle bars sprig by stitching the leaves using two strands of teal in Satin Stitch, then work the stem in Backstitch with one strand of dark forest green.

15 For the six-petalled flowers, fill the centres in Satin Stitch using two strands of green. Then stitch the petals in Satin Stitch using two strands of light pink.

16 Using one strand of green, stitch small individual stitches coming out from the centre of the flowers at the base of each petal



TIPS & TRICKS

● To prevent tangles and knots keep the thread length short, about 30cm, and regularly let the needle hang so it can unwind. This will prevent the strands of getting twisted as you stitch.

using Straight Stitch, then with two strands of dark forest green, work a French Knot in the centre of each flower. Fill the remaining scattered leaves using Satin Stitch and work Straight Stitch for the stem in two strands switching between the shades of green.

17 Fill the basket outline using Satin Stitch in two strands of dark brown. Then add the diagonal basket lines over the top using Straight Stitch in one strand of terracotta. Fill in the bike's shadow using two strands of light beige in Satin Stitch.

18 Complete the stitching by working the spoke lines in bike wheels using Whipped Backstitch in one strand of light grey. Then, trim the excess fabric from around the outside of the hoop leaving a border. Work running stitch along the border and pull the thread gently to gather it at the back of the hoop. Secure the gathered fabric in place using a few simple stitches worked on top of each other. If you wish, cut a panel of white felt to the same size as the inner hoop. Pin the felt over the gathered fabric and stitch into place. Then, tack in position on the gathered border. Finishing your work this way will protect the back of the stitching from dust and damage, and give a neater appearance to your embroidery. 🧵

GEORGIE EMERY



Embroidery artist
Georgie graduated from
Loughborough University
with a BA Honours in
Textiles, for which she

specialised in printed textiles. Her work combines freehand machine embroidery techniques with more traditional stitching methods, to create colourful and lively botanical designs.

After her studies, life went in a different direction and for several years Georgie had precious little time for her needle and thread. She has recently re-engaged with her love of the craft and – making up for lost time – is now rarely seen without her embroidery. She always carries a project with her in her handbag, even taking them with her on some of her recent travels to South Korea, Borneo and Italy, where she is always on the lookout for new ideas.

Georgie lives in Gloucestershire, draws her inspiration from nature and loves to experiment with a variety of techniques.
www.etsy.com/uk/shop/GeorgieKEmery

Embroidery guide

LARGE MAGENTA FLOWERS

Petals: Satin Stitch, magenta, 2 strands; Straight Stitch, light pink, 1 strand
Centre: French Knot, yellow, 2 strands
Leaves: Satin Stitch, turquoise, 2 strands

SCATTERED LEAVES

Leaves: Satin Stitch, various greens, 2 strands
Stems: Straight Stitch, various greens, 2 strands

TURQUOISE FERN LEAVES

Leaves: Satin Stitch, turquoise, 2 strands
Stems: Backstitch, turquoise, 1 strand

HANDLE BARS SPRIG

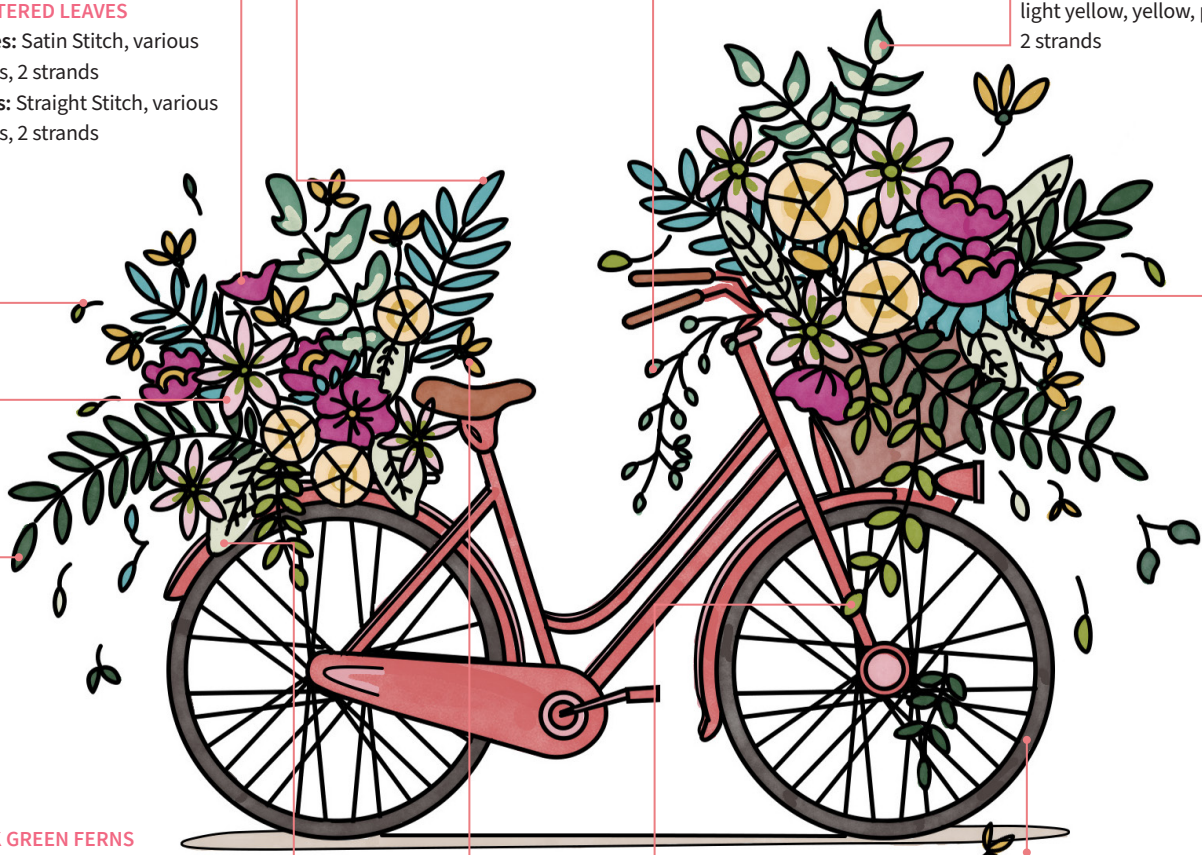
Leaves: Satin Stitch, teal, 2 strands
Stem: Backstitch, dark forest green, 1 strand

VARIEGATED SPRIGS

Leaves: Satin Stitch, dark teal, 2 strands; Straight Stitch, light green, 1 strand
Stem: Backstitch, light green, 1 strand

ROSES

Roses: Woven Wheel, light yellow, yellow, peach, 2 strands



DARK GREEN FERNS

Leaves: Satin Stitch, dark forest green, 2 strands
Veins: Straight Stitch, teal, 1 strand
Stems: Backstitch, teal, 1 strand

SIX PETALLED FLOWERS

Centre fill: Satin Stitch, green, 2 strands
Petals: Satin Stitch, light pink, 2 strands; Straight Stitch, green, 1 strand
Centre knot: French Knot, dark forest green, 2 strands

SMALL YELLOW FLOWERS

Petals: Satin Stitch, yellow, 2 strands; Straight Stitch, light yellow, 1 strand
Base: French Knot, dark forest green, 2 strands
Stem: Backstitch, dark forest green, 1 strand

LARGE INDIVIDUAL LEAVES

Leaves: Leaf Stitch, light green, 2 strands
Veins: Straight Stitches, dark forest green, 1 strand

VINES

Leaves: Satin Stitch, green, 2 strands; Straight Stitch, dark forest green, 1 strand
Stems: Backstitch, green, 1 strand

BIKE

Tyres: Split Stitch, dark grey, 2 strands

Bike frame and highlights: Split Stitch, pink, light pink, 2 strands

Seat and handles: Satin Stitch, terracotta, 2 strands

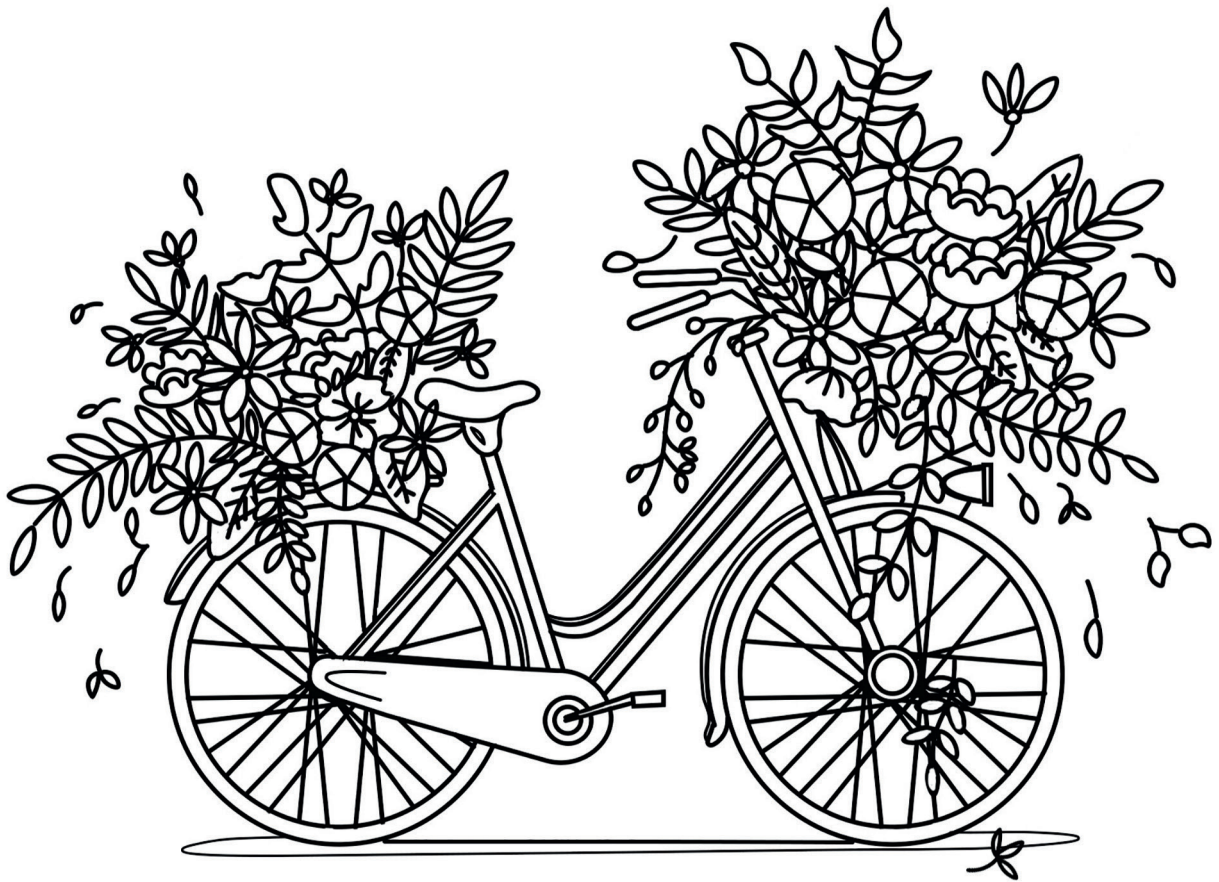
Basket fill: Satin Stitch, dark brown, 2 strands

Basket lines: Straight Stitch, terracotta, 1 strand

Shadow: Satin Stitch, light beige, 2 strands

Spokes: Whipped Backstitch, light grey, 1 strand

Template



Love Embroidery Essentials



MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES

Materials

EVERYTHING YOU NEED TO GET STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

As well as the main list of materials you will need the following items. There are different types available, so read on to choose the correct materials for this project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

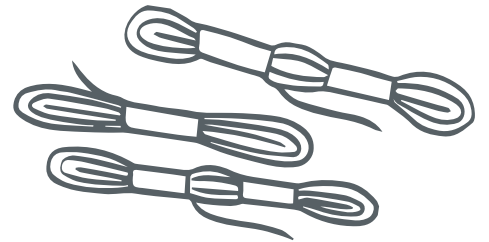
FABRIC

Embroidery can be worked on a wide variety of fabrics or ready-made items. It's best to choose fabrics with a fairly smooth surface as heavily-textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with 100% plain-weave cotton.

When choosing fabric, consider its intended use, how much wear it will get, and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric, which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on, and adds a wonderful texture to embroidery.



THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear, use hard-wearing thread, such as stranded cotton. For decorative pieces, use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in more than 500 colours, in pure cotton, silk and rayon.

PEARL COTTON

Also known as 'coton perlé', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8 and 12. It's often used for Hardanger embroidery.

Love Embroidery Essentials



COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25 and 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

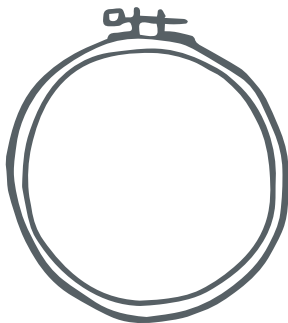
This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.

METALLIC

Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS

There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.



HOOPS & FRAMES

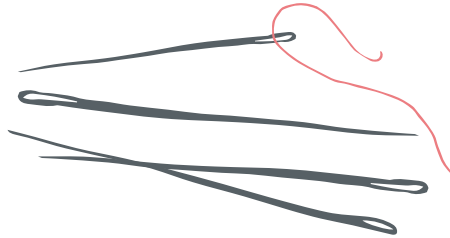
Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES

Frames are designed for larger pieces to keep an entire piece of fabric taut



NEEDLES

There are several different needles suitable for embroidery and having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles, as they'll last longer.

BEADING

Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE

This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY

This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW

This long needle has a round eye, so is perfect for working decorative stitches, like Bullion Knot.

QUILTING/BETWEENS

These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS

These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY

This blunt-ended, large-eyed needle is used for counted thread embroidery and working whipstitch.

DESIGN TRANSFER

There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS

These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER

This comes in a range of colours so it'll show up on different shades of fabric.

LIGHTBOX

These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL

A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER

Draw or print a design on this, embroider through it, then dissolve it in water.

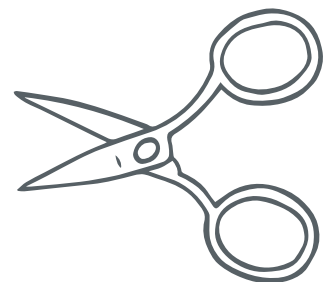
USEFUL EXTRAS

COTTON TAPE

Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS

Perfect for seeing small stitches close up or for working in artificial light.



SCISSORS

Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE

These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEESEX

This helps stop the thread from getting tangled, particularly metallic threads.



Techniques

LEARN THE BASICS OF EACH STAGE
OF YOUR EMBROIDERY PROJECTS

HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics, a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test on a scrap of fabric first so you know it can be removed.

WATER-SOLUBLE STABILISER

This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design using a ball point pen or an embossing stylus.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.

USING A HOOP

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. Push down firmly and evenly, then

tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's drum tight'. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape/bias binding around the inner ring to provide extra grip and protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 30-40cm (but for metallic threads, shorter 30cm lengths are best). To separate the strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually, then recombine them.

STARTING A THREAD

There are a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric, from the front to the back, near to where you'll be working.

Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone. Cut off loose ends as you go, so they don't get caught in stitching.

LEFT-HANDED STITCHERS

If you are left-handed, you may need to work some stitches differently. The stitches MAY need to be worked in the opposite direction – to make this easier hold the stitch guide up' to mirror

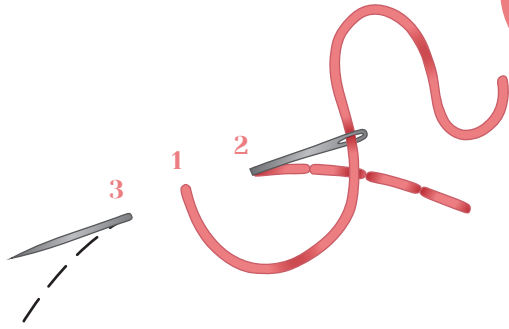
FINISHING

When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

MOUNTING A HOOP

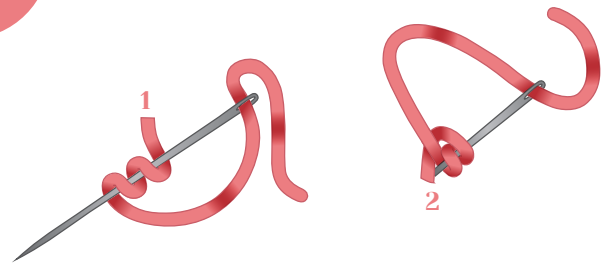
Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre-top. Work a running stitch around the fabric edge and pull to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from. 🧵

Stitch Guide



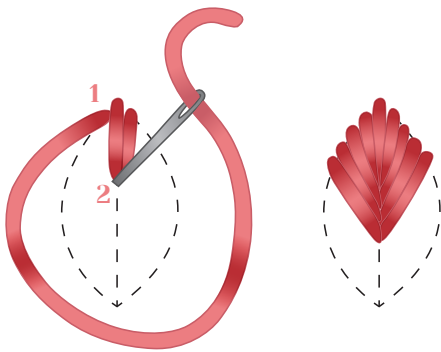
Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch 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 and so on. Continue stitching in this way, always working back on yourself.



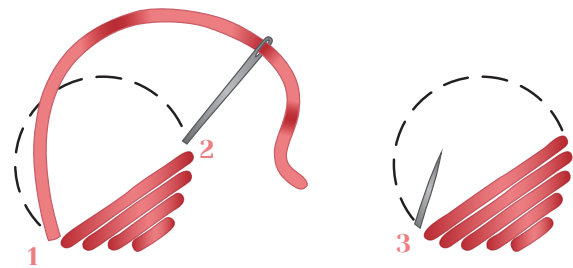
French Knot

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged, pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing the twists.



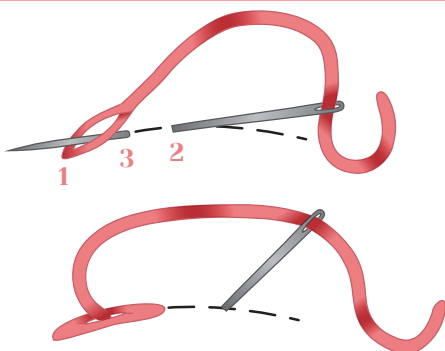
Leaf Stitch

Bring the needle up at 1 at the top then down at 2. Bring the needle up again next to the first stitch but a little lower down then repeat so you have three Straight Stitches. Fill the rest of the shape in the same way by working Satin Stitches down the shape always coming up on the edge and down in the centre until filled.



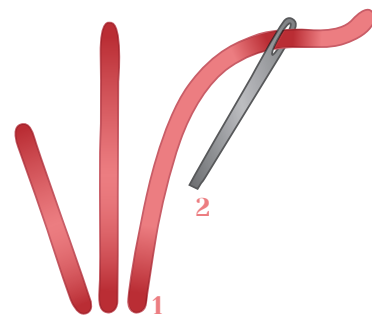
Satin Stitch

Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back then back in at the front in two steps rather than in and out in one motion.



Split Stitch

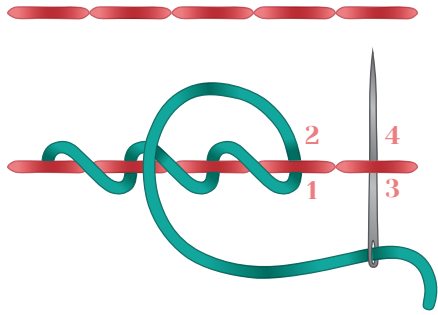
Bring the needle up at 1, down at 2 and up at 3, but don't pull it all the way through the fabric. Pull the needle up through the centre of the thread to split it, then carry on pulling it up through the fabric and the thread. Work the whole outline in this way, making sure you always split the thread in the centre to form even stitches.



Straight Stitch

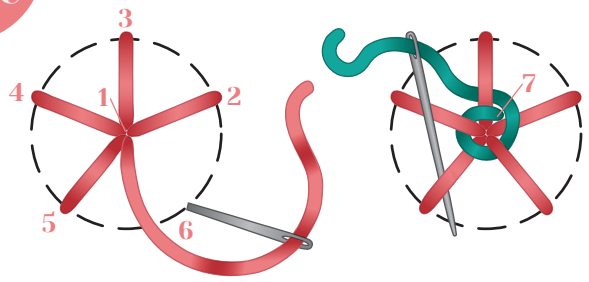
Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length.

Stitch Guide



Whipped Backstitch

First, work a line of Backstitch. Next, thread a blunt pointed tapestry needle and bring it up from beneath the centre of the first Backstitch. Bring the needle out under the stitch and thread it under the next stitch from bottom to top. Continue whipping the Backstitches in the same way without piercing the fabric or thread.



Woven Wheel

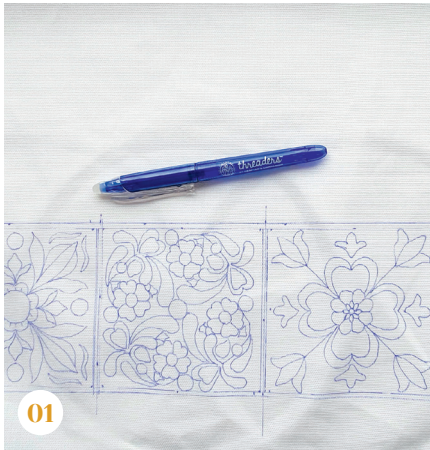
Work spokes by coming out of the centre at 1 then in at 2 on the edge of the circle. Come out again at the centre and in at 3 and so on to complete the spokes. Using a blunt needle, bring the thread out under one of the spokes at 7 then weave it under and over each spoke alternately without piercing the spokes or fabric. Ⓜ



Holiday at home

BRING A SPLASH OF PORTUGUESE SUNSHINE
INTO YOUR KITCHEN WITH THIS BEAUTIFUL
TILE-PATTERNED TEA TOWEL

Designed by Georgie Emery



MATERIALS

- Cotton tea towel: 45x65cm, white
- Stranded cotton: 1 skein each of blue, dark blue, light blue, orange, red, light yellow
- Embroidery hoop: 18cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch

NOTES

- Find the templates on p15-16.
- Cotton tea towel purchased from The Clever Baggers.

01 Use a ruler and an erasable fabric pen to mark a line along the bottom of the tea towel, 5cm up from the edge. Mark the centre point. Then, using the centre point as a guide, transfer the designs from the templates onto the towel using your preferred method – the bottom edges of each design should line up with your marked line. The borders on the designs should overlap so that it looks like the grouting around the tiles. Mount the first tile into your hoop so that the design is central and the surface of the fabric is taut like a drum. You will need to move the hoop around as you complete each of the tile motifs.

02 Begin by working tile 1 in Satin Stitch using three strands each of blue, dark blue, light blue, orange, red and light yellow. Use the main image to guide your colour placement. When stitching the circle, start with a central stitch and then work outwards as this will help to keep your stitches straight and improve the form of the shape. To achieve an extra neat finish, make sure to work the direction of the stitches consistently around the design, so that the quadrants of the square appear mirrored.

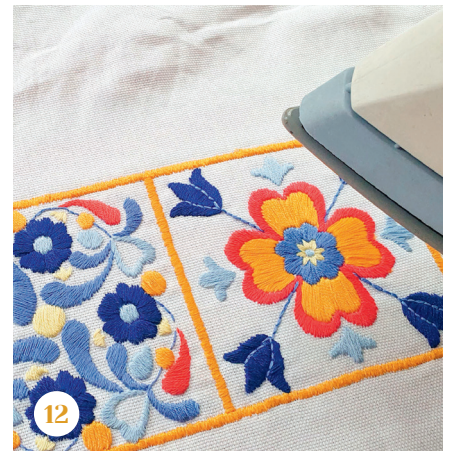
03 Move onto tile 2 and work the flower centres in Satin Stitch using three

strands of light blue, once again working outwards from a central stitch. Then, working out from the centre, gradually fill in the petals around the circle using Satin Stitch in three strands of dark blue.

04 Work the swirly shapes in Satin Stitch using three strands each of blue, red and light blue, using the main image on p1 as a guide for colour placement. Then, use three strands of blue to work Backstitch on the lines branching out from the petals.

05 Work the centre circle and remaining shapes next to the petals in Satin Stitch using three strands of light yellow. Then, finish tile 2 by stitching the remaining circles in Satin Stitch using three strands of orange.

06 Moving onto tile 3, stitch the tulip shapes in Satin Stitch using three strands of dark blue. Rotate your design as you work so that the tulip is vertical in the centre, then work your stitches in a horizontal direction and stitch each petal separately. Then, use Satin Stitch to work the main centre petals in three strands of orange and the four floating fleur-de-lis shapes along the edges of the tile in three strands of light blue. Change direction on each area and work outwards from the centre.



TIPS & TRICKS

- 🕒 If you're stitching on a new tea towel, give it a wash first to avoid any shrinkage post stitching.
- 🐾 Use bulldog clips or pegs to gather and hold excess fabric and prevent it from getting in the way while you stitch.

- 07 Work the small central circle of the flower in vertical Satin Stitch using three strands of light blue. Then, work Satin Stitch in three strands working outwards from the centre as follows: central petals in light yellow, middle petals in blue and the outline of the petals in red. Work all of the stitches outwards from the centre for symmetry.
- 08 Next, stitch the stems that branch out from the centre and that separate the petals of the tulips in Backstitch using three strands of blue. Keep all of your Backstitches even in length for a neat finish.
- 09 On tile 4 (the final tile) stitch the central elements using Satin Stitch in three strands starting with the central diamond in red, then light blue for the four tulip shapes and dark blue for the curved shapes. Angle your Satin Stitch as you work to echo the direction of each curved shape – this will create a neater silhouette.
- 10 Now, stitch the circle shapes in Satin Stitch using three strands of orange and using the same method as described in step 2. Then, use three strands of blue to work the outer curved shapes in Satin Stitch. Lastly, stitch the corner elements in Satin Stitch using three strands of light yellow.

- 11 Once all the tiles are finished, stitch the border of the tiles in Satin Stitch using three strands of orange. Work the stitches the shortest way around, rather than working longer straight stitches, as this will prevent your threads from becoming loose and baggy once removed from the hoop.
- 12 Make sure all of your ends are firmly secured at the back so that it looks neat and will be washable without unravelling – to do this, stitch your loose threads through the back of your stitches. Finally, gently press to remove your pen marks and any creases remaining on the fabric. 🧻

Embroidery Essentials

For a guide to stitches and techniques turn to
PAGE 17

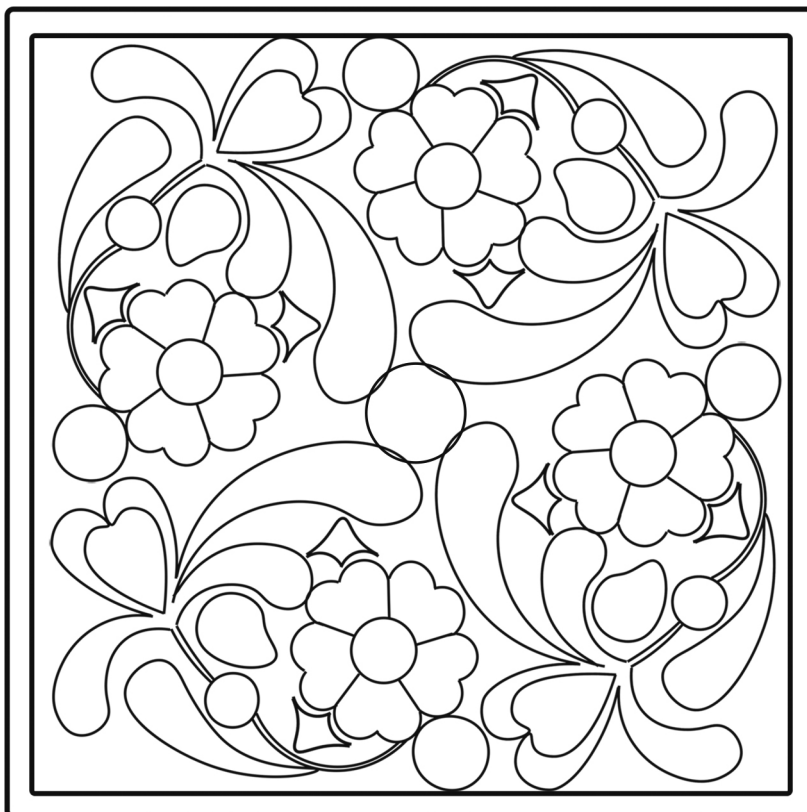
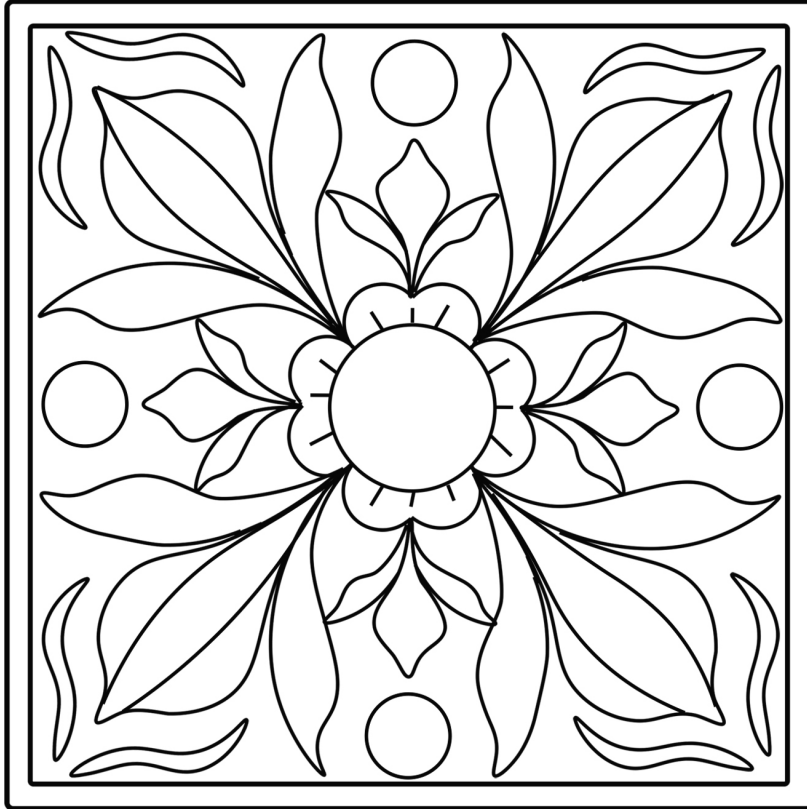
GEORGIE EMERY

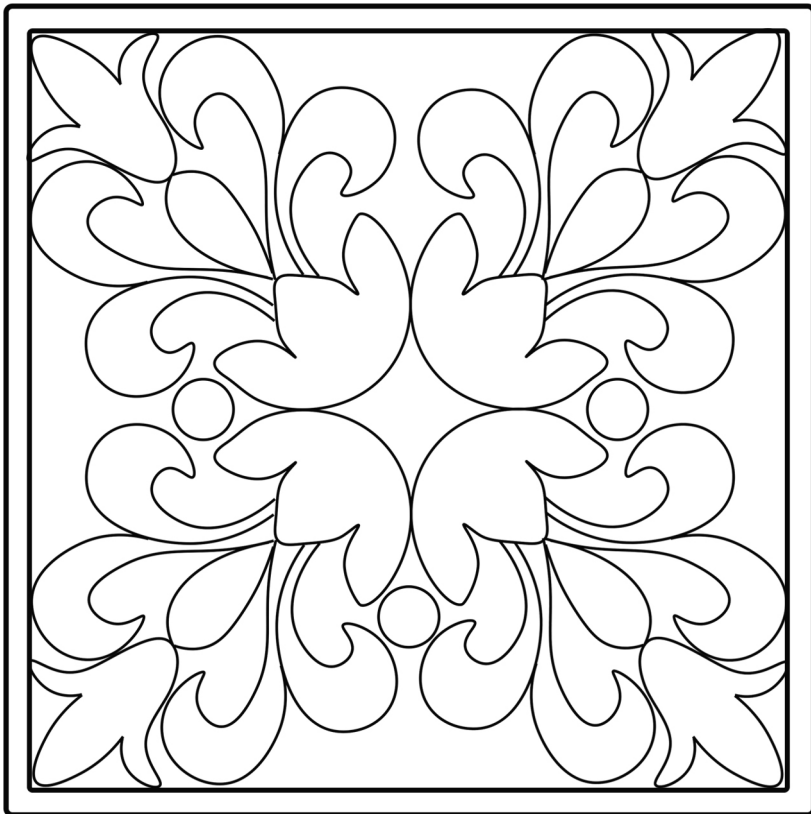
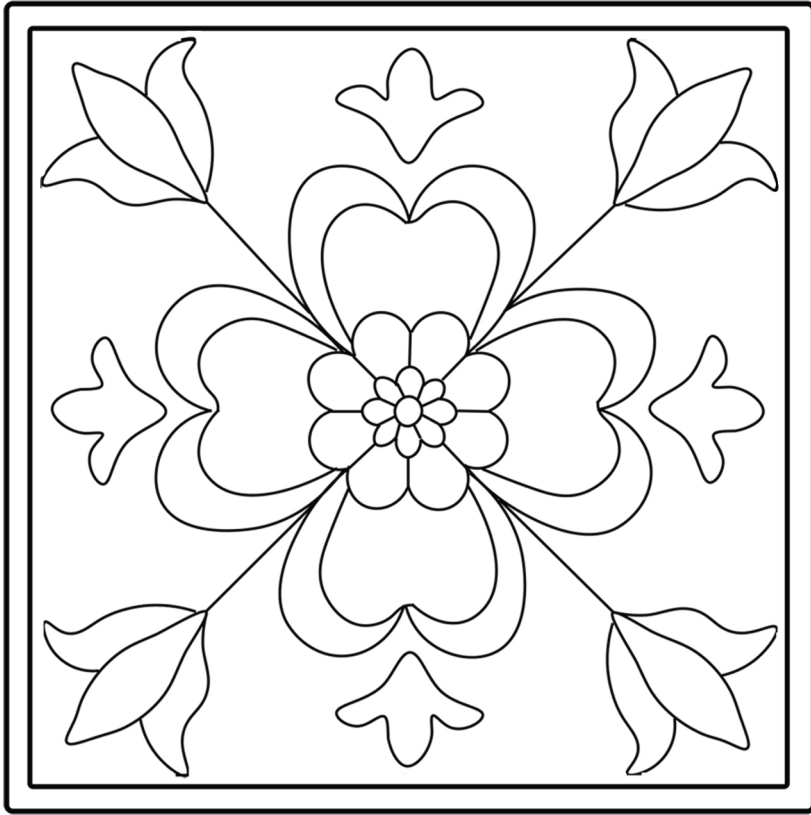


Georgie lives in Gloucestershire, draws her inspiration from nature and loves to experiment with a variety

of techniques to create lively and colourful designs. She's never without her stitching!
www.georgiekemery.etsy.com
[@georgie.k.emery](https://www.instagram.com/georgie.k.emery)

Templates





Love Embroidery Essentials



MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES

Materials

EVERYTHING YOU NEED TO GET STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

As well as the main list of materials you will need the following items. There are different types available, so read on to choose the correct materials for this project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

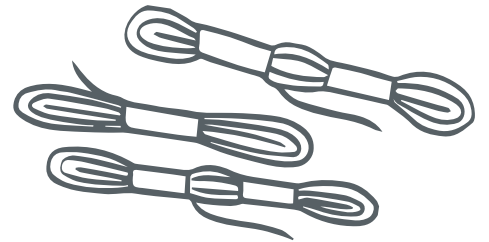
FABRIC

Embroidery can be worked on a wide variety of fabrics or ready-made items. It's best to choose fabrics with a fairly smooth surface as heavily-textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with 100% plain-weave cotton.

When choosing fabric, consider its intended use, how much wear it will get, and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric, which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on, and adds a wonderful texture to embroidery.



THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear, use hard-wearing thread, such as stranded cotton. For decorative pieces, use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in more than 500 colours, in pure cotton, silk and rayon.

PEARL COTTON

Also known as 'Coton Perlé', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8 and 12. It's often used for Hardanger embroidery.

Love Embroidery Essentials



COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25 and 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

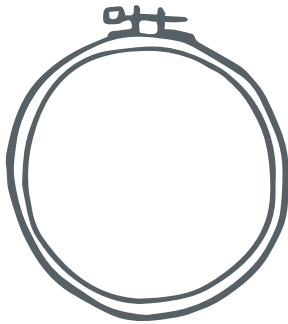
This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.

METALLIC

Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS

There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.



HOOPS & FRAMES

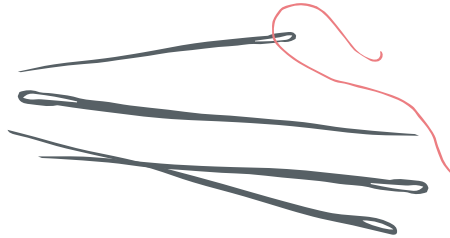
Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES

Frames are designed for larger pieces to keep an entire piece of fabric taut.



NEEDLES

There are several different needles suitable for embroidery and having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles, as they'll last longer.

BEADING

Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE

This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY

This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW

This long needle has a round eye, so is perfect for working decorative stitches, like Bullion Knot.

QUILTING/BETWEENS

These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS

These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY

This blunt-ended, large-eyed needle is used for counted thread embroidery and working Whipstitch.

DESIGN TRANSFER

There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS

These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER

This comes in a range of colours so it'll show up on different shades of fabric.

LIGHTBOX

These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL

A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER

Draw or print a design on this, embroider through it, then dissolve it in water.

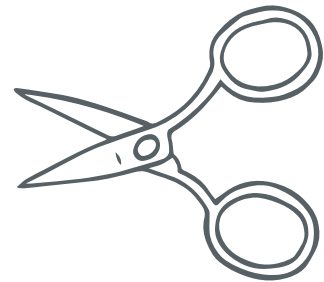
USEFUL EXTRAS

COTTON TAPE

Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS

Perfect for seeing small stitches close up or for working in artificial light.



SCISSORS

Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE

These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEEFWAX

This helps stop the thread from getting tangled, particularly metallic threads.



Techniques

LEARN THE BASICS OF EACH STAGE
OF YOUR EMBROIDERY PROJECTS

HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics, a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test on a scrap of fabric first so you know it can be removed.

WATER-SOLUBLE STABILISER

This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design using a ball point pen or an embossing stylus.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.

USING A HOOP

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. Push down firmly and evenly, then

tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's drum tight. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape/bias binding around the inner ring to provide extra grip and protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 30-40cm (but for metallic threads, shorter 30cm lengths are best). To separate the strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually, then recombine them.

STARTING A THREAD

There are a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric, from the front to the back, near to where you'll be working.

Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone. Cut off loose ends as you go, so they don't get caught in stitching.

LEFT-HANDED STITCHERS

If you are left-handed, you may need to work some stitches differently. The stitches MAY need to be worked in the opposite direction – to make this easier hold the stitch guide up' to mirror

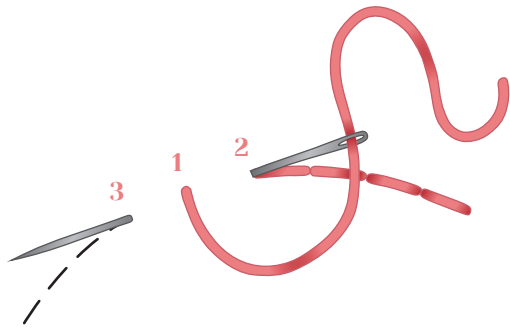
FINISHING

When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

MOUNTING A HOOP

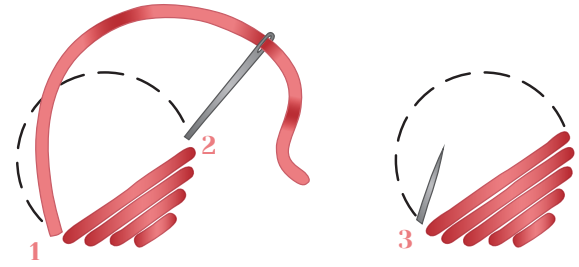
Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre-top. Work a running stitch around the fabric edge and pull to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from. 🧵

Stitch Guide



Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch 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 and so on. Continue stitching in this way, always working back on yourself.



Satin Stitch

Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back then back in at the front in two steps rather than in and out in one motion. 🧵



Mindful moments

MAKE SOME TIME FOR YOU, YOUR NEEDLE 'N'
THREAD, AND A SOOTHING CUPPA WITH THIS
SERENE HOBBY-THEMED HOOP

Designed by Emma Block
Stitched by Theresa Wensing



01



02



03



04



05



06

MATERIALS

- Linen cotton fabric: 20x20cm, cream
- DMC Stranded Cotton: 1 skein each of blanc (white), 729 (mustard yellow), 904 (green), 967 (light pink), 3033 (cream), 3350 (dark red), 3354 (pink), 3771 (peach), 3790 (brown), 3799 (dark grey), 3811 (blue), 3864 (beige)
- Embroidery hoop: 15cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Fishbone Stitch, French Knot, Lazy Daisy Stitch, Satin Stitch, Straight Stitch, Whipped Backstitch, Woven Wheel

NOTE

- Find the template on p25.

Get ready for a bit of stitchception... Theresa Wensing is sharing how to use needle and thread to capture, well, needle and thread! Her tutorial is based on an illustration by the super-talented Emma Block, of a woman peacefully stitching, surrounded by past projects and an all-important cup of tea. It encapsulates one of our fave moments in embroidery, when it's just you and the repetitive sound of needle and thread going through fabric. Enjoy!

01 Transfer the design from the template onto the fabric using your preferred method. We used a heat erasable pen and a lightbox. Mount the fabric in the hoop with the design central and the surface taut.

02 Start by using Whipped Backstitch to work the checked lines of the shirt in three strands of white, and then the cup handle in two strands of blue.

03 Using Satin Stitch in six strands, fill the shirt with green and the cup with blue. Then, add French Knots to the cup using three strands of white and one twist.

04 Work the outlines of the woman and her nose using Whipped Backstitch in one strand of dark grey. Then, work the eyebrows,

eyelashes, and fingers using Backstitch in one strand of dark grey.

05 Stitch the cheeks, hairband, and lips using Satin Stitch. Work the cheeks in three strands of light pink, the hairband in six of pink, and the lips in two of dark red.

06 Next, using six strands of brown and one or two twists, stitch the curly hair with French Knots. Work the fringe using Satin Stitch (in the same thread). Keep these stitches loose for a natural texture.

07 Using Whipped Backstitch, work the hoop being held and the top-left hoop in two strands of beige, the two remaining hoops in two strands of peach, and the scissors in two strands of dark grey. Work the outline of the fabric in the hoop on the table using Whipped Backstitch in one strand of white. Then, stitch the line of the table using Backstitch in two strands of dark grey.

08 Now, stitch the floral designs within the hoops. Stitch all of the stems using Backstitch in two strands of green. Then, stitch all of the leaves using Fishbone Stitch in green, blue, and mustard yellow. Refer to the Embroidery Guide on p4 for the colour placement of each leaf and the amount of thread strands to use for each one.



TIPS & TRICKS

- To save time transferring the design, try scanning the template and printing it onto adhesive soluble stabiliser, such as Sulky Solvy. To reduce the amount of ink used, switch the printer settings to draft or eco mode.
- You can adjust the size of your French Knots using two different methods. One way is to adjust the number of strands. Then, once you've chosen the amount of strands you can vary the size further by changing the amount of twists of the needle. Alternating the sizes this was allows you to create a variety of textures across a solid area.

- 09 Stitch the little five-petalled flowers using Lazy Daisy Stitch in peach. For the flower in the held hoop, use three strands, and for the top-right hoop and the hoop that's laying on the table, use only one strand.
- 10 Stitch the roses in the bottom hoop with little Woven Wheels using two strands of blue and mustard yellow. This can be a little tricky, due to the size, but take it slow and steady to make sure you don't catch your needle in previously worked stitches.
- 11 Add the thread skeins by first working the middle wraps with two Straight Stitches each in six strands of cream. Create the 3D loops of thread using six strands of green, light pink, blue, and mustard yellow – referring to the Embroidery Guide for placement. Tie a knot in the end of your thread, then bring your needle up at the end of the skein wrap. Insert your needle back into the fabric, adjacent to where you came up, and pull through, leaving a loop of thread on the surface. Secure your thread at the back and then repeat at the other end of the wrap.
- 12 Finally, make sure all your thread ends are secured and trimmed. Then, finish the back of the hoop using your preferred method or turn to p7 for our guide. 🧵

THERESA WENSING



German-born designer Theresa launched Get Stitch Done in 2020, and her modern embroidery patterns quickly gained

a huge following on Instagram. She creates body-positive, witty, and pretty-come-sewary patterns for all to enjoy.

www.getstitchdonesigns.etsy.com
@get.stitch.done

EMMA BLOCK



Emma is an illustrator who works primarily with gouache and watercolours. Her work is inspired by travel, nature, and small

everyday moments. She's taught thousands to paint in person and online, and has written several best selling painting books.

www.emmablock.co.uk
@emmablockillustration

Embroidery guide

TOP-LEFT HOOP

The hoop: Whipped Backstitch, beige, 2 strands
Stem: Backstitch, green, 2 strands
Leaves: Fishbone Stitch, green, blue, mustard yellow, 2 strands

TOP-RIGHT HOOP

The hoop: Whipped Backstitch, peach, 2 strands
Stem: Backstitch, green, 2 strands
Leaves: Fishbone Stitch, green, 1 strand
Five-petalled flowers: Lazy Daisy Stitch, peach, 1 strand



BODY

Shirt checked lines: Whipped Backstitch, white, 3 strands
Shirt fill: Satin Stitch, green, 6 strands
Body outline: Whipped Backstitch, dark grey, 1 strand
Fingers: Backstitch, dark grey, 1 strand

HEAD AND NECK

Head, neck and nose outline: Whipped Backstitch, dark grey, 1 strand
Eyebrows and eyelashes: Backstitch, dark grey, 1 strand
Cheeks: Satin Stitch, light pink, 3 strands
Hairband: Satin Stitch, pink, 6 strands
Lips: Satin Stitch, dark red, 2 strands
Hair curls: French Knot, brown, 6 strands
Fringe: Satin Stitch, brown, 6 strands



CUP AND TABLE LINE

Cup: Satin Stitch, blue, 6 strands
Cup handle: Whipped Backstitch, blue, 2 strands
Cup pattern: French Knots, white, 3 strands
Table line: Backstitch, dark grey, 2 strands

HOOP ON TABLE

The hoop: Whipped Backstitch, peach, 2 strands
Fabric: Whipped Backstitch, white, 1 strand
Leaves: Fishbone Stitch, green, 1 strand
Five-petalled flowers: Lazy Daisy Stitch, peach, 1 strand
Roses: Woven Wheel, blue, mustard yellow, 2 strands

SKEINS AND SCISSORS

Scissors: Whipped Backstitch, dark grey, 2 strands
Skein middle wrap: Straight Stitch, cream, 6 strands
Skein threads: Loops of 6 strands of green, light pink, blue, mustard yellow

HOOP BEING HELD

The hoop: Whipped Backstitch, beige, 2 strands
Stem: Backstitch, green, 2 strands
Leaves: Fishbone Stitch, green, 2 strands
Five-petalled flower: Lazy Daisy Stitch, peach, 3 strands

Template



Love Embroidery Essentials



MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES

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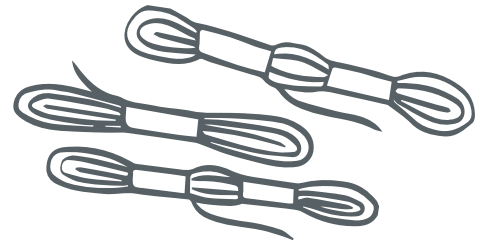
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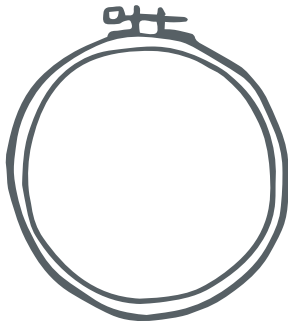
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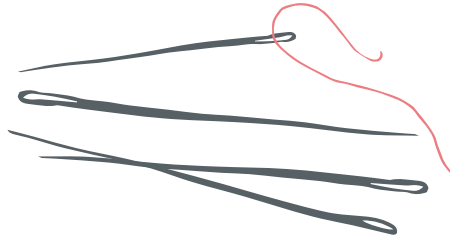
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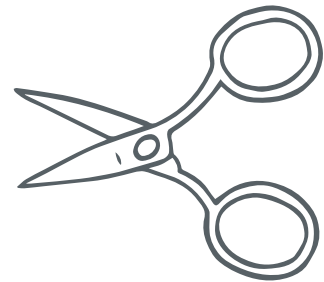
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This helps stop the thread from getting tangled, particularly metallic threads.



Techniques

LEARN THE BASICS OF EACH STAGE
OF YOUR EMBROIDERY PROJECTS

HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics, a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test on a scrap of fabric first so you know it can be removed.

WATER-SOLUBLE STABILISER

This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design using a ball point pen or an embossing stylus.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.

USING A HOOP

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. Push down firmly and evenly, then

tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's drum tight'. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape/bias binding around the inner ring to provide extra grip and protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 30-40cm (but for metallic threads, shorter 30cm lengths are best). To separate the strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually, then recombine them.

STARTING A THREAD

There are a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric, from the front to the back, near to where you'll be working.

Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone. Cut off loose ends as you go, so they don't get caught in stitching.

LEFT-HANDED STITCHERS

If you are left-handed, you may need to work some stitches differently. The stitches MAY need to be worked in the opposite direction – to make this easier hold the stitch guide up' to mirror

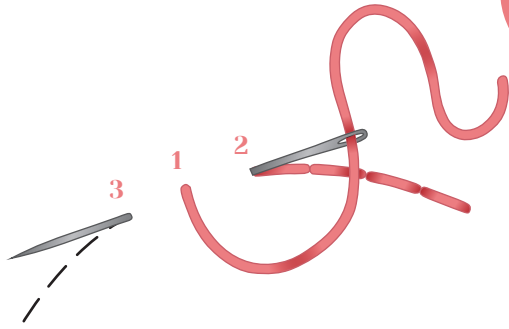
FINISHING

When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

MOUNTING A HOOP

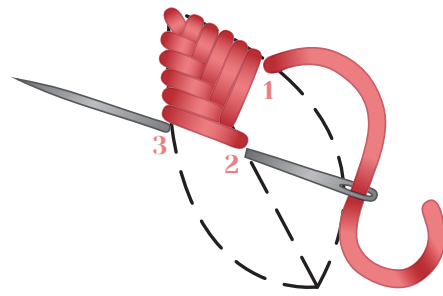
Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre-top. Work a running stitch around the fabric edge and pull to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from. 🧵

Stitch Guide



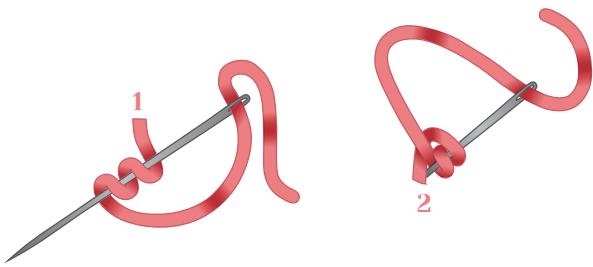
Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch 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 and so on. Continue stitching in this way, always working back on yourself.



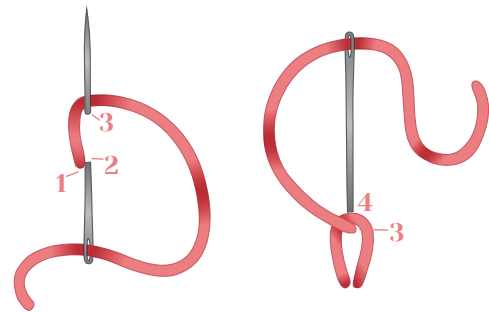
Fishbone Stitch

Bring the needle out at the top of the shape and make a short vertical stitch. Bring the needle up at 1 slightly to the right following the shape outline. Take the needle diagonally down at 2 at the centre line below the first stitch. Bring it up at 3 on the left side and keep alternating these diagonal stitches from right to left.



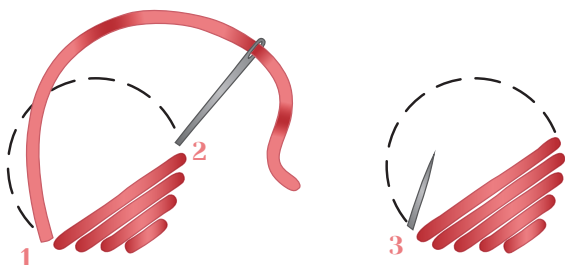
French Knot

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged, pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing the twists.



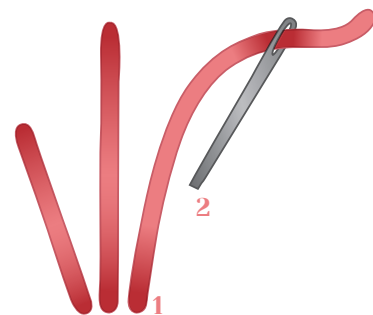
Lazy Daisy Stitch

Bring the needle up at 1 and down at 2, right next to where it first emerged, but without pulling the needle all the way through the fabric. Bring it up again at 3, with the thread under the needle. Pull the needle gently to form a loop. Secure the loop with a short stitch by pushing the needle through the fabric at 4.



Satin Stitch

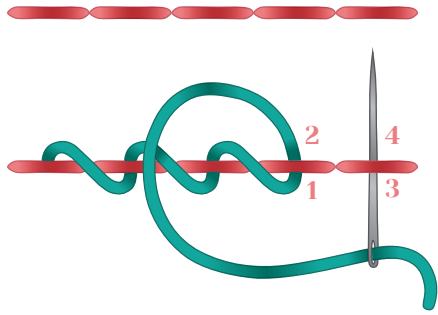
Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back then back in at the front in two steps rather than in and out in one motion.



Straight Stitch

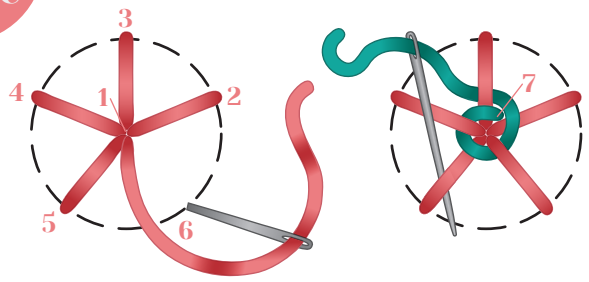
Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length.

Stitch Guide



Whipped Backstitch

First, work a line of Backstitch. Next, thread a blunt pointed tapestry needle and bring it up from beneath the centre of the first Backstitch. Bring the needle out under the stitch and thread it under the next stitch from bottom to top. Continue whipping the Backstitches in the same way without piercing the fabric or thread.



Woven Wheel

Work spokes by coming out of the centre at 1 then in at 2 on the edge of the circle. Come out again at the centre and in at 3 and so on to complete the spokes. Using a blunt needle, bring the thread out under one of the spokes at 7 then weave it under and over each spoke alternately without piercing the spokes or fabric. ②



Found in nature

BRING ON THE BOTANICAL VIBES ANY TIME OF
THE YEAR WITH THIS TRIO OF 'FRESHLY PRESSED'
PETALS AND FOLIAGE

Designed by Lucy Freeman



MATERIALS

- Cotton fabric: 25x25cm, 20x20cm, 20x25cm, white
- Stranded cotton: 1 skein each of blue, dark blue, light blue, copper, dark green, light olive green, olive green, lilac, light lilac, orange, peach, purple, yellow and light yellow
- Embroidery hoop: 17cm and 13cm diameter, and 12x15cm vertical oval
- Felt: white (optional)
- Basic embroidery kit

STITCHES USED

Satin Stitch, Split Stitch, Straight Stitch

NOTES

- Find the templates on p35.

01 For the fern, transfer the design from the template onto the 25x25cm square fabric using your preferred method. We used a heat-erasable pen and a lightbox, but a brightly-lit window will work just as well in place of a lightbox if needed. Then, mount your stitching in your 17cm hoop with the design positioned centrally and the fabric pulled taut like a drum, but not overstretched. Work the central stem and the side branches in Split Stitch using a blend of copper and light olive green in one strand of each. Then, work the central line through each leaf in Split Stitch using one strand of olive green.

02 Work all of the leaves of the fern in two halves using Satin Stitch, angling the stitches downwards to meet the central line on either side of the leaf. Beginning with the leaves at the tip of the lower-left branch, work them using a blend of one strand each of peach and light olive. As you reach a third of the way down the fern branch, work the middle leaves using a few Straight Stitches of the same peach/light olive blend per-leaf.

03 Continue using Satin Stitch to fill in the gaps around the Straight Stitches on the middle leaves, now using two strands of light olive green. Then, add a few Straight Stitches

per-leaf to the leaves at the base of the lower left branch using the same colour. Finish by filling the leaves of the lower left branch with Satin Stitch in a blend of copper and light olive green using one strand of each.

04 Repeat this process on the lower-right fern branch. Starting at the top of the branch, use Satin Stitch in a blend of one strand each of light olive green and olive green. Then, switch to scattered Straight Stitches as you move down to partially sew the lower half of the branch with a blend of one strand each of copper and light olive green. After that, fill all of the gaps using two strands of just light olive green.

05 Moving on to the very top of the fern, work the leaves in Satin Stitch using a blend of one strand each of light olive green and olive green. Then, still using the olive blend, switch to Straight Stitch to partially sew the other top leaves. After that, fill in the gaps between the leaves using Satin Stitch in two strands of just light olive green.

06 Continue to use this method to create the shading across the leaves for the remaining branches using Straight Stitches of copper at the base of the branches, peach towards the tips on the left side branch, and olive green on the tips of the branches on the



right-hand branches. Then, fill the gaps on the leaves using two strands of either light olive green or olive green.

07 For the marigolds transfer the design from the template onto the 20x25cm rectangle of fabric using your preferred method. Then mount your stitching into your 12x15cm oval hoop with the design central and the fabric taut like a drum. Begin your stitching by working Split Stitch in two strands of dark green, then stitch along the right-hand side of the stems in one strand of light olive green to add a highlight. Stitch the lines through the centre of the leaves in Split Stitch using one strand of dark green.

08 Now, using one strand of each, fill the leaves using a blend of olive green and light olive green. Make sure you angle the stitches downwards from the edge towards the central line on either side of the leaf.

09 Over the top of the leaves, work Straight Stitches in one strand of dark green. Be sure to follow the same angle as the stitches below, but alter the length and placement randomly to create natural shading.

10 Using the step image as a guide for colour placement, stitch the marigold petals around the edge using Satin Stitch in

two strands of yellow, two strands of peach or a blend of yellow and peach, using one strand of each. Angle the stitches on the petals towards the centre of the flower.

11 Now, working in a blend of one strand of each and using the main image as a guide, stitch the inner petals using Satin Stitch in a blend of yellow and copper, copper and orange, and two strands of just copper.

12 Finish the marigold flower by adding in flecks of light by working a few Straight Stitches in one strand of peach to the ends of some of the petals.

13 For the hydrangea flowers and pansy design, transfer the design from the template onto the 20x20cm rectangle of fabric using your preferred method. Again, we used a heat erasable pen and lightbox for this. Then, mount your stitching in your 13cm hoop with the design positioned centrally and the fabric pulled taut like a drum, but not overstretched. Referring to the main image for colour placement, start by working the petals of the hydrangeas using Satin Stitch in two strands of the following shades: light blue or lilac, or a blend of one strand each of light lilac and lilac.

14 Now, fill the central circle of the hydrangea flowers using Satin Stitch in



TIPS & TRICKS

- To achieve a natural look in this project, you'll be blending the stranded cotton shades together. To do this, make sure both colours of threads are cut to the same length, then split the strands and combine. Thread the needle as you normally would.
- We've displayed these designs in wood-effect rubber hoops. To use these, position the rubber over the inner plastic frame, with your fabric positioned in between. Then, press down until the rubber catches in the groove of the inner frame. Once the hoop is in place it will be difficult to tighten or adjust the fabric, so make sure the design is central before applying the hoop.

two strands of either purple or dark blue. Then, stitch the veined pattern over the petals using Straight Stitch in either blue or light blue. Again, refer to the main image for colour placement here.

15 Finish the large hydrangea flowers by adding Straight Stitches to the outer edge of the petals in one strand of peach. Work the small five-petaled flowers using Satin Stitch in two strands of light lilac to fill the petals and light blue to work the centre of the flowers. Add in some Straight Stitches in lilac around the centre to finish off each flower.

16 Working in a blend of one strand of each, use a blend of dark blue and light blue to work the small blue flowers in Satin Stitch. Work each petal individually to create a clear definition between each one and create a more realistic appearance. Then, stitch their leaves in the same way but using a blend of olive green and light olive green instead.

17 Next, fill the petals of the pansies using Satin Stitch in two strands of purple starting with the bottom edge of the lower petal and the centre where the top two petals overlap. Next work the purple petals using a blend of lilac and purple in one strand of each. For the lower part, sew the remaining petals

using Satin Stitch in light yellow. Work a few Straight Stitches over the top two light yellow petals in one strand of light olive green and the lower one in strand of peach.

18 Finish the pansies by adding Straight Stitches in one strand of purple to the edges and centre of the light yellow petals and one strands of peach to the purple petals. Now, finish the backs of each hoop using your preferred method or turn to p7 for our guide on trimming the fabric to size, using running stitch to gather it at the back, and then sewing a circle of felt in place to protect the back of your stitching ready for display. 🎯

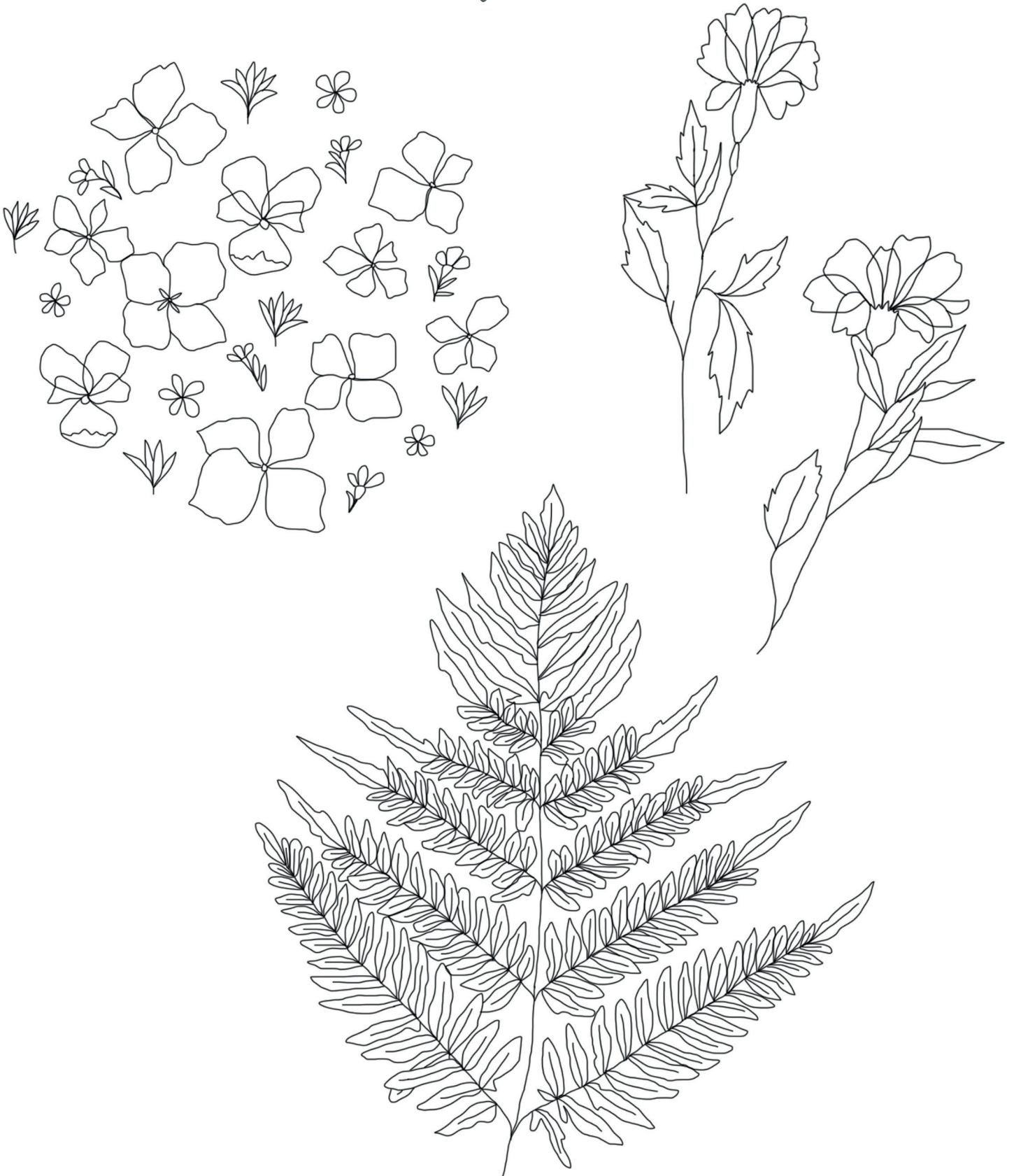
LUCY FREEMAN



Lucy is an experimental textile artist based in Edinburgh. She loves to push the boundaries of embroidery, using big, textured stitches in a bold painterly style. Her wall hangings and framed embroideries celebrate the beauty of nature!

www.lucyfreeman.co.uk

Templates



Love Embroidery Essentials



MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES

Materials

EVERYTHING YOU NEED TO GET STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

As well as the main list of materials you will need the following items. There are different types available, so read on to choose the correct materials for this project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

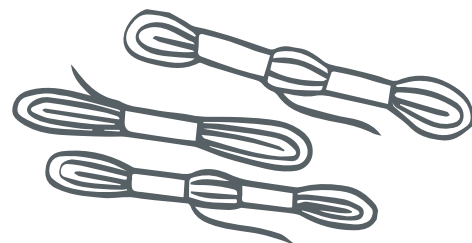
FABRIC

Embroidery can be worked on a wide variety of fabrics or ready-made items. It's best to choose fabrics with a fairly smooth surface as heavily-textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with 100% plain-weave cotton.

When choosing fabric, consider its intended use, how much wear it will get, and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric, which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on, and adds a wonderful texture to embroidery.



THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear, use hard-wearing thread, such as stranded cotton. For decorative pieces, use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in more than 500 colours, in pure cotton, silk and rayon.

PEARL COTTON

Also known as 'Coton perlé', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8 and 12. It's often used for Hardanger embroidery.

Love Embroidery Essentials



COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25 and 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

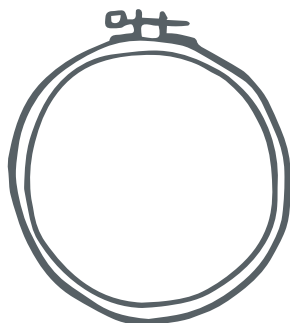
This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.

METALLIC

Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS

There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.



HOOPS & FRAMES

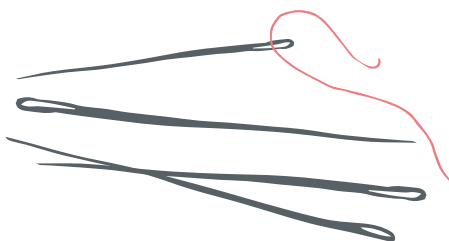
Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES

Frames are designed for larger pieces to keep an entire piece of fabric taut



NEEDLES

There are several different needles suitable for embroidery and having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles, as they'll last longer.

BEADING

Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE

This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY

This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW

This long needle has a round eye, so is perfect for working decorative stitches, like Bullion Knot.

QUILTING/BETWEENS

These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS

These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY

This blunt-ended, large-eyed needle is used for counted thread embroidery and working whipstitch.

DESIGN TRANSFER

There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS

These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER

This comes in a range of colours so it'll show up on different shades of fabric.

LIGHTBOX

These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL

A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER

Draw or print a design on this, embroider through it, then dissolve it in water.

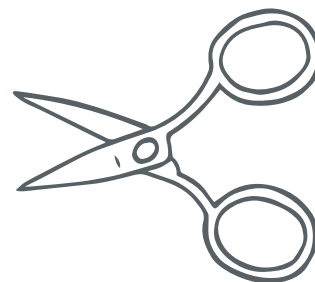
USEFUL EXTRAS

COTTON TAPE

Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS

Perfect for seeing small stitches close up or for working in artificial light.



SCISSORS

Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE

These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEEWAX

This helps stop the thread from getting tangled, particularly metallic threads.



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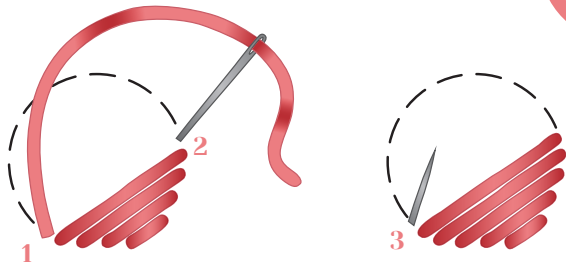
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MOUNTING A HOOP

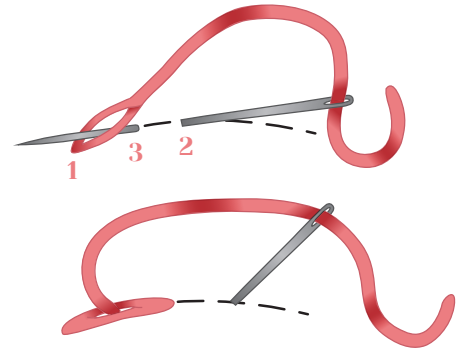
Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre-top. Work a running stitch around the fabric edge and pull to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from. 🧵

Stitch Guide



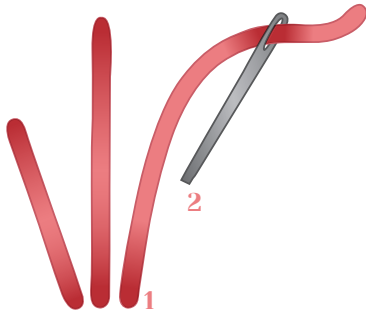
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Split Stitch

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 the thread. Work the whole outline in this way, making sure you always split the thread in the centre to form even stitches.



Straight Stitch

Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length. 🧵