

love Embroidery

FRESH IDEAS WITH THREAD

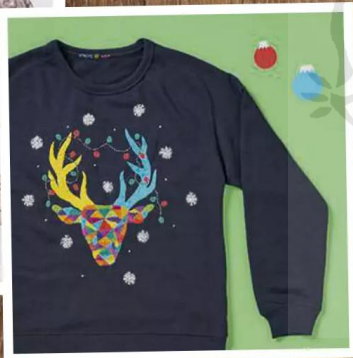
3 EASY IDEAS
FOR WOVEN
WHEEL STITCH



ISSUE 7 2020

Make it modern

16 JOYFUL DESIGNS
TO SEW FOR
CHRISTMAS!



Embellish
with thread

Update your
wardrobe

how to

- ✓ Add detail with French knots
- ✓ Customise your clothes
- ✓ Machine stitch onto card

FEELING FESTIVE

Bring colour to your home

DECORATE WITH STITCHED FAIRY LIGHTS,
SCANDI BAUBLES, A FIREPLACE HOOF & MORE!

Inside the
world of
designer
Megan
Griffiths



STITCH YOUR OWN
fruit wreath

+ STAY COSY WITH
EMBROIDERED SLIPPERS

PLUS TEMPLATES, STEP-BY-STEP TUTORIALS & ILLUSTRATED STITCH GUIDES IN EVERY ISSUE!

-lovecrafts-

LOVE
FEELING
FESTIVE

Cotton Clara

Cotton Clara Joy and Peace Hoop Embroidery Kit

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Welcome



Love Embroidery

FRESH IDEAS WITH THREAD

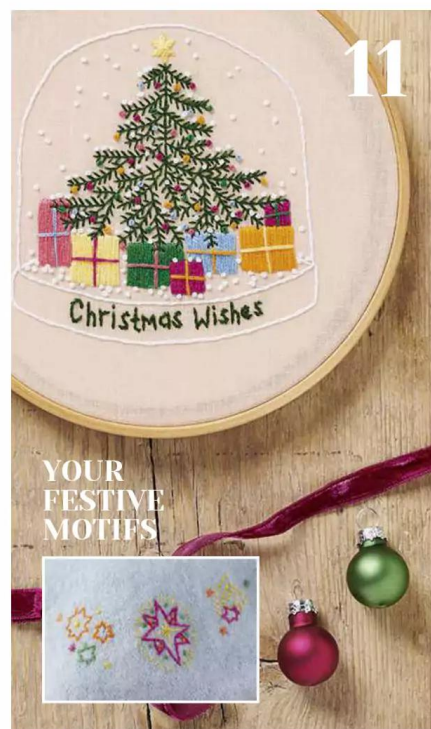


This time of year always holds a sense of magic. The air is filled with the excitement of fast-approaching holidays and we start making time to catch up with loved ones, be it in person or online this year. Gifts are bought and wrapped, a feast is planned and dusty board games are dug out of the attic. We feel that illustrator and designer Megan Griffiths perfectly captures the magic of the season in her homespun, folk-inspired embroidery. Turn to page 22 to see more of her intricate figures and be inspired for the cosy winter months ahead.

Christmas makes,
inspiration & more!

Contents

ISSUE SEVEN



31

Projects

11 YOUR GIFT

Creative ways to stitch and make up your set of 30 Christmas-themed designs

16 COLOURFUL STOCKING

Countdown to the 25th with the vibrant rows of Jen Smith's gorgeous design

28 FRUIT WREATH

Spice up your décor with Georgie Emery's inviting fruit wreath, full of warm hues

31 STITCH WORKSHOP

Add Woven Wheel to your stitch library and use it to sew Rebecca Reid's winter florals

35 CHRISTMAS JUMPER

Turn heads dressed in Catalina Sánchez Gaviria's geometric reindeer sweater

37 EASY SCARF

Transform a plain pashmina into a winter wonder with Tory McNidder's snowy motif

39 DALA HORSES

Use soft felt and delicate stitching to make Cathy Eliot's Scandi-inspired ornaments

41 MACHINE COLUMN

Monthly columnist Sophie Tarrant shows you how to machine stitch onto card

42 FIREPLACE HOOP

Mix machine embroidery with watercolours to create Vicky Horwood's cosy scene

44 FAIRY LIGHTS BANNER

Brighten your home when you stitch and sew Louisa Burtonshaw's festive hanging

47 FLORAL SLIPPERS

Put a pep in your step with Jessie Doe's stunning flower-stitched pumps

39





47



44



42



28

Subscribe
today!

Never miss an issue,
see p26



35



37

Welcome!



I always embrace the festive season with open arms, and this year is no exception. My decorations are up spectacularly early (for which I have no shame) and I'm delighted to be spending the evenings curled up on the sofa, gradually stitching my way through an ever-ambitious project list. I'm so grateful for the comfort, calm and cheer that our craft brings – it's the perfect antidote to the hustle and bustle which also, inevitably, comes with the arrival of Christmas.

With that in mind, we've put together a collection of inspiring makes for you to sew and share this winter. Whether you're new to the hobby or looking to advance your skills, we've got you covered. So, fill up your favourite mug, hibernate under your softest blanket and stitch away the days until the 25th.

Rachel
Rachel Wood, Editor

Regulars

07 WE LOVE...

Things to buy, websites to visit, ideas to try, and other stitching delights we can't resist

15 CURRENT STITCHES

The *Love Embroidery* team share what is inspiring their stitching this month

22 DESIGNER PROFILE

Step into the enchanting world of illustrator and embroidery designer Megan Griffiths

26 SUBSCRIBE

Get instant access to the latest issue of *Love Embroidery* each month!

52 ESSENTIALS

Your guide to all the materials, techniques and embroidery stitches you need to know

59 TEMPLATES

Find all of the templates you need to complete the projects in this issue

66 MY STYLE

Textile artist Emily Botelho, of Salt Stitches, shares her coastal stitching inspiration

67 NEXT MONTH

A sneak preview of the projects, stitches, designers and cover gift coming next month

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www.gathered.how

we love

IDEAS
INSPIRATION
ACCESSORIES
PEOPLE
KITS



Birds of a feather

Sustainable and with a message – now, this is a shirt we can get behind (or, in)! The Sisterhood Birds Shirt by Lint & Thread is part of an exclusive collection at Not On The High Street. Supporting female-led businesses, 10% of each sale is donated to the Women Supporting Women initiative from The Prince's Trust. The shirt features two delicate dove birds on the collar with a sisterhood label stitched on the back.

www.notonthehighstreet.com



Delivering joy

You might expect to see good ol' Rudolph dashing through the snow, but bundled in his warmest woolly scarf and with a beautifully-wrapped present on his back, this festive llama is on his way to spread Christmas cheer. Stitch him for yourself, or as a gift, using the full kit from Stitch With Skye – which includes a painted black hoop.

www.stitchwithskye.com



ONLINE, TOGETHER

**CRAFTERNOON
IS GOING DIGITAL
THIS YEAR!**

66 Christmas Crafternoon is back to bring fun, festive cheer to the year, with fabulous craft ideas, tips and practical support to get you started. Not only will you be making beautiful cards, decorations and presents but you will also be making a difference by joining us in our mission for better mental health."

Kathleen Miles, Director of Fundraising at charity Mind, www.mind.org.uk

visible mending



Repair, Renew, Reuse
The Clothes You Love

AROUNNA KHOUNNORAJ

A stitch in time



Maker Arounna Khounnoraj is breathing fresh life into clothes with clever crafting and purposeful making. Her new book, *Visible Mending*, explores using simple stitches and techniques to repair, renew and reuse your wardrobe. Take a look inside the book on her Instagram, @bookhou. www.bookhou.com

Editor loves

Deck the halls? More like wrap your hoops, we say! These beautifully adorned hoops are just the thing to finish off your festive projects, each one lovingly hand-wrapped or painted by Happy Hoopla Hoops. There are plenty of plain and patterned options for all occasions, but this seasonal selection – using bright Liberty fabrics from the Tana Lawn range – definitely caught our eye!

www.stitchkitscrafts.com



Each embroidery hoop from Happy Hoopla Hoops is hand-wrapped in Liberty fabric or hand-painted



The bee's needles

Working with more decorative threads, like metallics, can often be a faff – that's why it's a good idea to have some beeswax on hand, like this one from Lemon Pepper Studio. Simply run your thread across the wax two or three times before stitching and you'll find yourself flying through projects in no time.

www.lemonpepperstudio.com



Transform your bedroom into a winter retreat with the plush duvet covers, tassled cushions and heavy throws – all dotted with embroidered stars and geometric shapes – in this collection from Matthew Williamson. www.debenhams.com

Trendy trees



We've fallen hard for these pastel pine trees – can you blame us?

The luscious texture mixed with smooth Satin Stitches are a winning combo. This festive fancy is just one of a number of new Christmas designs from Brynn and Co. We're tempted to stitch it on a jumper – what about you?

www.brynnandco.com



Notions



This needle minder from Stitchonomy lives up to its name. Its strong magnet keeps your needle safely in place during stitching breaks!

£8.99 | www.stitchonomy.etsy.com



New to the Cohana craft accessories range, this set of mini scissors, button-shaped magnet and pin are part of the elegant Winter Gold collection.

£25 | www.handsonworkshop.com.au



Never be without your hobby ever again with this trendy pouch. Stitching Stuff has plenty of room for an entire project's worth of notions.

£12.50 | www.joannehawker.co.uk



Cracking idea

Sustainable and stylish? Yes, please! These pastel-coloured crackers are made of reusable fabric wraps, tied together with short lengths of twine at each end. What's more, you can have them customised with your family's names for that extra special touch. Fill them with mini surprises to discover at Christmas dinner and then save them to use again next year – ingenious.

www.2greenmonkeys.co.uk



SPELL IT OUT

It's hard not to want to buy the whole set of these velvet alphabet decorations! Each one is finished with delicate beading and embroidered stars in metallic gold or silver. The collection runs through the whole alphabet, including an ampersand for joining words or phrases. Each one comes in a set colour of blue, green, pink or orange, with faux suede string to hang. They're so pretty, we almost want to display them all year!

www.oliverbonas.com



CUSTOM STITCHES BY YULIA SHERBAK



Curled up with his head resting on his tail, this arctic fox is enjoying a winter nap. He's just one of the many custom stitches that Yulia Sherbak (of Moss and Feather) creates for people all around the world. Yulia often makes nature-inspired jewellery but also creates custom pet portraits and ultrasound stitches. Plus, as if she's not busy enough, she makes patterns for you to download and stitch yourself!

Check out her inspiring work on Instagram

@mossandfeather

www.mossandfeathershop.etsy.com



Christmas is well and truly here! Mark the moment by updating your mantel with these classic festive stitches in modern, uplifting shades. They come as full kits or individual PDFs to download from www.tatasol.com



Cover
gift



Templates
for digital
subscribers
on p68

Feeling festive

STITCH COLOURFUL DECORATIONS AND MAKE
THOUGHTFUL GIFTS WITH THIS MONTH'S SET
OF 30 CHRISTMAS IRON-ON TRANSFERS

Just for you



MAKE YOUR OWN REUSABLE
GIFT TAGS FEATURING MERRY
SENTIMENTS AND MOTIFS

Winter wardrobe



EMBELLISH A BERET WITH
TWINKLING STARS FOR A QUICK
GIFT OR NEW ACCESSORY

MATILDA SMITH



When our Art Editor
Matilda isn't lovingly
designing the pages
of *Love Embroidery*
she's an illustrator and

keen dabbler in all kinds of crafts. Her recent illustrations have focused on the beauty of the tiny overlooked weeds in her local area of Bristol. She loves putting unexpected colour combinations together and relishes working with fabric and thread, having studied textiles at university. Creating the Christmas designs for this issue's transfers was a fun way to get into the festive spirit early!



Snow globe hoop

MATERIALS

- Your gift – Christmas embroidery transfers
- Cotton fabric: 25x25cm, cream
- Stranded cotton: 1 skein each of blue, bright green, dark green, orange, light pink, dark pink, yellow and white
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Raised Star Stitch, Satin Stitch, Straight Stitch

- 01 Use two strands of dark green to stitch the tree. Work the trunk and branches in Backstitch and the needles in Straight Stitch.
- 02 Use two strands of blue, bright green, orange, light pink, dark pink or yellow to stitch the presents in Satin Stitch. Use contrasting colours to stitch the ribbons on top as single Straight Stitches.
- 03 Use two strands of blue, bright green, orange or dark pink to stitch the baubles as French Knots.
- 04 Use two strands of yellow to work the star on top of the tree in Raised Star Stitch.
- 05 Use two strands of white to work the snow globe and snow. Work the outline in Split Stitch and the snow as French Knots.
- 06 Finally, use two strands of dark green to work the lettering in Split Stitch.

→ TRANSFERRING THE DESIGNS



- 01 First decide which design you want to stitch from the transfer sheet, then cut roughly around it, taking care to leave a small allowance all around. You should only have the section you want to transfer, but take care not to cut off any of the lines you want to transfer later.

The designs are all printed in reverse so they transfer the right way round.



- 02 Press the fabric you want to transfer the design onto, so that it is smooth and crease-free, using a dry iron (so the fabric isn't damp).

Place your cut-out transfer sheet ink-side down on top of the right side of the fabric, making sure it is in exactly the position you want the transfer to be. Then carefully pin or tack it into place so it doesn't shift or move.



- 03 Set your iron to the hot, dry setting, then press on top for a few seconds. The longer you leave the iron in place, the darker the transfer lines will be. To check if the design has transferred, hold the iron in place and lift the corner of the paper, making sure not to dislodge the transfer sheet's position on the fabric. Press again until you are happy with the transfer.



- 04 Once the design has transferred, lift off the paper and your design is ready to embroider. The transfer markings are permanent so make sure they are all covered with embroidery. But, they will fade over time, especially if washed or exposed to light.

You can reuse the transfers three to four times depending on the fabric you use and how much ink you transfer.

Gift tags

MATERIALS (To make one tag)

- Your gift – Christmas embroidery transfers
- Cotton fabric: 20x40cm, natural
- Cotton fabric scraps: blue, green, magenta, light pink and yellow (for the presents tag)
- Stranded cotton: 1 skein each of blue, green, orange, magenta, light pink and yellow
- Bondaweb: 10x10cm (for the presents tag)
- Eyelet and ribbon
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Lazy Daisy Stitch, Running Stitch, Satin Stitch, Split Stitch, Straight Stitch



- 01 Cut a 20x20cm piece of fabric to work on, the rest will be used for the tag back. Transfer your chosen design onto the centre and stitch as follows:
- 02 *Peace, love, joy*: Use two strands of magenta, green and light pink to work the words in Split Stitch.
- 03 *Stay warm*: Use two strands of magenta to work the words in Backstitch. Fill the mittens with Satin Stitch stripes using three strands of yellow at the top then green, light pink, yellow and orange at the cuffs.
- 04 *Presents*: Place the Bondaweb smooth-side up on top of the transfer and trace each present separately. Using different fabrics for each present, iron the Bondaweb rough-side down on top of the fabric scraps. Cut around the Bondaweb presents. Peel off the backing paper and iron the presents, fabric-side up, onto your main tag fabric. Use one strand of matching thread to stitch around the edge of each of them in Running Stitch. For the large green parcel, use one strand of orange to work the decoration in Backstitch and the loops in Lazy Daisy Stitch. For the small green parcel, use two strands of yellow to work the ribbon in Backstitch and the bow in Lazy Daisy Stitch. For the large blue parcel, use two strands of orange to work the ribbon in Satin Stitch and the bow in Lazy Daisy Stitch. For the small blue parcel, use two strands of magenta to work the heart in Satin Stitch, the ribbon in Backstitch and the bow in Lazy Daisy Stitch. For the large pink parcel, use two strands of yellow to work the stars in Straight Stitch. For the small pink parcel, use two strands of yellow to work the ribbon in Backstitch. For the square yellow parcel, use two strands of magenta to work the ribbon in Backstitch, the bow in Lazy Daisy Stitch and the dots in French Knots. For the rectangular yellow parcel, use two strands of light pink to work the stripes in Satin Stitch. For the magenta parcel, use one strand of green to work the dots in French Knots.
- 05 Trace and cut the tag template on p63, place over your embroidery and cut around it. Cut the tag back in the same way then place the front and back RS together. Stitch all the way around, leaving a turning gap in one side. Turn the tag RS out, push the edges of the gap in and press. Use two strands of magenta to work Running Stitch around the edges. Punch an eyelet through the top of the tag and thread with ribbon.





Beret

MATERIALS

- Your gift – Christmas embroidery transfers
- Beret: light blue
- Stranded cotton: 1 skein each of green, orange, magenta and yellow
- Basic embroidery kit

STITCHES USED

French Knot, Stem Stitch, Straight Stitch

- 01** Transfer your choice of star motifs onto the front of the beret. Make sure you secure your threads properly so they won't come undone because this stitching will have more wear than a decorative piece.
- 02** For the large centre star, use two strands of magenta to work the outline in Stem Stitch. Use two strands of yellow to work the centre star and the rays in Straight Stitch. Use two strands of green to work French Knots around the outside of the magenta star.
- 03** For the shooting star, use two strands of magenta to work the star outline in Straight Stitch. Use two strands of yellow to work the lines coming out of the star as rows of French Knots. Use two strands of orange and green to work the small orange and green stars as Straight Stitches crossing over each other.
- 04** For the star cluster, use two strands of orange, green, yellow and magenta in Straight Stitch. ●



Current stitches



Forest frolics

Regular readers of *Love Embroidery* will know that we adore Jenny Blair's work. If you're new to the mag (hello!) then here's a shining example of her style – this Winter Greens kit features a handpainted deer printed onto cotton fabric, with the surrounding foliage stitched in rich emerald shades. Working a couple of leaves or a sprig of mistletoe each evening is a wonderful way to ease yourself into the festive season. Love the look? Turn to our back page for a glimpse of Jenny's beautiful barn owl design, coming soon to our next issue.

www.jennyblair.co.uk



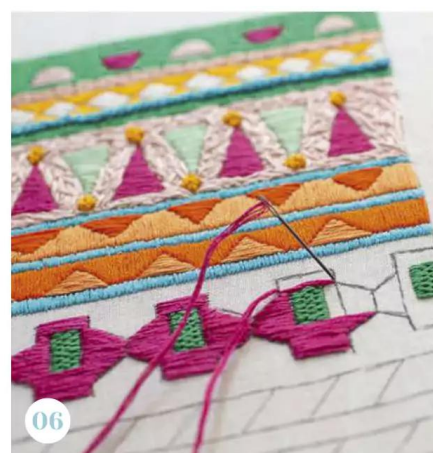


Full of cheer

BRIGHTEN YOUR CHRISTMAS WITH THIS VIBRANT
STOCKING – STITCH A ROW A NIGHT AND YOU’LL BE
FINISHED IN PLENTY OF TIME FOR THE 25TH

Designed by Jen Smith →





MATERIALS

- Cotton fabric: 55x45cm (front)
- Backing fabric: 40x30cm
- Lining fabric: 40x60cm
- DMC stranded cotton: see Notes
- Pearl cotton No.8, black: see Notes
- Transfer pen or pencil
- Yarn: pink and orange (for tassel)
- Matching sewing thread
- Basic embroidery kit

STITCHES USED

Brick Stitch, Couching Stitch,
French Knot, Satin Stitch,
Seed Stitch, Straight Stitch

01 Transfer the design from the template to the centre of the cotton fabric using your preferred method. All the embroidery is worked in six strands of stranded cotton. Start at the top of the stocking and work one row at a time, continuing downwards. The motifs and rows are all outlined with black pearl cotton using Couching Stitch. You can work these outlines as you finish each section or after you have completed the whole stocking.

Row 1: Use light pink and dark pink to work the semicircles in horizontal Satin Stitch. Then, use bright green to fill the background with Satin Stitch.

Row 2: Use peach to fill the row with horizontal Brick Stitch.

02 Row 3: Fill the background with vertical Satin Stitch in yellow. Add diamonds using horizontal Satin Stitch in white.

Row 4: Use turquoise to fill the row with a line of French Knots.

Row 5: Use bright green to fill the row with vertical Satin Stitch.

03 Row 6: Use mint and dark pink to work the Christmas trees in horizontal Satin Stitch, alternating between the two colours.

04 Use yellow to stitch a cluster of four French Knots at the top of each tree.

Then, use light pink to fill the background with Seed Stitch.

05 Row 7: Use turquoise to fill the row with vertical Satin Stitch.

Row 8: Use dark orange to fill the triangles with horizontal Satin Stitch. Then, use light orange to fill the background with vertical Satin Stitch.

06 Row 9: Use turquoise to fill the row with vertical Satin Stitch.

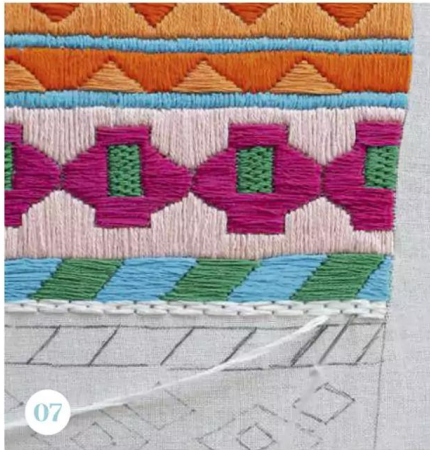
Row 10: Use light orange to fill the triangles with horizontal Satin Stitch. Then, use dark orange to fill the background with vertical Satin Stitch.

Row 11: Use turquoise to fill the row with vertical Satin Stitch.

Row 12: Use bright green to fill the centre rectangle of each ornament shape with Brick Stitch. Then, use dark pink to fill the outer sections of the ornaments with horizontal Satin Stitch. Use light pink to fill the background with vertical Satin Stitch.

07 Row 13: Use turquoise and bright green to fill each slanted section with horizontal Satin Stitch, alternating between the two colours.

Row 14: Use white to fill the row with horizontal Brick Stitch.



Row 15: Use turquoise and bright green to fill each slanted section with horizontal Satin Stitch, alternating between the two colours across the row.

08 Row 16: Use dark orange to fill the small diamonds with horizontal Satin Stitch. Then, use white to fill the centres of the central diamonds with horizontal Satin Stitch. Use yellow to fill the outer sections of the central diamonds with horizontal Satin Stitch. Fill in the background in peach using closely placed Seed Stitch.

09 Row 17: Use turquoise to fill the row with a line of French Knots.

Row 18: Use mint green to fill the row with vertical Satin Stitch.

10 Row 19: Use black to create the small stars with Straight Stitches crossing over each other. Use peach and dark orange to fill in the large stars with Satin Stitch, working the stitches from the outer point of each section to the centre, alternating between the two colours. Use bright green to fill the background with closely placed Seed Stitch.

11 Use black to stitch over the small stars again with Straight Stitches. Then, use turquoise to work a French Knot on each tip.

12 Row 20: Use mint green to fill the row in Satin Stitch. Then, add vertical accents in dark pink using Straight Stitch, as shown.

13 Row 21: Use dark pink to fill the row with horizontal Brick Stitch.

Row 22: Use light pink to fill the lower triangles with vertical Satin Stitch, then use mint green to fill the central triangles with vertical Satin Stitch. Fill the background in turquoise using vertical Satin Stitch.

14 Use black to work stars on top of the background in Straight Stitches.

15 Row 23: Use yellow to fill the row with two lines of French Knots.

16 Row 24: Use white to fill the centres of the diamonds with vertical Satin Stitch.

Then, use black to fill the outer sections of the diamonds with vertical Satin Stitch. Use white to fill the background around each of the diamonds with horizontal Satin Stitch.

17 Row 25: Use yellow to fill the row with two lines of French Knots.

18 Row 26: Use mint and dark pink to work the Christmas trees in horizontal Satin Stitch, alternating between the two colours. Use yellow to stitch a cluster of four French Knots at the top of each tree. Fill the background with Seed Stitch in light pink. →





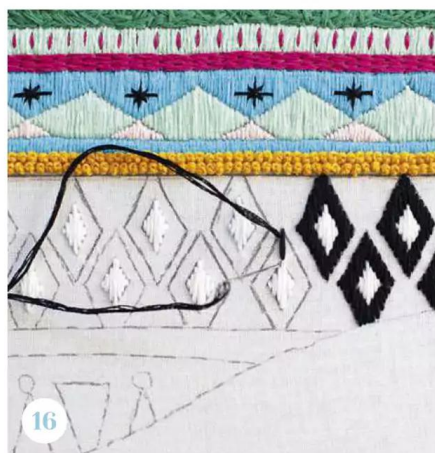
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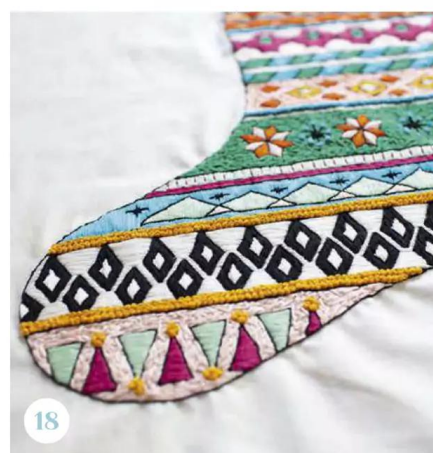
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16



17



18

NOTES

- Find the template on p59
- Use a 1cm seam allowance for making up the stocking
- RS = right side(s)
- WS = wrong side(s)
- DMC stranded cotton: 3 skeins each of Blanc (white), 225 (light pink), 310 (black), 353 (peach), 722 (light orange), 911 (bright green), 947 (dark orange), 955 (mint green), 972 (yellow), 3804 (dark pink) and 3846 (turquoise)
- DMC Pearl cotton No.8: 1 skein of 310 (black)
- Pearl cotton is single-strand so isn't divisible – use the whole cut length in your needle

FINISHING OFF

Cut around the stocking 1cm away from the outer edge all around. Place this piece centrally on top of the backing fabric, with RS together, and cut around it. Cut a 4x22cm strip from the remainder of the backing fabric – this will be used for your hanging loop.

Fold the lining fabric in half widthways then place the stocking front on top and cut around it to make the lining front and back.

Place the stocking front and back RS together and stitch together all around, leaving the top edge open. Stitch just through the very edge of the embroidery so that the fabric doesn't show through. Clip the curves.

Repeat this to stitch the lining front and back with RS together, but leave a 10cm turning gap unstitched in the centre of one of the straight edges. Turn RS out and press.

Fold the hanging loop strip in half lengthways with RS together and stitch together down the long edge. Turn RS out and press, then fold in half, matching the raw edges to make a loop. At the top, pin the loop, RS together, centrally on top of the seam between the stocking front and back on the heel side, matching the raw edges.

Place the stocking lining inside the outer

stocking so they are RS together and side seams are matching. Stitch together all around the top edge, through the hanging loop ends as you go.

Turn RS out through the turning gap then fold the edges of the gap to the inside and slip stitch closed. Push the lining inside the stocking and press carefully.

Make a tassel by winding pink and orange yarn around an 8cm length of cardboard. Knot the top, slide off the cardboard then wind yarn around the top edge and trim the ends to neaten. Tie the tassel to the bottom of the hanging loop. 🧶

JEN SMITH

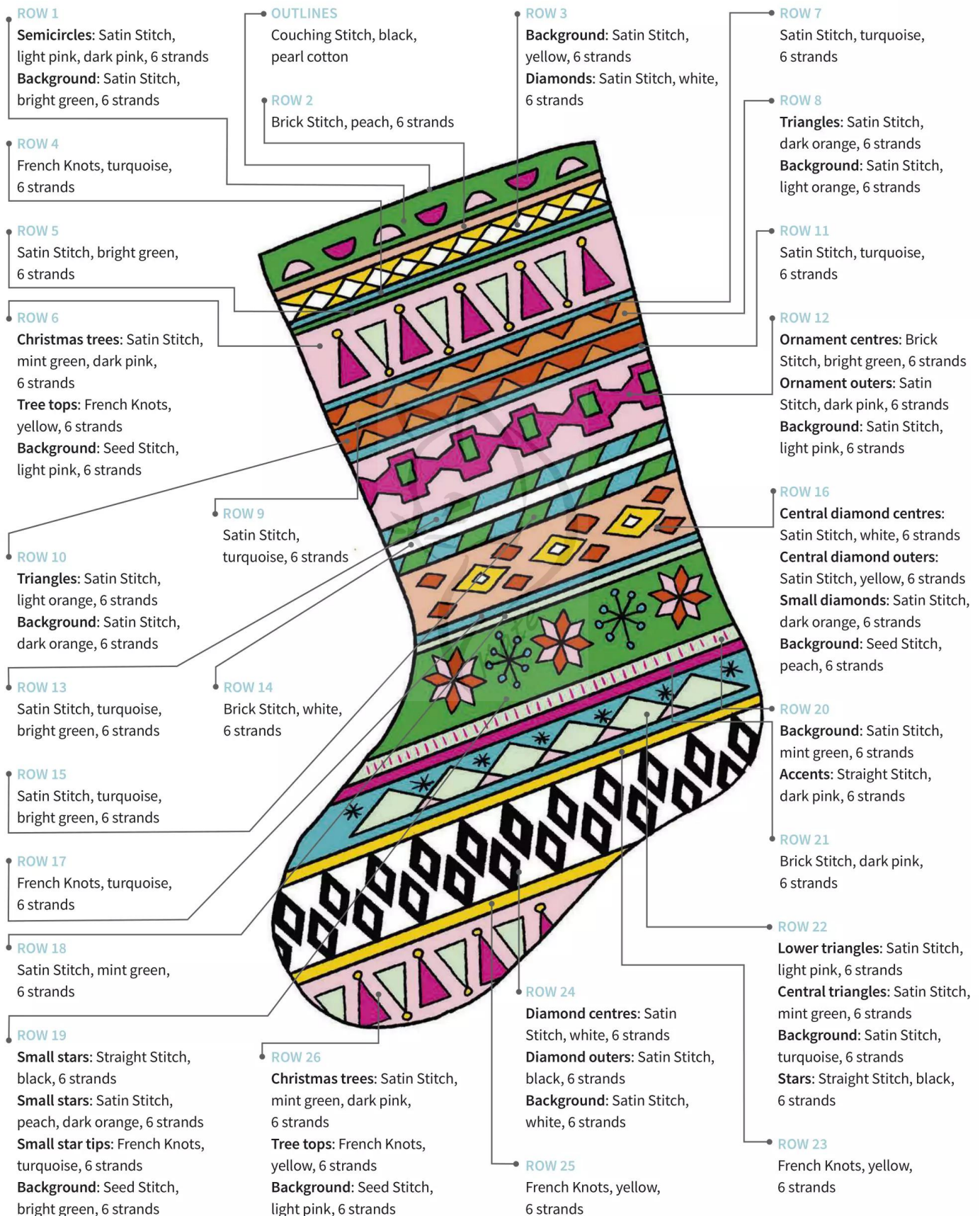


Jen Smith, aka Jen Ann Handmade, focuses on all things fun and colourful.

Drawing inspiration from the great outdoors and the simple beauty of nature, her art is whimsical and cheerful. For Jen, the best cure for creative blocks is her beloved yoga.

www.jenannhandmade.com

Embroidery guide



Megan Griffiths

ENTER THE ENCHANTED WORLD OF CORNWALL-BASED EMBROIDERER AND ILLUSTRATOR, MEGAN GRIFFITHS, AND DISCOVER HER MAGICAL FOLK STYLE

Words by Lara Watson

Megan's creative studio space overlooks her Cornwall garden, offering up a bounty of endless inspiration throughout the year



With a nod to tales such as *A Midsummer Night's Dream* and taking inspiration from nature's colour palette, Megan lets the seasons guide her in her creative journey



For illustrator Megan Griffiths, embroidery is a logical extension of her gentle and detailed folk style of painting. The Falmouth University graduate started experimenting with embroidery while she was studying in 2012 and found that having two creative outlets heightened her imagination and productivity. “Embroidery and illustration are intrinsically linked, with pattern and character being the main themes,” says Megan. “Being multi-disciplined allows me to stay creative in most moods.”

Her characters are magical, almost medieval-looking in their charming naivety, and festively embellished – a celebration of myth and merrymaking in thread. Her favourite project to date was designing the stationery for her brother's wedding on a theme of *A Midsummer Night's Dream*, which gave her the opportunity for “flowery, twinkly painting”. So, it seems almost pre-destined that Megan's dream project would be to bring her skills together for a more time consuming piece: creating an embroidered and painted book inspired by old tapestries to retell the story. We can already see it!

Megan grew up surrounded by all sorts of treasures and haberdashery treats to play with. “My mum has always supported our creative endeavours and encouraged us to hunt around car boot sales and charity shops for crafty items,” she says. “That mindset has given me the ethos of making something beautiful out of humble or unwanted materials. When I started properly embroidering at university it just blew me away that all you needed was some old cotton reels and a needle to adorn clothes and create creatures. A very magical feeling!”

She still thrifts as much as possible. “The best thing about it is that you're not really sure what you're going to

find. The thing I'm really looking out for is nice old threads on wooden spools, but I usually come back with a collection of quite random items!”

Making is key to Megan's day-to-day, and a path for artistry is always open. She might be inspired by anything from an interesting old book on textiles, history or art, to the pattern and detail of a knitted jumper, a painted tile or a cathedral roof. “I ensure I have enough reflective time outdoors,” says Megan. “I'm lucky to be living remotely, off-grid in a permaculture garden in Cornwall at the moment, quietly observing the nature around me and the changing seasons throughout the year.”

Initially using mainly backstitch in her work, which seemed to match well with a linear style, Megan has recently been finding joy in learning more complicated stitches and exploring them in miniature form. “It's fun looking at an empty space and pondering which stitches and shapes would fill it best,” she says. “At the moment I'm learning the interlacing technique, which is slightly headache inducing but looks spectacular when it's finished! I can see a lot of differences between my old and new work as the skill grows with each thing made.” →

“Embroidery and illustration are intrinsically linked. Being multi-disciplined allows me to stay creative in most moods.”



Megan's illustrations and embroidery pieces go hand-in-hand, with pattern and character linking the two crafts

→ The colours have become more muted and earthier, reflecting the environment I'm in now."

Megan's muted colour palette is influenced by autumnal and wintry scenes, the time of year when nature retreats into itself. And, it seems, art imitates life in that she classes herself as an introvert. So, hosting workshops for others is something she's really proud of in her career thus far, as it challenged what she thought herself capable of. "Embroidery is hugely meditative and can be a great remedy for times when you need to slow down," she says.

"I've found that introducing or reigniting a passion for it in others has become really precious to me."

Megan is inspired to see the resurgence of handicrafts generally in the world around her, and people proudly putting their names to their handmade items. She believes that as modern life becomes increasingly hectic and stimulating, it's becoming a radical act to go against industrialism, to slow down and turn to craft. "Something that draws me to hand embroidery is the undeniable amount of work and skill that goes into it, visible in each stitch and with no shortcuts," she says. "That is art to me!"

In terms of sustaining a business though, the balance is sometimes tricky. "When your hobby is your career, the thing that once soothed you now comes with a new set of stresses," she says. "I've learnt to stick wholeheartedly with the things that I want to make, and not worry about what other people like. It also helps to have a few other creative outlets to turn to, which, for me, keeps the enjoyment of experimentation and aids me to continue evolving as an artist." Megan is "monumentally grateful" when her work speaks to others, and if things ever become overwhelming or lonely, she finds it useful to chat with other creatives. "They can guide you, or at least empathise," she says.

As far as plans go, Megan is following the seasons and taking it one step at a time. "I'm thinking about which flowers and vegetables to grow next year," she says, "as well as carrying on with making little folk and creatures." Watch out for her extended kits that will be launching soon, "spreading the embroidery joy." 🧵

See more of Megan's illustrations and embroidery on Instagram at @meganivygriffiths or at www.meganivygriffiths.etsy.com



As the seasons change, so does Megan's work - with every piece, she learns a new skill or stitch to develop her style





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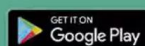
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A splash of colour

DECORATE YOUR HOME WITH THIS GORGEOUS
CHRISTMAS WREATH – FILLED WITH FRUITY
DELIGHTS INSPIRED BY THE SEASON

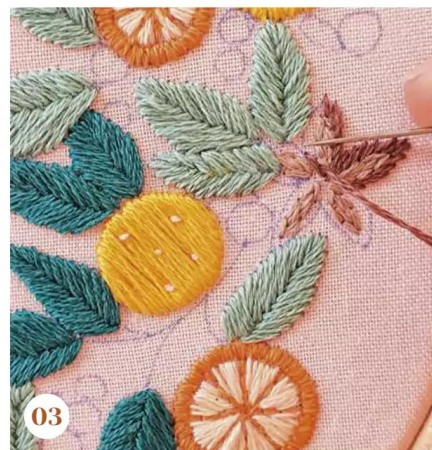
Designer **Georgie Emery** →

Stitch
GuideTurn to
PAGE 52

01



02



03



04



05



06

MATERIALS

- Cotton fabric: 38x38cm, warm pink
- Stranded cotton: 1 skein each of beige, dark brown, light brown, cream, bright green, dark green, sage green, dark orange, light orange, peach, dark red, light red, dark turquoise, light turquoise and white
- Embroidery hoop: 18cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Brick Stitch, Leaf Stitch, Padded Satin Stitch, Satin Stitch, Split Stitch, Straight Stitch, Whipped Backstitch

NOTES

- Find the template on p63
- Fabric: Robert Kaufman Kona Cotton in Bellini available from www.frumble.co.uk

- 01** Transfer the design from the template onto the fabric using your preferred method. Work the whole oranges in three strands of light or dark orange. Outline the edges with three strands of orange in Split Stitch, then stitch over the top to create Padded Satin Stitch. Make the orange dimples using small single stitches in two strands of cream. Work the segmented oranges in two strands of either light or dark orange. Work the segment outlines in Backstitch and the outside in Satin Stitch. Use two strands of peach to fill the segments with Satin Stitch.
- 02** Stitch the leaves using three strands of light or dark turquoise in Leaf Stitch.
- 03** Use two strands of beige to fill the inside of the star anise with Brick Stitch. Work the outside of the star anise in two strands of dark brown using slanted Satin Stitch.
- 04** In two strands of sage green, complete two rows of Split Stitch around the outside of the pears. Work one row of Split Stitch in two strands of sage green for the centre line of the pear. Use two strands of white to fill in the next layer of the pear in Split Stitch. Use two strands of peach to stitch the very centre in Split Stitch, with two small Straight Stitches over the top

in two strands of dark brown for the pips, and two Backstitches for the pear stalks. Use two strands of light turquoise to work the veins on the pear leaves in Backstitch. Use three strands of dark green to fill in the rest of the pear leaves in Satin Stitch.

- 05** Use three strands of cream to stitch the mistletoe berries in Satin Stitch, then, still in Satin Stitch but using only two strands, stitch the mistletoe leaves in bright green. Use three strands of dark or light red to work the holly berries in Satin Stitch.
- 06** Use two strands of light brown to work the stems in Whipped Backstitch. ●

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)



Stitch Workshop

Woven Wheel

REBECCA REID



Rebecca has been working in craft publishing for many years.

As a presenter on craft TV channels she teaches viewers how to sew their own designs. Her current passion is embroidery, so she's delighted to be working as Senior Technical Editor on *Love Embroidery* magazine where she gets to immerse herself in stunning stitching every day. @sosobecs

ADD REALISTIC BLOOMS OF FLOWERS TO YOUR STITCHING USING THE RAISED TECHNIQUE OF WOVEN WHEEL – ALSO KNOWN AS WOVEN SPIDER WEB OR WOVEN ROSE

Each Woven Wheel is formed of a base of spokes made from Straight Stitches, then a separate thread is woven in and out of the spokes. You need to work an odd number of Straight Stitches to allow the weaving part to work. This is usually five stitches but if you're working

a large Woven Wheel then it will be better to work with seven or more to keep the woven stitches close to the fabric. Use a sharp needle for working the spokes then a blunt tapestry needle for weaving the stitches to guard against accidentally piercing the fabric as you weave.



HOW TO WORK A WOVEN WHEEL



01 Draw a circle on your fabric to the size you want your Woven Wheel to be, then mark evenly-spaced spokes around the circumference of the circle. To work the spokes, come out of the centre of the circle and then in at one of the marks you made on the edge of the circle. Come out again at the centre and in at the next outer mark and so on until you have worked all the spokes.



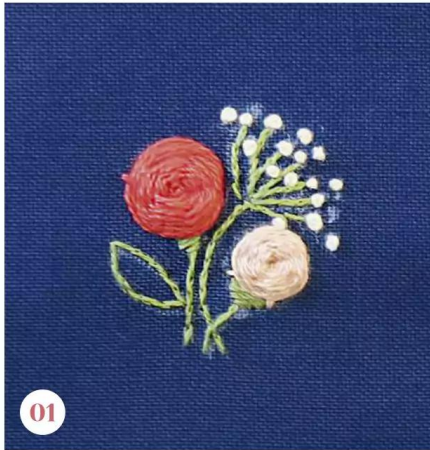
02 Bring the weaving thread out under one of the spokes at the centre of the circle and then thread it into a blunt needle. Weave the thread under and over each spoke alternately. Usually, you would work the spokes and weaving stitches in the same colour so the spokes don't show, but we have shown it here in a different colour to make it easier to see.



03 Continuing to work with a blunt needle, take care not to pierce the fabric or the spokes' thread and carry on weaving alternately (under and over) until you reach the outer edges of the spokes and they are completely covered. Then, take the needle back through the fabric to finish – you might find it easier to switch to a sharper needle at this point, in order to pierce the fabric.



04 For a variation on the stitch, work a Whipped Woven Wheel. Stitch the spokes as before and then start to work the weaving part, only this time go under one spoke then back under it again to wrap it or 'whip' it before moving onto the next spoke. You won't be working over and under but whipping each spoke in turn, so you can have an odd or even number of spokes.



MATERIALS

- Cotton fabric: 15x15cm, cream, pink or navy
- Mini embroidery hoop frame: 4cm diameter
- Stranded cotton: 1 skein each of blue, green, pink, red, turquoise and white
- Craft glue
- Basic embroidery kit

STITCHES USED

Fishbone Stitch, French Knot, Lazy Daisy Stitch, Satin Stitch, Stem Stitch, Woven Wheel

NOTES

- Find the templates on p62
- The mini embroidery hoop frames we used are Groves Trimits Mini Embroidery Hoop Frames, available at www.lovecrafts.com

01 BERRIES

Transfer the design to the fabric using your preferred method. Use one strand of green to work the stems and leaf outline in Stem Stitch. Use one strand of white to work the buds in French Knots. Use one strand of green to work the bases of the berries in Satin Stitch. Finally, use two strands of pink and red to work the berries as Woven Wheels.

02 HOLLY

Transfer the design to the fabric using your preferred method. Use one strand of turquoise to work the stems in Stem Stitch. Use one strand of blue to work the small leaves in Lazy Daisy Stitch. Use one strand of blue to work the holly leaves in Fishbone Stitch and one strand of red to work the berries as French Knots. Use one strand of pink to work the petals in Lazy Daisy Stitch. Use two strands of blue to work the Woven Wheel in the centre. Use one strand of pink to add three French Knots to the Woven Wheel.

03 MISTLETOE

Transfer the design to the fabric using your preferred method. Use one strand of blue to work the leaf sprig in Stem Stitch for

the stems and Lazy Daisy Stitch for the leaves. Use one strand of green to work the mistletoe in Stem Stitch for the stems and Satin Stitch for the leaves. Use one strand of white to work the berries as French Knots. Use one strand of blue to work the leaf at the bottom in Fishbone Stitch. Use two strands of red to work both the Woven Wheels.

04 Once the embroidery is complete, place the hoop centrally over the design with the design right-side up. Draw around the outer edge of the hoop. Cut the fabric so it has a 1cm border around the drawn line.

05 Spread craft glue onto one side of the smaller wooden disc. Place the disc unglued-side down onto the back of your embroidered design. Fold the edges of the fabric onto the glued back of the disc. Ensure they are firmly in place and leave to dry.

06 Secure the screw and nut at the top of the hoop. Place the fabric-mounted disc in the hoop and tighten the nut so the embroidery is held in place. Spread glue over one side of the larger wooden disc and place this over the back of the hoop so the notch is at the top. Use clips to hold the disc in place until dry. You can now glue a brooch pin to the back, or attach a chain for a necklace. ②

The Art of the Needle



The Art of the Needle offers a beautiful range of embroidery kits, allowing you to refine your existing skills and explore new techniques. Best of all, most kits are suitable for all skill levels.

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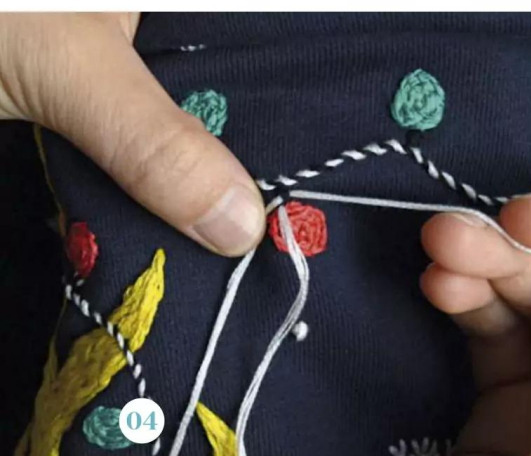
Sleighbing it

REVAMP A PLAIN PULLOVER WITH A STRIKING
GEOMETRIC DESIGN, WORKED IN
JUST SIX EASY STITCHES

Designer Catalina Sánchez Gaviria



Stitch Guide

Turn to
PAGE 52

MATERIALS

- Plain jumper: navy (100% cotton works best)
- Carbon tracing paper
- Iron-on interfacing (optional)
- Stranded cotton: 1 skein each of black, bright blue, royal blue, blue-green, light fuchsia, dark fuchsia, gold, ivory, deep lilac, light lime, dark lime, orange and purple; 2 skeins of pink; 3 skeins each of turquoise and yellow
- Basic embroidery kit

STITCHES USED

Backstitch, Fly Stitch, French Knot, Split Stitch, Straight Stitch, Whipped Backstitch

NOTES

- Find the template on p64
- Use a ballpoint needle when stitching on jersey cotton
- Wash your jumper before stitching to avoid shrinkage

01 If preferred, back the inside of the jumper with iron-on interfacing to help prevent stretching and puckering. Transfer the design onto your garment using carbon tracing paper. Stitch both the antlers in Straight Stitch, working the stitches in any direction and overlapping the stitches in a freestyle way. Work the left antler in six strands of yellow and the right antler in six strands of bright blue. Make the stitches different lengths to cover the jumper fabric and create a textured appearance. Work the deer's head in the same way, but use a different colour for each section. Make sure that the same colours don't sit next to each other, so you create a three-dimensional look.

02 The fairy lights cable is worked in Whipped Backstitch. Start by working Backstitch along the traced cable line in six strands of black. Then, use six strands of ivory to work the Whipping Stitches through the Backstitches. Use a blunt needle for this and take care not to pierce the fabric beneath.

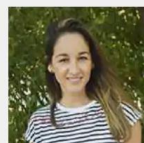
03 For the top of each bulb, use six strands of black to make two small Straight Stitches. Then, use six strands of orange or blue-green to fill the bulbs with Split Stitch, alternating the colours.

04 In six strands of ivory, bring the needle up at the base of the black stitches, then thread it under the two stitches and back down through the point the thread emerged – creating an illusion of a hanging bulb.

05 For the snowflakes, use six strands of ivory to work two Fly Stitches, one beneath the other, in each of the eight sections. Make sure the bottom of each stitch meets in the centre of the circle.

06 Work French Knots scattered randomly around the design for a snowy effect. Use 12 strands of ivory and three twists to create chunky knots. ❄️

CATALINA SÀNCHEZ GAVIRIA



Born in Columbia and now based in France, Catalina aims for artistic creations with bright vivid colours.

She enjoys adding fun touches to clothing and draws inspiration from daily life, memories and nature.

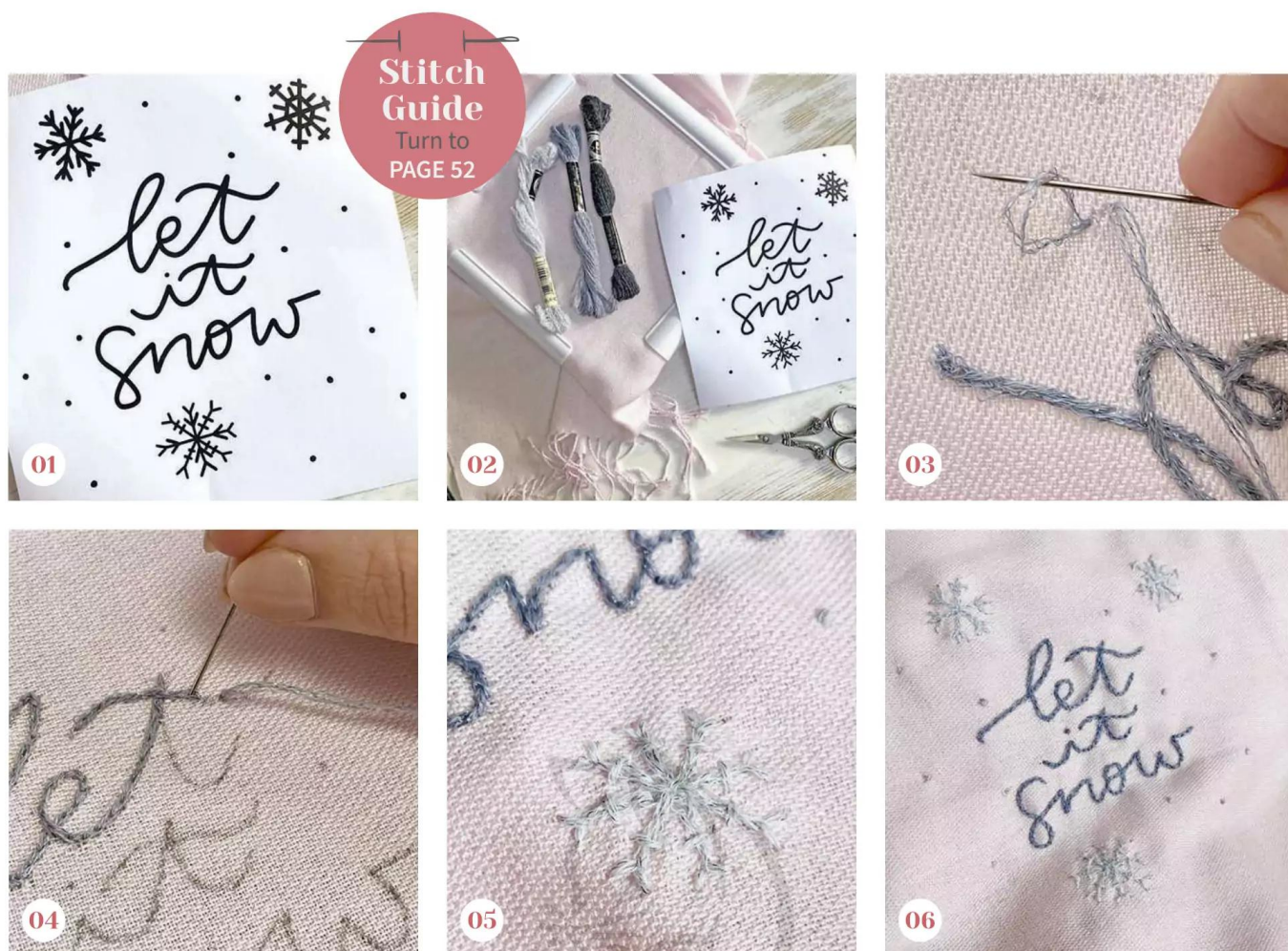
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Wrap up warm

TURN A SIMPLE PASHMINA SCARF INTO
A SEASONAL STATEMENT WHEN YOU STITCH
THIS EASY AND ELEGANT DESIGN

Designer Tory McNidder →



Stitch
Guide
Turn to
PAGE 52

MATERIALS

- Pashmina scarf in a colour of your choice
- DMC Mouliné Étoile: 1 skein each of 318 (grey) and Blanc (white)
- Embroidery hoop: 20cm diameter
- Basic embroidery kit

STITCHES USED

Split Stitch, Straight Stitch

NOTES

- Find the template on p60
- Pashmina scarves are loosely woven so take care not to pull your needle too hard as you'll easily make holes in the fabric
- Use hair ties or elastic bands to roll up the rest of the scarf and keep it out of the way while you're stitching

01 Choose where you would like your stitching to be positioned on the scarf and then transfer the design from the template onto the scarf using your preferred method, taking care not to snag the delicate fabric if using a pen or pencil.

02 Put the scarf in your hoop or, if preferred, a snap frame, being careful not to stretch the fabric. This is a good time to test colour preferences against your scarf. As you can see, we chose a light grey, but a darker shade might work better with your chosen scarf colour.

03 Thread your needle following this method: all elements are stitched using two strands of thread folded in half to make four strands. To work this method, fold the two strands of thread in half to give you four ends of thread and a pair of loops. Feed the four ends of thread through the eye of your needle. Push the needle up from the back of the fabric, down through the front of the fabric, and pass it through the double loop of thread on the back. Gently pull the thread tight, taking care not to pucker the fabric or make a hole by pulling too tightly.

04 Use grey to work the lettering in Split Stitch. Make sure to tie off and rethread

your needle between words. This will prevent long pieces of thread on the back which could snag when you wear your scarf.

05 Stitch each of the snowflakes in white. Work the long arms of the snowflakes in Split Stitch. Then, work the small cross-pieces in Straight Stitch.

06 Stitch the small spots of snow in white. Use three Split Stitches to form a triangle shape. As with the lettering, make sure to tie off your thread in between stitching each spot to avoid long strands of thread at the back of your scarf that could snag when wearing. 🧵

TORY MCNIDDER



You can usually find Tory sitting at her desk with husky-mix pup Jessie at her feet, listening to true crime documentaries and stitching up a storm! She loves embroidery, painting, coffee, being creative in all aspects and, of course, playing with Jessie.
www.thebarmyfox.etsy.com



Scandi style

SPEND A COSY EVENING DECORATING THESE
DALA HORSES WITH SUBTLE STITCHING AND
MINI WOOLLEN SCARVES

Designer Cathy Eliot





Stitch Guide
Turn to
PAGE 52

MATERIALS

- Wool felt: 15x25cm, grey, dark pink or light pink
- Stranded cotton: 5 skeins in different shades of blue, lilac, pink and white
- A metallic thread of your choice
- Wool: 250cm (for the scarf)
- Toy stuffing
- Basic embroidery kit

STITCHES USED

Blanket Stitch, Chain Stitch, Satin Stitch, Split Stitch, Stem Stitch

NOTES

- Find the templates on p61
- The instructions and materials above make one horse decoration
- Customise your Dala horse by choosing one of the three templates and stitching a name or festive message on the back

01 Cut out the Dala horse template, place it on top of your wool felt and draw around it twice – once for a front and once for a back. Transfer your chosen decorative design from its template onto one of your horse outlines using your preferred method. Cut your horses out of the felt, leaving a border of a few millimetres around them as this will make stitching the design easier.

02 For all of the designs, use two strands of thread for the decorative stitches. Work the reins and the curve of the saddle in Chain Stitch, with the second row of Chain Stitch running in the opposite direction to the first. Use a larger Chain Stitch for the reins.

03 Create the mane and the decorative shapes on the saddle with Satin Stitch, Stem Stitch, Split Stitch or Chain Stitch – referring to the photo. For the dots, work a few small stitches on top of each other.

04 Trim the excess felt around your horse outlines. Line up your embroidered horse on top of your plain horse. In two strands of thread Blanket Stitch around the edge. Start at the bottom of the mane and continue around the head, down the legs and then along the back. As you go, stuff the horse so that it is quite stiff. To get into the small

areas like the ears and legs, scrunch up small balls of stuffing and push them into place with a thin but blunt object, such as a pencil.

05 To make the horse's scarf, cut six 40cm lengths of wool. Pair the lengths up and plait the resulting three lengths of two strands each together. Wrap the plait twice around the horse's neck. Secure it with a couple of stitches of thread sewn through the felt.

06 Use a strand of thread to make a hanging loop on the back of the horse. Before securing the loop, make sure that your horse will hang evenly – you may need to adjust where the loop will be for this to happen. 📌

CATHY ELIOT

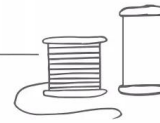


Cathy lives in London and has been embroidering since she was little, when she learnt the skill from her aunt. She also loves

gardening and is inspired by nature for most of her work, which explains why it's always so delicate and often features florals.

www.cathyliot.com @cathyliot

Machine embroidery



MAKE YOUR GREETINGS EXTRA SPECIAL THIS CHRISTMAS WITH MACHINE-EMBROIDERED CARDS, TAGS AND MORE – IT'S EASIER AND QUICKER THAN YOU THINK

As crafters, we're probably all used to making our own gifts when the festive season rolls around. This year, why not try something different and bring machine embroidery into the mix? Whether you work the designs manually using your domestic sewing machine or get help from an automated embroidery machine, combining cardstock with stitches is simpler than you think – and, with care, can produce stunning results.

The first thing to consider when undertaking these projects is the type of paper or card you intend to stitch onto. It needs to be thick enough to withstand being pierced by the needle, and not too brittle or fragile – handmade paper works well, or medium- to heavy-weight cardstock. As with many techniques, it may be a case of trial and error – so experiment with a few types and see which suits you best. You must also use a sharp needle to ensure that it passes through the card neatly without ripping or tearing.

When it comes to selecting a motif, simple airy designs work best. You don't want anything too dense, as the more

stitches there are, the more the card will be perforated, and the higher the chances of a tear will be. If using an embroidery machine and a pre-designed template, make sure to select one that specifically mentions cardstock in its description. Fix a sheet of medium-weight cut-away stabiliser into a large machine embroidery hoop and use temporary spray adhesive or a glue stick to mount your card onto the centre of it. You should then be able to work your design as normal, cutting away the excess stabiliser at the end and covering the back of the design with a different sheet of card or a piece of felt.

You can also work a design yourself using a domestic machine, which takes a little longer but allows for more artistic freedom. Use a pencil to sketch out your motif onto card. Drop the feed dogs of your machine as if you were working a freemotion design, and use a long, straight stitch – shorter stitches are more likely to tear the card. Use a new, sharp needle and work slowly and carefully, guiding the card by hand and working over the pencil design to create your masterpiece. Most of all, experiment and have fun! I'd love to see what you create, so share your pics on social media and don't forget to tag @loveembroiderymagazine!
www.seesophiestitch.com

My top picks

THIS MONTH I'M LOVING...

I love this new kit from interfacing experts Vlieseline. Each one has samples of five of their products: Filmoplast, Solufix, Solufleece, Stitch-n-Tear, and Fuse-n-Tear – perfect for a wide range of projects.

www.vlieseline.com



The gorgeously illustrated instructions in Joyce Hughes' latest book, *Thread Painting: A Garden Quilt* (£17, Landauer), will help you to stitch and sew your very own garden quilt.

www.foxchapelpublishing.com

What better way to celebrate the new year ahead than with this Pop The Bubbly design from Embroidery Library? It looks great worked in metallics on dark fabric.
www.emblibrary.com





By the fireside

SWITCH ON YOUR SEWING MACHINE AND
COMBINE FREEMOTION SKILLS WITH
WATERCOLOURS TO BRING THIS SCENE TO LIFE

Designer Vicki Horwood

GETTING STARTED

This design uses freemotion embroidery to create a hand-sketched look. You'll need a sewing machine that can lower the feed dogs – the little metal teeth within the needle plate which are used to grip and pull the fabric when using a presser foot. There is usually a lever at the front or at the rear of the machine for lowering them, but if you're not sure check your sewing machine manual. Some machines come with a plate which

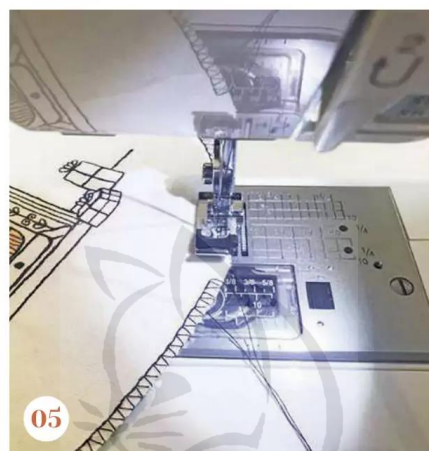
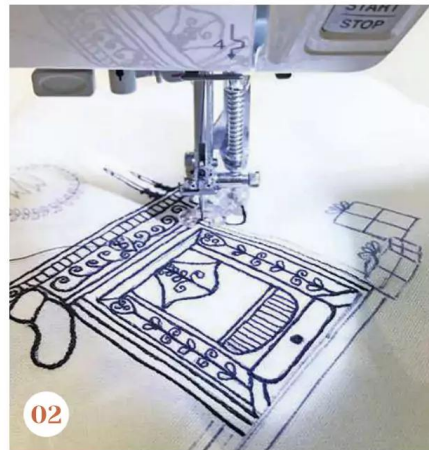
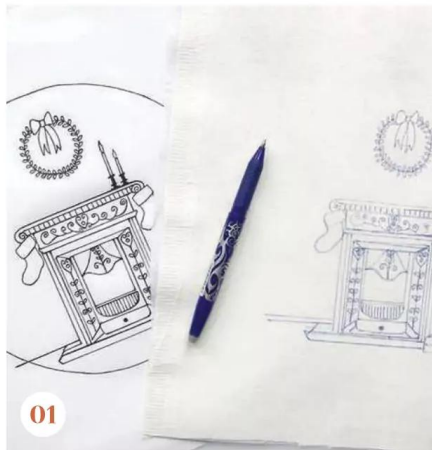
is used to cover the feed dogs if they can't be lowered. You'll also need a darning foot, also known as a free-machine or freemotion embroidery foot – it hovers above your work, allowing ease of movement. Practise on spare canvas or use cotton fabric stretched in a hoop. Because this design is worked on canvas, which is stiffened with interfacing, there is no need to stretch the fabric in a hoop because it is stable enough already.

VICKI HORWOOD



Vicki lives in Bath with her husband, three-year-old son and cat called Beany. She started

using freemotion embroidery as a form of self-care and it's now grown into her small business, Sew Bath. www.sewbath.etsy.com



MATERIALS

- Medium-weight cotton canvas fabric: 30x30cm, cream
- Heavy-weight iron-on interfacing: 30x30cm
- Embroidery hoop: 18cm diameter
- Sewing machine thread: black
- Watercolour paints and palette: orange, red and yellow
- Medium paintbrush
- Transfer pen or pencil
- Ribbon or string (to hang)
- Basic embroidery kit

NOTES

- Find the template on p62
- If you don't have watercolour paints, stitch the fire with red, orange and yellow threads instead
- Blanket stitch a circle of felt to the back of your hoop if you'd rather cover up the reverse

01 With your iron on a medium heat, bond the interfacing to the wrong side of the fabric with the adhesive (shiny) side down. Trace the template design onto the fabric using your preferred method. We used a heat-erasable pen with a light box under the template to see the design more clearly.

02 With your machine set up for freemotion embroidery, use the black thread for the top stitch and bobbin thread. Machine stitch over the design traced on the fabric, guiding the fabric in any direction to embroider the design. Once you've stitched the design, stitch over it again two or three more times to ensure a bold look for your finished embroidery. Cut any loose threads close to the fabric, on both the front and back, using a pair of sharp embroidery scissors.

03 Once the stitching is finished, carefully press the embroidery with your iron on a low heat setting to neaten the fabric and erase any transfer markings. With a clean medium paintbrush, gently dampen the fabric inside the fireplace with a little water. In your palette, mix colours of red, orange and yellow to create the shades of fire. Paint a fire within the fireplace design, layering the colours to create a flame effect as shown in the photo.

04 Once the paint and fabric have fully dried, carefully position the embroidery within the hoop, making sure the design is central and straight. Leave the embroidery in the hoop long enough to crease the fabric. Then, take the fabric out of the hoop and you will see a crease line around the design. Cut around the embroidery about 5cm away from the circular crease on the fabric.

05 To neaten the edge of the fabric, use an overlock foot and setting on your sewing machine. Alternatively, you can use a zigzag stitch, or sew a hem around the edge. Position the embroidery back within the hoop frame, ensuring the fabric is taut in all directions to avoid any creases in the design. Secure the hoop by tightening the screw at the top.

06 Finally, close to the overlock, zigzag or hem stitching at the back of the hoop, work running stitch by hand around the edge of the fabric. Start by securing with a knot, then work from the bottom of the design and sew around the back edge towards the knot. Gently pull the thread to gather the fabric and secure the end of the embroidery thread at the bottom of the hoop. Tie a length of string or ribbon to the screw, ready to hang on the wall, and your hoop is finished! 🎉



Twinkling lights

PLAY AROUND WITH MACHINE EMBROIDERY
AND HAND STITCHING TO MAKE THIS
INSPIRATIONAL CHRISTMAS BANNER

Designer Louisa Burtonshaw

GETTING STARTED

Prepare your sewing machine by attaching a freemotion embroidery or darning foot. Next, drop the feed dogs – the mechanism that grips and pulls fabric through your sewing machine. Your sewing machine manual should tell you how to do this. Next, stretch your fabric into a hoop. Do this in reverse to the normal way, with the inner hoop uppermost. Make sure the fabric is really tight in the hoop, this stops the threads from

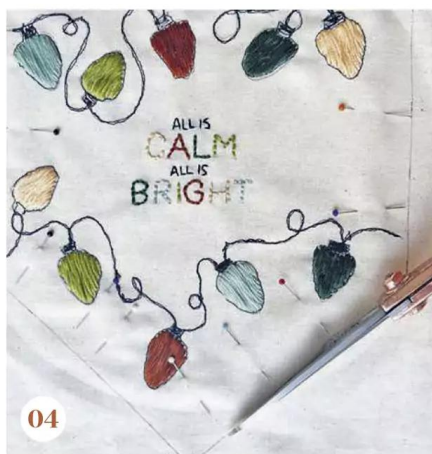
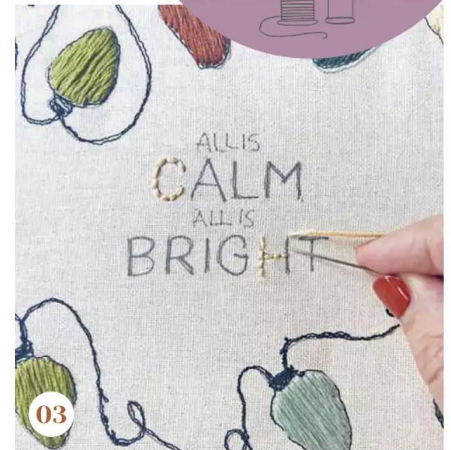
warping and makes the whole process easier. Start with test fabric to make sure the tension is correct and the bottom thread doesn't show though. Remember the stitch length is determined by the speed at which you stitch – the faster you go, the shorter your stitches will be. When machine embroidering, try to work in one continuous line. If you do need to stop, make sure you lower the foot so you don't have jumps in your stitching.

LOUISA BURTONSHAW



Louisa is a full-time embroidery artist, and pattern and kit maker, passionate about sustainable

materials. She's often in her garden tending to her veg patch or chickens!
www.stitchhappy.co.uk
[@stitchhappystudio](https://www.instagram.com/stitchhappystudio)



MATERIALS

- Cotton fabric: 35x70cm, natural
- Stranded cotton: 1 skein each of black, mid green, dark green, mint, peach and terracotta
- Sewing machine thread: black and natural
- Embroidery hoop: 23cm diameter
- Stick: 24cm, dowel rod or bamboo
- String (for hanging)
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch

NOTES

- Find the template on p60
- Use a 1cm seam allowance for making up
- RS = right side(s)

01 Cut the fabric into two 33x33cm pieces. One is for the embroidered banner front and one for the banner back. Transfer the design, the casing line and the banner outline from the template onto the centre of the RS of the fabric using your preferred method.

02 Place the outer ring of the embroidery hoop onto the table and lay the fabric with the design on top facing upwards. Push the inner ring down on top of the fabric, centering the design. Pull the fabric to make sure it is as tight as a drum.

Thread the top and bottom bobbin with black thread then machine-stitch the fairy lights string. Start by following the string in one continuous movement from left to right. Then, work back over the same line but this time creating the outline of the bulbs too. Try to work without stopping.

03 Remove your embroidery from the machine. Use all six strands of the stranded cotton to fill in the lights with Satin Stitch and different coloured threads. Work the stitches vertically from the top to the bottom of the lights, making sure they are close together with no gaps. Use six strands to work the large lettering of 'calm' and 'bright' in Backstitch, changing the colour for each letter

as you go. Use two strands of black to work the small words 'all is' in Backstitch.

04 Pin the banner front and back RS together. Cut the backing fabric to the same size and shape as the banner front. Sew the banner front and back together down the sides and across the bottom edges, leaving the top edges unstitched as well as the gaps between the marked dots. These are for threading the stick through. Trim the seam allowances of the points and clip the corners. Then, turn the banner RS out and press.

05 To make a casing for the stick, topstitch along the marked line as shown. Fold the top edge under by 1cm and press. Then, topstitch along the top edge to hold in place. Insert the stick into the casing at the top.

06 Make a tassel by wrapping peach stranded cotton around a piece of card. Insert another piece of thread underneath at the top of the card and tie tightly. Remove from the card and wrap the top of the tassel with mint stranded cotton and tie. Trim the ends. Repeat to make another tassel using terracotta stranded cotton.

Cut a piece of string and tie each end to the ends of the stick to make a loop to hang the banner. Tie the tassels at one side to finish. 🧵

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Cosy toes

MAKE TIME FOR RELAXING DUVET DAYS AND
TREAT YOURSELF – AND YOUR FEET – TO THESE
PRETTY FLORAL-STITCHED SLIPPERS

Designer Jessie Doe →

Stitch
GuideTurn to
PAGE 52

01



02



03



04



05



06

MATERIALS

- Ballet slippers: cream
- Stranded cotton: 1 skein each of blue, brown, green, deep pink, dark red, light red and white
- Metallic thread: 1 skein of gold
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Lazy Daisy Stitch, Satin Stitch, Stem Stitch

NOTES

- Find the templates on p64
- The pair of slippers that we used are linen travel slippers, available from Keiko Uchida at www.keikouchidauk.etsy.com
- If you're using harder slippers, secure the threads by working a few small stitches on top of each other through the lining

01 Transfer the designs to your slippers using your preferred method. Remember to enlarge or reduce the template to fit the size of your slippers if need be. Stuff the toes with socks to make transferring smoother.

02 To make stitching the slippers easier, don't pull your needle through to the back. Instead, work on top of the fabric. Do this by pushing your needle horizontally through the entry point of your next stitch while finishing your previous one. Use three strands of brown, green or white to work the floral and sprig stems in Stem Stitch. Refer to the photo for colour placement.

Use three strands of green and white to form the needles of the fir sprigs in Backstitch. Use three strands of blue to stitch the leaves of the white sprig in Satin Stitch.

03 Use three strands of light red to stitch the flowers and three strands of deep pink to stitch the leaves, all in Satin Stitch.

04 Use three strands of dark red to add Lazy Daisy Stitch details to each of the light red flowers. Then, use three strands of green to work the leaves of the flowers also in Lazy Daisy Stitch.

05 Use three strands of deep pink to add French Knots to the white and blue sprig.

Then, use three strands of light red to add French Knots to the large brown sprig.

06 Use three strands of white to form the two tiny sprigs in Backstitch. Then, use three strands of white to create a centre stem on the leaves in Backstitch.

To finish, use two strands of metallic thread in gold to work the gold stars in Backstitch. ✨

JESSIE DOE



Jessie is an embroidery artist and illustrator from Bristol, where she runs her small business, Jessie Doe Designs, creating unique,

hand-crafted and nature-inspired homeware and gifts. You can find plenty of tutorials and free patterns on her website. Jessie loves reading, lattes and listening to podcasts, and she is a believer in everyday magic. When she's not embroidering or whipping up a new design on Procreate, she can be found at the beach (come rain or shine) with a warm cup o' Joe and a good novel. www.jessiedoe.com

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MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES



Materials

EVERYTHING YOU NEED TO GET STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

For the majority of the projects in this issue you will need the following items. There are different types available, so read on to choose the correct materials for each project.

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

FABRIC

Embroidery can be worked on a wide variety of fabrics or readymade 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 a 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 a wide variety of more than 400 colours, in pure cotton, silk and rayon.

COTON PERLÉ

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

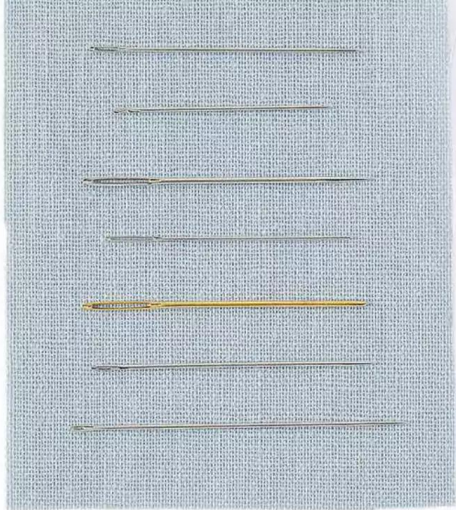
COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25, 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. 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 Whip Stitch.

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 different colours so it'll show up on different coloured fabrics.

IRON-ON TRANSFERS

These can be bought either singly or in books and can be used more than once.

LIGHTBOX

This is like an illuminated tablet and is 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 first on a scrap of fabric so you know it can be removed.

IRON-ON TRANSFERS

Press your fabric, then place your transfer sheet ink side down on top and press with a hot, dry iron (taking care with heat-sensitive fabrics). You can reuse the transfers three to four times depending on the type of fabric you use.

WATER-SOLUBLE STABILISER

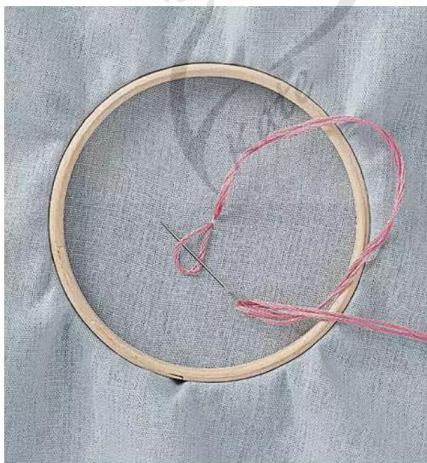
This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design.

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 around the inner ring to 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 50cm (but for metallic threads, shorter 30cm lengths are best). To separate 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 near to where you'll be working, in the direction of your stitching. 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 and 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. Please go to www.gathered.how/love-embroidery for information for left-handed stitchers.

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.

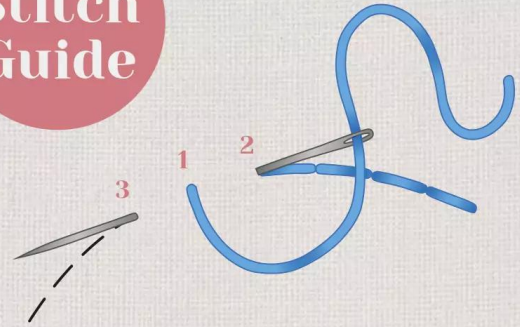


MOUNTING A HOOP

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 it 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. 🧵

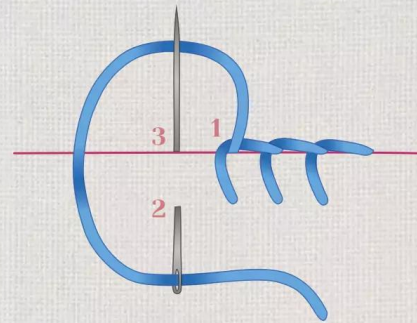


Stitch Guide



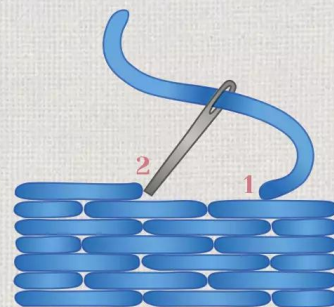
Backstitch

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.



Blanket Stitch

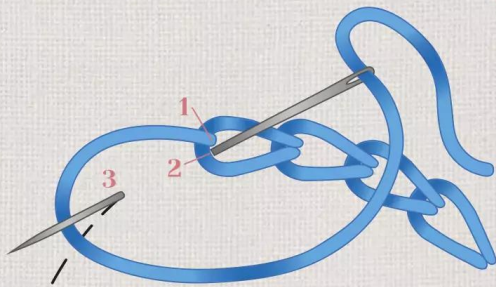
Bring the needle up at 1, down at 2 and up at 3 with the thread under the needle. Gently pull the needle through to form a neat loop. The vertical stitches should all be evenly spaced and of the same length. You may find it helps to draw a line on the fabric as a guide to keep the stitches even and regular.



Brick Stitch

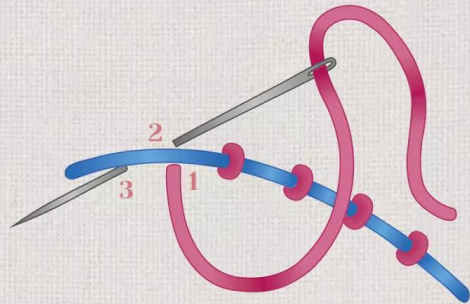
Work a row of even-length Backstitches along the area to be filled. Stitch your next row of Backstitches below the first row, making them the same length as those above, but offsetting them. The stitches at the beginning and end of this row will be shorter than the others. Continue in this way, so you have a 'brick-filled' area.

Stitch
Guide



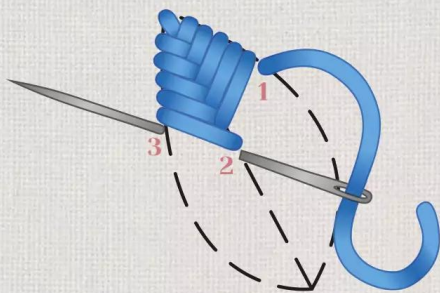
Chain Stitch

Chain Stitch works well as a decorative outline. Work from right to left if you're right-handed, or left to right if you're left-handed, bringing the needle up at 1, down at 2 and up at 3, making sure the thread is under the needle. Pull the needle through slowly to form a neat loop – don't pull too tightly or the 'chain' effect will be lost.



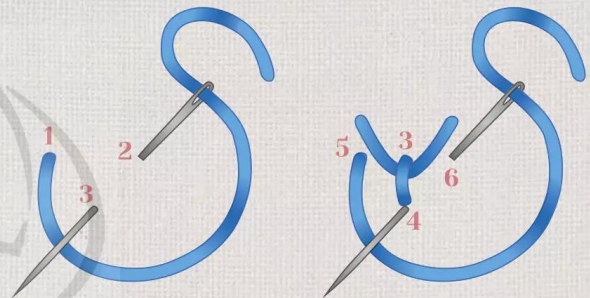
Couching Stitch

Bring the laid thread up at the edge of the design line, then the couching thread up just beyond this. Manipulate the laid thread into position and work small vertical 'couching' stitches over it. The Couching Stitches should be the same width as the laid thread and worked at equal intervals along it.



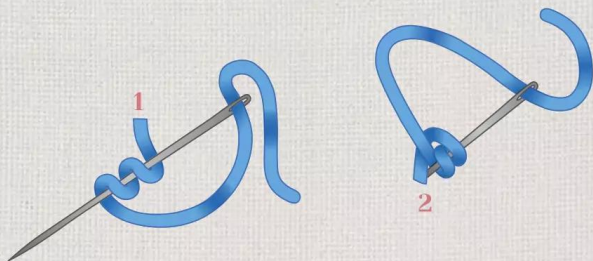
Fishbone Stitch

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.



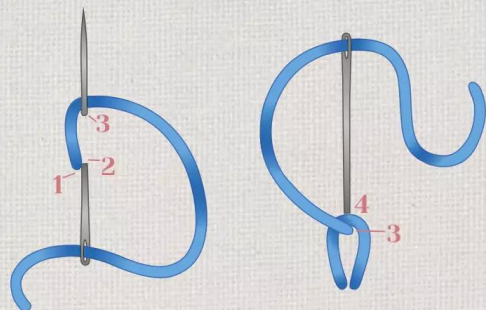
Fly Stitch

Bring the needle up 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 stitch to secure the 'V' shape and create one Fly Stitch. If you are working in lines, place the stitches side by side or below each other.



French Knot

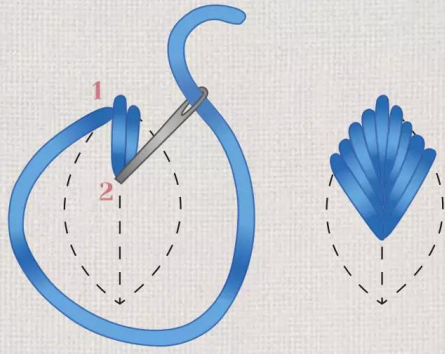
Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged, pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing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



Lazy Daisy Stitch

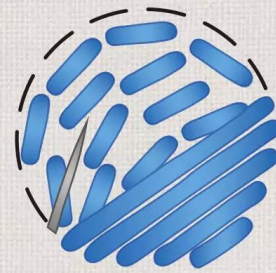
Bring the needle up at 1 and down at 2, right next to where it first emerged, but without pulling the needle all the way through the fabric. Bring it up again at 3, with the thread under the needle. Pull the needle gently to form a loop. Secure the loop with a short stitch by pushing the needle through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

Stitch
Guide



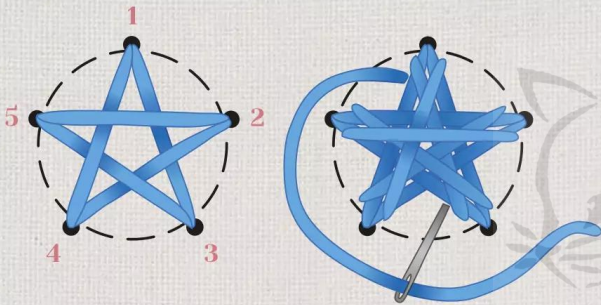
Leaf Stitch

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.



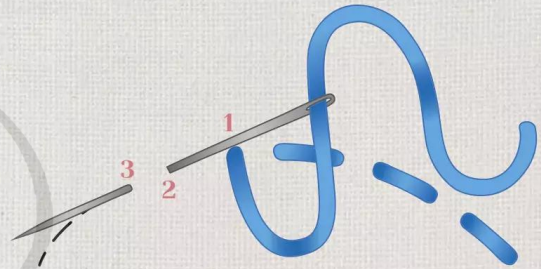
Padded Satin Stitch

Padded Satin Stitch gives a more raised appearance than Satin Stitch. First, fill the area with stitching such as Chain Stitch, Seed Stitch, Straight Stitch or Running Stitch. Next, work Satin Stitch over the area to cover the padding stitches in the usual way. For an even more raised look, add another layer of Satin Stitch on top.



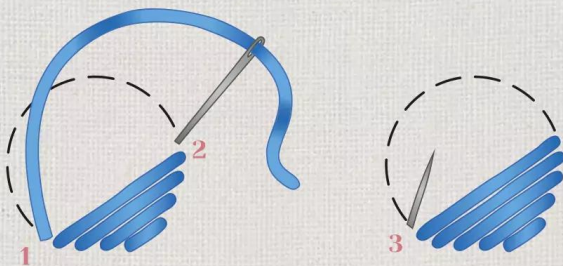
Raised Star Stitch

Draw a circle. Mark five equally spaced points. Bring the needle up at 1 then down at 3, up at 2 down at 4, up at 3 and down at 5. Continue this pattern to make a star, then repeat the pattern several times around, bringing the needle up slightly to the left of the original stitch each time until the star is filled.



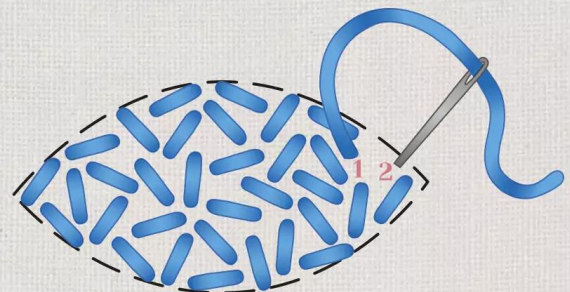
Running Stitch

This is a very versatile outline stitch which can also be used beneath other stitches to add a layer of padding. Running Stitches should all be of the same length. Bring the needle up at 1, down at 2, up at 3 and so on. The spaces between the stitches are usually the same length as the stitches themselves, but you can vary this.



Satin Stitch

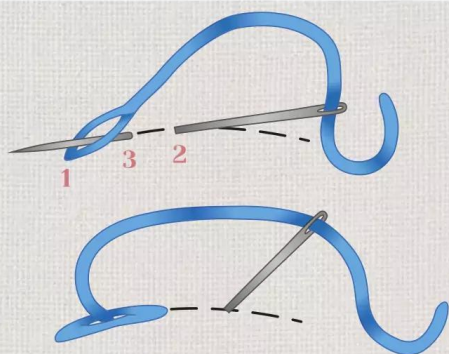
Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back, then back in at the front in two steps rather than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



Seed Stitch

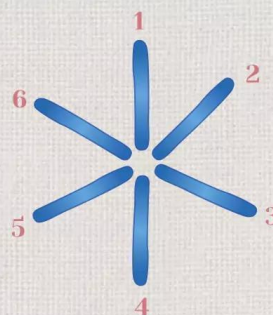
Seed Stitch is an individual stitch, but when worked together in groups is called Seeding. This is simply short Straight Stitches worked randomly in different directions. There is no particular pattern to follow, but the stitches should all be of the same length, evenly spaced and scattered across the fabric.

Stitch Guide



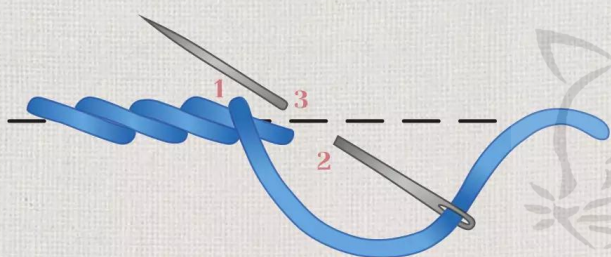
Split Stitch

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.



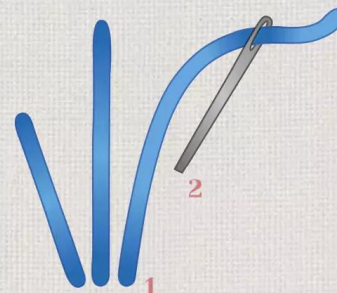
Star Stitch

Bring the needle out at 1, then into the centre. Bring the needle out again at 2 and back into the centre in the same hole as before. Continue stitching in this way, always working back into the centre each time. You will probably find a small hole is created in the fabric at the centre, which is a decorative feature of this stitch.



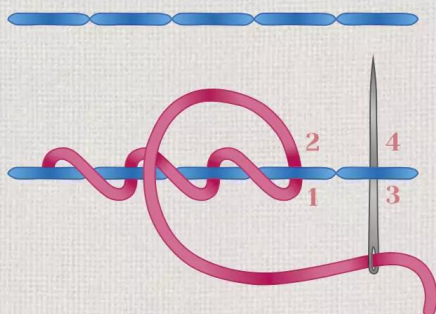
Stem Stitch

Stem Stitch forms a solid, raised line with a textured appearance. It can be used to follow any shape and is good for working curved lines. Bring the needle up just above the design line at 1, down at 2 below the line, and back up at 3 above the line. Continue in this way, always working back on yourself.



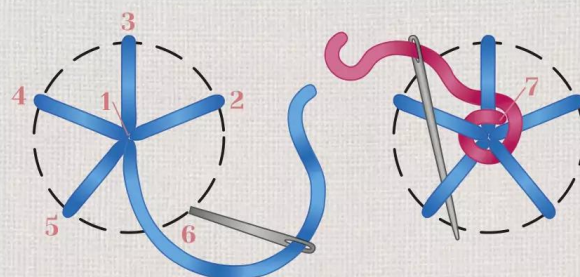
Straight Stitch

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.



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 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 the thread under and over each spoke alternately without piercing the spokes or fabric. ②

Templates

HERE ARE ALL THE TEMPLATES YOU NEED
TO MAKE THE PROJECTS IN THIS ISSUE



CHRISTMAS STOCKING

Page 16

Pattern at 50% – enlarge by 200%

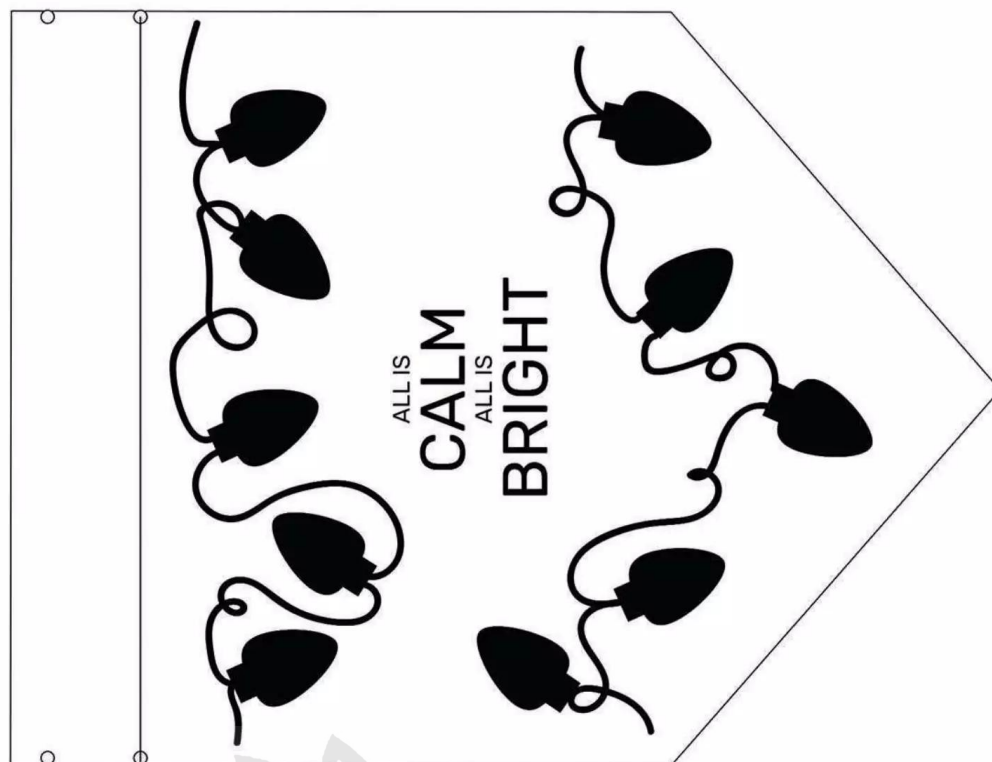
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MACHINE BANNER

Page 44

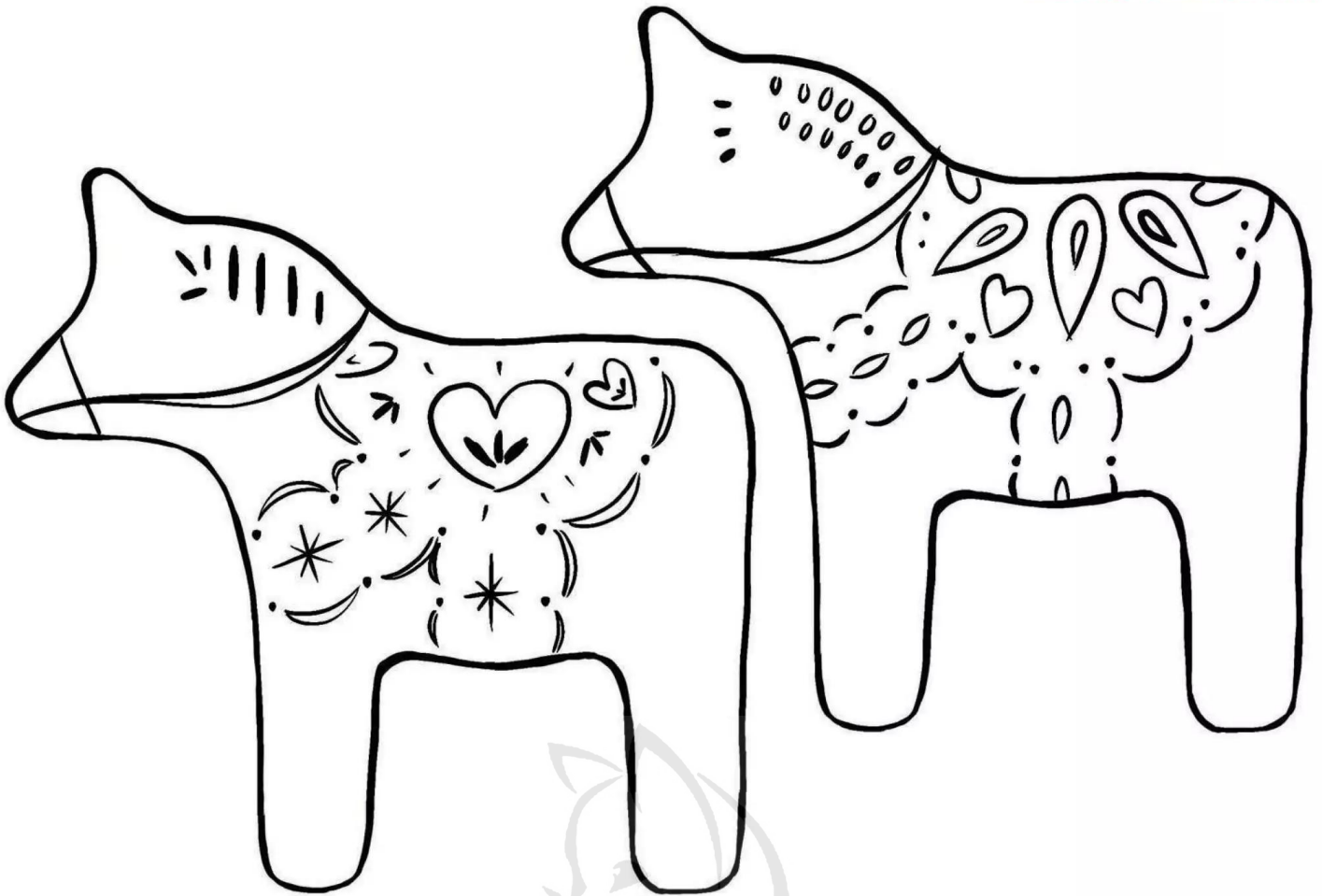
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SCARF

Page 37

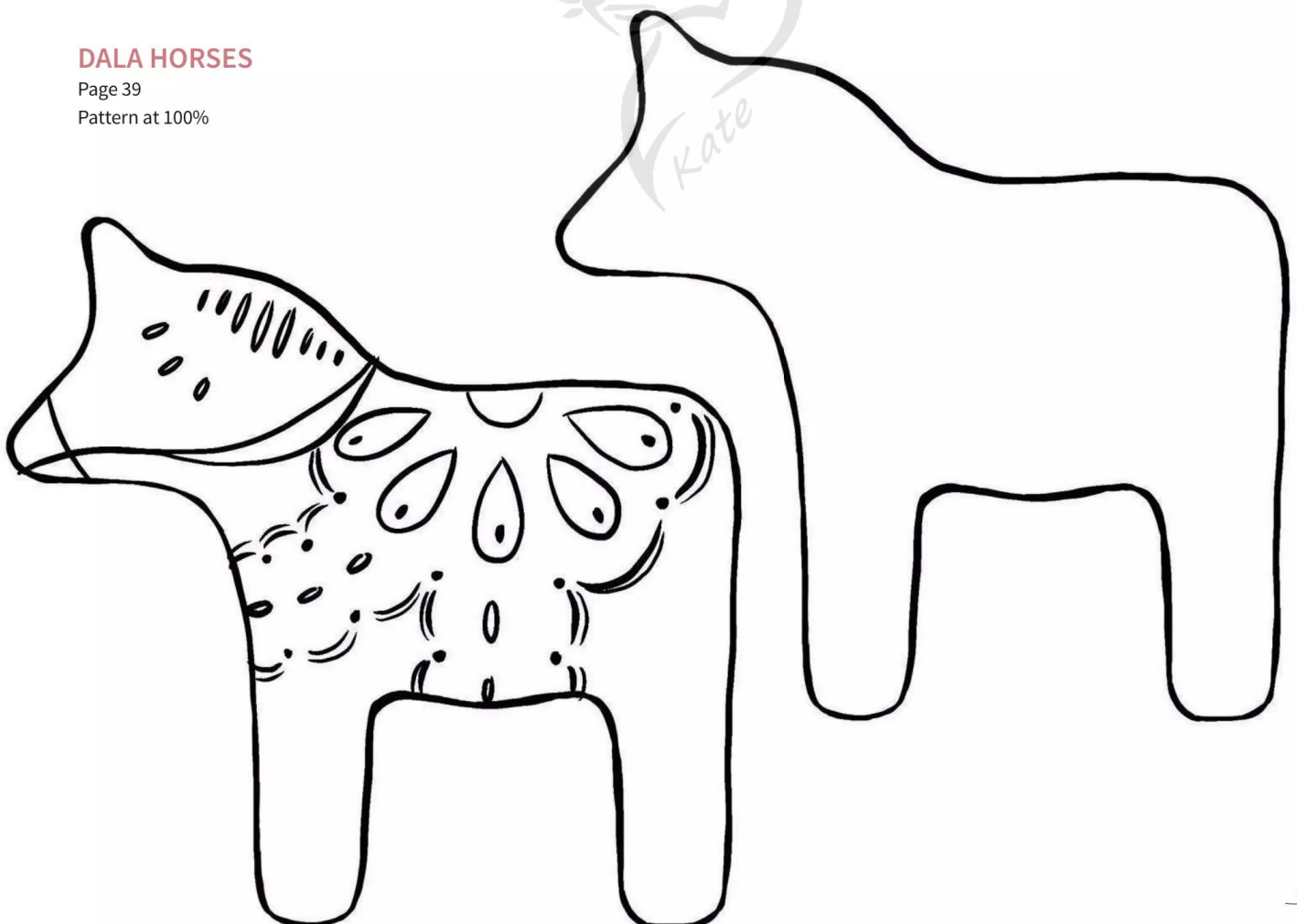
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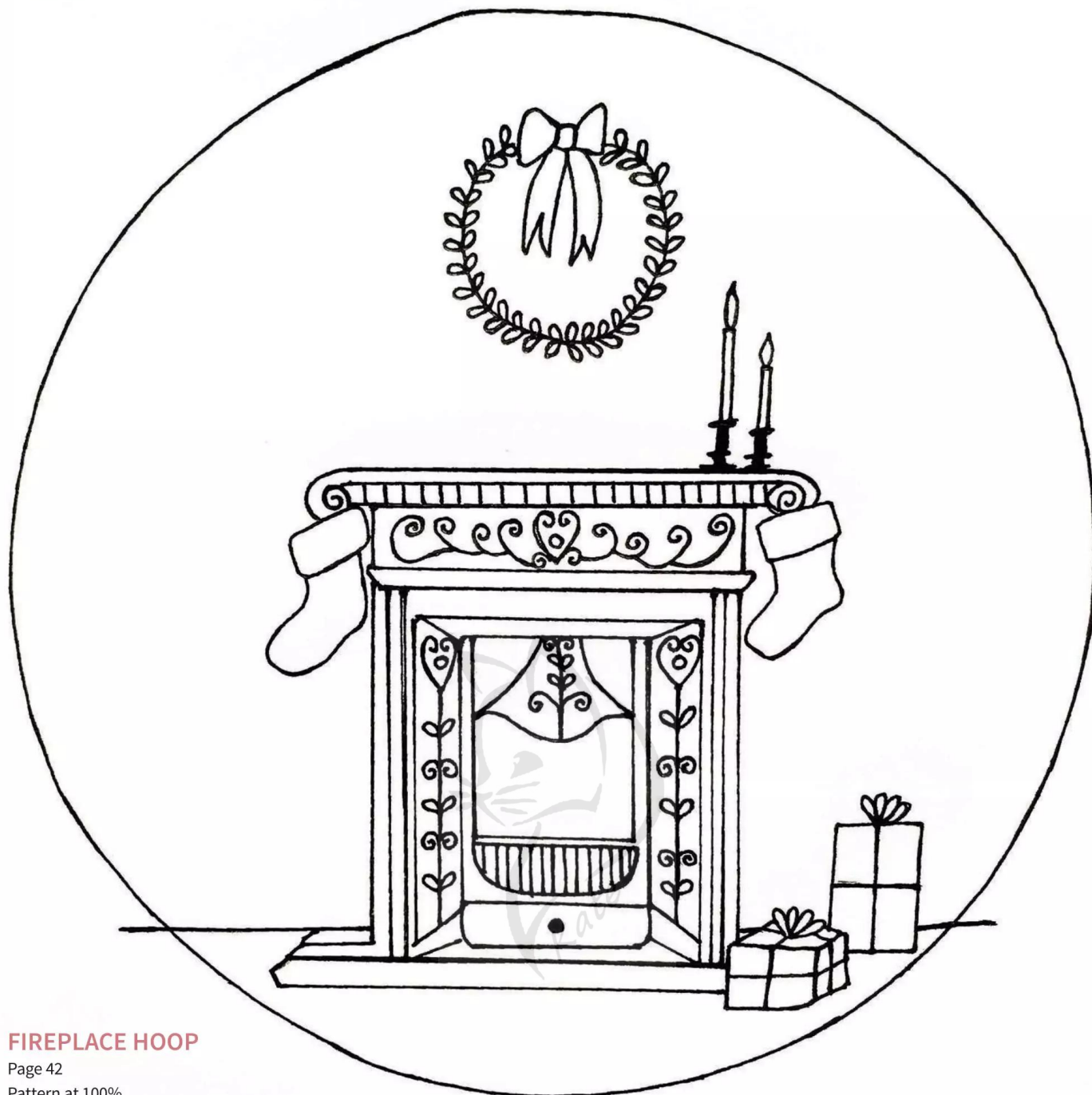


DALA HORSES

Page 39

Pattern at 100%





FIREPLACE HOOP

Page 42

Pattern at 100%



WOVEN WHEEL WORKSHOP

Page 31

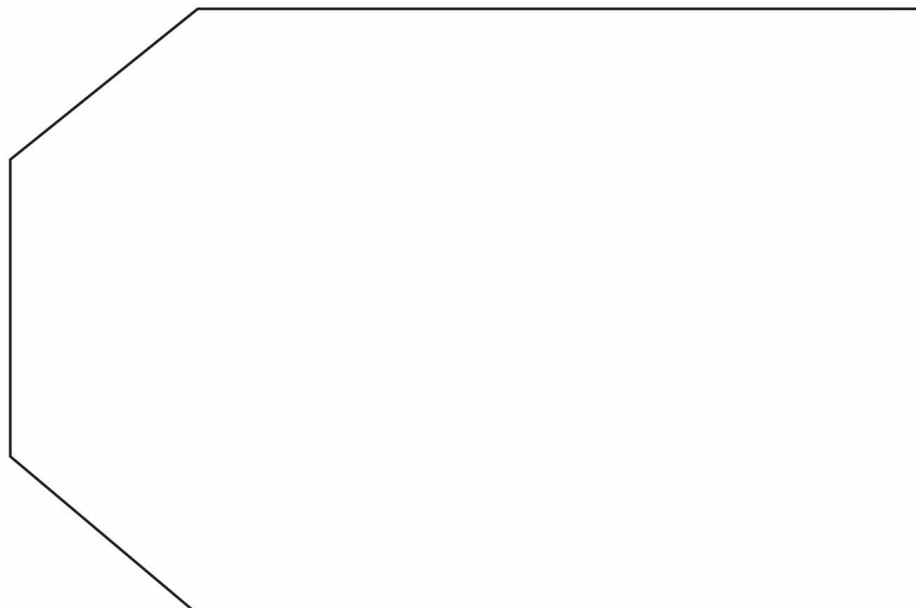
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FRUIT WREATH

Page 28

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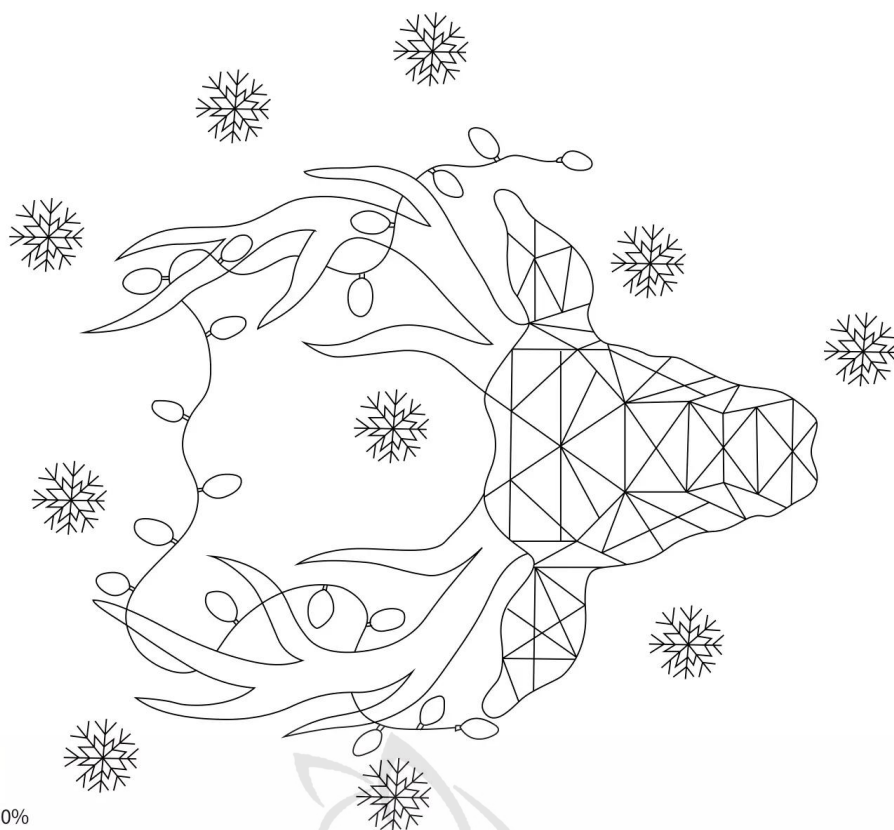


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* 13 tropical designs * Jessica Long hummingbird * Pet bandana * Cactus hoop * Beaded sun * Profile: Katy Biele

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ISSUE 5

* 16 autumn patterns * Fox hoop * Harvest veg * Sunflower design * Needle punch banner * Profile: Ciara LeRoy

* GIFT autumnal iron-on transfers



ISSUE 6

* 20 Christmas projects * Georgie Emery Alpine hoop * Cute PJs * Easy calendar * Felt mittens * Profile: Warunee Bolstad

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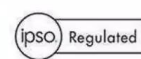
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Emily Botelho of Salt Stitches creates abstract embroidery pieces inspired by natural textures, mostly those found by the sea. Emily photographs the fine details of geological features and plant life on her travels, all of which inspire her textured, colourful work. She has a strong connection to the treasures of the North Welsh coastline in particular, which has become something of a sanctuary.

How does this piece represent your style?

I think this particular piece sums up my style in a really succinct way. I use a lot of different textures in my work, trying my best to replicate those in nature, but often using colours you wouldn't expect to find out in the wild.

Does it have a title? Is it part of a series?

This piece is called Staurolite, named after the crystal rock formation in the Alps, where the texture was found. I'd say all of my works are mostly part of the same continued series. I don't tend to group them into different categories.

"I use a lot of different textures in my work, trying to replicate those in nature."

How do you choose textures, colours and stitches as you work?

A lot of the time the colours are mostly decided for me in the photograph I use, but sometimes that can change based on how I'm feeling. Textures and stitches work in the same way. I tend to work with the blueprint of the fabric as a guide, but make my own decisions along the way.

What's your favourite part of the process?

Finding the textures to begin with (which, as you can imagine, has been quite hard to do this year). Once I've finally finished a piece, it never stops being rewarding.

Did you make it for your own collection?

All of my pieces (except commissions, of course) are made for myself first and foremost – that's how I know I can keep

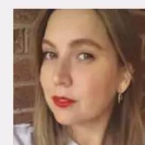
the passion around my work, if that makes sense!

Do you plan a piece or does it come together quite organically?

I categorically never plan any of them in advance, there's no point really. A piece at a quarter way through its process will

end up looking completely different to how I imagined it by the time I'm three-quarters of the way through it. That's one of the reasons I can still produce different variations of the same textures even after almost three years of doing this. 🧵

EMILY BOTELHO



Salt Stitches is named in reference to the seaside textures that founder Emily Botelho uses as inspiration for

her abstract fibre art. You can browse her shop at www.saltstitches.etsy.com and follow her latest works on Instagram at [@salt_stitches](https://www.instagram.com/salt_stitches).

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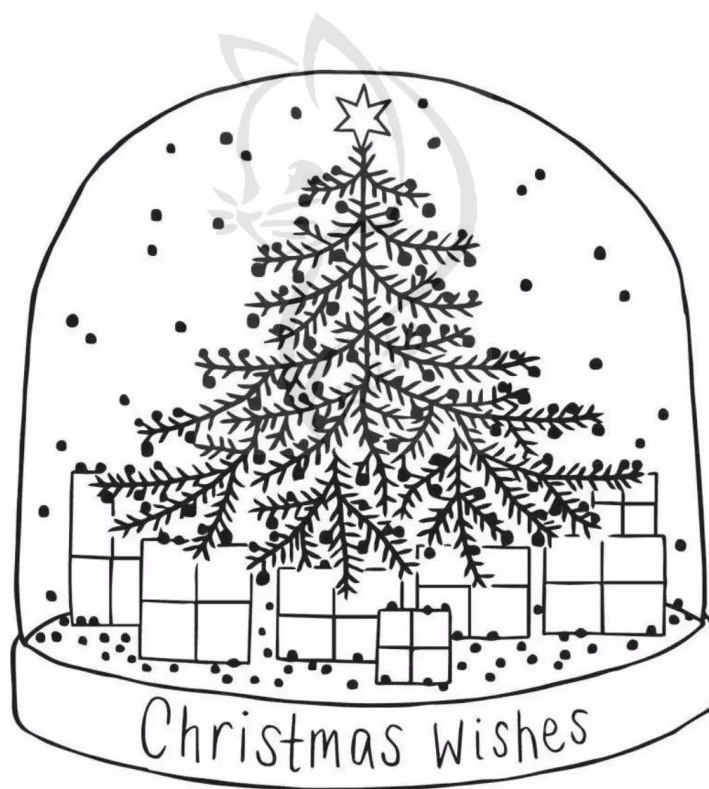
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