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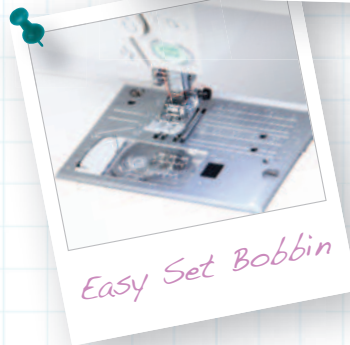
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and colour for you and me



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Youtube links are on the website.

This beautiful rainbow was originally published last year, but due to popular demand, we have brought it back for everyone to enjoy.

Sarah will be presenting and demonstrating the rainbow in our very own YouTube stitch along.

You can get your kit from the website or just stitch along with us at your leisure, She will be donating to the NHS charities and St Rocco's Hospice for every kit sold.

go to www.golden-hinde.co.uk



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MEET THE MAG

Be Creative has been at the forefront of textiles and needlecraft for over three decades and continues to inspire and excite both loyal and new readers with pages of stunning imagery of textile art, patchwork, quilting, embroidery, felting, mixed media, and so much more in a stylish and modern format. Be Creative is not only a fantastic creative read but will fill you with heaps of inspiration and ideas to try at home.

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ON THE COVER

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Danielle Clough

CREATE

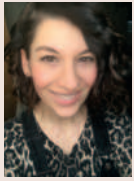
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Meet the Be Creative Editorial Team



Mary – The Editor

If my nose isn't in a book, you'll find me baking up a storm with my Kitchenaid Ethel and my two young children – to have Nigella Lawson's curves and Mary Berry's baking know-how – that's the dream.



Amber – Managing Editor

I'm a self-confessed gym bunny, dedicated list maker and happiest when I'm socialising with friends, family and my two boys. Weekends away with my hubby are always high on my list of priorities.



Pete – Art Editor

My two children keep me occupied, entertained, and on my toes – cycle rides to work through the countryside keep me fit and inspired to design.



CREATE

Projects to try this issue...



Hope

It is so remarkably easy to look back on this year so far and feel negative. In fact, at times, it's a mental battle not to, especially if you have lost loved ones and friends to the pandemic that has swept the world through. Life as we knew it has irrevocably changed, and if you're anything like me, change is no party. So that's why, this issue, we are focusing on hope – the hope that has pulled us through in dark times of uncertainty, and the way many have channeled that; significantly, through creativity. Read my musings on finding hope through creativity on page 34. As our beautiful cover art by the very talented Brynn&Co. shows, hope is just one little word, but boy, is it powerful.

After a diagnosis of cervical cancer in her early thirties, Charlotte Taylor-Frape discovered

embroidery as a way to pass the time during treatment, but instead, she found a way to heal and communicate with the world just how she was feeling. Her work has a strong, female-led aesthetic, and her story of hope and positivity is both inspiring and humbling, to say the least.

Our pop up gallery this month showcases the work of Jess Anderson of Moth Threads – her delicate and charming floral inspired embroidery is a fitting reminder of the beauty in nature that surrounds us no matter what is happening – check it out on page 58. I know I'm not the only one who feels the birds have sung louder these past few months, and the flowers and trees look just that bit more vibrant. And on that theme, our satin flowers purse project on page 56 is all kinds of cute and a little bit of nature you can carry around with you.

Also this month, we caught up with

Danielle Clough to find out more about the artist behind the extraordinary art – did you know she rewatches the Sopranos once a year? And is obsessed with cheese and toast in any combination? Find out more on page 66.

I really hope this issue makes you feel hopeful, and that there is life to be lived beyond what we have all endured together, and that above all else, at this time, creativity really matters.

Be Creative
– inspired by enthusiasts

Mary

Editor
mary@becreativewithworkbox.com



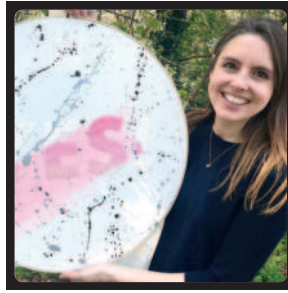
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Amanda Bryde

Amanda resides with her beautiful family on the Sunshine Coast in Australia where she runs her handmade business Brynn&Co. full time. She has always loved handmade items and fell in love with embroidery over 5 years ago and hasn't put it down since.

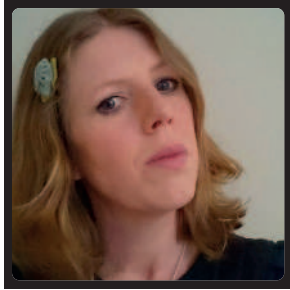
@brynnandcoshop



Modern Floss

Modern Floss is the embroidery studio of Charlotte Taylor-Frape, a textile artist based in Sheffield. She specialises in contemporary typographic embroideries that incorporate hand painting and are inspired by real life experiences.

@modernfloss



Sewn By Collette

Collette is a self taught artist working from her Cambridgeshire studio. She has a real passion for the natural world that comes through in her detailed embroideries ranging from insects and birds, to fish and plants.

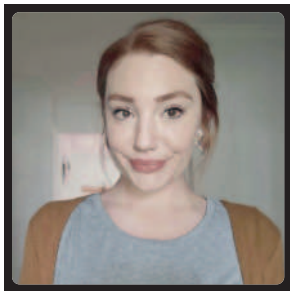
@sewnbycollette



Copperlight Studio

Isabel is an embroidery artist living and working in London. She enjoys discussing her creative process, and tells us about her journey to making a career out of her art.

@copperlight_studio



Jess Anderson

Jess is the creator of Moth Threads. She is inspired by the natural world and dreamy, warm colour palettes. Jess creates her whimsical embroidery art in NSW, Australia.

@moth.threads



Yvonne Pratt

Yvonne is a contemporary textile designer based in Suffolk, England. Her work is inspired by the beautiful countryside surrounding her. Each piece is unique using a number of techniques like illustration, painting, free motion embroidery, and more to create mixed media pieces.

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Inspire

TRENDS + IDEAS + MEMOS + MUST HAVES + EVENTS + CREATIVE LIVING



You know the nights are creeping in when velvet seems really appealing and cotton, not so much. This gorgeous 70s inspired table lamp sets the trend for cosy evenings ahead.

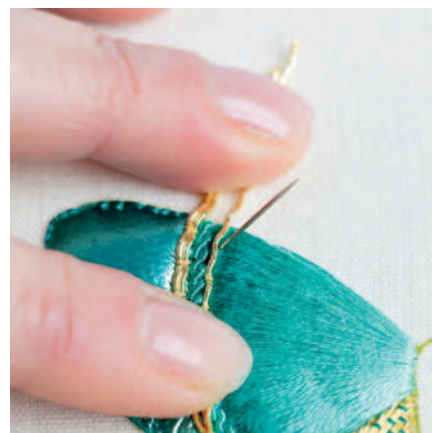
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HOT RIGHT NOW...

AN EXCITING NEW ROYAL SCHOOL OF NEEDLEWORK SELF-PACED ONLINE COURSE IS NOW AVAILABLE



The Royal School of Needlework (RSN) has launched its eighth self-paced online course, 'Next Steps: Goldwork & Silk Shading', taught by RSN tutor Chrissie Juno Mann. The new course, produced in partnership with David and Charles, is the second 'Next Steps' course, suitable for confident beginners or intermediate level students in the art of hand embroidery.

Goldwork and Silk Shading are two techniques that combine to glorious effect. In this intermediate follow-on course, students will learn a variety of hand embroidery stitches including Split Stitch, Long and Short Stitch, Diaper Stitch, S-ing, Couching, Cutwork and more. The exclusive kit that accompanies the course includes all the materials required to create this beautiful butterfly with Chrissie and, along the way, she gives lots of helpful tips to ensure a professional finish.

Chrissie, who guides students through the course, said: "I am very excited that my Goldwork and Silk Shading Turquoise

Butterfly is being released and shared with the world of stitch, as I completed the piece and filming prior to lockdown. Traditionally, the butterfly is a symbol of transformation, endurance, and hope, so I think it is rather apt that this little butterfly can finally find its wings, after what has been a very strange and difficult time, and that it will represent a transition to a positive future."

The course is accessible for twelve months so students can take their time, relax, and be mindful of what they are doing, revisiting certain areas which they may find challenging. Since lockdown, the self-paced RSN Online Courses have been more popular than ever with kits being sent to homes throughout the world. As with all of the RSN online courses, each course uses market-leading online learning technologies with video instruction, online step-by-step written and photographic guides, and the ability to interact with other students on each course.

Dr Susan Kay-Williams, Chief Executive of the Royal School of Needlework, said: "One of our key missions is to introduce the art of hand embroidery to new stitchers of all ages to ensure that this traditional skill continues to pass on to new generations. Our expanding online distance learning programme brings the expert tuition of the RSN to many more people around the world and is part of an exciting new RSN chapter in the digital world of teaching."

The Royal School of Needlework was founded in 1872 and is the international centre of excellence in hand embroidery. Whilst the RSN normally offers over 150 in-person short courses at different venues around the world annually, the self-paced RSN Online Courses allow an even wider global audience to enjoy the art of hand embroidery. ©

For more information go to www.rsnonlinecourses.com

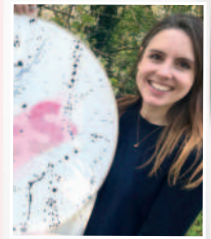


ASK THE ARTISTS

HOW DO YOU FEEL THE MAJOR WORLD EVENTS OF 2020 WILL IMPACT ART AS A WHOLE AND ARTISTS GOING FORWARD?

2020 as a whole, but in particular the last three months, has been the strangest of times. I can't really put into words how devastating COVID has been. However, I am personally aware that out of this challenging period has come some positivity - baking, gardening, and box sets - to name but a few! I think that from my description it's clear that my household has been rich in one valuable commodity - time. Something we're often short of. I'm sure this is true for lots of others as well. The slowing down of life has definitely had a positive impact on my artistic practice. Less day to day distractions have given way to more time to create, and importantly, the headspace to be creative. I feel this is true of the artistic community in general. My husband, an illustrator, would agree. Lockdown itself has also influenced the type of art being made, certainly by theme, but also by the materials at hand. We all know there have been shortages! People have had to be resourceful. The new normal in which we now live does throw up challenges for artists though, making a living being one when the way in which art is experienced and consumed is changing. With galleries and museums closed, craft fairs and workshops postponed and cancelled, it is unclear what kind of world creatives will return to and how these spaces will function when they do reopen. I know digital platforms are busier than ever, so art is in demand, but I am concerned that the artistic spaces which have acted as hubs to the community, bringing culture, education, and people together, might not be there anymore.

Charlotte Taylor-Frape, featured on page 36



I think the lockdown has allowed people to find their inner artist. Art has become more accessible and wide reaching with online tutorials, Instagram inspiration, and speedy delivery services at our fingertips. Arts and crafts have become even more of a form of escapism and therapy for many from the safety of their homes.

For artists, it's probably given them the headspace and time to create more freely and with more room for experimentation. With an abundance of extra time suddenly on the table, artists may be more inclined to try something completely new. This has been true for me as I have branched into experimenting with printing my embroidery onto silks and velvets, and working on larger scales.

I have also been continuing my work as an art facilitator for adults with learning disabilities. I have been so lucky to be able to carry on working with these amazing artists; spending time outside with them and

delivering textile supplies to them in their homes. Their resilience through this tough time (most of them are shielding) has been inspiring and their creations have been wonderful to witness.

Isabel Greenslade, featured on page 48

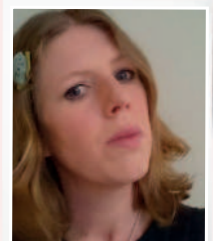
2020 has impacted our daily lives in ways that a year ago were, at least to me, unimaginable. The impact of Coronavirus had a huge effect particularly in regards to lockdown. Many people found themselves isolated and alone, and struggling with their mental wellbeing.

Personally, as an artist who is used to a certain degree of isolation, that transition wasn't too much of a change for me. Where I found comfort and an awakening was in my daily hour-long walk for exercise. A lot of artists mirrored how important this hour was for their mental health and wellbeing and highlighted a new found appreciation of the natural world around us. The sudden demise of the daily white noise created by cars, trains, and aeroplanes, gave way to bird song which I've rarely heard before with such clarity. People began to see, hear, and smell in a way that wasn't possible before lockdown. This awareness and the lasting impressions left by all of those small things will remain within us. Previously, many of us took these for granted or just hadn't had the opportunity to notice. Undoubtedly this experience will be reflected by artists in their work, now, and into the future.

The emotional, social, and economic worries brought on by the effect that lockdown had on artists from all different walks of life and working in all mediums was laid bare for us all to see. We could all understand and relate to those feelings and experiences. Even with all the burden of worry that people had, there was amazing resilience, resourcefulness, compassion, creativity, and the hope for the future that many portrayed.

The tragic death of George Floyd resurfaced the inequalities that people are still dealing with on a daily basis due to the colour of their skin, and highlighted that racism is still so prevalent in our society. This created a real momentum behind the Black Lives Matter movement and solidarity was displayed in many ways. I really think this made most of us, in one way or another, reflect and evaluate our own unconscious bias. The response to this has led to people actively re-educating themselves by reading and learning more on the issue of racism and equality, to seeking out the work of black authors and artists. Looking forward, I really hope that the inequalities in society are addressed and acted on as they should have been done years ago.

Collette Kinley, featured on page 24



Add to Basket

Crushed, velveteen, or brocade - we love velvet and can't get enough of it. Here's our edit of the best finds in this fabulous fabric

Handmade in Devon and designed with two elasticated loops on the back, this bow tie simply slides onto any collar for a stylish and sophisticated look that will make your pooch feel like a million dollars.
by THE DISTINGUISHED DOG COMPANY
£23



We love the embossed place name of your choice on this stunning cushion with a modern edge and it has pom poms too; what's not to love?
by BETSY BENN
£45



A little touch of luxe for your dressing table, the deep emerald green velvet of this jewellery box is almost as exciting as what's inside!
by THE FOREST & CO
£22



With a tactile personalised velvet map from Betsey Benn you can choose the exact location, anywhere in the world, to be centred on. It could be your own home or your childhood one, where Mum still lives and where there is always a fresh cup of tea and a hug when you need one!
by BETSY BENN
£40



This mini hoop is a perfect addition to any home, it would look great within a wall gallery or propped up on a shelf. A great gift for any plant lover.
by HOUSE O'FELLOWS
£25



Rich velvet is the perfect trimming whether you are wrapping a gift or using it in a crafting project. Would you just look at those colours?
by CALTONBERRY
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AND PARTY
£6.50



Personalised with whatever name or phrase you wish, let your head do the talking with this gorgeous hair accessory!
by HOUSE O'FELLOWS
£32



Embroidered velvet? This super cute jewellery roll ticks all our boxes.
by THE FOREST & CO
£29



Mort's Thoughts...

...on juggling balls, FOMO, and accepting a new normal

So what a funny old year this is turning out to be. Now, I am a little confused as I felt like I was juggling a lot of balls before lockdown and it would appear that since lockdown I keep gaining more to juggle – how is that even possible? Part of me is learning to accept the new normal and working around my current situation and adapting, and then another part of me is seeing all these lockdown 'opportunities' that range from stitch alongs and online exhibitions to brand new projects, and, well, the list is endless.

My inbox is full of people worrying about if they are doing enough and why can't they find the motivation to be part of this, that, and the other.

"Being creative is a gift to nurture our souls with, not a stick to beat ourselves with."

I don't know about you but I am also struggling; if I manage to even just stitch, that's fab in my book. Sometimes I cannot even keep up with my own feed on social media, let alone becoming some ninja stitch warrior in the middle of a pandemic. I applaud those who can or indeed have to,

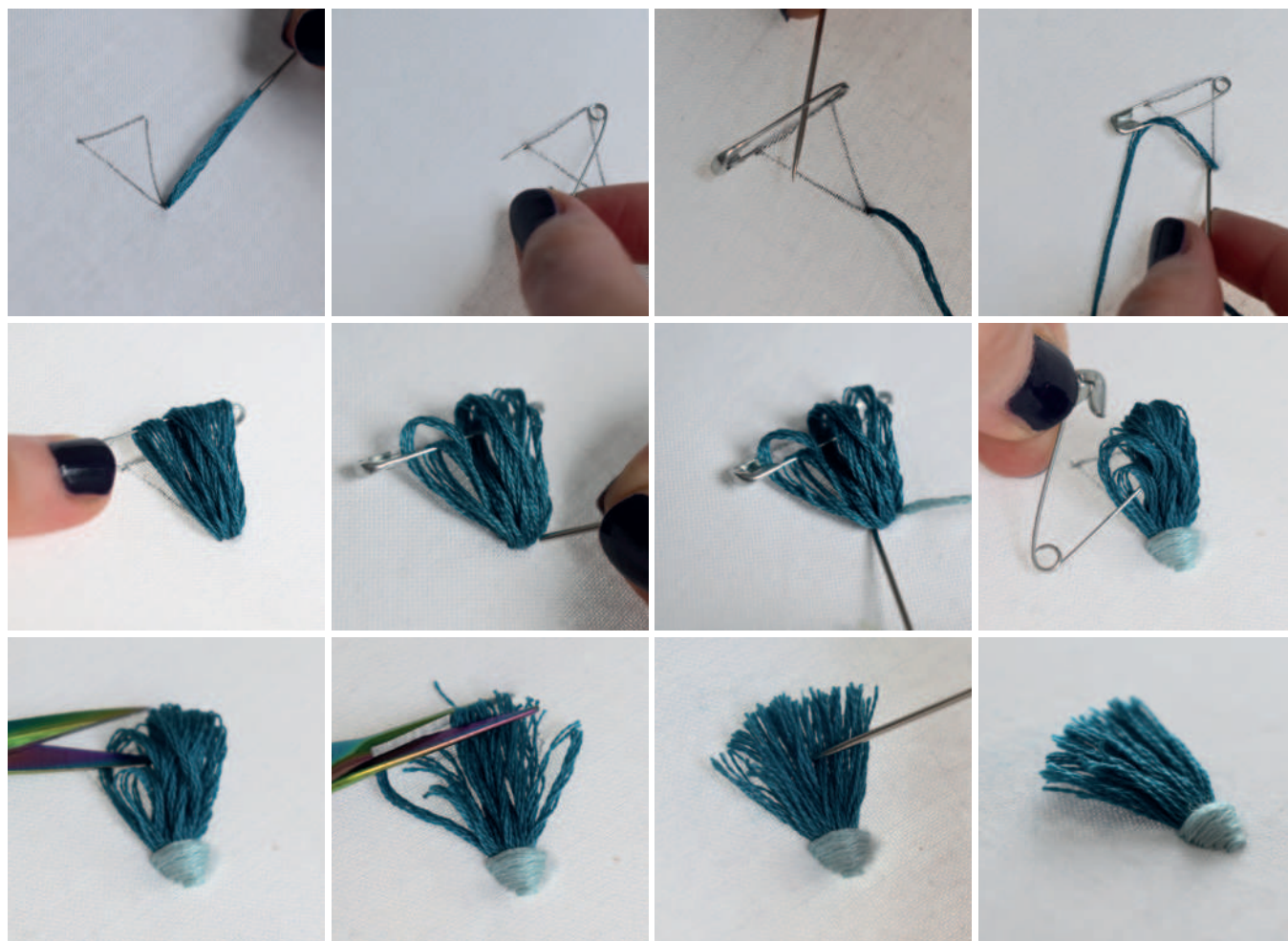
but I have found it quite difficult locating my creative brain, let alone coaxing it with biscuits to pick up a needle. Mmmmm, biscuits! Nom nom nom...

There are lots of new ideas emerging on how to be creative in this new way of being, however that does not mean that you have to do all of them, or indeed, any of them. Sometimes it's ok to watch from the sidelines and see how things develop whilst being kind to yourself and not listening to your inner critic shouting about missing out and then you start suffering from FOMO – time ticks on and I am a firm believer that if you are supposed to be doing something, the opportunity will present itself again. We do not need to panic buy or even plain panic, grabbing at everything that we think might be useful. Maybe it's a time to just breathe and see how things pan out, and when we are thinking clearer, we can make informed decisions.

It is also a time, more than ever, to take care of our wellbeing, both physically and mentally. Being creative is a gift to nurture our souls with, not a stick to beat ourselves with. So perhaps when you see all these things that look like opportunities, or someone else who seems to be fine and living their best life, remember that we are only seeing the highlights – how you move through this creative period is your journey and yours alone. Embrace it, be gentle with yourself and try to remember the joy of making. ☺

Instagram: @clairemortartist
www.clairemortartist.com

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Stitch Along with Knowle Craft



Step by Step: Tassel Stitch

Tools you need:

- Fabric
- An embroidery hoop
- Embroidery needle
- Embroidery thread
- Safety pin
- Heat removable pen (optional)

Tassel stitch is a great 3D stitch that can be achieved with minimal effort and by any skill level. It can be used for creating texture on flowers such as thistles, and looks great when stitched with a variegated thread. 3D stitches look really

impressive and can often seem intimidating to a beginner embroiderer, but they are super easy and so much fun.

1. Start by drawing an upside-down triangle onto your fabric. I recommend using a FriXion pen as they are heat removable, but there are lots of ways to transfer patterns. Alternatively, if you didn't want to draw onto the fabric, simply mark where the tip of the triangle would be.
2. Attach a safety pin to the fabric along the top flat edge

of your triangle.

3. Bring your needle and thread through to the front at the bottom tip of the triangle.
4. Weave your needle over the top of the safety pin and then underneath it so that your thread now loops once around the pin.
5. Pull your needle through the same place that your stitch started.
6. Repeat steps 3-5 several times.
7. Once you have finished your loops, you can tie off the thread on the back but do not remove the loops from the pin just yet.
8. Using another thread, bring your needle through to the front of the fabric about a quarter of the way up the loops on the left hand side.
9. Create some horizontal straight stitches across the base of the loops to secure them in place.
10. Cut the ends of the loops and remove the safety pin.

11. Trim the loose ends so that they are all even lengths.

Top Tips:

- When you bring your needle back through to the front at the start of each new loop, bring it up as close to the start of your previous stitch as you can possibly get, but not in exactly the same place. Try to maintain the triangular shape.
- A contrasting thread can look really pretty for the horizontal straight stitches, especially if you are using this stitch for a floral design.
- To create a softer texture, run your needle down the loose threads to separate the strands of cotton (bear in mind this will only work if you are using an embroidery thread that you can separate, such as stranded cotton). ☺

Check out [@knowlecraft](#) on Instagram for weekly video Stitch Alongs for other stitches and more!

or sally every

Textile masterpieces
we just had to share...

Cotton Candy Summer
Ashley Denn

I used DMC cotton floss 4501 on 100% cotton to create this design in anticipation of hot, cotton candy filled summer days!

 @formedfibers
Etsy | Formed Fibers





Kitty
Neigrushki

39 cm

Materials and techniques used:
mohair, sawdust, batiste.

 @n_e_i_g_r_u_s_h_k_i
@demina.neigrushki

The Girl With The Coffee
Mina Zorrieh Mahmood

22 cm

Hand embroidered with Penguin
embroidery thread and all of my heart.

 @circle.art_handmade





The Circus
Derya Günsel

Materials and techniques used:
DMC threads, miyuki beads, glass
pearls and crystals - long and small
stitch.

 @eli_oia

Lips Don't Lie
Zeynep Tangun

This piece consists of two layers; one layer is the brown cotton fabric and the second layer is the stretch fabric that I used for the lips. I sewed the stretch fabric and then filled it with fibre filling to give the 3D effect. And then I used DMC threads to cover the lips with golden thread as a contour.

 @happielephant



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Making and filling journals with Frances Pickering

PAGE AFTER PAGE



This inspirational and popular
book explains how to make
personal stitched journals and
books with mainly paper pages.

UNDER THE COVER



Crammed full of techniques
and ideas for making and filling:
unique, stitched, illustrated,
fabric books and journals.

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Amanda Bryde from Brynn&Co.



Modern embroidery is here to stay and we couldn't wait to sit down with one of the pioneers of it who believes in stitching what she loves and encouraging others to do the same

I have always been a creative person; over the years I have tried many different outlets to express myself. It wasn't until I had my little girl and became a full-time stay at home mum that I found embroidery. It was my mother who taught me my first stitches as she used to cross stitch years ago. I fell in love immediately and I haven't looked back!

I really admire and I'm so encouraged by other small business owners, working hard to create beautiful things. I think that is what gave me the courage to start out on my own, just being so inspired by other makers. People who are doing what they love and who are pushing the boundaries, trying new things – it challenges me to do the same.

I think my biggest challenge running my own business is managing my time wisely. There is so much to be done, and for now it's just me fulfilling all the elements of this handmade business, so trying to find the time for everything as well as a healthy balance for all those different elements is a daily work in progress. It's also a challenge to know when to take the next step, when the right time to stretch and grow is, and doing that wisely so you can keep a balance.

When my daughter was very little, in the first year and a half of her life, she needed to undergo a handful of surgeries. There were many hours spent waiting in the hospital as she recovered; if you have been through something like that you know that >>



having a way to focus your nervous, anxious energy is so good. Looking back, I know that stitching during those times saved me in so many ways, but at the time felt so strange.

The best advice I've been given is to create for yourself. A good friend of mine said this to me years ago and it has always stuck with me: create for yourself, not for others. Make what you want to make, people will love it or hate it, it doesn't matter as long as you are happy and it brings you joy. I have always been so inspired by the world we live in, people, different cultures, nature, and the beauty around us. I also find a lot of inspiration in the simple everyday

things; reading a magazine with a cup of coffee, the garden we are growing in our backyard, or a walk on the beach.

One of the main things I would encourage others to do is to be yourself. It may sound cliché but for me, it's the truth. Stay true to who you are and what you love and you will always find joy and fulfillment in what you're doing. Don't change who you are or what you are creating because you think people will like it more, you will wear yourself out trying to please others. Create for you, and others will connect with that; people will be drawn to your work because they are drawn to you.





As a hand embroidery artist, there aren't a lot of machines or technology that are needed in order to create. I do love my iPad Pro and Apple pencil for drawing and creating all my designs and patterns. I use a program called Procreate; it was a game changer for me. But all the stitching I do is done by hand using different tools and accessories to do so.

I still pinch myself some days when I think about how I get to do what I love for a living! The freedom to create and stitch beautiful things is a dream come true. Another one of my favourite things about Brynn&Co. are the people that I have met, and the relationships that have formed because of this business. I met one of my best friends through Instagram as we both run embroidery businesses and use that platform to share about our work.

Over the past few months we have started to offer wholesale for many of our products. This is already starting to take off and is keeping me very busy which is great as it's my desire to make modern embroidery accessible to everyone! I also have some new designs in the pipeline, a few new accessories for stitching coming out soon, and a couple of other projects that I'm not allowed to discuss just yet! ©

 **@brynnandcoshop**

Creative Spaces

We had a nose around Collette Kinley's enchanting workroom, full of vintage treasures and curiosities aplenty





All images © Matthew Kinley

M

y workroom is my place of sanctuary and solitude. When I close the door, I can leave everything other than my creative work outside.

It's a small, cosy, charming room, flooded with tranquil tones and warm natural light. The shelves are filled with the things I take inspiration from; whether that be vintage sewing or natural history books, to objects that I have collected over the years. These range from bird's feathers, twigs with vibrant orange lichen, discarded bird's nests, as well as stones and shells with different textures and structure. Directly in front of where I work on my bespoke handmade reclaimed wooden desk, I have a beautiful vintage green sewing machine. It shares the shelf with recycled jars that are packed with buttons and fabric scraps of all shapes and sizes. It really is my very own natural creativity table, with a never ending source of ideas.

Originally my workspace was in a lovely outside garden studio. On paper this was the ideal location, yet in practice, the idea of it being my sole place for my mind to run

free left me feeling disconnected from my home. It took a freezing cold, wintry day for me to realise that a cosy room inside my home was the obvious choice, and I've never looked back. Everything just clicks when I'm in this little room; it has a way of calming me as well as putting me in the right mindset, ready to put needle to fabric.

The biggest pro of my creative space would definitely be the stunning natural light that I get streaming through the window for the majority of the day. The gentle glow and warmth through the glass always lifts the room as I work, leaving a calm and mindful feeling about the space. I'm also lucky enough to have a beautiful view of an old dilapidated barn with fields in the distance; I often stare out of that window pondering, or if hitting a little creator's block, procrastinating!

I suppose the biggest con is going to be the compromise of a cosy workspace, and that's room size. Although I tend to find that whatever space you have, it never really seems enough. I will say however, having less storage space does make me use what I have more creatively and imaginatively.

I own a small wooden bureau which is full of my paints, pencils, and sketch books.

It often leaves me with feelings of nostalgia, as it reminds me of one I owned as a child. I still love the distinct sound of the hinges when I open and close it.

Whilst organisation is important so I know where things are most of the time, I also love it to be aesthetically pleasing. My collection of cotton threads are stored in an old wooden fruit crate, vintage biscuit tins, and a wire basket. I never throw anything away, so any leftover fabric scraps from my work and assorted buttons are displayed in vintage enamel tins and simple glass jars of all sizes. I tend to use wicker baskets for all my fabric storage which is perfectly placed under my desk.

The thing I find most inspiring about my workroom is that it's my own unique creative space, filled with the things I love and that are important to my creative journey: my personal library of books and sketchbooks, a collection of curiosities collected from nature, drawings and sketches my children have done for me.

The one thing on my list to do is to redecorate this room, although I keep changing my mind on the colour! ☺

 @sewnbycollettekinley

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How to Create a Wren Art Piece

In this step by step tutorial, Yvonne Pratt explains how to create a charming wren art piece from scratch

BY YVONNE PRATT



YOU WILL NEED

- ▶ Plain coloured dyed cotton fabric and leftover scraps from previous projects
- ▶ Grey cotton thread
- ▶ White baking paper
- ▶ Iron on interfacing fusible fabric, heavy weight
- ▶ Bondaweb®
- ▶ Magic pen
- ▶ Watercolour paints/fabric paint
- ▶ Selection of paint brushes
- ▶ Black pen
- ▶ Sewing machine
- ▶ Darning foot (closed or open-toe foot)
- ▶ 15x15cm art canvas
- ▶ Template



Step 1

To start a project you must begin with the preparation. Firstly, copy the template of the wren design provided. You will need two pieces of baking paper in equal sizes 20x20cm square. Using the shiny side of the paper, place one of the

sheets on top of the template, then you can pin this sheet to the template to help stop the paper sliding while you are drawing. Use a black pen to carefully trace over the acorn leaves, making sure you leave a bit of space between each

leaf. Once you have traced over the leaves, turn the sheet over to the matt side and re-draw over the lines in pen, applying pressure. Put the sheet to one side and then start the method again with a new sheet, but this time tracing the whole image.

CHOOSE AND PREPARE FABRICS

Step 2

Choose a selection of fabrics - these could be leftover scraps from a previous project. You will need a coloured plain cotton for the main backdrop and a separate colour for the acorn leaves. Then cut out 15 x 15cm square of fabric for the acorn leaves and put to one side. The fabric for the landscape can be roughly torn to the size on the template; do not worry if it slightly overlaps the backdrop, this will give your textile art pieces more character. (See Fig.1)



Fig. 1

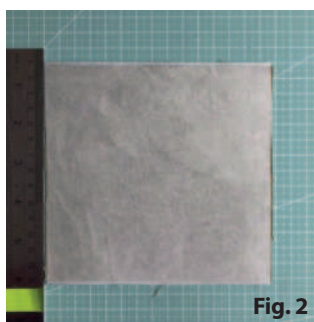


Fig. 2



Fig. 3



PREPARING FABRICS

Step 3

Cut the fusible interfacing into a 15.5 x 15.5cm square. Using the background fabric you have chosen, neatly iron on the square interfacing, then you can use the square shape as a guide to cut around the fabric. Next, you will need to cut out a 15 x 15cm square of the Bondaweb® and iron this onto the acorn leaf fabric you have chosen (remembering that the matt side of the Bondaweb® is the sticky side). Using the tracing of the acorn leaves you had previously prepared, pin to the Bondaweb® side of the fabric, making sure the traced image is wrong side up (always

refer back to template if you are not sure if the image is placed correctly). Then, using a black pen, draw around the leaves applying pressure. Once tracing is done, remove the tracing paper and the image will have transferred onto the Bondaweb® side of fabric. If the image has not quite appeared, just touch it up with pencil. You are now ready to cut the acorn leaves out with fabric scissors. Lastly, cut two strips of Bondaweb® to the size of the landscape fabric that had been previously torn to size, and iron on the Bondaweb® strip to the back of each piece of fabric. (See Fig.2 and 3)

ASSEMBLING ALL THE ELEMENTS

Step 4

Now you have prepared all the elements of the textile art piece, it is time to bring them all together using the background fabric 15.5 x 15.5 cm square, and referring back

to the template. By peeling back the matt part of the Bondaweb® on each strip of fabric, this will make them ready to iron on. Once you are happy with the position of the strips to form your landscape, iron them on too. (See Fig.4) >>



Fig. 4

PREPARING TO TRACE THE IMAGE

Step 5

Now you will need the tracing of the whole template. Pin the tracing to the background fabric to stop the sheet from sliding. Making sure the image is right side up, use a pen to draw around the image again, applying pressure. Once you have finished, remove the tracing paper and the image would have transferred (if image has not quite transferred, touch up with a magic fabric pen, you can pick these pens up from any needle and craft

shop - the ink will fade within 24 hours). Now you can peel the backing of Bondaweb® on the acorn leaves you have

previously cut out, and using the transferred image as a guide on your background, iron the leaves into place. (See Fig.5)



Fig. 5

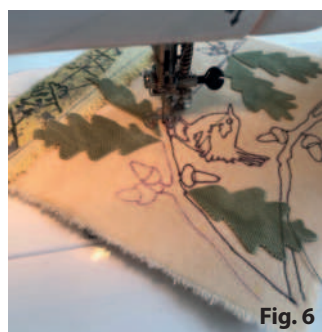


Fig. 6

FREE MOTION EMBROIDERY

Step 6

Free motion embroidery is a creative way to draw an image with the sewing machine. This method simply allows you to run the sewing machine and move the fabric as if you are drawing with a pencil to create an image. Some textile artists like to use an embroidery hoop to keep the fabric taut, but in this case, the interfacing acts as the hoop, making the fabric firm, a bit like card. This makes it much easier to move the fabric freely.

You will need to attach a darning foot, use the same thread top and bottom, and keep the tension on four or auto, and select 0 for straight stitch, then you are ready to go. I always have a practice run

before I start my projects to make any adjustments on the sewing machine. In order to free-motion embroider, you will need to lower the feed dogs so that the fabric moves freely, allowing the needle to stitch your image.

Once you have had a test run, go back to your prepared textile art piece and use the lines you had previously created to help guide your stitching. It does not matter if it is a little wobbly as this just adds to the image. You will need to turn the fabric as you stitch, keeping your hands at the edge of the fabric so that you can steer your movement and then apply pressure on the pedal - this can be as fast or slow as you feel comfortable with. (See Fig. 6)

Rather than stopping to cut

threads every time you come to a new line or you want to move to a different part of the image, you can simply lift the needle and direct it to the area you want to stitch and set the needle down to stitch again. This will leave a trail of thread on your image but the threads can be cut away when you have finished stitching. Again, refer back to Fig.6.

When stitching the acorn leaves or landscape, use their shapes to guide where you are going to stitch; this does not need to be straight. I also like to re-stitch over the whole image again just to add more detail (See Fig 7). Once you have finished stitching, cut all the excess thread away and then you are ready for the next step.

PAINTING THE IMAGE

Step 7

Painting on fabric is a bit tricky, especially if you have not tried this before. Have a little practice on spare fabric before applying to your textile art piece; it will help you to see how the paint reacts on the fabric as watercolour paint reacts differently depending on the type of fabrics you are using. When you come to paint on your now finished sewn image, try not to make the paint too watery. You will only need to gently dab the paint onto the area you want to paint as it will disperse. Usually the stitching acts as a barrier and stops the paint from leaking over to an area you do not want it to go. The more you experiment, the better this technique becomes.



Fig. 7



Fig. 8

MOUNTING THE WORK ONTO A CANVAS

Step 8

Once you have finished your piece, it is now time to mount your work. You will need a 15 x 15cm square art canvas and glue gun. Make sure the glue gun is hot before using it, then glue around the edges and through the middle of the canvas, place your art piece on top, making sure it is straight before pressing the piece in to place. Your textile art piece is now ready to display. See Fig.8. ©

 @yvonnepratttextiles



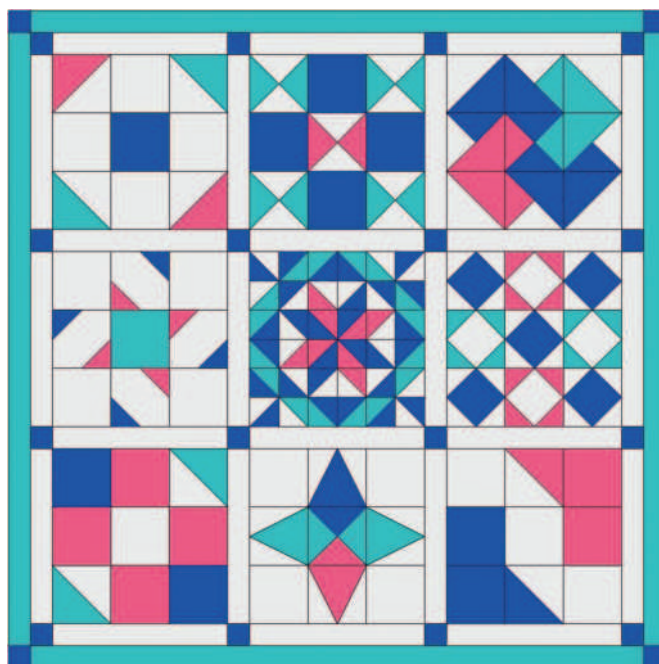
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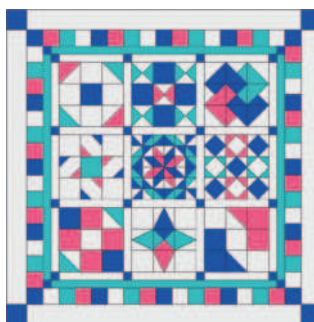
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JOHN COLE-MORGAN'S BLOCK OF THE MONTH

Create a beautiful quilt with our block of the month series that will expand your technique and skills and help you improve as a quilter



white to add a little twist on it. I have taught this design in classes recently and it works so well with each colourway I saw used, so be brave in your choices and I know you will make it special. I have named the colours per the ones I used and you will require the following amount of fabrics:

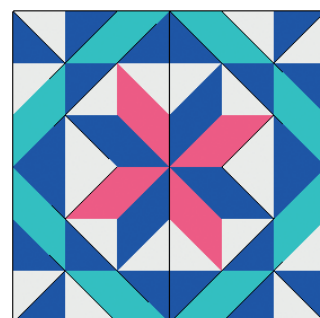
- 1 metre each of navy and teal
- 75 cm of pink
- 2.5 metres of white

If, like me, you prefer a slightly larger quilt, I have a different border option for this quilt and if you wish to try that, you will need a further 0.5m of the colours and 1.25m of the white in addition to these measurements. This quilt measures 78 inches square.

MATERIALS

I used two types of fabrics for this quilt. The first was Makower's Dimples range. I chose the navy, teal, and pink as the bold colours, and I used a Rose & Hubble white on

This quilt measures 60 inches square.



Block 9

Hello and welcome to the ninth month of my block of the month quilt pattern with Be Creative! I'm John Cole-Morgan and I have so enjoyed working with the magazine to bring you this block of the month over the last nine months. Only one month to go with the borders and sashings. Now is a perfect time to catch up on the blocks you might have missed and get ready to finish the quilt next month.



METHOD

To make this block you need to cut:

- A) 10 x white, 14 x navy, 8 x teal, and 4 x pink squares measuring 3 & ½ inch.
- Cut these across one long diagonal to make 20 x white, 28 x navy, 16 x teal, and 8 x pink triangles.

First lay the block out per the picture opposite. Place each of the fabrics in the correct place to sew these together.

Sew 1 white triangle to 1 navy triangle to form a new half square triangle.



(Make twelve of these)

Sew 1 teal triangle to 1 navy triangle to form a new half square triangle.



(Make twelve of these)

Sew 1 teal triangle to 1 white triangle to form a new half square triangle.



(Make four of these)

Sew 1 pink triangle to 1 white triangle to form a new half square triangle.



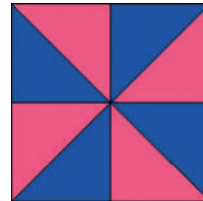
(Make four of these)

Sew 1 pink triangle to 1 navy triangle to form a new half square triangle.



(Make four of these)

Sew 4 pink and navy half square triangles to make this pin-wheel square:

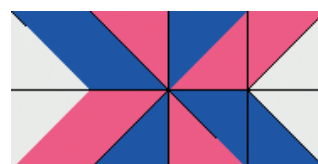


Sew 1 pink and white and 1 navy and white half square triangle together:



(Make two of these)

Sew each of these to either side of the pin-wheel square.

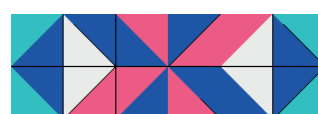


Sew 2 teal and navy half square triangles together:



(Make two of these)

Sew these on to each side of the new pin-wheel square.

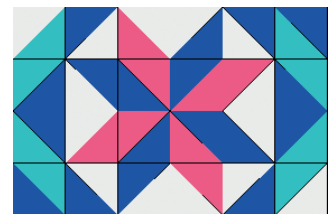


Next, sew 1 teal and white square, 3 navy and white squares, 1 pink and white square, and 1 teal and navy square together in the order and direction of the image below:



(Make two of these)

Sew both of these strips to the top and bottom of the strip (left) to make this:

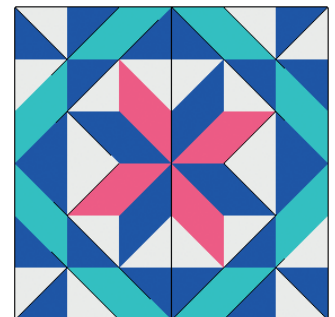


Next sew 3 teal and navy squares, 2 navy and white squares, and 1 teal and white square together in the order and direction of the image below:



(Make two of these)

Sew both of these strips to the top and bottom of the previous image to complete the block.



Happy sewing, see you next month for the next instalment! ©

www.beginnerquilt.com

If you have missed any blocks in our block of the month series which started in the January 2020 issue, you can buy back issues online and catch up at www.creativewithworkbox.com

FINDING HOPE THROUGH CREATIVITY

Whether you've whipped up your first banana bread or discovered a new craft this year, you are not alone - BC's Editor, Mary Bennellick, looks at how creativity really has saved the day in 2020

On Friday 6th March 2020, my husband and I snuck away for a night to go and see one of our favourite bands play in an intimate venue that held around 1,000 people; on Monday 23rd March 2020, the U.K. was plunged into a nationwide lockdown due to the outbreak of Covid-19. The contrast between those two events will be indelibly marked on my mind when I look back at 2020 I think – one night we were dancing and singing at the top of our lungs, free from parenting duties and responsibility, able to eat when and where we chose; and just over two weeks later, we braced ourselves, bolted the door behind the four of us, and hunkered down to weather the storm that was wreaking havoc across the world.

Of course, we are not alone in the extremes of this story; virtually every living being has dealt with this extraordinary blow to our usual way of life, but the really interesting thing has been how so many have responded to it. The mass purchasing of toilet roll aside – surely a sociological study waiting to happen – flour, and baking ingredients became impossible to get hold of. At first, I assumed it was because people were worried that bread would be in short supply and would resort to baking their own, but it later became apparent that people were using baking as a way to pass the time, a way to develop skills, fulfil needs, and here's the clincher – to be creative. Next, I noticed all the cross stitch kits I was watching on eBay, suddenly rocketed in price. I messaged one seller to ask why they had gone up so much and the reply was simply that demand was sky high and supply was short, equalling an increase in the price. I eventually found the kits I wanted elsewhere (and much cheaper!) but the website I bought them from warned that, due to social distancing rules they were not only short staffed, but rushed off their feet with a dramatic increase in orders – curiouser and curiouser.

I began watching news items closely, and was plenty surprised to see the BBC reporting on the rise in creativity, with people taking up sewing and other crafts as a way to pass the time. My own social media feeds exploded with pictures from friends and acquaintances sharing multiple images of their at-home-makes which they

seemed to churn out one after the other, with hoop art embroidery amongst the most popular. Others tried their hand at macramé, painting, drawing, and crochet – with one most recently sharing her efforts with the hashtag #lockdowncliché – and then it struck me; creativity during this time has become the norm, and what a glorious thing that is.

It's a shame that it's taken a global pandemic for people to discover their creative sides and give free reign to their imagination, but it is a wonderful perk of a hopefully never to be repeated time. Goodness knows we've all needed distracting from the horrors that lay just beyond the safety of our own front doors. And, really, therein lies the explanation to this surge in creativity – it's been the only thing we could control.

For me, the meditative and repetitive nature of cross stitch has helped me cope with the heartbreaking loss of a friend from the virus, and the demands upon me as a working mother at this time; when I do manage to squeeze out some me-time once work and homeschooling are done, the children have gone to bed, and I eventually flop down with my cross stitch, there's nothing else in the room apart from me, the needle, the fabric, and the predictable notion of up in one corner, down in the other – and there is serenity and peace in that, shaped by the fact that I am in control of what I am doing.

Of course, there's the less shiny side of creativity – that of those heroic individuals who have sat down to their sewing machines and have churned out, not colourful quilts and cute cushion covers, but masks and PPE for the doctors and nurses desperately in need – or those that have crocheted pairs of hearts, to be separated between a patient and their family that couldn't be by their side, so each had something to cling on to at a time of extreme trauma. In both instances, creativity wins the day. We haven't individually been able to control the virus, but we have been able to control our response to it, and how we cope with a time full of fear. We've found hope, through creativity – and for that reason and so many more, creativity really matters. ©

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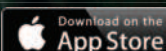
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FEELING FLUSH

After a diagnosis of cervical cancer in her early thirties, Charlotte Taylor-Frape tried her hand at embroidery and discovered a way to help herself heal and express what she was going through

words | **CHARLOTTE TAYLOR-FRAPE**



I'm Charlotte Taylor-Frape and I make typographic embroidery art under the name Modern Floss. The name of my studio will hopefully give you a feel for the work I make, but if not, fear not, as I'm going to tell you a little bit more about me, what I make, and some of the reasons why.

I'm relatively new to the world of embroidery and textile art, having only been practicing it for a couple of years. Until recently, I had never embroidered anything in my life; I'd just done the odd bit of cross stitch when I was younger, most notably a red theatre mask, which I still have framed somewhere. My background is actually in education. I have worked in secondary schools and in special educational needs teaching for around a decade, but alongside this I've always been interested in art and design, plus a variety of crafts, and have spent my free time working on various creative endeavours.

My journey into embroidery began when I had the misfortune of being diagnosed and treated for cervical cancer. After the treatment, I needed time to recover and so began crafting to help with that, going back to crafts I had practiced over the years, such as crochet. It was comforting to do so, but I also wanted to learn some new skills. In light of this, I set

out to learn a new craft for every month of the year, starting with macramé. On the third month, I started experimenting with embroidery and enjoyed it so much that I just stuck with it. Understandably, when I started embroidering, I was processing quite a lot of emotions following my treatment, the implications of which caused lots of reflection on being a woman and my experience of womanhood. For this reason, the embroidery of Modern Floss explores personal themes of a female nature. My work isn't exclusively for women, but it's very much about the experiences of being a woman. In the early days of making, expressing these emotions onto fabric was a form of therapy. Using typography was an explicit way of releasing them without having to discuss them. It made me feel better. I also hoped that by stitching them down, it might bring some positivity out of the situation and that other people may enjoy the work too.

One of the earliest pieces I made was my 'SO HOT' embroidered hoop. It features that phrase embroidered in a variety of bold colours with an equally bright embroidered drop shadow. I wonder if you can guess what I was feeling at the time?! Yes... it is that literal. However, it's actually also about my experience of the menopause. At the time I was 31 and struggling

Previous page: *Gold Hoops; So Hot 2020.*

This page left to right: *A Patch; Fearless; Women Will Be Women; Women Love Power.*



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with the menopause in general (for obvious reasons I think) which happened as an outcome of having radiotherapy. Unsurprisingly, having radiation blasted at your abdomen every day for five weeks has some lasting effects. The menopause causes a variety of nightmare-ish symptoms which I now know vary a lot from person to person, but for me specifically, the hot flushes were something else. Words don't really do them justice, but embroidered words somehow do. Embroidering them onto fabric using a traditionally female craft felt fitting; I was reclaiming the flush by using a technique that had been passed down by women for generations. Even though I knew lots of people couldn't relate to that feeling at all, or wouldn't understand what the phrase was getting at, it was the perfect way for me to tell everyone I was SO HOT. Poking a little fun at it even.

Since then, I feel that the style of my work has evolved, both aesthetically and with the copy lines I use. At the start of my embroidery journey, I experimented with different embroidery stitches, trying to get them 'right'. However, I soon realised that I wasn't a trained embroiderer and that traditional embroidery wasn't what I was aiming to make. I decided I shouldn't worry too much about the technical aspects of embroidery, >>







Clockwise from left:
YES; NSTYWMMN close
up; Strong Women.



rather, I should continue to pursue unpredictable approaches to embroidery – that was what I found most appealing and what I felt made my work unique. Through experimenting, I found that one of my favourite aspects of embroidery was how the thread can create different textures and how it manipulates light in a beautiful way. To amplify this, I tried using non traditional fill stitches to create textures within my typography. I also began using fabric paints to interact with the embroidery to highlight contrasting textures and to add movement to the typography, which may otherwise appear quite static. My approach to scale, framing, and fabric has also progressed. I recently customised a range of denim jackets with pro-female phrases that incorporate embroidery and paint. Choosing clothing as a canvas allows for further experimentation with embroidery and word placement, due to the nature of the fabric and how the garment is used.

My work and style has changed so much since I started out, but one thing that has remained constant is the amazingly supportive community I find myself in. When I started Modern Floss, I set up an Instagram account, and it is probably because of social media and particularly Instagram that I have been inspired to continue and develop Modern Floss further. Having no experience of using the platform, I quickly found the

embroidery/textile/craft community to be welcoming, caring, and incredibly encouraging. It makes a real difference when you know people genuinely enjoy seeing what you make and ask questions about how you make it. It's been a truly amazing experience. Heartened by the community, over the last year I've taken part in craft fairs and art exhibitions across the country where I've met lots of wonderful people. In particular, it's made me so happy when someone has come to visit and to say hello because they follow me on Instagram, or, as it is sometimes phrased, "I've been stalking you on Instagram!" Which, in this instance, I am completely fine with!

So far, 2020 has been quite an eventful year. I had lots of plans and was due to take part in some events which have been cancelled due to the current global situation. I'm taking some time to reflect and regroup, I'm currently developing new work, and have been developing my first range of embroidery kits which are now available. If you'd like to see more of what I make, learn more about me, or just have a chat, please follow me on Instagram. I also have my own website and stores on Etsy and Notonthehighstreet if you'd like your own piece of Modern Floss embroidery. ©

 @modernfloss



CREATE A MACRAMÉ HEART WALL HANGING

This project by Tansy Wilson couldn't be easier, but look at the beautiful effect created using simple knots! The addition of painting on dye adds extra interest

project | **TANSY WILSON & SIAN HAMILTON**



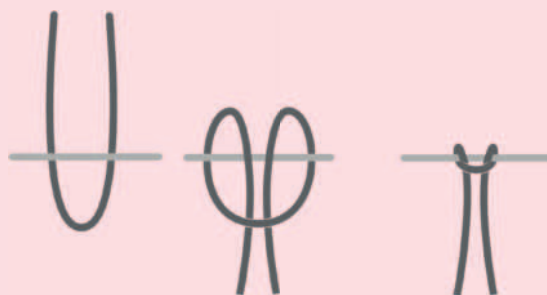
Macramé by Tansy Wilson & Sian Hamilton, GMC Publications, RRP £9.99, available online and from all good bookshops.

MATERIALS

- $\frac{3}{16}$ in (5mm) macramé twine (I used 34/3 Everlasto Cotton String)
- Scissors
- Wooden pole or piece of driftwood
- Plastic sheet
- Water
- Cotton hand dye (Dylon Flamingo Pink has been used here)
- Paintbrush and pots
- Rubber gloves
- Comb

METHOD

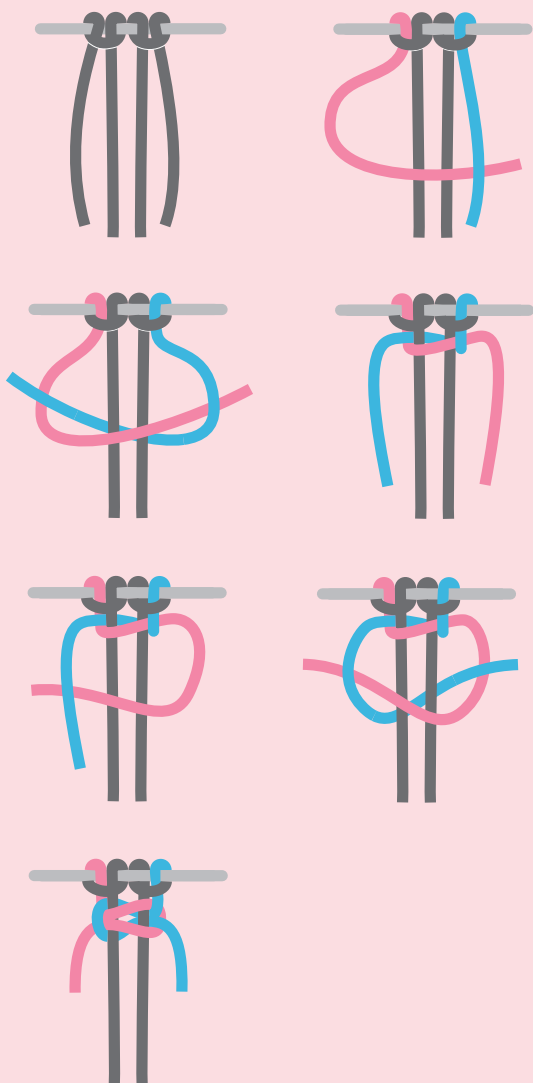
- 1.** The length you cut each macramé twine will dictate the overall hanging length of your wall panel. I have cut 12 x $\frac{3}{16}$ in (5mm) strings each 11ft (3.4m) long to end up with a wall panel that is 31 $\frac{1}{2}$ in (80cm) at its longest point. Fold each string in half and using lark's head knots (see box), join all 12 strings onto a pole or a piece of driftwood.
- 2.** Measuring 3in (8cm) down from the pole, take the third and fourth pairs of strings counting from the left-hand side and tie one square knot (see box). Then, make another square knot at exactly the same level using the ninth and tenth pairs of strings (counting from the left-hand side). >>



Lark's Head Knot

This knot is the one used to secure all the cords to the base pole, large jumping pole, or other item that you are weaving onto. For this technique we'll simply call it a bar.

- 1.** When starting any project, the first thing you want to do is cut all the cords you need. Always be generous if you can so you have extra length to play with. To start the lark's head knot, fold the cord in half with the ends meeting and place the looped (folded) end behind the bar.
- 2.** Bring the two cord ends over in front of the bar and thread them through the loop.
- 3.** Pull the cord ends to tighten the knot to the bar. You need to make sure your knots are tight before you start working on the piece. Repeat this knot to attach all the cords you need for your project.



Square Knot

This knot is the one that you probably recognise as the macramé knot as it's the most widely used.

1. Attach all the cords that you need to the pole with lark's head knots. These illustrations show the setup for one square knot.

2. To illustrate this knot clearly, the outer left cord is coloured pink and the outer right cord blue. The two cords in grey are called the anchor cords, they will stay in place as you use the two outer cords to make the knot. Bring the left-side outer (pink) cord across in front of the two anchor (grey) cords and under the right outer (blue) cord.

3. Pick up the right outer (blue) cord and bring it behind the two anchor cords and through the loop created in the left outer (pink) cord.

4. Pull the two outer cords tight – this creates the first part of the square knot. Note: this is a half square knot. If you want a twisted spiral design, keep repeating this half of the knot – as you go, you'll see the knots naturally spiral in a twisted column.

5. You now want to repeat the first part of the knot going the opposite way to create a full square knot. Bring the right outer (pink) cord across in front of the two anchor (grey) cords and behind the left outer (blue) cord.

6. Bring the left outer (blue) cord behind the two anchor cords (grey) and through the loop created in the right outer (pink) cord.

7. Pull the outer cords tight to finish the square knot.

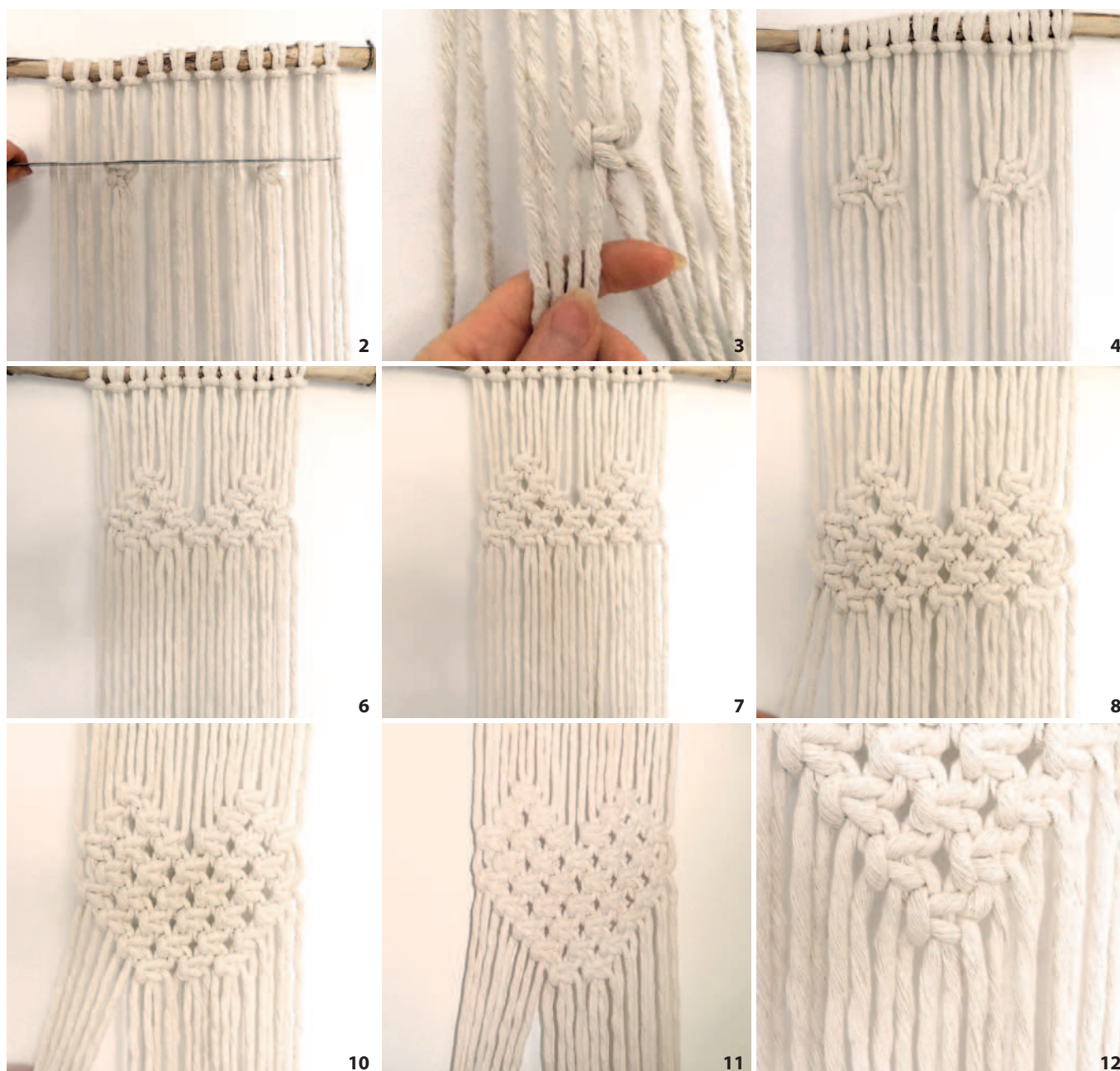


3. Next, make two square knots underneath this first knot. Do this by starting with the second pair of strings in from the left and the two left strings that come out of the bottom of the square knot made in step 2.

4. Then make the second square knot by using the two right strings that come out of the bottom of the square knot made in step 2 and the fifth pair of strings counting in from the left-hand side. Make another two square knots under the square knot on the right-hand side of your panel

using the left pair of strings coming out of the bottom of the square knot and the eighth pair of strings. Then use the right pair of strings coming out of the bottom of the square knot and the eleventh pairs of string, again always counting from the left-hand side.

5. The next row directly underneath the previous row uses all the strands to create six square knots right across the panel. Start the first square knot using the very first pair of strings from the left-hand side and work across. Make sure the



knots are in a nice straight line.

6. The next row will make five square knots underneath the last row added, starting with the second pair of strings in from the left-hand side and finishing at the eleventh pair of strings.

7. The next row is exactly the same as step 5 where you use all the pairs of strings to make six square knots.

8. Repeat step 6 to create five square knots underneath the last row added, starting with the second pair of strings counting in from the left-

hand side, and finishing at the eleventh pair of strings.

9. For the next row, start with the third pair of strings counting in from the left-hand side and work across to create four square knots finishing at the tenth pair of strings.

10. Make three square knots starting with the fourth pair of strings counting in from the left-hand side working across the panel.

11. Make two square knots starting with the fifth pair of strings counting in from the left-hand side working across

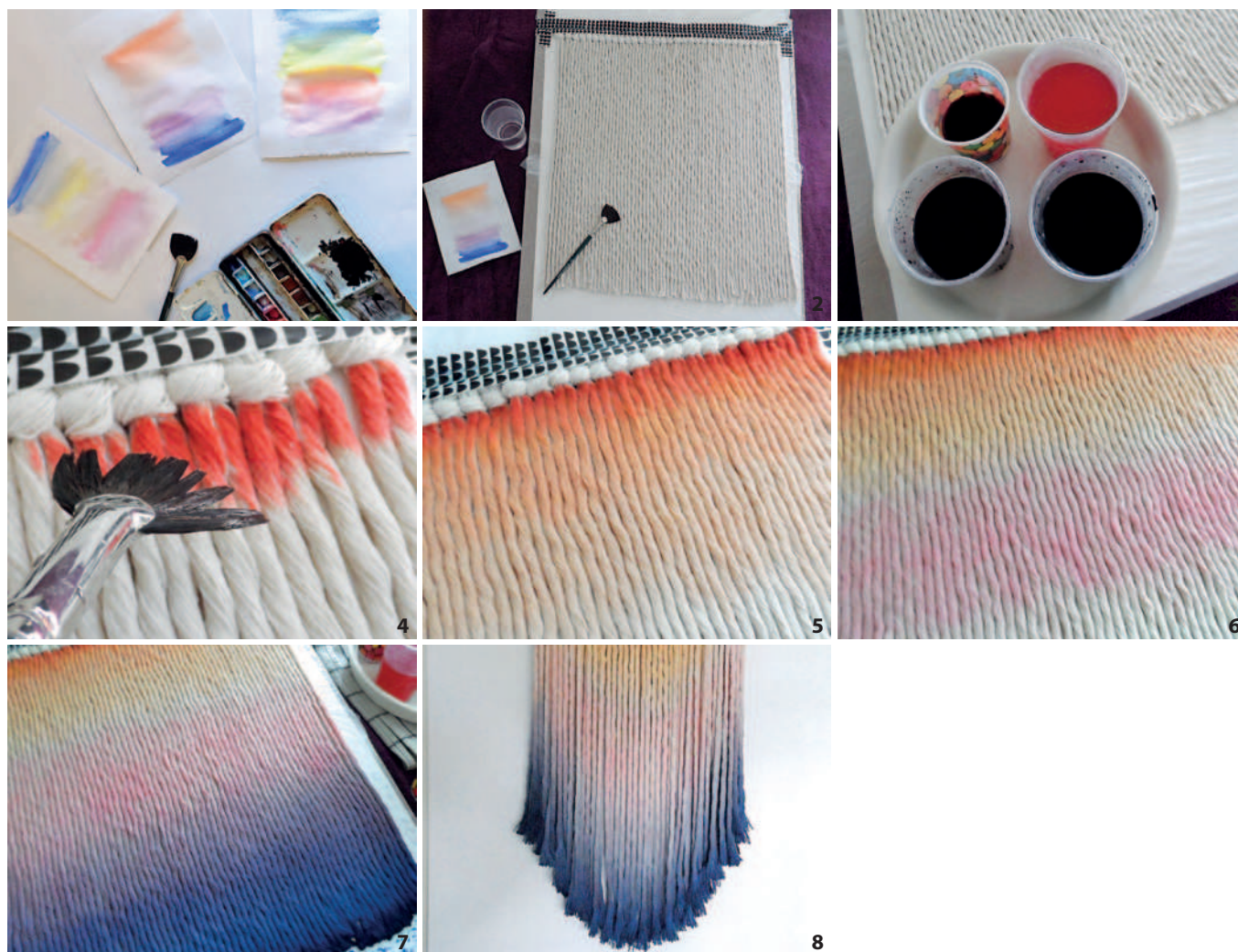
the panel.

12. Create the last square knot so that it sits directly in the centre starting with the sixth pair of strings counting in from the left-hand side.

13. Trim the ends of the strings so they are in a straight line and lay the entire panel flat onto a piece of plastic. Wet all the strings with water where you want to paint the dye, taking into consideration the absorption factor. Paint your design using the technique in the box overleaf. I have used just one colour in a 'V' shape

and diluted the dye with different amounts of water to graduate the colour and obtain different shades.

14. Leave to completely dry and then hang the panel up so all the strings hang down freely. Using sharp scissors, cut the very ends on a diagonal to mimic the 'V' shape in the paint-dyed pattern. Comb the very ends of each string to give a fluffy fringe effect. »



HOW TO: PAINT WITH DYE

Mixing your fabric dyes like you would watercolour paints enables you to paint an array of beautiful colours onto your macramé. Here, I show you how to work with multiple colours, but in the Heart Wall Hanging project, you can create an interesting painted effect using just one colour. This technique works best on pure cotton twine.

You will need

- ▶ Paper
- ▶ Water, watercolour paints, and paintbrush
- ▶ Hardboard and bin liner or plastic sheet and tape
- ▶ Cotton hand dye (Dylon Jeans Blue, Powder Pink and Goldfish have been used here)
- ▶ Rubber gloves and pots
- ▶ Comb

1. To avoid any costly mistakes, I always find it best to practise your colour ranges on a piece of paper using watercolour paints. You can then work out exactly what colours of dye you will use on your macramé.

2. Once you have decided upon the colour blend, lay out your macramé onto a piece of plastic. I used a piece of hardboard placed in a bin liner so I could pick the whole thing up easily and move it about. However, if you have a dedicated craft space, you can simply tape some plastic onto your craft table. Wet the area of macramé that is to be painted with water. Cotton macramé twine is super absorbent and, in some twines, you may see water staining. To avoid this, always soak a test piece first.

3. When the entire area of twine is completely wet, you can mix your fabric dye as per the manufacturer's instructions.

However, as you will not be wearing or washing your piece, it is not essential that you use an entire packet on one piece or rinse the dye off after it is applied. You can also mix colours to save money. In theory you only need the primary colours – red, yellow and blue – to obtain the whole rainbow spectrum of colours! Test your colours on scrap pieces of twine before painting with them.

4. If you are painting up to an edge (like in this image – up to the lark's head knots) you need to remember how absorbent the twine is. The colour could bleed up the twine into the knot, giving a blurred edge if it is too wet or you use too much dye. If you want a crisp line, then do not wet the last centimetre before the knots and use the dye quite sparingly.

5. As you work your way down the body of the piece,

you can start to dilute the dye colour with water, exactly as you would if you were using watercolour paints. This creates a lovely, graduated effect.

6. I have decided to use a pink dye colour to blend into the orange and you can see in this image that where the two colours meet, I have left the smallest unpainted section. This again will allow for the twine to absorb the dye and blend naturally.

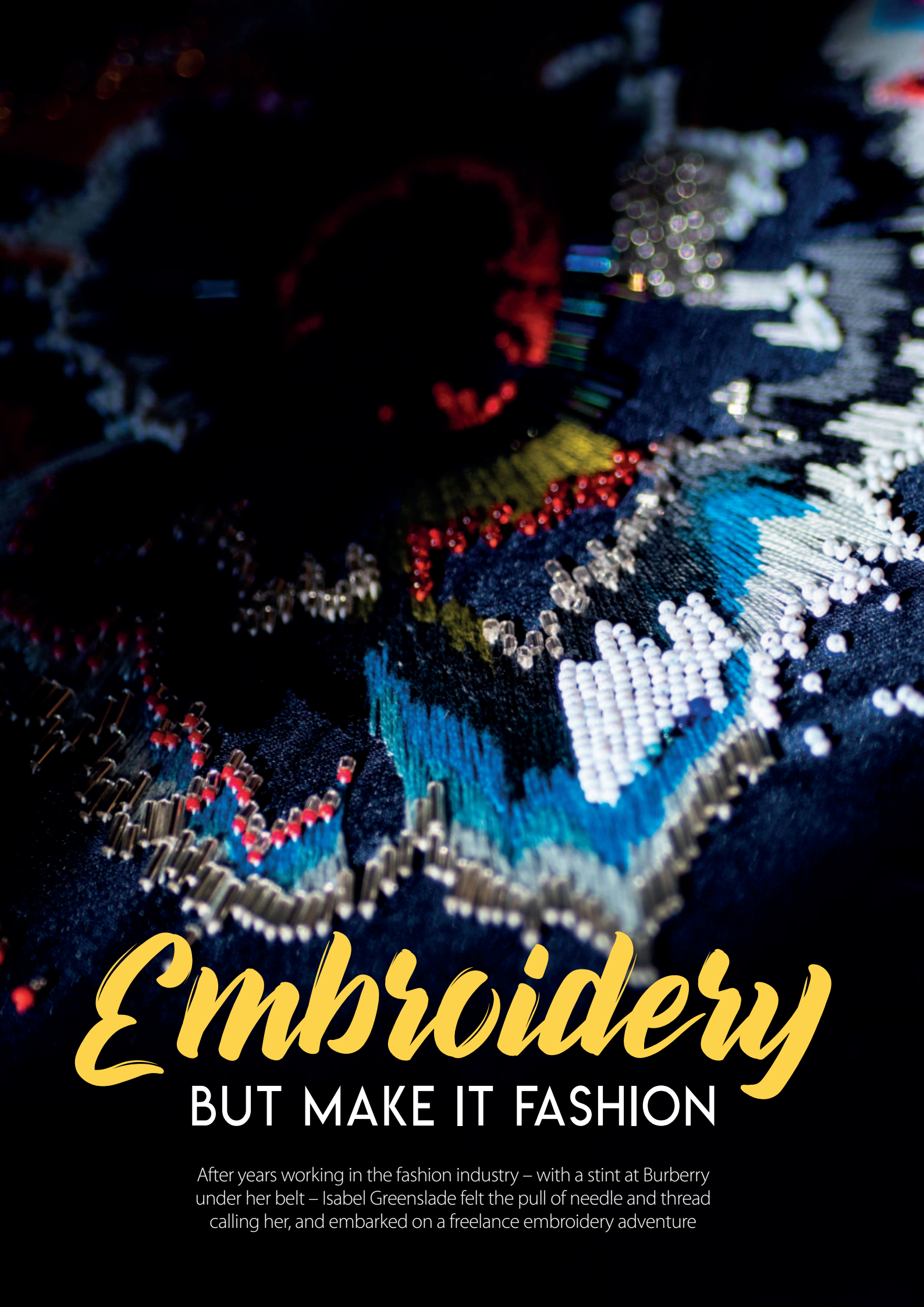
7. Continue adding your dye to obtain your blended overall colours. In this example I have finally used blue dye at the bottom, and where it overlaps onto the pink dye it has naturally made a purple colour.

8. Leave to completely dry and then you can add the painted section to any other macramé piece as in this layered style. I have combed the bottom of the dyed section to obtain a fluffy fringe effect. ©



Top Tips

- If you are using a cord that frays too much, use a small piece of tape on the ends of each cord to hold the threads together.
- Glue ends to secure them if you are making bags that will get a lot of use. Only glue if you can hide the ends, as glue often darkens the colour of the cord. Do a test piece before adding any glue to a project.
- Use a comb to brush out the ends of strands into a fringe.
- Watch out for artificial cord materials like Paracord getting twisted. This type of cord can naturally twist itself around. You want to try to keep your cords straight, as it will affect the final look of the design if you weave them with an unwanted twist in the cord.
- Be mindful of using cords like hemp and metallic ones for items that will sit against skin. These types of cord can be scratchy and result in pieces that are not comfortable to wear.
- Watch the tension! Some cords or threads can have a little stretch in them so don't pull them too tight. Keeping the knots tight is key, but overtightening will change the design and result in work that will not lay flat and will look uneven.
- Mock up designs on paper first. It sounds a little strange but if you are working on a new freehand design, it's a good idea to sketch it out so you have something to follow.
- When cutting lengths for a new design, be generous with the length, as designs heavy in knots can reduce in finished length by 75 per cent. Always cut lengths that are at least three times the finished length you desire, unless it's a very open design.



Embroidery BUT MAKE IT FASHION

After years working in the fashion industry – with a stint at Burberry under her belt – Isabel Greenslade felt the pull of needle and thread calling her, and embarked on a freelance embroidery adventure







I'm Isabel Greenslade, a hand embroidery artist and art facilitator for adults with learning disabilities. I grew up in Exeter in Devon and now live in South West London where I have been based for the past six years.

My earliest memories are set to the soothing sound of my mum at a sewing machine: colourful fabrics, paper patterns, and pins were the backdrop to family life in Devon! It was probably inevitable that I would also develop a love of creating with textiles, and despite my plans to work in the caring profession, I couldn't resist the lure of a degree in textile design at the University of Leeds. There, I discovered the medium of hand embroidery, and three years later, with cut and calloused fingertips and a determination to NEVER stitch again, I headed to London to find work in the world of fashion.

I embarked on the usual round of knocking on the doors of east London studios and grabbing every chance I got to do paid or unpaid work in the industry, until I found a 'proper job' as a product developer for a small start-up. The start-up may have been small, but it had big ideas and I learnt so much about fabrics,

business, and teamwork that prepared me so well for my next role as a product developer at Burberry HQ in London. This role combined creativity with practical and business skills; taking an initial sketch or idea, right through to the final product on the shop floor. I was fortunate enough to travel to amazing countries around the world and work with beautiful fabrics and skilled embroiderers, which not only taught me the process of manufacture but also reignited my love of hand embroidery. It was an exciting and fascinating job, but after five years on the fashion rollercoaster I felt the need to take time to explore my own creativity. I took the leap of faith to leave my job and pursue a career in embroidery full-time. I was aware that earning a living from art can be difficult, but I felt like it was the right time in my life to embark on a new adventure.

During my three month notice period, I set up an Instagram page for my work and created a portfolio to send out to some contacts I had made during my time in fashion. Almost overnight I found myself working as my own accountant, PR, marketer, graphic designer, and overworked intern all in one, but I was excited to make my dreams a reality and >>



I knew I had to persevere. Despite my textiles design degree, I have never been 'classically trained' in embroidery, but after experimenting with hand embroidery for many years, I was absolutely inspired, and this became my main creative outlet. Whilst I am in awe of those embroiderers who can perfectly stitch initials or follow beautiful patterns, I think my lack of traditional embroidery knowledge enhances the abstract look of my art. The concept of 'painting with stitch' without a set plan or direction, whilst mixing different stitch types and materials is what excites me about embroidery art today.

One thing I really struggled with was not having a specific label for my new 'job'. Being freelance and juggling several roles, I dread the question "what do you do?" I have noticed that people can find it difficult to recognise freelance creative work as a legitimate profession, especially if it was a hobby beforehand. This sometimes made my confidence waver, but looking at the work and the confident presence of other creatives on social media gives me the drive to continue. It was an adjustment: realising that weekends and evenings were just the same as Monday morning – but overall,

I was loving every second of my new life and work and I still feel grateful to have the chance to earn money from doing something I love.

Once I became freelance, my Instagram account transitioned from a fun way to post and share pictures of my work, to a useful business tool to promote my embroidery work and link up with clients and buyers who became my first and most exciting freelance pay cheque! I also began working for an embellishment design studio, designing and making hand embroidered swatches for an agent selling to fashion brands, which gave me an occasional, but lucrative source of income. Contacts I had made whilst working at Burberry led to some interesting freelance work with fashion brands for couture beadwork, hand sewing embellishments, and designs for bespoke VIP garments and runway shows during London Fashion Week. My experience as a product developer came into its own in these jobs as I know how fashion houses work - the processes, lead times, and the many bespoke roles involved, so I am better equipped to survive in these high pressure environments - anyone who has worked on London Fashion Week will know what I mean! >>







"WHILST I AM IN AWE OF THOSE EMBROIDERERS WHO CAN PERFECTLY STITCH INITIALS OR FOLLOW BEAUTIFUL PATTERNS, I THINK MY LACK OF TRADITIONAL EMBROIDERY KNOWLEDGE ENHANCES THE ABSTRACT LOOK OF MY ART"



Whilst I was busy with the commission and swatch work along with the freelance fashion embroidery, I had the opportunity to work with the brilliant charity 'Action Space', who facilitate the creativity and careers of artists with learning disabilities. This experience led me to my current work at another south London charity, running art and textiles sessions for adults with learning disabilities. This work has pushed me to expand my own creativity as I facilitate the expressive creativity of the artists in these groups. They have confirmed for me that creativity can be stifled by set patterns, stitch types, and rules, and that the best art often comes from spontaneity and freedom of style. I feel very lucky to have each session filled with such a diverse range of inspiring artists and creators, and have seen firsthand the therapeutic benefits of art, hand crafts, and embroidery. I make use of the local scrap store to find fabrics and colourful recycled leftovers from local industries which inspire the artists to create art, garments, and installations which we look forward to exhibiting in local galleries and even in a runway show in 2020.

After almost 10 years living in bustling cities, I sometimes find myself feeling

homesick for my home county of Devon, where my passion for hand crafts was born, surrounded by nature, the sea, and my very talented and creative mother and grandmother. Not only did this give me a source of physical inspiration, but also taught me important lessons of taking your time, and the joy of using your hands to create something unique. All the stitched and printed art I create is done entirely by hand, allowing me to consider each element of the work, and add to pieces over time.

Almost two years into my freelance career, I feel content with the balance I have created in my work and creative life. The challenge I set myself as we entered 2020 was to spend more time exploring my own style and medium of art. To build as an artist and creator, I aim to hold at least a day each week to create my own embroidery art, working towards exhibitions and art submissions later in the year. I am so thankful that I took the leap into freelance when I did, I truly love what I do and am grateful that I can continue to express myself through my embroidery every day. @

 @copperlight_studio



SATIN FLOWERS PURSE

With its vibrant colour scheme and puffy stitches, this floral design has a slightly mod look. Add a fluffy pompom for a fun touch

project | **YUMIKO HIGUCHI**



Simply Stitched with Embroidery by Yumiko Higuchi, RRP £16.99 available from www.searchpress.com

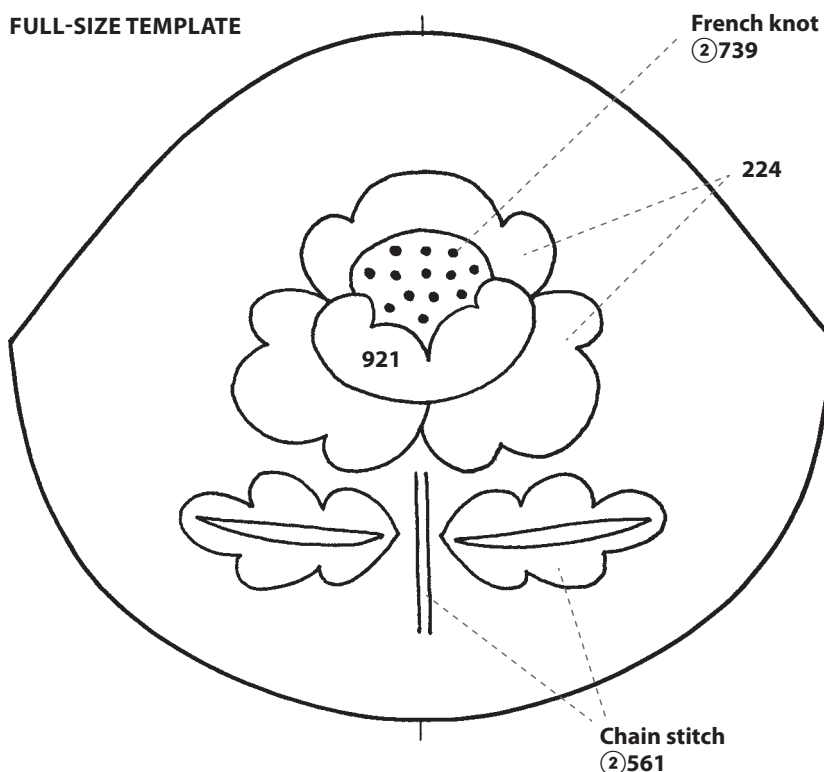
MATERIALS

- DMC No. 25 embroidery floss: 224, 561, 739, 921
- Outside fabric: 6 × 9¾ in (15 × 25 cm) of red linen
- Lining fabric: 6 × 9¾ in (15 × 25 cm) of navy linen
- One 3 × 2 in (7.8 × 4.9 cm) round clasp with loop
- One skein of Appleton wool thread in 722 (red)

Notes

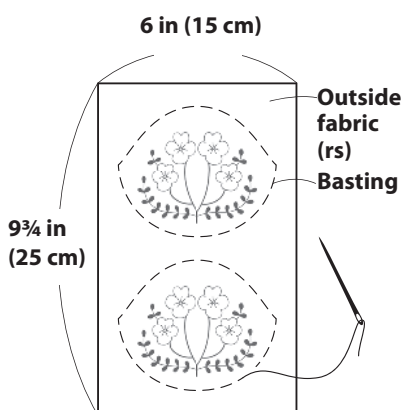
Satin stitch ⑥ unless otherwise noted. The circled numbers represent how many strands of thread to use. The other numbers represent thread colour.

FULL-SIZE TEMPLATE



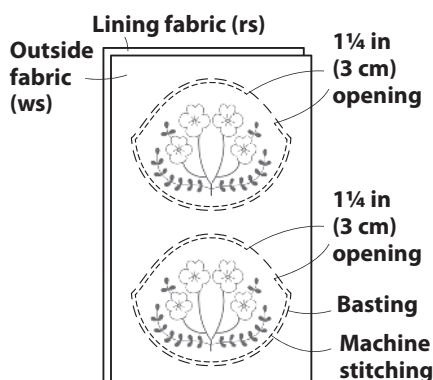
METHOD

1. Transfer the purse template and embroidery motif template onto the right side of the outside fabric. You'll need to trace the templates twice to create a front and back for this project. Baste around the outline of each purse template, then embroider the motifs.

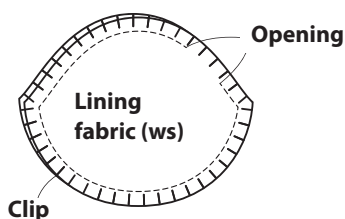


2. Use a spray bottle of water to lightly mist the right side of the embroidered work to remove any chalk or erasable pen, then iron carefully.

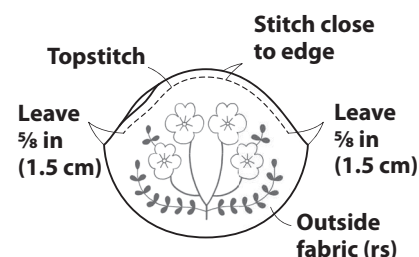
3. Align and pin the outside fabric and lining fabric with right sides together. Machine stitch the two layers of fabric together around the outline of each purse piece, stitching just inside the basting from step 1. Leave a 1¼ in (3 cm) opening in each along the top edge.



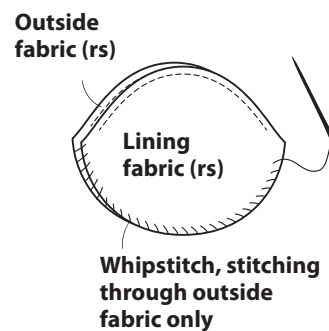
4. Remove the basting stitches from step 1. Next, trim each purse piece into shape, leaving ¼ in (5 mm) seam allowance, as measured from the machine stitching done in step 3. Make clips into the seam allowance along the curves.



5. Turn the purse pieces right side out through the openings left in step 3. Fold the opening seam allowances in and use the iron to press each purse piece into shape. Topstitch each opening, stitching as close to the edge as possible. Make sure to start and stop topstitching ⅝ in (1.5 cm) in from each end.



6. Align and pin the purse pieces with outside fabrics together. Whipstitch together along the sides and bottom, stitching through the outside fabric only. Use thread in the same colour as the outside fabric.



7. Turn the purse right side out. Install the purse clasp.

8. If desired, make a tassel or pompom and attach to the metal clasp. ©

@yumikohiguchi



POP UP GALLERY

An exhibition in miniature of Moth Threads' charming floral embroidery

My name is Jess Anderson and I'm an embroidery artist from Australia.

I taught myself to embroider a little over a year ago when seeking a creative outlet that helped me to calm my mind and focus on something slow and intentional. I'm now totally in love with fibre arts and the calm I feel when stitching. I have since created a line of beginner embroidery kits to give others a perfect starting point to begin their own embroidery journey.

I am inspired by the beauty of the natural world, the Australian landscape, and whimsical, muted colour palettes. ©

 @moththreads
www.moththreads.com



This page from top:
Scattered Wildflowers;
Neutral Toned Butterfly;
Peachy.



Clockwise from top:
*Chamomile; Pink Peony;
 Magnolia; Flannel
 Flowers; Monarch;
 Marigold.*

NEXT MONTH

OCTOBER 2020 ISSUE
ON SALE 16 SEPTEMBER 2020



Olga Yezli @sunflowerswonderland

Create a beautiful embroidered hair accessory

Don't miss -
Kate Findlay tells
us what it's really
like running a
creative business

Stitch a Jane Austin
inspired flower
napkin

Mixed Media by
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And so
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Extracted from Jane Austen Embroidery by Kate Findlay. Photographed and Published by Penelope. Photographs by Penny Wince.



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what's
on
and
where



Earth, Water, Air, and Fire

The elements have inspired Beyond Stitch for their latest exhibition

For our sixth exhibition, Beyond Stitch are moving to the small town of Woodbridge, which stands alongside the River Deben, opposite the atmospheric Sutton Hoo, the burial site of an Anglo-Saxon King. The venue for the exhibition is Art Space, a popular gallery which enjoys natural light and is situated on the main thoroughfare of the town.

The theme for our current exhibition is based on the elements. This has been interpreted in very different ways by each individual artist. Some have looked at the sights, sounds, and textures of natural objects and landscapes

associated with the four elements - earth, water, air, and fire - while others have trawled their memory of science lessons from decades ago to base work on the periodic table. Poetic licence is rife in some of the work! Many exciting pieces on this theme are being shown but there are also other interesting works in the exhibition including 3D pieces.

As a group, we encourage one another to try new techniques and to this end we spent a day in a member's garden (before lockdown!) eco dyeing fabric. We had an excellent day, with lots of laughter and enjoyed a 'bring and share' lunch. The results of the eco

dyeing were very interesting. Some were excellent but not all with huge success! However, several of us hope to do more eco dyeing in the future and I'm sure you will find some of the results in the exhibition as some dyed pieces have been used.

Whenever possible we visit exhibitions by other artists, historic houses, museums, gardens, and galleries - any excuse for a day out somewhere interesting with an enjoyable lunch! Although, I feel four trips to the Christian Dior exhibition may have been a bit excessive! We only managed two to The Red House at Aldeburgh.

Clockwise from left: *Houses on the Hill*; *Woodbridge Boats*; *Eco Printed Embroidered Dress*; *A Village Garden*; *Southbeach Low Tide*; *Spindleberry*.

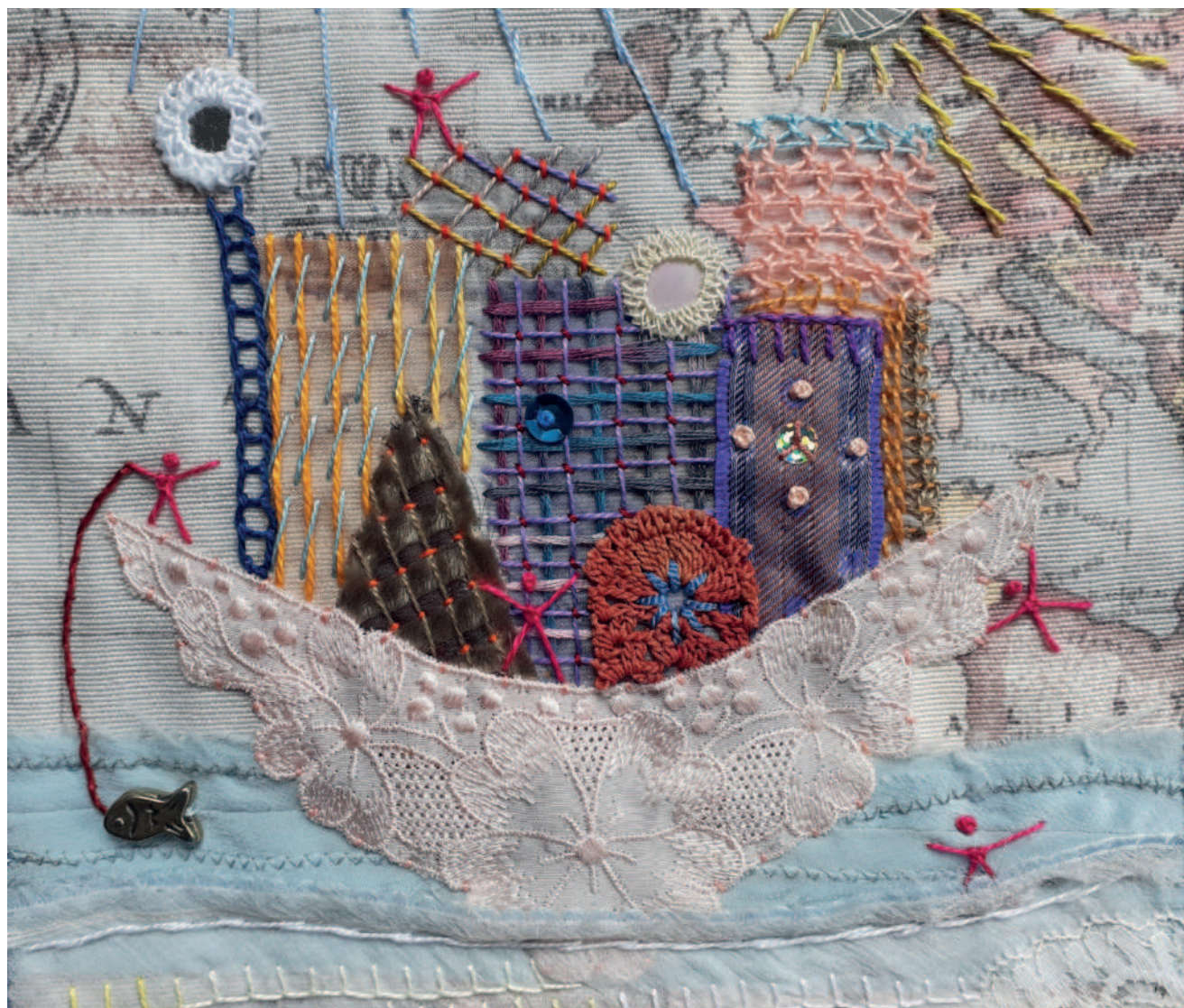


Each member of the group works very differently. Tres paints beautiful pieces using fabric and thread and always does an intricate preparatory painting of her piece. The rest of us can only admire with envy! Marion immerses herself in natural dyed fabrics and threads, often using plants from her own garden and her witch's cauldron is often brewing up a colour concoction. Sue loves traditional embroidery techniques, especially appliqué and goldwork, and produces exquisite work. Ed always amazes us with the exciting variety of work produced in her summerhouse, which is an escape

from all her family commitments. Trudie loves to use unusual objects in her imaginative pieces. Often these are found while travelling to far flung places – look out for her seed pods! Mandy loves to try out any new technique but her real passion is embroidery of either hand or machine. Consequently, her sewing machine has regular visits to the sewing machine doctor! ☺

www.beyondstitch.co.uk

At the time of print, it was uncertain whether the exhibitions featured would go ahead due to current world conditions. We have decided to still feature all previously planned exhibitions as they are interesting and inspiring to read about; however, we would urge all readers to check the details online for all exhibitions before making a trip to avoid disappointment in the case of cancellations or rescheduled dates.



'Voyages'

A solo exhibition by Anne Menary

As I sit down to write this, I can't help reflecting on the strangeness of the times we are living through. In some respects, my day to day artistic life hasn't changed that much. There is a large and overflowing pile of materials to work with; I can be as experimental as I like, but outside work commitments have mostly been put on hold.

Except, of course, that I am due to have an exhibition at Cupola Gallery, Sheffield, throughout September. Plans are being made to show work to those who can be there, with suitable online arrangements for those who are not able to. The theme is 'Voyages' –

which seems to sum up many of the themes running through my work as well as the voyage through a career which has lasted many years.

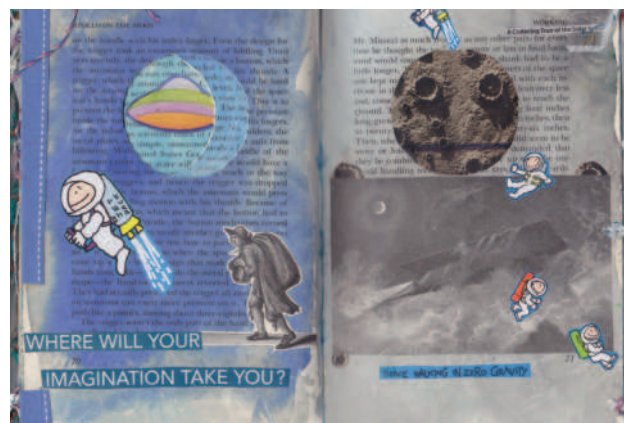
My interest in art and textiles started early on; my childhood was spent drawing and making things out of any materials that came my way. An art foundation course was followed by the embroidery degree at Birmingham Polytechnic (as it was then!) and an art teaching certificate from Goldsmiths College, London. I have pretty much been involved in education since then, particularly as an adult education tutor in Derbyshire for about 25 years. Over the years I have learned, and then taught, many textile

techniques and hand stitches.

Now that there are so many types of fabric available to work with, including ones that many would just throw away, I enjoy the process of combining traditional embroidery techniques with unusual materials and seeing how far experimentation will take us.

As to the themes which preoccupy my mind; travel, both real and imaginary, has interested me since childhood. As a family we would travel around Europe in our little caravan, my dad taking evocative black and white photographs which somehow bring back the sense of adventure. Some years ago I started documenting my holidays in ever more embellished sketchbooks, where imagination and adventure spark ideas for textile projects. When I couldn't travel, I watched documentaries of space and other worlds, imagining what

Clockwise from top left:
This Ship (is sailing us far away) detail – hand stitched collage with pink collar;
Riding the Waves – 56 x 46cm – hand stitched collage on cotton sheet using Japanese fabrics – based on Hokusai's Great Wave;
Altered 'Apollo' book page; *Sketchbook page* – paper collage boat on a watercolour sea;
Field of Dreams – 18 x 18cm – Pulled Work, Shisha glass and hand stitch collage;
Ferry Crossing – 49 x 36cm – hand stitched collage on floral traycloth.



it would be like to voyage in a tiny spaceship instead of a caravan. I have a half made stuffed spaceship here, waiting to be completed for the Cupola exhibition!

I found certain textile techniques to be more suitable according to what I was making. A stretchy, velvety fabric seemed to resemble a starburst, especially when stuffed using padding or the trapunto method. The pulled work technique works well on almost any open weave fabric; maybe the holes it creates would make portals to another dimension? Old crochet mats can be layered up with strange and interesting materials to make galaxies or hills. I particularly like attaching shisha glass mirrors (they can be moons or even telescopes) and will find an excuse to stitch them on almost anything!

Like many people now, I encourage the use of reclaimed

materials as far as possible and use bits of lace, furnishing fabrics from discarded sample books, wire, shells, stamps, and so on. At various times I have used old collars; one way up they can be a hill, the other way up a boat. The recent acquisition of some printed map fabric has seen a flotilla of pink collars setting sail!

Colouring and collaging in sketchbooks and 'altered' books has the benefit of discovering words or snippets of narrative which can be stitched onto textiles. Over the past year, I decided to use inspiration from the sketchbook pages to create painted and collaged boxes to contain many of the unframed pieces. Some of the textile pieces were getting longer or wider as I tried to recreate the width of a horizon or the distance between the earth and the sky. Having rolled them up, always one for a pun, they were named 'rolling landscapes'.

Over time, I have created work which can be presented in many ways, from framed pictures to wallhangings, fabric postcards, boxes, books, and cards – many of which will be on show at Cupola Gallery.

To me, the voyage of experimentation can last a lifetime and give solace to the soul in troubled and uncertain times. Long may it continue. ©

'Voyages' – solo exhibition by Anne Menary
August 29th – October 3rd 2020
Cupola Gallery, 178 Middlewood Rd, Sheffield, S6 1TD
A preview of the exhibition and interview with Anne will be available on the gallery website around the time of opening. For more information on opening times go to:
www.cupolagallery.com

5 MINUTES WITH...

DANIELLE
CLOUGH

© Bernard Brand

Our January 2020 cover star is all kinds of exceptional, but we wanted to really get to know the artist who thinks outside the box...



Can you think of a historical event in your living memory that has had a big impact on you?

Besides the pandemic that we, in South Africa, are currently moving towards the peak of, and which has had a big impact on everyone, I think the first democratic elections in '94 that ended the reign of the Nationalist Party and made Nelson Mandela the president of SA has had a profound effect on my life. Although my country still has its challenges and is still healing from its past, I have been able to grow up in a more inclusive South Africa and able to live and learn through diversity.

How do you relax?

I find sewing is super relaxing and it was always the thing I did between work and deadlines to stop my mind and zone out. I find it's still the same except when I'm working to a schedule and my hands can't move fast enough. When I need to take time from the thing that is usually my escape, I try to get out of my environment and change my scenery. This can be as simple as a walk to a coffee shop, or a few days getaway. I find swimming in the sea also has an amazing way of pressing the refresh button.

If you could relive a part of your life again, when would it be and why?

I think I'd relive being 5-7 years old when we lived in a small coastal town called Cape St Francis. I vaguely remember being so small that I could climb my dad like a jungle gym and walking along the beach looking for shells with my mum. I rescued a puppy from under a shed and I met my oldest – and still, best – friend at this time. I'd relive this time so that my memories of it are clearer and deeper. Being connected and able to better recall that freedom of youth and naivety would definitely be of value to how I navigate being an adult.

Tell us a few little known facts about yourself.

I love and rewatch the Sopranos once a year. I collect plasters (band-aids). I have a small collection of locally made suits in wild prints, and sudokus put me to sleep.

Who would play you in a story about your life?

I'd like to say Charlize Theron or some graceful mega-babe, but I think it would most

likely be a clumsy comedian like Kirsten Wigg, channeling a bit of her Gilly character.

What's your favourite snack?

Cheese or toast – or cheese on toast or a toasted cheese.

Where is the place that feels most like home other than where you live and why?

I find the feeling of home is people. The comfort that comes with the full expectance of the people I love who, luckily for me, love me back – make any couch, house, or tent, feel like a place I belong.

What's the first thing you want to do on a day off?

Often when I have a day off, it means I am deadline free and have some space to do nothing. It's in this clear space that I want to tinker and get creative and play, which means I start 'working' again – this might sound ridiculous but this is my happiest place. Even on days I am working, I carve out time for myself to exercise, get into nature, swim in the sea, and be with friends.

Tell us about the best holiday you ever had.

It's so hard to recall one, but I remember such an amazing feeling of freedom in Australia a few years ago when I went without a phone. I felt completely untethered and although I started the holiday heartbroken, I came home with so many new experiences and ready to start a new version of my life.

What's the one book you think everyone should read at least once?

Victoria Finlay's 'Colour: Travels Through the Paintbox' is amazing. I think this book sheds light on something that we take for granted; colour and its complex history. When we understand how deep and connected our history is, we become more empathetic to each other and it changes the divisions that are put up around us. To see our connectivity through colour can change how you experience even the simple things, such as your favourite red jumper. ☺

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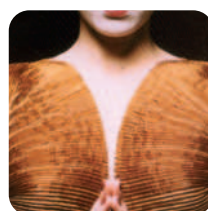
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