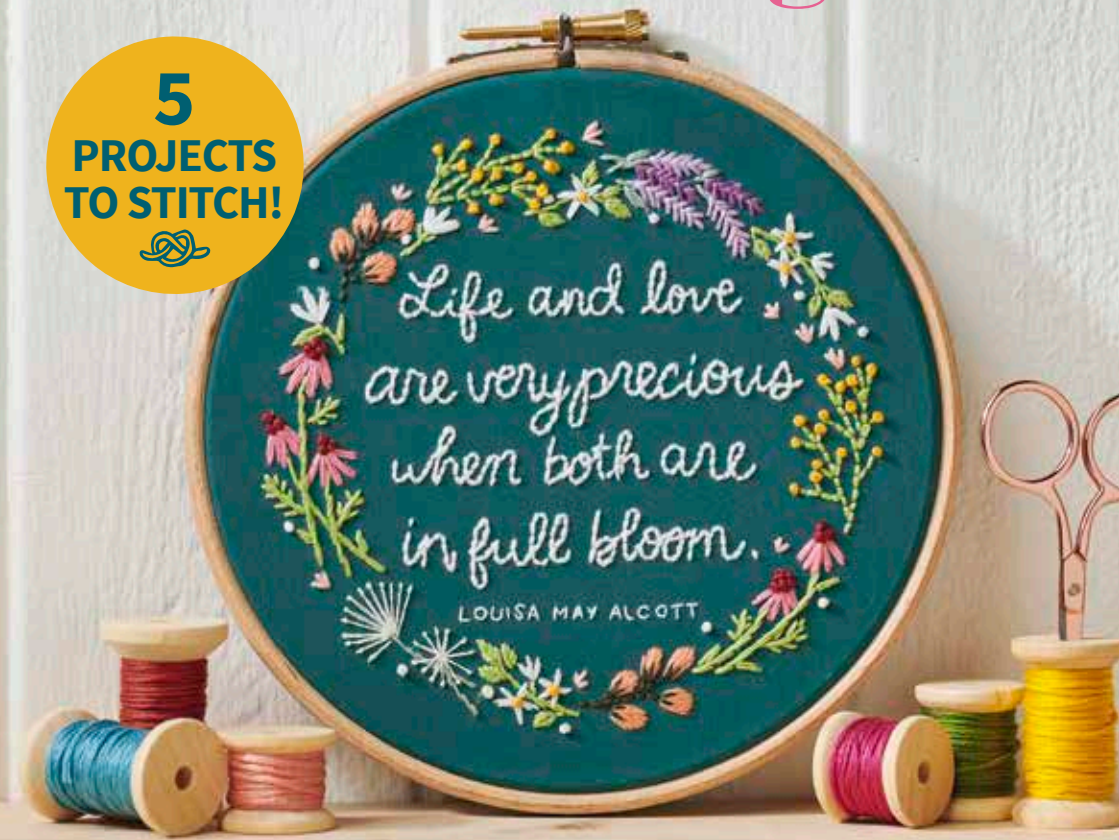
Embroidered Lettering

5 PROJECTS TO STITCH!



love Embroidery MAGAZINE

IN ASSOCIATION WITH PAINTBOX CRAFTS

INSIDE • STEP-BY-STEP TUTORIALS • TEMPLATES & LETTER GUIDES • EXPERT TIPS

Welcome!



Quotes, slogans, mantras, monograms… I just love working lettering into my hand embroidery patterns and I know you will, too. For this book, we've teamed up with the lovely folks from LoveCrafts and Paintbox Crafts to bring you five exclusive word-based projects that will challenge and inspire your stitched lettering skills, and showcase some of the glorious new thread shades that are available for you to work with – think Hot Pink and House Plant! Turn to page 6 now to get started…

Nikki

Nikki Morgan, Editor



In association with...

LoveCrafts is home to a wonderful community of crafters all around the world, uniting knitters, crocheters, sewists, scrapbookers, quilters and embroiderers through its gorgeous range of hobby supplies. Paintbox Stranded Cotton is the brand's exciting new collection of threads AND the proud sponsor of our beautiful lettering book. Check out all 200 colours in the range at **www.lovecrafts.com**

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Lettering tips and tricks

WHICH STITCHES?

Before you begin stitching any lettering, think about which stitches will best show off your chosen design and make the words easy to read. Script fonts, which feature curves and thin lines, are best worked using outline stitches such as backstitch, stem stitch or split stitch. These stitches allow you to create the appearance of one continuous line, as if you were writing the letters by hand. Try to keep your stitch length nice and short when working a script font, this will help you create smoother curves and a neater overall appearance. You can also use these same stitches to fill in slightly thicker sections of the font once you've worked the outlines of each area.

For blockier, angular fonts, satin stitch or long and short stitch are the way to go. These stitches allow you to quickly fill larger areas, creating either a smooth texture with satin stitch or a textured appearance with long and short stitch. Long and short stitch is particularly well-suited to large areas of fabric as satin stitch can become saggy when worked on garments or items not displayed in a hoop due to the long stitch length.

For lettering with a mixture of thick and thin lines, it's best to first outline the text using backstitch or split stitch – working a single line of your chosen stitch for the thinner lines – and then fill in the larger sections using a filler stitch such as satin stitch, long and short stitch, or even something more open like chain stitch. By working the outlines of the letters first in this way, you will create a cleaner silhouette which you can fill with any stitch you'd like without losing any of the project's overall neatness.







Images from left to right: Script font using split stitch; Block font using satin stitch; Varied font using an outline stitch



STAYING IN SHAPE

A neat finish starts with an accurate transfer. This is the foundation of your stitching, so make sure your lines are as neat and smooth as possible when transferring the pattern from the template. Don't be afraid to go back over lines or to erase them and transfer them again if you're not happy with how they look. Since an accurate pattern transfer is key to neat lettering, we find it best to use a temporary transfer method such as a heat-erasable pen. This way, you can easily adjust your transfer markings until you're happy with their placement and appearance.

Mounting your stitching into a hoop makes a huge difference in preventing the fabric from distorting as you stitch – this is particularly important when working on designs with straight edges. If you are stitching onto stretchy fabric (such as the sweatshirt on p27) you will also need to reinforce the fabric with interfacing before you start in order to give it more structure.

To achieve crisp-looking outlines, try to be as precise as possible with where you insert your needle. For example, make sure your stitches are worked through the centre of the template lines instead of just next to the line because this can make a real difference to whether your letter edges are jagged or smooth.





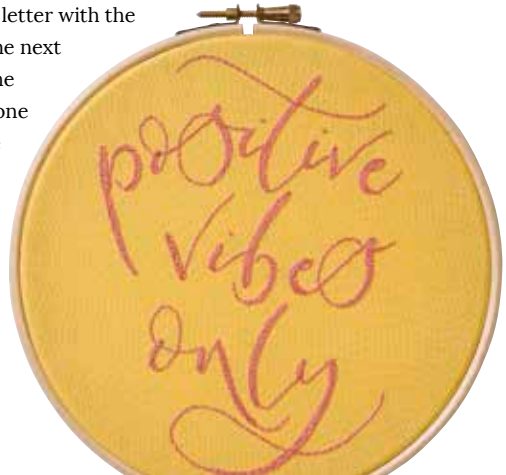
CONSISTENCY IS KEY

For designs that include quite a lot of text (such as the quote hoop on p12), it is important to keep your stitches short and of an even length. This way, all the curves will be smooth, and the letters will have a uniform appearance. For example, once you've worked one 'a' you can work the following occurrences using the same number of stitches. It's also important to pay attention to your stitch direction when working thicker text that uses filler stitches – you want to work these stitches in the same direction to create a solid appearance. Do this either by working a series of spaced-out parallel stitches across the area to act as a guide before filling in the gaps, or by marking guidelines across the inside of the text using a ruler and pen.

JOINING UP LETTERS

When using an alphabet like those on p42 and p45 to create joined-up lettering, words or phrases, you first need to plan out your design. Choose your word or phrase and then double check the spelling before you continue. Then, using a clean sheet of paper or tracing paper, a pencil, and a light source, plot out the letters. You might find it helpful to draw a line or grid on your paper before you begin to keep the letters evenly spaced.

Once you're happy with the spacing, begin joining the lower-case letters together if using a script font. The key is to join the end point of the previous letter with the start point of the next one, creating the appearance of one continuous line of handwriting. Go over the design using a pen and then use an eraser to remove any pencil markings. Now you have a template with which you can work from as you normally would when transferring an embroidery design.



For more advanced designs, try mixing up the angle and scale of your letters for a dynamic look. Just make sure that the way you orientate your letters, for example, on a slight diagonal, allows the word to still be recognisable at a glance.

USING NEGATIVE SPACE

Stitching outside the template instead of inside can be incredibly impactful when working with lettering. If you're working a design featuring negative space, such as the hoop on p22, then the most important thing to do is make sure your stitch placement is as accurate as possible – stitching over the template line or too far away from it can distort the finished piece.

If you're stitching using a varying amount of thread strands, bear in mind that six strands will be bulkier than two, for example. So, adjust where you insert the needle on the template line to accommodate for this varying thickness and ensure that all your stitches lay flush with each other, keeping the lettering outlines crisp.

Choosing your own colours

THE SHADES YOU STITCH WITH CAN MAKE A WORLD OF DIFFERENCE TO YOUR EMBROIDERY – WE'LL SHOW YOU HOW TO EXPERTLY PICK YOUR OWN PALETTE



One of the best things about embroidery is making each project your own. And an easy way to personalise a piece is to switch up your threads. So, whether you want to swap in one or two shades from your stash or give the whole palette an overhaul, we'll help you to feel more confident with colour in this handy guide.

MAKING A QUICK SWITCH

Sometimes, you're just not feeling a shade or you already have a near-match in your stash and want to make a quick switch. Easy-peasy! Just hold all your skeins together in a bundle to check whether a new colour pops (in a bad way) and adjust the shade choices until you're happy with your picks.

SETTING THE TONE

Building up your own tonal palette is easier than you might think. Start by picking a base shade, such as pink, and then choose lighter and darker versions of that pink until you have the amount of shades you'll need. Lay out your chosen skeins to check you're happy with the gradient and try going a shade or two lighter or darker in places if needed. Or, jump straight into stitching with one of Paintbox Crafts' 16-skein packs at **www.lovecrafts.com** – there are 11 gradients to choose from!





FOLLOWING A THEME

If you want your colour choices to represent a particular thing, such as an object or location, then start with a mood board that brings together your ideas. Having inspiration pictures on hand will help keep your palette on point. Think about which colours are most present in your board and pick out five or so of them. Try stitching a small sampler with your shades to see how they work together. And don't be afraid to ask a friend if they can guess what the shades are supposed to represent!

PUTTING IT ALL TOGETHER

Whether you're switching just one shade or picking a whole new palette, it's important to check your choices. Hold your skeins together in natural light (this will give you a true view of their shades) to see how they sit – you might want them to blend well or contrast against each other.



Flourish & grow

CAPTURE AN INSPIRING QUOTE IN HUMBLE BACKSTITCH, EMBELLISHED WITH A WREATH OF COLOURFUL BLOOMS

Designed by **Celeste Johnston**
Stitched by **Jessie Doe**

MATERIALS

- Cotton fabric: 25x25cm, teal
- Paintbox stranded cotton: 1 skein each of 0008 (Pillar Red), 0011 (Mustard Yellow), 0033 (Cotton Candy), 0046 (Taffy), 0049 (Dusty Lilac), 0066 (Forest Green), 0084 (Petunia), 0124 (Champagne White), 0134 (Carrot Cake), 0173 (Chalk), 0185 (Eucalyptus) and 0191 (Lime Wedge)
- Embroidery hoop: 15cm diameter
- Water-soluble stabiliser
- Basic embroidery kit

STITCHES USED

Backstitch, Fern Stitch, French Knot, Leaf Stitch, Open Fishbone Stitch, Pistil Stitch, Satin Stitch, Stem Stitch, Straight Stitch

NOTES

- Find the template for this project on p40.









01 Transfer the design from the template onto the fabric using your preferred method and then mount the fabric in your hoop, ensuring the design is straight and central. We used water-soluble stabiliser and adhered it to our pre-mounted fabric – this made it easier to see the pattern clearly against the darker fabric, but you could also use a light-coloured transfer pen or white carbon paper.

02 Begin by working the large berries using Satin Stitch in four strands of Carrot Cake.







Then, add the berry branches in Backstitch using six strands of Forest Green. When using six strands of thread, it's always a good idea to separate the strands first and then recombine them to prevent any twists in your stitching – this also creates a smoother overall finish.

03 Next, work the pink flowers. To start, sew the petals in Satin Stitch using four strands of Taffy. Then, fill the centres of each flower with a cluster of French Knots using six strands of Pillar Red. Finally, use six strands of Lime Wedge to add the stems using Stem Stitch and the leaves using Straight Stitch. Decide which order you want to work the stems in before you stitch them, as the order will determine which flower appears in the front.

04 Moving onto the dandelions, use two strands of Chalk to work the seeds in Pistil Stitch. Then, work the stems in three strands of Eucalyptus using Stem Stitch.

05 For the small berries, work the stems using Backstitch in six strands of Lime







Wedge and then add the berries using French Knots in six strands of Mustard Yellow.

06 Now, to work the Lavender Sprigs, use Open Fishbone Stitch and alternate between Dusty Lilac and Petunia in six strands for the flower heads. Then, add the stems in six strands of Eucalyptus using Stem Stitch.

07 To create the daisies, work Satin Stitch in three strands of Champagne White for the petals. Then, add some French Knots to the centres in three strands of Mustard Yellow.

Using four strands of Lime Wedge, work the stems in Stem Stitch and then add the leaves in Leaf Stitch. Scatter French Knots around all the flowers using six strands of Champagne White, and then add a few flowers here and there using Fern Stitch in six strands of Cotton Candy.

08 Finally, use six strands of Champagne White to work the quote in Backstitch and two strands for the author credit. Soak off the stabiliser and then finish the hoop using your preferred method or our guide on p34.

Embroidery guide



1 SMALL BERRIES

Stems: Backstitch, Lime Wedge, 6 strands

Berries: French Knot, Mustard Yellow, 6 strands

2 LAVENDER

Flowers: Open Fishbone Stitch, Dusty Lilac, Petunia, 6 strands

Stems: Stem Stitch, Eucalyptus, 6 strands

3 DOTS AND ACCENT FLOWERS

Dots: French Knot, Champagne White, 6 strands

Flowers: Fern Stitch, Cotton Candy, 6 strands

4 PINK FLOWERS

Petals: Satin Stitch, Taffy, 4 strands

Centre: French Knot, Pillar Red, 6 strands

Stem: Stem Stitch, Lime Wedge, 6 strands

Leaves: Straight Stitch, Lime Wedge, 6 strands

5 DAISIES

Petals: Satin Stitch, Champagne White, 3 strands

Centres: French Knot, Mustard Yellow, 3 strands

Stems: Stem Stitch, Lime Wedge, 4 strands

Leaves: Leaf Stitch, Lime Wedge, 4 strands

6 DANDELIONS

Seeds: Pistil Stitch, Chalk, 2 strands

Stems: Stem Stitch, Eucalyptus, 3 strands

7 LARGE BERRIES

Berries: Satin Stitch, Carrot Cake, 4 strands

Branches: Backstitch, Forest Green, 6 strands

8 TEXT

Quote: Backstitch, Champagne White, 6 strands

Credit: Backstitch, Champagne White, 2 strands



Creative space

USE SATIN STITCH TO CREATE SMOOTH BLOCKS OF COLOUR AND EXPERIMENT WITH TWO-TONE DROP SHADOW LETTERS

Designed by **Matilda Smith**
Stitched by **Heather Nugent**

MATERIALS

- Cotton fabric: 25x25cm, 30x30cm, patterned
- Paintbox stranded cotton: 1 skein each of 0006 (Hot Pink), 0114 (Pumpkin Spice) and 0158 (Lavender)
- Embroidery hoops: 15cm and 20cm diameter
- Lightweight iron-on interfacing: 25x25cm, 30x30cm
- Basic embroidery kit

STITCHES USED

Satin Stitch

NOTES

- Find the templates for this project on p43.
- The fabric we used was Liberty Fabrics, Tana Lawn Elysian Day and Ed Tana Lawn from **www.alicecaroline.com**









01 Attach the iron-on interfacing to the reverse of your fabric pieces. Then, transfer the designs from the templates onto the fabrics using your preferred method. Transfer 'STITCH' onto the larger piece and 'MAKE' onto the smaller one.

02 To keep your stitch direction consistent, use an erasable pen to mark diagonal parallel lines across the letters. Now, mount both designs into their corresponding hoops, ensuring each design is straight and central.







03 Begin by stitching the main letters (not the shadows) of the word 'STITCH' using Satin Stitch in four strands of Pumpkin Spice. Make sure you work these stitches in the same direction across the design. For a really smooth finish to your Satin Stitch, regularly let your needle hang down so the thread can unwind – this will stop the strands from becoming twisted, as well as help to prevent tangles.

04 Then, using Satin Stitch in two strands of Lavender, work the shadows in the same direction as before. To ensure an even tension across the design, make sure you pull your thread all the way through the fabric before beginning the next stitch.

05 Now, stitch the main letters of the word 'MAKE' using Satin Stitch in four strands of Hot Pink. Then, switch to two strands of Lavender to work the shadows in the same way.

06 Once all your stitching is complete, finish both of the hoops using your preferred method or turn to p34 for our guide.



Looking bright

PLAY WITH NEGATIVE SPACE AND YOUR FAVOURITE THREAD COLOURS TO STITCH A CHEERY PIECE OF ART FOR YOUR WALLS

Designed by **Amanda Brynn**
Stitched by **Jessie Doe**

MATERIALS

- Cotton fabric: 25x25cm, white
- Paintbox stranded cotton: 1 skein each of 0011 (Mustard Yellow), 0018 (Pomegranate), 0021 (Pink Hydrangea), 0033 (Cotton Candy), 0044 (Peacock Blue), 0115 (Pink Lemonade), 0136 (Mint Leaves), 0167 (Orange Peel) and 0188 (Almond Milk)
- Embroidery hoop: 15cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Satin Stitch, Stem Stitch, Straight Stitch

NOTES

- Find the template for this project on p39.
- Work in three strands of thread throughout the design.









01 Transfer the design from the template onto the fabric using your preferred method. Then, mount the fabric in your hoop, making sure the design is straight and central. Start by stitching the dark blue and cream leaves. Use Satin Stitch in Peacock Blue to fill the leaves, slightly angling the stitches on the diagonal towards the base of each leaf, then use Straight Stitch in Almond Milk to add the veins. Refer to the embroidery guide on p26 throughout for stitch and colour placement.







02 Fill the centre of the large flowers with French Knots in Almond Milk. Then, work Straight Stitch in Cotton Candy around the centre, radiating outwards.

03 Next, use Satin Stitch to fill the petals with Pomegranate and add the vein details using Straight Stitch in Almond Milk.

04 For the side-on flowers, fill the centres with Satin Stitch in Mustard Yellow. Then, use Orange Peel to work the outer petals in Satin Stitch and the stems in Backstitch.

05 Now, stitch the green and pink leaves. Use Satin Stitch in Mint Leaves to fill the leaves in the same way as in step 1. Then, add a scattering of Straight Stitches in Cotton Candy, going over each spot twice to add volume.

06 Finally, fill the rose petals with Satin Stitch in Pink Lemonade, stitching at slightly different angles for each petal to add definition. Then, add the outlines using Stem Stitch in Pink Hydrangea. Finish the hoop using your preferred method or turn to p34 for our guide.

Embroidery guide



1 DARK BLUE AND CREAM LEAVES

Main leaf: Satin Stitch, Peacock Blue, 3 strands

Veins: Straight Stitch, Almond Milk, 3 strands

2 LARGE FLOWERS

Centre: French Knot, Almond Milk, 3 strands

Around the centre: Straight Stitch, Cotton Candy, 3 strands

Petals: Satin Stitch, Pomegranate, 3 strands

Vein details: Straight Stitch, Almond Milk, 3 strands

3 ROSE

Petals: Satin Stitch, Pink Lemonade, 3 strands

Outlines: Stem Stitch, Pink Hydrangea, 3 strands

4 SIDE-ON FLOWERS

Centre: Satin Stitch, Mustard Yellow, 3 strands

Outer petals: Satin Stitch, Orange Peel, 3 strands

Stem: Backstitch, Orange Peel, 3 strands

5 GREEN AND PINK LEAVES

Main leaf: Satin Stitch, Mint Leaves, 3 strands

Veins: Straight Stitch, Cotton Candy, 3 strands



Sunny days

GRAB A PLAIN SWEATSHIRT FROM YOUR LOCAL CHARITY SHOP AND EMBELLISH IT WITH BRUSH LETTERING STYLE STITCHING FOR A CHIC – AND THRIFTY – MAKEOVER!

Designed by **Becki Clark**
Stitched by **Heather Nugent**

MATERIALS

- Sweatshirt: pale pink
- Paintbox stranded cotton: 2 skeins of 0108 (Cosmos)
- Embroidery hoop: 23cm diameter
- Heavyweight iron-on interfacing
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch

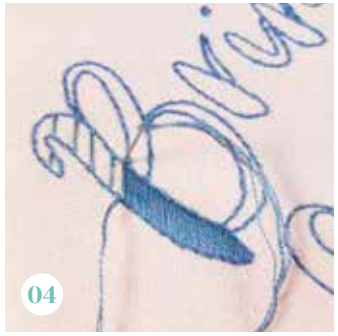
NOTES

- Find the template for this project on p44.
- Use Paintbox stranded cotton in 0108 (Cosmos) throughout.
- To reduce the risk of 'hoop burn', remove your sweatshirt from the hoop in between stitching sessions.









01 Before you transfer the design, attach iron-on interfacing to the inside of the sweatshirt behind the area you'll be stitching.

02 Then, transfer the design from the template onto the front of your sweatshirt using your preferred method, making sure it sits within the area of reinforced fabric – we used a heat-erasable pen and a lightbox for this. Mount the design in your hoop, pulling the fabric taut but taking care not to overstretch it as this will distort the finished design.





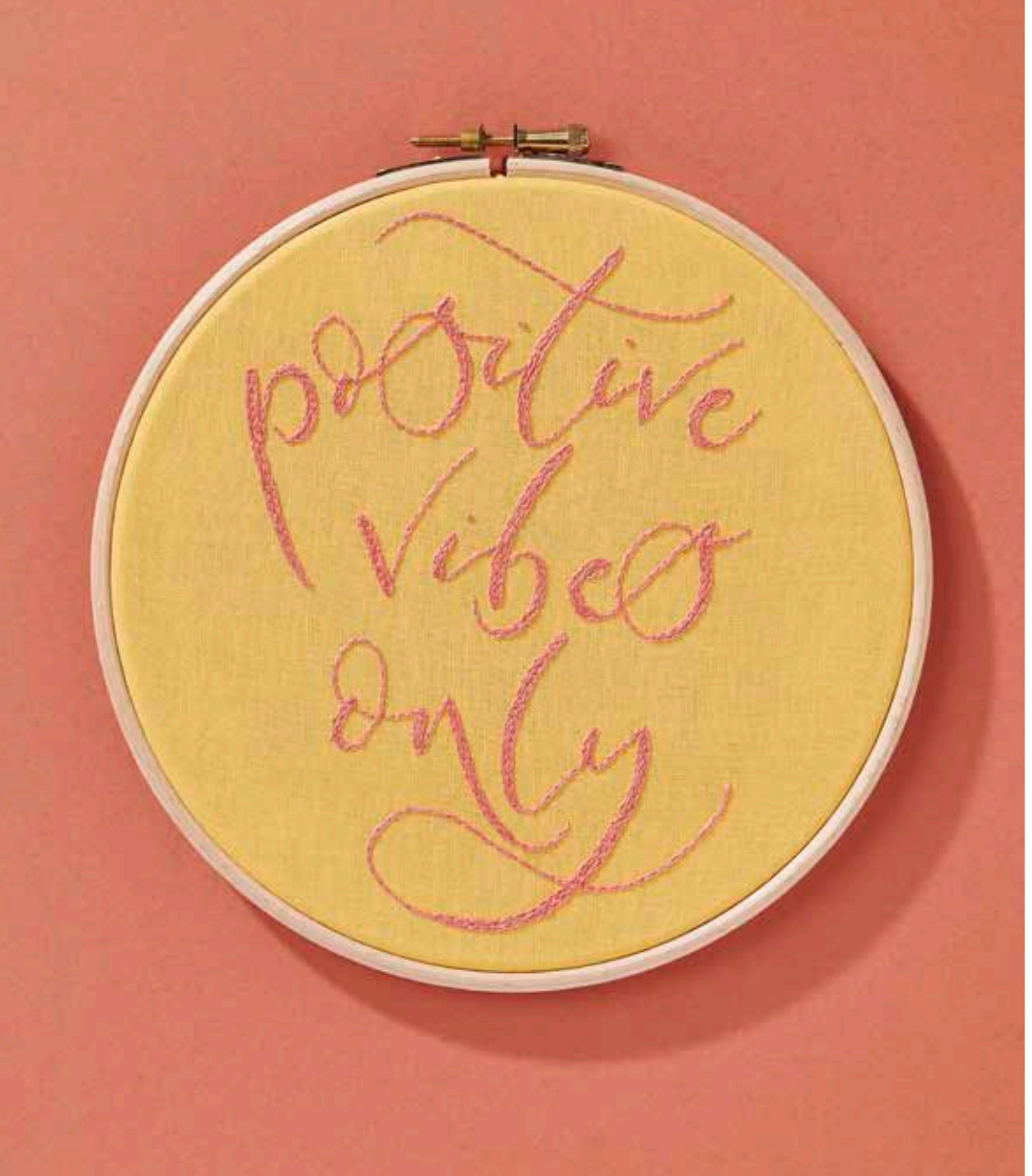


03 Outline each letter with Backstitch using two strands, working small stitches to make the curves really smooth. Stitching the outlines of the letters first will create a neater, more defined appearance.

04 Now, begin filling in the larger sections of the lettering. Start by working a series of parallel stitches across the larger areas to act as stitch direction guides. Then, fill each section with Satin Stitch using two strands. Work your Satin Stitch fairly densely in order to achieve a good coverage, and try not to twist the strands as this can lead to an uneven finish.

05 Next, fill in the narrower sections of the lettering using rows of Backstitch in two strands. Follow the direction of the outline stitches and work in continuous lines where possible to achieve a smoother finish.

06 Remove your sweatshirt from the hoop and gently press to remove any transfer markings. We recommend hand washing your sweatshirt to keep the stitching looking fresh.





Modern mantra

BANISH NEGATIVITY WITH A LITTLE HELP FROM THIS UPLIFTING, SWIRLY CALLIGRAPHY DESIGN, RECREATED IN TIMELESS SPLIT STITCH

Designed by **Katie Kershaw**
Stitched by **Louise McCarney**

MATERIALS

- Cotton fabric: 30x30cm, yellow
- Paintbox stranded cotton: 1 skein of 0071 (Strawberry Juice)
- Embroidery hoop: 18cm diameter
- Basic embroidery kit

STITCHES USED

French Knot, Split Stitch

NOTES

- Find the template for this project on p41.
- The fabric we used was Robert Kaufman Kona Cotton Solids in Sunflower (yellow).









01 Transfer the design from the template onto the fabric using your preferred method. We used a heat-erasable pen and a lightbox. Now, mount the design in your hoop, ensuring it is straight and central.

02 The whole design is worked in two strands of Strawberry Juice. Start by outlining the wider parts of the lettering with a line of Split Stitch, keeping your stitches nice and small to ensure smoother curves. Outlining the wider parts like this will help to achieve a neat finish.







03 Now, fill in the gaps of the wider parts of the lettering, making sure to keep your stitches a consistent size throughout.

04 Then, work the narrower parts of the letters using lines of Split Stitch, lining up your new stitches with your previously worked ones where possible. Take note of whether the stroke of each letter should be going under or over your previously worked sections – if it helps, think about how the letter would flow if you were writing it using a pen.

05 Finally, add the dots on each 'i' using a single French Knot with two twists.

06 Once you've finished your embroidery, remove any transfer markings using a heat source (such as a hair dryer or iron). Take care not to squash your French Knots if using an iron – remove your stitching from your hoop and press it against a towel to protect the stitches while ironing. Then, return your stitching to the hoop and finish the back using your preferred method, or turn to p34 for our guide.

How to finish your hoop





TIPS & TRICKS

- Add a pop of colour by painting your hoop before you mount your stitching – just make sure you let it dry first.
- Or, wrap your hoop with ribbon or thread from your stash.
- You could even embellish your hoop with pom-pom trim or 3D elements such as buttons and charms.

01 Using your inner hoop as a guide, trim away the excess fabric around the edge of the hoop, leaving a 4cm border. Then, cut out a circle of white felt slightly smaller than your inner hoop. Mount your stitching in the hoop, making sure the design is straight and central, with the screw at the top. You want the screw to be tightly secured to keep the fabric taut – try using a screwdriver to help with this. Then, sew a continuous line of running stitch around the edge of the fabric. Firmly pull the thread to gather the fabric at the back, then secure in place with a few overlapping stitches.

02 Lay the felt over the back of your stitching and tack it in place using whipstitch or blanket stitch. Alternatively, back your stitching with a circle of card. Use clear craft glue to attach the card to the edge of the hoop – just be careful not to get any glue on the front of the hoop or the stitching itself.

YOUR BASIC EMBROIDERY KIT

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

Recommended materials

THREAD

PAINTBOX STRANDED COTTON

This is a divisible, six-stranded embroidery thread made from 100% Egyptian cotton, and available in a choice of 200 shades. Using one strand alone produces a thin line, while using all six strands held together produces a much bolder line.

NEEDLE

CREWEL/EMBROIDERY

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

DESIGN TRANSFER

TRANSFER PENS AND PENCILS

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

LIGHTBOX

This is like an illuminated tablet and is worth the investment for easy pattern tracing.

WATER-SOLUBLE STABILISER

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

Recommended techniques

HOW TO TRANSFER

TRACING

Place a light-coloured, fine fabric over a design and trace it using a transfer pen or pencil. For thicker or darker fabrics, a light source such as a window or lightbox makes this easier.

HOW TO STITCH

CUTTING THE THREAD

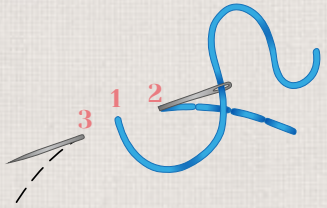
Find the cut end of the skein and gently pull. Cut each length of thread to approximately 50cm. To separate strands, hold the end between your thumb and forefinger. Pull one strand gently upwards. For multiple strands, separate them individually, then recombine.

STARTING A THREAD

To make a waste knot, tie a knot in the end of the thread and pull both the needle and thread through the fabric, from front to back, near to where you'll be working. Work stitches over the end of the thread, then cut off the knot when you reach it.

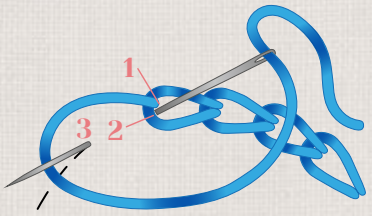
FINISHING A THREAD

Weave the thread under the back of the stitches you just worked to secure it in place, and cut off loose ends as you go so they don't get caught in any stitching and cause knots or tangles in your work.



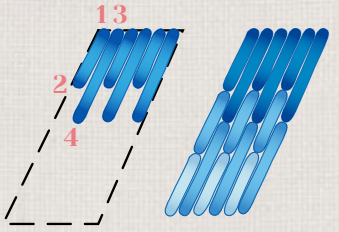
Backstitch

Backstitch should be worked so that all the stitches are the same length with no gaps between them. Bring the needle up at 1, down at 2, up at 3 and so on. Continue stitching in this way, always working back on yourself.



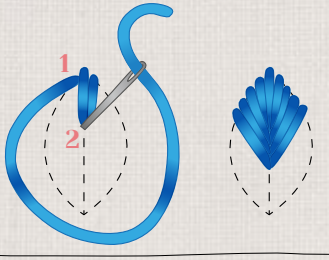
Chain Stitch

Work from right to left, bringing the needle up at 1, down at 2 and up at 3, keeping the thread under the needle. Pull the needle through slowly to form a loop – don't pull too tightly or the 'chain' will be lost. Point 3 becomes point 1 of the next stitch.



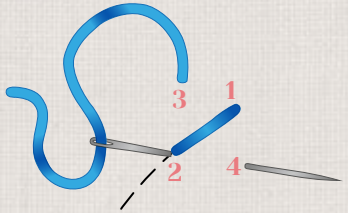
Long and Short Stitch

The Short Stitches should be half the length of the Long Stitches in the first row. Bring the needle up at 1, down at 2, up at 3, down at 4 and so on. All the stitches in the subsequent rows are the same length, equal to the Long Stitches in the first row.



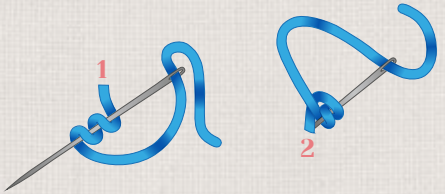
Leaf Stitch

Bring the needle up at 1 at the top, then down at 2. Bring the needle up next to the first stitch, but a little lower, then repeat on the other side. Fill the rest of the shape in the same way, always coming up on the edge and down in the centre until filled.



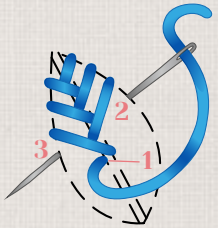
Fern Stitch

Bring the needle up at 1 then down at 2 (the centre point). Bring it up at 3, down at 2, up at 4, then down at 2 again to finish the stitch. If you're working a row of stitches, each subsequent Fern Stitch should touch the centre stitch of the last.



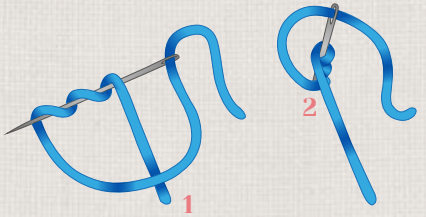
French Knot

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle back into the fabric, close to where it emerged, pull to tighten, then push the needle slowly through the fabric.



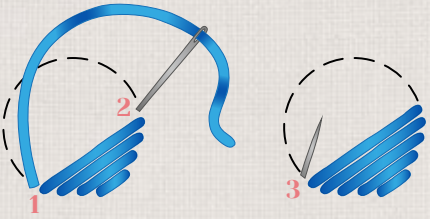
Open Fishbone Stitch

Bring the needle up at 1, down at 2, and up at 3 just below 2 on the opposite side. Come up and over the stitch you just made, then bring the needle down just below 1. Repeat these diagonal stitches, moving down until the shape is filled.



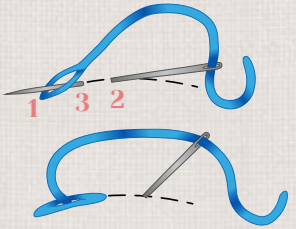
Pistil Stitch

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the needle into the fabric at 2, pull the thread to tighten the knot, and then push the needle slowly through the fabric.



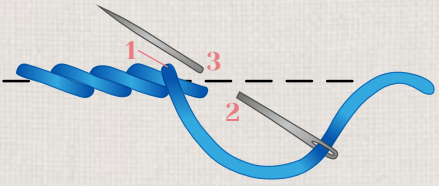
Satin Stitch

Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over. To maintain an even tension, always take the needle out at the back then back in at the front in two steps.



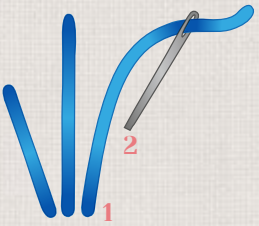
Split Stitch

Bring the needle up at 1, down at 2 and up at 3, but don't pull it all the way through. Pull the needle up through the centre of the thread to split it, then carry on pulling it up. Always split the thread in the centre to form even stitches.



Stem Stitch

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



Straight Stitch

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

Templates

HERE ARE ALL THE FULL-SIZE TEMPLATES YOU NEED TO STITCH THE PROJECTS IN THIS BOOK



HOPE HOOP

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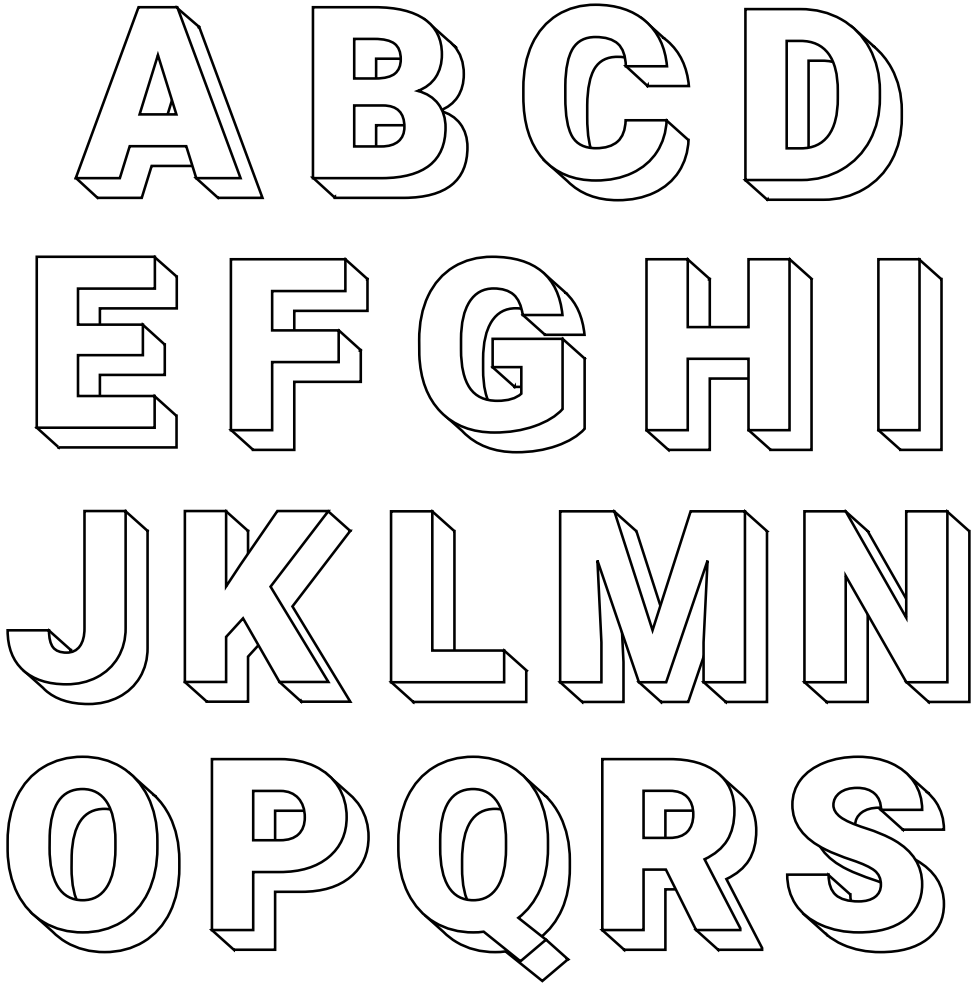
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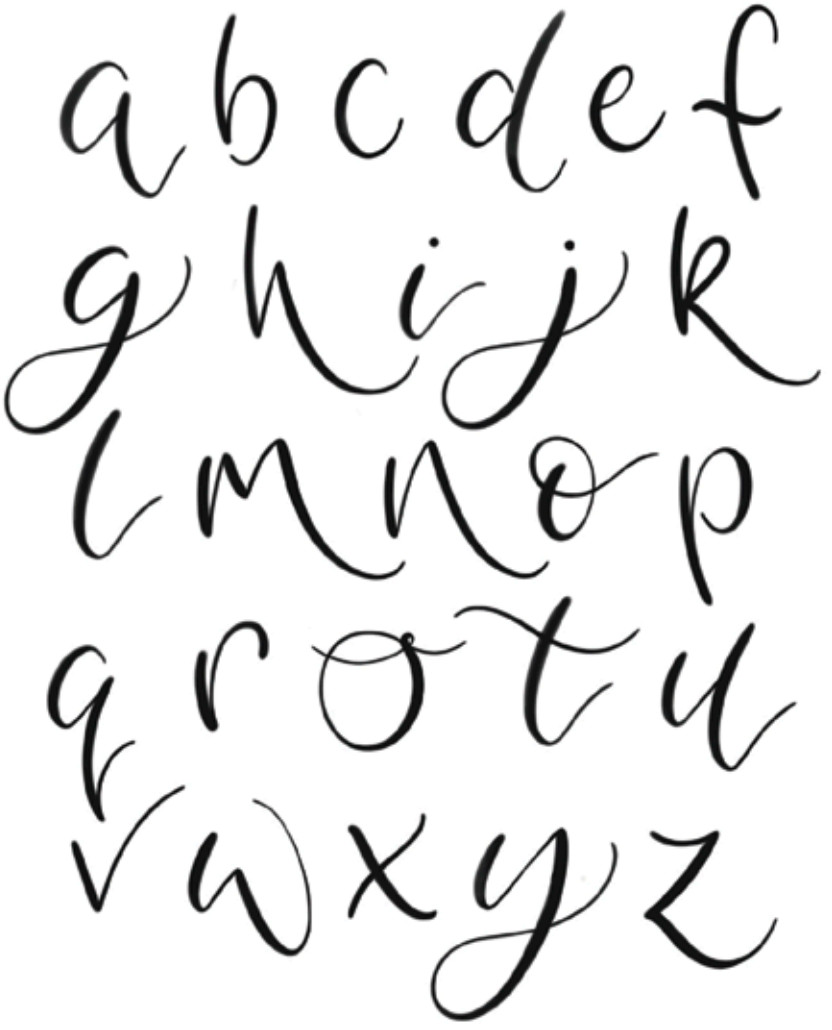
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