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EMBROIDERED BOTANICALS

Beautiful Motifs That Explore Stitching with Wool, Cotton, and Metallic Threads



Japanese craft style

YUMIKO HIGUCHI

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(Canada \$28.95)

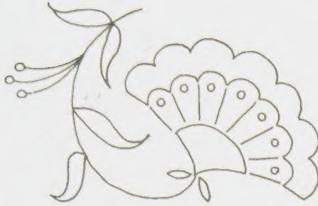
*Explore different types of embroidery threads—
wool, cotton, and metallic—
through simple yet bold designs*



Discover the distinctive qualities of different threads. This striking collection of embroidery motifs was designed specifically for exploring a range of materials: tapestry wool, crewel wool, cotton, and metallic threads. From floral garlands to butterflies, birds, and blackberries, the thirty-nine embroidery designs present simple and graphic patterns with imagery drawn from nature. The result is embroidery that's modern and nostalgic all at once.

With beautiful photographs, clear step-by-step instructions, and detailed diagrams, this book is an inspiring guide for those new to embroidery and a fresh and unique collection of stunning motifs for those experienced with needle and thread.





EMBROIDERED BOTANICALS

Beautiful Motifs That Explore Stitching with Wool, Cotton, and Metallic Threads

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ROOST BOOKS
BOULDER 2019

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INTRODUCTION

These patterns were spun from the idea of making the thread itself the theme of this book.

I have so many different colors arrayed in my box of embroidery thread. While I definitely favor some of the threads, others are not as beloved. The favorite threads get used up, while the less favored threads must patiently wait their turn.

The process of designing patterns is filled with trial and error, and as I progress from the big picture to the smaller details, I have to take another look at the whole project, make adjustments, and then fine-tune things all over again. As I repeat the color combinations, gradually, over time, the stitches fill in one by one. The favorite thread combines with the less favored thread, and once the project begins to shimmer, finally, everything comes together.

In this way, these delicate patterns come to life and I can embroider to my heart's content, finishing page after page of fulfilling projects.

The smaller patterns are a joy to complete, and you can make them into accessories that I hope you'll enjoy wearing. The larger patterns are for the more adventurous, and you will want to display these prominently once you have completed them.

There is always such an abundant variety of colors of thread, and this book offers a choice of bulkier or finer materials as well. The same pattern will look completely different depending on the thread you choose. I hope you'll find the thread that you like to work with best. That is part of the profound joy of embroidery.

Tapestry Wool Thread



Tapestry wool thread is embroidery-weight thread that is spun like knitting wool. The tapestry wool thread used here is made by DMC, and this bulkier wool has a distinctive rusticity. It creates a plush, three-dimensional effect when you want to cover a large area or to emphasize an element. When used in combination with No. 25 embroidery floss, it can expand the range of expression of your embroidery.

The plies of tapestry wool are tightly spun into a single strand that cannot be divided—I use one or two strands.

Dry-cleaning is the best way to care for these items.



A pansy, berries, and more flowers all fit inside the embroidery hoop. Like a picture frame, the hoop sets off the composition of the pattern.



The vivid green highlights the flowers scattered over this subdued ochre-colored bag. The pattern would be just as attractive against a white or gray background

ASIAN FLOWER

PAGE 66

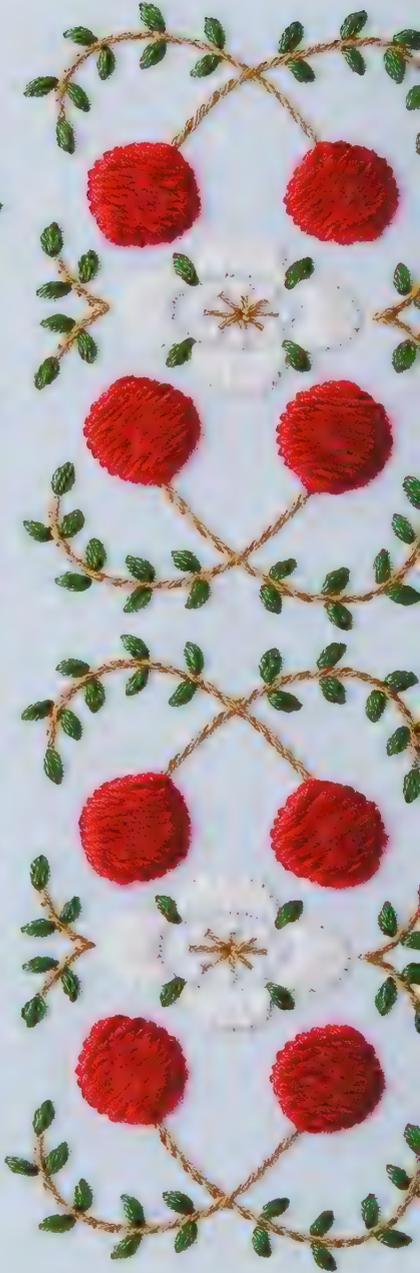
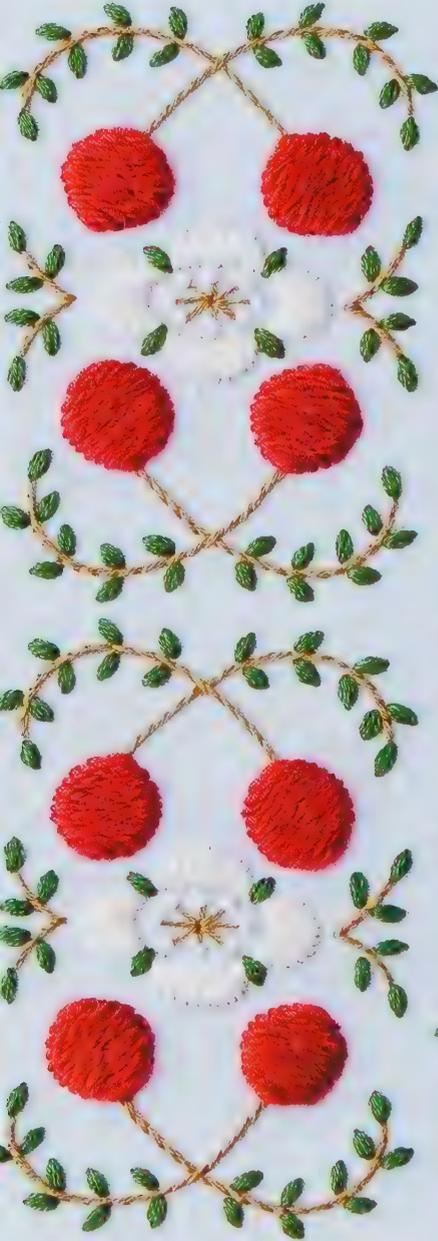




I made a striking brooch out of this large, red embroidered flower. Brooches can be worn any time, and they are an excellent accessory to showcase your handmade embroidery.

CHERRY SEASON

PAGE 68





BLACKBERRY

PAGE 68

Crewel Wool Thread



For a more delicate crewel wool thread, I use an English brand named Appletons Wool. The soft texture of their crewel wool thread enables you to create finer details. It comes in an abundance of colors that really pop—for any season—so it's an excellent choice for those who are working with wool thread for the first time. When used in combination with the sharp definition of No. 25 embroidery floss, it will lead to even more colorful designs. Try crewel wool thread when you want to emphasize flowers or other motifs.

Dry-cleaning is the best way to care for these items.



BUTTERFLY GARDEN

PAGE 70





Such an adorable pattern can look quite stylish when it is worked on a black background. This pattern was embroidered on a store-bought headband, but it would also be lovely scattered on clothing.

ACORN

FACE 71





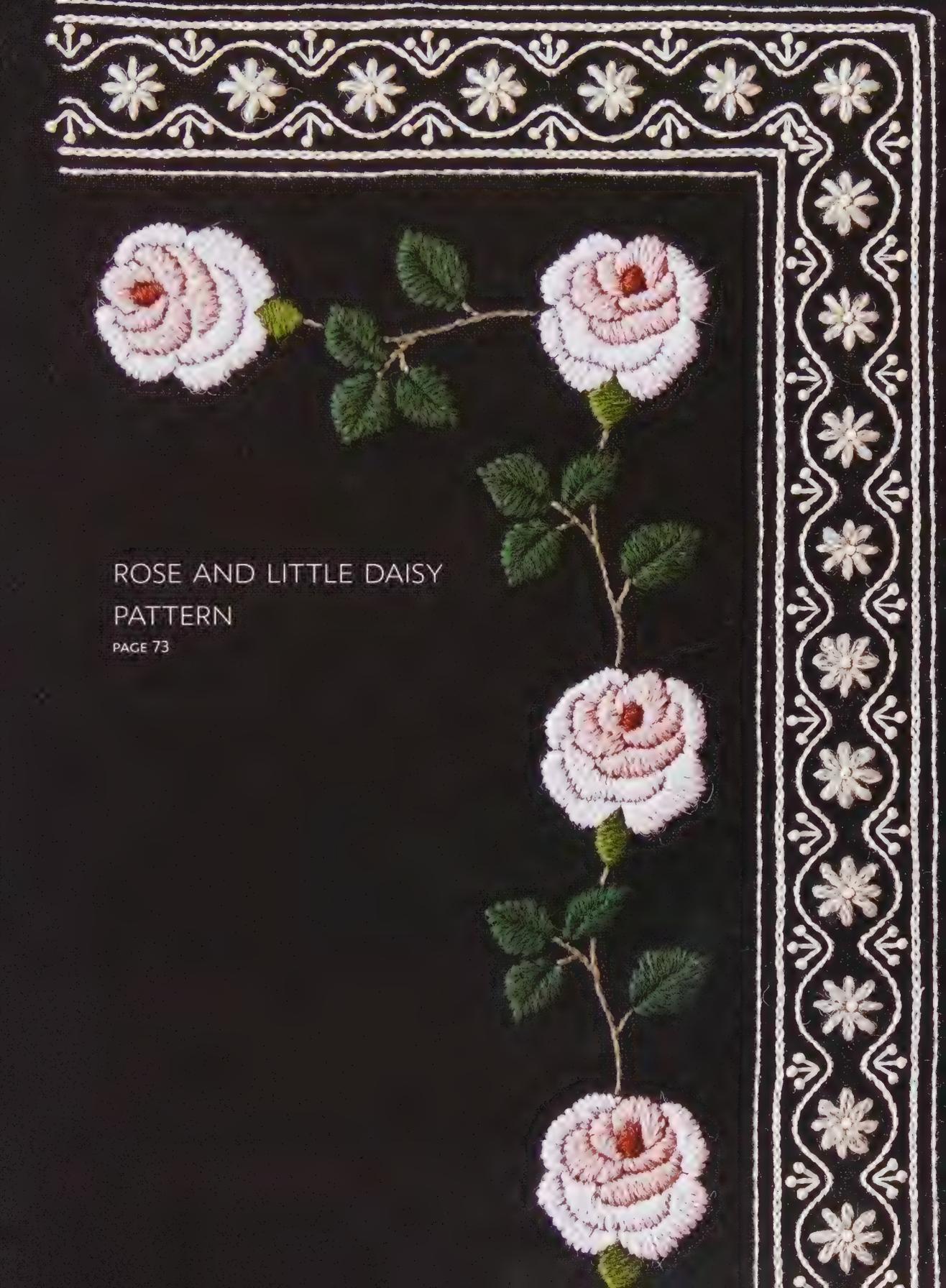
House
Andros fruticosus

A small, 4-inch wide embroidery hoop makes the perfect door decoration or ornament. Give this project even more interest by varnishing or staining the embroidery hoop.

HUMMINGBIRD

PAGE 72



The image features a black background with a decorative white border. The border consists of a top horizontal band with a repeating floral pattern, a vertical band on the right side with a repeating floral pattern, and a bottom horizontal band with a repeating floral pattern. The floral pattern in the border is a stylized, multi-petaled flower. In the center of the page, there are four embroidered roses. The roses are light pink with white centers and are arranged in a vertical line. Each rose has a small green leaf. The embroidery is done in a detailed, textured style.

ROSE AND LITTLE DAISY
PATTERN

PAGE 73

RED CLOVER WREATH

PAGE 74





GENTLE BREEZE

PAGE 75





BOTANICAL GARDEN

PAGE 76

BOTANICAL GARDEN, 14-COLOR VERSION

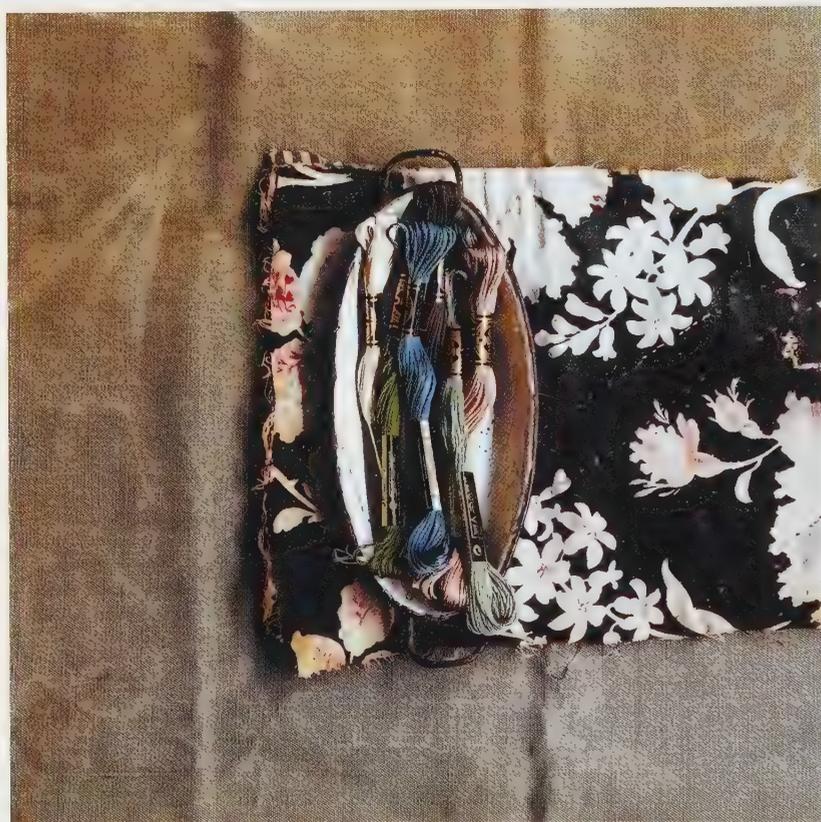
PAGE 76





The beautiful contrast between the shading created by the wool thread's three-dimensional effect and the elegant luster of the No 25 embroidery floss entices the viewer to look closer. You'll enjoy the meticulous handicraft of each embroidered stitch not only while you work on the project, but also after you have finished.

Cotton Floss



With its six fine strands lightly held together as one piece of thread, this cotton floss is easy to divide and is the most popular choice of fiber artists.

I used No. 25 embroidery floss from the French company DMC for the projects in this book. DMC conveniently offers an abundant range of more than 450 beautiful and appealing colors.

Cut the desired length of floss from the skein, and one at a time, pull the number of strands you need; then, arrange them together. Adjust the thickness by increasing or decreasing the number of strands.

Once you have pulled the strands and arranged them with the ends aligned together, you'll see what a lustrous texture and gorgeous finish cotton floss creates.



I brought together seven different kinds of small flowers in an oval garland. This design is a great way to showcase one of my favorite embroidery hoop shapes

MOROCCAN BLUE

PAGE 78





SUMMER GRASS

PAGE 79

SQUARE GARLAND

PAGE 80



SQUARE GARLAND WEDDING RING CUSHION

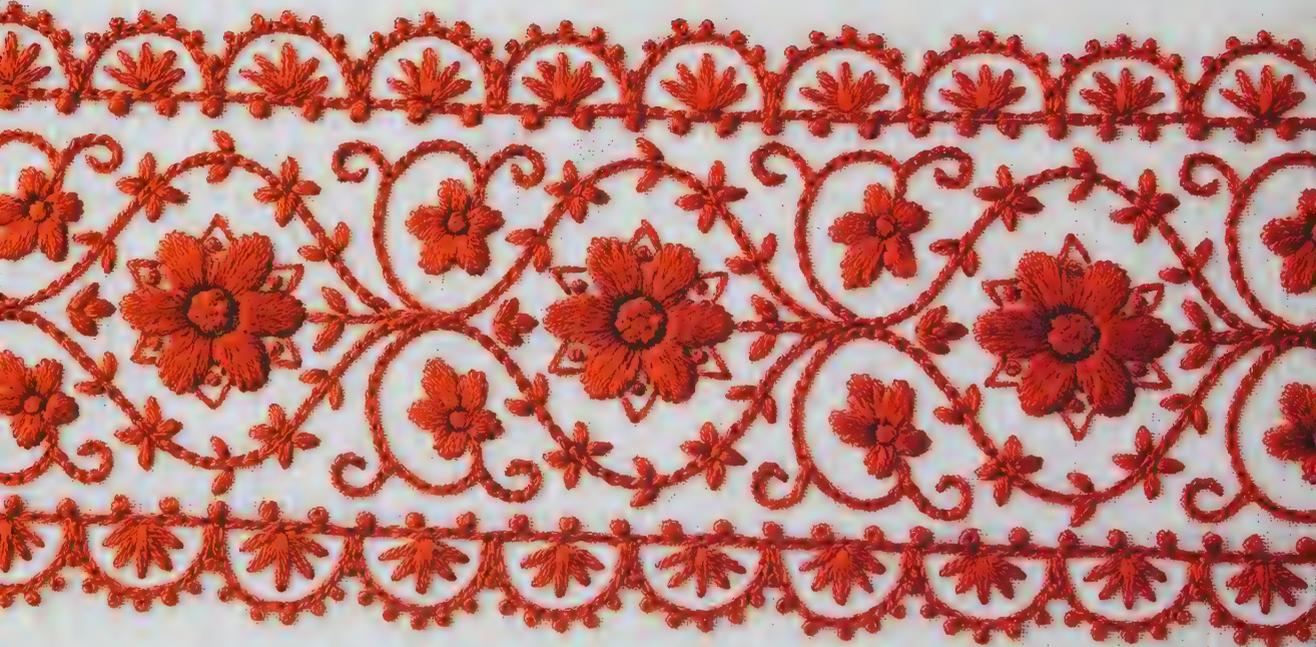
PAGE 80



A single repeat of the square flower pattern adorns this wedding ring pillow. The pattern also looks gorgeous on a larger fabric with many repeats. Instructions for how to make the ring pillow are also included (p. 80).

FLORAL LACE PATTERN

PAGE 81





I cut off parts of the Floral Lace Pattern and made brooches that look like fragments of pottery. The pale color combination perfectly complements adult clothing. Adding pearl beads along the edge gives a lovely finish.

MINI BOUQUET

PAGE 78





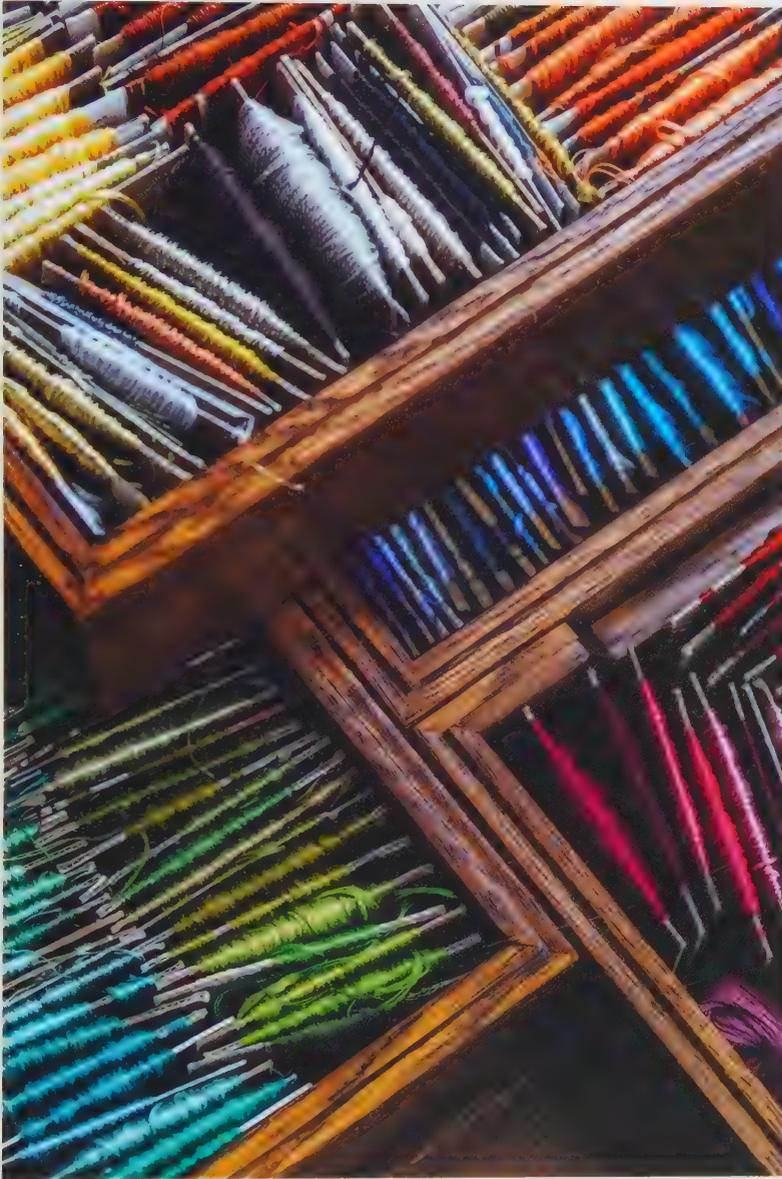
MODERN FLOWER

100 种



My Box of Thread

In my atelier, there is a treasured wooden box with four compartments. When I open the lid, the inside is packed with beautiful DMC No. 25 floss arranged by color. I inherited these thread cards—just like this, in every shade—from my mother. Using the thick cardboard from boxes of candy, my mother wrapped the thread around these cards for storage and safekeeping. I have followed her lead, and now I gently wind my own thread on these cards. This way, leftover thread never goes to waste. And storing it in a box also protects the thread from fading in sunlight.



The trick is to cut a notch in the top and the bottom of each 2 x 2½ inch piece of cardboard; then, when you wrap the thread around the card, you can insert the ends of the thread into the notches. Now you can store all your thread neatly. Don't forget to note the color or number of the thread.

Metallic Thread



I love the superior quality of brilliant and lustrous metallic thread. The surface of the DMC Diamant thread used here is treated with silicone, which makes it so much smoother and easy to work with than traditional metallic thread. I use it to highlight tiny details, which makes the designs even more spectacular.

Each strand is triple-ply and non-divisible. I use a single strand throughout this book. Metallic thread can be slightly more difficult to handle than No. 25 embroidery floss, so because of this effort, I like to cut it in short lengths when I use it.



FLORAL TILE
PATTERN

PAGE 85





Here are two different brooches that feature metallic thread. For the Butterfly Brooch, a touch of metallic thread adds casual elegance to the border, and for the Flowering Branch Brooch, I incorporated it throughout the design. You can create various effects, like shimmer, depth, and highlights, depending on how you choose to use metallic thread.

FLOWERING
BRANCH
BROOCH

KING OF
PIGEONS

PAGE 88





The black metallic thread in this embroidery pattern transforms store-bought babouche slippers. It creates a casually chic and grown-up vibe that is definitely far from plain

Pearl Cotton Thread



This single-stranded cotton thread has a beautiful pearl luster. Slightly thicker than No. 25 embroidery floss, size #8 pearl cotton has a certain tension that lends itself well to simple, character-driven patterns as well as geometric designs. I enjoy working with its rough and casual texture, and it inspires me to create summery designs and exotic patterns.

This thread is non-divisible so I use either one strand for delicate work or two strands for bolder designs.



HUMOROUS BIRDS

PAGE 90





I selected different flowers from this pattern and showcased them on herringbone pouches. Setting off the thicker thread against a striped or checked background really brings out its character.

CORAL
PATTERN

PAGE 91





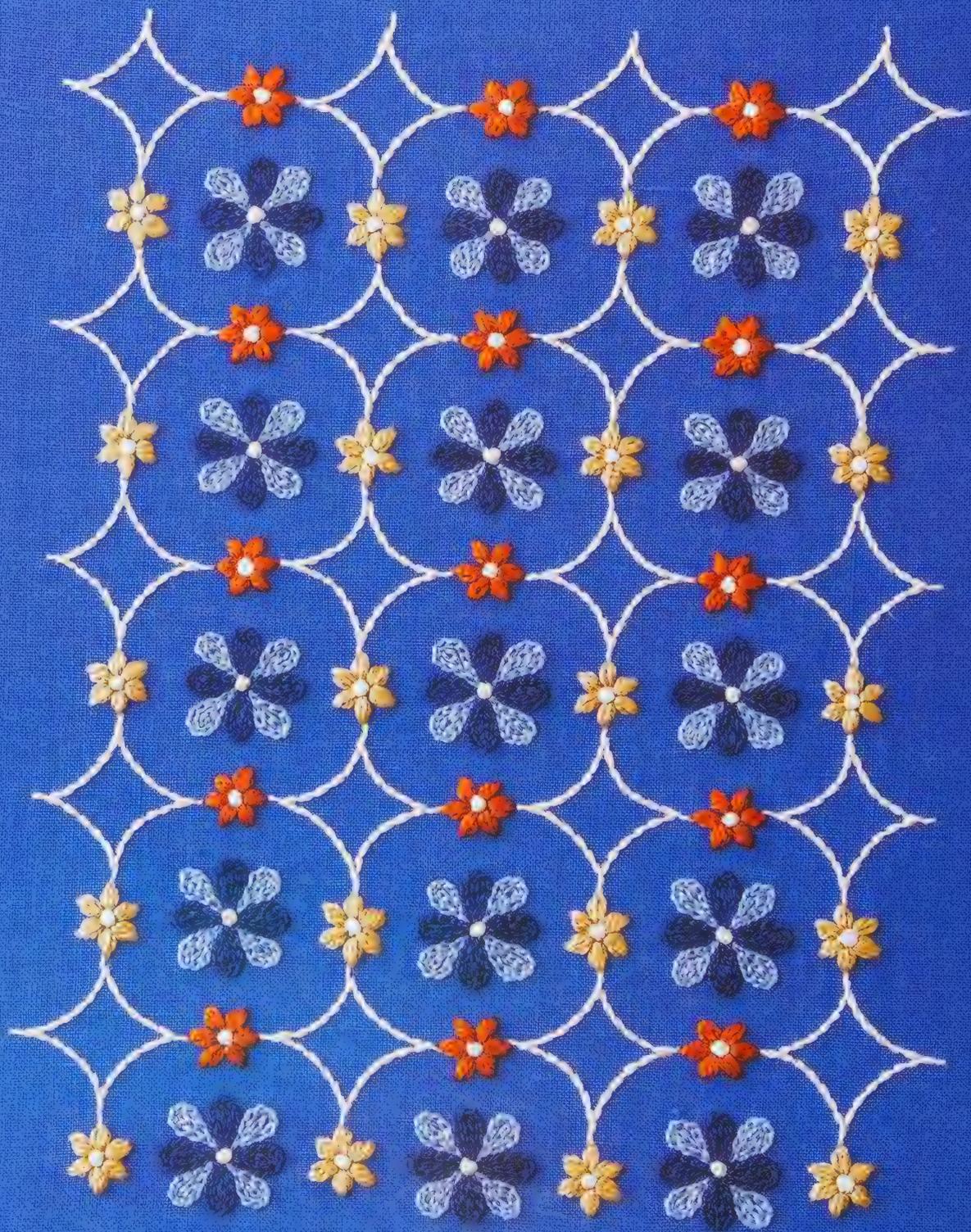
I arranged some of the features from the Coral Pattern to look like you were peering at an underwater scene in the southern seas. Frame the coral with a clownfish inside of an embroidery hoop, and it can decorate a wall just as is.

PAISLEY PATTERN

CA66-93







Embroidery Basics and Techniques

This section will introduce you to the art of embroidery and the basic stitches and skills you need to create beautifully finished embroidery work. All the patterns and instructions on how to make a brooch are included





Tools

1. CHALK PAPER Use this paper to transfer patterns onto fabric. For dark fabric, use white chalk paper.

2. TRACING PAPER This thin paper is another option for copying patterns.

3. CELLOPHANE Use this material to transfer patterns onto fabric so that the tracing paper doesn't tear.

4. TRACER Use this tool to trace the pattern when transferring onto fabric. You can also use a ballpoint pen.

5. TAILOR'S SHEARS It's best to have sharp shears that are specifically made for cutting fabric.

6. EMBROIDERY SCISSORS Small, sharp, pointed scissors with a thin edge are the easiest to use.

7. EYELETER Use this tool for perforations.

8. NEEDLE THREADER This tool makes it easier to put the thread into the eye of a needle.

9. NEEDLES AND PIN CUSHION For tapestry wool thread, I use chenille needles with large eyes. For all other thread, I use French embroidery needles with sharp points. The needle size depends on how many strands of embroidery floss are used.

10. EMBROIDERY HOOPS Use embroidery hoops to stretch fabric tightly. The hoop size will depend on the pattern size, but I recommend a 4-inch hoop.



Materials

EMBROIDERY FLOSS

To embroider the patterns in this book, I used No. 25 embroidery floss, tapestry wool thread, pearl cotton thread size 8, and Diamant (all from DMC), and Appleton crewel wool thread. The needle size depends on the kind of embroidery thread, and how many strands are used.

Choose the size of your needle based on the thread and number of strands you are using

Embroidery Thread	Number of Strands	Recommended Needle*
Tapestry wool	1 or 2 strands	DMC Chenille needle No. 22 Rib bon embroidery needle No. 20/18
Crewel wool	1 or 2 strands	French embroidery needle No. 7
No. 25 embroidery floss	1 to 6 strands	French embroidery needle No. 3
Metallic thread (Diamant)	1 strand	French embroidery needle No. 5/7
Pearl cotton thread size 8 embroidery floss	1 or 2 strands	French embroidery needle No. 5/3

* These are standard sizes of Clover needles. The thickness of the fabric you're using also determines the size.

FABRIC

All of the patterns in this book are made using various colors and textures of linen. Plain weave linen is easy to work with, especially for beginners. However, linen fabric has a tendency to shrink, so in order to prevent the fabric from losing its shape, it's best to wash it before cutting it to size.

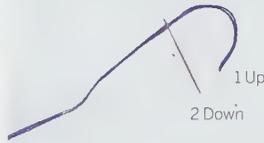
Basic Stitches and Embroidery Fundamentals

Here are ten basic embroidery stitches. I'll also show you tricks for finishing your work beautifully.

STRAIGHT STITCH



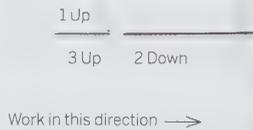
This stitch is used to create short lines. The number of strands produces a different effect.



OUTLINE STITCH



Use this stitch for borders or hems, also for stems and branches. This stitch creates a beautiful finish when sewing on an intricate curve.

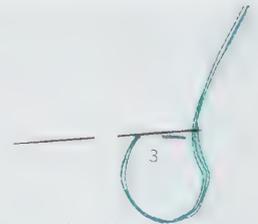
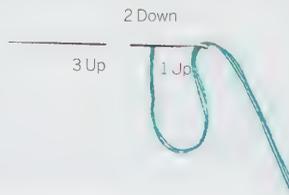


Repeat steps 4 and 5

RUNNING STITCH



This stitch creates a dotted line. Once you get the knack for this stitch, you can really run with it.

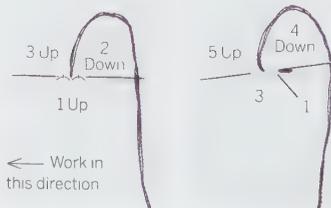


Repeat steps 2 and 3

BACK STITCH



This stitch creates a neat line, like machine-sewn stitches. It can also be used to fill in an area.

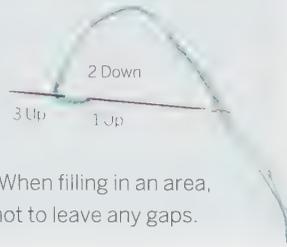


TIP When filling in an area, overlap the stitches moving the needle half its length at a time.

CHAIN STITCH



Use this stitch for lines or for filling in areas. To create a plump and pretty chain stitch, don't pull the thread too tight and keep the size of the loops uniform.



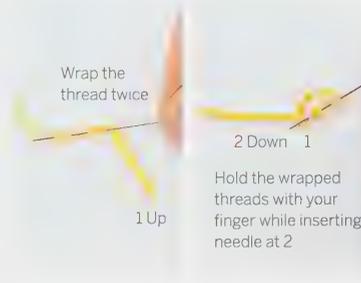
TIP When filling in an area, try not to leave any gaps.



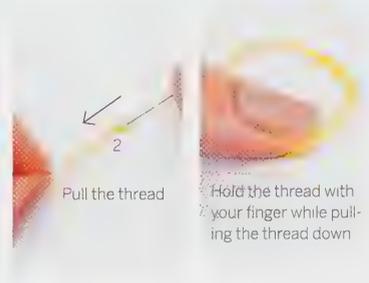
FRENCH KNOT STITCH



The basic French knot stitch is a double wrap. Adjust the size based on the number of strands of thread. The knots are easily crushed, so work them as you finish a project.



Hold the wrapped threads with your finger while inserting needle at 2



SATIN STITCH



Work these stitches side by side to fill in an area. Line up the parallel threads and make sure they aren't twisted to create a beautiful finish.

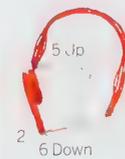
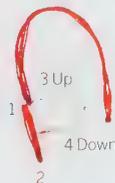
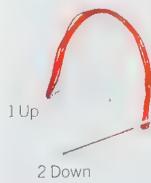


Repeat steps 1 and 2

LONG AND SHORT STITCH



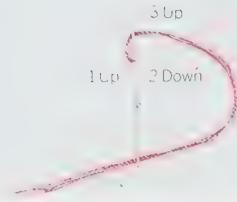
Work alternating long and short stitches side by side to fill in an area. Use this stitch for things like fan-shaped flower petals.



Repeat long and short stitches

LAZY DAISY STITCH

This stitch creates a small flower petal or a leaf. Maintain a full shape by not pulling the thread too tightly.



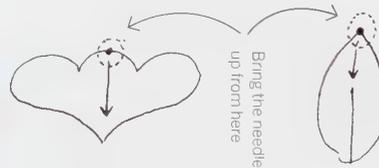
LAZY DAISY STITCH AND STRAIGHT STITCH

Sew one or two straight stitches across the center of the lazy daisy. It creates a full oval shape.



Making Beautiful Satin Stitches and Long and Short Stitches

When filling in the slightly complicated shapes of flower petals and leaves, it's easier to create balance by starting your work from the center.



For flower petals, work stitches radially, starting from the outer line and working toward the center, to fill in the area. For leaves, work satin stitches starting from the center tip and working toward the center.

Embroider Neat Angles—Outline Stitch

When creating right angles (or close to right angles) using outline stitches, pass the needle through a stitch on the reverse side to keep the thread from coming loose.

Embroider Neat Angles—Chain Stitch

To create neat right angles when working chain stitches, the trick is to sew a bit to the inside, as shown, when you turn the angle.



Embroidering with Two Colors of Thread at a Time



Use two strands in two different colors. Working French knots this way, the color looks variegated and creates a deeper effect



1 Arrange one strand of each Appleton crewel wool thread



2 Pass the thread from step 1 through the needle. Tie a knot at one end of the thread.



3 Embroider stitches.

Neatening Your Fabric Edge

Neatening your fabric edge will prevent the edges from fraying while embroidering and will make your work go more smoothly.



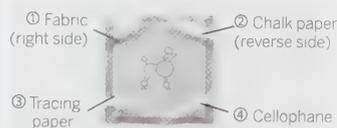
High-count (fine) linen:
Create a fringed edge on all sides by gently unraveling the thread $\frac{1}{8}$ inch on each side



Low-count (coarse) linen:
Sew a rough whip stitch on all sides. Or use pinking shears to cut the fabric.

Transferring Patterns

First, locate the area where you will transfer the pattern to the fabric. Arrange the pattern along the warp and weft.



1 Place the tracing paper over the pattern, and transfer.

2 Layer as shown in the photo, secure with pins, and trace the pattern using a tracer.

How to Handle Thread (1)

For No. 25 embroidery floss, pull the specified number of strands from the skein, one at a time, then arrange them together with the ends aligned neatly.



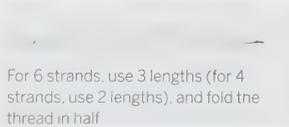
1 Pull a standard length of 24 inches from the skein, and cut the thread.



2 One at a time, pull the number of strands you need, and arrange them together.

How to Handle Thread (2)

How you thread the desired number of strands through the needle differs depending on whether you're using an odd or even number of strands.



For 6 strands, use 3 lengths (for 4 strands, use 2 lengths), and fold the thread in half

For even numbers: For 2 strands, thread 1 length through the needle, fold it in half and align the ends, and then make a knot.



For odd numbers: Arrange the desired number of strands, thread the needle, and make a knot at one end.

Knots

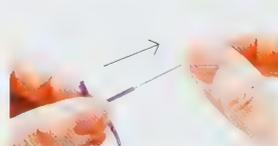
Make knots at the end of the thread when you start stitching.



1 Thread the strands through the needle, place the end of the thread near the tip of the needle.



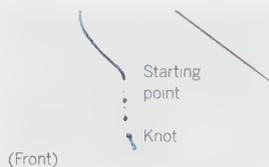
2 Wrap the thread twice around the tip of the needle.



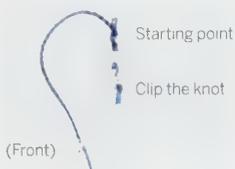
3 Pinch the wrapped thread, slide it down the needle and pull the knot all the way to the end of the thread.

Starting Your Embroidery (1)

Here's how to start embroidering when creating lines using straight, outline, running, back, chain, or lazy daisy stitches.



1 Work a few small back stitches along a line toward the starting point, then bring the needle up at the starting point.



2 Continue working, overlapping the stitches from step 1, and when you reach the knot, clip it off.

Starting Your Embroidery (2)

Here's how to start embroidering when filling in areas using satin or long and short stitches.



1 Work a few pick stitches along a line toward the starting point, then bring the needle up at the starting point.



2 Continue working, covering the stitches from step 1, and when you reach the knot, clip it off.

Finishing Your Embroidery (1)

Here's how to finish embroidering once you've created lines using straight, outline, running, back, chain, or lazy daisy stitches.



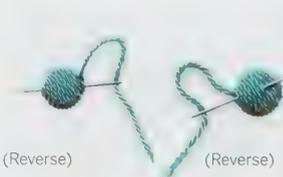
1 Bring the needle up on the reverse side, and wrap the thread by passing it through several times on this side.



2 Cut the end of the thread.

Finishing Your Embroidery (2)

Here's how to finish embroidering once you've filled in areas using satin or long and short stitches.



1 Bring the needle up on the reverse side, pass the thread under the stitches, and repeat.



2 Cut the end of the thread.

When Switching Thread

When switching thread or when a stem branches off, you can start over when stitches already exist.



Weave a knotted length of thread around the stitches on the reverse, and bring the needle up at the starting point. Cut off the knot later.

Securely Fasten Your Embroidery Hoop

If your embroidery hoop is fastened too loosely, the fabric can sag and wrinkle. Take the time to wrap the inner hoop with bias tape or fabric (I recommend using white) to help prevent slippage. Once you've finishing wrapping the inner hoop, stitch down the end. When using a larger pattern, you may need to slide the hoop over your work. When fitting an embroidered section into the hoop, place a patch of fabric over it to prevent delicate work from being damaged.

Completing Your Project

Once you've finished your project, be sure to treat and handle it carefully to help improve the appearance of your finished project.

1 Erase any pattern traces. If the marks are water soluble, mist water on the reverse side of the fabric, then erase any traces that stick out. Use a moistened cotton swab for tight areas.

2 Touch up with an iron. Use an iron on the reverse side to lightly touch up any wrinkles. Textural stitches are easily damaged, so spread a towel under the project first. Be careful—once ironed, any traces of the ink will become permanent!

I always recommend making completed projects into accessories, framing, or creating an embroidery panel. See how to finish an embroidery hoop to use as a frame (p. 64). To maintain your work and to prevent the colors from fading, keep it in a cool, dry place away from direct sunlight.

How to Make a Brooch

Here are the instructions for the Butterfly Brooch (p. 43). You can use these directions to make other brooches as well.

MATERIALS

- Embroidery fabric: approximately 6 x 6 inches
- Heavy paper (thick)
- Quilt batting (If not available, use craft batting)
- Felt, thick (also nice to use leather)
- 1-inch-long brooch pin (gold)
- Sewing thread
- Craft glue

For sewing on beads:



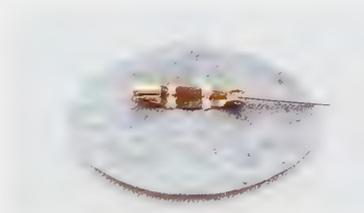
If sewing on beads, do so at the end. Bring the needle up on the front side, pass it through a bead, work a back stitch, then repeat. Use the size French embroidery needle that fits through the hole, or use a beading needle.



1 Embroider the pattern onto the fabric, then gently iron to remove any wrinkles



2 Cut the heavy paper and quilt batting to match the pattern. You can use 2 or 3 layers of heavy paper for reinforcement.



3 Cut the felt $\frac{1}{8}$ inch smaller (all around) than the brooch pattern, and sew on the brooch pin.

Tip
Reinforcement stitching



4 Cut the fabric from step 1, leaving approximately $\frac{1}{2}$ inch all the way around; then, use sewing thread to work running stitches approximately $\frac{1}{4}$ inch from the edge, all the way around. Leave the needle and thread as is.



5 Turn over to reverse side, and making sure the embroidery is in just the right position, layer the quilt batting and heavy paper from step 2 on top of each other. If you like, you can use 2 or 3 layers of quilt batting to make it fuller.



6 Pulling tightly on the thread from the running stitches, gather the fabric, and tie the thread with a French knot (leaving the needle and thread as is). As you do this, make sure not to let the batting and paper fall out of place.



7 Cut away and remove the excess fabric, being careful not to snip any of the running stitches.



8 Sew from the top to the bottom, encasing the running stitches so that everything is firmly secured, then tie with a French knot and cut the thread. Apply a thin layer of craft glue to the reverse side of the felt from step 3.



9 Position the felt on the reverse side of the brooch, and then whipstitch it in place all around.

All done!

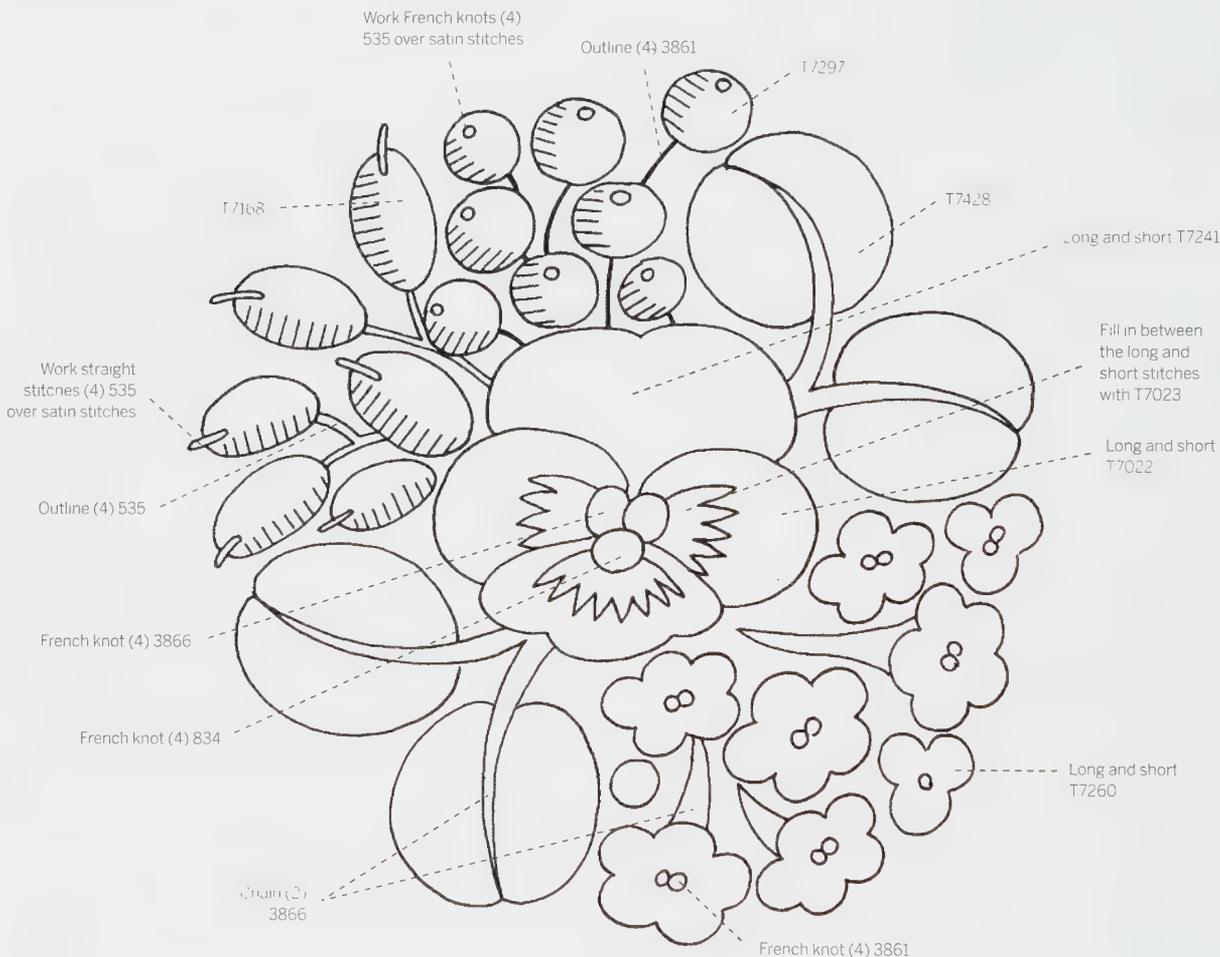


PANSY BOUQUET

PAGE 7

This pattern features a lot of satin stitch, so it is geared toward experienced embroiderers. The project uses thick tapestry wool thread, which means the design fills in easily and you can enjoy the rustic and three-dimensional texture as you stitch.

- Use 1 strand of DMC tapestry wool thread unless noted otherwise.
- Fill in with satin stitch (1 strand), unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "T" denotes DMC tapestry wool thread; for all other stitches, use DMC No. 25 embroidery floss.



HOW TO FINISH AN EMBROIDERY HOOP TO USE AS A FRAME

If you want to use an embroidery hoop instead of a frame for decoration, I recommend preparing the reverse side for a clean look.

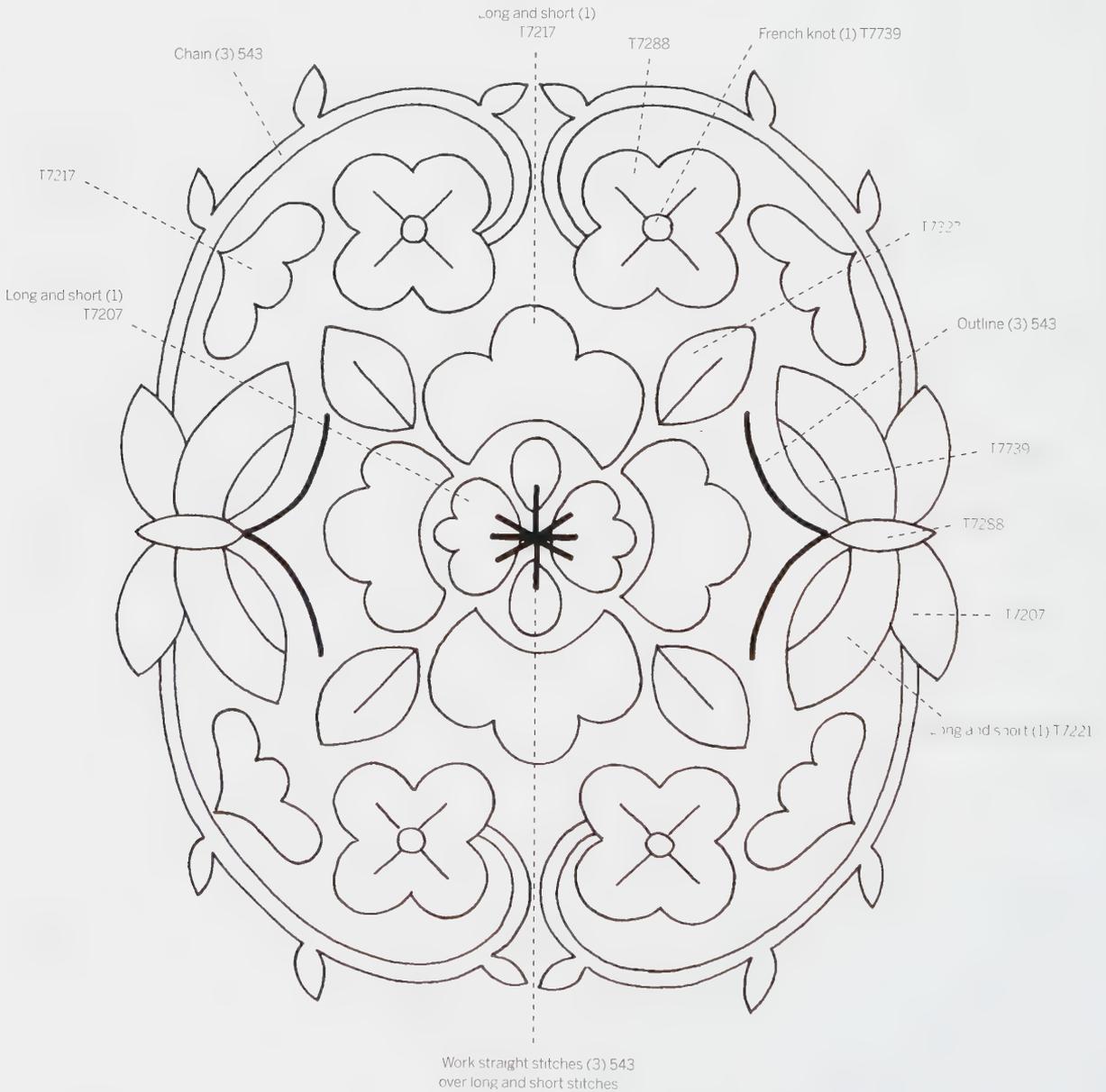
1. To balance the finished work within the embroidery hoop, trim the fabric around the outside of the hoop, leaving about 1 inch
2. Using sewing thread, work running stitches all the way around the excess fabric, about $\frac{1}{4}$ inch from the edge, and then pull the thread tight to secure the fabric (use the same techniques as shown on p. 63 in steps 4 and 6).
3. Once you have tied off the sewing thread, cut a piece of felt slightly smaller than the embroidery hoop but big enough to hide the running stitches from step 2. Place the felt on the back using marking pins, and then whipstitch the felt to the fabric.

ASIAN FLOWER

PAGE 10

This pattern was inspired by traditional Asian folk costumes. The boldness of the colors is gorgeous. And the combination of tapestry wool thread and No. 25 floss produces a spectacular textural finish.

- Work satin stitch (1 strand), unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "T" denotes DMC tapestry wool thread; for all other stitches, use DMC No. 25 embroidery floss.

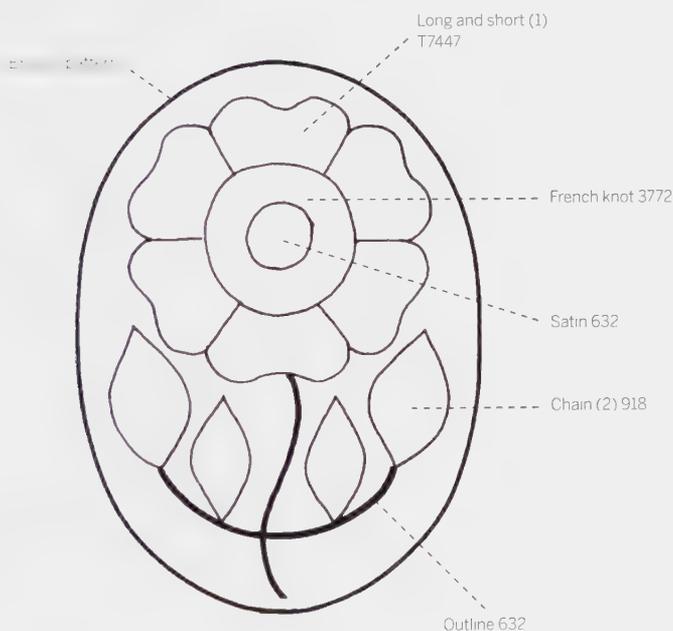


ANTIQUÉ FLOWER BROOCH

PAGE 11

Stitched in restrained color hues, the design of this flower has a grown-up, retro feel. You can decorate the edge with your favorite beads, which is a nice way to give it an extravagant finish. Refer to page 63 for instructions on how to make a brooch

- Use 6 strands, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "T" denotes DMC tapestry wool thread; for all other stitches, use DMC No. 25 embroidery floss.

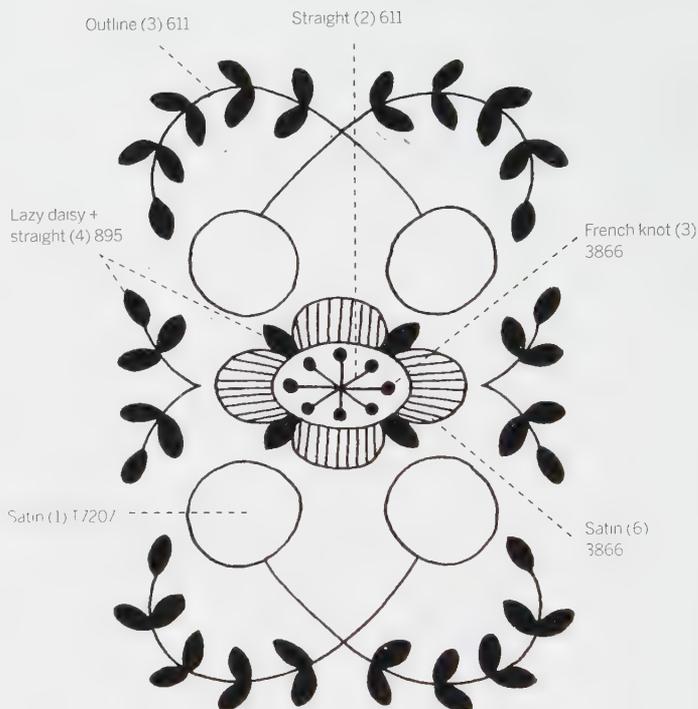


CHERRY SEASON

PAGE 12

The vivid color of the cherries really pops against the pale blue background. This lovely pattern showcases the fullness of the tapestry wool thread. You can repeat the pattern as shown in the photo.

- The number in parentheses is the number of strands, followed by the color code or name for the thread. "T" denotes DMC tapestry wool thread; for all other stitches, use DMC No. 25 embroidery floss.



BLACKBERRY

PAGE 13

Clusters of French knots create these darling little blackberries. I find the colors in this abundantly repeating pattern so tranquil.

- Use 2 strands throughout.
- The number is the color code or name for the thread. "T" denotes DMC tapestry wool thread; "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss.



FLOWER GARDEN

PAGE 15

I designed this pattern to make the flowers look like they are dancing. The pale soft colors complement each other well. Using No. 25 embroidery floss for the stems really accentuates the textural quality of the flowers.

- Use 2 strands, unless noted otherwise
- Work outline stitch (6) 646 for the stems throughout
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss



BUTTERFLY GARDEN

PAGE 16

This design illustrates a paradise where butterflies dance with a charming touch. The flowers still have a lovely finish, even with their rough stitches.

- Work outline stitch, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss.

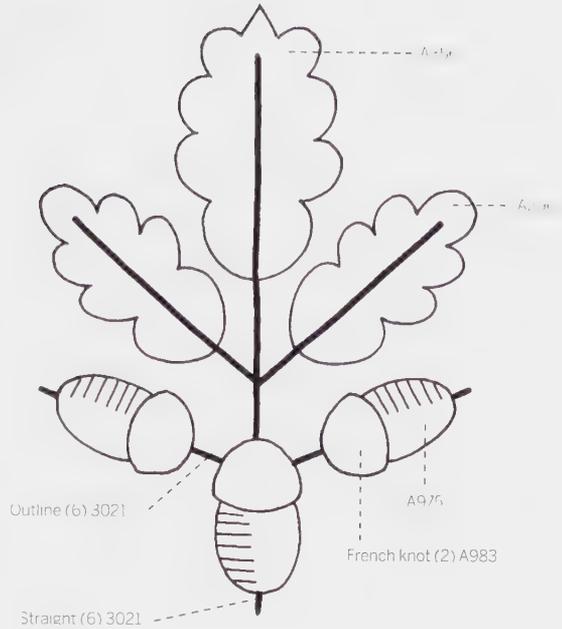


ACORN

PAGE 18

The mellow tones of this acorn design bring to mind the arrival of autumn. This textural pattern utilizes plenty of crewel wool thread

- Work satin stitch (2), unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss

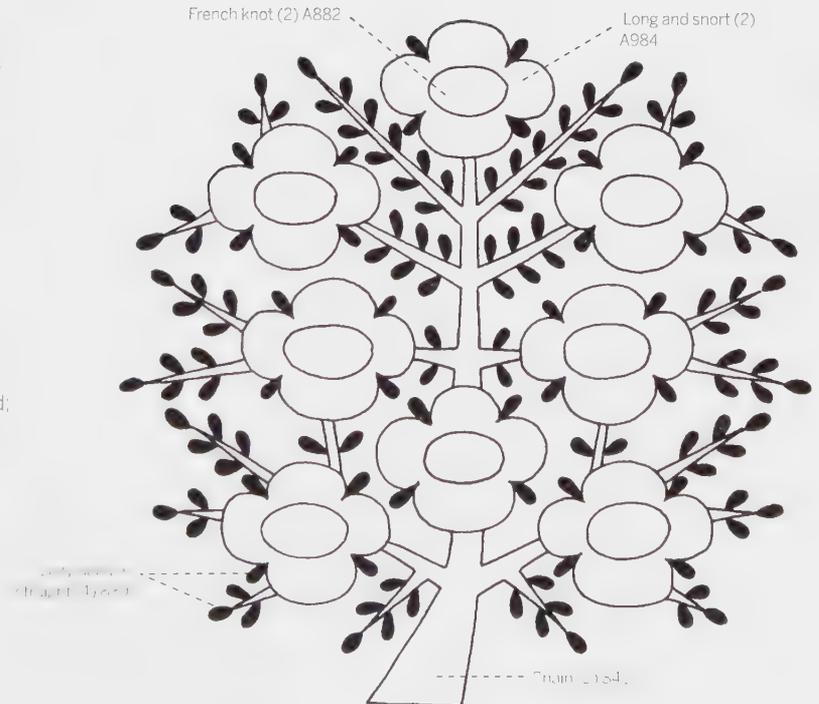


FLOWER TREE

PAGE 19

This tree with its huge blooming flowers seems like a fantasy in a winter landscape. The natural tones are quite nice but you could easily swap in vivid colors to take this piece in another seasonal direction. Refer to page 64 for instructions on how to finish a frame

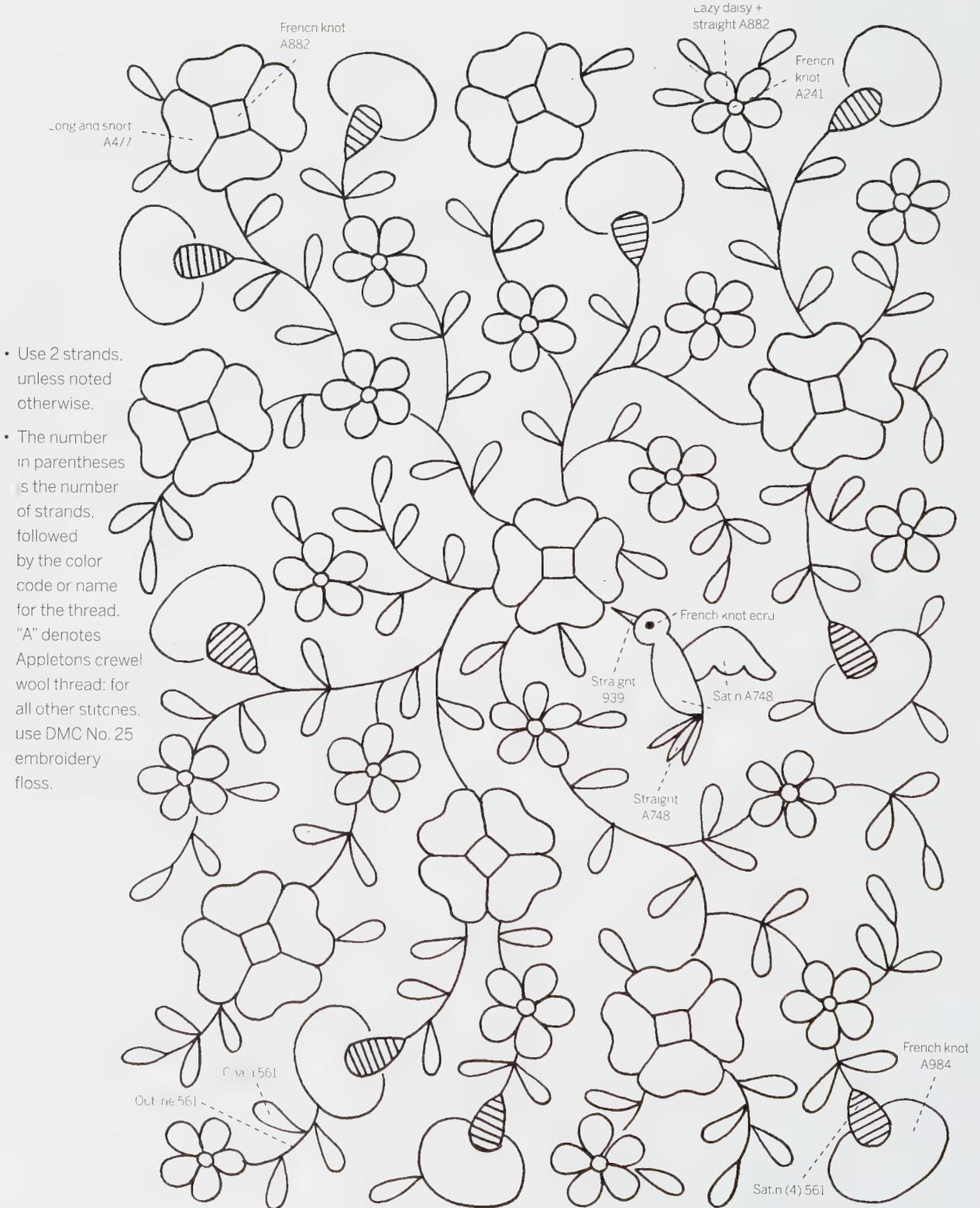
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss



HUMMINGBIRD

PAGE 20

The tiny hummingbird flits among the soft and fluffy flowers in the garden. The contrast between the orange of the flowers and the blue of the hummingbird is so refreshing.

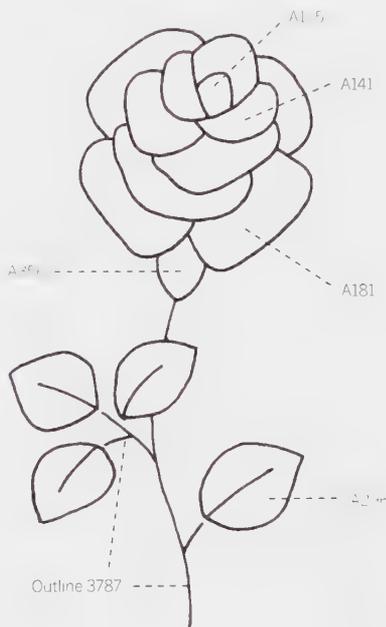
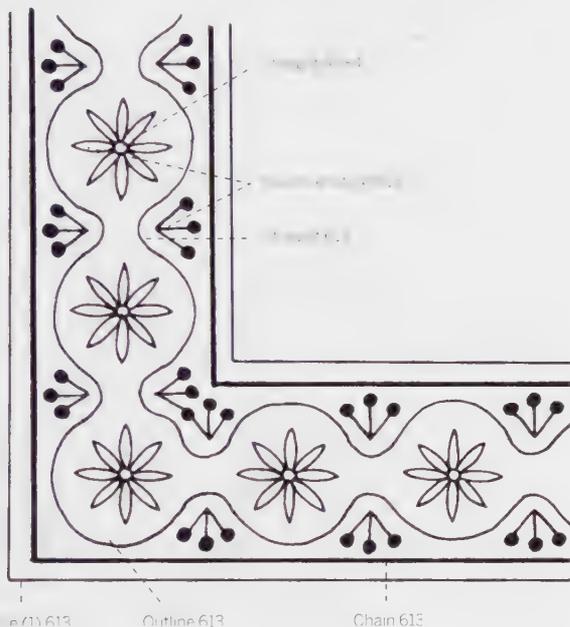


ROSE AND LITTLE DAISY PATTERN

PAGE 21

This design features a soft woolen rose and a repeating pattern of little daisies. Feel free to change the color of the daisies to whatever you prefer. This pattern would make a lovely addition to the edge of a tablecloth.

- Work satin stitch (2) unless noted otherwise
- Use 2 strands, unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss

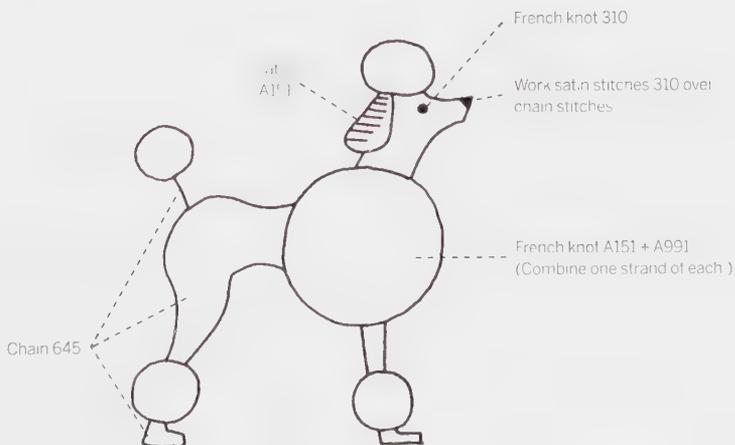


POODLE

PAGE 23

Portraying this cute poodle in tones of gray makes a sophisticated and cosmopolitan impression. The combination of two different shades of crewel wool thread gives the fur a realistic, curly look

- Use 2 strands throughout
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss.



RED CLOVER WREATH

PAGE 22

This pattern was inspired by childhood memories of making flower garlands in a meadow. Mixing the colors of the crewel wool thread for some of the flowers creates texture and even enhances the hue of the other flowers.

- Work outline stitch for the stems—4 strands for the thicker lines and 2 strands for the thinner lines.
- Use 2 strands, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss.





BOTANICAL GARDEN, 14-COLOR VERSION

PAGES 25 AND 26

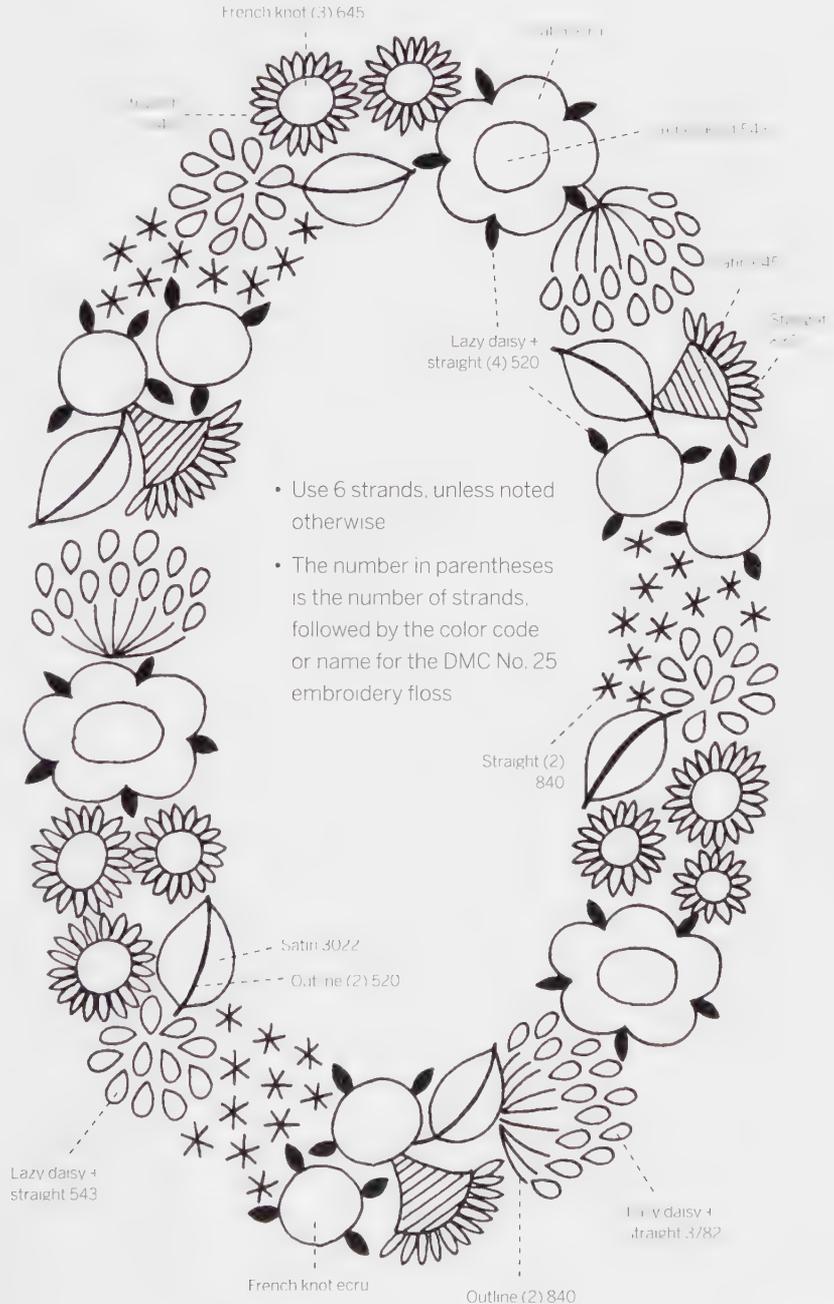
This luxurious and lively pattern features many different kinds of lush flowers. Alternatively, create a neat and clean mood by using a uniform color for the leaves and for the flowers.

- For Botanical Garden on page 25, use A882 for the white thread, 841 for the beige thread and 319 for the green thread
- Work outline stitch for the stems—4 strands for the thicker lines, and 2 strands for the thinner lines
- Work long and short stitches (2) for the flower petals, unless noted otherwise
- Use 2 strands, unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appletons crewel wool thread; for all other stitches, use DMC No. 25 embroidery floss.

LITTLE FLOWER WREATH

PAGE 29

These flowers look so smooth and pretty with their lighter colors set off against the black background. The delicate and elaborate stitches enable you to spend quiet hours creating this flower wreath. Refer to page 64 for instructions on how to finish a frame.



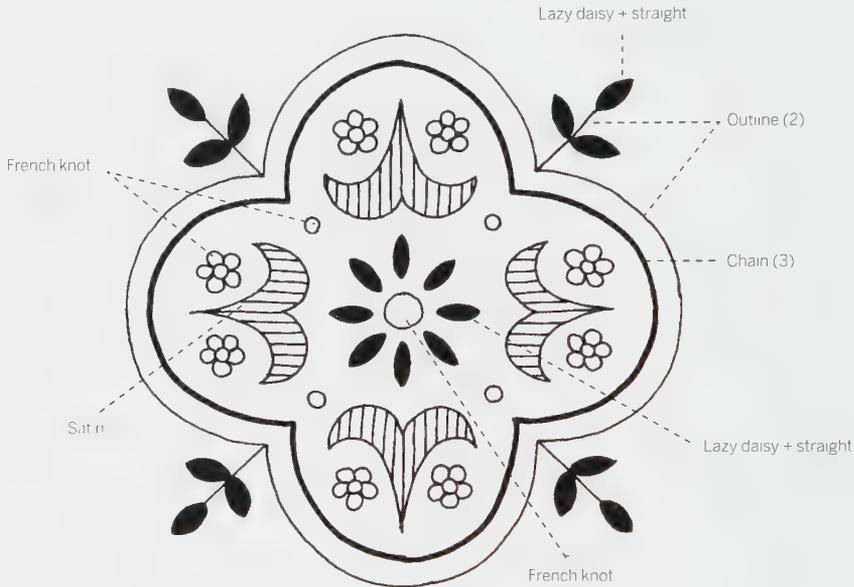
- Use 6 strands, unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for the DMC No. 25 embroidery floss

MOROCCAN BLUE

PAGE 30

Using antique tiles from Morocco as inspiration, I created a three-dimensional structure that evokes water and sky. I recommend this cool and refreshing pattern for summer projects.

- Use DMC No. 25 embroidery floss in 932 throughout.
- Use 6 strands, unless noted otherwise.
- The number in parentheses is the number of strands.

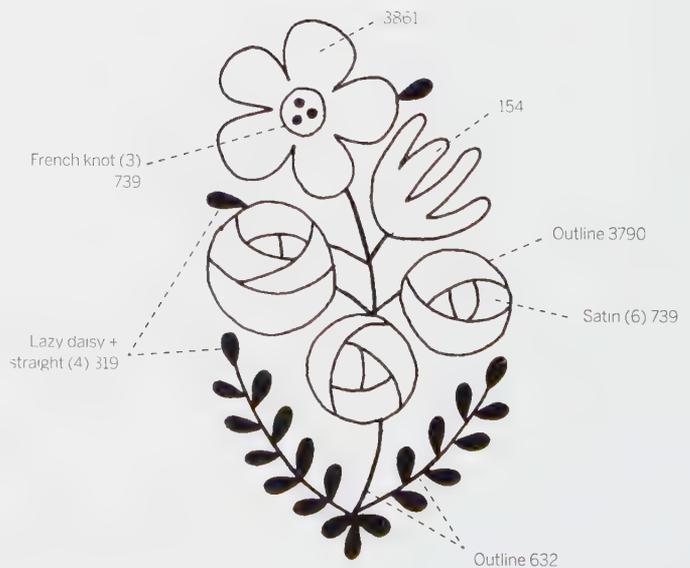


MINI BOUQUET

PAGE 36

This pattern depicts a more graphical design of small flowers gathered in a bouquet. The soft pale colors with the purple accent are a charming arrangement. You can use this pattern as a single motif or repeat it on a broader background.

- Work chain stitch, unless noted otherwise.
- Use 2 strands, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the DMC No. 25 embroidery floss.



SUMMER GRASS

PAGE 31

This project conjures the rich and lively flowers and grasses of summertime. The colors of the flowers in this version are muted, set off beautifully by the leaves



- Motif 1: Stem with leaves. Use 2 strands of embroidery floss. The number of strands for the thread is indicated by the number in the legend.
- Motif 2: Stem with small flowers. Use 2 strands of embroidery floss.
- Motif 3: Stem with large flower. Use 2 strands of embroidery floss.
- Motif 4: Stem with large flower and leaves. Use 2 strands of embroidery floss.

6-1
Satin (6)
3815

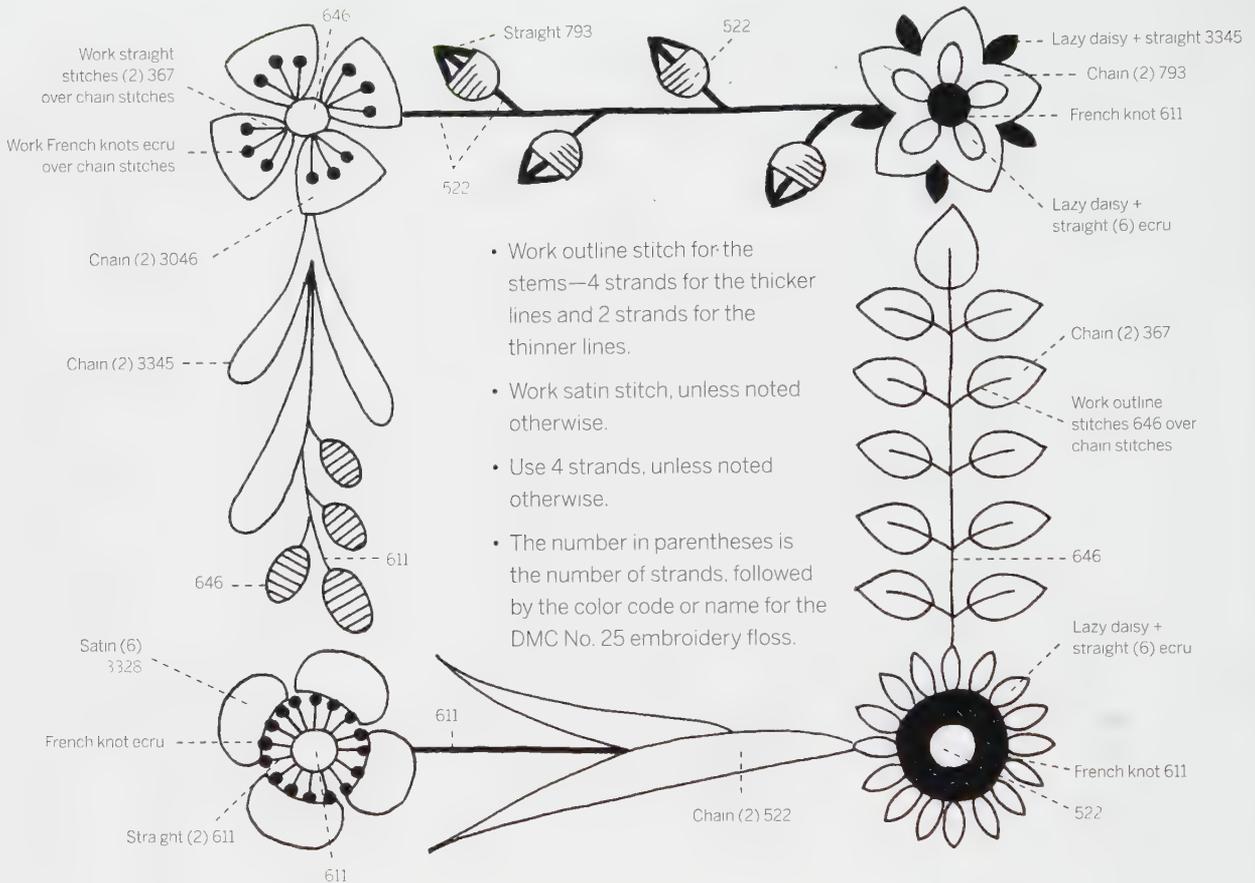
6-1

1-1-5-1

SQUARE GARLAND

PAGE 32

The grid pattern in this design features representations of various flowers. You can repeat the pattern for a continuous grid.



SQUARE GARLAND WEDDING RING CUSHION

PAGE 33

FINISHED SIZE
5½ x 5½ inches

MATERIALS
Exterior fabric:
Linen, white,
8 x 14 inches

¼-inch-wide
satin ribbon,
white, 12½ long

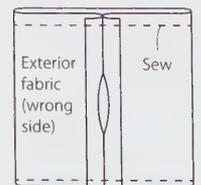
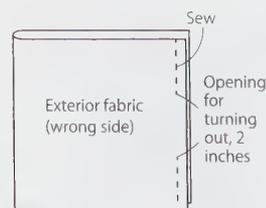
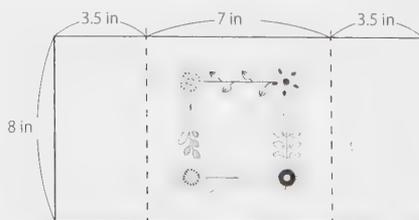
Craft batting:
As needed

1. Transfer the embroidery pattern to the right side of the exterior fabric, as shown in the image. Embroider the pattern, then cut the fabric to the dimensions noted, adding a ¼-inch seam allowance.

2. Fold the fabric in half lengthwise, right sides together, and sew along the edge, leaving a 2-inch-long opening for turning out.

3. Make a crease on each side to center the seam from step 2,

then sew the top and bottom edges together. Turn right side out, stuff as much craft batting inside as needed, and then whipstitch the opening. Fold the ribbon in half, and sew it onto the middle of the cushion.



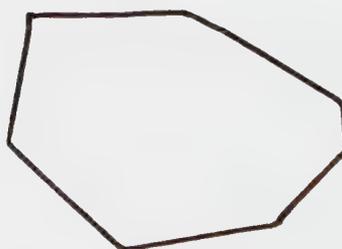
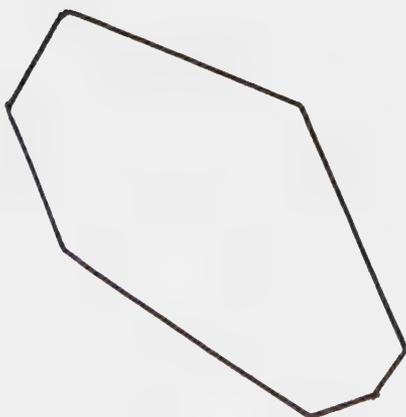
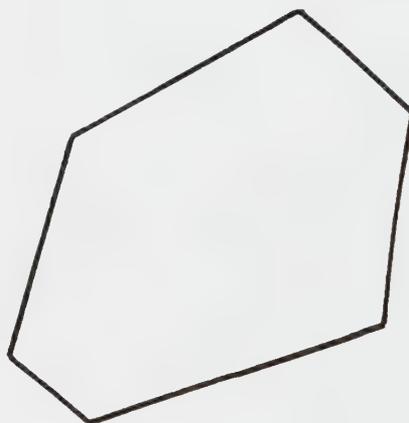
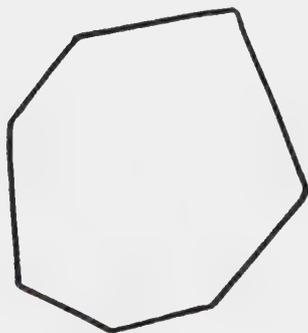
FLORAL LACE BROOCH

PAGE 35

Cut out your favorite parts of the Floral Lace Pattern (p. 81) and fit them into these brooch patterns. Refer to page 63 for instructions on how to make a brooch.

- Use DMC No. 25 embroidery floss in 3866.

Brooch patterns

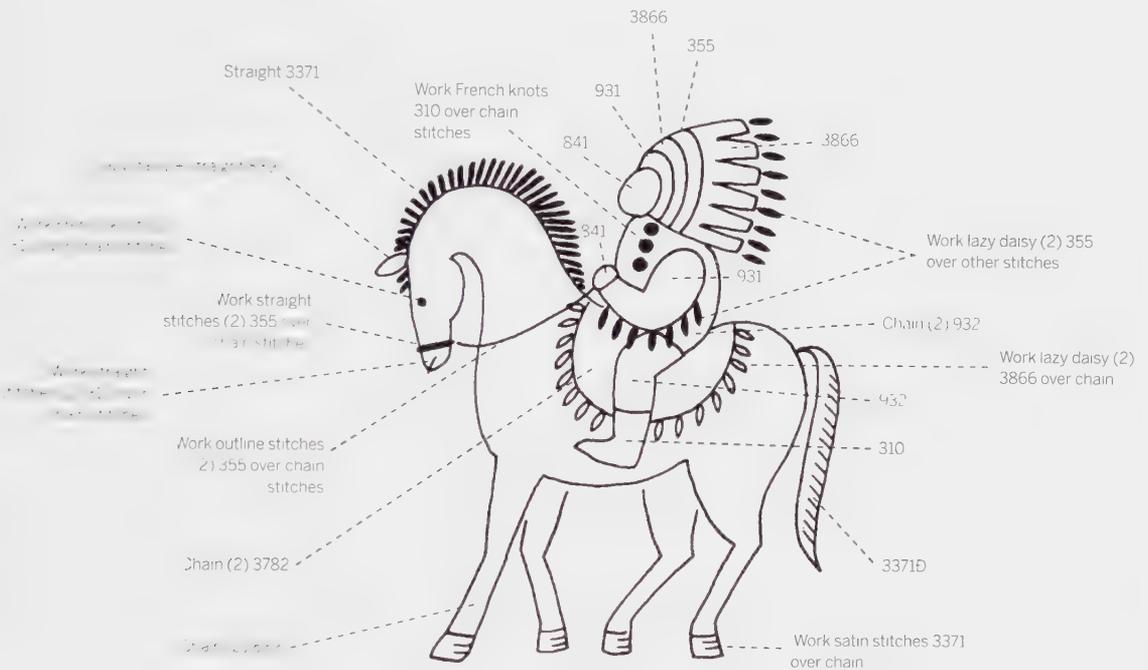


HORSE AND RIDER

PAGE 37

There is something charming about this man in an elaborate headdress sitting astride a horse. I recommend framing this pattern or using it for a greeting card

- Work satin stitch, unless noted otherwise
- Use 4 strands, unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for the DMC No. 25 embroidery floss

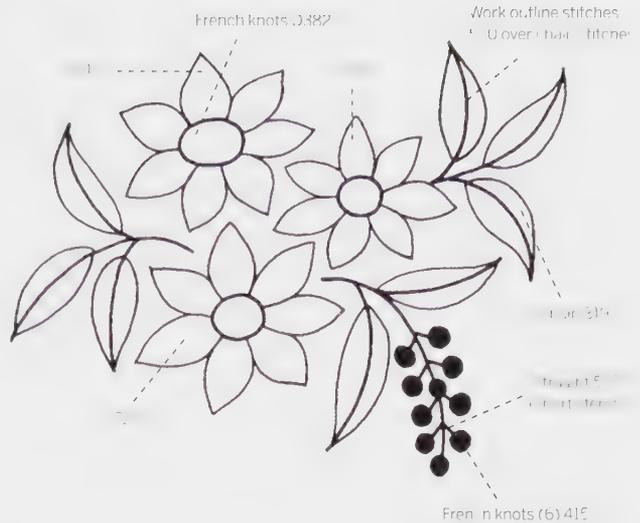


LITTLE FLOWER PATTERN

PAGE 41

This tight pattern elegantly shows off the gold thread at the center of these sweet flowers in shades of pink. Feel free to change up the color of the background to your liking.

- Work long and short stitches (6) for the flower petals
- Use 2 strands, unless noted otherwise
- The number in parentheses is the number of strands for each stitch. The number in parentheses after the "D" denotes DMC Dura Antimela thread for all other stitches because DMC No. 25 is not available.

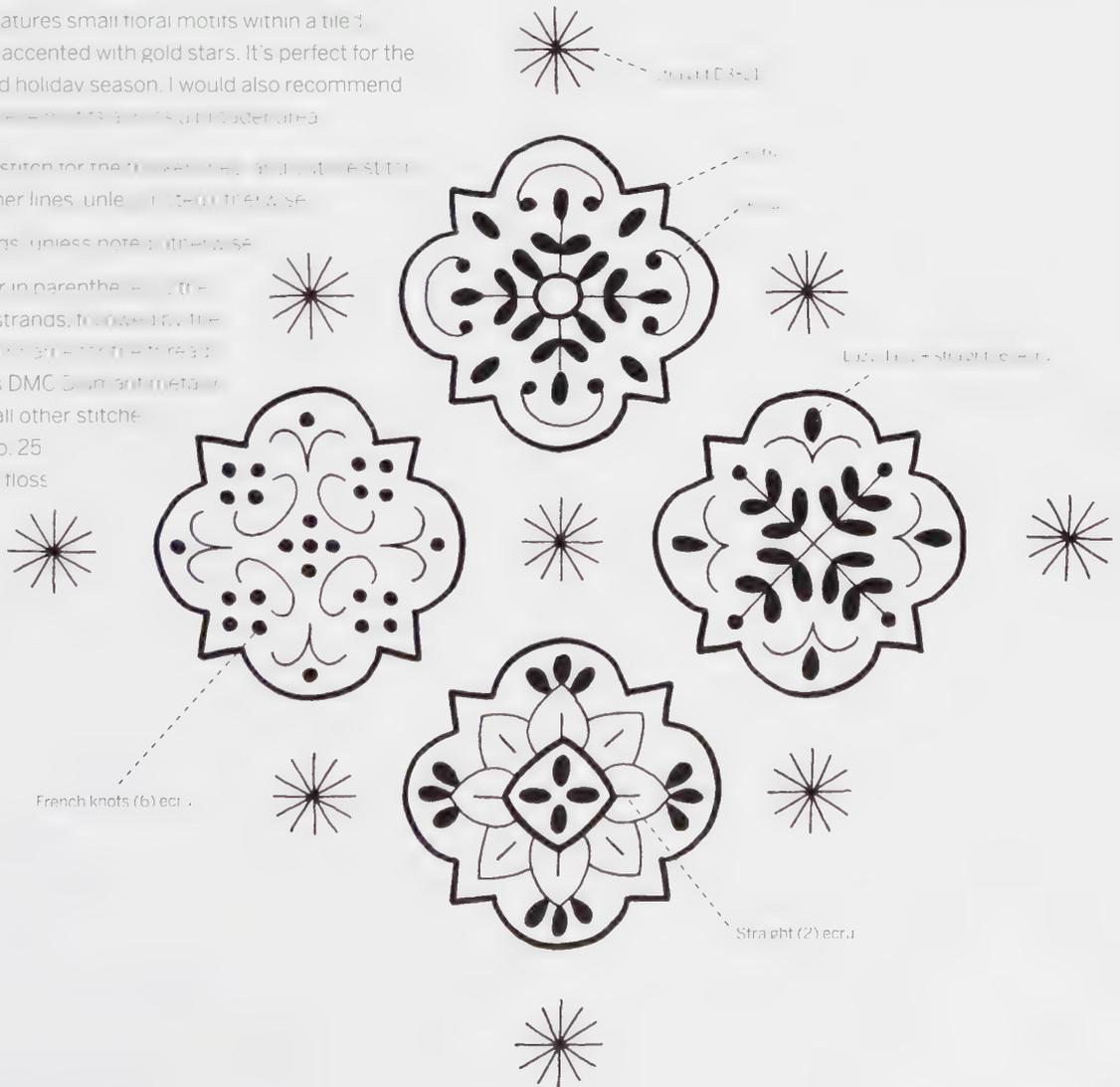


FLORAL TILE PATTERN

PAGE 42

This design features small floral motifs within a tiled configuration accented with gold stars. It's perfect for the Christmas and holiday season. I would also recommend spacing out the gold stars in a moderate area.

- Work chain stitch for the thicker lines and straight stitch for the thinner lines, unless noted otherwise
- Use 2 strands, unless noted otherwise
- The number in parentheses is the number of strands for each stitch. The number in parentheses after the "D" denotes DMC Dura Antimela thread; for all other stitches use DMC No. 25 embroidery floss



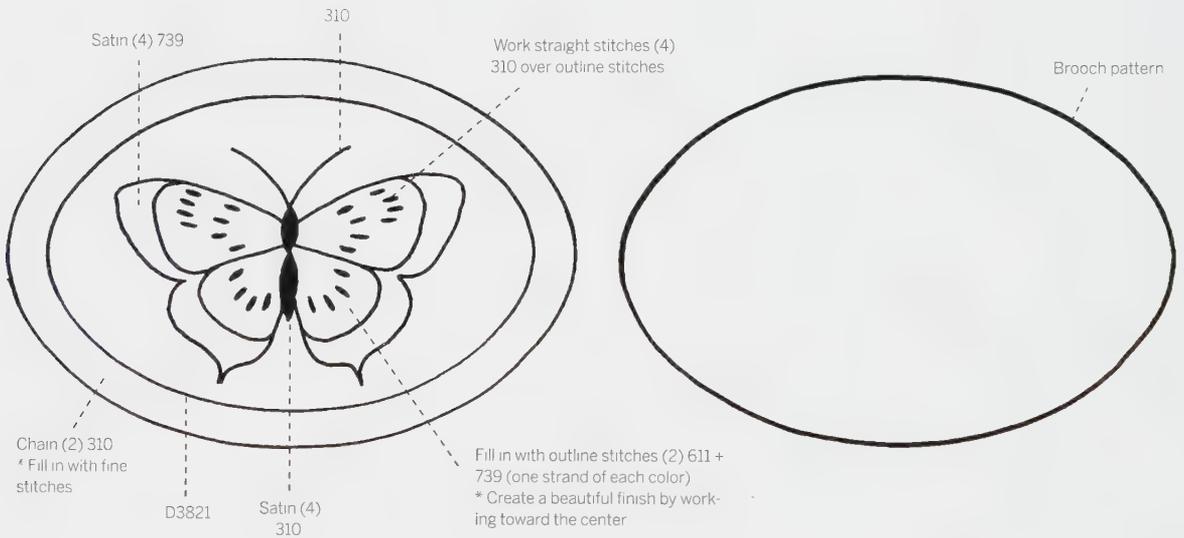
BUTTERFLY BROOCH

PAGE 43

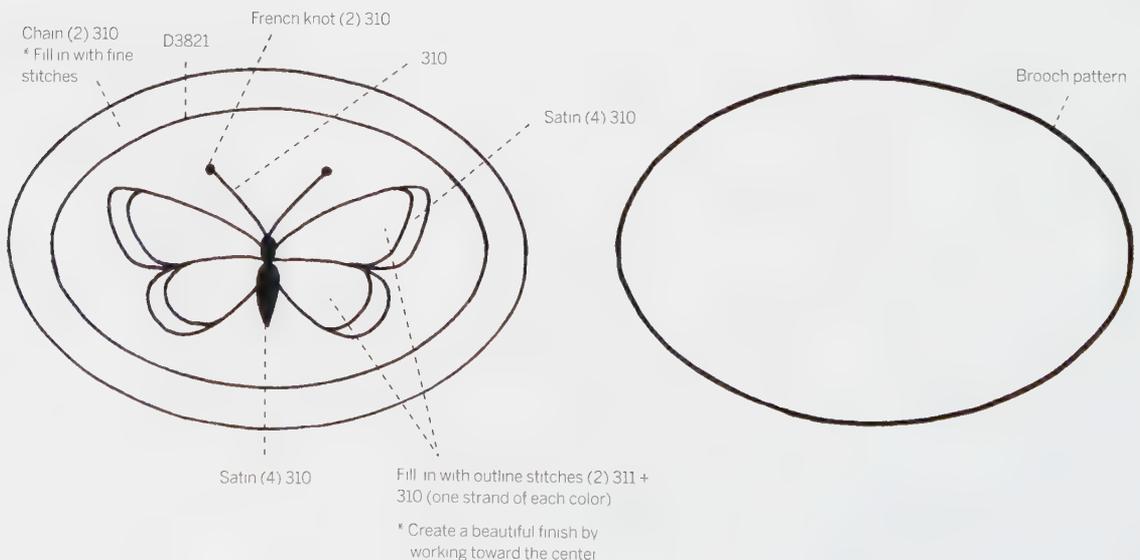
The way these butterflies are outlined on these brooches makes them look as if they are about to take flight. You could wear them just as easily on your favorite shirt or skirt. Refer to page 63 for instructions on how to make a brooch.

- Work outline stitch (1), unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "D" denotes DMC Diamant metallic thread; for all other stitches, use DMC No. 25 embroidery floss.

NATURAL



BLUE

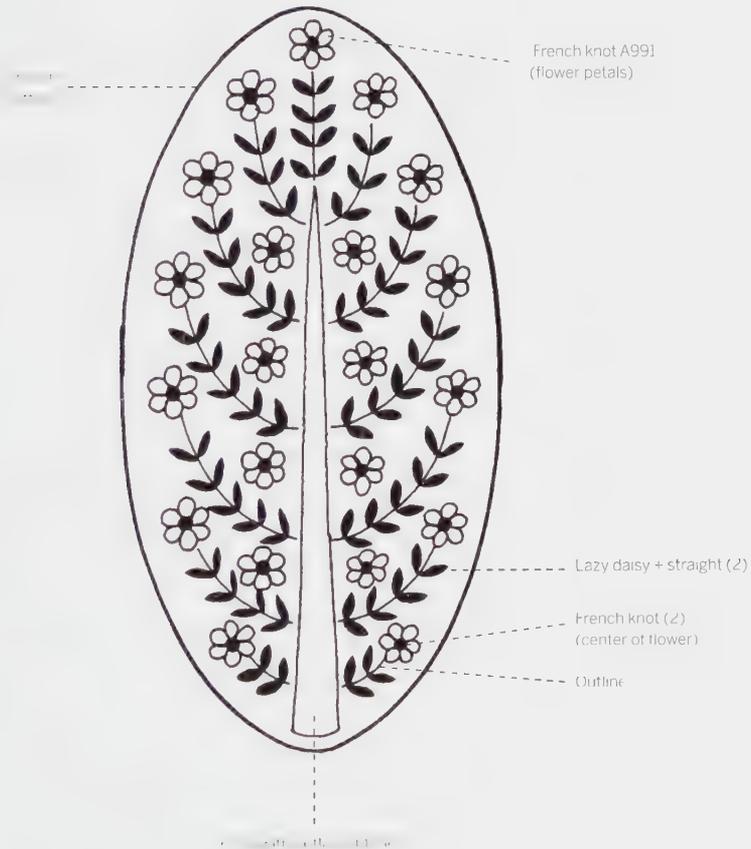


FLOWERING BRANCH BROOCH

PAGE 43

This flowering branch brooch calls to mind the icy and frigid air of winter. The combination of the crewel wool thread's softness and the metallic thread's luxurious rigidity gives this pattern its novelty. Refer to page 63 for instructions on how to make a brooch.

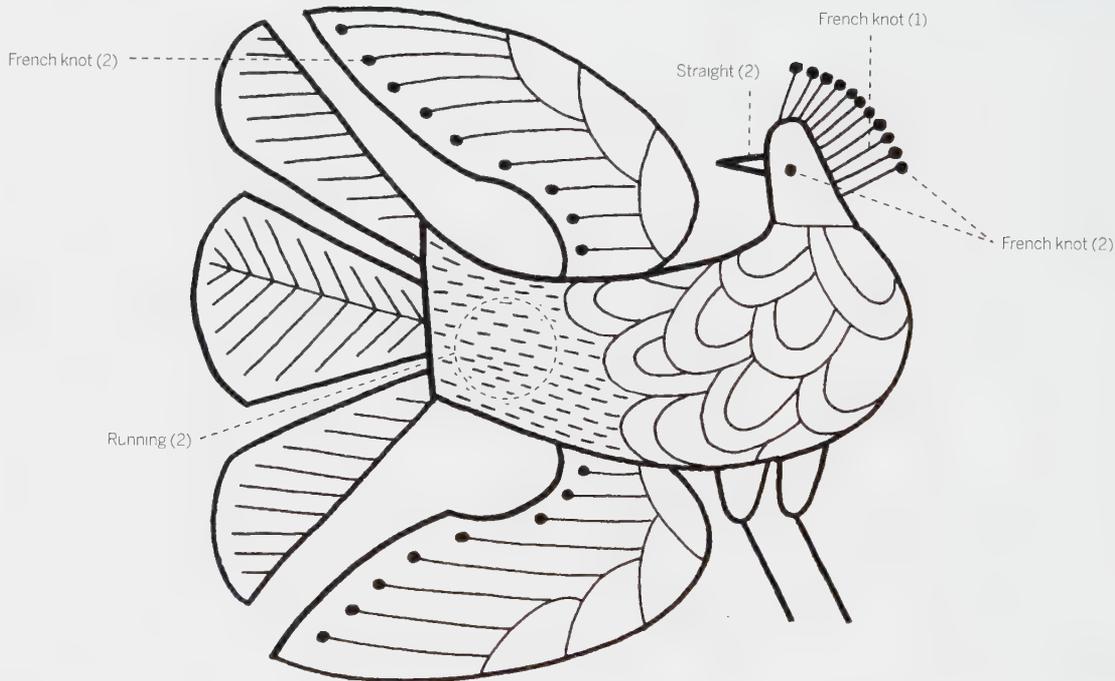
- Use DMC Diamant metallic thread in D415 for everything except the flower petals
- Use 1 strand, unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "A" denotes Appleton's crewel wool thread



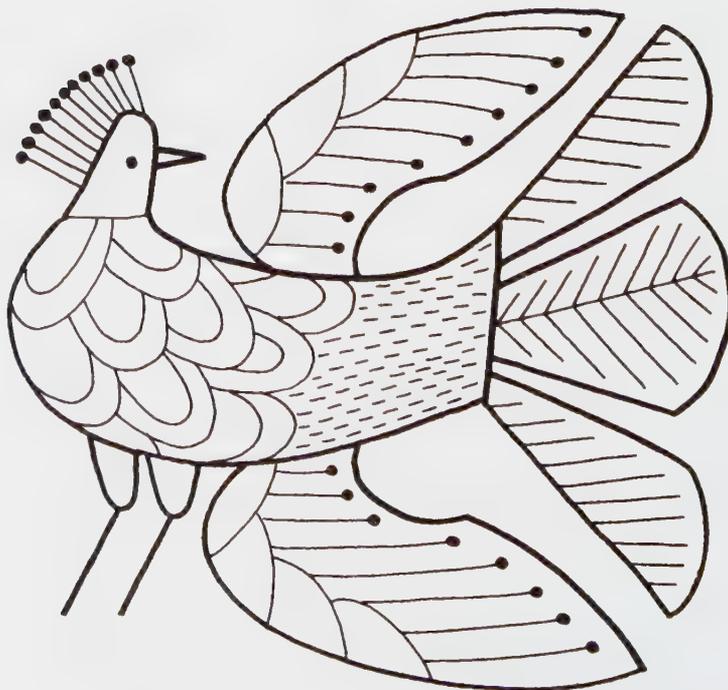
KING OF PIGEONS

PAGE 44

The king pigeon spreads his wings wide. Using gold thread gives this design a sophisticated vibe. This monochromatic pattern works just as well with a single bird or with a flock.



- Use DMC Diamant metallic thread in D3821.
- The babouche slippers on page 45 use D310.
- Work outline stitch, unless noted otherwise—2 strands for the thicker lines and 1 strand for the thinner lines.

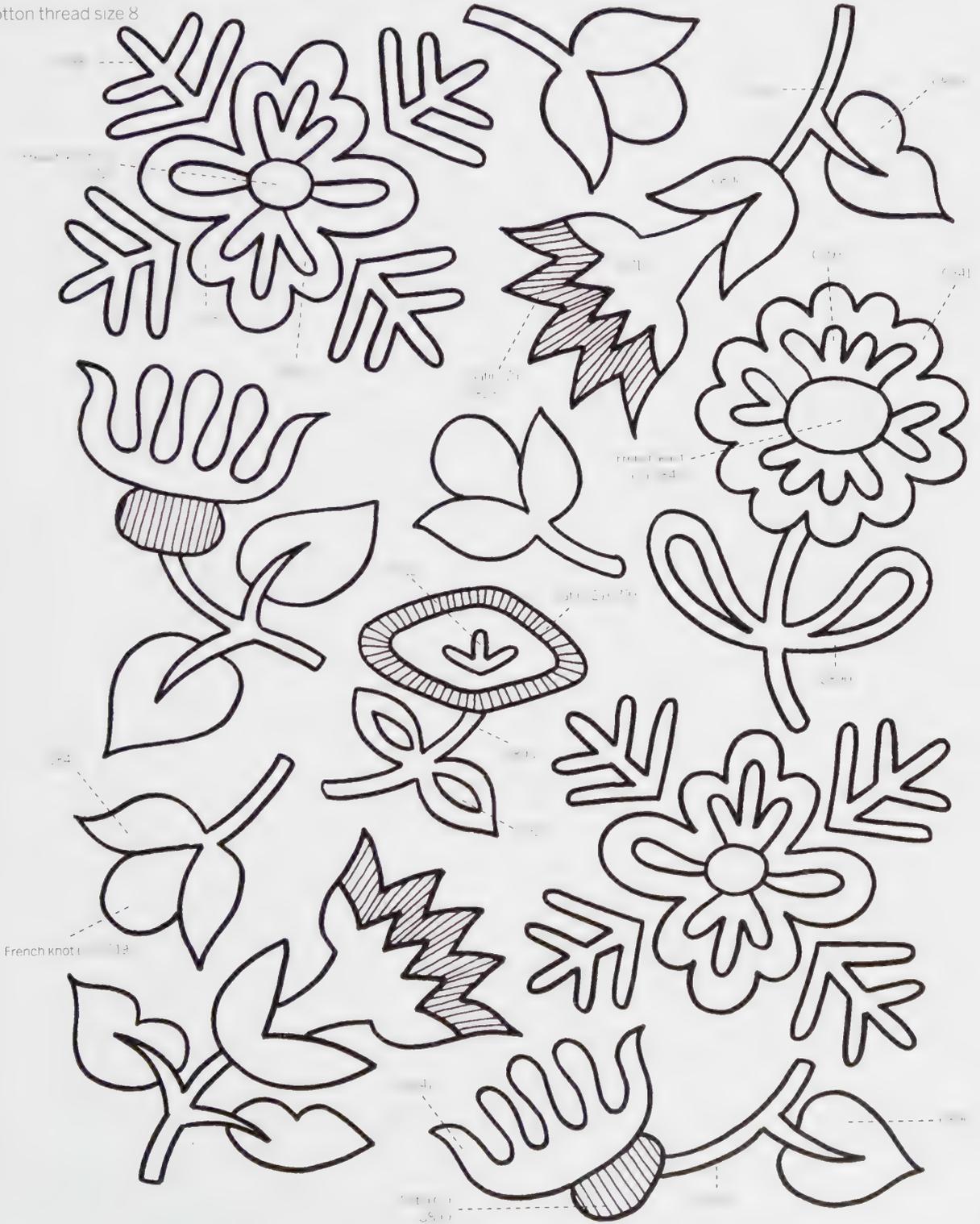


FUNNY FLOWER PATTERN

PAGE 47

The delightfully expressive touches here are like a child's drawing of colorful flowers. This pattern highlights the bulkiness of pearl cotton thread size 8

- Work chain stitch (1), unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for the thread. "C" denotes DMC pearl cotton thread size 8

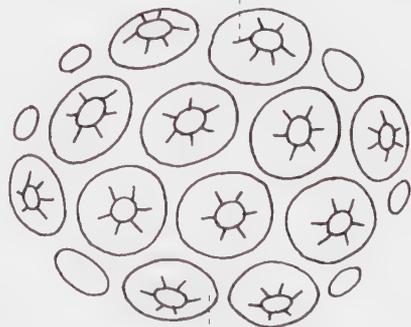
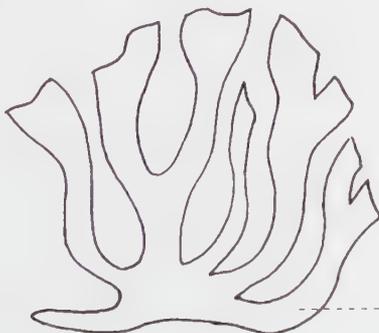
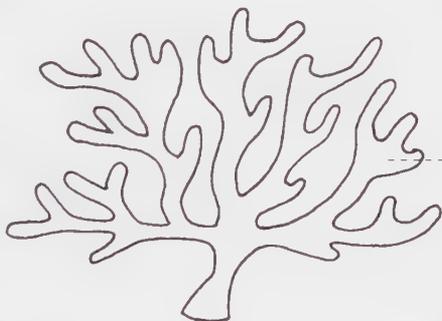
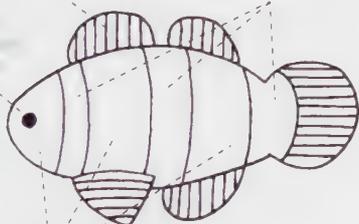
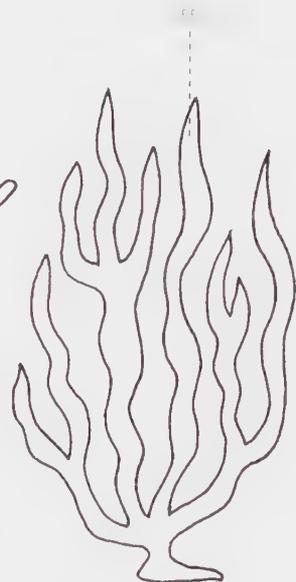


CORAL PATTERN

PAGE 50

This summery pattern displays lots of colorful coral. The clownfish likes to hide here and there among the coral

- Work chain stitch, unless noted otherwise
- Use 1 strand, unless noted otherwise
- The number in parentheses is the number of strands, followed by the color code or name for thread. "C" denotes DMC pearl cotton thread size 8



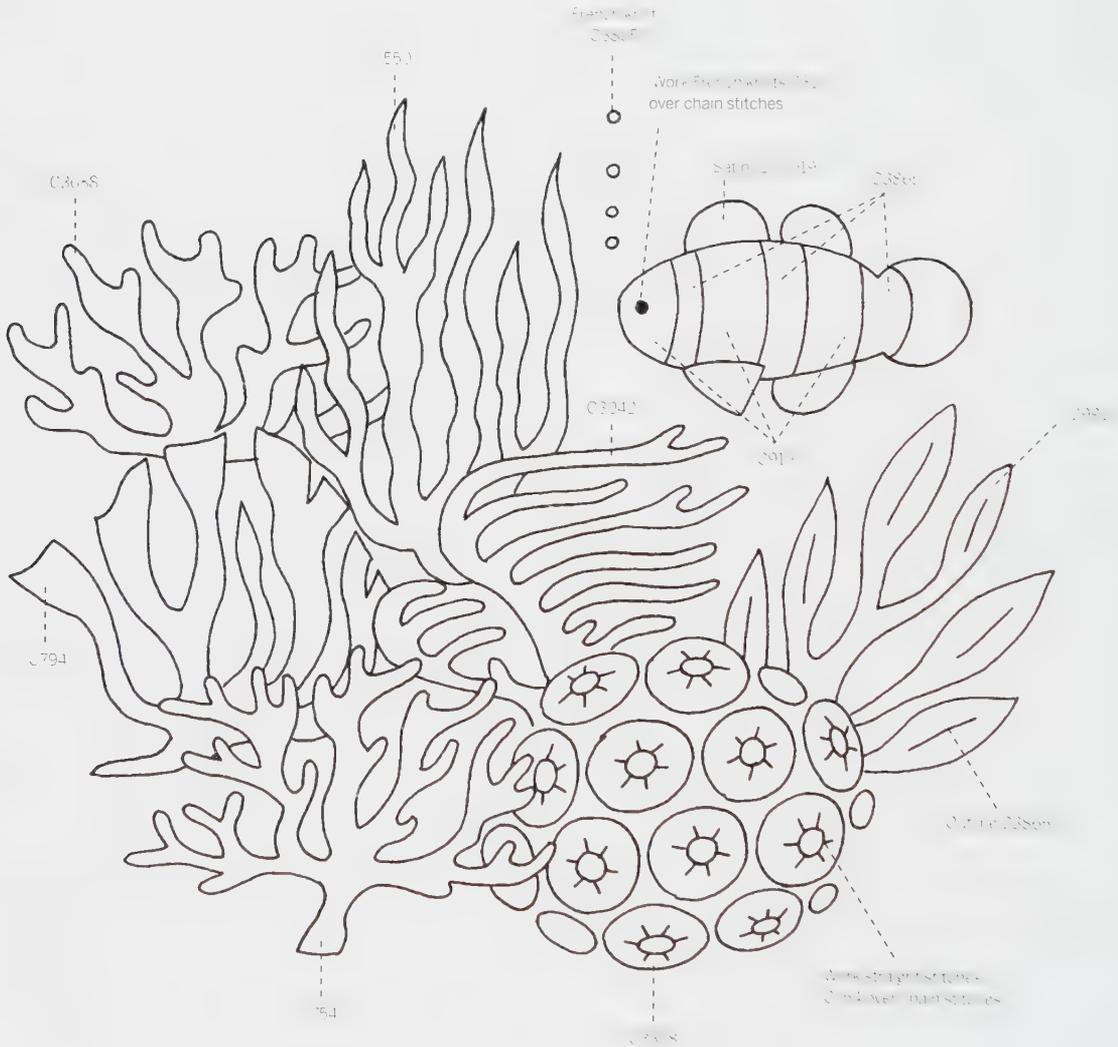
Work straight stitches C754 over chain stitches

CORAL FOREST

PAGE 51

This redesign uses the seven different corals from Coral Pattern along with the clownfish. Your embroidery will go smoothly if you start with the coral in the front and work toward the back. Refer to page 64 for instructions on how to finish a frame.

- Work chain stitch, unless noted otherwise.
- Use 1 strand, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for thread. "C" denotes DMC pearl cotton thread size 8

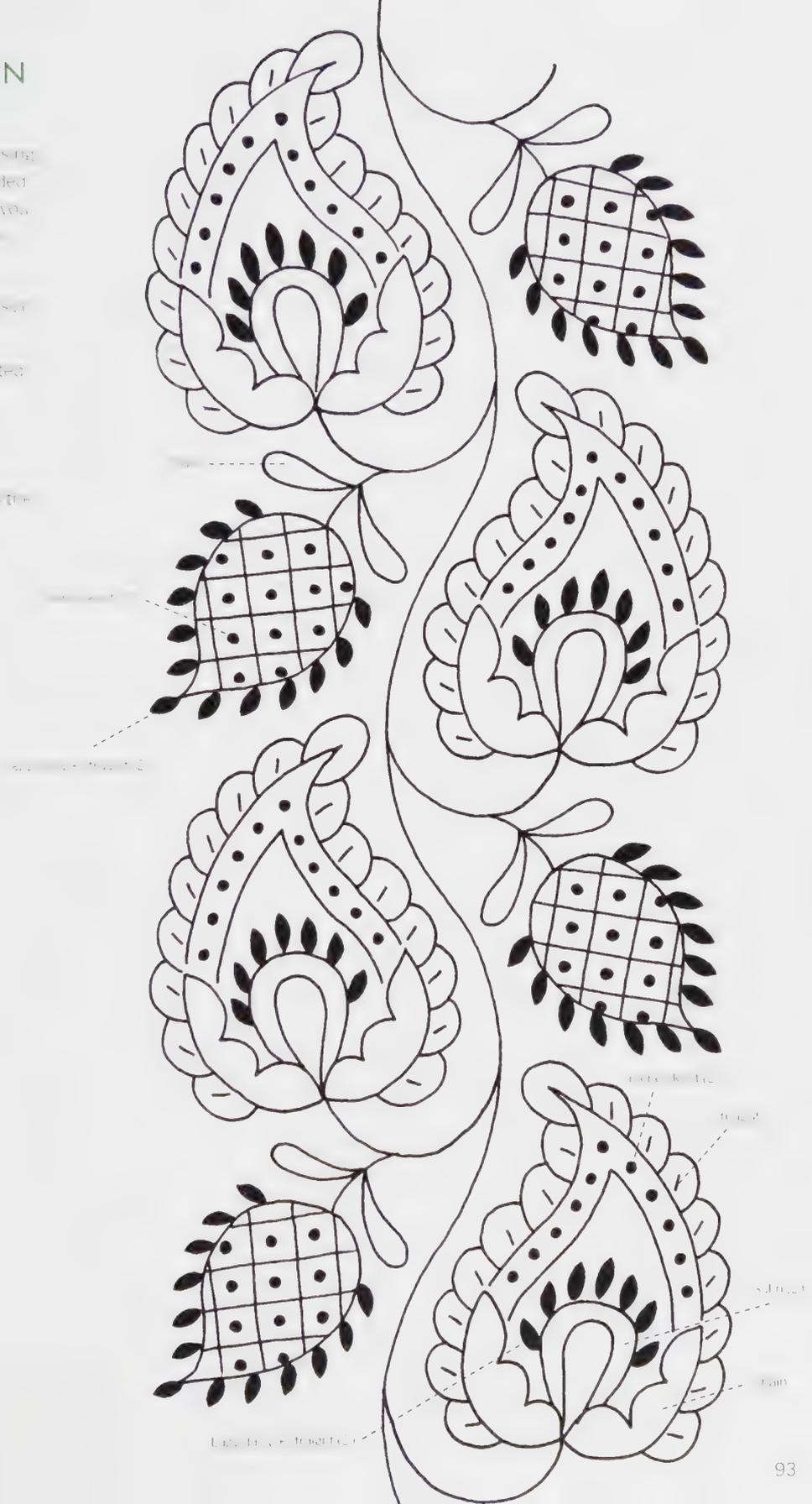


PAISLEY PATTERN

PAGE 52

I created this repeating design using a chic paisley pattern that I padded for fun. It would look beautiful if you swapped in gold or silver metallic thread.

- Use DMC Perle 8 (DMC Cat No. 8, m03035).
- Work at nest tension unless noted otherwise.
- Use 1 strand unless noted otherwise.
- Try other needle sizes as the number of strands.



1 strand

2 strands

1 strand

2 strands

3 strands

4 strands

1 strand

INDIAN CHINTZ PATTERN

PAGE 53

This exotic pattern hints at the designs used in chintz textiles from India. The earth-toned red as the main color keeps everything light and fresh.

- Work chain stitch, unless noted otherwise.
- Use 1 strand, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for thread. "C" denotes DMC pearl cotton thread size 8.

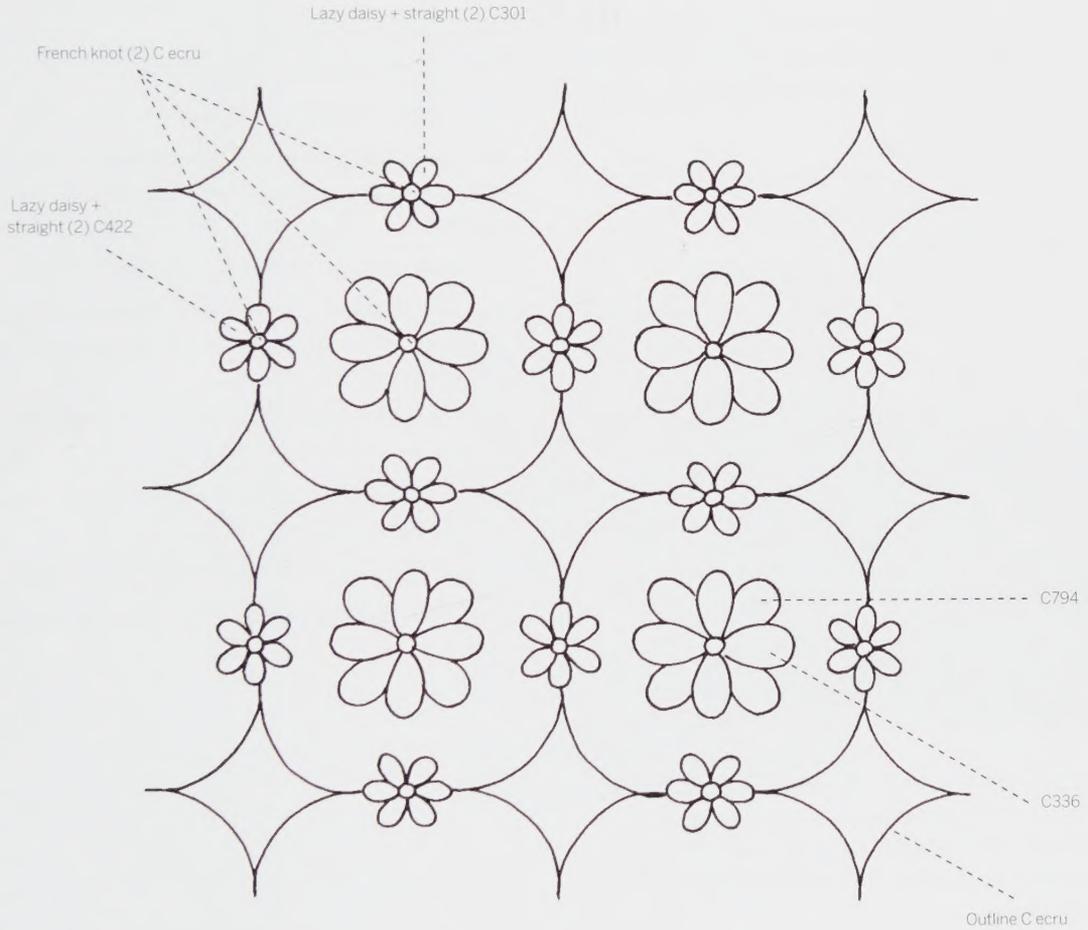


FLOWER RHYTHM

PAGE 54

Repetition brings a soothing rhythm to the repetition of these simple flowers. This design uses only a few different kinds of stitches, which repeat themselves, making it an excellent pattern for beginners.

- Work chain stitch, unless noted otherwise.
- Use 1 strand, unless noted otherwise.
- The number in parentheses is the number of strands, followed by the color code or name for thread. "C" denotes DMC pearl cotton thread size 8.



YUMIKO HIGUCHI

After graduating from Tama Art University, Yumiko Higuchi worked as a handbag designer. Her pieces were shown and sold in boutiques. She began creating embroidery designs in 2008. She produces original embroidery patterns that feature botanical motifs and all manner of insects and living creatures.

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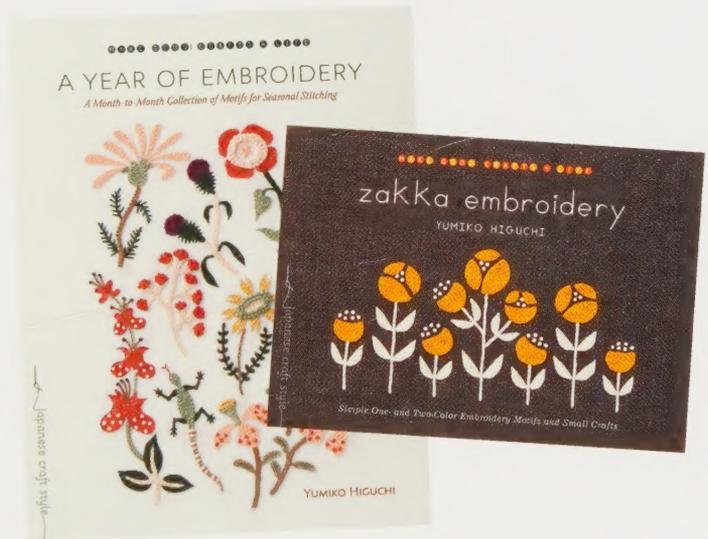
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