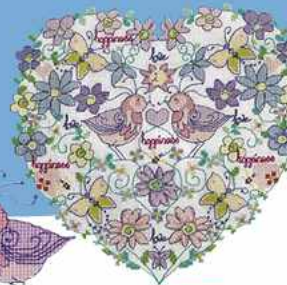


The most beautiful designs

Your  
perfect  
Valentine



# CROSS STITCH Collection



COLLECTOR'S  
BLUE CHINA

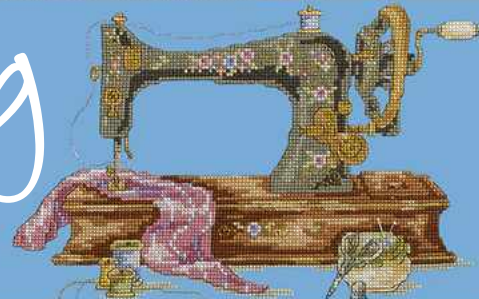


## Vintage stitching



♥ Classic sewing machine chart

♥ Red & white sampler



TOP  
GIFTS!



SPRING  
FLOWERS

BIRTHDAYS  
IN STYLE





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# Welcome...

If I'm being honest, I've indulged myself with our February issue. I'm drastically running out of wall space for my finishes, and I don't think my husband would approve of me removing beloved family photos. So, I wanted to fill this issue with some useful projects that can live elsewhere! I've included a bumper bedroom set with Jenny Barton's pretty and chic fashion designs, and Sheena Rogers' pincushion is the perfect gift for February birthdays – or you can keep it for yourself as a handy addition to your craft room. Speaking of craft rooms, I let you into my brand new one on page 66 – I'm so thrilled with it that I just had to share some pics. It was the perfect setting to photograph Maria Diaz's gorgeous vintage sewing machine cover, too – find the chart on page 18. I must make some space on the wall for our *Chart of the Month*, however – it's a wonderful Scandinavian-inspired redwork sampler by Jacob de Graaf. And Lesley Teare's beautiful snowdrop mini-pic won't take up much space so I could stitch that too... oh, will I ever learn?

Rebecca

Rebecca Bradshaw

We'd love to feature you on our letters page – email us at [csc@immediate.co.uk](mailto:csc@immediate.co.uk), and send us your best pics!



Turn to page 28 to read all about our trip to visit the Clothworkers' Centre to see the V&A's amazing collection of antique samplers. We were shown stunning cross stitch samplers from as early as the sixteenth century – even one stitched by Mary Queen of Scots herself! You too could win an exclusive trip to visit this historical treasure trove – turn to page 4 or 31 to find out more!



Don't miss...

© V&A IMAGES



# February Collection

Be inspired by new kits, great ideas and more from the vibrant stitching world

## WIN an extra-special antique sampler tour

Spend the day delving into a **spectacular antique sampler** collection by winning our exciting prize! The **V&A** have an exceptional collection of cross stitched and embroidered pieces in their **Clothworkers' Centre** in London, featuring samplers from as early as the sixteenth century! Stunningly preserved, it's wonderful to step in to the past and see the **gorgeous spot and band samplers** created by women learning their craft in a bygone age. Carefully archived in the centre at Blythe House, these samplers aren't on display in a museum or gallery – but you could **win an exclusive guided tour** of the collection by entering our competition! The V&A have kindly organised for **6 lucky readers** to win a pair of tickets to visit the Clothworkers' Centre for a guided tour, and to see some of their most special pieces. We'll even throw in a return trip to the V&A for **tea and cake**, giving you the afternoon to explore the museum itself. You can read all about the sampler collection in our feature on page 28 – we were given a sneak preview of the tour you could win! To enter, go to **[www.crossstitchcollection.com](http://www.crossstitchcollection.com)** and click on our competition tab before the closing date of Thursday 5 February.

**T&Cs** This competition is open to UK residents only. Travel to and from The Clothworkers' Centre in London is not provided, nor are additional refreshments outside of what is stipulated to the right. Tea and cake available from 10.00 until 16.30. Expires on day of use. This offer cannot be used in conjunction with any other offer. Winners will be provided with a return ticket to travel between The Clothworkers' Centre at Olympia and the V&A Museum in South Kensington. The tour will take place on Wednesday 18 March and competition winners must ensure they are free to travel. Each winner will receive a pair of tickets entitling them to all of the above. For full competition terms and conditions, please turn to page 63.



Beautiful Blythe House is home to the V&A's collection



### YOUR PRIZE INCLUDES!

- An **EXCLUSIVE** private tour of the Clothworkers' Centre project from 11-12:30 on Wednesday 18 March, including a look at a number of the beautiful cross stitch pieces from the fabulous sampler collection.
- Return underground travel from the Clothworkers' Centre to the Victoria & Albert museum.
- Tea and cake in the V&A Café, located in the Morris, Gamble and Poynter Rooms – the first museum restaurant in the world!
- Spend the rest of your afternoon exploring the wonderful V&A.

## EVENING IN WESTMINSTER

With **Valentine's Day** looming, as ever we are faced with the challenge of what to stitch for our long-suffering spouses – why are men particularly tricky to cater for? Luckily, Meg Evershed at **The Nutmeg Company** has designed this wonderful little stitched keepsake box, perfect for storing cufflinks and knick-knacks. The stitched scene of the **Westminster skyline at sunset** combined with the grey and silver border patterns create a masculine feel, and you'll be able to make it up into something useful to give too! Get the full kit for £16.95, at **[www.3dcrossstitch.com](http://www.3dcrossstitch.com)**



## Fairytale stitching

We're sure you don't need another stitchy distraction but The Little Stitcher is a blog and shop worth dedicating time to. With beautiful photographs of her fairytale-inspired designs, Italian Laura's gorgeous dual-language blog is a celebration of traditional cross stitch. Each pattern is even accompanied by a magical story of what inspired Laura, from her favourite films to fairy stories. Read more about Laura's designs at **[www.thelittlestitcher.blogspot.it](http://www.thelittlestitcher.blogspot.it)** and find her lovely charts as PDF downloads on her Etsy shop at **[www.thelittlestitchershop.etsy.com](http://www.thelittlestitchershop.etsy.com)**





# Meet... Online stitching stars!

**Sheryl from Sewing after Seven** is the making up queen, so her blog is perfect for inspiration!

**Tell us a bit about yourself.** I was born in Kent and my love of travelling took me to Spain where I met my husband, and have lived there ever since. We have two children and three grandchildren, and I'm a teacher.

**When did you fall in love with cross stitch?** I discovered an interest in needlework as soon as a threaded needle was placed in my hand at primary school and we learnt to sew with stitching cards. I loved making the traditional sampler of stitches at secondary school and can remember embroidering my initials in cross stitch on the apron I had to make for our Domestic Science class.

**What sort of things do you most like to stitch?** I like to stitch practical things. Useful items like iPad or iPhone covers, cushions, pouches, book covers or markers, and so on. I try to combine the stitching with the use of velvets, silks and satins, and a smattering of beads or sequins wherever possible and if the item is a gift, I will personalise it.

**What's your biggest stitching challenge?** My biggest challenge was probably helping a friend make her wedding dress while in my early twenties. Neither of us had experience but the enthusiasm and determination of youth helped us make a very passable dress, or so we thought at the time!

**Do you have a piece that you're most proud of?** A few years ago I made a quilt for my eldest grandson based on the storybook *The Bremen Town Musicians*. I did the whimsical characters using needleturn appliqué and added lots of embroidered details. I



was very pleased with the end result and I think my grandson was, too.

**What's your advice for stitchers with lots of WIPs?** If we work on a large project for a long time our interest starts to wane a bit, so I think stitching rotation is a good idea. Working on one item for a couple of days or for a week and then changing to the next unfinished item helps keep your interest in each piece of work. However, small projects are always better worked on until completed.

**Why did you start your blog?** I started my blog just before last Christmas and it was really only to keep a record of my work, but I hadn't taken into account the enormous friendly stitching community! Fellow bloggers who share my hobby keep your interest in ideas, encouragement and advice, and as these newly met friends are from all over the world, I still travel – even if it's only virtually.



Sheryl enjoys creating practical items, and loves a sequin, too!

## Anything you'd like to add?

It's important to learn basic crafts when at school. The majority of children, boys and girls alike, enjoy working with their hands. It's relaxing and helps refine motor skills and concentration. They enjoy seeing their handiwork and although they may not turn into budding future designers or sewers, they will at least know how to sew on a button or turn a hem!

Find Sheryl's blog at [sewingafterseven.blogspot.co.uk](http://sewingafterseven.blogspot.co.uk)



## BOOST YOUR CARD STASH

We never tire of creating **cross stitch cards** – we quite often stitch designs before we even know who to send them to! But how can we resist? There are so many fab designs out there for all occasions. Luckily, our friends at **Craft Creations** will help 10 lucky winners to boost their card stash by giving away some fantastic gift packs! Each amazing pack contains **36 cards and envelopes** in a range of colours from pretty pastels to bold jewel shades, including shades we've used for our very own *Stitch&Send* projects! To be in with a chance to win, go to [www.crossstitchcollection.com](http://www.crossstitchcollection.com) and click on the competition tab before the closing date of Thursday 5 February.

## 3 of the best... Chinese New Year



**Chinese Dragon Mini Cushion Kit, Sheena Rogers, £14.99**

The Chinese celebrations at New Year are a riot of colour, and Sheena's mini-cushion captures this perfectly. With dragon, labyrinth and geometric motifs, the mini-cushion even features sweet handmade red tassels for each corner! The full kit comes with fabric, DMC threads, tassels and velvet for the backing, and you can find it on her website at [www.sheena-rogersdesigns.co.uk](http://www.sheena-rogersdesigns.co.uk)



**Hutari Mai Cross Stitch Kit, Maia, £53**

These two gorgeous Chinese ladies look set to celebrate the New Year with their spectacular robes and luxurious fans! The detail on their dresses is so ornate, and makes this such an interesting project. We love the background stitches too – they look as though they're surrounded by pretty cherry blossom. To find stockists go to [www.makeitcoats.com](http://www.makeitcoats.com)



**Chinese Dragon PDF Chart, Lesley Teare, £4**

Chinese New Year is simply not complete without a fierce dragon, and Lesley's feisty design is certainly that! This magical beast is supposed to symbolise auspicious powers and can be good luck, making Lesley's design the perfect stitch for a gift. Lesley suggests stitching this PDF download on cream or black fabric – both look fantastic! Find the design on her exciting blog at [www.lesleyteare.com](http://www.lesleyteare.com)





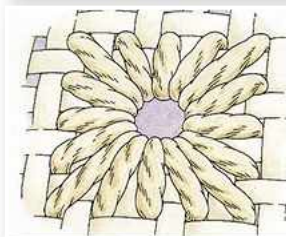
## Stitching sentiments

Love what you do – a simple instruction for cross stitchers! This sweet sign by **Emma Congdon** is a simple stitch that would look lovely hung up in your craft room – or wherever you can find some stitching space! Featured in the latest issue of **CrossStitcher**, the pretty tones of purple look bright and fresh against the crisp white fabric and the lime green lettering adds an unusual, zingy effect. With a tiny key and no backstitch, this delightful mini-project is quick to stitch too! Get this chart and more from the **February 288 issue**, available in print from [craft.buysubscriptions.com](http://craft.buysubscriptions.com) and as a digital magazine from [www.crosstitchermagazine.co.uk/digital](http://www.crosstitchermagazine.co.uk/digital) and [www.zinio.com](http://www.zinio.com)



### Eyelet stitch

The eyelet stitch is a pulled stitch, similar to the Smyrna stitch and Algerian eye. It has a number of variations to help you create a few different looks, from



squares and diamonds to star shapes. Our diagram shows you how to stitch a square shaped eyelet, but the rules for creating an eyelet stitch are the same for all types – choose the shape you'd like by working it over more or less threads. Start by tying a waste knot and working a stitch over an aida block or two threads of evenweave. Where your needle comes down is the centre of your eyelet stitch, and you'll need to work the rest of your stitches through this central hole. Make sure you work all the stitches in the same direction to achieve a uniform look, and don't let any trailing threads cover the central hole. We'd love to know how you've used this stitch – email your pics to [csc@immediate.co.uk](mailto:csc@immediate.co.uk)

Shine a light on a new stitching skill with

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## Collection's Gadget of the month

Our stitchers share their favourite essential stitching tools – this month, **May Postlethwaite** talks to us about her Help-N-Hand!

Find similar handy gadgets like this Daylight™ Double Flexi Clamp at [www.nordicneedle.com](http://www.nordicneedle.com)



“My favourite gadget is a Help-N-Hand.



It's a chart holder that I've had for years. It clips onto the roller frame and holds your chart in place so the chart is there in front of you and your hands are free to stitch. I probably bought it when I worked in a craft shop when we lived in Essex. I have had it since the 1990's, and although I have other stands the Help-N-Hand never get put away because if I am not stitching for *Cross Stitch Collection* I am stitching something else!





## Antique Style Samplers

If you love the look of historical samplers, then the new edition of Jane Greenoff's classic chart book, *Antique Style Samplers*, is definitely for you! Celebrating the 30th anniversary of The Cross Stitch Guild, Jane's stunning sampler book is available as a **limited edition hardback**, complete with brand new charts and designs. Inspired by Jane's very own historical sampler collection, this book contains project chapters about lots of different sampler styles, such as band or spot sampler. Primarily using cross stitch, Jane will also show you a whole host of other **counted and pulled stitches** to add an extra dimension to your stitched work. This hardback issue even contains an **exciting extra chart** in the dust jacket, and is signed by Jane Greenoff herself. To get your hands on one of these beautiful books whilst stocks last for just £25, head to [www.thecrossstitchguild.com](http://www.thecrossstitchguild.com)

## STORYLAND CROSS STITCH

Ever wanted to escape into a **world of magical beasts**, wild animals, fairytale creatures and big, bad wolves? Well, with *Storyland Cross Stitch* you can do exactly that, and with your favourite craft! Created by **Sophie Simpson**, this quirky and unique book is a

collection of 15 charts big and small for the seasoned stitcher and the tentative beginner. The book even comes with a **lovely free mini kit** to help you start stitching your mystical dreamland! You can buy a copy of *What Delilah Did: Storyland Cross Stitch* for £14.99 from [www.anovabooks.com](http://www.anovabooks.com), or you can try and win one of the 20 copies we have to give away! To enter go to [www.crossstitchcollection.com](http://www.crossstitchcollection.com) and click on the competition tab before the closing date of Thursday 5 February.



**Win!**

**COMPETITION RULES** Giveaways are open to UK readers only and winners will be chosen at random. Enter online using the unique URL between 9 January 2015 and 5 February 2015. Further rules can be read on page 63.

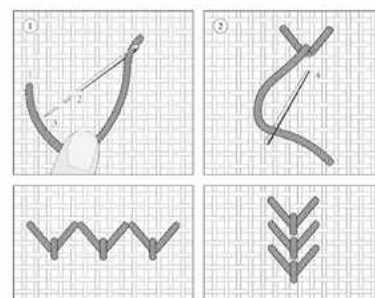
# Jane's A-Z of Cross Stitch



**Each month** Jane takes us from A-Z covering all things cross stitch! This month, Y is for **Y-stitch!**

**Welcome back to Pinks Barn.** As I write, I am sitting amongst the packing for our trip to Germany. This is my last Jane Greenoff Tour and my husband and I are taking a coach load of cross stitchers to visit Zweigart and Sawitski, where we are having a tour of the factory and a chance to shop for fabrics. After this, we go on to Vaupel and Heilenbeck to see how linen bands are made – and they call this work. Now we've reached Y in our cross stitch A-Z, and I want to talk about Y-stitch!

**Y-stitch** Fly stitch is also sometimes known as Y-stitch, to match the shape this stitch makes. This is a versatile looped stitch that can be used singly or worked in rows as a border or filling. Bring the needle out at 1 and hold down the thread. Insert the needle a little to the right at 2 and then out at 3, halfway between 1 and 2 but lower. Keeping the thread under the needle, pull the thread through. Insert the needle at 4 to make a small tying stitch in the centre. The length of this stitch can vary to suit the project. If working a row of Y-stitch, continue on to make the next stitch.



Follow Jane's diagram to learn how to work Y-stitch

The stitch can also be worked in vertical rows, and in this case the tying stitches should butt up together. The stitch width can also be altered.

**CROSS STITCH GUILD NEWS** I have very exciting news! Here at the CSG we have been given access to the fabulous Quaker samplers at Ackworth School, near Pontefract in Yorkshire, and I am working on a new collection called *A Gathering of Samplers*. I am tempting you with a sneak preview of the *Quaker Sampler Book*. I had the complete book when I was exhibiting at the Knitting and Stitching Show in Harrogate and we took so many orders! Keep an eye on the website for pictures – come and visit us at [www.thecrossstitchguild.com](http://www.thecrossstitchguild.com)



Two sneak previews to tempt you – on the left is a detail from an Ackworth sampler, and on the right is the beautiful Sarah Spence sampler

## About Jane Greenoff

As founder of the Cross Stitch Guild and a prolific designer, author and business woman for 30 years, Jane is in constant demand. In addition to running classes, events and stitching holidays, Jane appears twice a month on Create and Craft TV.

To find out more, visit the website or call for details: [www.thecrossstitchguild.com](http://www.thecrossstitchguild.com)  
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# Love & happiness

Entwine a heartwarming message with pretty flower, butterfly and bird motifs in **Lesley Teare's** clever heart-shaped design







## Meet the designer...

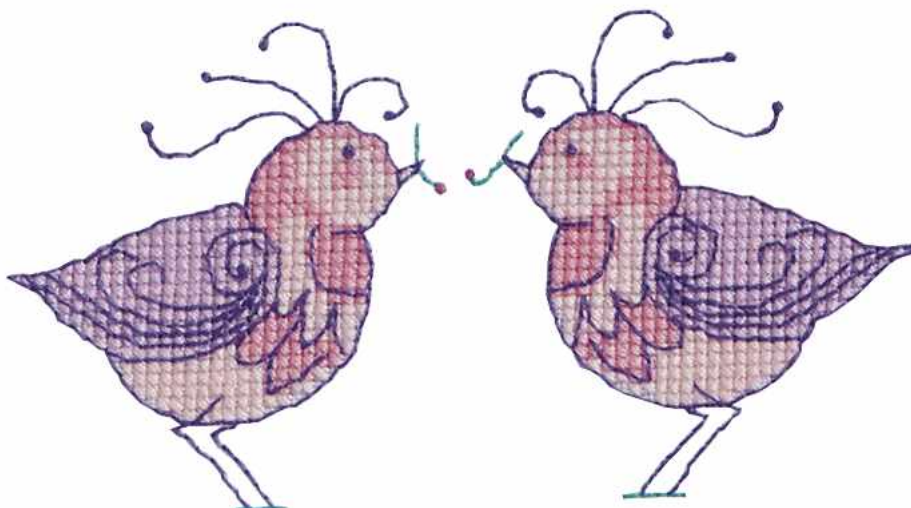
### Lesley Teare

I loved creating this project for *Cross Stitch Collection*. My pretty heart is designed with romance, tender thoughts, friendship and care for friends and family in mind, so it's perfect for stitching and giving as a gift. The simple shapes are formed by very loose style backstitches, which gives the design a really gentle flow. Many of the motifs will be lovely to stitch on their own for cards, especially if you add some of the words as well. I hope to make mine up as a heart-shaped cushion, but it will be lovely as a square cushion or even framed as a picture.



**Decorate** your pretty stitched wildlife by adding French knots to create eyes, antennae, berries and feathers – you'll work them on the lettering, too!

Cheerful and inspiring, Lesley Teare's sweet heart cushion is the perfect project to put a spring back in your step after a long winter. With a mix of motifs and techniques that range from quick-to-stitch to extra intricate, this design is interesting from start to finish. You'll find the design will grow quite quickly as you work the heart and flower motifs, but you'll still have plenty of shading and colour changes to complete on the butterflies and flower centres. What really brings this design to life, however, is the backstitch bonanza! This is stitched in both one and two strands in a number of colours, and is used to outline some motifs whilst leaving others bare. All of this gives the design real depth and texture. The backstitch is quite intricate in places and it's important to get your placement accurate so you can achieve the delicate twists and curls of the dark green vines and the birds' wings, so it's worth taking your time over these details.





# Stitching your heart cushion

## You will need...

**28HPI linen** (or 14HPI aida), white, Zweigart Cashel Ref: 3281/100, 17x17in (43x43cm). We got our lovely linen from Willow Fabrics. Find yours by calling 0800 0567811 or go online to [www.willowfabrics.com](http://www.willowfabrics.com)

**Stranded cotton** as listed in the key

**Cotton fabric** 15x16in (38x41cm), white for backing

**Cotton fabric** 3x30in (8x76cm), mauve spot for piping

**Piping cord** 60in (150cm)

**Zip** 14in (36cm), white

**Cushion pad** 14x14in (36x36cm)

**Sewing kit** including matching thread

**Turn to page 58 for hints and tips!**

## Stitching the design

**FOLD** the linen in half both ways to find the centre and start stitching at this point. All the cross stitch is worked in two strands of stranded cotton over two threads of the linen fabric. There are a few similar shades of the same colour so it will be helpful if you pre-sort your threads onto an organiser.

## Adding the details

**FINISH** working all the cross stitch before adding the backstitch details. The lettering is all worked in two strands of dark pink and dark purple, and the rest of the backstitch is worked in one strand as indicated in the key. Take your time when stitching the words as they are a little fiddly and you need to follow the chart carefully. Finally, add the French knots using two strands – dark pink for the lettering and dark purple for the birds and butterflies.

## Making a cushion cover

**USE** a ½in (1.5cm) seam allowance unless stated.

**1 TRIM** your linen to 15x15in (38x38cm) with the stitching placed centrally. Cut the backing fabric into two 8x15in (30x38cm) pieces, and cut the mauve spot piping fabric into two 1½x30in (4x76cm) strips.

**2 JOIN** the short ends of the piping strips right sides together to make one long length. Fold the strip in half lengthways with wrong sides together. Place the piping cord inside and tack the fabric strip together close to the piping cord.

**Our stitcher says...** Take your time stitching the backstitch on the birds – using a sharp crewel work needle will help!

**3 PLACE** the covered cord right sides together round the edge of the stitched linen, matching raw edges. Start and finish at the centre of the lower edge and tack into place. You will have to cut and join the two short ends of the fabric and cord to fit exactly when you have tacked it all the way round.

**4 NOW** place the two backing pieces of fabric right sides together and stitch a 1in (2.5cm) seam at either end of the longer side. Insert the zip in the gap between these two seams.

**5 PLACE** the cushion front and back right sides together, making sure the piping strip is pushed to the inside and stitch all the way round as close to the piping cord as you can.

**6 TURN** the cushion cover right sides out, press and put the cushion pad inside to complete. ➤

**Check your chart often – the finished design has a very appealing balance but isn't completely symmetrical – there are a few surprises!**





# Love & happiness

## Tip... Order of working

Placement is key in this design – you will find it easier to finish one element before moving on to the next

## Love & happiness

DMC Anchor Madeira Colour

### Cross stitch in two strands

|    |      |     |      |                 |
|----|------|-----|------|-----------------|
| ♥♥ | 153  | 095 | 0801 | Light violet    |
| XX | 155  | 109 | 0803 | Medium purple   |
| 22 | 209  | 097 | 0711 | Medium violet   |
| ++ | 341  | 117 | 0901 | Light purple    |
| EE | 552  | 099 | 0713 | Dark violet     |
| II | 564  | 206 | 1208 | Light teal      |
| XX | 604  | 055 | 0614 | Light pink      |
| #  | 703  | 238 | 1307 | Bright green    |
| AA | 772  | 259 | 1604 | Pale green      |
| && | 912  | 209 | 1213 | Green           |
| @@ | 958  | 187 | 1114 | Medium teal     |
| ~  | 963  | 023 | 0503 | Very light pink |
| ♥♥ | 3805 | 062 | 0702 | Medium pink     |
| ☆☆ | 3819 | 278 | 2703 | Lime green      |
| 00 | 3823 | 386 | 2511 | Pale yellow     |

### Backstitch in two strands

|           |      |     |      |             |
|-----------|------|-----|------|-------------|
| —         | 333  | 119 | 0903 | Dark purple |
| lettering |      |     |      |             |
| —         | 3607 | 087 | 0708 | Dark pink   |
| lettering |      |     |      |             |

### Backstitch in one strand

|                                |      |     |      |             |
|--------------------------------|------|-----|------|-------------|
| —                              | *333 | 119 | 0903 | Dark purple |
| all other outlines and details |      |     |      |             |
| —                              | 3812 | 188 | 2706 | Dark teal   |
| flowers, stems                 |      |     |      |             |

### French knots in two strands

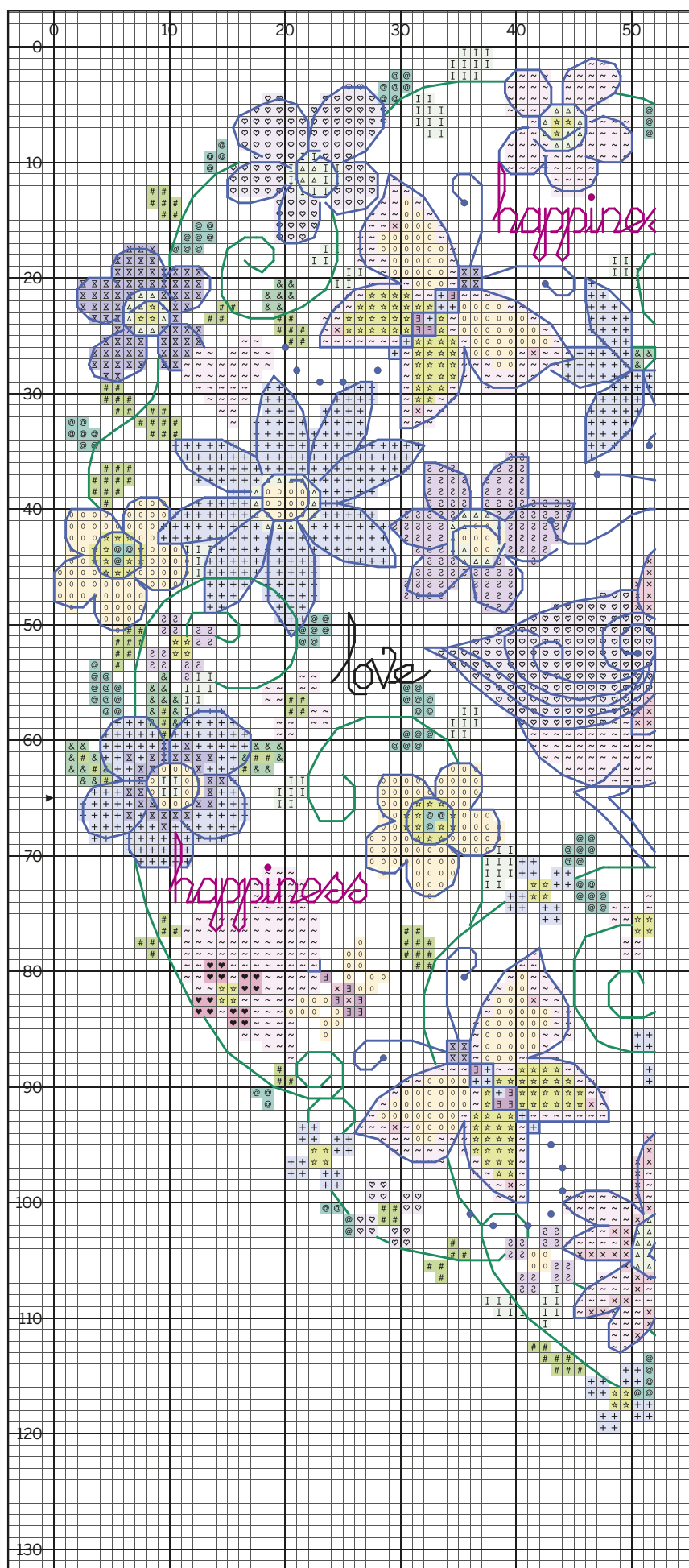
|                    |       |     |      |             |
|--------------------|-------|-----|------|-------------|
| ●                  | *333  | 119 | 0903 | Dark purple |
| birds, butterflies |       |     |      |             |
| ●                  | *3607 | 087 | 0708 | Dark pink   |
| lettering          |       |     |      |             |

Stitched using DMC threads on 28HPI linen over two threads

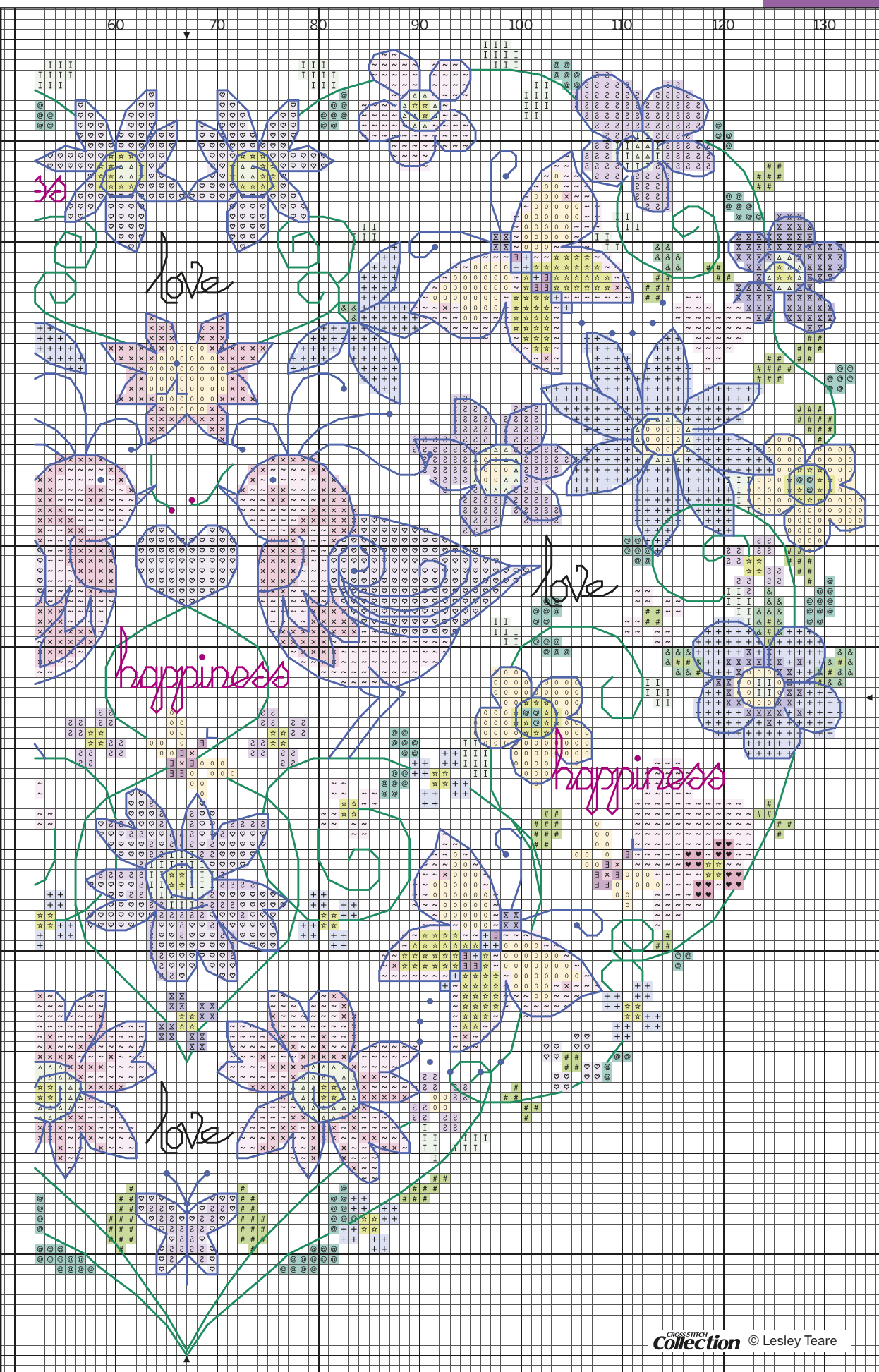
Stitch count 130x134

Design area 9¼x9½in (24x24cm)

\*indicates colour is listed earlier in the key







Collection  
makes...

### CREATIVE CARD

The central bird motifs in Lesley's design would make a sweet and thoughtful greetings card – use our chart as a guide to stitching them onto a smaller piece of linen before mounting it into an aperture card.

### LOTS OF LOVE

You could make up your finished stitching into a heart-shaped cushion. You can find cushion pads this shape from John Lewis at [www.johnlewis.com](http://www.johnlewis.com)

### ANY OCCASION

The heartwarming message in Lesley's design makes it an ideal gift for any occasion. Give it as a Valentine's Day gift that will last all year, or to send your best wishes upon the birth of a new baby – you could change the pink thread shades to blue if it's a boy!

CROSS STITCH  
**Collection** © Lesley Teare



# DAINTY MAKES

Stitch more  
February motifs  
with Sheena's  
fantastic matching  
mini-cushion kit!  
Measuring a dinky  
5¾in square, the  
full kit costs just  
£13.99. You can  
find it online at:  
[www.sheenarogersdesigns.co.uk](http://www.sheenarogersdesigns.co.uk)

Celebrate February birthdays by stitching a pincushion with literary leanings! Sheena's design features the violet and primrose, both of which have inspired myths and stories – perhaps because their arrival into February's bare woodlands is hailed as the end of the cold, hard winter. Many stories about the violet, from Norse legends to Shakespeare, have used the violet to represent the return of spring. The primrose is similarly described in Samuel Coleridge's poem *To a Primrose*, which celebrates the flower as a fragrant messenger of the season. Stitched in yellow, Sheena's primroses create a bright border around a spray of violets. Pretty purple threads create a border around the flowers to represent February's birthstone, the amethyst. This stone is popular in mythology too, though for less sophisticated reasons – it is known as the sobriety stone, as it is said to protect the wearer from drunkenness!

## You will need...

**14HPI aida** (or 28HPI evenweave),  
white, 8x8in (20x20cm)

**Stranded cotton** as listed in the key

**Fabric backing** 6x6in (15x15cm)

**Soft toy filling**

*Our stitcher says...* March into spring with Sheena Rogers' sixth seasonal design – find a pincushion covered in daffodils and aquamarine stitches in our March 246 issue

## Making your pincushion

**FINISH** stitching your flower design, then follow these steps to make your February pincushion:

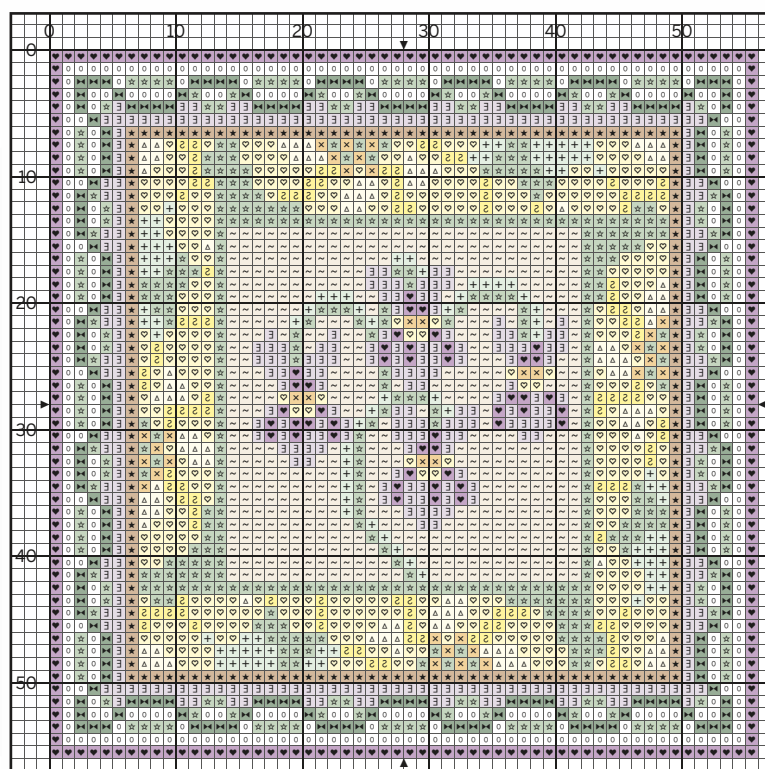
- 1** **TRIM** your aida 1in (2.5cm) around the stitching. Lay right sides together on top of the backing fabric, pinning them together.
- 2** **SEW** the two pieces together along the edge of the stitching around three sides and 1in (1.5cm) either end of the fourth side.
- 3** **TRIM** all four edges of both the aida and backing fabric to about ¼in (6mm) outside the seam, then snip off the corners.
- 4** **TURN** the pin cushion right sides out and stuff with the soft toy filling. Sew up the opening to finish.

## Messenger of spring

DMC Anchor Madeira Colour  
Cross stitch in two strands

|    |       |     |      |              |
|----|-------|-----|------|--------------|
| □□ | White | 002 | 2402 | White        |
| ★  | 434   | 310 | 2009 | Brown        |
| 2  | 444   | 291 | 0105 | Dark yellow  |
| ■  | 500   | 683 | 1705 | Dark green   |
| ~  | 677   | 885 | 2207 | Sandy yellow |
| ◇  | 727   | 293 | 0110 | Light yellow |
| x  | 742   | 303 | 0114 | Orange       |
| △  | 746   | 275 | 0101 | Pale yellow  |
| 3  | 3042  | 870 | 0807 | Mauve        |
| *  | 3815  | 877 | 1205 | Medium green |
| +  | 3817  | 875 | 2604 | Light green  |
| ♥  | 3835  | 098 | 0712 | Purple       |

Stitched using DMC threads on 14HPI aida  
Stitch count 56x56  
Design area 4x4in (10x10cm)





# Messenger of spring

Stitch vivacious violets and pretty primroses  
to create a fabulous February pincushion in  
**Sheena Rogers'** fifth fantastic seasonal project







# Your letters

Write to Cross Stitch Collection Letters, Tower House, Fairfax Street, Bristol BS1 3BN.  
Or email us at [csc@immediate.co.uk](mailto:csc@immediate.co.uk) with your stitching stories



Moira's realistic Westie picture was an emotional project

## Wonderful Westie

I recently finished this design. It is a Heaven and Earth Designs project and is perfect for me as I love West Highland Terriers – I am owned by two. I started stitching this for my dad as he loved having things that I stitched and he adored my two Westies. Sadly my dad died a few months into the project. I lost the joy of stitching it and debated giving up on it, but I've never given up on a project and didn't want to start having UFOs! The mixed emotions meant it took me longer to stitch than it should have. It took about 18 months but I'm glad I finished it. Maybe my dad is looking down and can see his finished Westie.

**Moira Mclean, by email**

**Collection says:** Well done for sticking at such an emotional project – the finished result is fantastic

## Sunrise & Moonlight

Here is a photo of my Sunrise Laguna by Nora Corbett with her sister Moonlight Laguna. Both are done on an opal hand dyed fabric, so with all the beads and the opal fabric they both really sparkle! I really enjoyed these beauties. I left off the borders so that they would appear more free flowing. Now I just have to find the perfect frame!

**Janie Holmes, Canada**

**Collection says:** Why not try a pretty gilt silver frame to complement your sparkly stitches?

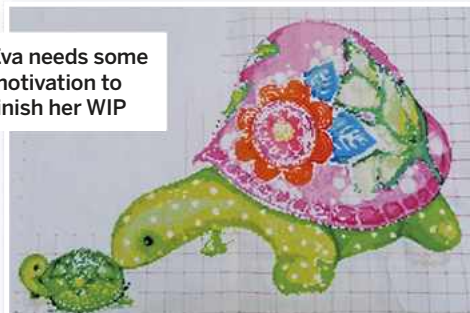


Janie is looking for the perfect frame for her projects

## Hope to finish!

This is my first Heaven and Earth Designs (HAED) project. I have been stitching for three years, and during that time I have not dared to stitch a HAED – I am still a real beginner. Then came the opportunity to join a HAED Facebook Stitch Along with my cross stitch friends and I challenged myself to sign up. After much searching for a pattern that looked simple, I finally found this cute and colourful Mom and

Eva needs some motivation to finish her WIP



It's so easy to get in touch! Email us at [csc@immediate.co.uk](mailto:csc@immediate.co.uk) or write to



# "Oh lord grant me a long life so I can finish this WIP!"

Baby Turtle by Annya Kai. The Stitch Along was going smoothly – we just need to upload a photo of our WIP once a month, with a two year deadline. I got started slowly but surely, but in the sixth month I started to get bored. I haven't been in the mood to finish it, and I've missed a couple of updates. So, my WIP is neatly stored, waiting to be finished. Oh Lord grant me a long life so I can finish this WIP!

**Eva Dow, by email**

**Collection says:** Good luck Eva! Try working just a few stitches each day

## Sweet Sepia

I've just finished this sweet sepia card to celebrate a very special occasion, the first birthday of my niece Elisa. The design from issue 197 was simply perfect and the result is so delicate and precious!



Hope you will like it!

**Sara Lugnani, Switzerland**

**Collection says:** Those little feet are just adorable, what a wonderful card design!

## Praying hands

This is my WIP from issue 195 of *Cross Stitch Collection*. I started this in 2012, and I was hoping to give it to my son when he got his own parish in 2013. I really

**Jan was racing the clock to finish this design**



need some motivation to finish it, as I keep stopping to do other projects. I just have the backstitch to do and then I need to frame it, and I'm determined my son will get this soon to hang in his parish.

**Jan Wells, by email**

**Collection says:** We hope you managed to get your WIP finished for your son!

## Superb swans

This is my latest finish – Swan Fidelity from RTO in Russia. I decided to stitch it because it was something that I could take with me on holiday that wasn't too complicated. This piece wasn't overly complicated – my last project had more than 50,000 stitches! The only tricky bit was when I got near the water at the bottom. I decided to do all the full cross stitches before doing the half stitches, which made it easier. I have just started a project that is the trickiest piece I have done to date. I have calculated that there are 120,000 stitches to be worked on 18HPI aida!

**Clare Boyling, Australia**

**Collection says:** We love how you keep on challenging yourself, Clare

**Clare's swans made an ideal travel project**



## Your say...

OUR LUCKY WINNERS receive a fabulous **Willow Fabrics** £10 gift voucher from

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## What's happening on Facebook and our blog?

- 1 Check out all the fab free downloads on our blog at [www.crossstitchcollection.com](http://www.crossstitchcollection.com)
- 2 Looking for crafty inspiration? Find it on our Pinterest boards! Search for CSC Magazine
- 3 We were overwhelmed with entries for our exciting Facebook competitions – find us online for your chance to win amazing stitchy prizes
- 4 Have you joined our SAL? It's not too late! Email us at [csc@immediate.co.uk](mailto:csc@immediate.co.uk) to register

## We asked... What was the last thing you stitched that made you feel nostalgic?

"I'm stitching a snowy scene that reminds me of childhood winters!" **Helena Koski**

"My first big stitch was A Treasured Time and as it grew day by day I just longed to be able to step back in time and be a part of the scene I was stitching." **Teresa Price**

"I stitched a design of two little girls looking over a pier. It reminded me of my two girls when they were little!" **Maryanne McDowell**

"I am going to start a Lancaster bomber for my son, as my Mum worked in the factory where they were made." **Valerie Waterhouse**

"I did a Dimensions teddy bear picture years ago. It's sentimental to me because it's the first large kit I did and was bought for me by my mum and dad." **Lynne Hodgekins**

Offer your stitching tips at our Facebook page



<http://on.fb.me/CSCollection>

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## Write to us...

We love to hear about your stitching projects and to see the end results!

If you'd like to inspire other readers with your story, please send us a letter by post or email, along with a photo of your project to:

**Cross Stitch Collection Letters**  
Tower House, Fairfax Street,  
Bristol BS1 3BN

**csc@immediate.co.uk**

Please make sure that your photo is well-lit and a reasonable size (ideally 1mb or larger) so that we can show off your stitching to its full glory!

**Happy stitching!**

*The Collection Team*





**Golden** patterns are created by using DMC Light Effects thread to stitch cotton and floral motifs – it's best to work with short lengths of this to prevent it from fraying

# Vintage sewing

Make a cover for your sewing machine decorated with **Maria Diaz's** gorgeous antique Singer-inspired design

Sewing machines have come a long way in the last 150 years. From wheels you turned yourself and one type of stitch to the bells and whistles wonders with hundreds of options, there are few things you can't do with a modern sewing machine. Nevertheless, there's something really special about antique machines like gorgeous vintage Singers. Beautifully crafted, reliable, and decorated with glamorous gold patterns, Singers weren't just machines of utility. Maria has captured the essence of these tools in her lovely design, by recreating the antique-style handle and wooden stand and decorating it with pretty floral motifs. There are even patterns to stitch in stunning gold thread! Maria's design is straightforward to stitch, too. You'll work just whole cross stitch with a scattering of half stitches around the bottom to create a slight shadow. There is plenty of shading to work in similar shades of brown, so keep checking your key, and it's worth counting twice to get the placement of those pretty gold patterns correct.

## Stitching your machine cover

### You will need...

**25HPI evenweave** green, Zweigart Lugana Ref: 3835/618, see instructions for sizing. We found our evenweave at Willow Fabrics. Get yours by calling 0800 0567811 or go online to [www.willowfabrics.com](http://www.willowfabrics.com)

**Stranded cotton** as listed in the key

**DMC Light Effects** thread as listed in the key

**Cotton lining fabric** see instructions for sizing

**Iron on fleece** see instructions for sizing

**Sewing kit** including matching thread

**Turn to page 58 for hints and tips!**







## ► Calculating the sizes

SEWING machines are similar sizes, but to make your cover fit your machine exactly, you'll need to do some measuring first. Measure the height, length and depth of your machine, making sure you include any knobs or wheels that extend out. Now add 2in (5cm) to all measurements which includes ease and a ½in (1.5cm) seam allowance. You can make your patterns and buy your fabric based on these final measurements.

## Cutting the fabric

**FRONT AND BACK** Use the height and length measurements to cut two pieces from the evenweave, lining and iron-on fleece.

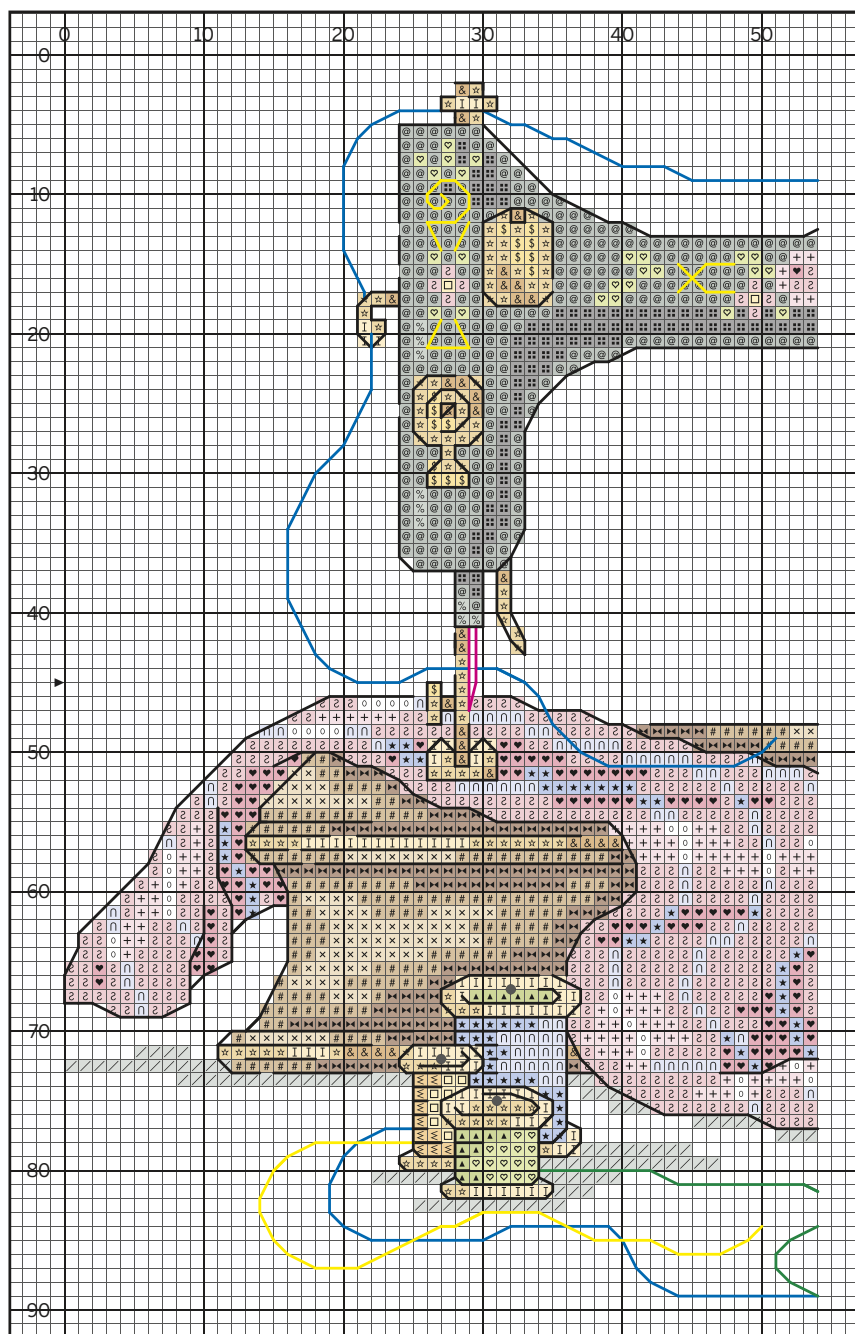
**SIDE GUSSETS** Use the height and depth measurements to cut two pieces from the evenweave, lining and iron-on fleece.

**TOP GUSSET** Use the length and depth measurements to cut one piece from the evenweave, lining and iron-on fleece.

**BINDING** Cut two strips of evenweave which measure the length and 2x the height plus 4in (10cm) for ease and turnings. Cut two strips 2in (5cm) wide and the length of the handle slit at the top of the cover.

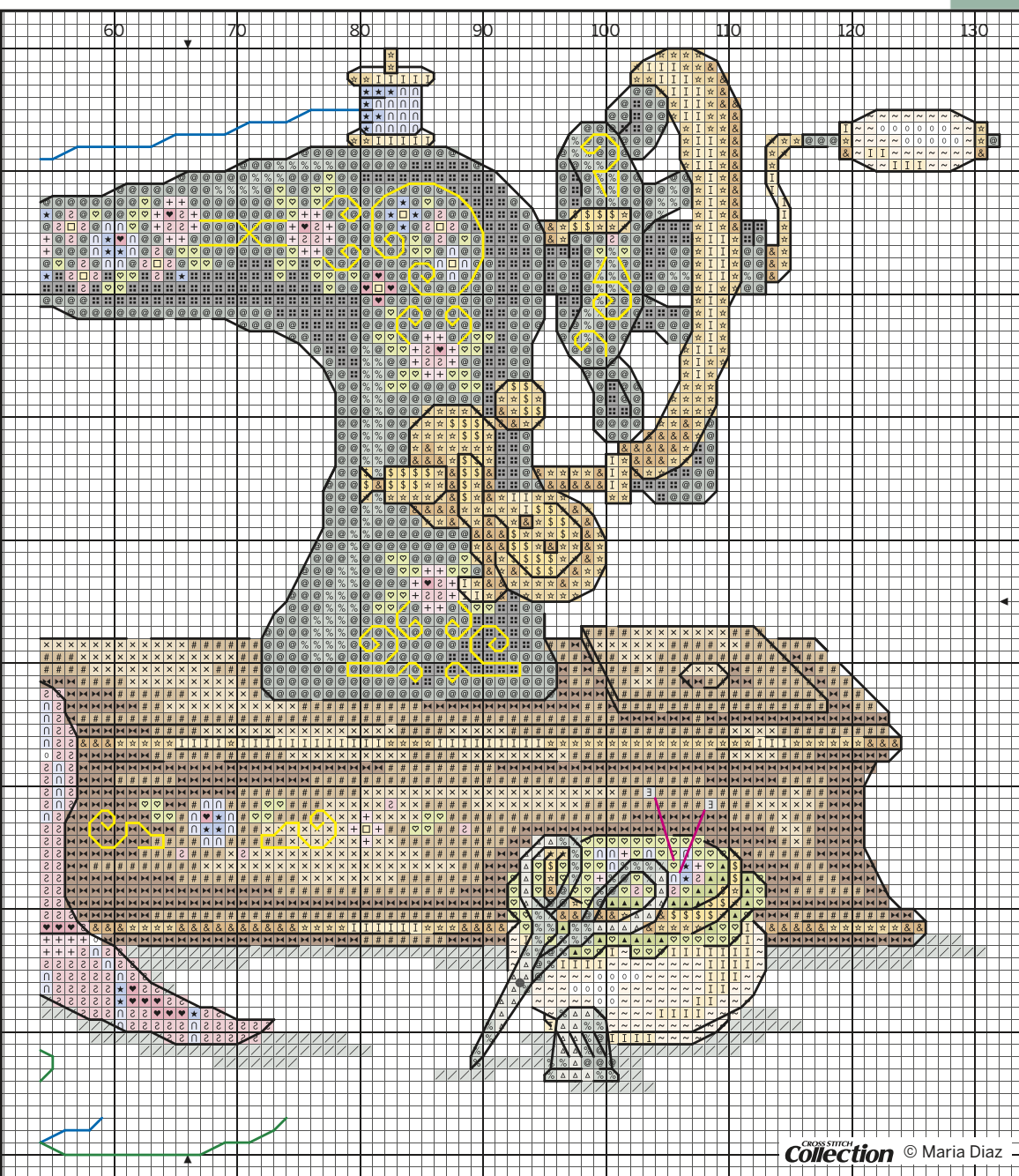
## Stitching the design

**TAKE** the evenweave you have cut for the front and stitch the design in the centre. All the cross stitch is worked in three strands over two threads of the fabric using either stranded cotton or metallic thread. The shadow below the sewing machine is worked in half cross stitch using two strands. ►



**Singer** machines have been making craft rooms look fabulous since 1856 – bring a touch of antique chic to yours by stitching Maria's stunning design!





## Collection makes...

### MATCHING ACCESSORIES

Download the free project from our blog to make your matching needle case, and if you'd like extra accessories, you could use the thread bobbin motif to make a pincushion!

### PERFECTLY PERSONAL

Make this design your own by changing the fabric to match your décor or some of the thread colours to your taste – perhaps the pink and blue thread motifs can turn green and red?

### FABULOUS FRAME

Maria's design would make a charming picture, too – frame it up in a wood frame to match the sewing machine's stand for a lovely addition to your craft room wall!

## Vintage sewing

### Cross stitch in three strands

|     | DMC   | Anchor | Madeira | Colour        |
|-----|-------|--------|---------|---------------|
| □□  | White | 002    | 2402    | White         |
| ++  | 151   | 023    | 0502    | Light pink    |
| ■   | 433   | 358    | 2008    | Dark brown    |
| #   | 435   | 365    | 2010    | Light brown   |
| xx  | 437   | 362    | 2012    | Tan           |
| @@  | 646   | 1040   | 1811    | Dk green grey |
| %%  | 647   | 900    | 1813    | M green grey  |
| III | 676   | 887    | 2208    | Lt gold brown |
| &&  | 680   | 901    | 2210    | Dk gold brown |
| ☆☆  | 729   | 890    | 2209    | M gold brown  |
| ~   | 739   | 366    | 2014    | Cream         |
| ≡   | 742   | 303    | 0114    | Orange        |
| □   | 743   | 305    | 0113    | Yellow        |
| ■   | 844   | 1041   | 1810    | Charcoal grey |
| △   | 3072  | 397    | 1805    | Pale grey     |
| ▲   | 3347  | 266    | 1408    | Dark green    |
| ♥   | 3348  | 264    | 1409    | Light green   |

### Cross stitch in three strands

|    | DMC                     | Anchor | Madeira | Colour      |
|----|-------------------------|--------|---------|-------------|
| ♥  | 3687                    | 068    | 0604    | Dark pink   |
| 22 | 3733                    | 075    | 0504    | Medium pink |
| nn | 3747                    | 120    | 0901    | Pale blue   |
| ★  | 3839                    | 176    | 0905    | Blue        |
| EE | DMC Light Effects E168  |        |         |             |
| \$ | DMC Light Effects E3852 |        |         |             |

### Half cross stitch in two strands

|     | DMC  | Anchor | Madeira | Colour        |
|-----|------|--------|---------|---------------|
| /// | 3023 | 899    | 1902    | Lt green grey |

### Backstitch/long stitch in two strands

|   | DMC                     | Anchor | Madeira | Colour     |
|---|-------------------------|--------|---------|------------|
| — | *3347                   | 266    | 1408    | Dark green |
| — | thread                  |        |         |            |
| — | *3839                   | 176    | 0905    | Blue       |
| — | thread                  |        |         |            |
| — | *DMC Light Effects E168 |        |         |            |
| — | pins, needles           |        |         |            |

### Backstitch/long stitch in two strands

\*DMC Light Effects E3852  
thread, sewing machine

### Backstitch/long stitch in one strand

\*844 1041 1810 Charcoal grey  
all other outlines and details

### French knots in two strands

●● \*844 1041 1810 Charcoal grey  
cotton reels, scissors

Stitched using DMC threads on 25HPI  
evenweave over two threads  
Sewing machine bag stitch count 90x132  
Design area 7¼x10½in (19x27cm)

\*indicates colour is listed earlier in the key



*Our stitcher says...* Some of the thread details are stitched using long stitch, so take care to make sure they don't sag. If they do, simply work a small stitch in the back of your fabric to pull them tight

### ► Adding **the details**

**FINISH** working all the cross stitch before adding the backstitch and long stitch details in one or two strands. Refer to the chart and key for the colour and placement details for these. Add French knots using two strands of charcoal grey for the cotton reels and scissors.

### Making **the cover**

**USE** a ½in (1.5cm) seam allowance throughout, pressing all seams open as you go.

**1** **PRESS** the iron on fleece to the wrong side of all the lining fabric pieces, then you can assemble the cover with these all attached.

**2** **ASSEMBLE** the outer gusset by stitching the pieces together at the short ends with the top sitting between the sides. Repeat with the lining pieces.

**3** **PLACE** the stitched front and lining front right sides together and stitch along the lower edge.

Open out and fold the lining back so it sits behind the evenweave, then tack together down the sides and top. Repeat this process with the back and the two bottom edges of the gusset strip.

**4** **MAKE** a gap for the handle in the top of your cover by cutting a slit centrally along the length to the length you need the handle to fit through. Bind the edges of this slit with the lengths of evenweave.

**5** **JOIN** the gusset to the front cover by stitching them wrong sides together up one side, along the top then down another side. Do this by machine using a ¼in (6mm) seam allowance to hold them in place.

**6** **BIND** these layers together, turning under the short ends of your binding at each end. Repeat with the back of the cover in exactly the same way to finish.

### **Make a matching needle case!**

Head to the *Cross Stitch Collection* blog to get your free project! We've taken the super sweet pincushion and scissor motif from the main design and created this gorgeous matching needle case project that you can download for free! Get your chart, shopping list and a step-by-step making up guide at [www.crossstitchcollection.com](http://www.crossstitchcollection.com)



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# Papercut *perfection*

.....  
Create a card with the delicacy of a papercut using simple stitching techniques with **Maria Diaz's** charming birthday design  
.....



## You will need...

**25HPI evenweave** blue, Zweigart Lugana

Ref: 3835/504, 12x12in (30x30cm)

**Stranded cotton** as listed in the key

**Card** white, 8½x24¾in (21x63cm)

**Card mount** blue spot – download for free from the *Cross Stitch Collection* blog at [www.crossstitchcollection.com](http://www.crossstitchcollection.com)

## How to mount your card

**DOWNLOAD** and print the blue spot paper from the *Cross Stitch Collection* blog. Fold the white card in three then stick the paper to the central section.

**1** USING a craft knife, cut out a 6x6in (15x15cm) aperture in the centre of the paper.

**2** STICK your stitching centrally inside the aperture using double-sided tape, then fold the right side of the card over the back and stick down.

## Papercut perfection

DMC Anchor Madeira Colour

Cross stitch in three strands

xx B5200 001 2401 Bright white (2)

Backstitch in two strands

— \*B5200 001 2401 Bright white

string

— 799 145 0910 Blue

all other outlines and details

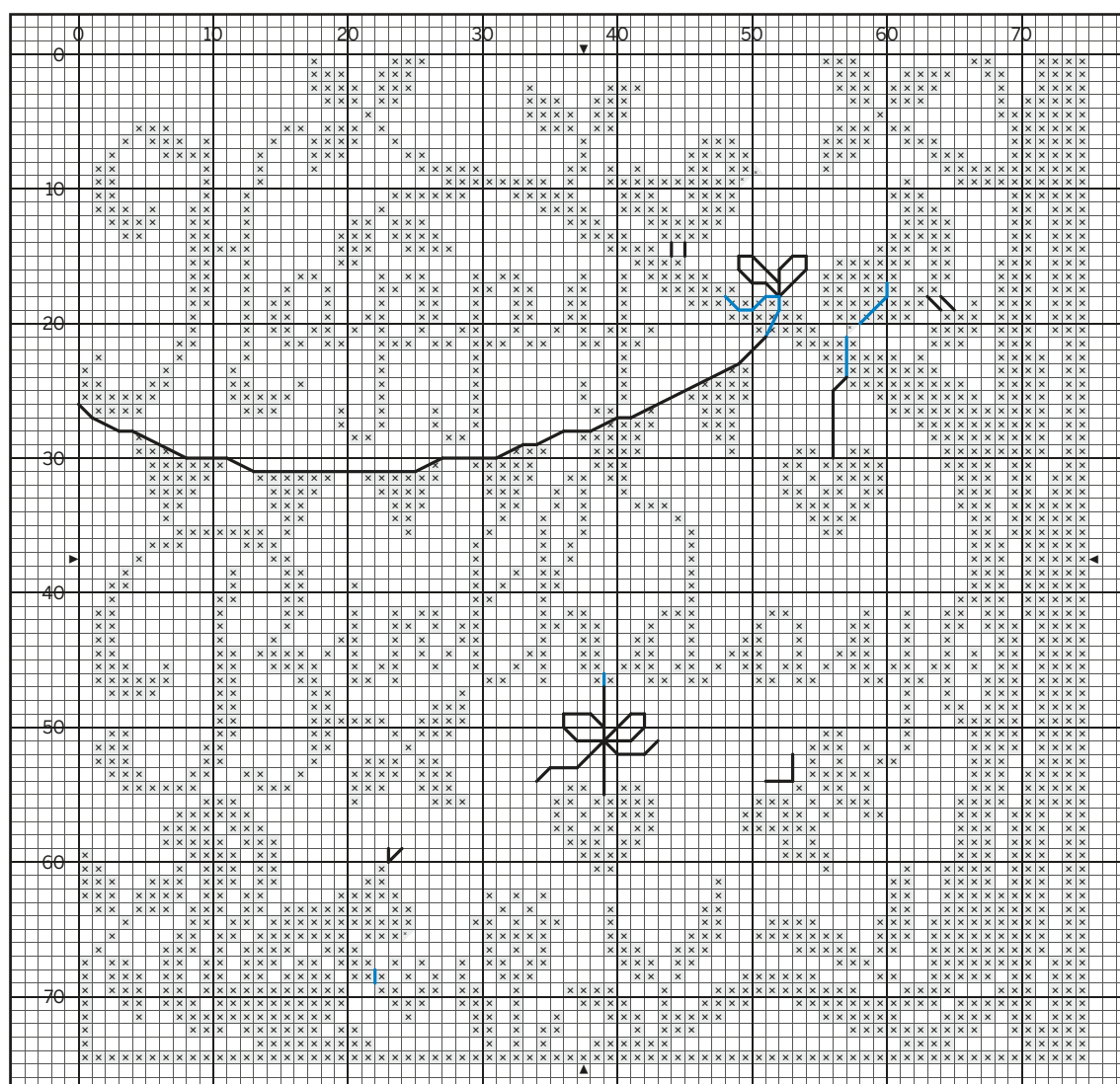
Stitched using DMC threads on 25HPI evenweave over two threads

Stitch count 75x75 Design area 6x6in (15x15cm)

\*indicates colour is listed earlier in the key

(2) indicates more than one skein required

*Our stitcher says...* Instead of cutting an aperture in the card, try sewing your stitched fabric to the front of the card



Cross Stitch Collection © Maria Diaz

# STITCH & SEND

Papercut art doesn't get more delicate than the beautiful work of Rob Ryan. His whimsical designs are exquisite – find out more about him and view his work at [www.robryanstudio.com](http://www.robryanstudio.com)





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We visited the magnificent Blythe House in London, home to the V&A's extraordinary historical textile collection



# Inside... Historical sampler heaven



Step back in time with Rachael G Stephens as she tours the V&A's spectacular sampler and embroidery collection housed at beautiful Blythe House – an exclusive tour that you could win!

Stepping through the imposing white marble archway of Blythe House feels like travelling back in time. Built in 1899, this breathtaking red brick wonder is almost unchanged, and the original flooring and tiling makes you feel like you're wandering through a Victorian factory. Such an atmospheric setting is the perfect place for what we had arrived to do – delve into the hidden treasures of the V&A's spectacular sampler collection. We had been invited for a tour of The Clothworkers' Centre for the Study and Preservation of Textiles and Fashion in Blythe House, to take a peek at some of their antique cross stitch pieces. We were able to see how these delicate artefacts are kept safe and cared for, and get a preview of the amazing tour that you could win!

## Creating the Clothworkers' Centre

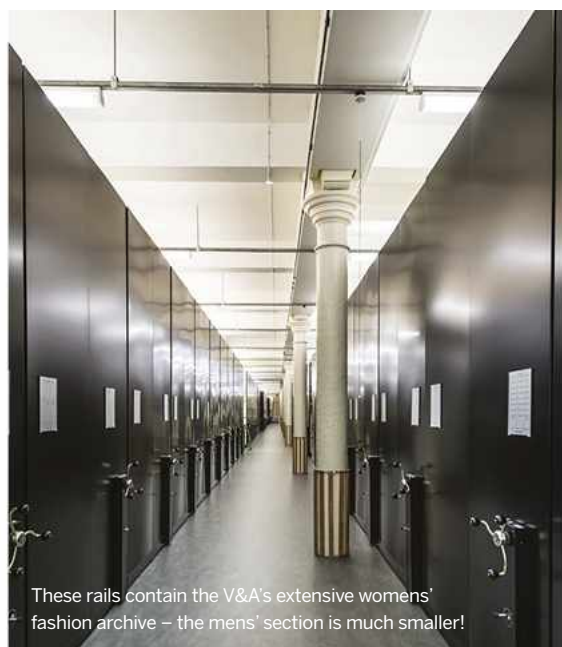
Extensive is an understatement when describing the V&A's historical textile collection. Since the museum opened in 1852, they've accumulated over 100,000 items! With a variety of pieces spanning many centuries,

the museum's curators realised they needed a better way for people to access this spectacular collection. They wanted to create a fantastic storage space that would hold their fashion, tapestries, embroideries and carpets safely, technology to help preserve the items and spacious visting areas – and how they succeeded!

Taking us on our tour was Centre manager Suzanne Smith, who has worked for the V&A for 13 years. She's also been lucky enough to see the project through from start to finish. The Centre opened in 2013 after a £3.7 million investment, and consists of a seminar room, study rooms, and two state-of-the-art conservation studios.

The jewel in the Centre's crown is their mammoth archive. Stored in a room 100 meters long (longer than an international football pitch!), this section of Blythe House contains 500 meters of rail and 7,000 drawers in six different sizes, all stuffed to the brim with beautiful textiles. As Suzanne explains, a large part of the archive is taken up the V&A's enormous fashion collection, with items stored by designer in alphabetical order. Though a great system, Suzanne told us how it caused some





These rails contain the V&A's extensive womens' fashion archive – the mens' section is much smaller!



Above: The Centre keep a selection of their special samplers in a historic framing unit

© V&A Images



Above: The Jane Bostocke sampler is one of the oldest known pieces to feature motifs, stitched text and dates

panic as they started to fill up the racks – they had only reached 'C' before they started to run out of rails! "We thought we'd got our calculations wrong", exclaimed Suzanne, "but it turns out that the designer alphabet is just very top heavy!" Luckily everything fitted in, and in their first year they've had 2,700 visitors viewing 7,000 objects. Visitors come from all over, too – the Centre has seen students, designers, genealogists, artists, and film and theatre groups pass through its doors – turn to page 31 to find out how you can add *Cross Stitch Collection* reader to that list!

## Sensational samplers

The V&A acquired their first sampler in 1863, and have gone on to build up an extraordinary collection of over 700 magnificent stitched wonders. They've collected everything you can think of, with spot samplers from the 1500's and Victorian band samplers, and modern designs from the twentieth century. They come from all over the world, too, with examples from here in the UK and all over Europe to as far away as China!

Many of the samplers were stored in historical frame units in a vast gallery. Suzanne explained that part of the Centre project's workload was to take these frame units apart in order to preserve the samplers, as the wood frames and gallery were not the best environment for such delicate items. This included removing thousands of pins from the fabric – which they kept in a huge jar! Many of the samplers are now in the archive, but the Centre chose a number of key pieces to display in a refurbished antique frame unit in their study room that best shows how broad the V&A's collection is.

Suzanne showed us a couple of truly memorable samplers stored in this unit, the first of which is called the Jane Bostocke sampler. This miraculous heirloom is truly precious, as it is the earliest known sampler to include a date – 1596. Quite unusual, it features elements of both a spot and band sampler, with randomly placed

motifs like trees and deer as well as pleasantly ordered patterns – though Jane has used a number of different threads and techniques to create them! Our favourite detail had to be the beads – isn't it wonderful to think that Jane was

using seed pearls to decorate her stitched work in 1596, just like we do now?

Suzanne also showed us some cross stitch with royal heritage – a panel stitched by Mary Queen of Scots during her imprisonment in England in 1570. Worked on linen fabric using silk thread and mounted on silk velvet, this panel of a monkey was copied from an illustration of a book called *Icones Animalium* by Conrad Gesner, and is really interesting to the V&A because the slight decay on the piece reveals drawing underneath, showing how Mary must have followed a pattern – a bit like stitching stamped cross stitch. Mary stitched a number of panels like these during her imprisonment, often choosing subjects representing courage in adversity to reflect the frustration she felt during her imprisonment.

**"It's wonderful to think of Jane decorating her cross stitch with beads in 1596 – just like we do now!"**



Above: Antique pins taken from the fabric when the Centre relocated the sampler collection

Stitching provided her with both an outlet and a distraction – sounds familiar!

Mary's monkey wasn't the only extraordinary cross stitch we saw. The Elizabeth Parker sampler is unique and very poignant. Stitched on linen with red silk threads, it is an enormous unbroken block of text that details the confessions of its creator, Elizabeth. This personal declaration includes her mistakes, weaknesses and shortcomings, with no other motifs or patterns to decorate it. The sampler fascinates curators at the Centre, explained Sue Prichard (Curator of Textiles & Fashion), particularly as Elizabeth claims an inability to write in her first line of cross stitch – so how did she stitch a sampler made entirely of text? As part of their on-going conservation work, Sue would love to take





Above: Elizabeth Parker's sampler is a confession of all her sins stitched in red silk

Left: Part of a group of panels stitched by Mary Queen of Scots, this monkey was copied from an illustration

the sampler out of its frame so they can examine the back of the work and see how it was constructed. They also want to work out the thread count of the linen she used, as the lettering looks tiny – we hope she had good light to stitch in!

As an extra-special treat Suzanne took us into one of the Centre's archive rooms to have a look at their fab collection of shoes. Stored chronologically in cabinets, this archive room is a shoe lover's dream come true, and Suzanne couldn't resist showing us some examples that have been decorated with cross stitch. We saw a pair of

## “Conservationists stitching a tear using a miniature curved needle usually used for eye surgery!”

**Suzanne and her favourite piece**  
As the Centre manager, Suzanne has seen hundreds of wonderful pieces as they were catalogued and stored at the Clothworkers' Centre, but a couple of embroidered items have stuck in her mind. She particularly loves this nineteenth century whitework piece from Iran, simply because it's not all it appears to be! Suzanne said, “I love it because most visitors think it's a sampler, but it's not – it's a face band and veil!” Called a ruband, it was made between 1800 and 1860, and is covered in delicate satin stitches and pulled threads worked in silk thread. Suzanne also remembers finding a sampler by chance whilst unpacking the archive into Blythe House that contained her name – what a lovely surprise!



canvas work cross stitch shoes from the eighteenth century, decorated with wonderful flower motifs in still beautifully bright colours. Suzanne also wowed us with a pair of high-fashion Victorian slippers with rose details and embellished with sparkling metallic beads – they look just like Lesley Teare's design for *Cross Stitch Collection*!

## Preserving craft history

So what does the Centre do with all these wonderful things? Apart from organising exciting tours for us stitchers, the Centre's conservation staff are charged with the responsibility of getting items ready to go out on loan, as the V&A's collection is in constant demand. This can involve a range of different jobs. Conservator Albertina Cogram, told us that “no two items are alike and all have their own challenges”.

There were lots of different things going on in the studios when we went to visit! We saw the seventeenth century attire of Sir Richard Cotton being prepared for a photo shoot, which involved placing the outfit over a small mannequin and padding it with wadding to create a realistic shape. They were also repairing a





Above: Two pairs of antique slippers with pretty floral cross stitch motifs we all recognise!

Left: The Centre's shoe archive contains cabinet upon cabinet of gorgeously decorated slippers

Russian protest banner, and were trying to find some of the materials that matched those used for the original. They were also making delicate repairs to the clothes on a historic doll, stitching together a tear using threads pulled from a piece of silk and a miniature curved needle usually used for eye surgery!

Outside of the studios, we saw a wonderful William Morris tapestry being prepared for transportation. After being removed from storage (a big job that can take up to four people!), the gorgeous tapestry called The Orchard was rolled out and secured in the Centre's viewing space, where visitors can examine the tapestries and carpets. V&A photographers use the amazing remote cameras suspended on a rig that moves up and down taking multiple pictures, then stitches them all together to make a super high-resolution image.

### Visiting the Clothworkers' Centre

Visiting the Centre is a great opportunity to study the textile archive at first hand. To visit the Centre, either individually or as a group, you just need to make an appointment. Use the online collections at [www.vam.ac.uk](http://www.vam.ac.uk) to find the items you'd like to study before emailing [clothworkers@vam.ac.uk](mailto:clothworkers@vam.ac.uk) to book a time. Find more information about appointments at [bit.ly/12sKS3s](http://bit.ly/12sKS3s)



Above: Sir Richard Cotton's stylish suit from 1618 needs plenty of care after being kept in direct sunlight for many years!

Far left: William Morris' The Orchard was being taken abroad to a specialist to be cleaned for an exhibition

Left: Repairing the clothes on this doll with threads pulled from silk was delicate work



### WIN! An EXCLUSIVE private tour with the V&A

Enter our competition for your chance to visit the V&A's wonderful sampler collection! This must-win prize includes a pair of tickets to visit the Clothworkers' Centre for a guided tour of their fantastic centre, and to see some of their most special pieces. We'll even throw in a return trip to the V&A for tea and cake, and then you'll have the afternoon to explore the museum itself. To be in with a chance to win this fantastic prize, go to [www.crossstitchcollection.com](http://www.crossstitchcollection.com) and click on our competitions tab before the closing date of Thursday 5 February.

### YOUR PRIZE INCLUDES!

- An EXCLUSIVE private tour of the Clothworkers' Centre project from 11-12:30 on Wednesday 18 March, including a look at a number of key cross stitch and embroidery pieces from their fabulous sampler collection.
- Return underground travel from the Clothworkers' Centre to the Victoria and Albert museum.
- Tea and cake in the V&A Café, located in the V&A's original refreshment rooms, – the Morris, Gamble and Poynter Rooms. These rooms formed the first museum restaurant in the world!
- Spend the rest of your afternoon exploring the wonderful V&A.

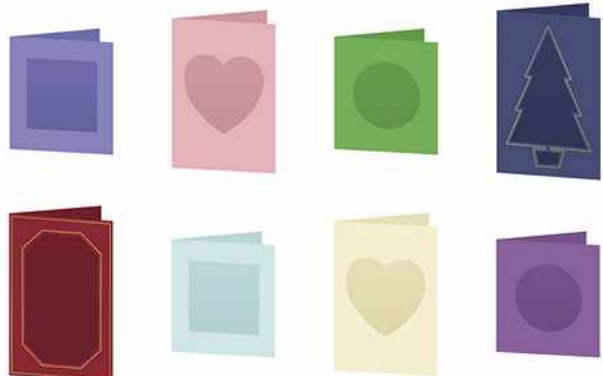
**T&C's** This competition is open to UK residents only. Travel to and from The Clothworkers' Centre in London is not provided, nor are additional refreshments outside of what is stipulated above. Tea and cake available from 10.00 until last order at 16.30. Expires on day of use. This offer cannot be used in conjunction with any other offer. Winners will be provided with a return ticket to travel between The Clothworkers' Centre at Olympia and the V&A Museum in South Kensington. The tour will take place on Wednesday 18 March and competition winners must ensure they are free to travel. Each winner will receive a pair of tickets entitling them to all of the above. For full competition terms and conditions, please turn to page 63.





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# Nordic inspiration



Recreate a piece of Nordic embroidery tradition by stitching **Jacob de Graaf's** striking redwork Frisian sampler



Meet the designer...

# Jacob de Graaf

Centuries of folk art from across the globe inspires my cross stitch patterns. This design was influenced by Frisian samplers. Born and raised in the north of the Netherlands, Frisian samplers formed some of my earliest memories of



“I think Frisian samplers formed my earliest memories of embroidery”

embroidery. They had a wealth of visual richness, and with a few basic models they managed to create a very varied but distinct style. I especially love the typical Frisian letters found on these samplers. The stitchers who made them would embellish them with little backstitches, which makes the letter even more decorative. I kept to the tradition of omitting certain letters, as they are hardly used in the Frisian language. I think one of the most enjoyable things about stitching this particular pattern is that you can choose your own materials – you can stitch it monochrome, or you can choose to stitch the sampler with a few of your favourite colours. Just pick your favourite threads and linen and you are ready to go!



For the regular updates on Jacob's work and to see pictures of his latest designs





Stuffed full of Nordic stitching tradition, Jacob de Graaf's sampler was inspired by the embroidery of Scandinavia and Friesland, a province in the Netherlands. The design combines bands of alphabets and decorative borders with a mix of motifs, all stitched with a wonderful symmetry that gives this design an authentic antique feel. Influenced by his childhood roots, Jacob's design contains plenty of Frisian elements for you to work, from the ornate capital alphabets to the tree of life in the centre. Scandinavia looms large in the rest of the design, with Swedish decorations on either side of the tree of life and the Sancta Maria borders, which were worked by baptist girls in their embroidery lessons. With so many little motifs to work, you'll get to finish something every time you pick up your needle, making this sampler feel like a pacey and satisfying project to stitch.

I get so excited when I come across a new cross stitch designer like Jacob and Modern Folk Embroidery. I first came across him on Etsy, which is a great place to see new talent as designers often start out there. I was drawn to Jacob's dark red on dark linen designs. I love that his designs are both simple and complex – they're all stitched in one colour but they're intricate and detailed. I also love that he includes information with his designs about what inspired him. I adore the folk art, traditional feel of this work, and the fact that Jacob designs and stitches them himself shows that he is thinking about the stitching process whilst he designs. I also love that it gave me an excuse to look up a few fun facts about the Frisian language – did you know that the same number of people speak Frisian as those who speak Welsh?



Rebecca

Rebecca Bradshaw

### Exciting cross stitch kits new from Modern Folk Embroidery



#### Ave Maria, £26

You'll find many wonderful cross stitch patterns to download from the Modern Folk Embroidery site, and now you'll find kits, too! Jacob's gorgeous Ave Maria kit contains a pattern booklet, slate linen, a needle and stunning hand-dyed wool threads – dyed by Jacob himself! Find this kit and more on his website and Etsy shop.

Visit [www.modernfolkembroidery.com](http://www.modernfolkembroidery.com)

and to read his exciting blog, visit [www.modernfolkembroidery.com](http://www.modernfolkembroidery.com)



# Chart of the month

## Tip... Personalise your sampler chart

You can make this sampler your own by stitching your initials either side of the tree of life in the centre, just as Jacob has done

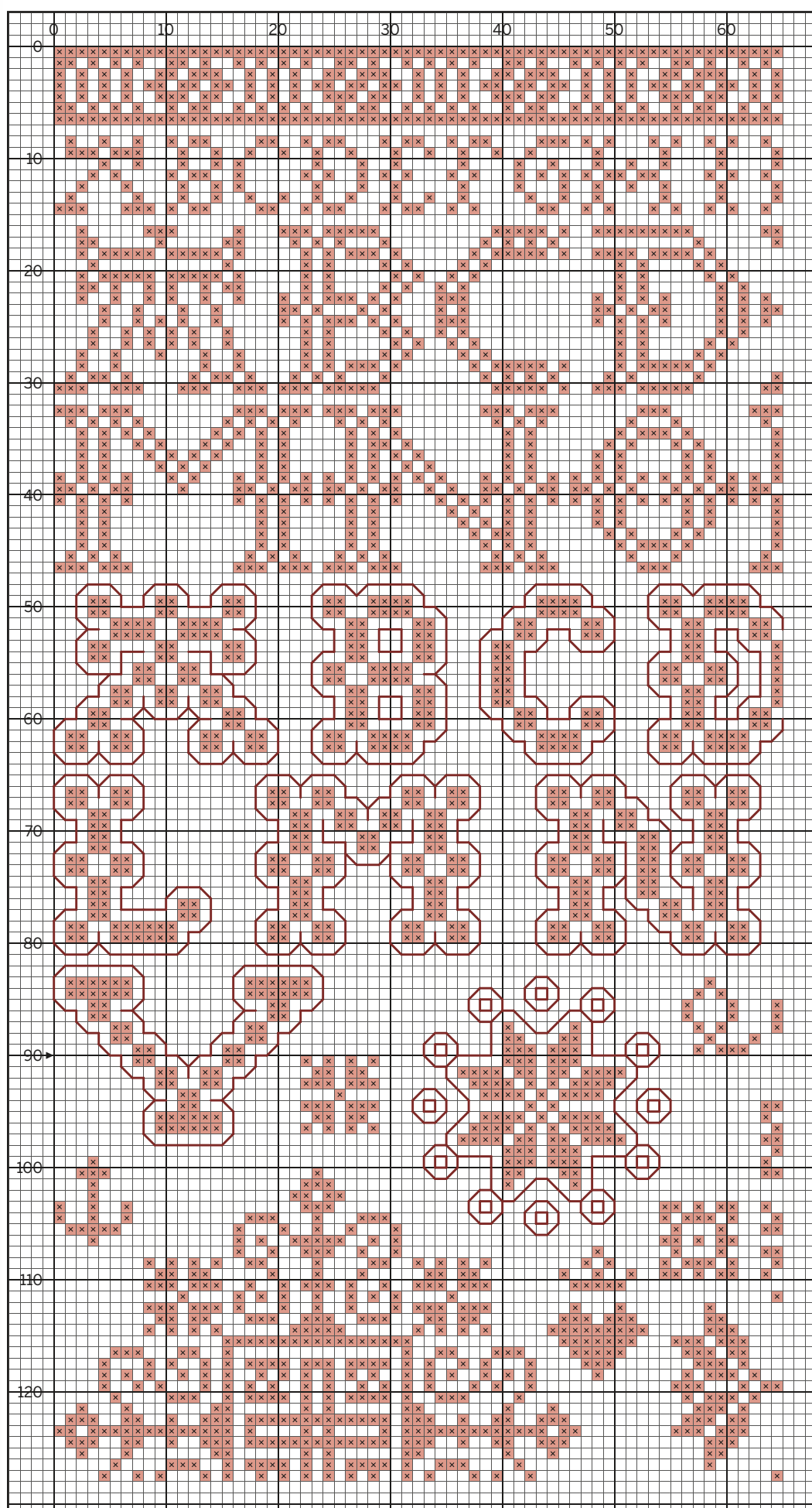
## Nordic inspiration

Simply Shaker threads  
Cross stitch in one strand  
✕✕ School House Red (3)

Backstitch in one strand  
— \*School House Red  
all outlines and details

Stitched using Simply Shaker threads  
on 32HPI linen over two threads  
Stitch count 180x159  
Design area 11¼x10in  
(28.5x25.5cm)

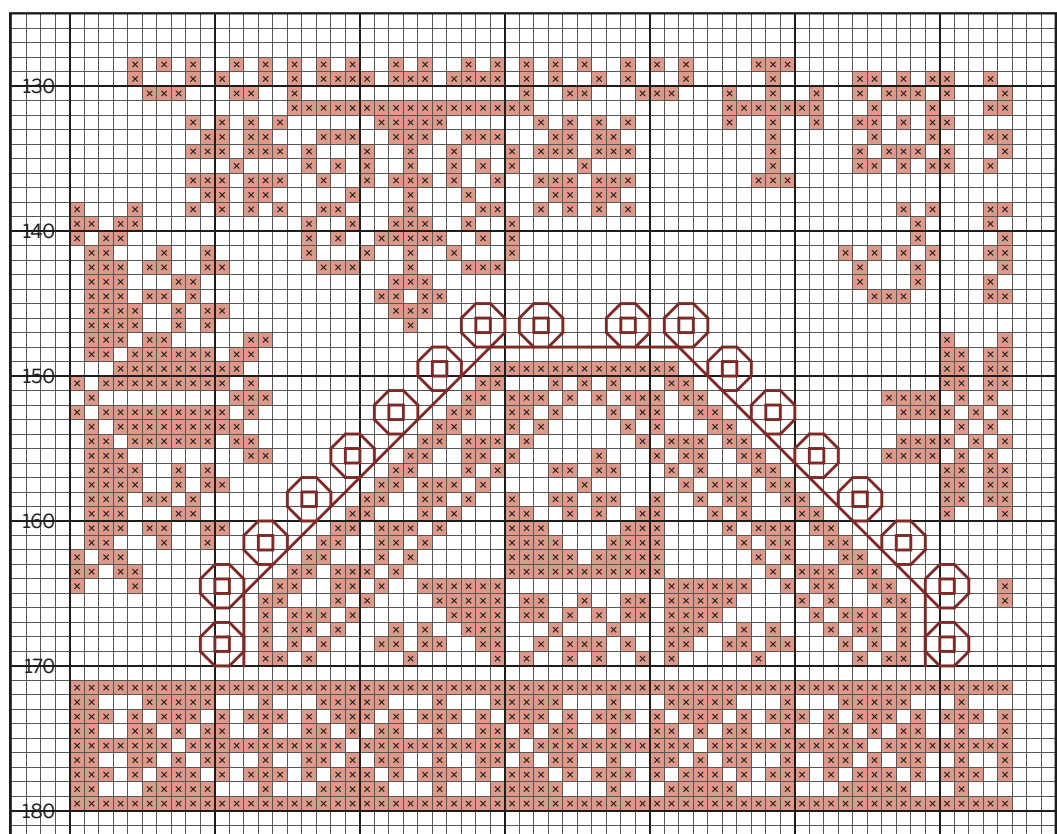
\*indicates colour is listed earlier in the key  
(3) indicates more than one 10 yard skein required











# Stitching your sampler

## You will need...

**32HPI linen** (or 16HPI aida), raw, Zweigart Belfast  
Ref: 3609/53, 20x18in (50x46cm). We got our lovely  
linen from Willow Fabrics. Find yours by calling 0800  
0567811 or go online to [www.willowfabrics.com](http://www.willowfabrics.com)

**Simply Shaker Thread** as listed in the key

**Frame** with a 13¼x11½in (34x29cm) aperture, wood

**Turn to page 58 for hints and tips!**

## Using **Simply Shaker Thread**

**THREAD** used for this sampler is School House Red  
by The Gentle Art. It's an overdyed thread, which means  
that the colours are muted and change very subtly  
along its length to give a gently variegated appearance.

Three 10 yard skeins should give you more than enough  
to stitch this sampler and it's always best to have a  
little extra in case you make any mistakes.

How you create your cross stitches will effect the  
look of the finished piece. If you use the Danish method  
of stitching all the bottom halves first and go back to  
work the top half, you'll achieve a mottled appearance.  
If you work each whole cross stitch before moving onto  
the next then you will get a more striped effect. It's worth  
experimenting a little to see which effect you prefer. Get  
your Gentle Art Thread by calling Northgate Needlecraft  
on 01493 843604 or by going online to their website at  
[www.northgateneedlecraft.co.uk](http://www.northgateneedlecraft.co.uk)

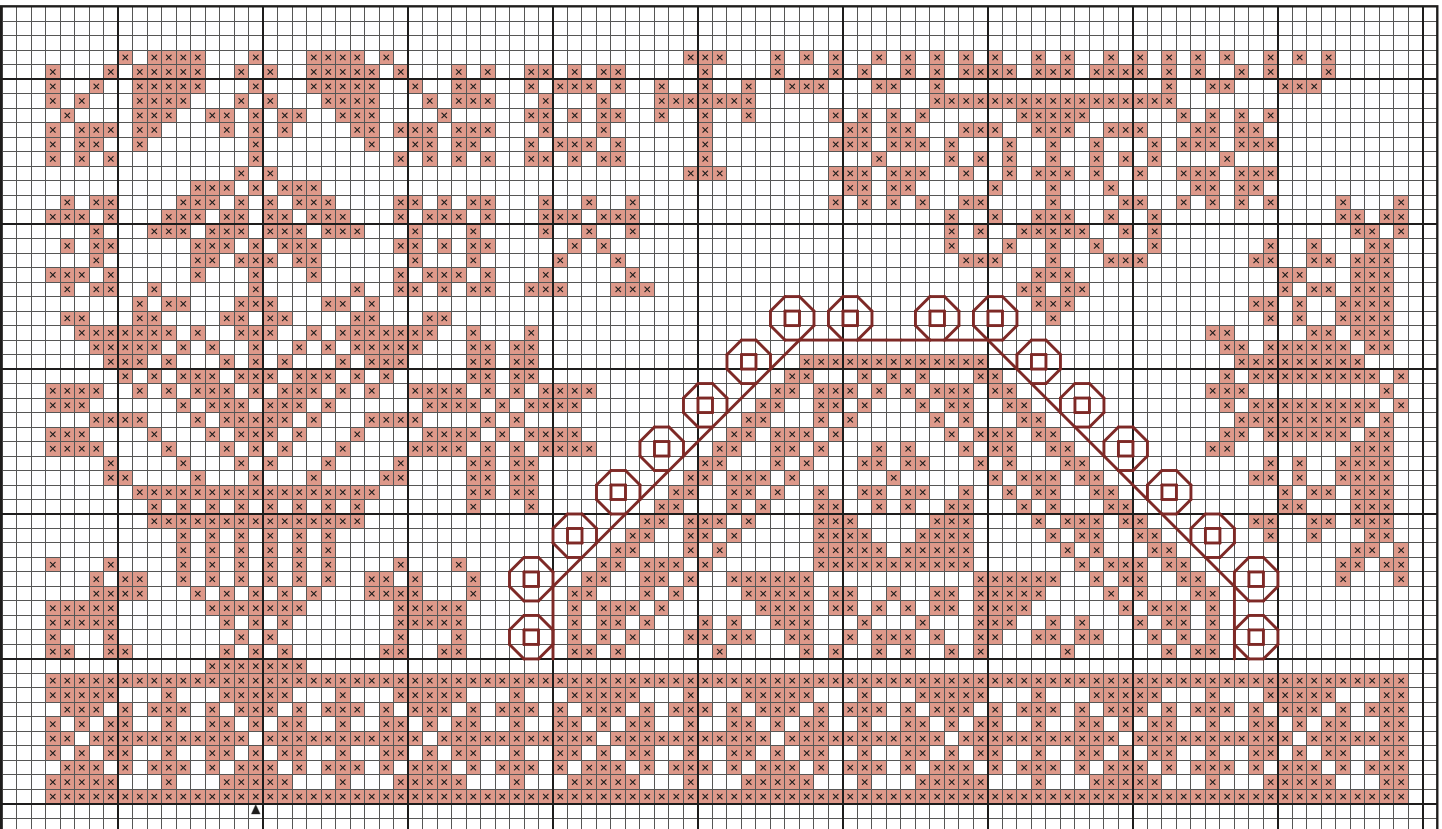
## Stitching **the designs**

**FOLD** your linen fabric in half both ways to find the  
centre and start stitching at this point. All the cross  
stitch is worked over two threads of the linen fabric  
using one strand of the Simply Shaker Thread. The  
backstitch is also worked in one strand and you will  
find it easier to work this at the same time as working  
the cross stitch, as it will help with the counting.

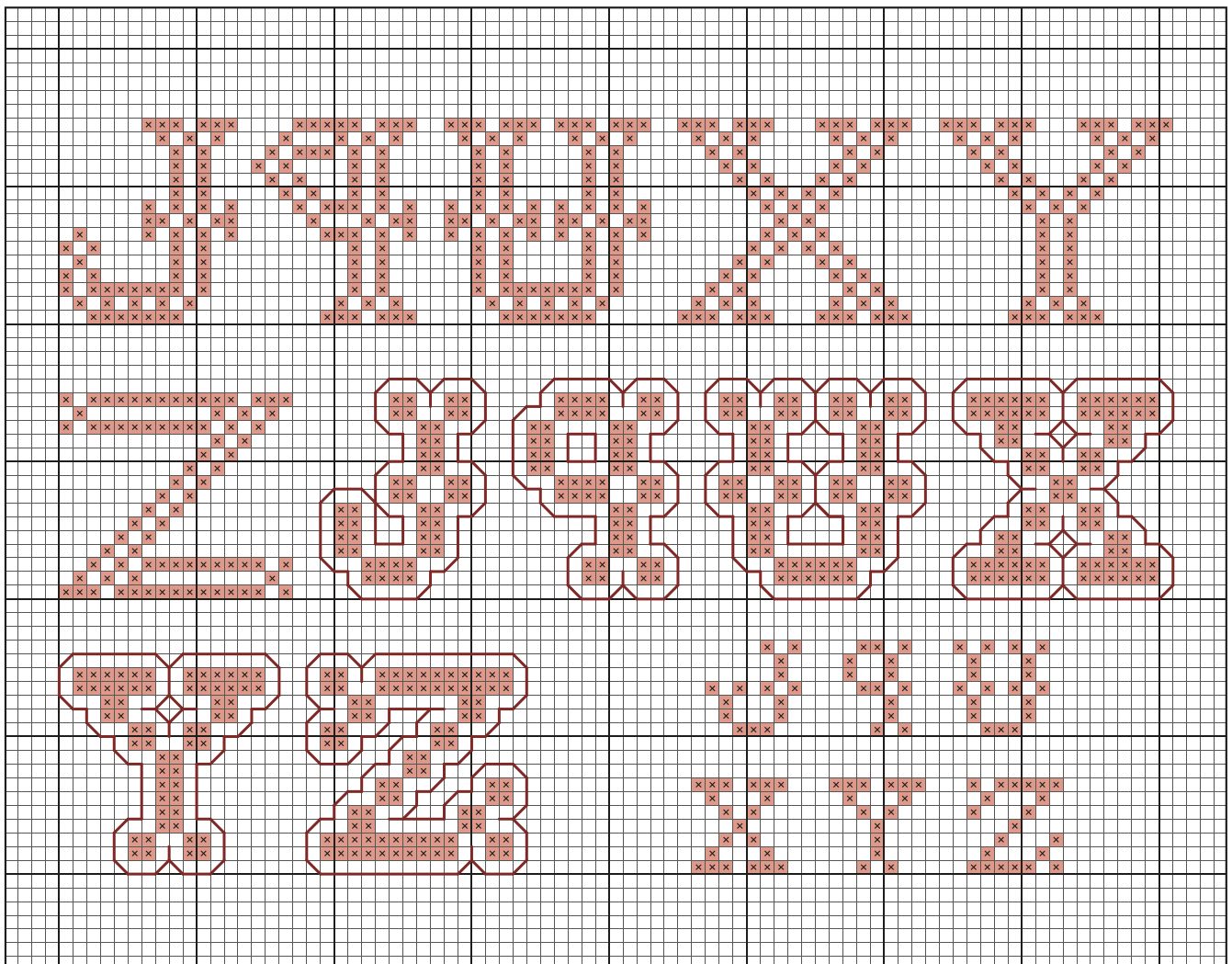
## Tip... **using the extra alphabet**

This sampler has been stitched using the Frisian alphabet  
which has fewer letters than the English one. We have  
given you an extra chart with the missing letters if you  
want to use them for stitching extra items or incorporate  
them into the main sampler if your prefer.





**CrossStitch**  
**Collection** © Jacob de Graaf





# DAINTY MAKES

Embroidery hoops are an inexpensive and easy way to frame up your stitching, and look fab hung up with a loop of ribbon. Find hoops galore at Willow Fabrics by calling 0800 056 7811, or go online to [www.willowfabrics.com](http://www.willowfabrics.com)

Mooning over someone special this Valentine's Day? Send them something they'll truly treasure by stitching Emma Congdon's unique design! Emma has used muted tones of teal, navy and maroon to create a stylish typographic project that has masculine appeal, making it ideal for the lucky man in your life. The design itself is a pleasantly straightforward stitch. You'll use whole cross stitches and minimal backstitch to create the clever lettering and serene moon motif. Stitched using large blocks of colour, you'll work some shading to create the subtle ombre-style lettering. Framed up in a wooden hoop, it's something you can display all year round – no more lovingly stitched Valentine's Day cards hidden away forever in drawers!

## You will need...

**28HPI evenweave** (or 14HPI aida), cream, Zweigart Trento Ref: 3453/264, 12x12in (30x30cm)

**Stranded cotton** as listed in the key

**Cotton fabric** cream, 8x8in (20x20cm)

**Felt** cream, 5x5in (13x13cm)

**Embroidery hoop** wooden 5in (13cm) diameter

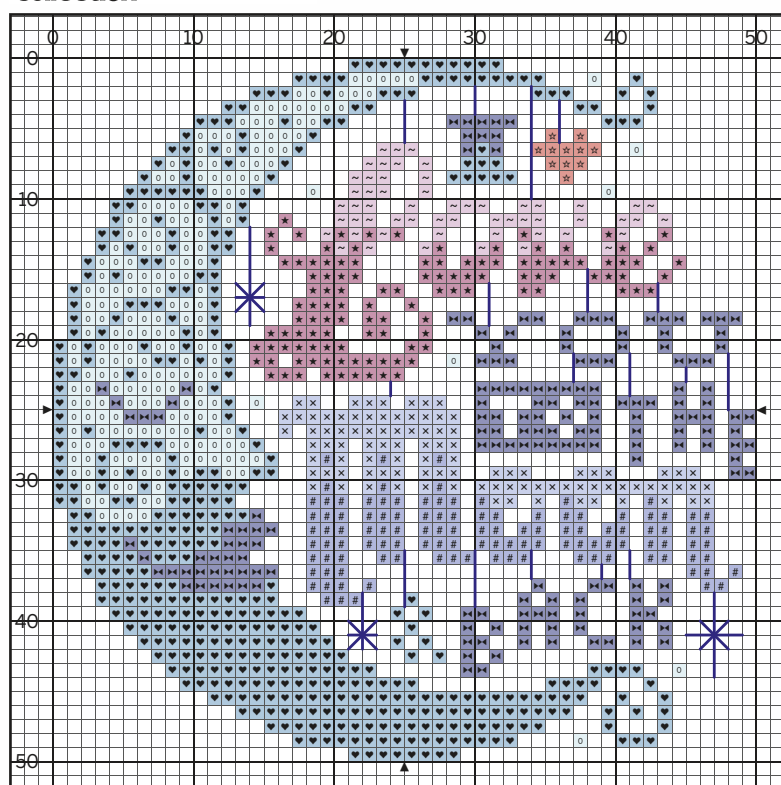
## Framing in a hoop

**TRIM** your stitching and cream fabric into a circle 1½in (4cm) larger than the hoop.

**1** **PLACE** the inside hoop beneath the two fabric pieces and the outer hoop on top. With the design placed in the centre, press the outer hoop over your work. Pull taut and tighten the screw.

**2** **USE** a glue gun or double-sided tape to stick both layers of fabric to the inside of the hoop. Turn the hoop over and cut a piece of felt to fit inside the hoop and slip stitch in place to finish.

CROSS STITCH  
**Collection** © Emma Congdon



## Romantic moonlight

DMC Anchor Madeira Colour

### Cross stitch in two strands

|     |      |      |      |             |
|-----|------|------|------|-------------|
| # # | 792  | 941  | 0905 | Medium blue |
| ⚡ ⚡ | 823  | 152  | 1008 | Dark blue   |
| ~ ~ | 3688 | 075  | 0605 | Light pink  |
| ☆ ☆ | 3801 | 1098 | 0411 | Red         |
| ★ ★ | 3803 | 069  | 2609 | Dark pink   |
| ♥ ♥ | 3810 | 1066 | 1108 | Dark teal   |
| ◊ ◊ | 3811 | 1060 | 1111 | Light teal  |
| ✕ ✕ | 3839 | 176  | 2702 | Light blue  |

### Backstitch in two strands

\*823 152 1008 Dark blue  
all outlines and details

Stitched using DMC threads on 28HPI

evenweave over two threads

Stitch count 50x50

Design area 3½x3½in (9x9cm)

\*indicates colour is listed earlier in the key



# Romantic moonlight

Say 'I love you' with style this Valentine's Day by stitching  
**Emma Congdon's** romantic and quirky project



*Our stitcher says...* Emma's design would make a romantic Valentine's Day card – find advice for making aperture or patch cards in our *Stitch&Send* sections



# Cornish kitchen

.....

Create effortless country style with **Permin's** charming collection of flowers and Cornishware-inspired pottery

.....

**A**dding a little country chic to your home doesn't have to be difficult. There's something really special about a collection of your favourite jugs or vases filled with knick-knacks or handpicked posies of fresh blooms. Gathered on a kitchen dresser, dining room table or sunlit mantelpiece, the effect is beautiful and effortless rustic style. Thanks to this stunning design by Permin, you can bring a touch of this style to your cross stitching too – and it's just as easy to achieve! Featuring charming spotty

and striped Cornishware-inspired china and handfuls of hyacinths, anemones and aquilegia, this charming design is worked using whole cross stitches with backstitch that's easy to count. You'll work the flowers and china patterns in shades of blue, purple and grey, with lots of colour changes that give the picture shading and depth. There are plenty of colour blocks to work, so the design will grow with a satisfying speed. Do double check your key when working the greenery, however, as the shades are very similar.

## Stitching your flower picture

.....

### You will need...

**28HPI linen** (or 14HPI aida), white, Permin white linen Ref: 076-00, 14x16in (46x41cm). Fabric for the stitched piece supplied by Michael Whittaker Fabrics – call 07983 020189 (free call back service) to find your nearest stockist of kits and fabric and visit [www.permin.dk/uk](http://www.permin.dk/uk) to see the full range

**Stranded cotton** as listed in the key

**Frame** with a 6½x9in (16.5x23cm) aperture, white

**Turn to page 58 for hints and tips!**

### Stitching the design

**FOLD** your fabric in half both ways and start stitching from this point to ensure you work the design centrally on the fabric. Work all the cross stitch in two strands over two threads of the linen fabric. Take a close look at the chart and key before you begin stitching to make sure you identify each thread colour with its symbol. The shades of blue and purple are fairly similar so do take care to select the correct one each time. It would be a good idea to pre-sort your threads onto an organiser before starting this design.

### Adding the details

**FINISH** working all the cross stitch before adding the backstitch details using one strand. Work dark taupe for the big jug and pot and dark bluebell for the flowers. Very dark green is used for the leaves and dark petrol blue for the small jug and vase. ➤

### Tip... recreate Permin's country style

If you want to recreate a stunning real life arrangement to complement your cross stitch, you'll find a fabulous range of the iconic TG Green Cornishware pottery to fill with flowers by going to [www.cornishware.co.uk](http://www.cornishware.co.uk)



Country chic meets  
cross stitch in Permin's  
charming floral design





*Our stitcher says...* Linen becomes limp and creased with constant handling, so give it a wash and press it dry after you've finished stitching to restore it's crispness



## Cornish kitchen

DMC Anchor Madeira Colour

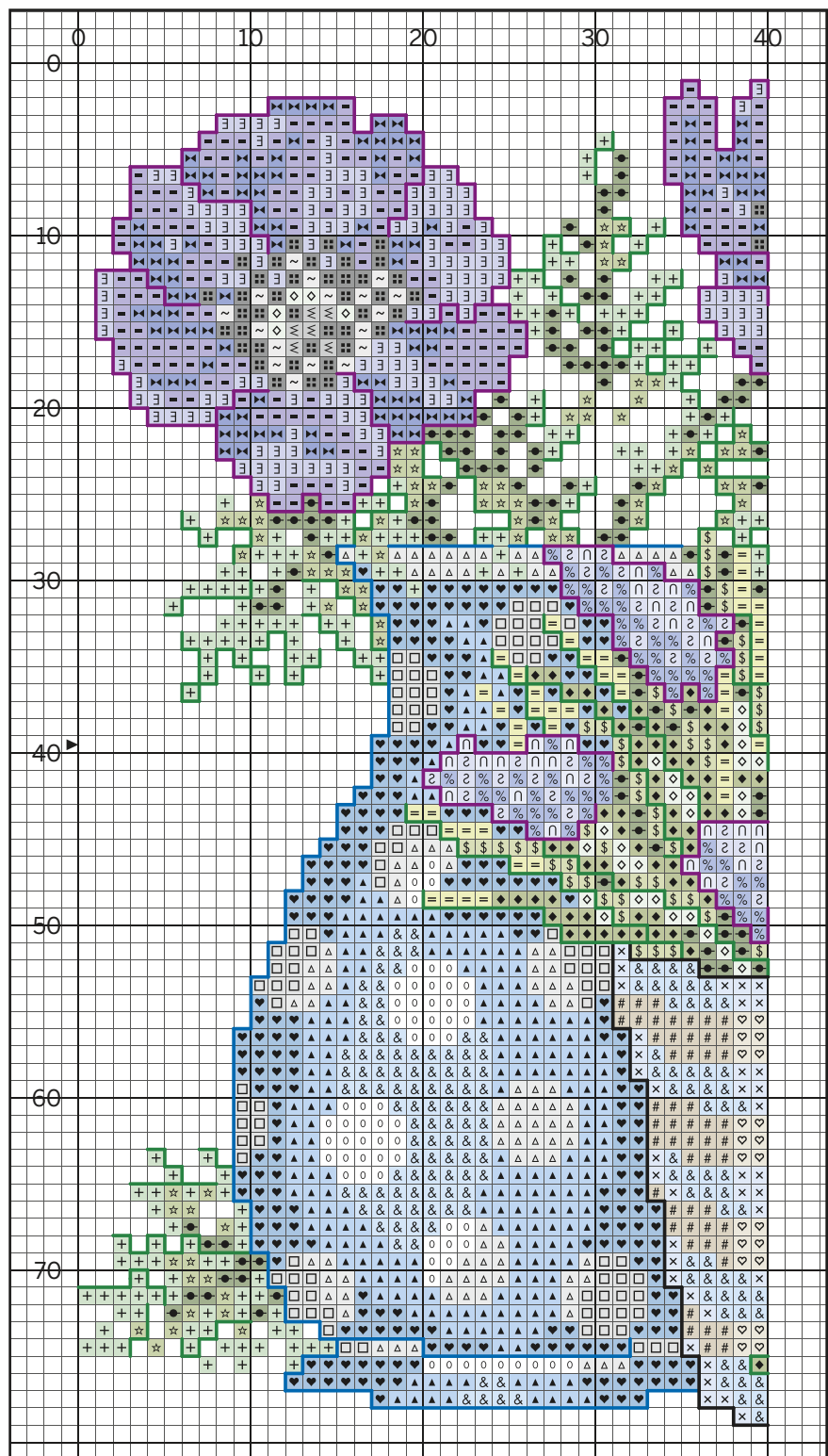
### Cross stitch in two strands

|    |       |      |      |                   |
|----|-------|------|------|-------------------|
| □□ | White | 002  | 2402 | White             |
| II | Ecru  | 387  | 2404 | Ecru              |
| ■  | 310   | 403  | 2400 | Black             |
| ■  | 318   | 235  | 1801 | Dark grey         |
| ■  | 333   | 119  | 0903 | Very dark purple  |
| ■  | 340   | 118  | 0902 | Medium purple     |
| ■  | 341   | 117  | 0901 | Light purple      |
| ■  | 368   | 214  | 1310 | Light grass green |
| ■  | 415   | 398  | 1802 | Medium grey       |
| ■  | 471   | 265  | 1501 | Leaf green        |
| ■  | 642   | 392  | 1903 | Medium taupe      |
| ■  | 644   | 391  | 1814 | Light taupe       |
| ■  | 762   | 234  | 1804 | Light grey        |
| ■  | 772   | 259  | 1604 | Pale green        |
| ■  | 792   | 941  | 0905 | Medium bluebell   |
| ■  | 813   | 140  | 1013 | Light blue        |
| ■  | 825   | 147  | 1011 | Dark blue         |
| ■  | 826   | 146  | 1012 | Medium blue       |
| ■  | 931   | 1034 | 1711 | Med petrol blue   |
| ■  | 932   | 1033 | 1710 | Light petrol blue |
| ■  | 989   | 242  | 1401 | Dark grass green  |
| ■  | 3325  | 129  | 1002 | Very light blue   |
| ■  | 3345  | 268  | 1406 | Dark green        |
| ■  | 3346  | 267  | 1407 | Medium green      |
| ■  | 3347  | 266  | 1408 | Light green       |
| ■  | 3348  | 264  | 1409 | Very light green  |
| ■  | 3746  | 1030 | 2702 | Dark purple       |
| ■  | 3747  | 120  | 0901 | Pale purple       |
| ■  | 3807  | 122  | 0906 | Light bluebell    |
| ■  | 3865  | 926  | 2403 | Off white         |

### Backstitch in one strand

|   |                 |      |      |                  |
|---|-----------------|------|------|------------------|
| — | 640             | 393  | 1905 | Dark taupe       |
|   | big jug, pot    |      |      |                  |
| — | 791             | 178  | 0904 | Dark bluebell    |
|   | flowers         |      |      |                  |
| — | 890             | 218  | 1314 | Very dark green  |
|   | leaves          |      |      |                  |
| — | 930             | 1035 | 1712 | Dark petrol blue |
|   | small jug, vase |      |      |                  |

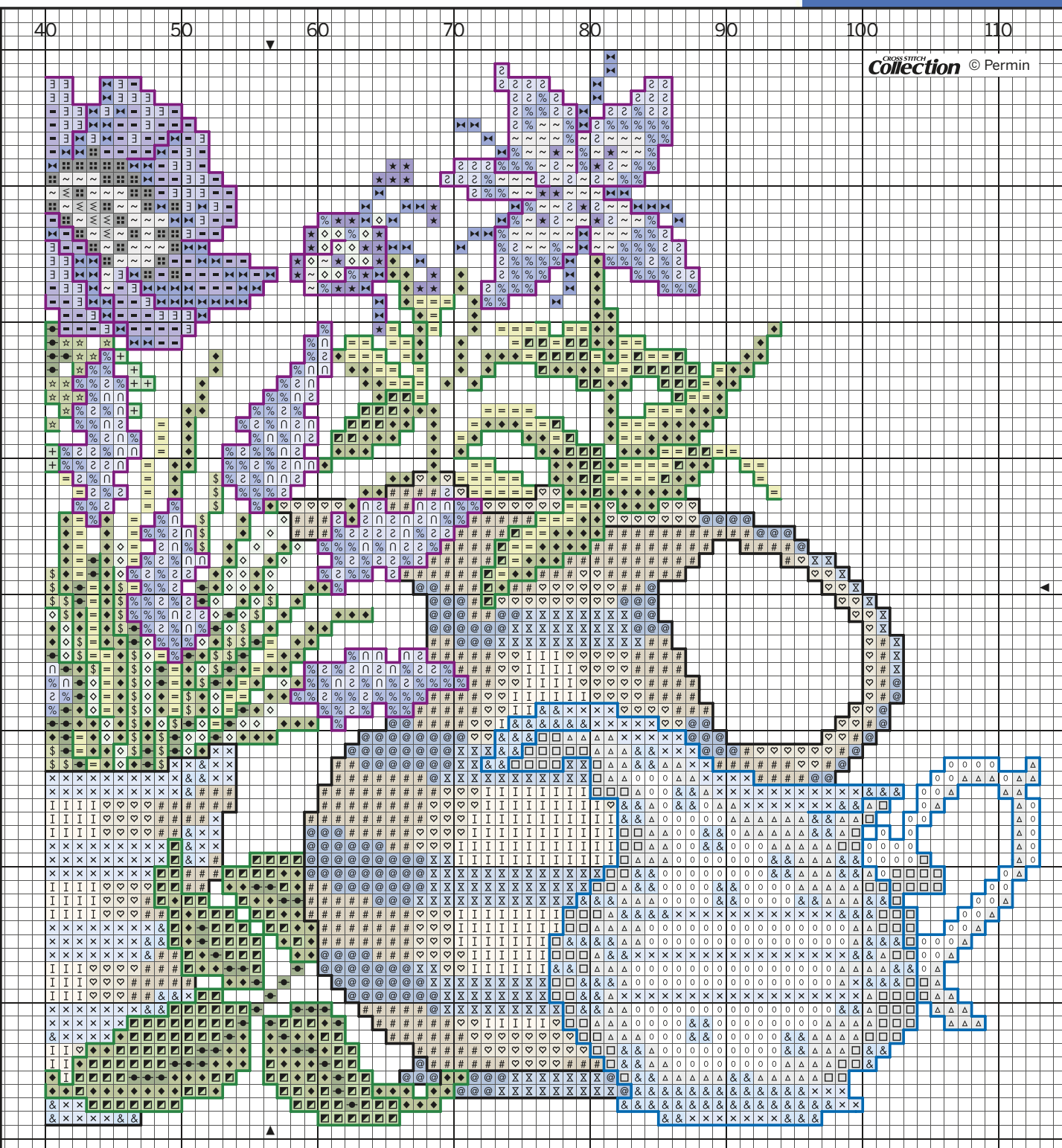
Stitched using DMC threads on 28HPI evenweave over two threads  
Stitch count 79x113 Design area 5½x8in (14x20cm)







**Get the kit!** Permin's beautiful blue flower arrangement has been taken from a larger design that is available for you to buy as a kit! Stitched on Permin's 16HPI white aida (Ref: 355/00), you can get the **Blue Flowers** kit by calling Michael Whittaker Fabrics' free callback service on 07983 020189 or by visiting Permin's website at [www.permin.dk/uk](http://www.permin.dk/uk). You can also find two more designs in this gorgeous series, **Sunflowers** and **Pink and Blue Flowers**. Plus – we've got an exclusive extract from Permin's **Sunflowers** design coming up in our June 249 issue!



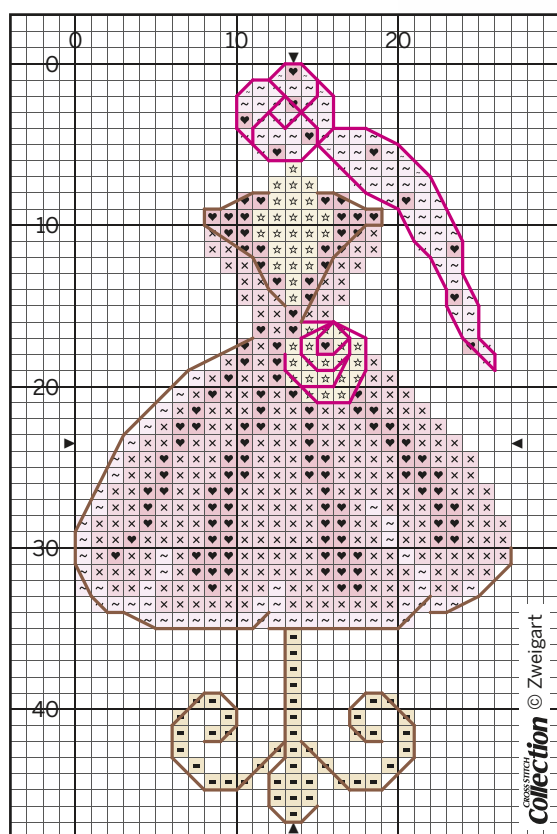


Working mini-motifs in whole cross stitch with just a few shades of pretty pink makes this stylish project a quick stitch



# Pretty in pink

Organise your bedroom in style by stitching **Zweigart's** fabulously feminine motifs into an elegant accessory set



**M**ake your bedroom gorgeous by creating a set of accessories to help store all your essentials. Using Zweigart's glam designs, you can make a shoe bag, padded hanger, jewellery bag and scented sachet. You'll

*Create glamorous bedroom accessories with feminine motifs*

stitch dresses, daisies, handbags and hats that are easy to work in whole cross stitch only, and using three strands of cotton will help you create attractive full stitches. Some of the designs are stitched from the centre out and some from different positions on the evenweave fabric – see the instructions for help with your placement.





## Collection makes...

### COLOUR CRAZY

We've plumped for a pretty pink colourway, but as these designs have such a small key it would be easy to match it to the colour scheme in your bedroom – just change the three pink shades to your favourite!

### GET GLAM

If you don't think the dress on our scented sachet is quite your style, then check out our two gorgeous extra free dress motifs on the *Cross Stitch Collection* blog, complete with headscarves and hats!

### EXTRA MAKES

These stunning motifs came from a beautiful booklet from Zweigart, which contains lots of lovely ideas for makes, from pot bands and wall hangings to jewellery organisers and pictures. Find them in booklet 104/239 – head to [www.zweigart.de](http://www.zweigart.de) for stockists.



# Stitching your accessories

## Stitching the designs

**WORK** all the designs over two threads of evenweave fabric. Start by working the cross stitch using three strands of stranded cotton. When you have finished, add the backstitch details using one strand – medium pink for the bow and head scarf, dark pink for the flowers and taupe for rest of the outlines and details.



# Making your padded hanger

## You will need...

**25HPI evenweave** pale pink, Zweigart Lugana  
Ref: 3835/443, 10x20in (25x51cm)

**Stranded cotton** as listed in the key

**Wooden** hanger

**Strips** of wadding

## Make your coat hanger

**CUT** the fabric into two strips: 6in (15cm) wide and 4in (10cm) wide. Stitch repeats of the floral motif chart below across the wider strip until they measure the length of your coat hanger.

## Tip... Choosing a coat hanger

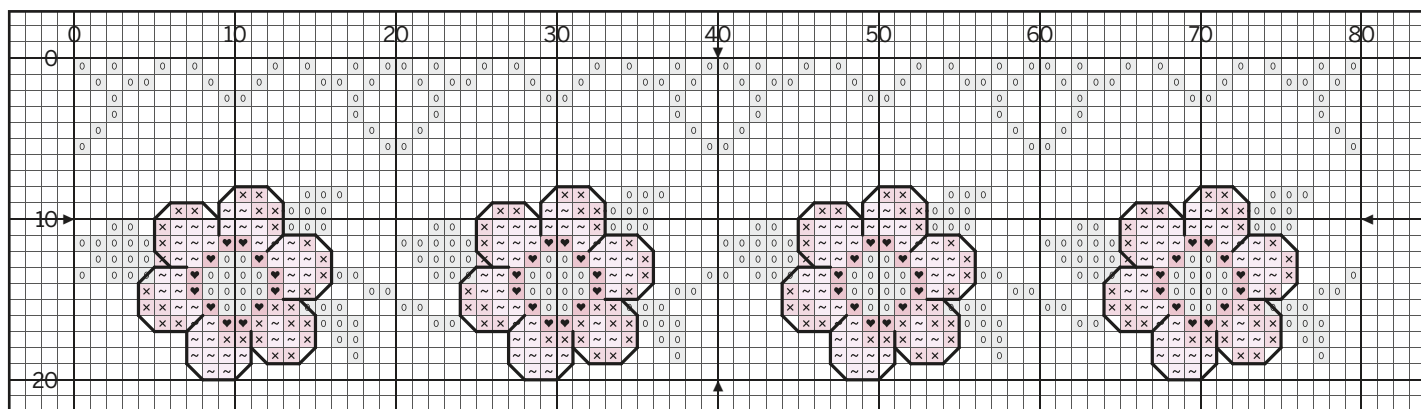
Choose a coat hanger which only has a slight curve as the fabric won't go round it as well if it has a really steep one. Wooden hangers work the best but if you can only find a plastic one then cut off any moulded hanging loops underneath it to create a neat edge

**1 BIND** your coat hanger using 1in (2.5cm) strips of wadding. Start at the centre of the hanger by the hook and wrap the strip round the hanger, overlapping it as you go. When you need to start a new strip just start winding it on top of the end of the last one. Wrap down to one end, fold it round then wrap back to the middle and to the other end.

**2 PLACE** your evenweave centrally on top of the wadded hanger and turn the edges under so it fits neatly on one side. Trim off most of the excess to just leave ½in (1.5cm) of evenweave turned under.

**3 REPEAT** this with the strip of linen on the back of the hanger so the turned edges meet and pin into place.

**4 SEW** the back and front together all the way round, working the stitches through the wadding as well to hold it firmly in place.







**Choose how much wadding you want to use for your hanger – ours had three layers of strips to get a good padded effect**

## Stitching your scented sachet

### You will need...

**25HPI evenweave** pale pink, Zweigart Lugana Ref: 3835/443, 8x6in (20x15cm)

**Stranded cotton** as listed in the key

**Pink cotton** backing fabric 7½x4½in (19x11cm)

**Pink ribbon** ½x5in (1.5x13cm)

**Stuffing**

**Dried lavender**

### Make a scented sachet

**STITCH** the dress down the centre of the fabric, then trim your stitched evenweave to the same size as the backing fabric, making sure that the design runs centrally down the length of the fabric.

**1** **PLACE** the front and back right sides together and fold the ribbon in half to make a hanging loop. Place the ends right sides together at the centre of the top of the sachet, matching raw edges and between the front and the back.

**2** **STITCH** all the way round using a ½in (1.5cm) seam allowance and leaving a gap along one long side.

**3** **TURN** the sachet right sides out and press. Work a row of machine stitching ¾in (2cm) in from one end across the width of the sachet. Repeat at the other end of the sachet.

**4** **MIX** some dried lavender with a little soft toy filling then stuff the sachet lightly with this. Slip stitch up the gap to complete.

## Making your jewellery bag

### You will need...

**25HPI evenweave** pale pink, Zweigart Lugana Ref: 3835/443, 10x20in (25x51cm)

**Stranded cotton** as listed in the key

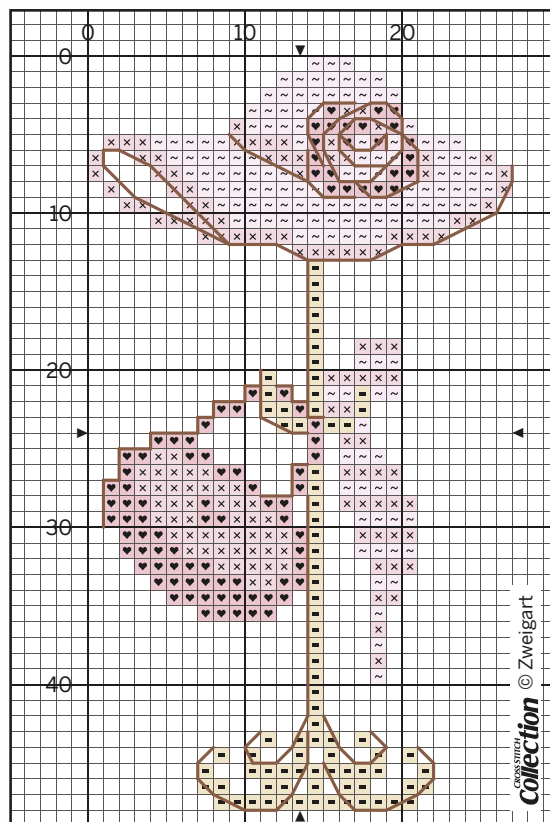
**Pink cotton backing** and lining fabric, three pieces 10x6in (25x15cm)

**Pink ribbon** ½x30in (1.5x75cm)

### Make your jewellery bag

**STITCH** the hat stand motif centrally across the width of the fabric and 2in (5cm) up from the lower edge.

The bag is made in exactly the same way as the shoe bag on page 50. The only difference is that you need to work the first row of stitching for the casing 1in (2.5cm) below the top of the bag.



**Backstitch** is used quite sparingly with these designs to create a delicate effect – keep an eye on your chart to make sure your placement is correct



© Zweigart  
Collection





# Stitching your shoe bag

## You will need...

**25HPI evenweave** pale pink, Zweigart Lugana  
Ref: 3835/443, 16x11in (41x28cm)

**Stranded cotton** as listed in the key

**Pink cotton backing** and lining fabric, three pieces 16x11in (41x28cm)

**Pink ribbon** ½x50in (1.5x130cm)

## Make your shoe bag

**STITCH** the shoe motifs centrally across the width of the fabric and 3in (23cm) up from the lower edge. Once the stitching is complete:

**1 SEW** a length of ribbon just below the stitched motif across the front of the bag, then stitch another ribbon in the same position across the back.

**2 PLACE** the back and front right sides together and stitch down the sides and along the bottom. Repeat with the lining fabric, leaving a small opening.

## Pretty in pink

Anchor DMC Madeira Colour

### Cross stitch in three strands

|     |       |      |              |
|-----|-------|------|--------------|
| 001 | B5200 | 2401 | Bright white |
| 048 | 818   | 2713 | Pale pink    |
| 074 | 3354  | 0606 | Light pink   |
| 076 | 3687  | 0604 | Medium pink  |
| 393 | 640   | 1903 | Taupe        |
| 885 | 739   | 2001 | Cream        |
| 886 | 3047  | 2206 | Tan          |

### Backstitch in one strand

|      |      |      |                                |
|------|------|------|--------------------------------|
| *076 | 3687 | 0604 | Medium pink                    |
|      |      |      | bow, head scarf                |
| 078  | 3803 | 2609 | Dark pink                      |
|      |      |      | flowers                        |
| *393 | 640  | 1903 | Taupe                          |
|      |      |      | all other outlines and details |

Stitched using Anchor threads on 25HPI evenweave over two threads

Padded hanger pattern repeat stitch count 20x40

Design area 1½x3¼in (4x8.5cm)

Scented sachet stitch count 47x27

Design area 3¾x2¼in (10x6cm)

Jewellery bag stitch count 48x27

Design area 3¾x2¼in (10x6cm)

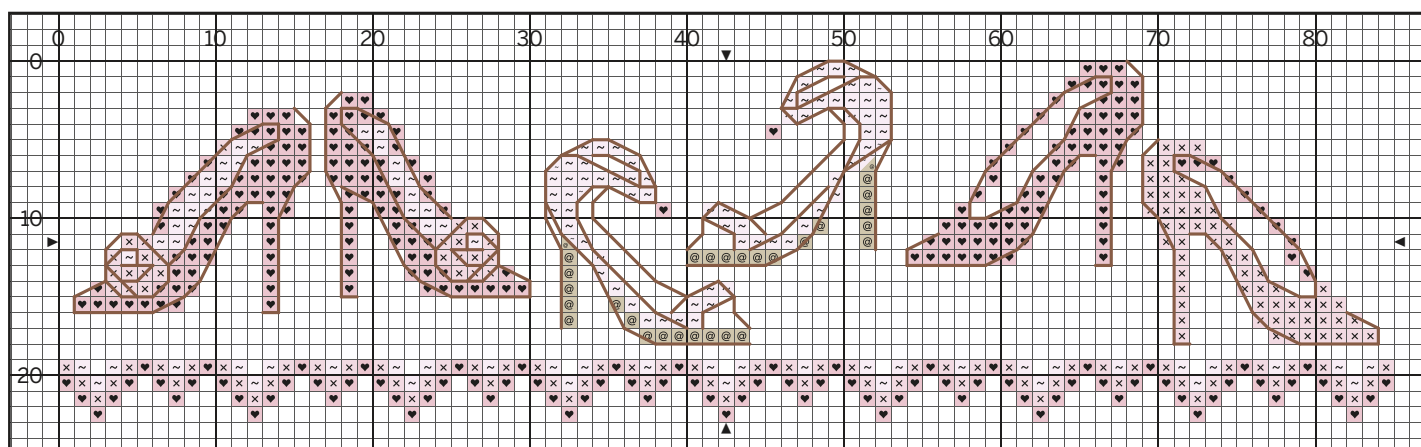
Shoe bag stitch count 23x85

Design area 1¾x6¾in (5x17cm)

\*indicates colour is listed earlier in the key

**3 PLACE** the lining inside the bag outer right sides together and matching side seams, then stitch together around the top. Turn the bag right sides out through the gap then slip stitch it closed.

**4 STITCH** a casing channel 2½in (6cm) down the top edge then ¾in (2cm) below this. Snip one side seam between the casing lines. Thread the ribbon through the casing and knot the ends to finish.





# Puppy pile-up

Simply adorable and wonderfully realistic, **Jenny Barton's** labrador puppies make an irresistible stitching project





## Puppy pile-up!



### Meet the designer...

## Jenny Barton

I love all animals, but I'll always be a dog woman! My childhood pet was a golden labrador, so it always brings back fond memories when I see a lab. I hope you'll love my cute labrador puppy design as much as I do! With a golden, black and chocolate pup I've catered for every labrador fan out there! My black and golden labs are trying to wake up their sleepy companion so they can create mischief and mayhem – in a cute fashion of course! My daughters' (aged 5 and 7) favourite is the chocolate lab but I suspect this may just be due to the word 'chocolate'. I really enjoyed designing this piece as the whole family would love a puppy. However, with our African grey parrot and 3 gerbils, we've already got a bit of a full house!



**Stitched** mostly in large blocks of colour, the shading you'll work to create your pups makes the design grow quickly and is easy to count

Lively, loyal and loving, Jenny Barton has captured the youthful exuberance of the labrador perfectly. Famed for their intelligence, there's little a labrador can't do! Starting out as fishermen's helpers on Newfoundland in the 1700's, the labrador has since proved it's worth in hunting, agility, police work and helping the handicapped. But perhaps the most important reason why the labrador is so popular is because of their devotion to their humans and tremendous sense of fun. This is reflected in Jenny's design – the black and yellow lab peering over their snoozing sibling look so pleased to see you, and ready to leap up at any moment! Perhaps the sleepy chocolate lab – who our stitcher, Caroline, couldn't resist naming Fudge – is recovering from earlier mischief! Jenny's picture is perfect for anyone who recognises these pups' playful looks, and they're as much fun to stitch as they are to admire. You'll create this realistic picture using simple stitching techniques, with very few fractional stitches, and what little backstitch there is simply creates the pups' whiskers and enhances their adorable expressions.





# Stitch your labrador picture

## You will need...

**28HPI linen** (or 14HPI aida), light cream, Zweigart Cashel Ref: 3281/99, 16x20in (41x51cm). We found our lovely linen at Willow Fabrics. Find yours by calling 0800 0567811 or go online to their website at [www.willowfabrics.com](http://www.willowfabrics.com)

**Stranded cotton** as listed in the key

**Frame** with a 10x13½in (25x34cm) aperture, pine

**Turn to page 58 for hints and tips!**

## Starting off

**PRE-SORTING** your threads before you begin will help you stitch this design, as there are many similar shades of thread used. Punch holes in a piece of thin card and loop the skeins of thread through them, then label each hole with the thread number and the symbol used on the chart. In this way you will easily be able to find the threads as you need them.

## Stitching the design

**MEASURE** your fabric to find the centre as this is the best place to start stitching in order to make sure you place it correctly. The design is worked in cross stitch using two strands of stranded cotton over two threads of the linen fabric. The design is fairly easy to stitch as there are only a few fractional stitches and not too much backstitch. Work one puppy at a time before moving onto the next one to help with your counting.

## Adding the details

**FINISH** working all the cross stitch before adding the backstitch details. These are all worked in one strand of stranded cotton – use white for the whiskers and eyes and very dark brown for the remainder of the design's outlines and details.

## Puppy pile-up!

DMC Anchor Madeira Colour

### Cross stitch in two strands

|    |       |      |      |                  |
|----|-------|------|------|------------------|
| □□ | White | 002  | 2402 | White            |
| ■  | 310   | 403  | 2400 | Black            |
| ★  | 317   | 400  | 1714 | Medium grey      |
| +  | 318   | 235  | 1801 | Light grey       |
| ≤  | 413   | 236  | 1713 | Dark grey        |
| ~  | 415   | 398  | 1802 | Very light grey  |
| #  | 434   | 310  | 2009 | Light brown      |
| &  | 435   | 365  | 2010 | Very light brown |
| %  | 436   | 363  | 2011 | Dark tan         |
| ✱  | 437   | 362  | 2012 | Light tan        |
| ♡  | 712   | 926  | 2101 | Light cream      |
| ×  | 738   | 361  | 2013 | Dark cream       |
| I  | 739   | 366  | 2014 | Medium cream     |
| △  | 762   | 234  | 1804 | Pale grey        |
| ■  | 801   | 359  | 2007 | Medium brown     |
| ⓪  | 840   | 1084 | 1912 | Dark sepia       |
| ∩  | 842   | 1080 | 1910 | Light sepia      |
| ▲  | 938   | 381  | 2005 | Dark brown       |
| ♥  | 3371  | 382  | 2004 | Very dark brown  |

### Backstitch in one strand

|   |                                |     |      |                 |
|---|--------------------------------|-----|------|-----------------|
| — | *White                         | 002 | 2402 | White           |
|   | whiskers, eyes                 |     |      |                 |
| — | *3371                          | 382 | 2004 | Very dark brown |
|   | all other outlines and details |     |      |                 |

Stitched using DMC threads on 28HPI linen over two threads

Stitch count 118x169

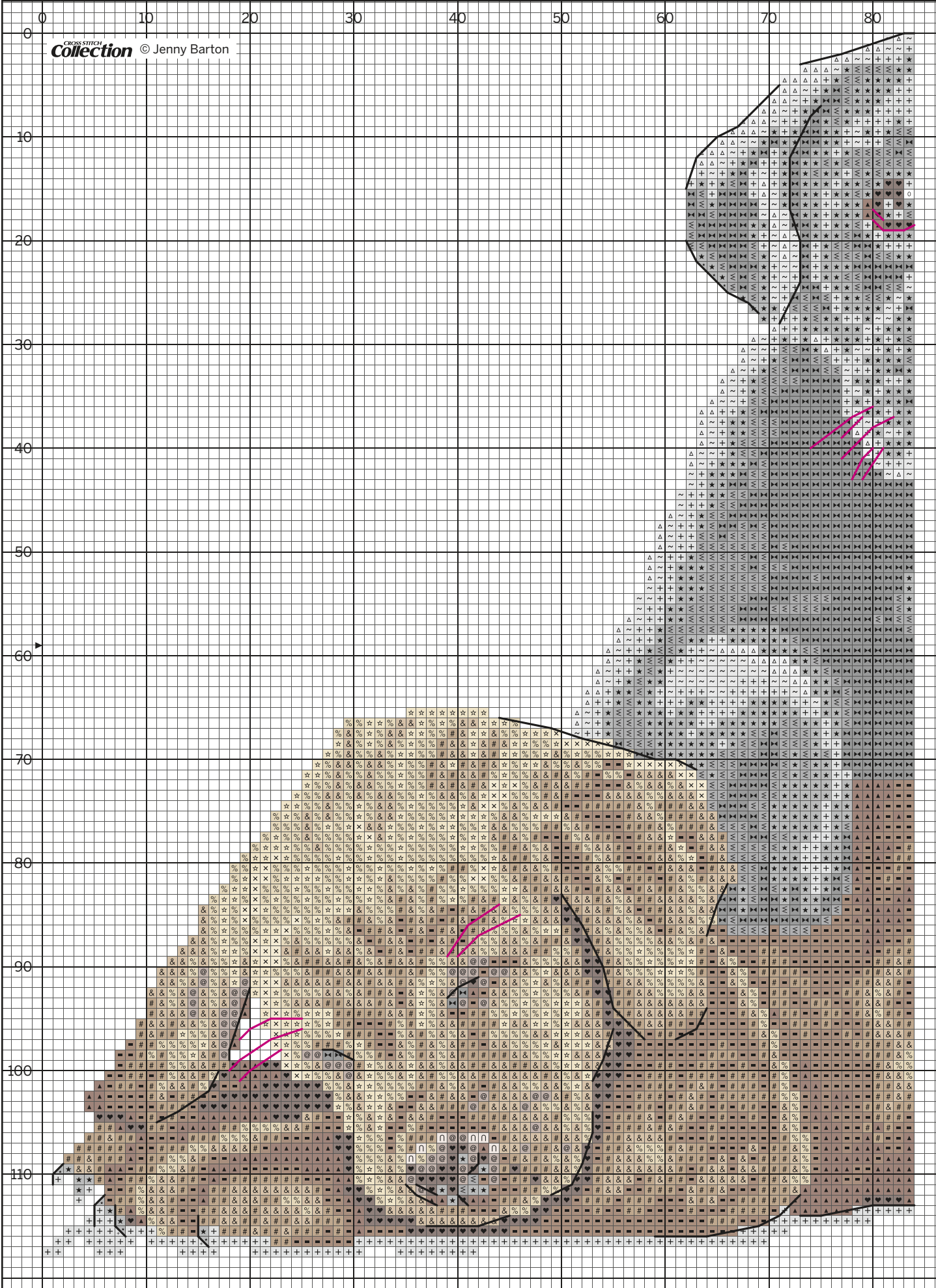
Design area 8½x12in (21.5x30.5cm)

\*indicates colour is listed earlier in the key

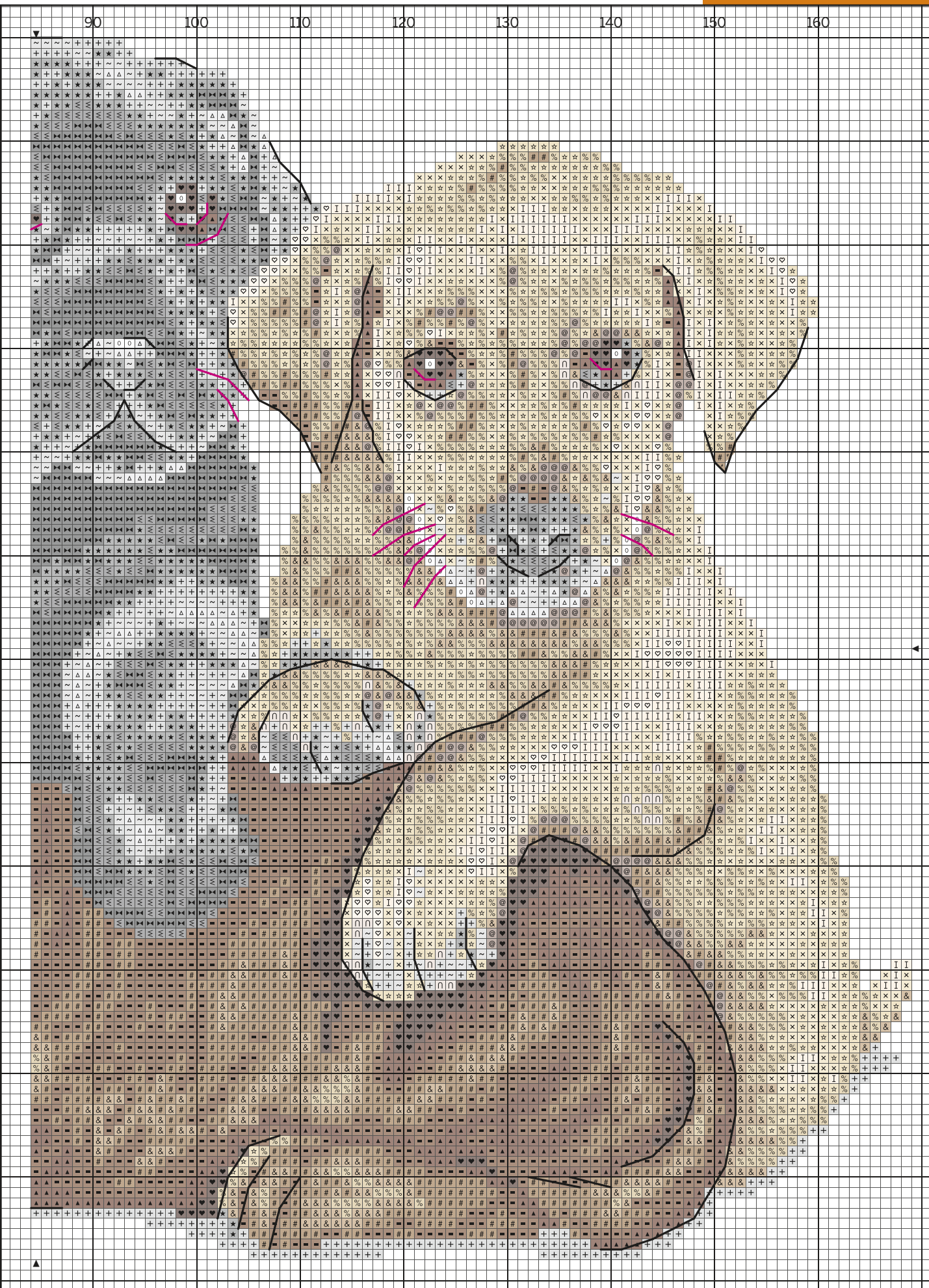
*Our stitcher says...* It's easier to finish one puppy at a time – start off by stitching the black puppy as it gives a good centre point, and then move on to the puppy at the bottom



Puppy pile-up!









# DAINTY MAKES

Find a lovely range of gorgeous gingham to make a padded frame at The Cotton Patch. Call 0121 778 5924 or go online to [www.cottonpatch.co.uk](http://www.cottonpatch.co.uk)

## You will need...

**28HPI linen** (or 14HPI aida), light rustic, Zweigart

Cashel Ref: 3281/52, 13x13in (33x33cm)

**Stranded cotton** as listed in the key

**Gingham fabric** green, 11½x11½in (4x4cm)

**Mount board** 9½x9½in (24x24cm)

**2oz wadding** 9½x9½in (24x24cm)

**Felt** white 9½x9½in (24x24cm)

## Stitching your snowdrops

FOLD your fabric in half both ways to find the centre and start stitching at this point. The cross stitch is worked in two strands of stranded cotton over two threads of linen fabric. Finish working all the cross stitch before adding the backstitch in one strand. To finish your snowdrop picture, you can create your own striking gingham frame out of just mount board and fabric! Turn to page 60 to find a step-by-step guide.

## Winter wildflowers

DMC Anchor Madeira Colour

### Cross stitch in two strands

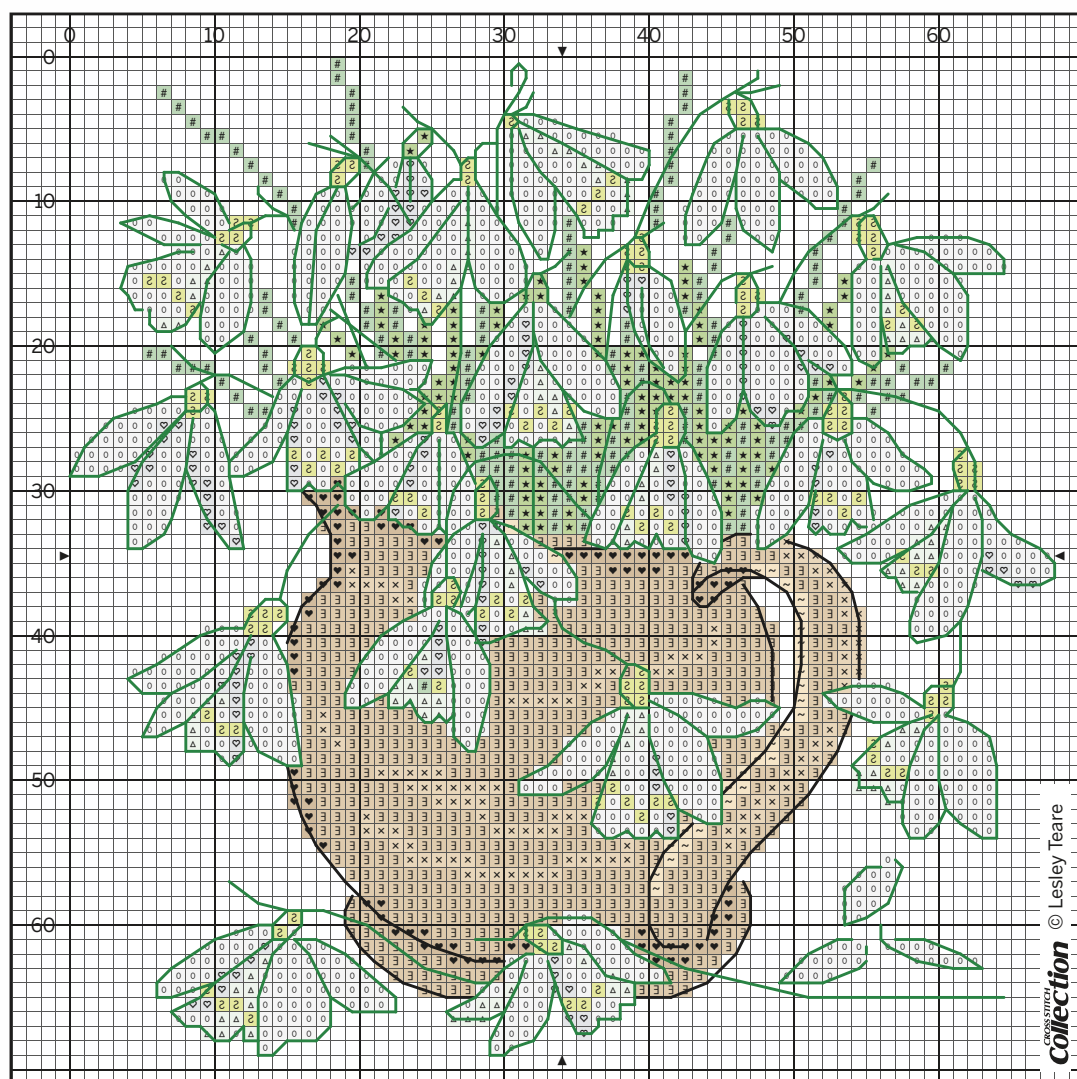
|    |      |     |      |                  |
|----|------|-----|------|------------------|
| ♥♥ | 435  | 365 | 2010 | Dark brown       |
| ■  | 436  | 363 | 2011 | Medium brown     |
| ×× | 437  | 362 | 2012 | Light brown      |
| ★  | 702  | 226 | 1306 | Light green      |
| ~  | 738  | 361 | 2013 | Cream            |
| △△ | 772  | 259 | 1604 | Pale green       |
| 22 | 907  | 255 | 1410 | Lime green       |
| #  | 912  | 209 | 1213 | Mint green       |
| ♡♡ | 928  | 274 | 1709 | Pale petrol blue |
| 00 | 3865 | 926 | 2403 | Off white        |

### Backstitch in one strand

|   |     |     |      |                      |
|---|-----|-----|------|----------------------|
| — | 645 | 273 | 1811 | Green grey pot       |
| — | 699 | 923 | 1303 | Dark green snowdrops |

Stitched using DMC threads on 28HPI linen over two threads

Stitch count 69x68 Design area 5x5in (13x13cm)



© Lesley Teare  
collection



# Winter wildflowers

Banish your winter blues by stitching **Lesley Teare's** posy of wonderful wild snowdrops in a homely rustic jug



*Our stitcher says...* Work backstitch and long stitch to create those delicate, drooping stems



# Stitch basics

Discover all you need to know to start cross stitching and lots of helpful hints to make you an expert. **Charting editor Abi Barker is your guide...**

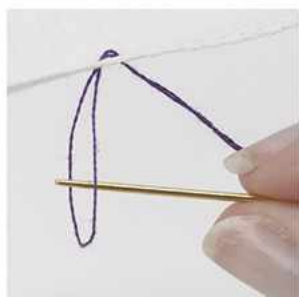
## Getting started

### Select your needle

| Fabric    | HPI         | Needle      |
|-----------|-------------|-------------|
| Aida      | 11-14       | Tapestry 24 |
| Aida      | 16-20       | Tapestry 26 |
| Hardanger | 22          | Tapestry 26 |
| Evenweave | 22-32       | Tapestry 26 |
| Evenweave | 36 and over | Tapestry 28 |

**TIP** To attach beads, use a beading needle or a size 28 tapestry needle.

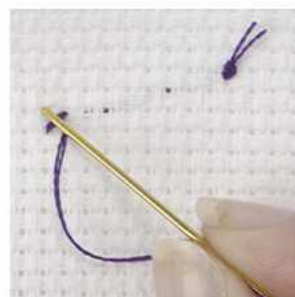
Try these three ways to get going, then choose the one that suits you best



**Loop start** When stitching with two threads  
Cut a single thread that's twice as long as you need, and thread both ends through your needle. Come up through the fabric and make a half stitch, then pass the needle through the loop that's formed at the back to secure it.



**Loose end start** When stitching with any number of threads  
Bring your needle up through the fabric, leaving a little piece of thread at the back. Hold this thread underneath the area to be stitched so that you will secure it with your first few cross stitches.



**Waste knot start** When stitching with any number of threads  
Knot the end of the thread and take the needle down through the fabric on the right side, a little away from your first stitch. As you stitch towards the knot, you'll secure the thread at the back, then you can snip off the knot.

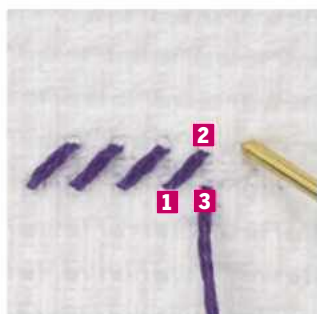
## Cross stitch made easy

Learn the basic techniques and you're ready for the projects!



### Cross stitch on aida

Aida has groups of threads woven together to form distinct blocks – perfect for beginners. Cross stitches are made over one block of fabric, on any count. A quick way to work a line of stitches is to use half cross stitches going one way, then double back on yourself.



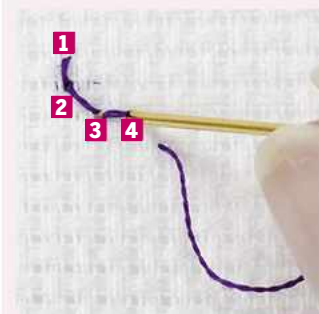
### Half cross stitch

This is simply half of an ordinary cross stitch. Bring the needle up at 1, down at 2, up at 3 and so on. Half cross stitches are often used to create a paler area of stitching, for example for the sky or a background, which can give the impression of distance in a design.



### Cross stitch on evenweave

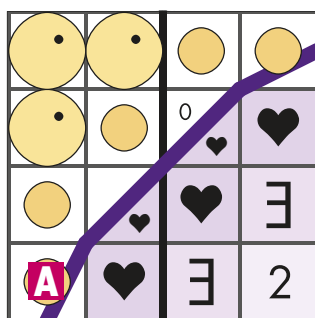
Evenweave and linen fabrics are woven in single threads. Usually you will stitch over two threads, as in the example shown above. As a result of this, a design stitched on 28HPI evenweave will be the same size as one stitched on 14HPI aida.



**Backstitch**, used for outlines or details, is shown as coloured lines on the chart and is worked after the cross stitch. Bring the needle up at 1, down at 2, up at 3, down at 2, up at 4 and so on, working over one block of aida or two threads of evenweave.

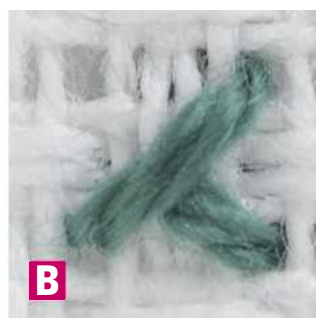
**Long stitch** is worked the same way, but over more than one block of aida or more than two threads of evenweave.





### Fractional stitches

A small symbol in the corner of a square (A) indicates a three-quarter stitch (B). If two different symbols occupy one



square, make the less prominent colour a tiny quarter stitch (C) then work a three-quarter stitch in the other colour (D). The examples



shown are on aida where the centre block has to be pierced to make the quarter stitch (you may want to use a sharper needle for this).



**TIP** Fractionals are easier to work on evenweave as there is no block to be pierced.

## The final details

Many designs feature beads or French knots. These are easy to do, but practise on scrap fabric first

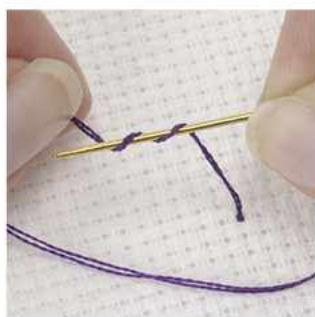


### Beads

Attach each bead with a half cross stitch. Bring the needle up at one bottom corner of the square, thread the bead on to the needle and complete the stitch. Use a needle with a small eye, or a beading needle, and sewing cotton that matches the fabric or stitching. Attach more firmly with a whole cross stitch.

### French knots

1 Bring the needle up through the fabric. With thumb and forefinger, hold the thread a few inches away from where it came up. Keeping the thread taut, twist the needle twice around the thread.



2 Still holding the thread, push the needle down into the fabric close to where it came out, then pull the needle through gently to form a knot. Don't pull too hard.

**TIP** Vary the number of twists or strands to make larger or smaller French knots.

## When finished...

### Taking care of your stitching

Wash your work to refresh the fabric and threads – good quality threads won't run. Use warm water and rinse until the water runs clear. To iron, place your damp stitching on fluffy towels, with a clean white cloth over the top, and press with a warm iron until it's almost dry.

## Reading charts and keys

The charts are easy to follow when you know how

■ Each chart symbol represents one stitch on the fabric.

■ The key shows the thread colour that the symbols represent, for all stitches. Check how many strands of thread you need for each.

■ The thread codes in the key are for DMC, Anchor and Madeira colours. We list the threads used to stitch our model first (therefore the design may look slightly different if stitched using another brand).

■ The arrows on the chart indicate the centre of the chart. On most designs, you'll start stitching here to ensure the design is central. To find the centre of your fabric, fold it in half both ways; the crease in the middle corresponds to the chart centre where you'll make your first stitch.

### Daisy key

DMC Anchor Madeira Colour

#### Cross stitch in two strands

|       |     |      |              |
|-------|-----|------|--------------|
| White | 002 | 2402 | White        |
| 210   | 108 | 0802 | Light purple |
| 550   | 101 | 0714 | Dark purple  |
| 553   | 098 | 0712 | Med purple   |
| 3866  | 926 | 2001 | Off white    |

#### Half cross stitch in two strands

|      |     |      |             |
|------|-----|------|-------------|
| *550 | 101 | 0714 | Dark purple |
|------|-----|------|-------------|

#### Cross stitch using one strand of each colour

|                         |     |      |       |
|-------------------------|-----|------|-------|
| 211                     | 342 | 0801 | Lilac |
| DMC Light Effects E5200 |     |      |       |

#### Backstitch in one strand

|                          |     |      |             |
|--------------------------|-----|------|-------------|
| *550                     | 101 | 0714 | Dark purple |
| all outlines and details |     |      |             |

#### French knots in two strands

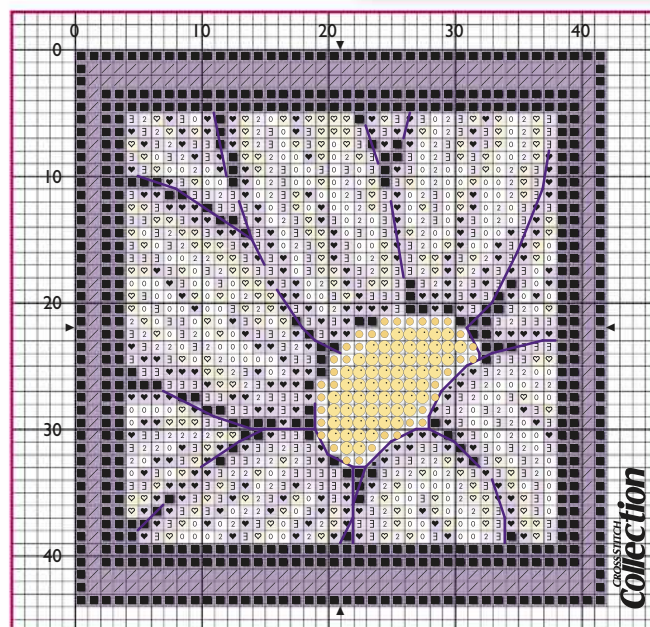
|                      |     |      |        |
|----------------------|-----|------|--------|
| 743                  | 305 | 0113 | Yellow |
| daisy centre details |     |      |        |

#### Attach beads with matching cotton

|                            |              |
|----------------------------|--------------|
| Mill Hill seed beads 02002 | Yellow creme |
| daisy centre details       |              |

Stitched using DMC threads on 14HPI aida  
Stitch count 44x42 Design area 3¼x3in (8x8cm)

\*Indicates colour is listed earlier in the key





# Stitch extras

Find all the extra essential making up instructions, techniques and templates you'll need to turn your stitched chart into a handmade masterpiece!



## Winter wildflowers

### Make a padded frame

Create a gingham frame for your snowdrops picture!

Find your shopping list and chart on page 56

**1** **CUT** a 6¼x6¼in (16x16cm) aperture in the centre of the mount board, then use double-sided tape to stick the wadding over the mount. Trim the edges to fit and cut out the rectangle in the centre. Make it ¼in (6mm) smaller so the wadding sticks over the edge of the cut out aperture.

**2** **PLACE** the gingham fabric right side down then put the wadded mount centrally on top of it. Stick double-sided tape all around the edge of the back of the mount and round the edge of the central aperture, then stretch the fabric tightly

over to the back and stick on to the tape.

**3** **CUT** out the centre of the fabric but make the aperture 1in (2.5cm) smaller all the way round than the card aperture. Snip diagonally into each corner, then fold the edge of the fabric over to the wrong side of the mount. Stick masking tape over the top of the folded edges to secure.

**4** **PLACE** your stretched and wadded cross stitch behind the mount and slip stitch in place. Neaten your frame by stitching a piece of felt over the back and oversew a curtain ring to the top to hang.

## Vintage sewing

### Make a needlecase

Create a sweet accessory to match Maria Diaz's sewing machine cover on page 18

### You will need...

**Needlecase chart and key** download for free at [www.crossstitchcollection.com](http://www.crossstitchcollection.com)

**25HPI evenweave** green, Zweigart Lugana Ref: 3835/618, 8½x5in (22x13cm)

**Stranded cotton** as listed in the key

**DMC Light Effects thread** as listed in the key

**Cotton lining fabric** 8½x5in (22x13cm)

**Iron on fleece** 8½x5in (22x13cm)

**Ric-rac braid** cream, 16in (41cm)

**Cream felt** two pieces 3½x6½in (9x17cm)



Download your chart for free on the *Cross Stitch Collection* blog at [www.crossstitchcollection.com](http://www.crossstitchcollection.com)

**1** **CUT** a piece of evenweave to 8½x5in (22x13cm) and the same of lining fabric.

**2** **FOLD** the evenweave in half widthways then stitch the pincushion design in

the centre of the right of the fold as this will be the cover of your needlecase.

**3** **CUT** the ric-rac in half and tack each piece to the top and bottom of the fabric making sure the centre of it runs ½in (1.5cm) in from the edge of the fabric.

**4** **PRESS** the iron on fleece to the wrong side of the lining then place the lining and evenweave right sides together.

**5** **STITCH** together all the way round, leaving a gap in one side for turning.

**6** **TURN** right sides out, press and slip stitch the gap closed.

**7** **PLACE** the two pieces of felt centrally over the lining and stitch down the centre to form the needlecase spine.



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# Shopping Collection

It's easy to find essential stitching supplies or catch up on a missed copy of *Cross Stitch Collection* with our handy shopping guide

## Stockists

Seen something that's inspired you?  
Here's where you can buy it...

### ANN'S ORCHARD

[www.annsorchard.co.uk](http://www.annsorchard.co.uk)

01342 311545

For contemporary and traditional bead and needlework kits, plus handmade frames to display them in

### BARNYARNS

[www.barnyarns.co.uk](http://www.barnyarns.co.uk)

0176 569 0069

For Anchor, DMC and Madeira threads and all kinds of haberdashery supplies

### BETTY STITCHKIT

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# CROSS STITCH Collection

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NEW ISSUE ON SALE Friday 6 February 2015

Printed and bound by William Gibbons.

Distributed by Seymour Distribution Ltd, ☎ 0207 429 4000

Overseas distribution by Immediate Media Co, ☎ 0117 927 9009

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## Collection 241

- ◆ 37 gift charts to stitch in our Christmas Collection
- ◆ The first part of Maria Diaz's Christmas spectacular
- ◆ Countdown to Christmas with a mini-stocking calendar
- ◆ Cute boxer pups from Anchor
- ◆ Durene Jones' poppy is the perfect remembrance stitch
- ◆ Chart of the month – A traditional, classic Santa stocking design by Permin



## Collection 242

- ◆ A rustic wreath by Lesley
- ◆ Build a delicious and sparkly 3D gingerbread house
- ◆ An embellishment special!
- ◆ Make a table runner and gift bags with Zweigart's baubles
- ◆ Part two of Santa's Journey
- ◆ Stitch a tasty Christmas cake recipe with Angela's hanging
- ◆ Chart of the month – Two Cinderella designs in our Joan Elliott festive special



## Collection 243

- ◆ The perfect festive cards
- ◆ Lesley Teare's shimmering vase of winter flowers
- ◆ Stitch Ed Hedgehog in our Country Companions special
- ◆ Finish Santa's Journey with Maria Diaz's final chart
- ◆ Create stunning homestyle for Christmas with Zweigart
- ◆ Chart of the month – Stitch a snowman and a winter wonderland by Angela Poole



## Collection 244

- ◆ Organise your new year with a stitched diary cover
- ◆ An elegant and sumptuous bathroom set by Zweigart
- ◆ Pretty thank you cards
- ◆ Stitch an ornate golden geisha project from Anchor
- ◆ Lovely lilies in fresh white and green by Lesley Teare
- ◆ Chart of the month – Stitch your dream vintage kitchen dresser by Maria Diaz



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# Breaktime!

Relax and take a break to enjoy this month's prize crossword for a chance to win Zweigart fabrics

## Fabulous prizes

Five lucky winners will each receive a pack containing 14HPI aida in cream (3706/264), 14HPI aida in blue (3706/550), evenweave Murano in beige (3984/770) and evenweave Linda in white (1235/1), plus Zweigart's new booklet – Cats (104/266). Each pack is worth £50! Zweigart has been the worldwide market leader in weaving, dyeing and finishing needlework fabrics for more than 130 years. To find your local stockists call Derwentwater Designs on ☎ 01768 483119; Heritage Crafts on ☎ 01889 572859; EQS on ☎ 01162 710033 or Hee Bee on ☎ 01565 872225.

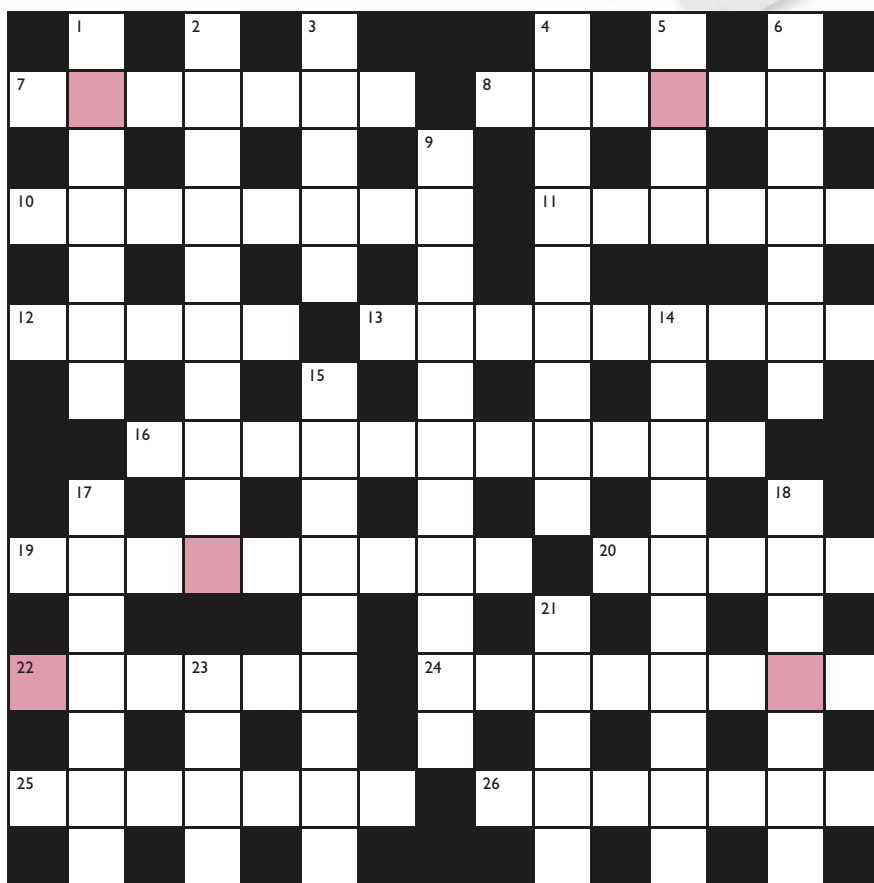


## ACROSS

- 7 Inhalations of air (7)
- 8 Type of tomato sauce (7)
- 10 Creator of machines and ideas (8)
- 11 Highest rank playing card suit (6)
- 12 Two-wheeled wagons (5)
- 13 Opposite of decreased (9)
- 16 People who live in a place (11)
- 19 Type of music usually played by orchestras (9)
- 20 Make this for a sewing machine on page 18 (5)
- 22 Make this on page 46 (6)
- 24 and 6 down Animals found on page 51 (8,7)
- 25 Wanted or lusted after (7)
- 26 Type of garment fixings (7)

## Down

- 1 A parent's father (7)
- 2 Stitch the project on page 24 for this day (10)
- 3 Blue and \_\_\_\_\_ flowers on page 42 (5)
- 4 The day before today (9)
- 5 Light fawn colour (4)
- 6 (see 24 across)
- 9 Hectically or wildly (11)
- 14 People who go into space (10)
- 15 Types of a thing (9)
- 17 Stayed on top of water (7)
- 18 Courageous female (7)
- 21 Approximately (5)
- 23 Grows on our heads (4)



## PRIZE CROSSWORD 244

Across: 1 satellites; 6 cups; 10 enables; 11 scarlet; 12 crow; 13 hello; 14 heel; 17 cycle; 18 winter; 20 actual; 22 urban; 27 heat; 28 below; 29 vote; 32 offices; 33 thinner; 34 much; 35 carelessly  
Down: 1 speech; 2 tea cosy; 3 lily; 4 issued; 5 easily; 7 ugliest; 8 settlers; 9 day; 15 bleak; 16 diary; 19 bathroom; 21 traffic; 23 amounts; 24 geisha; 25 bottle; 26 yearly; 30 act; 31 wine  
Winning word: NEEDLE

## Enter online...

For your chance to win Zweigart fabrics, enter online for free at [www.crossstitchcollection.com](http://www.crossstitchcollection.com) and click on the competitions tab.

Once you've completed the crossword, the shaded boxes will form an anagram of a type of embroidery. All you have to do is work out what the winning word is, and then go to the *Cross Stitch Collection* blog before Thursday 5 February 2015. For full terms and conditions go to page 63.

**Competition rules** To enter competitions and giveaways, enter online between 9 January and 5 February 2015. The winners will be selected at random from all entries. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Further rules can be read in full on page 63.



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# Crafty ideas

from Rebecca Bradshaw



Welcome to my stitching world – I hope you find lots of inspiration. This month, I'll tell you all about my pride and joy – my brand new craft room!



We decided that my brand new craft room was the perfect place to take a photograph of Maria Diaz's vintage sewing machine cover project – stitch this chart on page 18!

**L**ike every stitcher, I have mountains of stitching stuff that lives wherever it will fit, and I have long dreamed of my own craft room. A few years ago we built an extension to make our kitchen bigger so we didn't need the dining room any more. I've had my eye on it since, but my family used it as a 'doing and dumping' room. A couple of months ago, I decided it was time to take control!

I emptied it, painted it in a soft blue grey and did a mass Ikea order of new shelving units. I had a wonderful idea to wallpaper the back of the shelves with a bunting print, which was harder than it sounds as shiny bookshelf backboards don't take kindly to wallpaper paste, but after making it to the consistency of porridge it worked. The fun part was relocating everything in its place, and I even colour coded all my piles of fabric (then folded and ironed them into stacks!). All my craft books went into sections and I used several baskets to store all my lovely ribbons and things. I bought a box of Kilner Jars and padded the lids with fabric scraps, then with blackboard label stickers and a chalk pen I labelled each one with lovely things like selvages, eyelets and buttons.

I decided Roman blinds were the best thing for my bay windows, but I think I was a little over ambitious with this. Plain fabric wouldn't do my new room justice so initially I thought

patchwork squares would look good, then I discovered the Thread Spool quilt block – perfect for a craft room. It took an absolute age to piece together all 54 spools, then I decided to quilt it, appliqué scissors to the corners, add a running stitch border round the edges then make the finished pieces into blinds. I'm proud to say that I have finally finished them and they are hung up! As a final touch I covered my desk in oilcloth (so much nicer than plain white) and made a matching tablecloth for my sewing table.

I just love my new room. It's a haven of peace and quiet, and when

**"I just love my new room – it's a haven of peace and when my teenagers are arguing – yet again!"**

my teenagers are arguing (yet again), I go in, shut the door, turn the radio on and create – absolute joy! But you know, you really don't need a whole room – a set of shelves filled with fabric and labelled jars is enough to give any crafter pleasure. It's just finding the time amongst the actual sewing to do this!



**I just love my new hand made Roman blinds, though I poured quite a lot of blood, sweat and tears into making them!**

Share your own  
crafty ideas

Email [csc@immediate.co.uk](mailto:csc@immediate.co.uk)  
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# Next month

in your **March** issue...



## Country escape

### Stitching you can't miss...

- \* Anchor's striking London inspired poster-style picture
- \* Gorgeous gifts for mum by Zweigart and Jenny Barton
- \* Stitch a new series of butterfly fairies with Lesley Teare

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