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## Marbled Embroidery with Lauren from Lark Rising Embroidery

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### Chapter 1 - Marbled Embroidery

#### Overview

(gentle music) - Hi, I'm Lauren of Lark Rising Embroidery. I design DIY embroidery patterns for people that are just getting started on their embroidery journeys, and more advanced patterns for people that have already been stitching. I love using tons of colors and textures in my work, and I can't wait to teach you this pattern. This class focuses on my marbled embroidery pattern. I've done this pattern before in a lot of varieties, teaching it in workshops, as well as online DIY patterns. This is a brand new version, it's a little bit different, where I'll get to show you how to take satin stitch, filling that hoop with thread in lots of different colors. This design is really accessible for beginning stitchers, but also a lot of fun for even your advanced embroiderers. (gentle music)

#### Materials

- Embroidery is a really great craft to get started with because you need very few materials as you begin. And all of them are small enough that you could even put them in a zipper pouch and take them with you on your commute or while you watch a kid's baseball game. It's really, really wonderful for people on the go that still wanna get crafty. In this class, you'll need a seven-inch square of fabric. This time, I've used a linen, cotton blend in just a nice cream color. Most of this area is gonna be covered with thread so you won't really see what color the fabric is other than a small ring around the outside of the design. You could also choose a heavy weight quilting cotton or something else that's not too stretch. But I wouldn't pick anything that has a wider weave than what you see here, so something that doesn't have holes in between the fibers that are any bigger than what you see here. Also, you'll need to print out your design template so that you can transfer it onto the fabric. To do that, you'll use the Pilot FriXion Erasable Pen. This erases with either a heat gun or an at home blow dryer. I have a four-inch embroidery hoop, some small scissors for trimming thread as you go, a size 22 tapestry needle that has a nice big eye and a blunt end. It makes it really easy to work with. And some fabric shears for trimming the outside edges of your fabric. I have a variety of different embroidery thread here. All of these colors are used with just one skein in the design. You can choose to use all of these colors or if you just wanna pick your favorite set, maybe you just wanna use pink throughout your whole set, you could choose to do that and I'll show you how to do that as we get going. I'll also use this light table to help me transfer my design on to my fabric. If you don't have a light table at home, feel free to tape your paper and fabric to the window, on top of one another, and you can use the back lighting from the window to help you see enough to transfer the design onto the fabric.

#### Choosing Colors

- Before we begin stitching, I wanna chat a little bit about the colors we've used in this piece. The colors here, I've used 22 different ones, are really up to you. I'll show you how I've used them and talk a little bit about color theory so that you have the power to choose your own colors, or stick with mine if you like them. Here is a finished hoop that I've done in this design. You can see there's this line here in the middle that is neutral. So it's in just kind of this yellowish-cream color. That's here in my array of threads, and here on this section diagram that comes with the class. This row separates three different sections of the hoop, section A, B, and C. As you can see, in section A, I've

used mostly pink tones, in section B I've used greens, and in section C I've used blues. I have them laid out here, and in the color guide in the order that I've used them. So I've first stitched this center row, and then I started with the lightest pink and moved along this row. Then the lightest green and moved down, and the lightest blue and moved darker as I stitched. Some important things to think about are, you can use all of these different colors, or you could actually just pick five to eight of your favorite colors, whether they be all pinks, or yellows, you could choose anything that you want and actually repeat those colors throughout the design. The most important thing is that this center row be a neutral, light color. If you take several different colors, say, red, green, and blue, and you continue to add white into all of those colors, the colors get closer and closer to one another. They look more and more similar as you add more white. That's why I've started with a really light neutral so that I can work out into a darker, more saturated color for each of these different sections, and have it work from this neutral point, and have those be a place where they can all meet together. And it creates this really nice gradient effect. So, if you liked just pink for example, and you wanted to do away with the green and blue areas, you could start with your neutral tone, and then do a row with this light pink, a slightly darker one, and move through just a few shades of pink, and then if those are the only colors that you wanted to use, you could actually continue stitching the next rows, doing this for all sections by just reversing out of those colors. So if you went this way, then when you finished this last, darkest row, you could then add another row of this color, another row of this one, and so forth. And you could keep doing that until all of your rows were filled in every section. That would create a pink hoop that has this same effect, that really nice gradient effect that's going from light to dark, and potentially back to light again. You could do the same thing with yellows, or purples, you could even do it on a gray scale, moving from bright white to a little bit darker, darker, darker, and black, and reverse out that way. It's really, really up to you, again I've used 22 different colors. Each section has a different quantity of rows in it, so you'll have to take a look at that and think about what colors you wanna use. And if you choose to go with mine, go ahead and refer to the color guide. You'll need just one skein of thread of each of the colors indicated.

#### Transfer onto fabric

- The first step in our embroidery process is to transfer our design onto the fabric. I'm gonna go ahead and use my light table and place the design template down first. Before you place your fabric over the design template, you can actually turn this page any way that you want, because it doesn't have a real direction that's up or down. You can choose whichever way you like to be the top and then once you do, set that there, and grab your fabric and place it overtop. Make sure that your fabric is centered over the design, leaving equal space on all sides of that design. When you like the way it's centered, also check to make sure the weave lines of your fabric are going vertically and horizontally with the direction that you placed your design. This will help you make sure that it stays centered in the hoop as you work and tighten that hoop. When you're happy with the position and orientation of your design on the fabric, go ahead and turn on your light table. Again, if you're using window light to do your transfer, make sure that you tape that paper down to the window and tape the fabric down nice and securely, so that they don't shift and wiggle around as you trace. Go ahead and grab your Pilot FriXion pen and begin tracing at any point on the design, carefully going over each line. This is an abstract design, and everybody's will be slightly different just because nothing can be made exactly the same way twice when you're making things by hand. So if you end up with a band in here that's slightly thicker or thinner than the original design, just embrace those

differences, so that your piece will be unique to you. Be sure to trace slowly using your opposite hand to stabilize the fabric as you work, and if your fabric gets shifted off of your design, be sure to fix it before you continue tracing. I finished tracing, so I'll go ahead and turn off my light table. And before I move the fabric away from my light table, I'm gonna check and make sure I caught every line as I was tracing, and I didn't accidentally miss part of a line. It's much easier to fix that sort of thing before you move the fabric away from your template. We'll be setting this design in a four-inch embroidery hoop. I have mine here, and I'll use it to give you a few tips for choosing your own embroidery hoop before you get started. When you go to look for an embroidery hoop, you wanna check a couple of things. You wanna make sure your hoop is sturdy. Go ahead and push on the sides of it, making sure that it doesn't bend beneath your hands. A tiny bit of give is okay, but if you have a hoop that's really bendy just under the weight of your hands, it's not gonna hold the tension across the surface of the fabric tight enough to hold up to your stitching. This piece has a lot of stitches in it, and you don't wanna be messing with fabric that's getting slack in a portion of it. You'll also wanna go ahead and tighten that screw at the top of your hoop all the way, and then take a careful look around the edges of the hoop, making sure that there aren't any gaps in between that inner and outer hoop. If there is a gap where there is a significant amount of light shining through, that means that the hoops won't be able to hold tension in the fabric in that spot, and it will allow that fabric to sag and potentially bunch under your stitches. This can be really frustrating as you work, so be sure to take the time to make sure you have a good quality hoop before beginning, because it'll save you a lot of time and make your stitching experience much more fun. So now we'll go ahead and set our fabric in the hoop. Go ahead and loosen the screw at the top of the hoop, separating the two pieces. Take that inner hoop that doesn't have the screw on it and carefully slide it under your fabric, so that the design is centered in the hoop. When you're happy with the positioning, go ahead and get that outer hoop, unscrewing the top a little bit more, because since you have that fabric in there, it needs more space to fit around. And then with the screw set at the top of the design, go ahead and push that outer hoop on top of the inside one. If you found that as you did that your fabric shifted way off, go ahead and just take this top one off, recenter things, and try one more time. I'm happy with the positioning of this, so now I'm gonna go ahead and pick up my hoop, tighten the screw about halfway, and then I'm going to gently tug around the edges of my design, going around in a circular motion, and make sure that the fabric is getting a little bit tighter, increasing the tension across the top of the fabric. I'm not pulling really hard. I don't wanna yank the design out of place. I just wanna evenly, around the hoop, make things go a little bit closer to that outside edge. This is why it's really helpful to have the warp and weave lines going vertically and horizontally when you trace the design onto here, because you can use them as a guide to make sure the design isn't getting warped and shifted too badly as you tighten things. At this point, I'm gonna go ahead and tighten that screw all the way, and then continue to go around. Gently tugging on that fabric one more time all the way around. It's totally fine if the lines of your design are going off the edge, depending on how stretchy your fabric is. Your fabric shouldn't be very stretchy, but all fabric has a little bit of give. So depending on how stretchy it is, some of that design is gonna bleed off the edges, and that's okay. You don't need to worry about that, because you'll just be stitching up to the edges of the hoop as you work. At this point, I think I have this as tight as it will go in there without overstressing the fabric, and the way I'll know whether it's in as tight as I need it is I'll just give it a flick. It makes a nice drumming sound, so that fabric is drum tight, and my fabric didn't shift in the hoop as I did that. So now I know it's ready for stitching. Before I stitch the design, I'm gonna go ahead and take my fabric sheers and trim the edges of this

fabric. If you wanna use this later to put on a pillow or make into a zipper pouch or other project that wants a square edge, you can go ahead and leave it. But I find that when I want to just frame my fabric in the hoop and I don't need to leave it square, these corners can really get in the way and sometimes accidentally get sewn to the backside of my hoop as I work. So I'm gonna go ahead and trim them, leaving about an inch and a half of space around the edge of the hoop. At this point, your hoop is ready for stitching. So we'll go ahead and pull in our thread and talk about the next steps.

Stitch the longest neutral band

- At this point, you'll have chosen the colors you wanna use in your embroidery, and if you want to, you can lay them out like this, or just make sure you keep them together so you have them on-hand. I'm gonna go ahead and grab that first neutral color that I talked about, and pull a length of thread out. I'm using DMC brand thread, and if you also are using that type of thread, you'll wanna go ahead and pull the thread out from this longer part of the plastic label that has the number indicating the color on it. If you pull from this end with the number, you won't get a tangle in your thread as you pull it out of the skein. So go ahead and pull about 18 inches of thread out. This is just a rough length estimate. It doesn't have to be exactly that amount. If you go too long, you'll risk having really tangled thread as you work, and if it's too short, you'll have to stop and get more really soon, which can also be irritating. Each skein of thread is composed of six threads all put together, and we're gonna be using all six of those little strands for each row of this embroidery project. So go ahead and take your size 22 tapestry needle, and after wetting the end of the thread, smooth it down with your fingers like this, and then you'll go ahead and thread all six strands through the needle. People often wonder when they're starting how much thread they should put on either side of the needle as they work. My rule for this is a  $\frac{2}{3}$   $\frac{1}{3}$  rule. So I like to keep about  $\frac{2}{3}$  of the length of thread on one side of the needle, and about  $\frac{1}{3}$  of the length of thread on the other side of the needle. As you stitch, you'll have the knot on the longer end of thread, and this will be your working thread. This is the part that gets used up to create the stitches, and as you use it up, that needle will start getting closer to the fabric where you're working. Make sure that you gently pull that needle out, like this, as you work, maintaining that rough  $\frac{2}{3}$   $\frac{1}{3}$  rule. When your needle starts to get close to the end of your thread and you have about this much left to work with, that's a really great time to tie off a knot on the back, and start again with a fresh piece of thread. I'll show you how to tie off a knot once we get to that point in our work. For now, go ahead and tie a knot in that long end. You only have to do one little knot, like that, when you're working with all six strands of thread. It's plenty thick enough not to pull through. You'll also wanna trim the tail of your thread so you just have a little bit. Otherwise, as you stitch, it can be irritating to have your stitch that you're making pull the little tail up into the front of your hoop, so to avoid that, we like to keep that really nice and short. And at this point, you're ready to begin stitching. Think of each of these rows in our design like a railroad track. The edges of each row, each band in this marble design, are the rails, and your stitches are like the wooden cross pieces. You wanna try to keep your stitches perpendicular to the edges, to the rails, as you stitch. If you think about this as you work, it'll really help you keep your stitches nice and even, and it will also help you change the angle of your stitches as you work around a curve. For now, we're gonna start here on this center row, and you can pull your thread up either through this side or this side of the band. It's up to you. I'll start here, and you're gonna bring your needle up through the very edge of this band, this forked band, near the point here that separates that fork. You'll stretch your first stitch across to the other side of the band, just going across the top of the next band that creates a point, not overlapping it so that it crosses, but just so

it meets the top there. You'll reinsert your needle on the other side of the band, like that. Each band works toward the edge of the hoop, and so we will continue to add stitches until we bump up against that inside edge of the inner hoop. When you do satin stitch, you wanna bring your needle up through the fabric on the same side each time, and reinsert it down the other side, again, on the same side each time. You don't wanna do a motion where you're bringing it up, putting it down, bringing it up, putting it down. You don't wanna alternate which side you're starting and ending your stitches on, because that puts a lot of extra tension on the fabric in just really really small space, and can cause tears in your fabric, especially when we're working with so many stitches that cover our piece. Make sure each stitch in satin stitch is directly adjacent to the stitch you made before, with leaving no space, not any gap or visible fabric in between. You wanna make sure that each stitch sits right on the line that you traced. As you can see, I've only left about one little fiber of my fabric in between this stitch and the one I'm making now. It's very very little space. If you don't get your stitches close enough together, you won't get that nice, smooth, satiny effect that we're going for. As I work around this curve, I'm gonna make sure that I change the angle of my stitches gently, keeping each stitch perpendicular to those edges, just like those railroad tracks that we talked about. If you end up with a little gap in between your stitches, like this, you can do one of two things. You can either undo this stitch, by reinserting your needle right through there and pulling the stitch out, or you can go ahead and add another stitch in. You can do this at any point as you're stitching. If you've gone a long way and then you realize you left a little gap somewhere back there, go ahead and reinsert another stitch, just making sure that you wiggle it down into the others, and smooth it over with your fingernail so it looks nice and neat. To change the angle of my stitches as I go around this curve, I'm gonna think about placing my needle slightly closer, sometimes almost sharing the same hole in the fabric as my previous stitch, along the inside of the curve, and then letting my needle come slightly out further, here along the top edge of the curve. If I do that a few times, it will slowly change the angle of my stitches to help match it and keep it perpendicular to the edges of the band. If you find that your stitches are looking a little bit ropy or twisted, and not sitting quite as smoothly against the fabric, that might be because your thread is getting a little bit twisted. This happens naturally as you put your needle in and out of the fabric because you re-grip it at a different point every time, slowly twisting that needle, and the thread. One way you can fix this is by lifting your hoop up, letting your thread dangle, and helping it to slowly untwist, like this. That helps straighten out this thread, making each of the six strands sit nicely together, and it'll really help your stitches look smooth and satiny as you continue stitching. Continue stitching in this way until you bump up against the inside edges of that inner hoop. Once you start to bump into that inside edge of the inner hoop with your needle, that's a sign that you don't want your stitches to go any further in this direction. If you work right up to the edge of each band where that inner hoop sits, it will create a nice, even edge all the way around your hoop. So you'll go ahead and keep working to the edge of the band here, but end each stitch right at the edge of that inner hoop. This just takes a little bit of kinda feeling around with your needle to feel where the edge is. Like that. Depending on how you've positioned the design in your hoop, or how close to the edge each part of the design is, you'll hit the edge at a different angle with each row. So some rows will bump into that edge pretty head-on, like these, some will hit it at a long angle, and this one even sits with the edge of the row along the edge of the inside hoop for quite a while before tapering down to really small stitches. Fit in as many stitches as you can that make sense for that row, to make a nice, clean edge around the edge of this hoop right here, and then go ahead and stop that row once it feels like that row is finished. At this point, we're gonna fill in the forked portion of this row by returning,



choosing one side of the row to start with, I'm gonna choose this one over here, and just continuing to satin stitch by filling in each row. Make sure that these first stitches sit nice and parallel with the stitches that you started with, so that it's obvious that this is connected on the same band. You'll stitch all the way down to the bottom of this side of the row, and then come back and do the same thing on the other side. Once you finish this row, it creates a really nice separation between section A, section B, and section C, like I showed on the diagram at the beginning. When your thread starts to get short, remember to tie off, and get a new segment of thread. You can anchor your knot to the backside of your hoop by tucking your needle under some of the stitches you've made, pulling it slightly, and putting it through the little loop that's made by that action. Do this again one more time, and then pull the knot snugly to the back of the other stitches, trimming off the excess. Go ahead and thread your needle again, and continue stitching until you finish the row. When you finish stitching down both sides of this forked band, it'll look like this. As you can see, I filled in all the way to the edges on each side of the band, and the back of my satin stitch looks just like the front, minus these few little knots. Make sure as you tie your knots that you don't try to wedge your knots underneath the edges of the hoop, in between the hoop and the fabric that sits on top. That will create a little bump that's really visible on that edge. So when you work all the way to an edge, tie your knot off a little bit higher up so that it's not in the way of the edge of the hoop.

#### Stitch pointed sections

- At this point, we'll begin adding the consecutive rows starting with section A. Again, I used pink colors in section A, and I'm gonna begin with my lightest shade of pink to start the next row. I've threaded my needle with six strands of the lightest shade of pink, and with that, I'm gonna be filling in this very next band, the first one in section A. When you begin your second band of satin stitch, you're always going to start from this outside edge, the side that doesn't have the stitched side on it. And bring your needle up through that side, down through the existing stitches that you did in the previous row. This is a really important tip. If you always stitch in this direction as much as you can from the unstitched side toward the stitched side, it will reinforce the direction that these other stitches are already going in as opposed to bringing your needle up through this side, which can actually cause these existing stitches to pucker, which doesn't make them look as nice and smooth and satiny as we like. So beginning here in roughly the middle of this unstitched side, you're just gonna begin adding your second row of satin stitch. You can go this way or this way, you're gonna end up doing both sides, so whichever way you want to stitch first is totally fine. Whoopsie. Again, remember to keep each stitch nice and close together, smooth down any stitches that look bunched. And make sure each of those six strands gets pulled all the way through flush with the fabric each and every time. As you continue to add bands in new colors, you'll be working on curves that are tighter and tighter. Remember that the goal is to keep your stitches perpendicular to the edges of each band, which means that as these curves get tighter you'll need to change the angle of your stitches more quickly. Just like we did through here, that means when you bring your needle up through the unstitched side, you'll want to keep your stitches really close together with those previous stitches and then every so slightly move away a little bit further, still not leaving any space or fabric visible, but you'll move a little bit farther away from stitches that you've already done. It's also okay to use the same hole in the fabric as your previous stitch. So I'll do one here. I brought my needle back up through the very same hole in the fabric that my last stitch came out of that and then reinsert it into a new place on the other side. This technique, especially if you do it kind of every other stitch through tight curve really helps you to change the angle of your stitches

gracefully. Again, bringing your needle up through the same hole in the fabric, and then reinserting it slightly away helps change that angle. I don't need to do it any more times here for this band, but you will need to use that hole sharing technique for this one, a little bit more on this one, and then even more for this tight curve. As you begin adding more and more consecutive rows, you'll notice pretty quickly that this is a very slowly stitched project. It's not a project you'll be finishing in one sitting or probably even in one day. It might take you a few days or even a few weeks to completely finish this depending on how quickly you work. So I really encourage you to just lean into that slow, methodical practice of stitching, focusing on just that rhythm of bringing your needle up and out and enjoying the colors and the gradient effect that they have. And don't worry about finishing this on any sort of quick timeline. I promise that if you just lean into how long it takes, it will be really rewarding in the end and feel great once it's finally done. As you continue to add bands of colors, you'll reach these rows here and start these rows over here that are more pointed. They have these long, pointy sections of a curve, and instead of trying to rotate your stitches to change the angle along these pointy curves, there's actually an easier way to fill these in that will help you maintain a nice, consistent angle as you work your way down. It's really similar to what we did here in our first row where we had that forked area. You'll go ahead and bring your needle up through the existing stitches, even though we talked about that not being the best way, there isn't really any way of getting around it here because you have stitches on both sides. So you'll bring your needle up and across to the other side. Now, if this stitch didn't go quite to the top band here, that's okay, you can go ahead and add a second stitch all the way across. So it looks like I've filled in all the way to the point of the next band now. So I'm gonna continue adding stitches above these to fill in the pointed top of this band, and I'm just gonna be placing horizontal stitches straight across, not trying to change the angle of my stitches in any way. Again, always make sure that your stitches are nice and close together and you're not leaving any space between stitches. And remember to reinsert your needle always through the same hole in the fabric that the other stitch is coming out of. Once you reach the top, it's a great idea to go ahead and smooth out these stitches in the previous band to make sure that you get any excess thread pulled to the back. So you can do this by flipping your hoop over and going ahead and gently tugging on those stitches with your needle. And then go ahead and pick whichever side you want to stitch first and begin stitching down the rest of that band as normal. You can also grab your friction-erasable pen again and give yourself a little reminder to stitch horizontal rows through some of these pointier curves if you wish. And just make little horizontal marks which show the angle that your stitches should go at on some of these more pointy areas. So I'll probably do horizontal stitches through those. Maybe this one, this one could really go either way so it's up to your preference which method you prefer. But I'll stitch in this way through band, this, this, this, and two more on this side. And then with these, I'll probably want to return to that original method, keeping my stitches perpendicular to the curve the whole time. Same with here. This one's long, so I'll do another horizontal stitch, like that. So I filled in all the green colors in section B except for this little last one. And if you look at the last row I filled in section A, I just filled it with horizontal stitches until I reached the edge of that inner hoop. I'm going to do the same thing here, I'm just gonna pick a spot and stitch up toward the top. And then go back to the center and stitch toward the bottom. Again, you're having to pull your needle up through the same hole as these existing stitches so when you finish the row, you'll want to turn your hoop over and make sure that any excess thread in those stitches is pulled toward the back. Almost finished with this band, just a couple more stitches and I'll be at the edge. One thing I want to point out is this little area here on the other side of section A. Depending on how you oriented your fabric and your

design and how stretchy your fabric was, you may have part of one or two bands visible here. You can choose to either extend the color of your initial row as if this band is wrapping around and fill the area in here. Or you can use that reversing color technique that we talked about originally, and instead of using this color, you could go to the next shade of darker pink and then the next one if you have two rows visible, filling in this area and this area until you reach the edge of that inside band. At this point, you've filled in almost your entire hoop. You've done a lot of little stitches, and there's just one section left to go.

### "Eye" section and finishing

- As we get started on section C, you'll notice that there are several small bands enclosed in one larger band. So you're gonna start by stitching that outside band, and then do each additional row consecutively as you work your way in. I'll show you how to do that now, and then we'll be finished with the stitching portion of this project. So I've threaded six strands of my lightest shade of blue here onto my needle, and I'm gonna use this thread to stitch this band here that goes around this one that encases all the other rows. I call this the eye portion, 'cause I think it kind of looks like an eyeball. You're gonna do just like you've done on other forked rows, bringing your needle up here through the unstitched edge, across the top of the next row, and bring it back down, sharing the same hole in your stitches as the other side. Like that. I'll go ahead and stitch over to the edge of the hoop first, and then down each of these bands, and then it will enclose together. So I'm gonna have to come back together over here on the other side and continue again in one row until I get to the edge of the hoop over here. (thread pulls) (thread pulls) (thread pulls) (thread pulls) (thread pulls) So now I'll go down each side, keeping my stitches perpendicular to the edges of the band. (thread pulls) (thread pulls) (thread pulls) (thread pulls) I would continue stitching all the way down here until I get to the point, and then I'll create another stitch that goes all the way across the entire area at the top of the next band and stitch to the end. For now, I'm gonna go ahead and just fill in the other side of this band on the top, so I can show you how to add additional consecutive layers in this portion of the project. (thread pulls) (thread pulls) So once you fill in this initial band that encases the eye, you'll have two sections left to fill. You'll fill the inside of this, in each layer, you'll also have this outer edge. You'll use your next darkest shade, I'm using blue again, but you may be using a different color. You'll use the next darkest one to fill this first loop all the way around, and also this band on the outside. You'll then go to the next darkest one here, as well as here, and the next darkest here, as well as here. Keep doing this, matching each color to the next row going in, and on this outside edge, until both are completely filled. You'll do this in the same way that you did all of your other ones that had forks, stitching that long stitch across, filling in the top, and then down each band on the sides. Just remember that you're gonna need to come back together on the other side, so you'll need the angles of your stitches to match one another when you get here. Keeping your stitches perpendicular to the area that you're filling in will help make sure that your stitches going this way, and this way will match when you get there. (thread pulls) (thread pulls) (thread pulls) (thread pulls) (thread pulls) (thread pulls) Once you've finished filling in all of section C, you'll end up with something that looks like this. Notice that you have your lightest blue band going all, or most of the way around, and then each consecutive layer in getting darker, as well as going out this way. This color and this color match. This one, and this one, and so on, and so forth. You'll finish just like that, and if you have any unclean edges here that you need to add a few more stitches on, you can go ahead and do that to make sure the edges of your embroidery are nice and smooth. Now we'll go ahead and gather up this extra fabric around the edge, using a running stitch



on the backside of our hoop. Go ahead and thread your needle, getting six strands of thread in any light color. Knot it, and then insert your needle underneath this ring. I like to do this about an inch away from the edge of the hoop. Pull your needle through the backside of the fabric, catching that knot, and then go ahead and gather this extra fabric onto your needle, two or three times, like this. This is a running stitch. You can go ahead then and pull the needle through the fabric, and you'll already see, it starts scrunching up that fabric on the back. Repeat this process all the way around the edge of the hoop. It doesn't have to be perfect, again, this is the back. Probably no one's gonna see this. It's mostly to get that extra fabric out of the way, and to keep everything nice and secure, holding the fabric nice and tight in that hoop as it's displayed. Go ahead and stop adding new running stitches when you reached the point where you started. Hook your needle under your first stitch, and then pull it through the loop you create, and then do that again a second time. Pull it snug down, trim that extra thread, and that step is done. Now all that's left to do is erase these extra marks left by our friction pen. If you've kept your embroidery rows nice and close together, you won't see any more of the marks in between your stitches, but you may have marks from your pen along the outside edge of your hoop. So go ahead and grab your heat source and take care of that now. (heat gun whirs) I always find that stitching these marbled designs is really meditative. It helps me calm myself down and feel really soothed at the end of a long day, and I hope that you've had the same experience. Feel free to take this style of stitching and run with it. Continue using different colors, and those repetitive satin stitches to create many beautiful works of art to share with your friends.