



The Embroiderers Guild, Victoria – Ballarat Branch

Autumn Leaves Seminar 2027

THE PROGRAM

Wednesday/Thursday Classes

Wednesday 31 March & Thursday 1 April

Class 1 - Autumn Leaves, by Di Kirchner

This project is embroidered using a combination of Drawn and Pulled Thread work.

Some of the fabric threads inside the Maple Leaves are cut away and the remaining fabric threads are embroidered with variegated Gloriana Silk threads in counted patterns. It is stitched on 32 count linen.



Class 2 - Pandora's Tea Chest, by Ann-Marie Anderson-Mayes

This design has been created to fit into the lid of a commercially produced wooden tea box, but of course you could use it in many other ways too! It contains a variety of traditional and modern canvaswork embroidery stitches, yielding an abundance of flowers, leaves, butterflies, dragonflies and geometric motifs. My version is worked in stranded silks with a touch of metallic on 24-count Congress canvas to fit in the wooden box pictured. Students can also choose to work it on 18-count if they prefer, but then it will of course not fit the wooden box.



You are welcome to choose a favourite colour from my range and I will prepare a custom thread set based on your selection. This project is suited to all levels of stitching. It introduces a wide variety of stitches for those who might be new or relatively new to canvaswork embroidery.



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Class 3 - Chinese Lantern Pin Cushion, by Christine Burton

Chinese lanterns are an iconic symbol of Chinese culture, traditionally representing prosperity, good fortune and happiness, having originated over 2,000 years ago during the Eastern Han Dynasty (25–220 AD). They are believed to banish bad luck, guide spirits and bring happiness, with vibrant red being the most popular colour for good fortune.

The decorative embroidery is worked in the blackwork technique, employing back stitch, running back stitch and double-running stitch. The repeating motif has been sourced from a Chinese sampler believed to have stitched in 1930, likely part of the thriving export textile industry of the times. Gold beads and charms add some sparkle.

This project adapts the 15-sided biscornu to create the roundness synonymous with the Chinese lanterns circular shape which, in Chinese culture, symbolises wholeness and togetherness and is thought reminiscent of the full moon of the Lunar Festival. Back stitch is used to create the seam framework which is then whipped to form the joins. A red and gold twisted cord is then woven into the traditional Chinese Good Luck Knot to finish. Alternatively a charm can be used to decorate.



Class 4 - Moth Magic, by Sue Senewiratne

In this workshop you will create a beautiful 3D moth using a combination of machine and hand embroidery techniques. You will play with a variety of fabrics and embellishments to create your own gorgeous moth.

Templates will be provided for a standard sized decorative moth and a smaller one that can be made into a brooch.



Familiarity with basic free machine embroidery is desirable, however an introduction to free machine embroidery can be provided for those new to the technique. The class is suitable for all levels. This workshop requires a competent understanding of your sewing machine.

Class 5 - Stuart Treasure, by Alison Cole

This design is approximately 8cm square and features a wide range of Goldwork techniques and threads, including padding with felt, stuffed felt and soft cotton, laid purl, use of pearl purl, working detached elements in the French style, long and short stitch, applying kid leather, hooping, collars and 's'ing through spangles. The piece uses English, Japanese and Indian metal threads and French silks along with garnets.

This piece is recommended for advanced embroiderers or those with Goldwork experience. The price for the kit cannot be given at the moment due to the volatile fluctuations in gold prices. As of April 2026, the price is \$150.00 for the kit but it could rise when the threads are ordered.



Class 6 - Big Happy Daisy, by Rachael Daisy Dodd

Enjoy joyful stitching as we create the Big Happy Daisy Quilt – a celebration of colour, texture and playful design! In this workshop, Rachael Daisy will guide you through her signature folded fabric techniques to create a cheerful dimensional daisy or sunny sunflower. Along the way you'll explore a variety of sewing techniques while making your quilt uniquely your own. Whether you're drawn to vibrant prints or soft vintage florals, your daisies are sure to bloom with personality. Please note that this workshop includes a small amount of pre-class preparation. Registered participants will receive detailed homework instructions before the class. Completing this preparation allows you to spend our workshop time focusing on the creative sewing, design and construction techniques that make this project so much fun.





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Class 7 - Espalier Tree, by Maree Talbot

The panel features an Espalier Tree surrounded by an ornate border of roses encased in gold. This panel uses quiet, simple embroidery to produce a dramatic effect. This workshop is aimed at teaching the complexities of framing up and working a geometrical design. The embroidery is stitched in Gumnut Yarn “stars” silk threads on 55 count Kingston linen and students will have a choice of colours for the roses. This is suitable for all skill levels.



Class 8 - Brooches and Necklaces, by Andrea Taylor

This class is an introduction to constructing miniature fabric cherry blossoms and assembling of a brooch, beading techniques and design. The necklace class covers more advanced techniques of fabric cherry blossom making incorporating exploring individuality in colour, shape and design.

The project is suitable for all skill levels.





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Class 9 - Sweet Repose, by Anna Scott

This workshop is designed as an introduction to crewel embroidery. Students should have experience with general embroidery and be comfortable with basic stitches. A little experience in crewel embroidery is an advantage; however, it is not essential.

Crewel embroidery lends itself beautifully to inventive stitchery. Sweet Repose was inspired by the fabulous flowers and foliage often seen in traditional crewel work.



To achieve a fresh, modern look, I stitched the design using a colour palette of crisp pinks and greens with a little splash of sunshine yellow.

Sweet Repose is embroidered using 20 different stitches and stitch combinations to create texture and patterns within the design. During this workshop we will talk about crewel embroidery in general, cover all the stitches used in this project, and practise methods to achieve good results with the most common stitches in crewel embroidery.

After the workshop you will be able to confidently complete the embroidery in your own time.



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Class 10 - Bridget, A Beetle for Ballarat, by Tania Cohen

I have had a Bridget Beetle brooch in mind since the 2025 Autumn Leaves Seminar, where I acquired kid leather and pearl purl wire in the loveliest shades of rose gold. I thought how lovely it would be to design a beetle especially for Ballarat using materials I sourced in your lovely town.

Bridget will be a beautiful piece of wearable art in shades of rose gold, soft pink and sage green. She will have a beautiful leather abdomen surrounded by pearl purl wire, both in the loveliest shades of rose gold. Her wings will be embellished with silk thread, cords, sequins and pearl beads in beautiful rose pinks and sage greens.

Her dark, silk wrapped wire legs and dark leather thorax will provide a striking contrast to the softer pinks and greens, and she will have dramatic rose gold feelers.

You will be learning goldwork techniques such as chipping, laying cord, leather work and wire work, as well as silk shading and a few beading techniques. You will also learn stumpwork techniques to create her wrapped wire legs and detached wings, and be guided through completely detaching and creating this gorgeous little beetle brooch, measuring 8cm x 6cm (about the size of Balthazar).

Suitable for intermediate and up, and for anyone keen enough to start learning gold and stumpwork techniques.



Above you will see the start of, and inspiration for Bridget Beetle, a Rose Gold beetle designed especially for Ballarat.



Class 11 - Medieval Letters, by Jane Nicholas

Inspired by a collection of ornate uncial letters, I have drawn a complete alphabet to embroider, as individual letters. I have worked eight of the letters – each on a different coloured silk background – using an assortment of leathers, cords, metal purl threads and beads. For a less personal option I have also designed and worked two versions using uncial inspired motifs instead of an initial.

I plan to offer a limited number of classes to create the uncial letter or motif of your choice. At this stage I have enough supplies to offer the colourway of your choice, from a range of ten colourways. Each class kit will contain all the materials – leather, cords, metal purls, threads and beads required for that colourway. If you are interested in participating in this class you will need to specify, ahead of time, the letter and colourway that you would like to work.

The two uncial inspired motifs will be supplied to everyone in the class kit. These embroideries may be framed, perhaps in box frames that can stand on a bookshelf, or they may be mounted into the cover of an album or the lid of a box.



Ink silk background – Black leather letter (Motif 1)



Ivory vintage moiré background – Gold leather letter (Motif 2)



Purple silk background – Bronze leather letter (A)



Grey silk background – Mauve-grey leather letter (H)



Gold silk background – Blue suede leather letter (K)



Brown cotton background – Green leather letter (D)



Navy kimono silk background – Bronze leather letter (J)



Green silk background – Mahogany leather letter (N)



Cream silk background – Gold mottled leather letter (E)



Orange silk background – Gold mottled leather letter (Jo)



Ivory vintage moiré background – Gold leather letter (S)



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Saturday/Sunday Classes

Saturday 3 April & Sunday 4 April

Class 12 - Western Jewel, by Maree Talbot

My purpose for this workshop was to design a piece that was uniquely Australian. The panel features a Numbat surrounded by Australian landscape and wildflowers. This workshop is aimed at teaching you the complexities of stitching animals and learning to shape them, so they look three dimensional and life like. The embroidery is stitched in Gumnut Yarn “stars” silk threads on 55 count Kingston linen. Students will need to have experience with detached buttonhole stitch.



Class 13 - Renaissance Pin Cushion, by Christine Burton

Inspired by the textiles of the Italian Renaissance this diminutive pin cushion can be stitched in the traditional red silk of the times. The patterns used can be traced to the earliest published needlework pattern books of the 16th century. Sparkle is added using stitchable metallic gold thread. The embroidery is worked in the blackwork technique, employing back stitch, running back stitch and double-running stitch. Gold metallic thread is used for isolated cross stitches to fill small boxes throughout the project and is also applied in back stitch along the outer edge of each segment.



The borders use buttonhole stitch, which is then whipped to join the seams as part of the construction. As an alternative, the Renaissance Pin Cushion could be worked in the contrasting colours of traditional blackwork, black thread on white. (Note: for a Beginner’s class the black and white sample is easier to handle for the novice as it uses evenweave fabric rather than linen and the cotton thread kinks and twists less than the fine silk. If the red and ivory is preferred it should be possible to source this.)



Day one will focus on the history of the design before introducing the blackwork stitch repertoire and starting on the project; focus will be on the double-running stitch and the use of Stitch Journeys.

Day two will focus on the buttonhole stitch borders and the construction. A small sample of whipping two buttonhole borders together will be worked by participants to embed the construction technique.



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Class 14 - Memories of Phoenix, by Ann-Marie Anderson-Mayes

When I was teaching in Phoenix in 2024, I found a beautiful painted canvas echoing the wonderful geometric designs of the Navajo Nation found in the northeast of Arizona. I used that canvas to inspire the large border on this design and then filled it with a combination of my favourite twisty stitches. My version is worked in stranded silks with a touch of metallic on 24-count Congress canvas (finished size 21cm x 21cm), but students can also choose to work it on 18-count if they prefer (finished size 28cm x 28cm). You are welcome to choose a favourite colour from my range and I will prepare a custom thread set based on your selection. This project is suited to all levels of stitching. It introduces a wide variety of stitches for those who might be new or relatively new to canvaswork embroidery.



Class 15 - Chunky Blooms, by RachaelDaisy Dodd

Get ready for a fun workshop where you'll create funky, chunky flowers full of texture and personality! This class is all about exploring playful applique techniques to bring bold blooms to life. You'll learn how to layer, stitch and shape your flowers using fabrics like wool felt, denim, cotton, doilies and woven braids – all of these can be substituted for quilting cotton too. Whether you like structured or scrappy, neat or wild, these blooms can be tailored to suit your style. It's a creative adventure that will have you seeing flowers in a whole new way!

Participants will get approximately 2 - 3 blocks made in 2 days.





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Class 16 - One fish, two fish, textile fish galore!, by Sue Senewiratne

In this workshop you will capture the vibrant colours and exotic forms of the underwater world. You will create an impressionistic watery background and bring the quirky character of fish to life in textiles. Create one fish, two fish or a whole school using a combination of materials and techniques including free machine embroidery, fabric collage, burning, knitting, knotting and more. This workshop requires a competent understanding of your sewing machine and a familiarity with basic free machine embroidery techniques is desirable.



Class 17 - Aemilia Ars Pincushion, by Di Kirchner

This Aemilia Ars circular shaped piece has a pincushion in the centre and a floral Aemilia Ars design around the outside.

Aemilia Ars is a traditional style of Italian Needlelace, often referred to as 'Punto in Aria', stitches in the air embroidery. It is Ecrú in colour, using a Dentelles 80 thread for the Aemilia Ars Needlelace and a linen fabric pincushion in the centre.





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Class 18 - Flower Ball, by Andrea Taylor

A very detailed and decorative keepsake will be constructed over 2 days.

The project is suitable for all skill levels.



Class 19 - Botanical Printing, by Ollie Fraser

Ollie will conduct a two day workshop – on day 1 participants will explore botanical printing using Eucalyptus leaves on woollen fabric, and on day 2 participants will start to place and stitch motifs (e.g. flower, bee, bird, etc.) on their printed fabric. All printing materials will be supplied. This class requires a minimum of 6 participants and a maximum of 10.





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Class 20 - Colour Choice and Crewel Work, by Anna Scott

Choosing or changing colours for an embroidery project can feel daunting. In this workshop I will share some of the tools and principles I use when I design. I will help you choose your own colour scheme and plan your embroidery so it will be uniquely yours.

For the workshop we will be working with a small crewel-work design; however, the principles and suggestions we discuss can easily be applied to all types of surface embroidery.

I will provide a design pre-printed on linen and a guide to the stitches used to create the design, so you can focus on colour choices.



This class is all about creating, and it is always fun to see the results when no two projects look the same at the end of the workshop.

Participants should be comfortable with common embroidery stitches, but experience in crewel work is not essential. This class is suitable for beginners/intermediate stitchers.

Class 21 - A Posy for Victoria, by Tania Cohen

A Posy for Victoria will be a beautiful piece of goldwork inspired by the unique flora that is found in the state of Victoria.

I have chosen to depict four iconic flowers, including the Pink Heath which is Victoria's Floral Emblem, the Bush Pea, the Sun Orchid and the Prickly Tea Bush, as well as highlighting endemic Rhubarb Bolete mushroom, in this lovely little oval shaped project.

Using a mix of goldwork and surface embroidery techniques, the Pink Heath and striking yellow and red Bush Pea bracket a stunning violet Sun Orchid and Prickly Tea Bush, with its lovely white petals surrounding lime green centres. I have chosen a bolete mushroom with a deep red cap and bright golden yellow pores beneath, and all are planted on a little mound of mesh soil and bead gravel.

The elements of the design will be stitched using silk shading, shiny leathers, goldwork wires and cords, and all are embellished with gold and coloured beads and paillettes. The flowers will have corded stems embedded in a lovely mesh covered mound, scattered with bead pebbles and cute little flower buds.

My sample will be stitched on an off-white Fuji silk, using stranded silks, various gold, copper and silver wires and cords, as well as various pearls, beads and paillettes.

You will learn goldwork techniques such as chipping, laying cord, leather work and wire work, as well as silk shading and a few beading techniques to create this luxurious little Posy measuring 13cm x 10cm.

Suitable for intermediate and up, and for anyone keen enough to start learning goldwork.



Example from a recent New Zealand class; similar techniques will be used in A Posy for Victoria.



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Class 22 - Goldwork Cicada Panel OR Silver Violin Beetle, by Jane Nicholas

Both pieces will be taught in the same class; students will pick one to work on.

Goldwork Cicada Panel

This small goldwork panel was inspired by a stylised drawing of a cicada, originally intended for applique. Using traditional goldwork techniques and a variety of gold metallic threads, this design may be worked on a background of vintage ink/black faille or the fabric of your choice. The cicada is surrounded by an ornate border featuring small squares filled with an assortment of metallic threads, gold and bronze leathers, beads and spangles all worked in a variety of techniques. Many of these threads, sourced from my collection of vintage metal threads, are tarnished – which for me adds to their appeal. As there is a limited quantity of vintage threads, new, untarnished threads will be offered. This panel may be framed or inserted into the cover of a book or box. This class is for intermediate/experienced stitchers.



Silver Violin Beetle Panel

This small panel was inspired by a stylised drawing of the Violin Beetle. Using traditional goldwork techniques, with a variety of silver threads, this design may be worked on a background of cloud-patterned white-silver vintage satin or the fabric of your choice. The beetle is surrounded by an ornate border featuring small squares filled with an assortment of metallic threads, silver and blue-grey leathers, beads and spangles, all worked in a variety of techniques. Many of these threads, sourced from my collection of vintage metal threads, are tarnished – which for me adds to their appeal. As there is a limited quantity of vintage threads, new, untarnished threads will be offered. This panel may be framed or inserted into the cover of a book or box. This class is for intermediate/experienced stitchers.

