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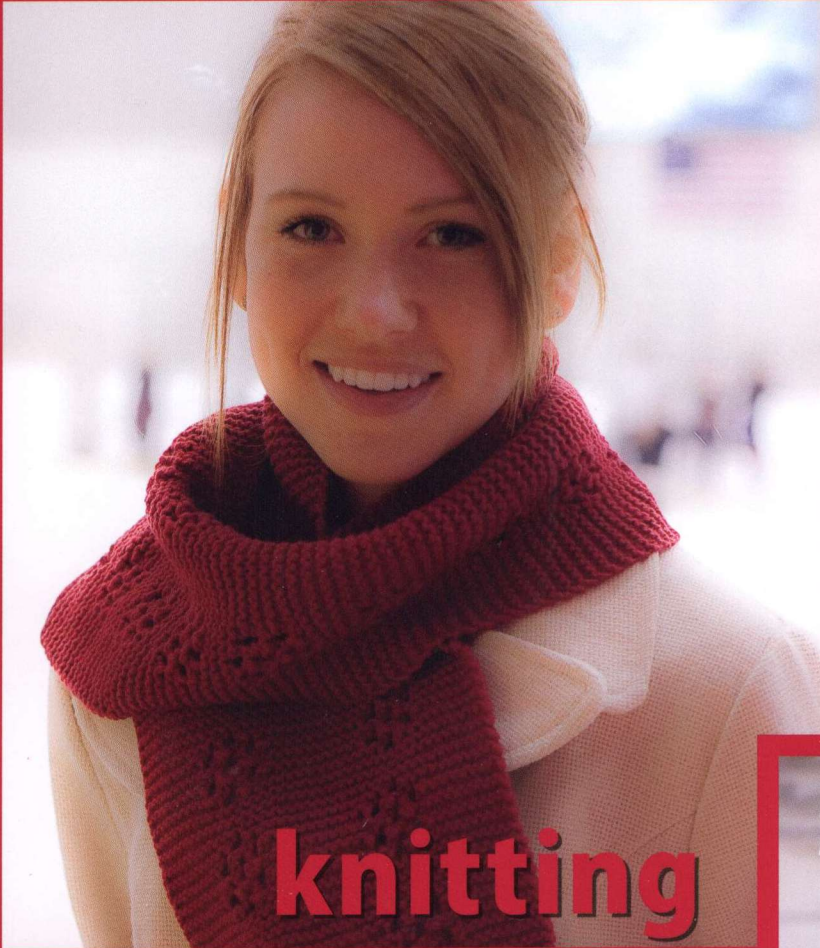
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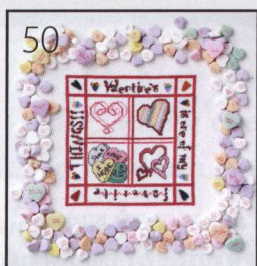
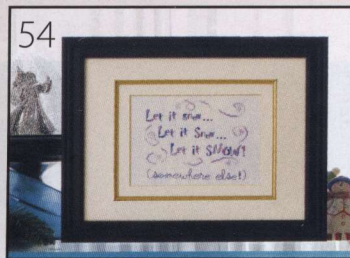
smocking



unwrap 26 fun
holiday projects



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Batik Beauty

This beautiful pattern is a wonderful way to finally use some of those batik fat quarters you have been collecting! Blocks can be randomly placed or colours can flow from one side to the other as in the sample.

skill level experienced beginner

finished measurements

95" x 95" [241 x 241cm]

materials

fabric

outside Border - 1 $\frac{3}{4}$ yd [1.6m]

inner Border #1 - $\frac{1}{2}$ yd [0.5m]

inner Border #2 - $\frac{1}{2}$ yd [0.5m]

medium or dark batik fabrics for blocks –
22 fat quarters (sample used 7 pink, 5
purple, 6 blue and 4 green)

light batik fabric for blocks - 3 $\frac{1}{2}$ yd [3.2m]

binding - $\frac{3}{4}$ yd [0.75m]

backing - 7 $\frac{5}{8}$ yd [7m]

batting - 100" x 100" [254 x 254cm]

instructions

cutting

outer border fabric:

Cut 9 strips 6" [15cm] x WOF

inner border #1:

Cut 5 strips 2" [5cm] x WOF

Cut 1 strip 3 $\frac{7}{8}$ " [9.8cm] x WOF

From this cut two 3 $\frac{7}{8}$ " [9.8cm] squares –
cut in half diagonally

inner border #2:

Cut 5 strips 2" [5cm] x WOF

Cut 1 strip 3 $\frac{7}{8}$ " [9.8cm] x WOF

From this cut two 3 $\frac{7}{8}$ " [9.8cm] squares –
cut in half diagonally

from the fat quarters:

Cut a total of 64 - 8 $\frac{7}{8}$ " [22.7cm] squares –
cut each in half diagonally

Cut a total of 64 sets of five 2 $\frac{1}{2}$ " squares,
for a total of 320 squares.

light batik fabric:

Cut 20 strips 2 $\frac{7}{8}$ " [7.2cm] x WOF

From these, cut 256 - 2 $\frac{7}{8}$ " [7.2cm] squares
– cut each in half diagonally

Cut 12 strips 3 $\frac{7}{8}$ " x WOF

From these, cut 128 - 3 $\frac{1}{2}$ " [9cm] squares.

Draw a diagonal line on back of each square.

Cut one strip 6 $\frac{3}{8}$ " [17.2cm] x WOF

From this cut two 6 $\frac{3}{8}$ " [17.2cm] squares –
cut in half diagonally

binding:

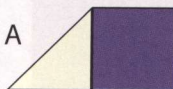
Cut 10 strips 2 $\frac{1}{2}$ " [6cm] x WOF

sewing the blocks

Directions are to make one block. Repeat
with the assorted colours of medium/dark
fabrics to make a total of 64 blocks.

1. Pick two large triangles of one fabric
and five 2 $\frac{1}{2}$ " [6cm] squares of a differ-
ent fabric to make the first block.
2. Sew one small light batik triangle and
one 2 $\frac{1}{2}$ " [6cm] squares together as
shown in **Diagram A**. Press seams to one
side. Repeat to make a total of five units.

Diagram A



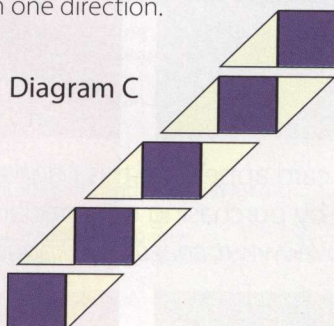
3. Sew small light batik triangle to one
of these units as shown in **Diagram B**.
Press seams to one side. Repeat to
make a total of three units.

Diagram B



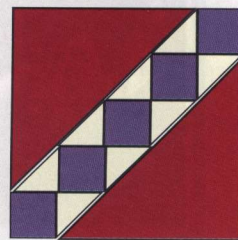
4. Sew these three units and the remain-
ing two units made in step #1 togeth-
er as shown in **Diagram C**. Press seams
in one direction.

Diagram C



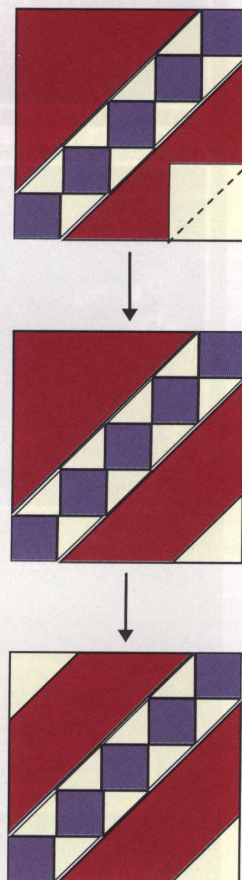
5. Sew the two large triangles to
each side of this unit as shown in
Diagram D. Press seams to one side.

Diagram D



6. Place one of the 3 $\frac{1}{2}$ " [9cm] squares of
the light batik fabric on one corner of
this block. Sew along the drawn line as
shown in **Diagram E**. Cut away excess
fabric. Press seams to one side. Repeat
for opposite corner of block. Block
should measure 10 $\frac{1}{2}$ " [26.5cm].

Diagram E





designed and quilted by Christine Baker
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assembling the quilt

refer to *Diagram I*

1. Lay the blocks out in eight rows of eight blocks.
2. Sew the first row of blocks together. Press all of the seams in the same direction.
3. Repeat for the next row, but press all of the seams in the opposite direction. Continue with remaining six rows.
4. Sew the eight rows together, making sure to sew them in the correct order.
5. Sew the five 2" [5cm] x WOF strips of inner border fabric #1 end to end, using a mitred join. Repeat with the fabric #2 inner border strips. Measure the length of the quilt and cut one border this exact measurement from each of the fabrics. Sew border to the top of the quilt and one to the bottom. Press.
6. Measure the width of the quilt and cut one more inner border strip this exact measurement from each of the two inner border fabrics. Sew one border to each of the two remaining sides of the quilt. Press all seams towards the borders.
7. Sew the nine 6" [15cm] x WOF strips of outer border fabric end to end, using a mitred join. Measure the length of the quilt and cut two outer borders this exact measurement. Sew one border to the right side of the quilt and one to the left side of the quilt. Press towards the borders.
8. Measure the width of the quilt and cut two outer border strips this exact measurement. Set aside.
9. Sew one inner border #1 triangle to one inner border #2 triangle. *Diagram F*. Press. Repeat to make a total of four units.

Diagram F



10. Sew one of these units to one light batik fabric triangle. *Diagram G*. Press. Trim to 6" [15cm] square. Repeat to make a total of four units.

Diagram G

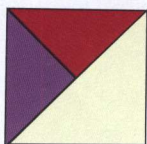


Diagram H



11. Sew one of these blocks to each end of the remaining two outer border strips. *Diagram H*. Press towards the borders.
 12. Sew one border to each of the two remaining sides of the quilt. Press all seams towards the borders.
- ### layering and finishing the quilt
1. Cut backing and batting 4" - 6" [10 x 15cm] larger than the quilt top.
 2. Lay the pressed backing on a hard surface with right side down. Secure with masking tape or clamps.
 3. Centre the batting on top of the backing and smooth out any wrinkles. Place the quilt top on top of the batting, right side up.
 4. Pin or hand baste the layers together beginning in the centre and working towards the outer edges.
 5. Quilt as desired.
 6. Trim the edges of the quilt through all three layers using a rotary cutter and ruler.
 7. Sew the binding strips end to end with a mitred join, then press in half lengthwise with wrong sides together.
 8. Align the raw edge of the binding with the raw edge of the quilt along all four sides and sew through all layers using a generous 1/4" [6mm] seam.
 9. Fold binding around to back of quilt and hand stitch in place. ✂

Diagram I





quilting

Margaret Millar
Kingston, Ontario

*designed by Margaret Millar
made by Beverley Macdonald
quilted by Vivian McCafferty*

Diamond

Cut

skill level any

finished measurements

52" x 64" [132 x 162.5cm]

materials

fabric

1½yd [1.5m]	background fabric
¾yd [0.30m]	centre block
½yd [0.50m]	green
1yd [0.90m]	black
¼yd [0.20m]	corner diamonds
⅛yd [0.10m]	corner posts
¾yd [0.70m]	sashing
1½yd [1m]	outer border
⅝yd [0.55m]	binding
3¼yd [3m]	batting
58" x 70" [147.5 x 177.8cm]	backing

instructions

cutting

1. Background

Cut six strips - 2½" [6cm] x WOF.
Sub cut into 48 - 2½" x 4½" [6 x 11.5cm].

Cut six strips - 2½" [6cm] x WOF.
Sub cut into 96 - 2½" x 2½" [6 x 6cm].

Cut three strips - 5" [12.5cm] x WOF.
Sub cut into 24 - 5" [12.5cm] squares.
Cut each square once diagonally.

Cut five strips - 2" [5cm] x WOF.
Sub cut into 96 - 2" [5cm] squares.
Cut each square once diagonally.

2. Black

Cut six strips - 2½" [6cm] x WOF.
Sub cut into 48 - 2½" x 4½" [6 x 11.5cm].

Cut six strips - 2½" [6cm] x WOF.
Sub cut into 96 - 2½" x 2½" [6 x 6cm].

3. Centre Block

Cut two strips - 4½" [11.5cm] x WOF.
Sub cut into 12 - 4½" [11.5] squares.

4. Green

Cut four strips - 3" [7.6cm] x WOF.
Sub cut into 48 - 3" [7.6cm] squares.
Cut each square once diagonally.

5. Red corner

Cut three strips - 2" [5cm] x WOF.
Sub cut into 48 - 2" squares.

6. Sashing square

Cut one strip - 2" [5cm] x WOF.
Sub cut into 20 - 2" [5cm] squares.

7. Sashing strip

Cut eleven strips - 2" [5cm] x WOF.
Sub cut into 31 - 2" x 12½" strips [5 x 30.5cm].

8. Outer border

Cut six strips - 5½" [14cm] x WOF.

9. Binding

Cut seven strips 2½" [6cm] x WOF.

sewing

flying geese units - unit 1

1. Draw a diagonal line on the back of each of the 96 - 2½" squares of background fabric. With right sides together, place one of the background squares on one end of the black 2½" x 4½" [6 x 11.5cm] rectangles. Sew along the drawn line. Press towards the corner of the rectangle and trim away excess fabric. **Diagram A.**
2. Repeat on the opposite side of the rectangle. **Diagram B.** Repeat steps 1 and 2 to make a total of 48 units.
3. Repeat steps 1 and 2 using the background 2½" x 4½" [6 x 11.5cm] rectangles and the black 2½" x 2½" [6 x 6cm] squares. Make a total of 48 units.
4. Sew two of the flying geese units together. Press seams towards the black triangle. **Diagram C.** Make a total of 36 unit 1. This should measure 4½".

Diagram A

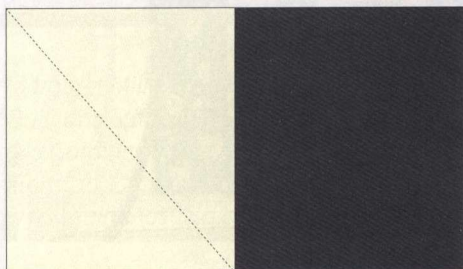
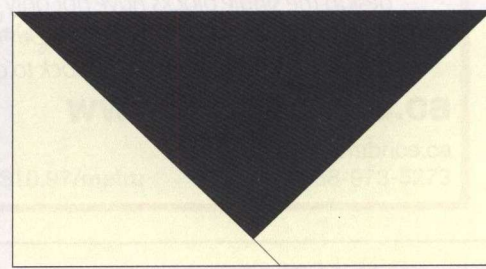
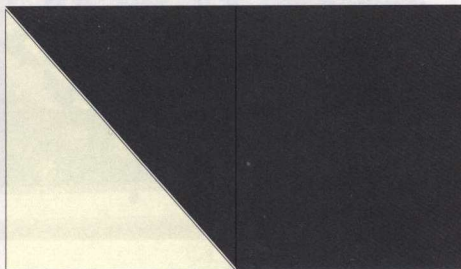


Diagram B



corner units - unit 2

1. Sew one 2" background triangle to one red 2" [5cm] square. Press all seams towards the triangles.
2. Sew one 2" background triangle to the opposite corner. **Diagram D.**
3. Sew a triangle to each remaining side. **Diagram E.** Make a total of 48 unit 2. Trim to 2½" [6cm].
4. Sew one of the green triangles to each side of unit 2. **Diagram F.** Make a total of 48 completed unit 2. Press towards the green fabric.
5. Sew one background triangle to each unit 2. Press towards the green fabric. **Diagram G.** Block should measure 4½" [11.5cm].

completing the block

1. Following **Diagram H** sew a total of twelve blocks.
2. Press seams towards centre row.

assembling the quilt

1. Press all seams towards the red fabric.
2. Sew blocks together with vertical sashing strips to create a total of four rows. Press. **Diagram I.**
3. Sew four sashing corner stones to three sashing strips. Repeat to make a total of 5 rows. Press. **Diagram I.**
4. Sew all rows together. Press.
5. Measure the width of the quilt and sew and cut two outside borders this exact measurement. Sew to top and bottom of quilt. Press.
6. Measure the length of the quilt, sew and cut two outside borders this exact measurement. Sew to each side of the quilt.

quilting

1. Layer backing, batting and quilt. Baste all three layers together.
2. Free motion quilt or hand quilt beginning in the centre to avoid puckers.
3. Trim quilt and apply binding.

Note: This quilt was inspired by a traditional quilt. The original was a very simple one block, two colour quilt embellished with large ornate hand quilted medallions. In this design the single blocks have not only been separated with sashing and posts but more detail has been added to the block to create a secondary pattern. 

Diagram C - Unit 1

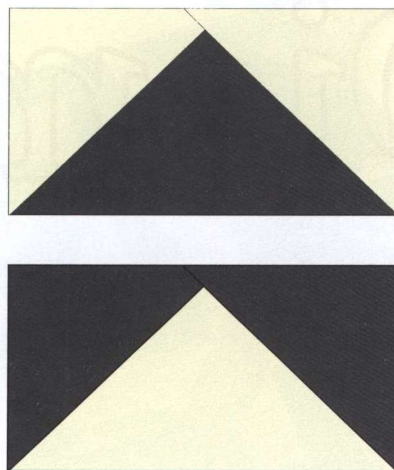


Diagram D

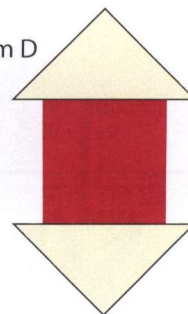


Diagram F

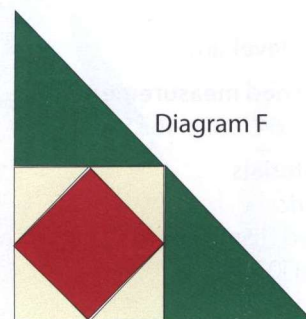


Diagram G

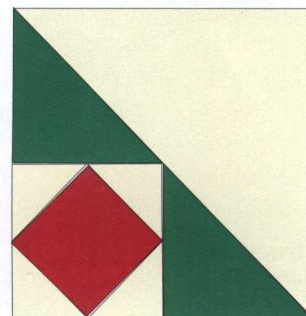


Diagram E

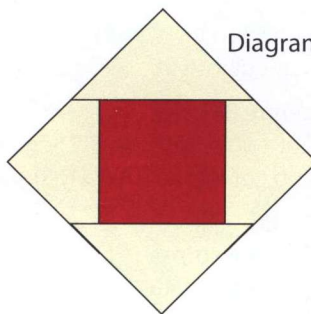


Diagram H

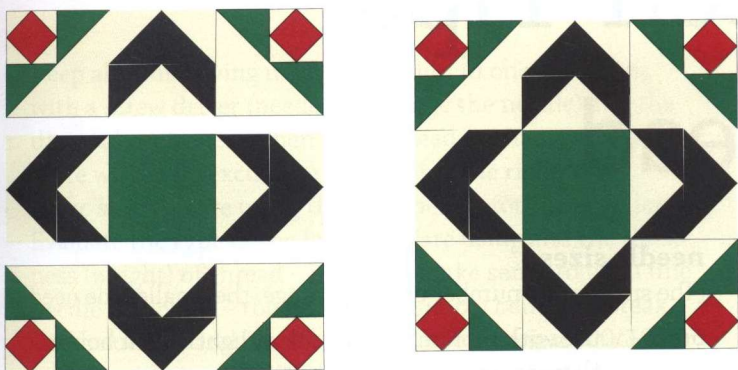
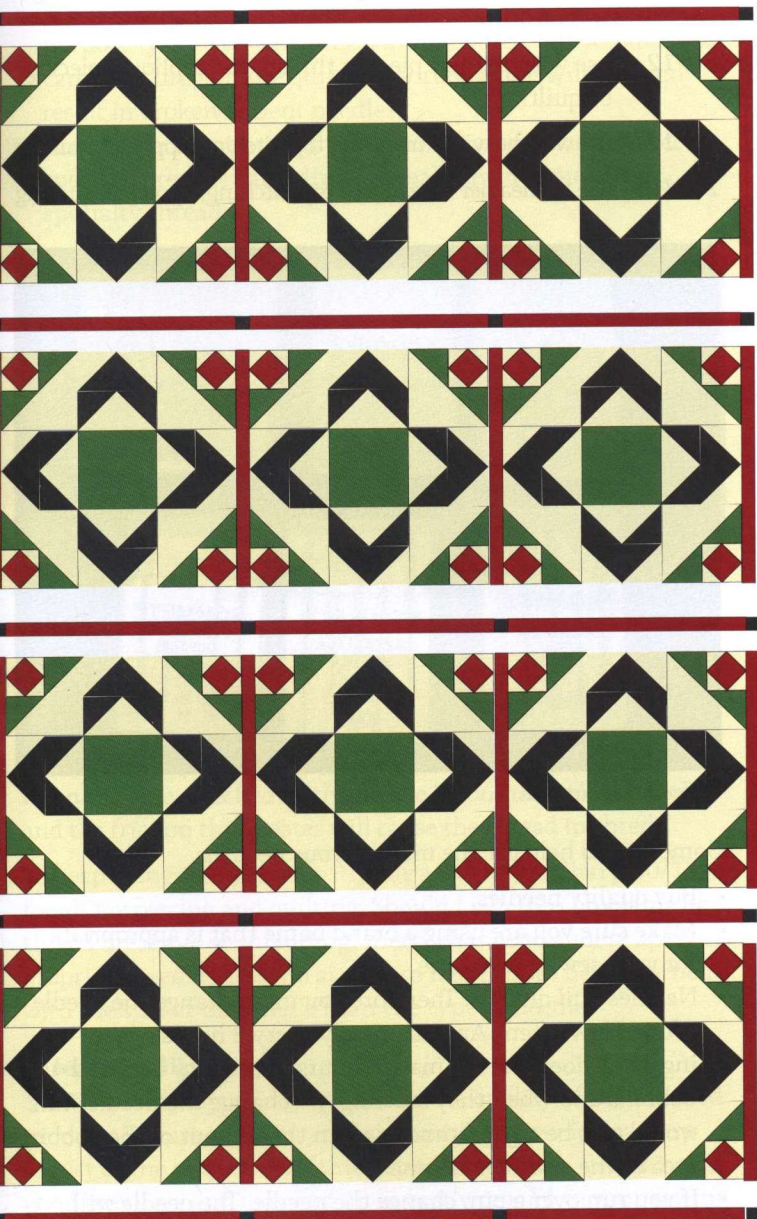


Diagram I



Margaret Millar owns and operates, together with Adriana Wyngaarden, the Quilt & Stitch quilt shop. They offer an exciting place to visit, a home away from home, where quilters can come to explore new quilting and sewing techniques.

They sell fabric – over 4,000 bolts of quilting cotton and an ever-growing selection of fashion fabric, and they offer a wide variety of classes and workshops. To serve their customers better they also carry three lines of sewing machines and sergers: Husqvarna Viking, Pfaff and Babylock. Follow them on twitter @QuiltandStitch.

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Needles and Thread

A lot of time, care and money go into choosing fabrics for a new project. Equal care should be given to choosing the right needles and thread for assembling and quilting the project. An incorrect combination may result in frustration from broken or shredded threads and a project that doesn't look its best. While the sewing machine is often blamed, more than likely it is an incorrect combination of needle and thread that is causing the problem. Here are some of the key points to watch for next time you are having issues with your piecing or quilting.

There are two things to consider when purchasing needles – the type of needle and the size. While there are many different types and sizes of needles these are the basic ones that are used for piecing, appliqué and/or quilting.

needle types

Universal needles – This is a great, general purpose needle that can be used for piecing and quilting.

Microtext Sharp – The point is very thin and very sharp which makes it a great needle for top stitching, precision piecing and quilting.

Topstitch – These needles have a large eye and can accommodate thicker threads. Used for topstitching and quilting.

Metallica – The eye and the groove in the back of the needle are larger to accommodate metallic threads.

Quilting – The point is specially designed to allow easy penetration of the quilting layer which will help decrease skipped stitches.

Denim/Jeans – The blade (shaft) of this needle is very strong and there is very little flex on the needle which can help reduce needle breakage and skipped stitches. It's great for making rag quilts, topstitching and quilting.



Keep your needles organized in a box, together with a screwdriver.

needle sizes

(The smaller the number on the package, the smaller the needle)

- 60/8** – use with monofilament, silk or lightweight bobbin threads for appliqué or quilting
- 70/10** – use with lighter weight threads for appliqué, piecing and quilting
- 80/12** – use with regular piecing thread, for appliqué, piecing or quilting
- 90/14** – use with heavier threads for topstitching, appliqué, quilting
- 100/16** – use for heavier threads for topstitching, appliqué, quilting



Different needle sizes.

Some tips to help get the most of your needles:

- Buy quality needles.
- Make sure you are using a brand name that is appropriate for your sewing machine.
- Needles dull quickly. Therefore you must change the needle often. How often? Approximately every 8 hours of sewing. How does one estimate 8 hours of sewing? Prewind 4 bobbins and when they are empty – change the needle. This would also be a good time to clean the lint out of the bobbin area of the sewing machine.
- If you run over a pin, change the needle. The needle will likely have developed a burr which can snag your fabric and cause damage. The needle may even be bent ever so slightly from hitting a pin and will not sew a proper stitch.
- To dispose of your needles in a safe way use a small container like a film canister or pill bottle. Keep the container until it's full. Then tape the cap shut and dispose of the container.

- Keep all your sewing machine needles in one box, along with a screw driver (needed to change the needle) and the disposal container. When you do need to change the needle, there will be no excuse for not finding the right tool.
- Make sure you are using the right needle for the right job. Evaluate the type of the fabric you are using and the thickness (weight) of thread – it doesn't make sense to use a fine needle on denim – the needle will simply bend and break. On the other hand, you don't want to be using a 100/16 for piecing with regular 50 weight thread. The needle is simply too big for the job.
- It is possible to interchange the needles and their original purpose (yes – you can quilt with the 60/8), but you must be careful of drag on the quilt top or the needle will flex and result in broken or bent needles.
- Slow down! Sometimes there is no other way than reduce speed to prevent shredding or breakage on some of the specialty threads.



A variety of thread weights.

many ply the thread is made of. If you see 50/3 on a spool, this means the thread is a 50 weight 3-ply thread. A 50/3 is a stronger thread than 50/2 ply thread and thus better for construction. Use the 50/2 for decorative purposes.

Thread for piecing

Choose a 50/3 ply thread for all your piecing. Do not use Hand Quilting thread in the sewing machine. There is a special coating on this thread which can cause issues with the tension on the sewing machine. Do not use thread which is labeled Machine Quilting for piecing. This is a thicker thread meant for QUILTING, not piecing.

My preference is to match the type of thread to the type of fabric in the quilt. If the quilt is made of cotton fabrics, then I use cotton thread for the construction. If the fabric in the quilt is mixed, then I can use polyester thread. To keep things simple – I only purchase cotton thread since most of my projects are made with cotton fabrics.

Colour of Threads

While we might buy different colours of thread for every project when we sew clothing, this is not necessary for quilting. If the tension of the machine is properly set, the stitches will not show from the front and therefore the colour of thread will not matter. You should be able to piece a dark quilt with light thread and no one will be the wiser. My preference is to use a neutral colour, light grey or beige for all my piecing. Using one colour also allows you to buy larger, more economical spools of thread. A word of caution – make sure you and your machine like the type of thread before you make an investment in that brand/colour.

The exception to this one colour for all projects is a white quilt. The beiges and greys will shadow through the white so I will choose a white thread for a white project.



Different types of needles are available for different needs and thread weights.

While it is possible to use the universal or Microtext Sharp for most everything you do, it's important to be aware of the other needles and to change to the specialty needles when you have problems. Sometimes changing to the next size larger needle (of the same type) will solve the problem. Shredding mostly occurs when the hole punched by the needle is too small for the thread and the friction this creates will cause the thread to shred.

To keep things simple, I mostly use a Microtext Sharp 80/12 for all my piecing and quilting. Should I run into problems like thread breakage or shredding, then I change to a more appropriate needle type and size. I am more apt to be concerned with the size of the needle than the type of needle.

Thread Quality

Thread quality significantly impacts the quality of the finished product. Ensure that you are using quality threads for every aspect of the project. The "three spools for \$1.00" deal is not a good purchase and may end up in costly repairs to your sewing machine or repairs to the project.

Thread Weight

Thread weight is an indication of the size of the thread. The larger the number, the finer the thread. This number is indicated on the spool and may or may not also indicate how

Thread for quilting

You can quilt your quilt with the same thread that you pieced the quilt with if you choose, or use thick threads, thin threads, metallic threads, invisible, nylon, rayon – the choices are endless. However what you choose should be based on the style of quilting, the skill of the quilter, and the desired effect. These factors all influence the thread type and weight. Cost can also be a factor as some of the more decorative threads are significantly more expensive than others.

Here are a few quick guidelines on styles of quilting and thread to use for each:

- **Stitch in the ditch:** use a lightweight thread such as monofilament (available in nylon or polyester), silk or bobbin threads (top and bobbin) to make the stitches disappear.
- **Feathers, micro stippling or any place where you will have to retrace your quilting stitches:** use the same type of threads as for **Stitch in the ditch**.
- **Quilting that will blend in with the quilt:** use medium weight threads that match the fabric will conceal a lot of sins for the beginner. Variegated threads that change colour often are also good for concealing the quilting stitches.
- **Quilting that is meant to show up:** use medium weight threads in contrasting colours or heavier weight threads.

- Always stitch a sample before you start your project to work out the tension, thread colour and type, and ensure you have no shredding or breaking issues.

Does the bobbin thread need to match the top thread in type and size?

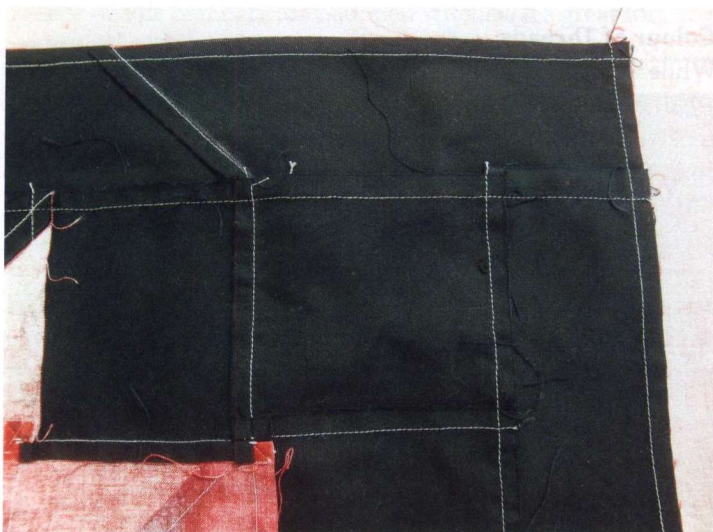
No. It's quite common to use a lighter weight in the bobbin than the top thread. One reason is to reduce bulk in seams, particularly in appliqué such as satin stitch or other decorative stitching. For piecing, use a similar weight in the top and bottom. You can also mix thread type (cotton on top, poly in the bobbin for instance). If you are going to use heavier threads in the bobbin, the purchase of a second bobbin case which allows you to play with the bobbin tension would be a wise investment. Just be sure to mark which bobbin case is which to avoid problems.

Some pitfalls to watch out for

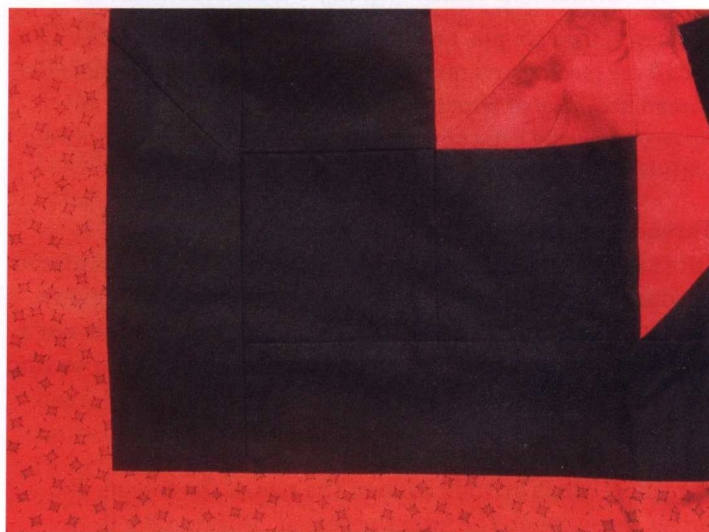
- **Vertical versus horizontal spool position:** Most sewing machines come with both vertical and horizontal spool holders. The majority of thread types work well in either position. Metallic thread, however, requires that the spool be placed in a vertical position with the thread coming off the spool in a counter clockwise direction. This ensures there is no twisting of the thread, which can cause the thread to

stretch and break. If you don't have a vertical spool holder, you can substitute by purchasing a thread stand. If you purchase the large cones of thread, you will need to purchase a thread stand. If you are having problems with your spool in one position, try it in the other. Also try the thread in a counter clockwise or clockwise direction to see which works best for your machine.

- Watch how the spool is placed on the spool holder. Make sure there are no rough edges on the spool. It's very common for the thread to get caught in the small slit in the spool end which then tightens up the thread and usually ends up with a broken needle.
- Thread, especially when we are quilting has a tendency to jump out of the take up lever on your sewing machine. If the machine is not stitching properly then unthread both the bobbin and the top and rethread them both.
- Listen to your sewing machine. The second you hear a different sound – stop. Look at the spool of thread – is the thread coming into the machine caught somewhere? Fix that and continue on.
- I've also found that my sewing machine does not like certain brands of thread. If you are having difficulty with a particular thread, try a different thread and even a completely different brand to see if that improves the situation.



Piecing a dark quilt with light thread allows you to see your work.



Light coloured stitches do not show from the front.

Tension

The tension on most sewing machines is factory set for 40 or 50 weight thread. Even if your machine has auto-tension on it, you should learn how to override this feature and set the tension for the thread type you are using. For instance, using monofilament may require loosening the top tension to prevent the monofilament from stretching. If you are using a heavier thread, the tension will likely have to be loosened as well, otherwise the tight squeeze through the tension disks causes the thread to flatten and shred as it hits the eye of the needle. A simple top tension adjustment can often solve a multitude of problems. Remember the lower the number on the tension dial, the looser the tension, the higher the number, the tighter the tensions.

Watch the tension for piecing as well. Many people believe that if their machine comes with auto-tension that they don't have to worry. This is not true. Check from time to time that your tension on your piecing stitch is solid. The stitching on the top and bobbin should be smooth, not bumpy.

Ensure the bobbin thread is seated properly in the bobbin tension disk. If not, this can cause all sorts of problems whether you are quilting or piecing.

Whatever your project, spend some time choosing the thread and needles that you will use and adjust the tension accordingly. Making a sample or two can be a huge time saver (no ripping to do) and will ensure that your project ends up well constructed and beautiful. ✂

by Elaine Theriault
Mississauga, Ontario
416.705.9703
<http://elaine9703.livejournal.com>

Bio: Elaine made her first quilt at the tender age of 13. The urge to quilt resurfaced when her daughter moved from a crib. The rest is history – she now teaches several days a week, makes quilts on commission and quilts for others on the long-arm.

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If you are thinking of creating a new jacket for the holidays there are many opportunities to add embellished pieces to it including a large or small collar and pocket flaps. The embellished jacket is especially perfect for office functions during the holidays.

The jacket used for this project was already made, taken apart and creatively embellished. Learning these new techniques will open up other opportunities to use them in a wide variety of projects.

There is always something great in knowing you can revitalize some aspect of your current wardrobe by simply replacing the collar, pocket or pocket flap, cuff, and covered buttons. Add a scarf and you have an entirely new approach to fashion from the past. It's important to have a basic understanding of how garments are constructed and what a better way than to start taking them apart for replacement pieces.

What sets this refurbished jacket apart from the rest is that machine embroidery has also been added in candlewicking stitches for the covered buttons. Candlewicking is a hand stitch that has been around for a very long time, and what a better way to introduce it back into your fashion pieces than with covered buttons. Perhaps you have some bits and pieces of antique laces, or ribbons. Use your imagination to create your own unique piece. ❧

Embellished for the holidays

embellishing

Cheryl Stranges
Welland, Ontario

Cheryl Stranges
Welland, Ontario
cheryl_lynnsews@yahoo.ca
www.seecherylsew.blogspot.com

modeled by Sarah Campanico; photo by Yuriy Brozdnychenko.



Part 2 Embellishing Wearables

Designer Diamond Deluxe Sewing machine and S25 Huskylock Serger were provided by Husqvarna Viking, as well as Inspira Needles, Inspira Stabilizers and Robison Anton Thread. Husqvarna also provided the 5D Embroidery Software and Design #198 called Candlewicking Creations.

skill level intermediate

getting started

Pick out a favourite piece that you would like to refurbish. Look for the easiest spot to open up linings with your seam ripper (I used the bottom of the jacket as the entry), and remove in this case the collar, and pocket flaps, and front jacket buttons. These pieces will become your guide to creating your new pattern pieces to construct replacement embellished pieces. Seam allowances are 1.5cm so allow room when planning.

pattern

Kwik Sew #3841 was used for this project; however, any pattern can be used to make this project since the focus is on embellishing.

materials

Note: The following list of threads and sewing notions are in addition to pattern requirements.

fabric

Silk Dupioni- 60" [1.5m] of approximately 140cm wide for embellishment piece and embroidery piece as well as underlinings.

threads

40wt Rayon embroidery thread for machine embroidery, and for free motion stitching on embellished fabric piece.
60 wt bobbin thread for machine embroidery.
Elastic thread in the bobbin for creative stitching – 1 spool.
An all purpose thread for construction.
40wt metallic thread for surface embellishment.

yarn

Use lighter weight or softer types with a variety of creative strands.

ribbon pieces

4 pieces at 1" x 8" [2.5 x 20cm] for cuffs

lace strip

2 pieces 5½" [14cm] long for embellishing pocket flap

machine needles

size 90 embroidery needles for machine embroidery
size 90 universal for seams

stabilizers

Water soluble stabilizer was used for top layer of embellishment fibre to prevent needle from getting caught while free motion stitching.

Double layer of Inspira Tear A Way Light was used for machine embroidery for candlewicking embroidery, and a fusible tricot knit was used to stabilize the back of the embellished collar and pocket fabric, before cutting the pieces out to their accurate sizes.

sewing feet

Sensor Q Foot was used for machine embroidery as well as free motion stitching for embellishment. This along with the Deluxe Stitch system provided a beautiful cinched up embellished fabric for the cuffs, collar, and pocket flaps.

The seam allowance guide foot was used for perfect 0.6" [1.5cm] seam allowances.

sewing notions

Buttons to cover 5 - ¾" [2cm] buttons for jacket front depending on the size of buttonhole
Buttons to cover 2 - 1" [2.5cm] for pocket flaps
1 snap for lapel under collar
fabric adhesive
hand needle
glass head pins

sewing tools

pressing cloth

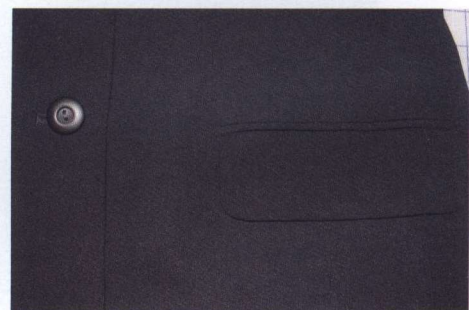
Note: When working with silk dupioni use a pressing cloth or sheet.



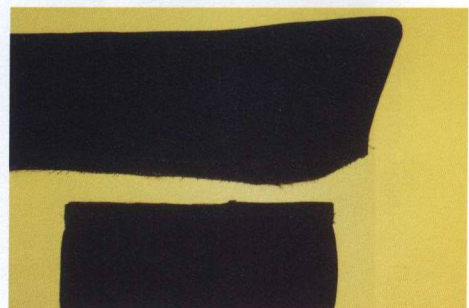
The black jacket before.



The collar before.



The pocket flap before.



The collar and flap to be re-patterned.

iron
cutting and measurement tools (curved
and straight rulers)
point turner
textured hoop 150x150mm and textured
hoop embroidery design
cording for hand bag handle
9" [23cm] zipper to match wristlet handbag

embellished fabric piece

For this particular size jacket (size 12 to 14), a piece of silk dupioni measuring 39" x 27½" [1m x 70cm] was used. It does not matter what direction the grain of the fabric is travelling for this technique. This size, once embellished, was enough to yield the collar, two pocket flaps, and arm band cuffs. A separate piece of silk dupioni was used for the under collar and under flaps.

preparing fabric for embellishment

1. Wind a bobbin slowly with elastic thread at a medium speed on your sewing machine. It is preferable when you get started to bring the elastic bobbin thread to the surface of the throat plate with your needle thread for this technique.
2. Set your sewing machine for free motion setting, and sewing foot for free motion. In this case it is the Sensor Q Foot.

Notes:

This embellished piece used approximately 5 bobbins wound with elastic thread.

Also make a test sample piece to practice on before going to your large piece.

3. Bottom layer is your silk piece.
4. Middle layer is all of your pretty yarns and metallic thread pieces. Unwind the metallic thread and just lay it on top of yarn.
5. Top layer is water soluble stabilizer.
6. Pin the layers together using fine glass head pins around the outer edges of fabric. Pin sporadically on the surface then remove pins as you go while stitching in free motion setting.
7. Start in the middle of the fabric piece and work outward with a large stippling-like stitch on the surface. Perfection is not a requirement with this technique. Puzzle-piece-like stitching works very well.
8. When the piece is complete, rinse the water soluble stabilizer off according to manufacturer's instructions. Hang dry.

9. Prepare this piece by fusing a light weight tricot stabilizer on the wrong side of this piece to stabilize this piece for further cutting. This stabilizer is terrific because it will fuse with a lower heat setting on your iron. Always use a pressing cloth. Press.
10. Use curved and straight rulers to accurately trace on paper the pattern from the old collar and pocket flaps removed from chosen jacket. Include a ¾" [1.5cm] seam allowance on the collar and on the pocket flaps.
11. Use new paper pattern to remake the collar and flaps from the embellished fabric piece for the fronts, and lining or silk for the backing of these pieces to eliminate bulk when turning them right side out.
12. Use the original construction seam lines on the jacket as a guide for replacing the newly constructed pieces.
13. Pin them into position.
14. Stitch the collar and pocket flaps into position. Antique lace was added to the pocket flaps, as well as covered buttons.

buttons and candlewicking machine embroidery

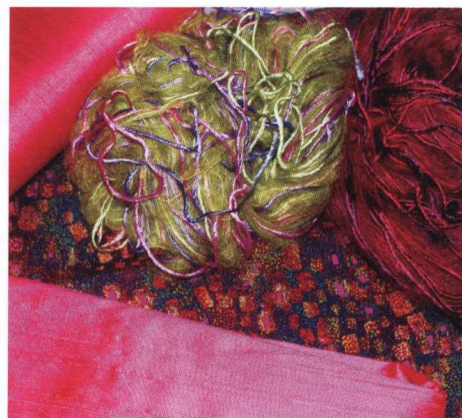
Notes: A 9½" x 6" [24 x 15cm] hoop is recommended for this candlewick embroidery. It will depend entirely on the selected embroidery. A 10¼" x 8" [26 x 20cm] hoop was used for the sample.

A 40wt rayon embroidery thread was used with machine embroidery needle.

1. Hoop the silk fabric with two layers of tear away light stabilizer; alternatives such as light cut-aways can be used. The embroidery used for the sample is 5D Embroidery Software and Design #198 called Candlewicking Creations.
2. Use the instructions on package on how to cover buttons and the accessories that come with them, cut out your small circles to construct your buttons.
3. Hand stitch around the outer perimeter and pull the thread securely to shape them around the outer button top piece.

Tip: *Spray the surface to dampen the button fabric, and it becomes much easier to stretch this around the button piece.*

4. Push the back piece into position and hand stitch each of these buttons into their place. Front jacket and pockets.



Yarns and silk fabrics used.



Lay yarns on surface as desired.



Water soluble stabilizer on surface.



Free motion stitching on all layers with water soluble stabilizer on surface.

Cuffs

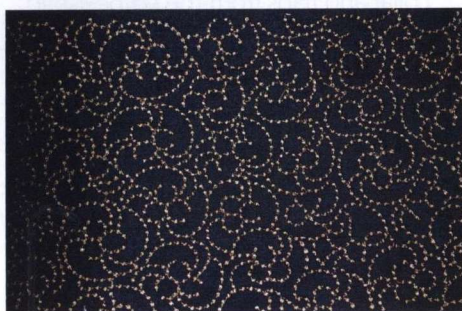
1. Cuff pieces are used with left over pieces of embellished fabric and can be made wide or narrow. They have ribbon attached to each short end and stitched.
2. Tie them onto the lower part of sleeve. A small reinforcement straight stitch can be used to secure them not to fall off.
3. Tie these tightly or keep them loose. Keep the ribbon pieces longer if tying these in a bow.
4. Close up any sections that were opened on the jacket for access to re-design pieces.

The sample was completed with a pretty scarf finished with a rolled or narrow edge serger stitch. The scarf was cut approximately 55" [1.4m] long (use any width desired). This was pulled through the tacked down collar at the front and tied. Light weight sheer type fabrics, silk or silk-like fabrics are great for this.

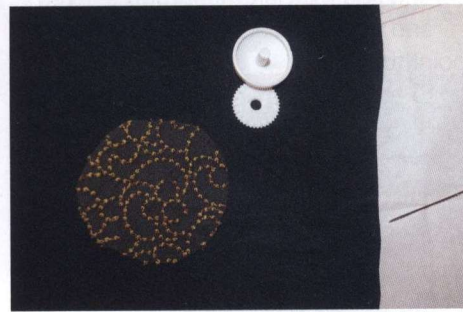
Make the most of your creativity to embellish wearables. They will make beautiful treasures and perhaps heirlooms. 🧵



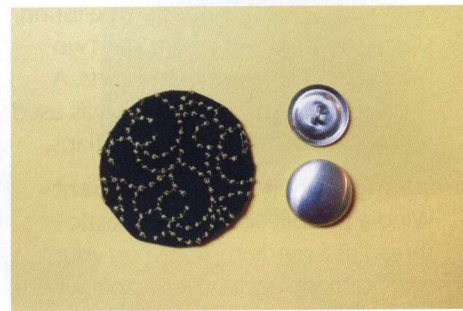
When embellishment is complete rinse all of this stabilizer off with cold water and hang dry piece.



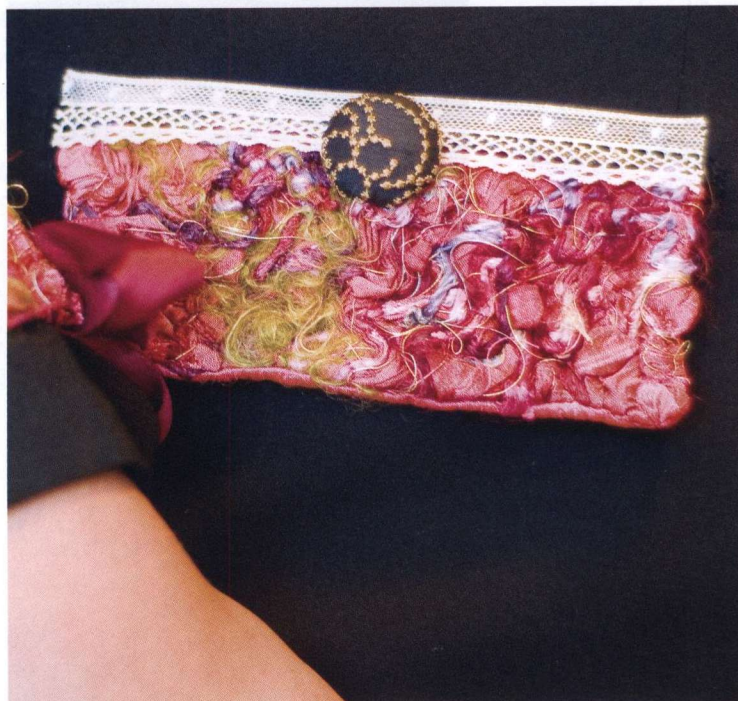
Candlewick embroidery complete.



Cut out to cover buttons.



Cut out to cover snap.



Details of embellished button and pocket flap (top) and cuffs (right).



Heart & Tree Mittens

canadian felted fusion mittens



Raised in rural Cornwall in south western England until the age of 14, Marie always had a strong affinity for both the outdoors and for crafts of all kinds. She is a textile artist inspired by the forests, lakes and granite shield of Canada, and also the need to keep warm during our extreme winters. Canada is a great melting pot for numerous knitting and craft traditions. These mittens were inspired by the Icelandic lopi sweaters knitted in her teens, the Fair Isle projects completed on return trips to the UK, and colours from the Mola designs that were recently popularized by the rug hooking community. Currently a half-time kindergarten schoolteacher, Marie divides her time between knitting, hooking rugs and the "day job"! ❧

Marie Turner answers our questions:

If you could be any character from a short story or a novel, who would you be?

I'd like to be Haizea, a character in *A Gathering Night* by Margaret Elphinstone. It's set in the Mesolithic period, and Haizea is a girl on the cusp of adulthood, with all her options open. With most books I get totally absorbed, but with this book I was "there" even when I wasn't reading. The detail of the characters' daily lives (Stone Age living) and of their social interactions was both mesmerizing and completely believable, and at many times humorous.

If you could have a free 15-minute shopping spree in any store, anywhere in the world, where would it be?

This was the hardest question for me to answer! I've settled on the gift shop at the Canadian Textile Museum in Toronto, but Sigrid's Bakery (German) in Barrie was a close second.

If you could only eat one thing for the rest of your life, what would it be?

I adore hummus, particularly the brand in the oval shaped container, and could eat it every meal of every day, with toasted pitas and small tomatoes on the side.

What's your all time favourite TV show?

There's a little known British comedy called *Birds of a Feather*, set in the '80s. I have a collection of old videotapes of the show, and some of them are available on line now.

What's something no one would ever suspect about you?

I drive a 2 door 4X4 Jeep wrangler that I adore. I had to buy it while I was still young enough (just) to climb into it.

knitting

Marie Turner

Barrie, Ontario



Marie Turner

Greenelf Designs

Barrie, Ontario

705.737.1620

www.greenelf.ca

Greenelfbarrie.etsy.com



modeled by Liz Nerbas

Kits for the two styles of mittens can be ordered from Greenelf Designs. Cost for kit with yarn only: \$20. Taxes included in price, shipping extra (under \$10 for most places in Ontario). E-mail marie@greenelf.ca or call 705.737.1620 or find Marie on etsy at www.greenelfofbarrie.etsy.com

Heart Mitten Kit: 1 skein (113g) black Briggs and Little Heritage yarn. 28g each of Briggs and Little Heritage yarn in: light maroon, paddy green, gold, royal blue.

Tree Mitten Kit: 1 skein (113g) black Briggs and Little Heritage yarn. 28g each of Briggs and Little Heritage yarn in: fawn, khaki, sheeps grey, brown heather.

Heart & Tree Mittens

by Marie Turner

canadian felted fusion mittens

skill level intermediate

materials

Yarn

Briggs & Little Heritage (100% wool, 196m per 113g skein)

1 ball MC

1 ball each 4 contrasting colours – each design uses 1oz each of the four colours

Heart Mitten

MC: Black

CC 1: Light Maroon

CC2: Paddy Green

CC3: Gold

CC4: Royal blue

Tree Mitten

MC: Black

CC1: Fawn

CC2: Khaki

CC3: Sheeps grey

CC4: Brown Heather

Needles

5mm needles for working in the round – dpns
2 circulars or 1 long circular for magic loop method

Notions/Other Tools

Darning needle

Stitch holder or scrap yarn for thumb sts

finished measurements

After felting:

Hand circumference: approx. 22cm [8.75in]

Hand length: approx. 20cm [8in]

One size fits most adults. Finished size can be adjusted during felting process.

gauge

Approximately 18 sts and 24 rows over 10cm/4in square, using 5mm needles in Fair Isle pattern, before felting

Approximately 22 stitches and 24 rows over 10cm/4in square, using 5mm needles in Fair Isle pattern, after felting

Gauge is not critical for this project, as finished size is controlled by felting process.

pattern stitches

See opposite page for Heart Mitten & Tree Mitten charts and legends.

tips for colourwork

1. With this pattern, as in traditional Fair Isle patterns, only 2 colours are ever used at once. When working with 2 colours, simply alternate them on the back, picking the colour needed up from either beneath or over the top of the other colour so that the colours do not become tangled.

2. Carry unused colour loosely across back of work, being sure to catch the yarn every second stitch by flipping the yarn in use over or under the carried colour (alternate which way you flip to avoid tangling).
3. Some rows do not have a 2nd colour in use, but continue to carry the previous colour across the back of the work (catching in every 2 sts as before), to maintain the thickness of the work.
4. Whenever you join on a new colour, leave a 3 inch tail.
5. To avoid a jog in the colourwork, you can use a clever cheat: For the Heart Mitten, work the final sts of rows 1, 15, 29 and 43 in CC, rather than MC. For the Tree Mitten, work the final st of rows 12, 31 and 46 in CC. This is indicated in the charts by the stitch to the right of the first stitch.

instructions (both styles)

Using MC, cast on 36 sts. Distribute on needles as you prefer, and join for working in the round, being careful not to twist.

Ribbing round: (K2, p2) to end of round.

Repeat Ribbing round until cuff measures 3 inches.

Next round: K3, m1, (K2, m1, k3, m1) 6 times, k3, m1. 50 sts.

Next round: Work Body Chart, repeating 5 times across round.

If working Heart Mitten, work until 13 rounds of chart are complete; if working Tree Mitten, work until 14 rounds are complete.

Next round: Work 10 sts in pattern, slip last 9 sts to a holder or scrap yarn, work to end in pattern.

Following round: K1 in MC, cast on 9 sts in MC, continue to end of round following next round of chart.

Continue in pattern as set until chart is complete. 20 sts rem.

Heart Mitten Final rounds

Round 50: K around in CC1, carrying black.

Cut black.

Round 51: K2tog around in CC. 10 sts.

Tree Mitten Final rounds

Round 49: K around in CC1, carrying black.

Cut black.

Round 50: K2tog around in CC. 10 sts.

Cut yarn, leaving a 30cm/12in tail. Thread tail through rem sts and pull to close.

Thumb

Return 9 sts from holder onto a needle.

Rejoin MC yarn at base of last st. Pickup and knit 1 st at side of thumb gap, 9 sts across cast-on sts of thumb, and 1 more at other side of thumb gap. 20 sts.

Round 1: Using MC, k17. This is the new start of round. Rearrange stitches as you prefer.

Round 2: Work Thumb chart around.

Repeat until all 13 chart rounds are complete. 17 sts.

Round 14: Using MC only carrying CC, K2tog, k1, k2tog, k3, k2tog, k1, k2tog, k2, k2tog. 12 sts.

Round 15: Using MC and carrying CC, K2tog 6 times. 6 sts.

Cut yarn, leaving a 30cm/12in tail. Thread tail through rem sts and pull to close.

finishing

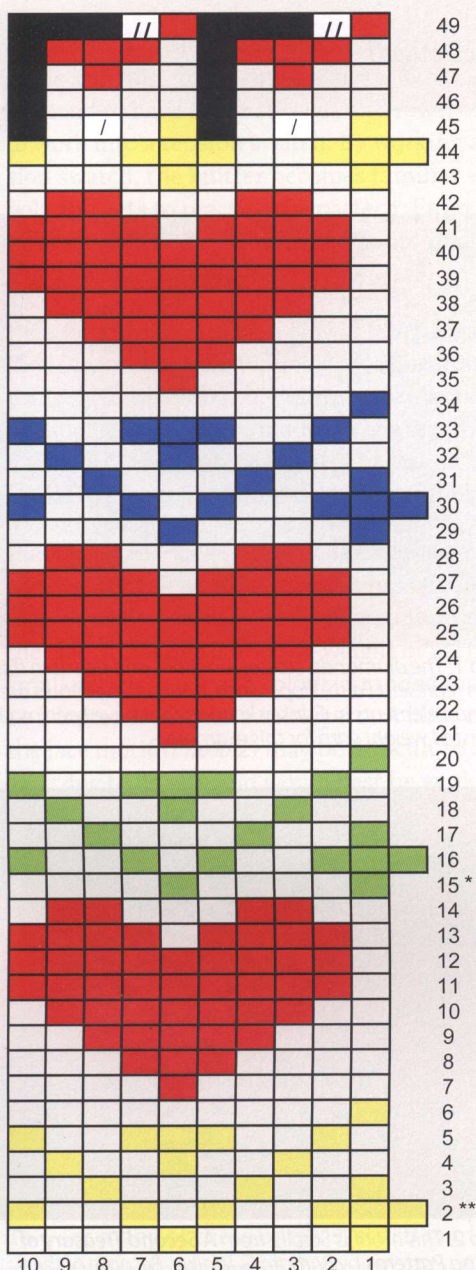
Weave in all ends. Use tip of needle to shape any stitches that need it, by pulling up a little from the front or back of the work. You can also “disappear” any bits of coloured yarn that were carried across the back and might be showing through with some judicious poking and pulling. Don’t worry about slightly puckered work – this will disappear with felting. 

Felting instructions

Put mittens in a pillowcase or washing bag. Use regular washing detergent to wash both mittens along with a clean pair of jeans in a hot water wash/cold water rinse cycle in a regular washing machine with the longest agitation possible. You might need a second cycle, if mittens remain too big after the first. Between cycles, insert hand into mitten to ensure that the insides don’t felt to each other!

When felting is complete, shape mittens so that one is for the left hand, one for the right, by folding them in half and having the thumb on alternate sides. Dry away from heat.

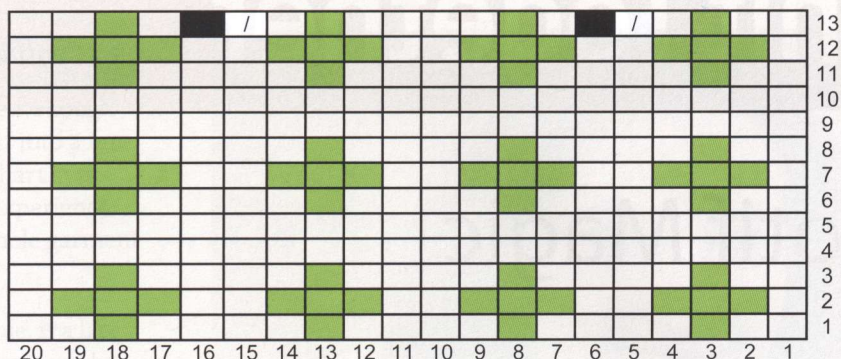
Chart A - Heart Mitten - Body



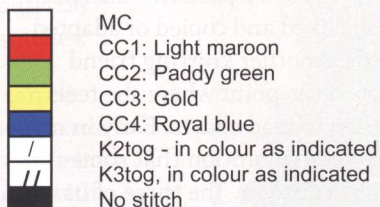
*Note Row 15: when casting on over thumb sts, work first 10 sts only in MC

**Note Row 2: see Pattern notes

Chart B - Heart Mitten - Thumb



Heart Mitten - Legend



HEART MITTENS

TREE MITTENS

Tree Mitten - Legend

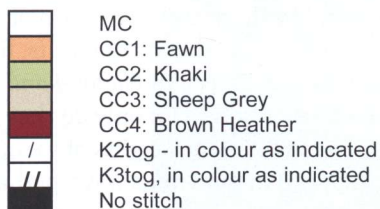


Chart B - Tree Mitten - Thumb

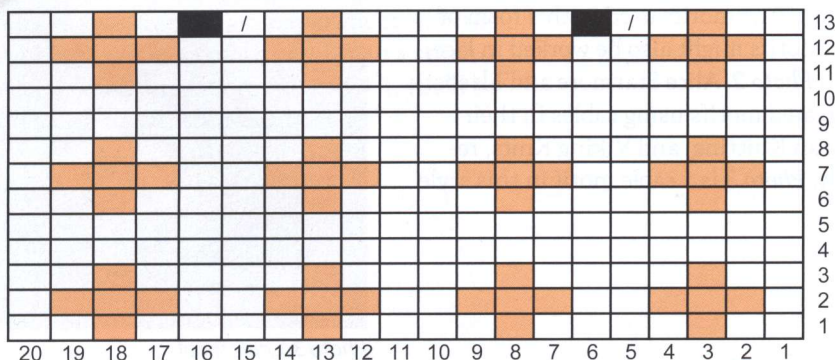
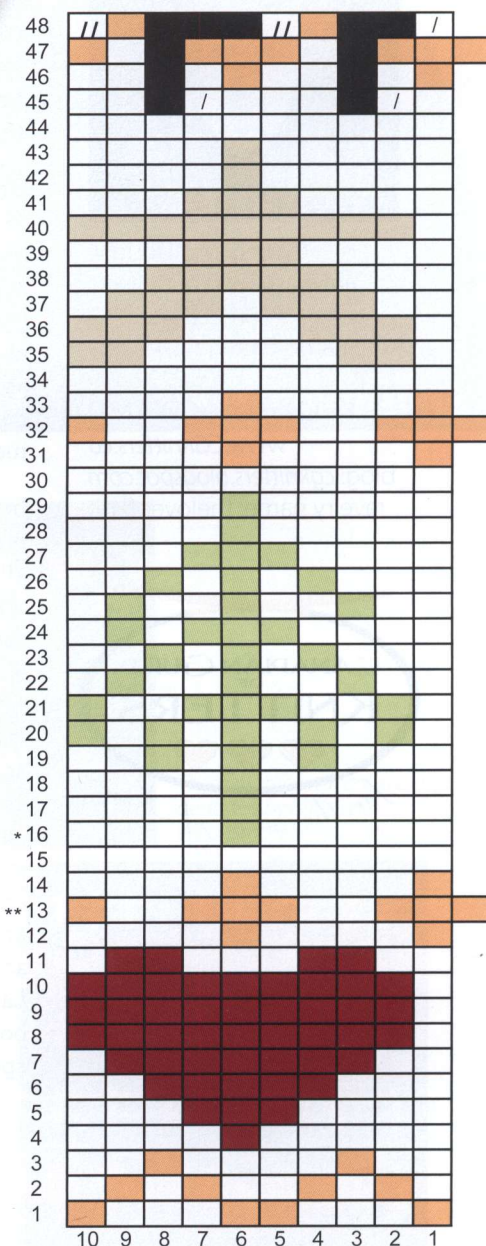


Chart A - Tree Mitten - Body



*Note Row 16: when casting on over thumb sts, work first 10 sts only in MC

**Note Row 13: see Pattern notes

Victorian Flower Scarf

for 3 Yarns

designed by Cynthia MacDougall

skill level easy-intermediate

The motif used in this scarf is very old and has appeared in publications as early as 1887. For this project, the motif is stacked, but it can be varied: put the motif in different locations; use graph paper and chart out the motif in a pattern that appeals to you; or even make an additional column of 'flowers' to make your piece unique.

This pattern is written for three sizes of yarn: **fingering/sock weight**, **worsted weight**, and **chunky**.

materials

Yarn

Fingering weight version:

Zauberball Crazy

(75% superwash wool, 25% nylon, 420m [459 yds]/100g skein) 1 skein, sample uses colour #11521702, orange.

Worsted weight version:

Cascade Yarns Cascade 220

(110% Peruvian Highland Wool, 200m [220yds] /100g skein) 2 skeins colour# 9422

Chunky weight version:

Indigodragonfly Aran Organic Merino

(100% ultrafine organic merino, 155m/100g skein) 2 skeins; sample uses colour "Just Say Oregano"

Needles

Fingering weight: 3.75mm needles

Worsted weight: 5mm needles

Chunky weight: 6.5mm needles

Notions

Stitch markers

Darning needle

finished measurements

Fingering weight:

21.5 x 142cm [8½ x 56in] after blocking

Worsted weight:

20 x 200cm [7¾ x 78¾in] after blocking

Chunky weight:

21.5 x 149cm [8½ x 58¾in] after blocking

gauge

Fingering weight: 24 sts and 22 rows over 10cm/4 inches square in lace pattern, using 3.75mm needles, after blocking

Worsted weight: 20 sts and 20 rows over 10cm/4 inches square in lace pattern, using 5mm needles, after blocking

Chunky weight: 16 sts and 32 rows over 10cm/4 inches square in lace pattern, using 6.5mm needles, after blocking

pattern notes

Markers are placed to help you keep track of lace motif position. As you work, slip the markers as you come to them.

Instructions for the Lace Motif are provided in both written and chart form – use whichever you prefer.

The lace pattern uses a double yarnover. To maintain the proper stitch count, it is worked twice on the following row. Since it can be challenging to knit twice into the yarnover, the standard technique is to work (k1, p1) into the double yarnover instead. It has no effect in the final look of the pattern.

This scarf requires a relaxed cast-off. Achieve this by using a needle, one or more sizes larger than used in the pattern, in the right hand to cast off stitches. For the fingering weight version, we recommend using a 4.5mm needle, for the worsted weight version, we recommend a 6.5mm needle, and for the chunky weight version, we recommend an 8mm needle.

Lace Motif Written Instructions (over 8 sts)

Row 1 (RS): K2, k2tog, yo twice, k2tog, k2.

Rows 2 (WS): K4, p1, k3.

Row 3 (RS): (K2tog, yo twice, k2tog) twice.

Row 4 (WS): K2, p1, k3, p1, k1.

Row 5 (RS): K2, k2tog, yo twice, k2tog, k2.

Row 6 (WS): K4, p1, k3.

Row 7 (RS): (K2tog, yo twice, k2tog) twice.

Row 8 (WS): K2, p1, k3, p1, k1.

Row 9 (RS): K2, k2tog, yo twice, k2tog, k2.

Row 10 (WS): K4, p1, k3.

Note: Rows 1, 5, and 9 are the same; rows 3 and 7 are the same. What might look like a complex lace pattern is really only two rows cleverly arranged.

method

Note: Numbers are for **fingering weight** version; instructions for **worsted weight** and **chunky weight** versions follow in brackets.

Using the long-tail or cable-cast on method, cast on 52 (40, 32) sts. Knit 6 (6, 4) rows.

Fingering Weight & Worsted Weight

Row 1 (RS), set up markers and pattern:

K 12 (8), place marker, *work Row 1 of Lace motif across next 8 sts, place marker, k 12 (8) sts; rep from * once more to end of row.

Row 2 (WS): *K to marker, work Row 2 of Lace motif over 8 sts to following marker; rep from * once more, k to end of row.

Row 3 (RS): *K to marker, work Row 3 of Lace motif over 8 sts to following marker; rep from * once more, k to end of row.

Row 3 (WS): *K to marker, work Row 4 of Lace motif over 8 sts to following marker; rep from * once more, k to end of row.

Chunky Weight version only:

Row 1 (RS), set up markers and pattern:

K12, place marker, work Row 1 of Lace motif across next 8 sts, place marker, k12 to end of row.

Row 2 (WS): K to marker, work Row 2 of Lace motif over 8 sts to following marker, k to end of row.

Row 3 (WS): K to marker, work Row 3 of Lace motif over 8 sts to following marker, k to end of row.

Row 4 (WS): K to marker, work Row 4 of Lace motif over 8 sts to following marker, k to end of row.

Scarf opposite page knitted with fingering/sock weight yarn by Cynthia MacDougall.



modeled by Liz Nerbas

All three versions continue:

Continue as established, working the lace motif between the markers as set, until all 10 rows of the Lace motif are complete.

Knit 6 (6, 4) rows.

Repeat the last 16 (16, 14) rows until scarf is desired length, or until you're almost out of yarn, ending after the 6 (6, 4) plain rows of the pattern.

Cast off loosely.

finishing

Block if desired and weave in ends. 



Green scarf knitted with chunky weight yarn by Kate Atherley.



Editor's Pick!
Knit with
Cascade 220 by
Estelle Yarns.

Red scarf knitted with worsted weight yarn by Carla Canonico.

chart

		K on RS, P on WS
-		K on WS
/		K2tog
o	o	Yarnover twice

-	-	-	-		-	-	-	10
		/	o	o	/			9
-	-		-	-	-		-	8
/	o	o	/	/	o	o	/	7
-	-	-	-		-	-	-	6
		/	o	o	/			5
-	-		-	-	-		-	4
/	o	o	/	/	o	o	/	3
-	-	-	-		-	-	-	2
		/	o	o	/			1
8	7	6	5	4	3	2	1	

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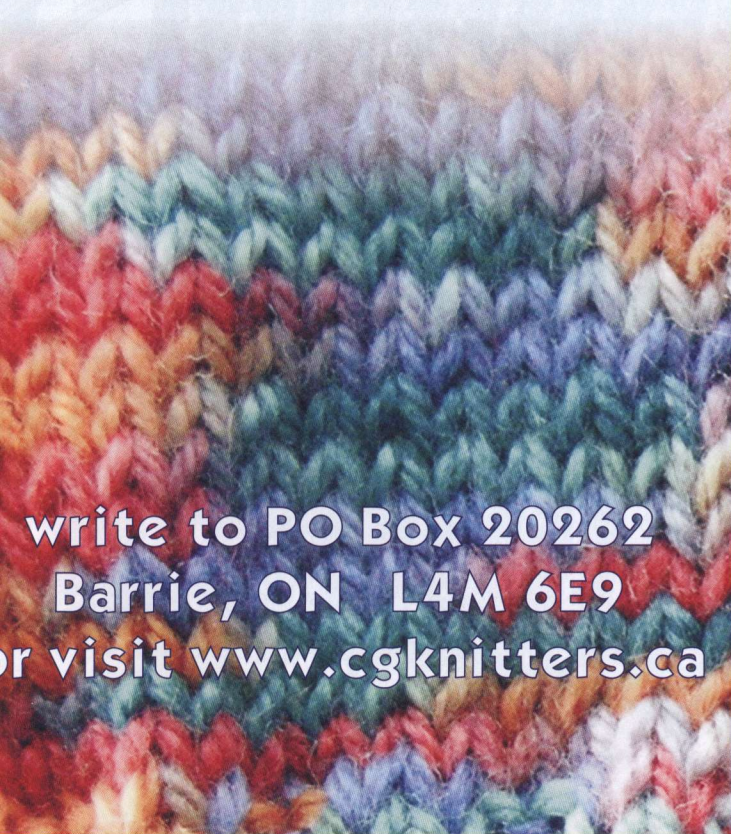
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STANDARD ABBREVIATIONS & TERMS

alt = alternate	p = purl
approx = approximately	p2tog = purl 2 sts tog (decrease)
beg = begin(ning)	patt = pattern
CC = contrast colour	pfb = purl into front and back of stitch (increase)
ch = chain	pm = place maker
cm = centimetre(s)	psso = pass slipped stitch over
cn = cable needle	RS = right side
cont = continue, continuing	rem = remain(ing)
dc = double crochet	rep = repeat
dec = decrease(s), decreasing	rev = reverse
dpn = double-pointed needle(s)	rnd = round
fol = following	sc = single crochet
g = gram(s)	sl = slip
inc = increase(s), increasing	skp = slip one st, knit next st, pass slipped st over knit st (dec)
in(s) = inch(es)	ssk = slip, slip, knit: slip 2 sts knitwise, 1 at a time, insert left-hand needle into front of both sts and knit them tog (decrease)
k = knit	st(s) = stitch(es)
kf&b or kfb = knit into front and back of st (increase)	St st = stocking stitch
k2tog = knit 2 sts tog (decrease)	tbl = through back loop
m = metre(s)	tog = together
M1 = Make 1 stitch: pick up the horizontal strand between 2 stitches from front to back and knit it tbl (increase)	WS = wrong side
MC = main colour	yo = yarn over
mm = millimetre(s)	
oz = ounce(s)	

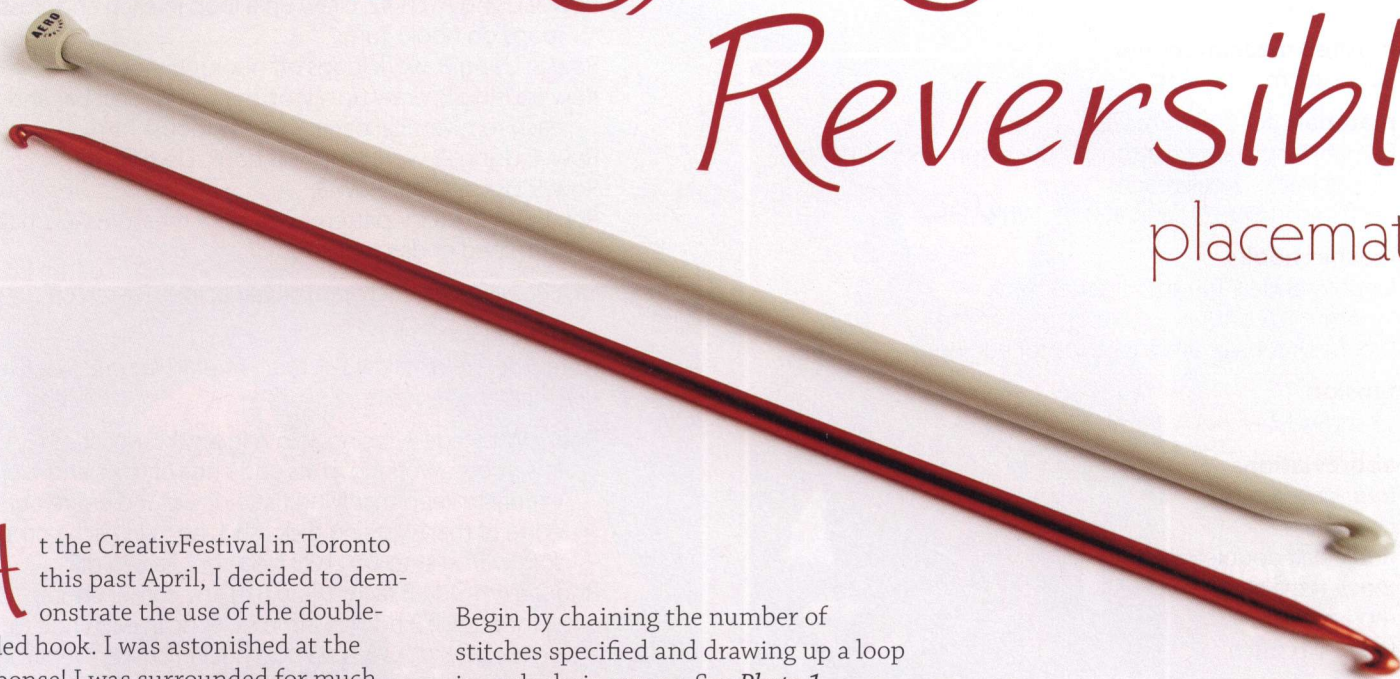


crochet

Laura Gebhardt

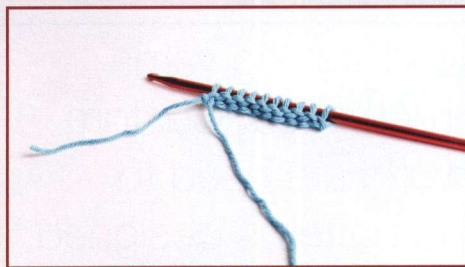
Toronto, Ontario

Joyfully Reversible placemats



At the CreativFestival in Toronto this past April, I decided to demonstrate the use of the double-ended hook. I was astonished at the response! I was surrounded for much of the day by people who came over to see what I was doing and ask questions about it. A number of them said that they had one of those hooks at home but could never figure out how to use it. Many others asked for instructions and patterns. So – for all those who’ve been wondering – here’s how to use the double-ended hook.

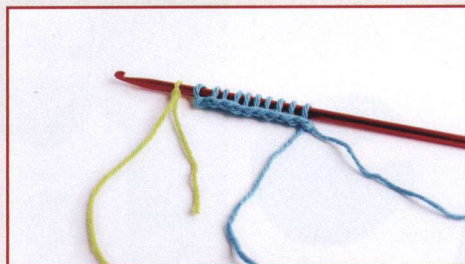
Begin by chaining the number of stitches specified and drawing up a loop in each chain across. See *Photo 1*.



Then, yarn over and draw through 2 loops on hook. Repeat this step right across to the last stitch. You will have one loop on your hook at this point. This becomes the first stitch for your next row. Draw up a loop in each of the vertical bars across, remembering to work through both loops on the last bar. Now turn your work and pick up the first colour again to work all the loops off the hook. Continue in this manner, turning your hook each time you have it loaded up with loops. When you get to the last row, slip stitch through each loop as you would for regular Tunisian crochet. That’s all there is to it!

The pattern for the placemats in this issue uses Tunisian Simple Stitch, the basic stitch that we all learn first. In the next issue, we’ll work some fancier pattern stitches using the double-ended hook. Until then – happy crocheting!

Once your hook is loaded with loops, turn your work. (This is where it differs from regular Tunisian crochet which is always worked from the same side.) Now add your second colour. Simply make a slip knot, put it on your hook and draw this loop through the first stitch. See *Photo 2*.



Double-ended hook crochet is a version of Tunisian (or Afghan) crochet. A regular Tunisian hook has a stopper at the opposite end of the hook but the double-ended hook has a hook at both ends. See above.

If you can use a Tunisian hook already then you’re well on your way to using the double-ended hook. Regular Tunisian crochet produces a fabric that has a definite right and wrong side. It also tends to curl. The double-ended hook creates a reversible fabric which looks different on both sides. The reversible fabric is created by turning the hook and working with a second colour. It also eliminates the curl.

Joyfully Reversible

placemats

by Laura Gebhardt
lauracrochet@yahoo.ca

skill level easy

finished measurements

30.5 x 46cm [12 x 18in]

materials (for 2 placemats)

Bernat Handicrafter Cotton (100% cotton – 50g / 1¾ oz per ball) – 3 balls each
#13111 Mod Blue (A) and #00001 White (B)

crochet hooks

Double-ended Tunisian crochet hook –
6mm (US J/10)
Crochet hook size 5mm (US H/8) for edging

tension

15 sts and 34 rows = 10cm [4in]

abbreviations

beg – beginning
ch – chain
hdc – half double crochet
rem – remaining
rep – repeat
sl st – slip stitch

instructions

Row 1: Using A, ch 42. Draw up a loop in each ch across. (42 loops on hook) Turn.
Row 2: Using B, work loops off hook. Do **not** turn.
Row 3: Using B, draw up a loop in next vertical bar and in each rem vertical bar across. (42 loops) Turn.
Row 4: Using A, work loops off hook. Do **not** turn.
Row 5: Using A, rep Row 3.
Rep Rows 2 – 5 for pattern until work measures 43cm (17 in) from beg ending with A.
Last Row: Sl st in each vertical bar across. Fasten off.

edging

Note: Side A refers to the side that's mostly blue and Side B to the side that's mostly white.

Rnd 1: With Side A facing, join A in any corner st. Ch 3, hdc in same st. Working in sts and ends of rows and working evenly to keep mat lying flat, hdc around entire outside edge of mat, working (hdc, ch 1, hdc) in each corner. Join with sl st to 2nd ch of beg ch 3. Fasten off.
Rnd 2: With Side B facing, join B in any corner ch-1 sp. Ch 2, (hdc, ch 1, 2 hdc) in same sp, *hdc in each hdc to next corner**, (2 hdc, ch 1, 2 hdc) in ch-1 sp, rep from * around, ending at **. Join with sl st to top of beg ch 2. Fasten off. 

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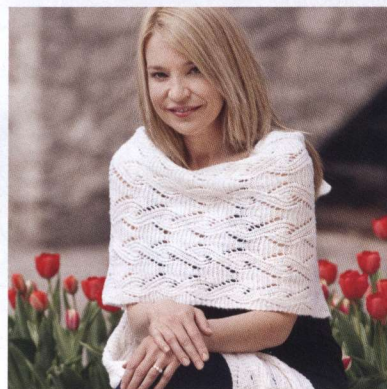
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Diamond Rib Hoodie
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Euroflax Sport

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Cia Cardigan
KidLin Lace



Welcome Home

wreath

skill level intermediate

finished measurements

13½" [35cm] diameter

materials

monk's cloth – 20" x 20" [51 x 51cm] piece
batting – 14" [36cm] square
black wool fabric – 14½" [37cm] square
bow – 2 lengths in red: 17" x ½" [43cm x 1.5cm], and 14" x ¾" [36 x 2cm]

Wools – total mix - approx. ½yd [50cm]

See **Photo 1. Note:** 18 different shades of the main colours were used for the sample.

Cut wool as follows:

- reds – #3
- greens and browns – #3 and #4
- cream, black and main colour (med green) – #4

black wool roving for stuffing

2 skeins – black wool thread for binding

embroidery floss to match bow material

sewing thread – black and medium brown

red dot tracer paper – 16" x 16" [41 x 41cm]

black foam core – 14" square x ¼" thick
[36 x 36 x .05cm]

wool strip cutters #3 and #4

hooking frame

quick dry glue

fray check

pencil

masking tape

medium tip marker

white tea towel

large tapestry needle

sewing needle

saw tooth hanger

colour pencils (optional)

instructions

1. Enlarge Pattern by 127%.
2. Trace paper pattern onto red dot tracer paper with a pencil.
3. Prepare the monk's cloth by sewing a zigzag 2" [5cm] in from the edge to prevent fraying. Place red dot paper over cloth. Centre and secure in place with masking tape.
4. Trace firmly over pencil lines with the marker - thick or thin lines are a personal choice. Remove paper. Make sure the monk's cloth is centred and taut on your frame.
5. Begin hooking the centre circle and band around the centre.
6. It easier to hook all of the leaves and branches first. See **Photo 2.** Use the main colour to fill in the remainder. The outside ring was hooked in black – this draws the eye back into the body of the wreath.
7. Remove hooked wreath from frame. Stitch a zigzag circle on monk's cloth 1½" [4cm] out from the hooked black border. Cut away excess cloth.
8. Place a wet tea towel over the back of the hooked area. Steam with a hot iron. **Do not** rub iron back and forth. Turn your piece to right side. Let dry completely.

wreath assembly

1. Cut out a 13" [33cm] circle from the black foam core.
2. The next step is an option. ...To keep the centre of the wreath flat, use a moderate amount of glue on the back of the hooked, colour band only. Centre the wreath (right side up), on the foam core. Hold gluey band down in place for a few minutes. For added security, it is recommended to baste around the outside edge of the band right through the foam core with brown thread.
3. Use small amounts of roving and begin stuffing the ring as evenly as possible. Work in small sections.
4. After an area is complete, use a moderate amount of glue near the top, back-side edge of the foam core. Fold monk's cloth down over the glue. See **Photo 3.** Hold in place for a few seconds. Continue to stuff and glue all around.
5. Trace a 13" [33cm] circle of batting and place on top of foam core.
6. Trace a 13" [33cm] circle onto black wool fabric. Measure ¾" [2cm] out from circle line; draw a second circle. Cut out on the **second** line. Refer to pattern.
7. With wrong side of wool fabric up, set the wreath right side up on top of wool fabric. The wreath will sit on the 13" [33cm] circle line. Fold excess wool fabric up to meet the edge of the black hooked edge. Pin in place. See **Photos 4 & 5.**
8. Whip stitch with sewing thread. This is a recommended step as it makes it easier to bind.



Nancy Walker

Calgary, Alberta

rug
hooking



Bind all around with tapestry needle and wool thread. Use a whip stitch with the stitches close together. See **Photo 6**. Either double the thread or stitch around twice. The latter was chosen for the sample.

9. Blanket stitch all around both strips of wool fabric. The longer piece is the streamer.
10. Stitch in centre front of wreath.
11. Fold bow strip ends back in to centre to form loops. Tack together.
12. Use a double strand of embroidery floss; wrap and secure each side of centre to create a knot.
13. Stitch to top of streamer piece.

Centre a saw tooth hanger on the back of wreath about 1½" [4cm] from the top. Stitch in place with black sewing thread.

1. It can be helpful to use colour pencils on your pattern. You can shade leaves, play with band colours, etc... See **Photo 7**.
2. Choose 5 main colours for your wreath. Add additional shades to compliment as desired.
3. Enjoy the process!

She was honoured to have been published in several magazines and chosen for the covers of *A Needle Pulling Thread* (Fall 2008) and *Soft Dolls & Animals* twice... (2006-'07) She has won several awards for her work.

Nancy Walker
Calgary, Alberta
www.tisdesignworksoriginals.com

Black

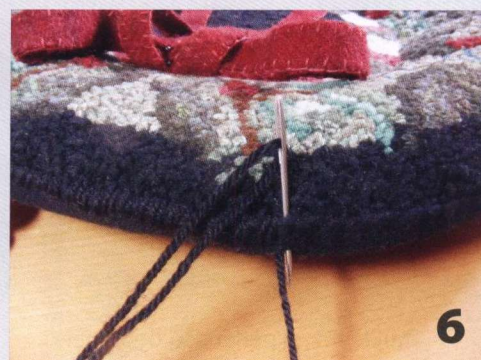
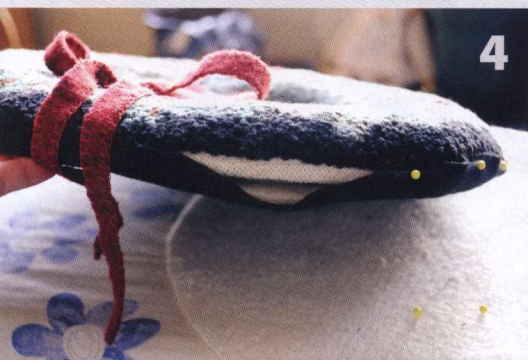
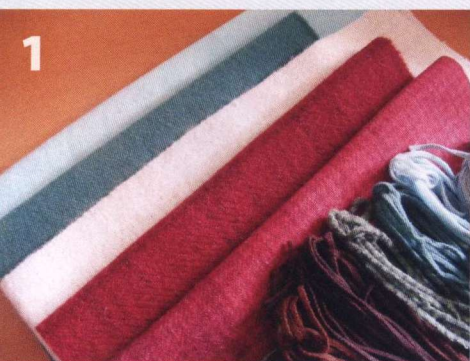
Black

3/4 inch (2cm)

LEGEND
Band Colours
R - Red
W - White/Cream

Band Colours

- R - Red
- W - White/Cream
- B - Blue
- G - Green
- D - Dark
- M - Medium
- L - Light
- MC - Main Colour



Instruction photos courtesy of Nancy Walker.

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My Favourite Things

by Joanne Gatenby
Model Stitcher: Gale Jones

skill level experienced beginner

stitch count 98W x 98H

finished measurements (rounded to nearest ¼")

11ct – 9" x 9" [23 x 23cm]

14ct – 7" x 7" [18 x 18cm]

18ct – 5.5" x 5.5" [14 x 14cm]

fabric 28ct Antique White Jobelan supplied by Wichelt Imports.

Notes:

Three strands of floss are recommended for this design, based on a 14ct fabric being used. This is a personal preference of the designer, because of the wonderful coverage provided by using three strands. The more standard two strands of floss may be used, if preferred by the stitcher. If the fabric being used is a smaller count (16ct or less), then reducing to two strands would be recommended. Backstitching remains the same.

Treasure Placement

Our model used 10 heart treasures from Just Another Button Company as follows: Alternate pastel rainbow hearts and bright rainbow hearts (JABC #3363 and #3362 – 3 of each) around the 6 dash-line boxes. You can stitch pink hearts instead using the pattern provided, and place them where the dash-line boxes indicate (see the bottom left corner of the Chart).

In each of the 4 corner boxes, centre a gold velvet heart (JABC 3335.M), green velvet heart (3339.M), blue velvet heart (JABC 3338.M) or red velvet heart (JABC 3340.M).

Any other 4 hearts that fit in the corners can be substituted. 

Colour Key

Symbol	Strands	DMC	Anchor	Colour
	3	321	9046	Christmas red
	3	563	208	jade-lt
	3	564	206	jade-vy lt
	3	727	293	topaz-vy lt
	3	800	144	delft blue-pale
	3	893	028	carnation-lt
	3	3078	292	golden yellow-vy lt
	3	3716	025	dusty rose-vy lt
	3	3756	1037	baby blue-ult vy lt

Backstitching Key

Symbol	Strands	DMC	Anchor	Colour / Area
	1	310	403	black / all backstitching except on candies
	2	310	403	black / words on candies ("SWAK", "LOVE", "KISS ME", "I HOPE")

cross
stitch

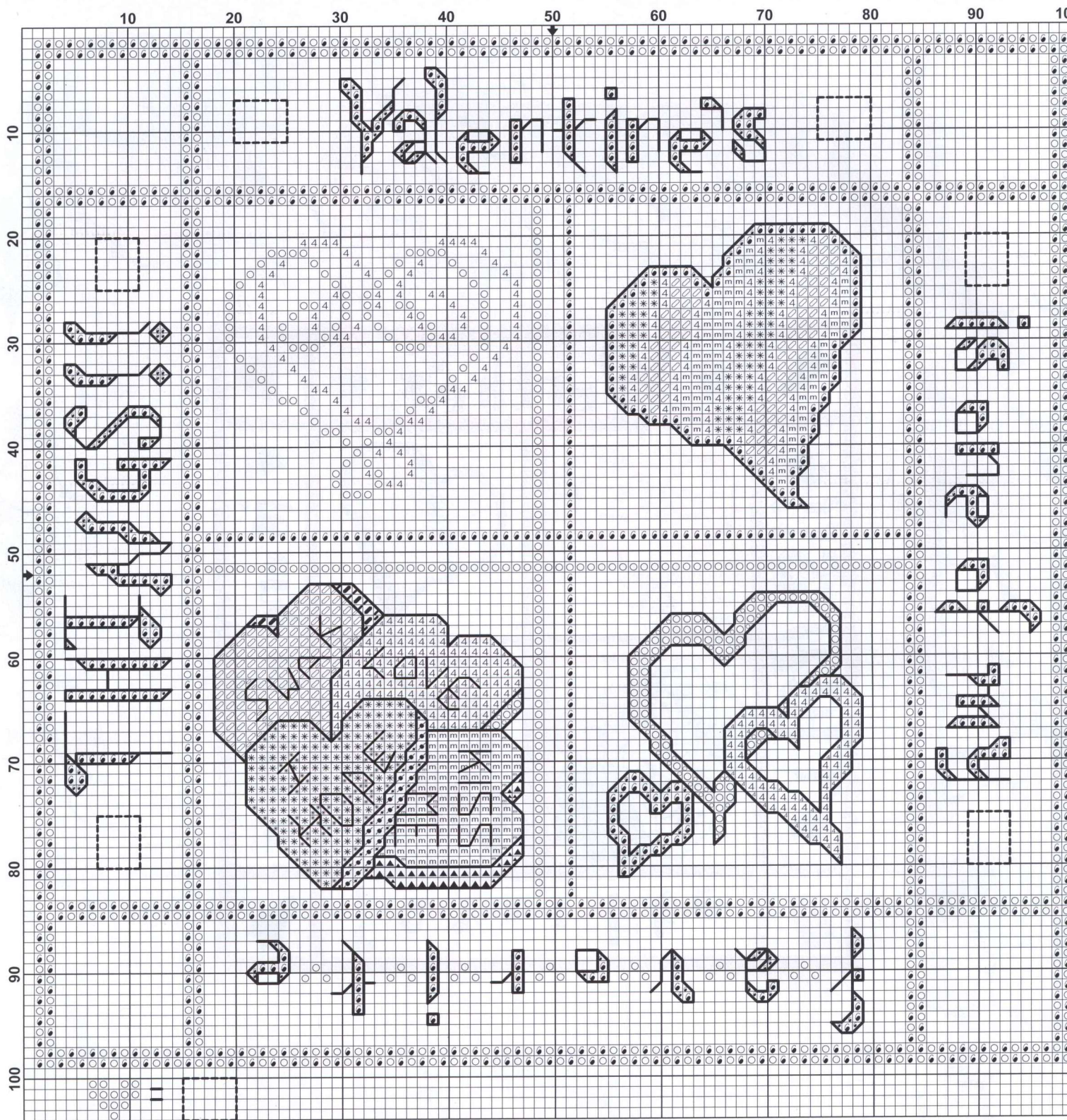
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Let it Snow!



There has been a "needlework urban myth" about a snow design, which has surfaced from time to time on internet sites. A few years ago a group of designers decided to take that premise and come up with their own versions of this elusive design. This design is based on my own edition - with a new twist! I hope you like it...

cross
stitch

Joanne Gatenby
X's & Oh's
RR 3, Tweed, Ontario K0K 3J0
613.478.5599
www.xs-and-ohs.com
Model Stitcher: Patti James

skill level beginner/intermediate

stitch count 84W x 68H

finished measurements (rounded to nearest ¼")

11ct - 7.75"W x 6.25"H [20 x 16cm]

14ct - 6"W x 5"H [16 x 13cm]

16ct - 5.25"W x 4.25"H [14 x 11cm]

fabric 28ct Hand-dyed Jobelan (Summer Sky)

#429-504 (stitched over 2)

Notes:

Three strands of floss are recommended for this design, based on a 14ct fabric being used. This is a personal preference of the designer, because of the wonderful coverage provided by using three strands. The more standard two strands of floss may be used, if preferred by the stitcher. If the fabric being used is a smaller count (16ct or less), then reducing to two strands would be recommended. Backstitching remains the same.

Colour Key

Symbol	Strands	DMC	Anchor	Colour
●	3	4215		Lavender Fields (Color Variations)
*	3	4220		Northern Lights (Color Variations)

Backstitching Key

Symbol	Strands	DMC	Anchor	Colour / Area
—	2	322		baby blue – dk backstitch words
—	2	4220		Northern Lights longstitch snowflakes
●	2	4220		Northern Lights French knots on snowflakes as indicated when working the longstitch snowflakes





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POLISH SANTA (MIKOLAJ)

skill level easy

stitch count 28W x 52H

finished measurements

design size:

1.75" x 3.25" [4.3 x 8.3cm]

fabric cut:

6" x 7" [15 x 17.7cm]

fabric

Wichelt Antique White 28ct Linen #3270101

designed and stitched by Maria E. Cipp

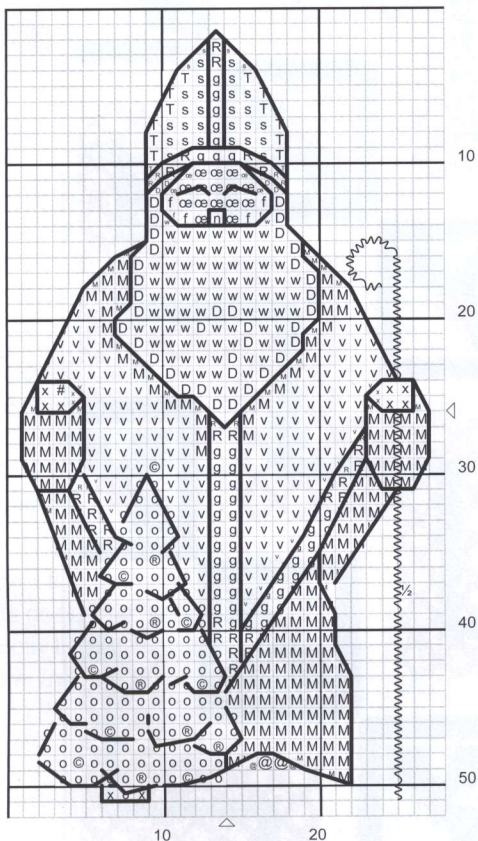
colour key

Symbol	Strands	Threads
@	2	DMC 310
v	2	DMC 321
M	2	DMC 321 + 814
x	2	DMC 433
oe	2	DMC 950 + 3064
f	2	DMC 950 + 3772
n	2	DMC 3326
s	2	Kreink Metallics vy fine (#4) Braid - # 003C
T	2	Kreink Metallics vy fine (#4) Braid - # 003V
g	2	Kreink Metallics vy fine (#4) Braid - #202HL
R	2	Kreink Metallics vy fine (#4) Braid - # 021HL
o	1	Caron Collection - Wildflower #5011 green

Item	Strands	Outlining
WWW	2	Kreink Metallics vy fine (#4) Braid - # 052HL - Santa's Staff
—	1	DMC 310 - Everything else

Symbol	Strands	French Knots
w	3	DMC white
D	3	The Gentle Art - Sampler Threads Honey Dew #7087

Symbol	Mill Hill Beads
©	Mill Hill Beads #0557 - gold
®	Mill Hill Beads #00968 - red
#	Mill Hill Treasure 1x #12038 lrg gold snowflake
½	Debbie Mum button 1x #43093 Gingerbread Man



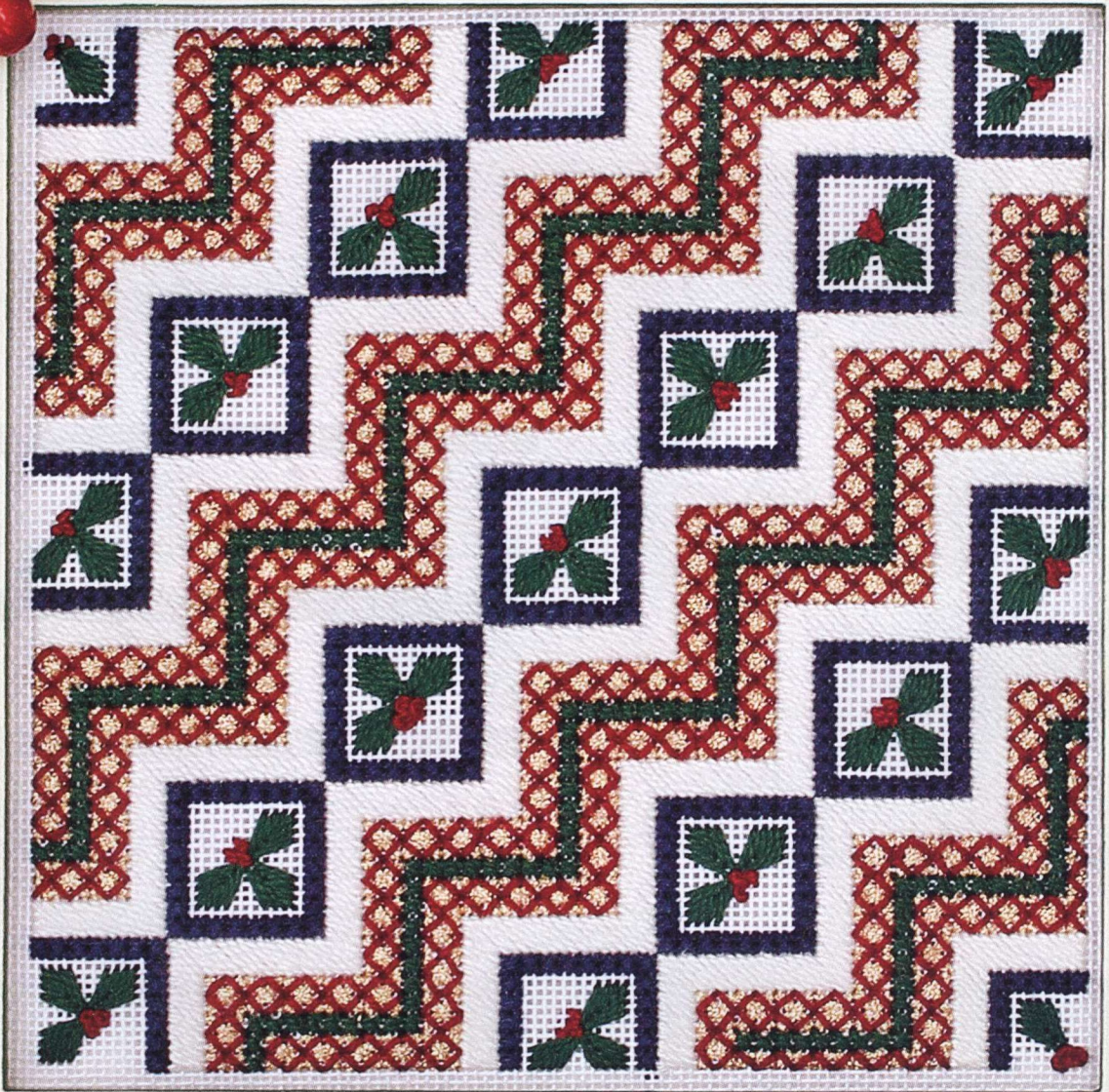
the *International Santas* collection

cross
stitch



Holly Berry

trivet



canvaswork

Carolyn Mitchell
Saint-Lazare, Quebec

skill level intermediate

finished measurements

6" x 6" [15 x 15cm] on #18 Canvas
108 x 108 mesh (canvas threads)

instructions

1. Cut the canvas 10" x 10" [25.5 x 25.5cm] and cover all four sides of the canvas with masking tape.
2. Place the canvas onto the stretcher bars. **Note:** *Stretcher bars keep all four sides taut.*
3. Place a tack in the centre of one of the sides. Place the second tack directly across, keeping the canvas taut.
4. Work around the stretcher bars, placing tacks approximately 1½" [4cm] apart.
5. Mark the top of the canvas with a "T" or "TOP" and use this as a reference to the top of the chart.
6. To stitch this design, start in the upper left hand corner and work to the right and down to the right hand corner.

From the top left hand corner of the canvas, measure down 2" [5cm] and to the right 2" [5cm]. Count over 8 mesh to the right and place a marker here to begin stitching.

The sample was worked as follows: Smyrna boxes first, then the diagonal stitches, the rice stitch, cross stitch and lastly the Holly Leaves and Berries were placed. **Note:** *There are some compensating stitches along the outside edges. These are partial stitches.*

STEP 1

Following the *Master Chart* and *Figure 1*, place the *Smyrna stitch* using #5 Perle Cotton #823. Make sure all the stitches are worked in the same direction. Use the "TOP" as a reference.

STEP 2

Following the *Master Chart* and *Figure 2*, place the *diagonal stitch* using #5 Perle Cotton Blanc. It is placed around the outside of the Smyrna Cross boxes.

STEP 3

Following the *Master Chart* and *Figure 3*, place the *rice stitch variation* using 1/16th ribbon #221 for **Step 1** and #5 Perle Cotton #814 for **Step 2**. Use a laying tool to keep the ribbon laying flat.

STEP 4

Following the *Master Chart* and *Figure 4*, place the *cross stitch* using #5 Perle Cotton #890. Make sure all the stitches are worked in the same direction. Use the "TOP" as a reference.

STEP 5

Following the *Master Chart* and *Figure 3*, place a second row of *rice stitch variation* using 1/16th ribbon #221 for **Step 1** and #5 Perle Cotton #814 for **Step 2**. Use a laying tool to keep the ribbon laying flat.

STEP 6

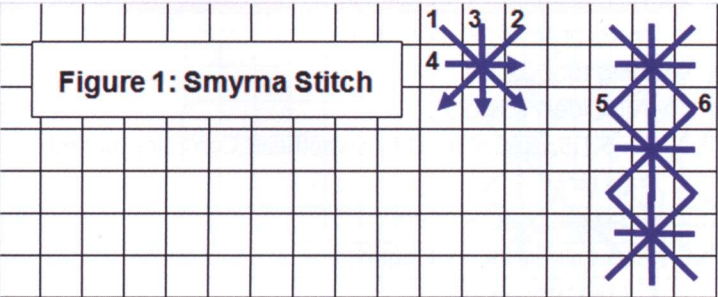
Following the *Master Chart* and *Figure 5*, place the *Holly Leaves and Berries* using #5 Perle Cotton #890 for the leaves and #5 Perle Cotton #814 for the berries, which are three French knots. *Figure 5A* shows the positions of the elements placed inside the Smyrna box.

Notice that on the Master Chart the elements switch directions. To achieve this look, just turn the page upside down so that Figure 5A is facing the appropriate direction and stitch.

finishing and mounting

1. When mounting this as a trivet, first glue a 6" x 6" [15 x 15cm] piece of white felt to the mat board.
2. Centre the canvas on top of the felt and fold the edges under the mat board.
3. With Perle Cotton #8, use long stitches to lace the canvas across the back of the mat board, making sure the design stays in place.
4. Place the mounted piece in the trivet. Place a little nail on each side to hold in place.
5. Cover and seal with brown paper. ✂

Carolyn's Tip: I would not recommend placing hot dishes on this trivet, but use your own discretion.



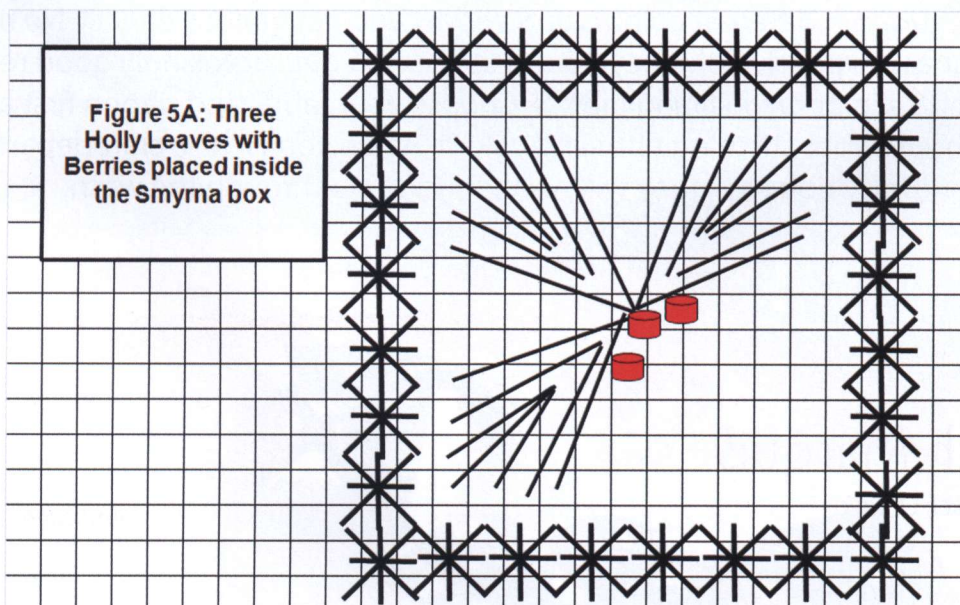
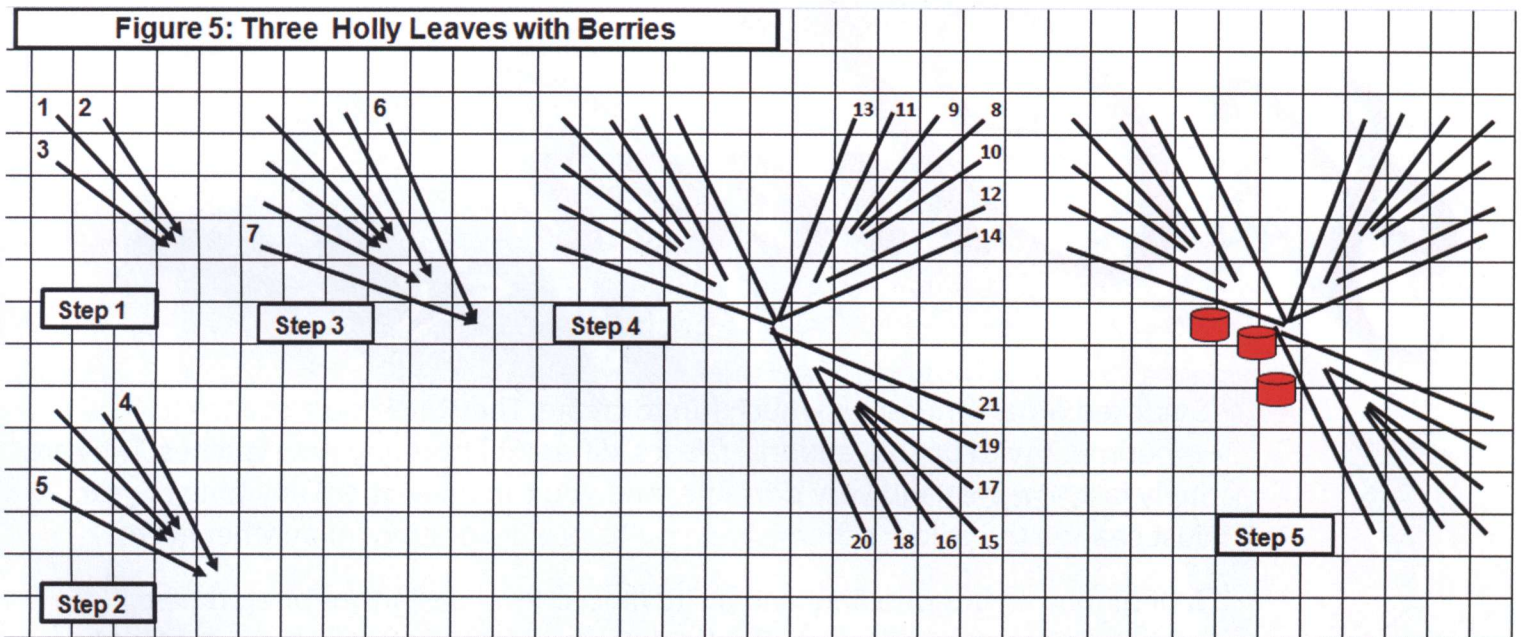
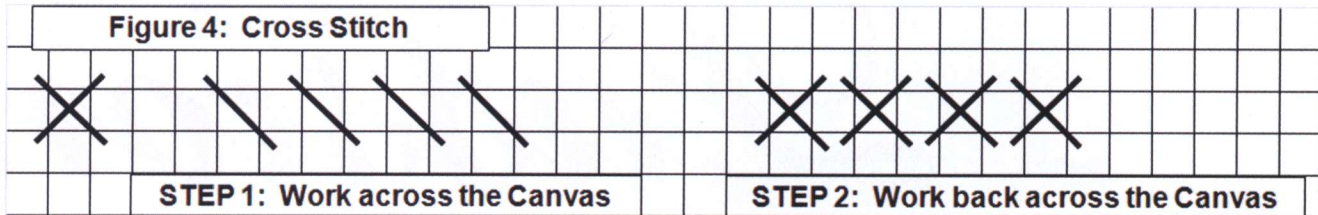
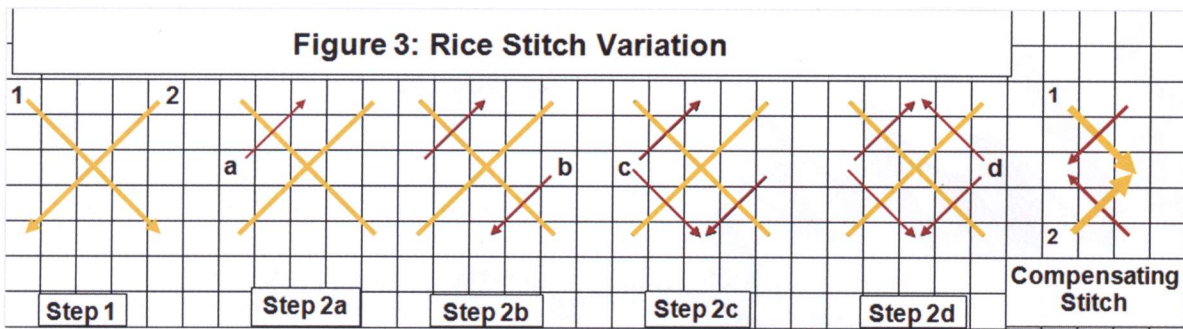


material list

Materials	Quantity	Colour
#18 Mono Canvas	10" x 10" [25.5 x 25.5cm]	white
#5 Perle Cotton	1 skein	DMC Blanc
#5 Perle Cotton	1 skein	DMC #823
#5 Perle Cotton	1 skein	DMC #890
#5 Perle Cotton	1 skein	DMC #814
1/16 th Ribbon	1-10 metre reel	Kreinik #221

Other

2 pairs of 10" x 10" stretcher bars
 laying tool
 embroidery scissors
 6" x 6" [15 x 15cm] trivet by Sweetheart Company Bartlett
 brass tacks
 extra lighting if required
 extra magnification if required
 #22 tapestry needle



Carolyn Mitchell
twitchet@mts.net

Bliss, Passion, & Cheer

Smocked ornaments are so much fun to create. They give you a chance to experiment with unconventional fabrics, different fibres and new stitches. They are fairly fast, low cost and very portable. And you can make them any time of year. Just change the colour scheme and you have a decoration for another event.

A beginner, an intermediate and an advanced level design are offered here, each with its own challenges. The finishing for each is basically the same, but by using ribbons in different colours and widths you get various effects. No need to purchase expensive or fancy fabrics as you can get surprisingly good results with soft satin or rayon lining fabrics. Choose your fabric and ribbon first and then choose your stitching fibre and colour. Again, look in the craft departments to find novelty ribbons - they will never have to go through the wash. ☘

smocking

Judith Marquis

Newmarket, Ontario

Judith Marquis
Amberlane & Amberpetites
905.898.1761
www.amberlane.ca



Bliss

Cheer

Passion

Bliss, Passion, & Cheer

designed by Judith Marquis

a trio of smocked Christmas ornaments

materials for Christmas Bliss

(beginner level – white ball) as shown

- 1- 6cm [2½"] Styrofoam ball
- 11cm [4¼"] x 114.5cm [45"] white light weight satin lining fabric pleated with 9 rows of pleating, centred **vertically**
- 1 skein each of red and green embroidery floss
- 1 spool gold metallic machine sewing thread (stronger and available in more colours)
- 2.75m [3yd] each of 7mm [¼"] wide green and red single-sided satin ribbon for 5cm [2"] double bow
- 25cm [¼yd] ribbon, 7mm [¼"] wide for hanging loop
- 1.4m [1½yd] red ribbon, 9mm [⅜"] wide for six concertina roses on bottom end

Note: If you change the width of the ribbon the quantities will change.

materials for Christmas Passion

(intermediate level – red ball) as shown

- 1- 6cm [2½"] Styrofoam ball
- 11cm [4¼"] x 114.5cm [45"] red satin lining fabric pleated with 9 rows of pleating, centred **vertically**
- 1 skein each of green & white embroidery floss
- 1 spool gold metallic machine sewing thread (stronger and available in more colours)
- Gold seed beads
- 45cm [½yd] white picot edged 5mm [⅜"] wide satin ribbon for weaving and hanging loop
- 60cm [⅔yd] green ribbon 15mm [⅝"] wide for two large concertina roses
- 2.8m [3yd] red ribbon, 9mm [⅜"] wide for six concertina roses on each end

materials for Christmas Cheer

(advanced level – green ball) as shown

- 1- 7.5cm [3"] Styrofoam ball
- 12 cm [4¾"] x 114.5cm [45"] green rayon lining fabric pleated with 10 rows of pleating, centred **vertically**
- 1 skein of white embroidery floss
- 1 spool gold metallic machine sewing thread
- Gold seed beads
- 2.75m [3yd] opalescent sheer ribbon 3mm [⅛"] wide for wrapping ball and hanging loop
- 3.3m [3½yd] each of 7mm [¼"] wide white ribbon + 3mm [⅛"] opalescent sheer ribbon, for 7.5cm [3"] double bow
- 30cm [⅓yd] green ribbon 15mm [⅝"] wide for large concertina rose on bottom end

equipment

Fading marker, ruler, unwaxed dental floss, needles for smocking, fine needle for beading, pleater or dots and thread for gathering fabric, thread to match fabric, pins, steam iron, flat bodkin.

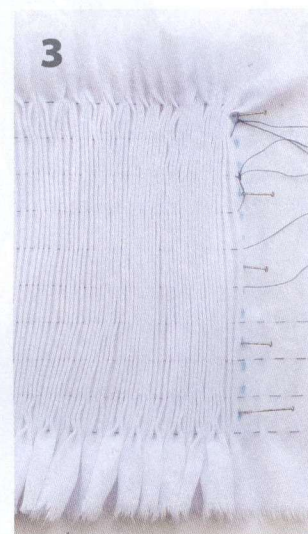
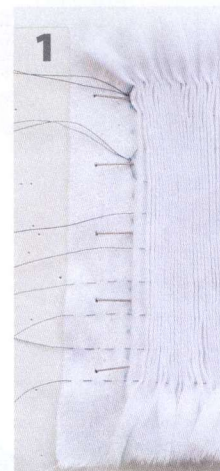
general instructions

1. Pleat fabric: 9 rows for Christmas Bliss & Passion, 10 rows for Christmas Cheer. Use *unwaxed* dental floss for first and last rows.

Note: Use a gathering thread at least 30cm [12"] long.

While pleats are pulled up tight, give pleating a good bath of steam and leave to dry thoroughly before disturbing.

2. Clear three pleats at the left hand side (LHS) of the fabric. Mark the 'valley' before the first pleat with a row of basting stitches in a contrasting colour. **Photo 1.** For Christmas Cheer mark the *crest* of the pleat instead.
3. Tie off gathering threads in pairs with an overhand knot. Count the number of pleats required for design. Mark the 'valley' after last pleat with fabric marker. For Christmas Cheer mark the *crest* of the pleat instead. **Photo 2.**
4. Clear the gathering threads from this valley to the right hand side (RHS) edge of the fabric. Trim the fabric down to 2.5cm [1"] being very careful not to cut any of the gathering threads. **Photo 3.** Let out the pleats to measurement indicated for the design. Tie off the gathering threads at the far end.
5. Smock design from left to right leaving a 10cm [4"] tail of floss at the end of each row to carry across the seam to complete the design. See special directions for smocking advanced design.
6. Turn seam allowance towards wrong side and match up gathering threads. Join valley before first pleat to valley past last pleat with ladder stitch. Put a big knot in the end of the thread. Use 3mm [⅛"] long stitches. **Photo 4.** For Christmas Cheer join the *crests* of the pleats instead.
7. Draw up seam after all stitching is done – it will close like a zipper.





6



7

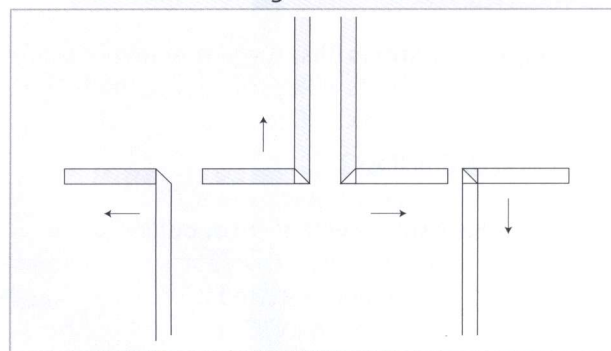


8

8. Rethread each piece of floss, one at a time, to complete the last stitch of each row of stitching. **Photo 5.** Take the needle and floss to the back of the fabric in the first stitch for Christmas Bliss and Christmas Passion. This does not apply to Christmas Cheer.
9. When each row of stitching has been completed, turn the fabric wrong side out. Knot off each piece of floss and trim the ends. **Photo 6.** Remove all basting threads and gathering threads *except dental floss.*
10. Trim the seam allowances to 3mm [$\frac{1}{8}$ "]. Carry any back smocking across the seam and into the first couple of pleats and end off. Turn tube right side out.
11. Slide smocked tube over ball and adjust to straighten. **Photo 7.**
12. Draw up the dental floss to determine how much fabric to trim from the ends. Trim the fabric on the ends to a smooth finish (no less than 3mm [$\frac{1}{8}$ "]). **Photo 8.** Knot dental floss, pulling it as tight as possible. Trim dental floss ends to 2.5cm [1"] and tuck ends under fabric.
13. Finish ends of balls with ribbon rosettes and/or bows or method of choice. 🎀

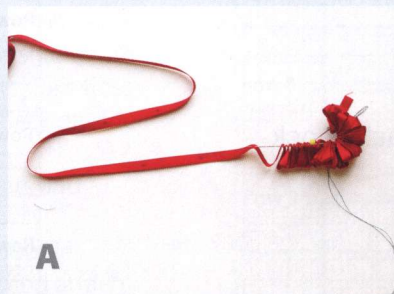
Note: Each vertical line of the graph represents one pleat. Each numbered horizontal line represents a gathering thread. The spaces between the gathering threads are divided into quarters.

Diagram A



Concertina Rose (Diagram A)

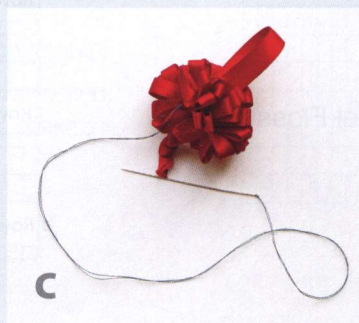
1. Make a diagonal fold in the 9mm [$\frac{3}{8}$ "] satin ribbon about 9cm [$3\frac{1}{2}$ "] from one end of the ribbon.
2. Fold the ribbon to the back in an alternating pattern until all ribbon from the short end is used up.
3. Holding tails, let go of the folds and pull on long ribbon so that it twists down into a rose bud.
4. Pin tails together to hold rose shape. Take a stitch up through the centre of the rose to secure it.
5. Knot thread to hold this. Trim ends of ribbon and without cutting thread, tuck in the ends of the ribbon. Stitch them down to back of rose. Leave thread tail for stitching to ball.



A



B



C

Loopy Bows

1. Mark ribbon every 4cm (1½") with a dot. Knot a length of strong thread. Proceed to 'pick up the dots' on the ribbon. For a double bow, layer two ribbons. Be sure to pick up both in each stitch. **Photo A.**
2. Keep the stitched ribbon on the needle until all the loops are formed, then pull the needle and thread through to catch the first loop again to form a circle. **Photo B.**
3. Cut a 23cm (9") length of ribbon to create a hanging loop. Fold in half and tie an overhand knot at the end. **Photo B.**
4. Slip hanging loop through circle. **Photo C.** Pull the thread tight and knot off. Arrange the loops as desired separating double loops of ribbon. Attach to ball with secure stitching so it will support the weight of the ball.

Graph I Christmas Bliss (beginner level – white ball)

104 pleats; 26 pleats = 1 design repeat; stitch 4 repeats.
Let out pleats to 20cm [8"]

Row 1: **Dental floss**

Row 2 – 2½: 1 step, ½ space wave

Row 3: **Back smock with stem or outline stitch**

Rows 3 – 4: 4 step, 1space wave/2 step ½ space wave combination

Rows 4½ – 3½: as above spaced ½ below

Rows 5 – 4: as above spaced ½ below

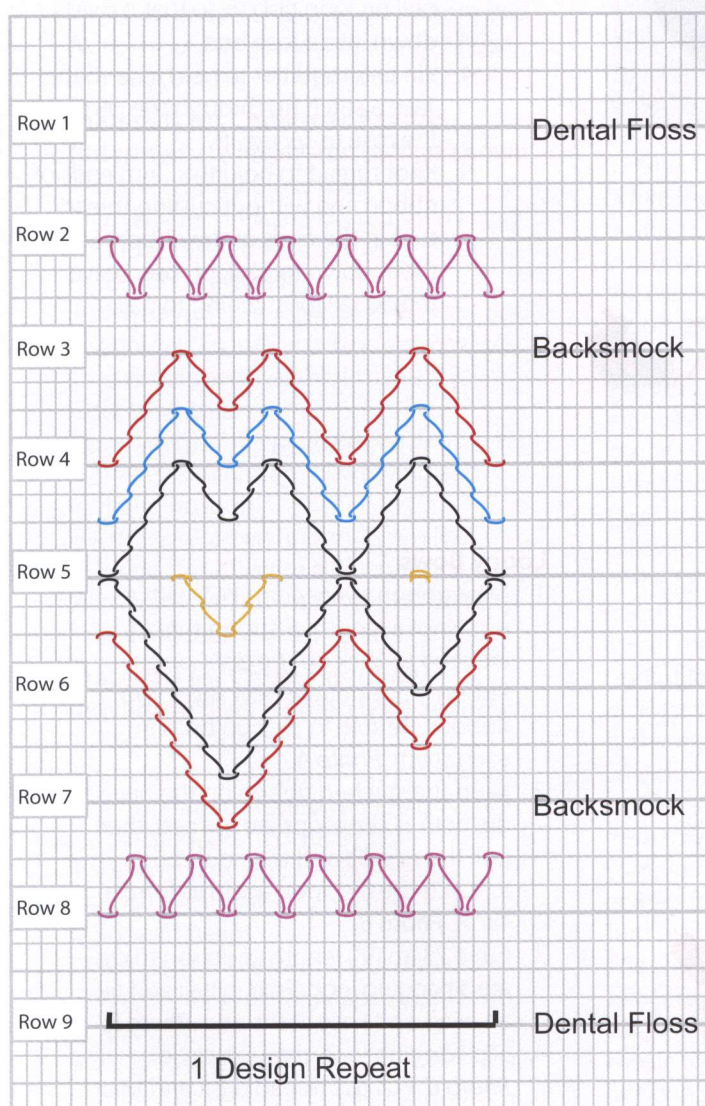
Row 5 – 6¾: 7 step, 1¾ space/4 step, 1 space wave combination

Rows 5½ – 7¼: as above spaced ½ below

Rows 7: **Back smock with stem or outline stitch**

Rows 7½ – 8: 1 step, ½ space wave

Row 9: **Dental floss**



Graph II Christmas Passion (intermediate level – red ball)

126 pleats; 6 pleats = 1 design repeat; stitch 21 repeats
Let out –pleats to 20cm [8"]

Row 1: **Dental floss**

Row 2: Cable with alternating groups of three cables

Rows 3, 4, 5, 6, 7: **Back smock with stem or outline stitch**

Row 4 – 4½: 2 step, ½ space wave

Row 4½ – 5½: 1 step, 1 space wave. *

Row 5½ – 6: 2 step, ½ space wave

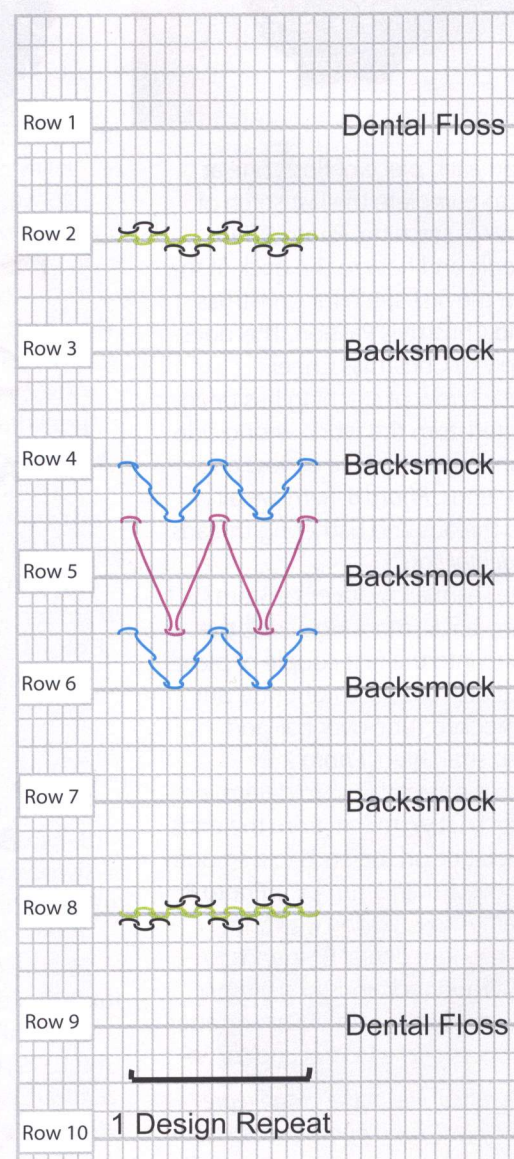
Row 8: Cable with alternating groups of three cables

Row 9: **Dental floss**

* Skip 1 pleat between cables. Add seed bead to middle of each cable as it is stitched.

Thread ribbon under this row of stitching using flat bodkin. Leave tails that will be tied to form hanging loop. (Use main photo as a guide)

Note: Bump it up a notch and substitute Herringbone stitch for 1 step, 1 space wave. Position seed bead between the pleats at each end when picking up the two pleats.



Graph III Christmas Cheer (advanced level – green ball)

125 pleats; 25 pleats = 1 design repeat; stitch 5 repeats
Let out pleats to 19cm [7½"]. This ball is stitched with a technique called *Vertical Smocking*.

Mark first pleat with basting on the crest of the pleat. Count over 16 pleats and mark crest of next pleat with basting. Count 7 pleats. This is one repeat. Mark out 5 repeats in total.

Row 1: **Dental floss**

Row 2 - 3: Vertical Vandyke stitch to form tree over 16 pleats.

Skip 1 pleat.

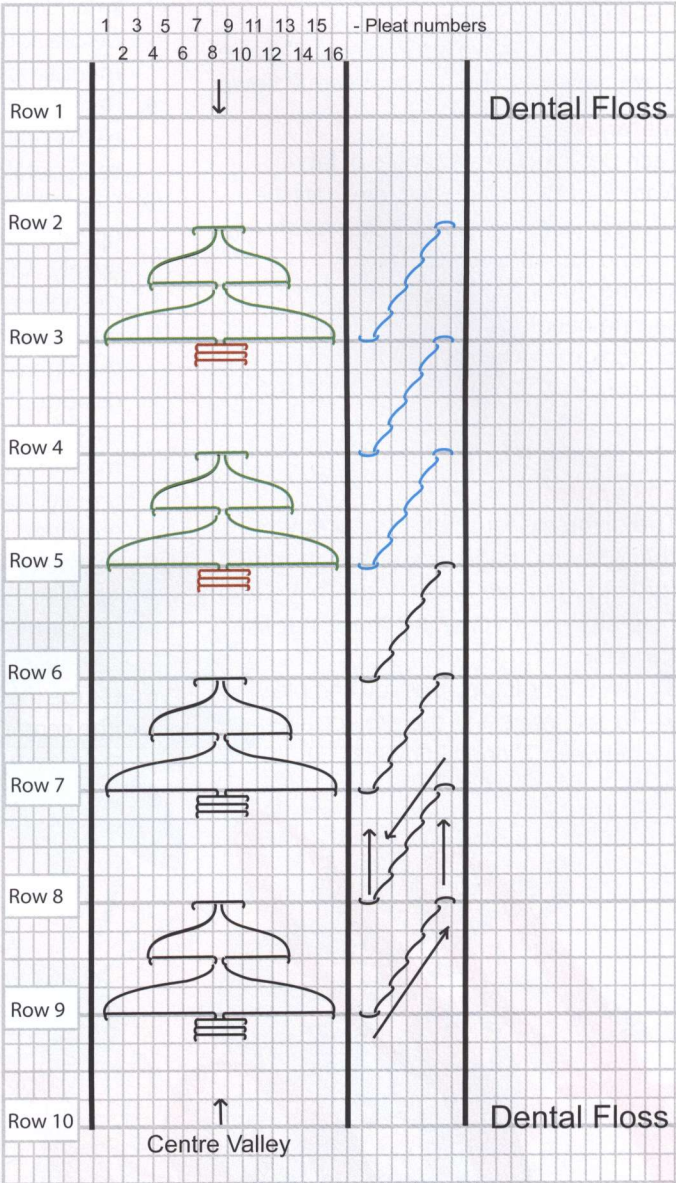
4 step, 1 space half wave over 7 pleats. Skip 1 pleat.

Rows 4 - 5; 6 - 7; 8 - 9: Repeat sequence above

Row 10: **Dental floss**

1. To stitch trees, begin at LHS on Row 9. Come to surface on side of pleat 1. Count over 8 pleats and take a stitch through all 8 pleats coming out just below where you started.
2. Move up ½ a space. (Floss will carry over pleats.) Take a stitch from right to left starting at pleat 8, picking up 5 pleats. Take a second stitch a bit deeper through these same pleats.
3. Move up ½ a space to gathering thread. Take a stitch from right to left starting at pleat 8, picking up 2 pleats (7 & 8). Move over four pleats to right. Pick up two pleats only (9 & 10) to make top of tree.
4. Move down ½ a space. Take a stitch from right to left starting at pleat 13, picking up 5 pleats. Take a second stitch a bit deeper through these same pleats.
5. Move down ½ a space to gathering thread. Take a stitch from right to left starting at pleat 16, picking up 8 pleats. Take floss across these same pleats and take needle to the back on side of pleat 16.
6. Carry floss diagonally on the back of these 16 pleats and begin sequence again on row 7.
7. When one row of trees is complete, thread up a double strand of metallic thread. Begin at top of last tree and attach a gold bead to centre of top four pleats (7, 8 - 9, 10). Carry thread down to bottom of tree and take two or three stitches through pleats 7 - 10 for trunk. Take thread to back and carry to top of next tree. Repeat the bead and trunk.
8. Skip the one marked out pleat.
9. Begin on Row 9 and stitch ½ of a 4 step wave up to Row 8. Complete the top cable and take the floss to the back.
10. Come up to the surface on row 7. Invert your work. Stitch the same ½ wave configuration. Take floss to the back.
11. Come up to the surface on row 7. Invert your work. Stitch the same ½ wave configuration.
12. Continue in this manner until seven ½ waves are completed and you have reached row 2. End off floss.
13. Repeat these two vertical rows for five total design repeats.

For final assembly, wrap ribbon around ball in the unsmocked spaces. Finish bottom end with large concertina rose. Make a 7.5cm [3"] double loopy bow for the top.



skill level easy/beginner

finished measurements

2" squares will make a completed 2" flower.

3" squares will make a completed 3" flower.

materials

Each petal requires 1 square of fabric.

Note: *Begin with 2" or 3" squares until the technique is mastered. 1" squares are tiny and fiddly till you learn.*

sewing thread
sewing needle
buttons
scissor
glue

Erla's notes

The diagrams for the Kanzashi flowers on the following pages are rather straight forward. Here are a few notes that could help along with creating these star-like flowers:

1. Use 6, 8, or 10 petals as you find pleasing.
2. To add interest to the project, alternate between 2" and 3" flowers.

3. For a different look you can place a small flower on top of a larger flower before adding the centre embellishment to fasten them together.
4. Remember to trim the "triangle tail" off each petal before joining them. Get each petal right side up.
5. Once all petals are threaded, drawn up, and tied into a circle, line them up evenly. Adjust them further, or close the hole in the middle, by taking a new needle and thread, and stitching through each petal, either on the top or bottom close to the hole. Catch each fold of each petal. The flower may tend to 'cup' when the thread is pulled up – counteract this by repeating the process on the opposite side of the flower. A little trial and experience will show how tight to pull up the thread. The thread can always be cut and redone.
6. Gauge the size of the embellishment (the centre of the flower) by the size of the hole that is left in the centre.
7. Look for embellishments in your button box, granny's button box, check out sale button bins, garage sales, thrift stores and the local dollar store. Consider covered buttons and things like stamens, beads, hot fix crystals etc.
8. Once you have attached the embellishment in the centre of the flower, cut a circle of fabric to glue over the centre on the back. Keep it small enough so it isn't visible from the front. If you wish to make your flower into a brooch, glue on a pin back and cut a rectangle of fabric to glue over the centre of the **open** brooch pin to reinforce the join.
9. There are a number of different glues and adhesives to choose from. I find Crafter's Pick the Ultimate! is excellent – non-toxic, dries clear, stays flexible, adheres to most any surface so works well between fabric and metal findings. Read the labels and choose according to your project needs.

flowers

These flowers are fun to work up and can be used to embellish almost anything. Here are a few ideas: bracelets, brooches, cards, gift bags, hair clips, jackets, shoe clips, tree ornaments, wreaths.



Erla Wilson

Cayuga, Ontario

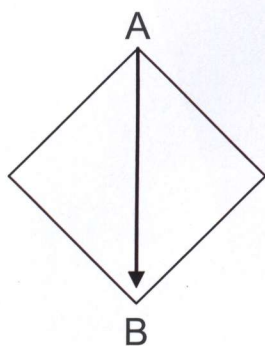
kanzashi



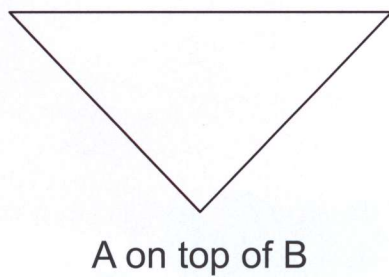
Erla Wilson
Country Garden
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flowers kanzashi petals by Erla Wilson

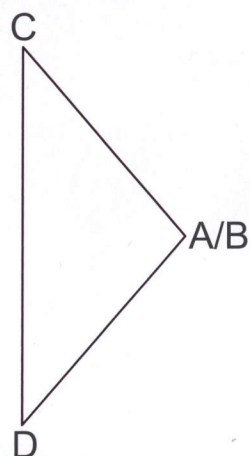
Basic Instructions for Pointed Kanzashi Petal



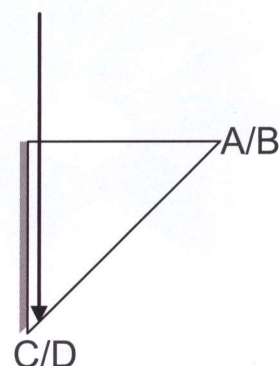
- 1** Turn square on diagonal and fold A down to B.



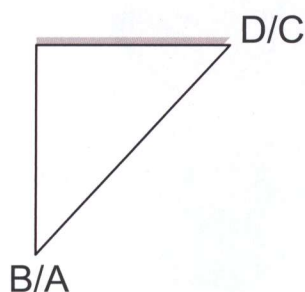
- 2** Fold is now along top.



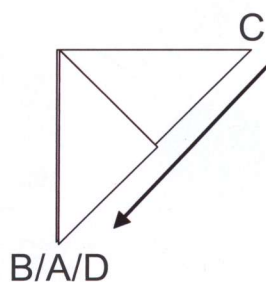
- 3** Rotate so the top fold is now on left, A/B is on right.



- 4** Fold the top point (C) down the to bottom (D): 1 fold along top, 2 along left side.



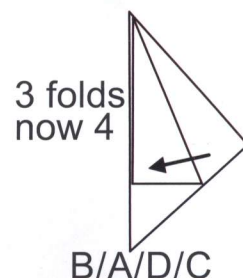
- 5** Flip over and rotate right so you have 2 folds along top, 1 along left side.



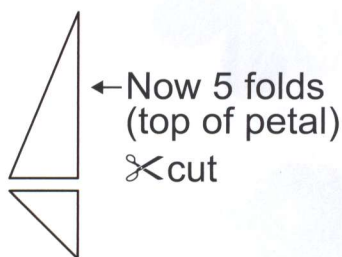
- 6** Take top layer at D/C and fold down to bottom point A/B.



- 7** Fold C to back, down to B/A/D.



- 8** Now there are 3 folds along the left, 2 on the right. Bring top layer right (E) corner so fold matches left fold.

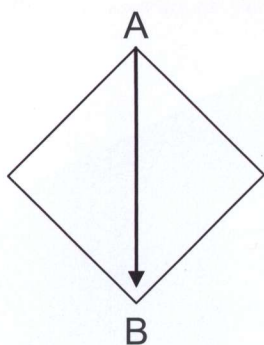


- 9** Flip over and match other side. Use pin to hold. Trim bottom triangle to square off end.

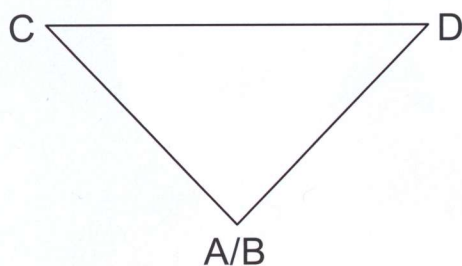
ASSEMBLY

1. Line up the petals. Use a needle and double thread to stitch straight through each petal leaving a 4" [10cm] thread tail, remove pin holding folds in place.
2. Once all petals are on the thread hold thread tail and needle and pull up petals into a circle so there is only a small hole in the centre which will be covered with a button or other embellishment.
3. Knot threads together. Glue embellishment to the centre and the small circle of fabric to the back.

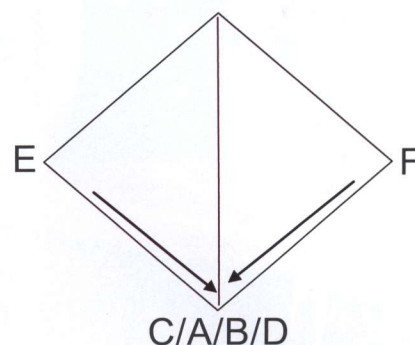
Basic Instructions for Round Kanzashi Petal



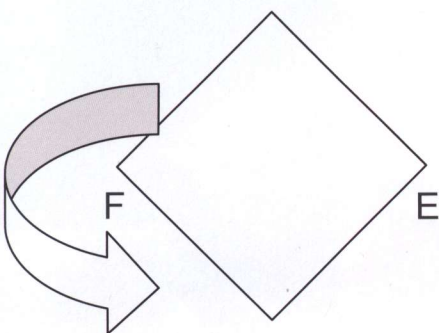
- 1** Turn square on diagonal and fold A down to B.



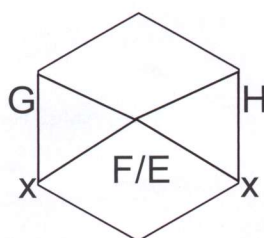
- 2** Fold is now along top.



- 3** Fold C & D down to A/B.



- 4** Flip whole piece over.



- 5** Fold F & E to meet in the centre. Fold G to H and pin together.

FINISHING

1. With needle and thread tack folds together below G/H where the 2 "X" meet. This is the bottom of the petal.
2. Trim across fabric triangle "tails" beyond the tacked folds.
3. Line up the petals. Use a needle and double thread to stitch straight through each petal leaving a 4" [10cm] thread tail, remove pin holding folds in place.
4. Once all petals are on the thread hold the thread tail and needle and pull up petals into a circle so there is only a small hole in the centre which will be covered with a button or other embellishment.
5. Knot threads together. Glue embellishment to the centre and the small circle of fabric to back. 🧵





*Bolo
Bargello*
table runner



Linda is a third generation fibre and textile artist. Her mother was a dynamo of activity churning out every type of stitchery known to woman, man or beast. Her grandmother, whom she identifies with most closely, was a painter as well as a rug maker. She worked in an unusual cross and corner stitch with the “thrums” (leftover bits) of wool bought in mixed bunches from Wilton Carpets. The passion for colour that allowed her to combine these leftover bits into harmonious patterns is a legacy Linda has felt privileged to inherit.

For most of her adult life Linda has been a practicing artist earning her bread as a kindergarten teacher, and has had the opportunity to create many diverse projects from large murals and charcoal portraits to puppet shows. The past ten years or so have found her at the mercy of an addiction to canvas work. And she yields to the call of the needle as it leads through the endlessly fascinating fields of colour, shape and stitch. The slow nature of stitching (which when younger had confounded her patience) has now become a welcome path to quiet or what Buddhists refer to as “the way”.

Bolo Bargello Table Runner

When Carla asked me to design a bargello project for the magazine, I cast my mind about for a sizable project, as bargello looks so much more dramatic on a larger surface. Also, finishing is not my favourite bit of any endeavour so I like to get the maximum amount of embroidery in before having to put it together. We agreed that a table runner would fit the bill.

Once the initial sequence has been established in a bargello piece stitching can take on a relaxed meditative approach unlike the more painterly tent stitched designs. Bargello also works with the grid using it as a geometric foundation as opposed to creating a picture which tends to ignore the grid. It is wonderful to see how quickly the canvas is covered.

This project was done in what Elsa Williams calls the Diabolo design and I have dropped in the yellow as a feature. It would be easy to change the colours if needed, just pick any five grades of the same colour family and then five of a different colour for the feature. It is also easy to make the runner longer or wider by just continuing. Remember though, to cut the canvas larger if you wish to do this.

Good luck to all who decide to try this project. I found it a pleasure and I wish the same for you. Feel free to email me with any questions. ☘

Linda Pearce

Ocean Park, British Columbia

bargello

Bolo Bargello

designed by Linda Pearce

table runner

skill level intermediate

finished measurements

14½" x 53" [37 x 134cm]

bargello section measurement

11¾" x 31" [29.7 x 78.6cm]

materials

#12 mono canvas 15" x 36" [38 x 91.5cm]

finishing fabric 38" x 60" [96.5 x 152.5cm]

matching thread

Optional: two tassels

instructions

1. Establish the centre of the canvas by folding it in half lengthwise and mark. Fold it once more widthwise and mark again. There should be a cross in the centre.
2. All stitches are equal in length and cover 5 holes and 4 threads. Stitches point toward the long edges of the canvas.
3. Begin with the Yellow Bauble and make 5 stitches in #7490 DMC wool covering the exact centre of the canvas. Use *Photo 1* as a guide for bauble colour placement.

Note: For clarity, the colours of the charted stitches have been modified. There are 3 different colour of baubles: Yellow, Pink and Red. Follow the colour key to determine the actual thread colour to use depending on which bauble is being stitched.

4. Then work the design outward following the chart.

Note: Around every bauble there is an outline. This outline is charted in the red. This outline is the common thread around all the baubles.

colour key

Colour on Chart	Yellow Bauble DMC Wool	Pink Bauble DMC Wool	Red Bauble DMC Wool
Dark Brown	7490	7139	7133
Yellow	7676	7138	7135
Green	7678	7136	7136
Orange	7679	7135	7138
Purple	7470	7133	7139
Red (Bauble Outline)	7139		

finishing

1. When the embroidery is complete trim the edges.
2. Cut 2 pieces of fabric 12½" [31.5cm] by the exact width of the canvas and sew onto each end right sides together.
3. Cut 1 piece of fabric 19"x60" [48.2x152.5cm] pin and sew onto the long edges of the embroidery right sides together, sewing it also to the fabric at each end to form a long tube and press. Excess fabric will form the borders.
4. Fold under a seam allowance at each end and press. Stitch the edges together.
5. Bring the corners together at the back and stitch down the edges to form the point.
6. Then flip to the front, press and sew on tassels – either bought or made with leftover wool. ∞

skein list

# of Skeins	DMC Wool
1	7490
1	7676
2	7678
2	7679
2	7470
8	7139
6	7138
3	7136
3	7135
3	7133

Linda Pearce
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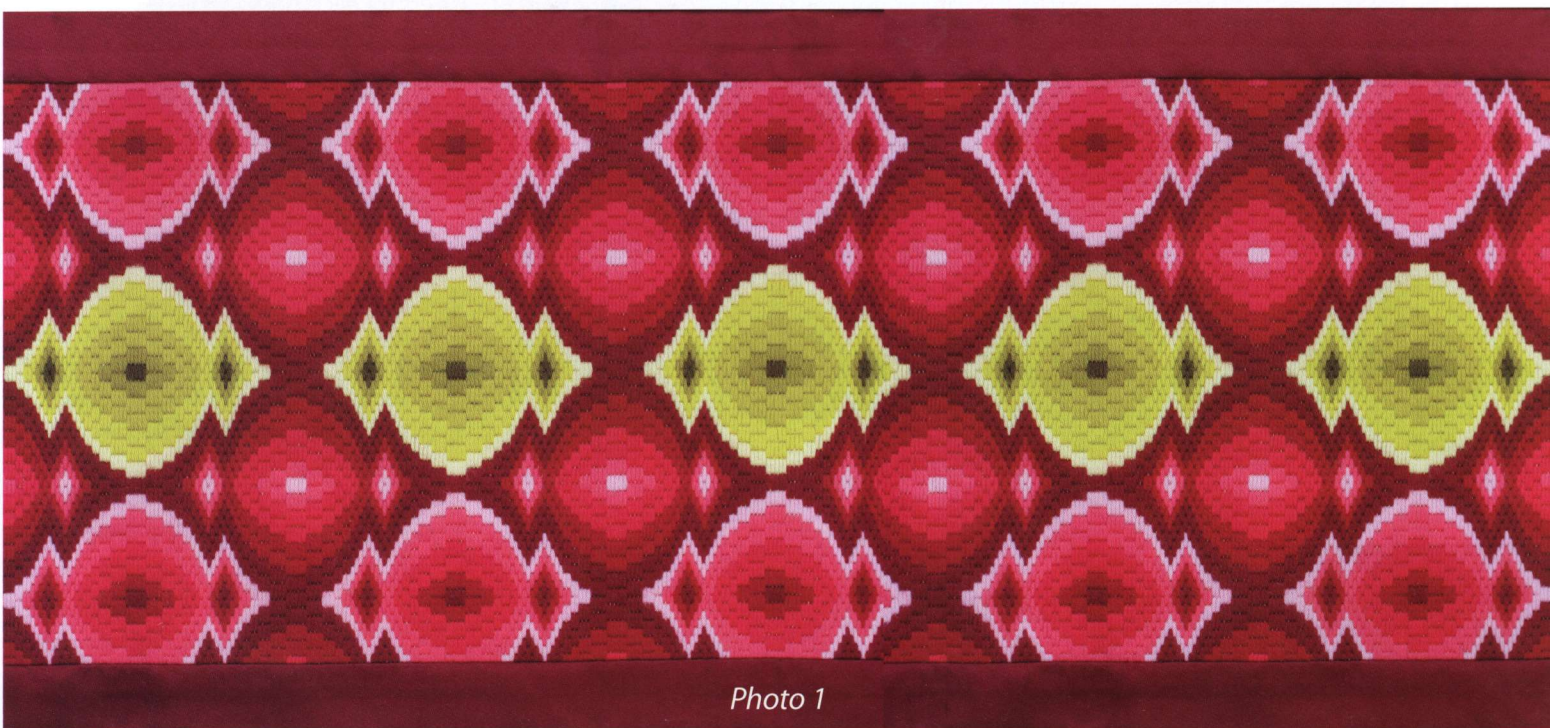
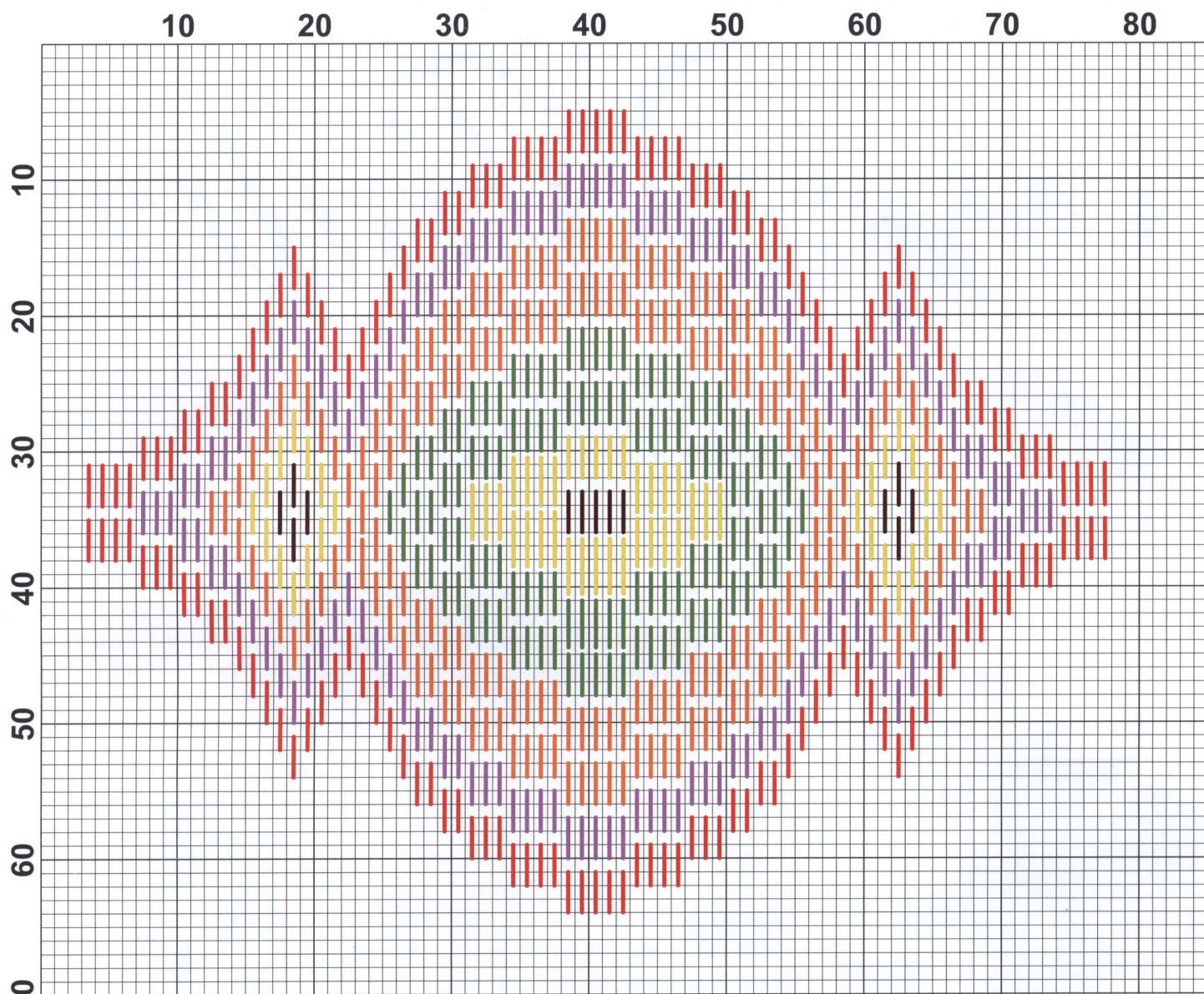


Photo 1

Winter

This project involves wet and needle felting

skill level intermediate

finished measurements

at widest point 12¼" x at highest point 10⅞" [31 x 25cm]

materials

Wool roving:

- 2oz white
- 2oz black
- 5oz light grey



- 1 package cheese cloth
- 1 package bubble wrap
- 1 bamboo placemat
- 4' x 4' tarp (approximately) with corners that snap together to make a work space for dealing with liquid
- foam to make form – a yoga mat from local dollar store was used to make the sample – do not use cardboard
- needle felting board – ½" thick pink insulation board was used to make the sample
- felting needle
- scissors
- mild dish detergent
- water and watering can

instructions

Preparation

1. Collect wool roving and organize on table. See **Photo 1**.
2. Divide the light grey into two equal pieces (one for each side).
3. Make form for bag using template and the foam.
4. Use the dimensions listed on template to make sure form is correct size.
5. In watering can, mix 3 pints [1.42L] of water and 4tbsp [60ml] of dish soap.
Note: Approximate measures – the mixture needs to be very soapy.
6. Unwrap the cheese cloth to single layer and cut a piece so it will wrap around bag two times. Put this aside until needed.

Wet Felting

1. Lay form in tarp workspace.
2. Using light grey roving lay pieces down in horizontal direction to completely cover the form. See **Photo 2**.
3. Let the roving go past the edges of the form – these will be called endings. Lay another layer down of the dark grey vertically this time as in **Photos 3 and 4**. Let the roving go past the edges of the form.
4. Use the watering can to add water to roving, enough to wet it.
5. Gently press down using hands on roving so it stays in place. Do not rub roving. If it won't lie down nicely, add a bit more water.

6. Carefully lift the form and flip onto surface. See **Photo 5**. Make sure all spare endings are laying flat on surface. Turn these endings onto form as in **Photo 6**. Repeat the layering of roving for this side as you did for the first side.
7. Once it has had water added and has been gently pressed down, flip form again and fold endings onto the piece.
8. Lay cheesecloth as a single layer onto the form. Flip form so that you can cover the entire form with cheesecloth. Excess is folded in, do not cut. See **Photo 7**.
9. Use the light grey roving, repeat the layering process. The roving should completely cover the cheesecloth. Wet the roving and gently press down. See **Photos 8 and 9**.
10. Flip form, turn in endings and repeat for other side. There should now be four layers (2 layers, cheesecloth, 2 layers for each side).
11. Wet hands and add about a teaspoon of dish soap to your hands. Make hands soapy, and very gently start to rub the roving on side facing up. If you are moving fibre, you are rubbing to hard. Ensure to rub edges of form as well.
12. When fibres appear to be well fused, more pressure can be added. After about five minutes, flip form and do the same to other side. See **Photo 10**. Continue to rub and flip form until the roving has well fused. It will become stiff and little balls of wool may start to form. Make sure edges have been well rubbed as well. The whole form should have the same consistency everywhere.

felting

Kim Beamish

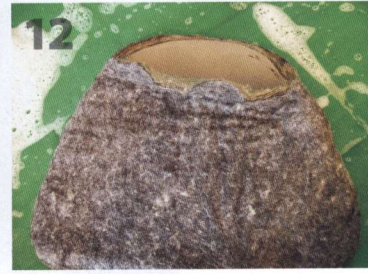
Severn Bridge, Ontario

Solstice



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felted bag



Template for Felted Bag - Half of bag



Using bubble wrap

1. Layout bubble wrap and place form on one end. Fold bubble wrap to envelop the form.
2. Place bubble wrap and form on edge of placemat. Place base of form parallel to edge of placemat. See **Photo 11**.
3. Roll from up on placemat. Knead the roll four times. Unwrap the bubble wrap and form. Reposition form at 90°, wrap in bubble wrap and placemat. Repeat kneading four times.
4. Unwrap from. Cut carefully along the top of form as marked on template. Remove form from felting.
5. Carefully turn felting inside out and with soapy hands, rub edges and sides to make sure they are completely felted.
6. Run felting under cold water and the wring out to get soap out of felting.
7. Turn the felting to right side out and carefully cut handle holes as per template. See **Photo 12**.
8. Let dry completely. Do not put in dryer as this will cause the felting to felt further. Let it air dry and turn inside out to make sure inside dries completely as well. See **Photo 13**.

Landscape

Note: For this part, complete the landscape on one side of bag and then turn over and repeat landscape. If you are going to do both sides, divide the white and black. Turn bag right side out and place the needle felting board inside the bag. Move the board after a bit of needle felting to keep it loose from bag. Take some black roving and lay across width of back about $\frac{3}{4}$ up the side as in **Photo 14**. Needle felt in place.

1. Use a small amount of white, needle felt a round circle for moon. Use **Photo 15** as a guide for placement.

2. Once the moon is in place take a very small amount of white and spread it out around the moon to give it a softer look. See **Photo 16**.
3. Use more of the black roving to needle felt the pieces long the bottom of the bag. If necessary, move bag to get the edges. These will create the foreground and rocks. See **Photo 17**.
4. Take a bit of white roving and roll it to make a long slender line. Needle felt this about $\frac{1}{4}$ from the bottom of the black roving making the background as in **Photo 18** and small lines of white roving below this to make reflection lines in the water.
5. Use similar technique with the white roving, add detail lines to the upper portion of the black roving background to create hills. See **Photo 19**.
6. Use black roving to create the trunks of trees.

Note: The sample includes three trees. Add more trees or include less trees, either way, the technique to complete each tree will be the same. See **Photo 20**.

7. Use small clumps of black roving to needle felt these pieces in place for foliage of the trees. See **Photo 21**.
8. Use white roving again in small bits to spread out over foliage areas of the trees and foreground. Needle felt in place. See **Photo 22**. Do the same for the rocks in background. This can be done in reverse order if desired (rocks then trees) see **Photo 23**.

other felted bags by Kim



Winter Sunset



Muskoka Summer

Note: As the bag is used, the handles will felt more.



sewing

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Gift Card pockets

These little gift card pockets emerged from bits and pieces of my craft stash. I wanted to create some keepsake-quality gift card presentations that I didn't have to buy along with the card. The pockets are also cost-effective because they use up little bits and pieces. Everyone has different things in their scrap bins, so these instructions are general guidelines. Play around with colours to match a theme or a season.

I've used natural linen as the background fabric because it is a perfect medium for all kinds of embellishment. I like the way linen has both a smooth and crisp paper-like surface and a subtle fluidity.

I found that dampening it with a spray of plain water and then steaming it with the iron helped get the worst of the wrinkles out. Once it's smooth, iron on some light-weight interfacing to the wrong side of the linen. This will prevent the linen from shifting, and stabilizes it for stitching. ❧



Gift Card pockets

designed by Nancy Devine

skill level intermediate

THE STAR-STUDED HOUSE

finished measurements

4¼" x 5¼" [10.5 x 13.5cm]

materials

10" x 10" [25.5 x 25.5cm] linen

10" x 10" [25.5 x 25.5cm] lightweight interfacing

Scraps of fabrics for the windows, door, heart, and house trim

Scraps of muslin and cotton quilt batting

Large scrap contrast fabric for pocket and ornament back

Scraps of pressure sensitive fusible adhesive

Sewing machine, threaded with black thread

Tiny buttons

Embellishment glue

Hemp string for hanging

instructions

1. Use a quilting pencil to trace the house pattern onto linen. This can be done using a light box, or by taping the pattern to a window and placing fabric over the pattern.
2. Trace the windows, doors, heart and trim patterns on to the fusible web paper, using a sharp pencil.
3. Finger press the web onto the wrong side of the scraps. Cut out the patterns.
4. Carefully remove the paper to expose the adhesive. Finger press the pieces to the outlines on the linen. When you are happy with the placement, press with a dry iron, set on the linen setting. Allow to cool.
5. Set a small stitch on the sewing machine. Carefully outline the windows, door, heart and trim. Go slowly, and use the hand wheel without power to create lines as smooth as possible. It doesn't have to look perfect since it has a sketched look. Trim thread close to the work, and clip the bobbin threads as you go. This prevents bunching at the back of the work.
6. Make a sandwich of the line house, batting and muslin. Sew all around the house pattern, adding ¼" [6mm] allowance all around. Set aside.

7. Trace a second house pattern in contrasting fabric. Fold a 6" [17cm] wide strip of fabric in the contrast colour and press. Align this strip with the raw edges even to the right side of the contrast fabric. Pin the strip to the bottom and sides of the house and sew.
8. With right sides together, sew the house pieces together with ¼" [6mm] seam, leaving an opening at the side of the house for turning. Clip corners and turn, using a chopstick or a point turner to push out the corners. Turn in the seam allowance at the opening and press. Slip stitch the opening closed.
9. Adhere buttons on trim and use one as the door knob. I used a scrapbooking rivet for a hanger, but a ribbon loop at the peak of the roof will work just as well.

SWEET HEART ORNAMENT

finished measurements

4½" x 4½" [11.5 x 11.5cm]

materials

10" x 10" [25.5 x 25.5cm] linen

10" x 10" [25.5 x 25.5cm] lightweight interfacing

Scraps of muslin and cotton quilt batting

Large scrap contrast fabric for pocket and ornament back

Scraps of ½" [13mm] silk embroidery ribbon

1 skein of ⅜" [4mm] Japanese ribbon

Seed beads or tiny pearls

Embroidery floss

Sewing machine

instructions

1. Use a quilting pencil to trace the heart pattern onto linen. This can be done using a light box, or by taping the pattern to a window and placing fabric over the pattern.
2. Use three strands of embroidery floss to outline the heart in stem stitch.
3. Use two strands of floss to create a five-spoke foundation circle for the spider web rose.
4. Use ½" [13mm] silk ribbon to work the spider web rose.

5. Use ⅜" [4mm] silk ribbon to work the Japanese ribbon stitch leaves.
6. Use ½" [13mm] silk ribbon to create three free-form gathered flowers. Tack onto the design and sew a seed pearl in the centre of each flower.
7. Lightly press the heart.
8. Make a quilt sandwich with batting, muslin and finished heart.
9. Set a small stitch on the sewing machine. Outline the heart, ¼" [6mm] from the embroidery outline.
10. Trace a second heart pattern in contrasting fabric. Fold a 6" [17cm] wide strip of fabric in the contrast colour and press. Align this strip with the raw edges even to the right side of the contrast fabric. Pin the strip to the bottom and sides of the heart and sew.
11. With right sides together, sew the heart pieces together with ¼" [6mm] seam, leaving an opening at the side of the heart for turning. Clip corners and curves. Turn, using a chopstick or a point turner to push out the corners. Turn in the seam allowance at the opening and press. Slip stitch the opening closed.
12. Fold an 8" [23cm] length of ½" [13mm] in half. Tack onto the centre of the heart for hanging.

RUSSIAN DOLL

finished measurements

3¾" x 7" [9.5 x 17.5cm]

materials

10" x 10" [25.5 x 25.5cm] linen

10" x 10" [25.5 x 25.5cm] lightweight interfacing

Scraps of muslin and cotton quilt batting

Large scrap contrast fabric for pocket and ornament back

Scraps of ½" [13mm] silk embroidery ribbon

Seed beads or tiny pearls

Embroidery floss

Gold embroidery floss

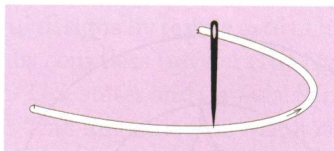
Sewing machine

instructions

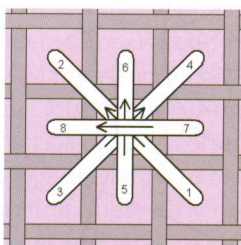
1. Use a quilting pencil to trace the doll pattern onto linen. This can be done using a light box, or by taping the pattern to a window and placing fabric over the pattern.
2. Use three strands of embroidery floss to outline the doll in *stem stitch*. Decide what colour the doll's hair will be and outline the hair area in that colour.
3. Embroider the eye brows in *stem stitch*.
4. Embroider the eyes, cheeks and lips in *satin stitch*. (The outline of the smile is in *stem stitch*.)
5. Embroider the pupils in tiny *rice stitches*.
6. Use gold thread to stitch a lattice pattern in the centre of the flower.
7. Attach a seed bead at each intersection in the lattice.
8. Use one strand of floss and one strand of gold floss to outline the flower centre in *stem stitch*.
9. Work *Japanese ribbon stitch* petals around the flower. There will be about 26, but more will be required to fill in all the gaps.
10. Work the hair in long and short stitches, using two strands of light coloured floss and one strand of dark coloured floss.
11. Use three strands of floss to fill in the headscarf section with a series of *Smyrna Cross stitches*, randomly filling in the area.
12. Lightly press the doll.
13. Make a quilt sandwich with batting, muslin and finished doll.
14. Set a small stitch on the sewing machine. Outline the doll, $\frac{1}{4}$ " [6mm] from the embroidery outline.
15. Trace a second heart pattern in contrasting fabric. Fold a 6" [17cm] wide strip of fabric in the contrast colour and press. Align this strip with the raw edges even to the right side of the contrast fabric. Pin the strip to the bottom and sides of the doll and sew together.
16. With right sides together, sew the doll pieces together with $\frac{1}{4}$ " [6mm] seam, leaving an opening at the bottom of the doll for turning. Clip corners and curves. Turn, using a chopstick or a point turner to push out the corners. Turn in the seam allowance at the opening and press. Slip stitch the opening closed.
17. Fold an 8" length of $\frac{1}{2}$ " [13mm] ribbon in half. Tack onto the top of the doll for hanging. 🧵

Nancy's Tips

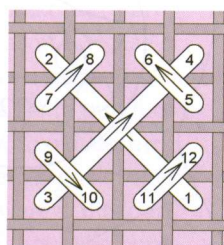
1. Linen yardage can be expensive. However, men's linen shirts can sometimes be found in thrift stores for under \$5. An extra large men's shirt can yield almost 78" [2m] of fabric. I save the front placket to make pillow backs (the buttons make it easy to take out the pillow form so the cover can be washed.) The backs and the sleeves provide a great deal of fabric, perfect for patchwork, embroidery and appliqué.
2. Ribbon embroidery generally fills in large areas quite easily. However, if there are annoying gaps along the way, just fill in those areas with additional stitches. Japanese ribbon stitch works well for this purpose.
3. Try not to press the finished work with heavy pressure. If your iron has a good steam shot, place the work over a thick towel and shoot some steam just hovering over the surface. This will plump up the stitches.
4. Pressure sensitive fusible adhesive is well worth the cost. It means you can play around with the design before you commit to ironing it all in place – and you don't have to stand at the iron board when working out the design. If you don't fancy doing the embroidery work on the Russian Doll and the Sweet Heart, use fusible adhesive to decorate the linen shapes as I did with the house.



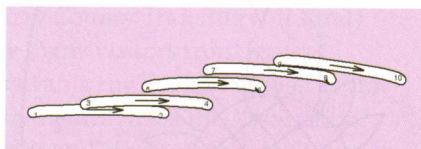
JAPANESE RIBBON STITCH



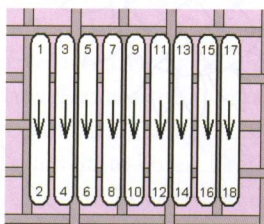
SMYRNA CROSS



RICE STITCH

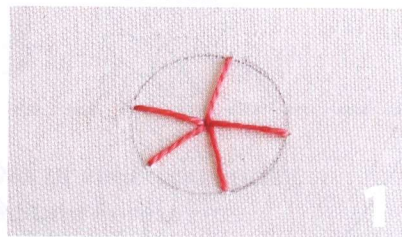


STEM STITCH

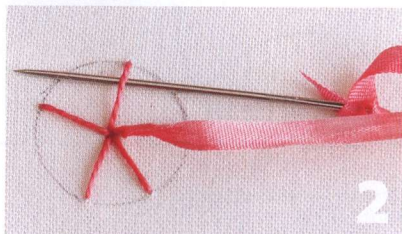


SATIN STITCH

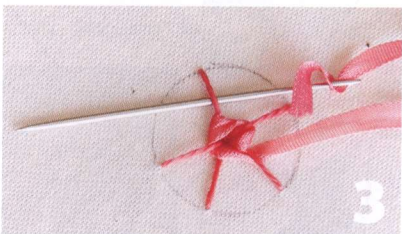
SPIDER WEB ROSE



From the back of the fabric, anchor the thread at the centre of the circle and bring it to the front on the outside of the circle. Take the needle to the back at the centre. Work five evenly spaced spokes.



Bring ribbon to the front between two spokes as close as possible to the centre.



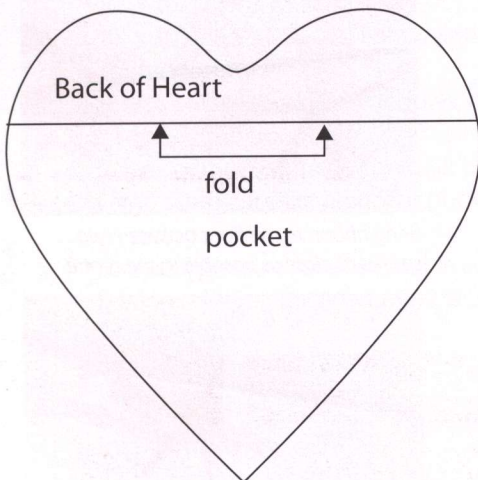
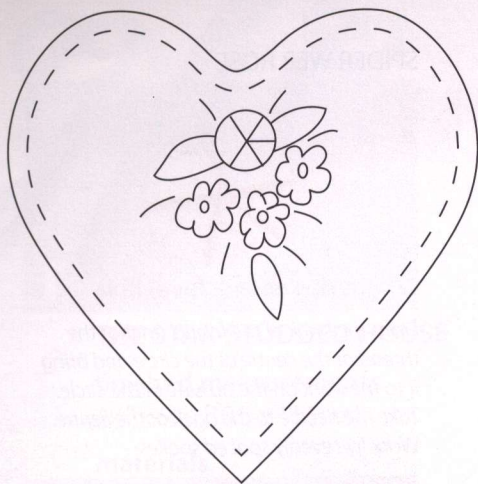
Working counter-clockwise, weave the ribbon over and under the spokes until one round is complete. Continue weaving the ribbon over and under, until the framework is covered. Take the needle over one more spoke. Tuck it under the next spoke and take it through to the back.

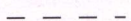


Pull the ribbon through and secure.

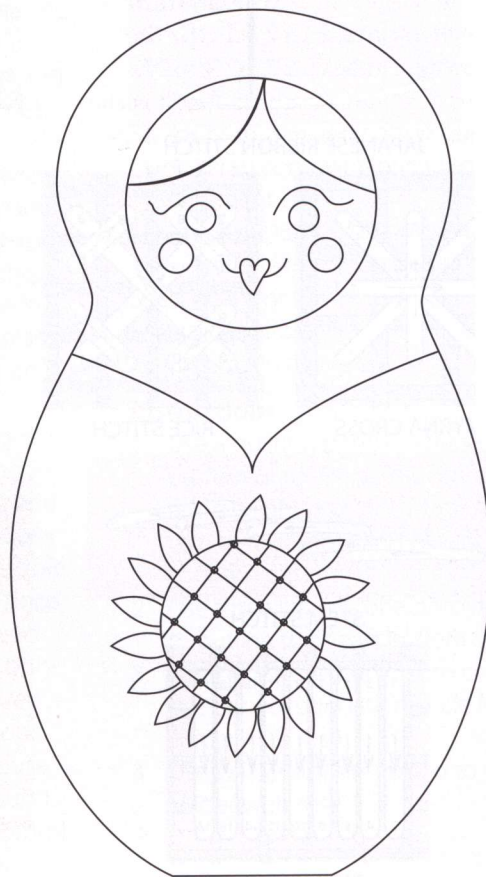
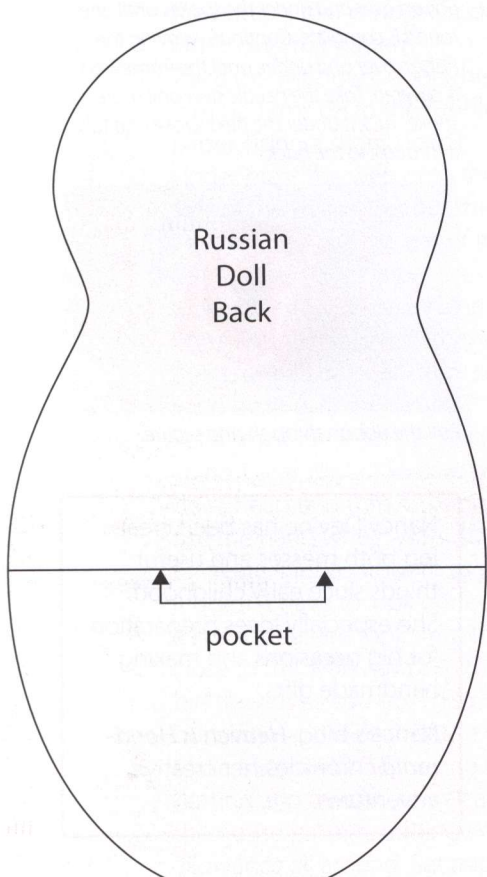
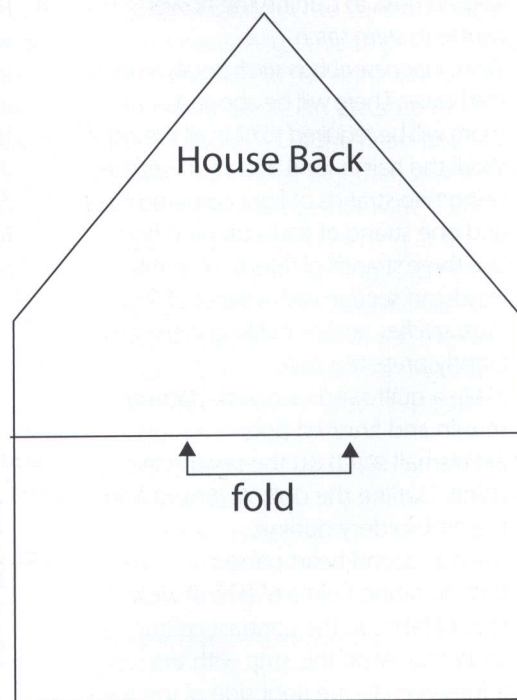
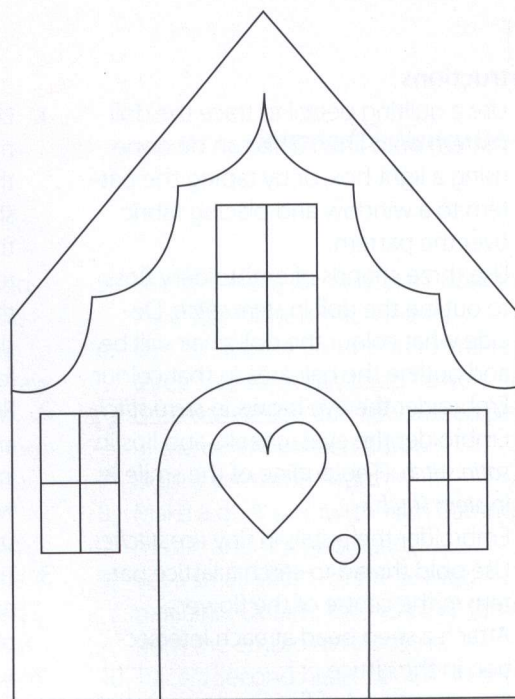
Nancy Devine has been creating both messes and useful things since early childhood. She especially loves preparation for big occasions and making handmade gifts.

Nancy's blog, *Heaven is Handmaid* chronicles her creative adventures.



1. Japanese Ribbon Stitch
a) 13mm 
b) 4mm 
2. Spider Web Rose 
3. Gathering Ribbon Flower 
4. Seed Pearl Centres 
5. Running Stitch 

Enlarge all
diagrams to 150%
to get actual size.



-  Stem
Stitch
-  Japanese
Ribbon
Stitch
- Seed Beads

Victorian Christmas Lace

Christmas is my favourite time of year with all the stores decked out in their finest bling and glitter, trees all lit up and carols being sung. What's not to like about the season?

In my family, we always made a special gift or two when we were young and I have kept up that tradition. Today, I like to design and make practical items. The Victorian Christmas Lace tea cozy is no exception.

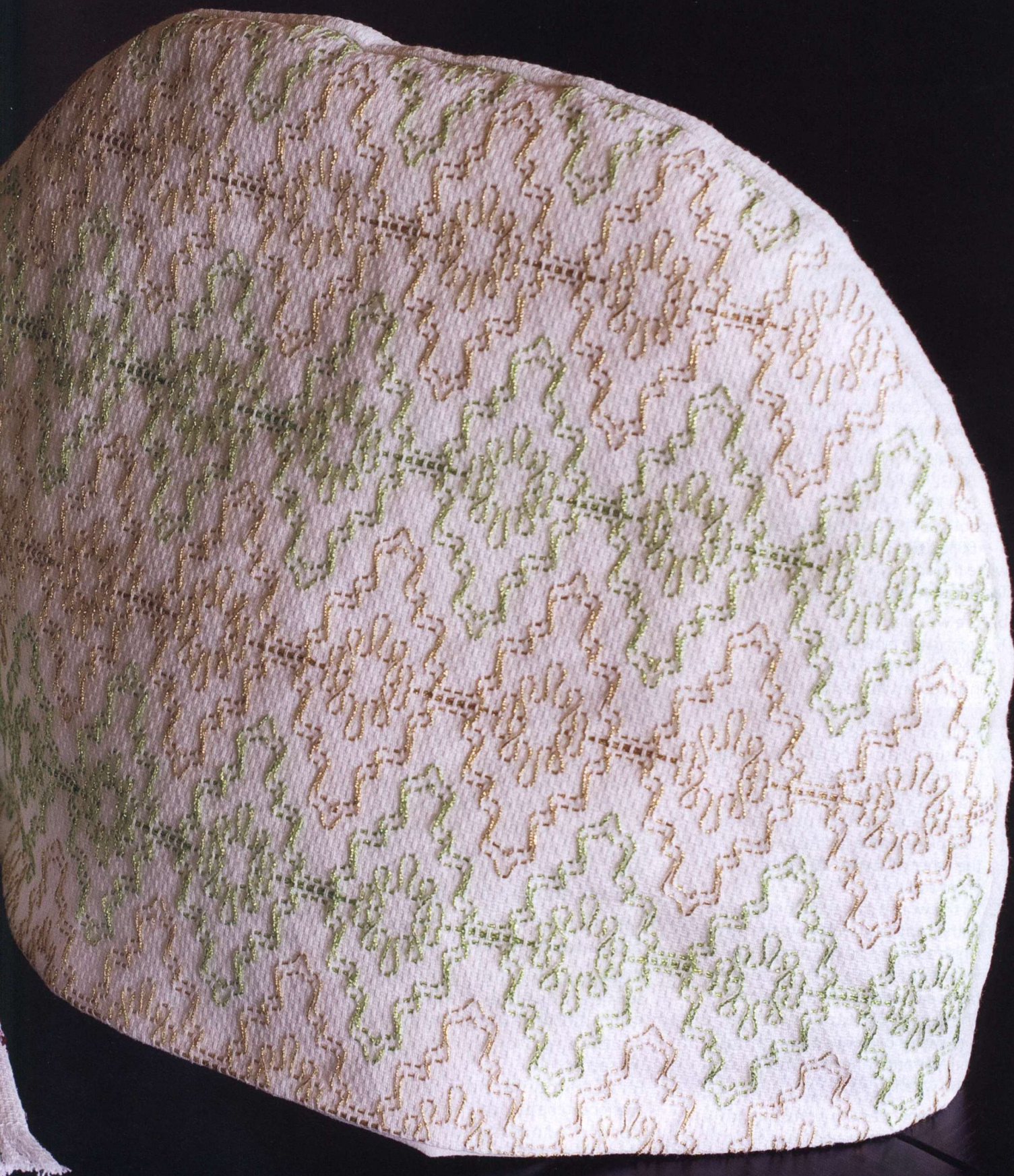
This cozy is made in 2 parts: the cover and the lining (the cozy part that can be washed). Let your mind wander on all the possibilities of covers in various needle craft formats! But for this project we'll be weaving the cover and making a matching tea towel. The tea cozy and tea towel work up fast and can be matched with some lovely placemats and maybe a table runner.

They make wonderful Christmas gift sets.



swedish
weaving





Christine Allan
Lancaster, Ontario

tea cozy & tea towel set

Victorian Christmas Lace

by Christine Allan

tea cozy & tea towel set

skill level intermediate

finished measurements

tea cozy 13½" x 9½" [34 x 24cm]

tea towel including fringe 23¼" x 14¼"
[59 x 36cm]

materials

1½ yds [1.4m] Huck towelling fabric

1 yd [90cm] cotton lining fabric

½ yd [70cm] cotton batting

2 spools each Kreinik Metallics #8 Fine Braid

- B083215S Peridot

- B080002S Gold

1 spool Kreinik Metallics #8 Fine Braid

- B0800024S Fuchsia

white thread

Tapestry needle #18

before weaving

1. Prepare the fabric before weaving by washing it with like colours and drying it in a medium/hot clothes dryer. The fabric can shrink up to 15% in length. Iron lightly on the backside before weaving.
2. Measure and cut the fabric in half by folding the raw edges together making 2 even pieces about 23" [60cm] in length by the width of the fabric. One piece will be for the towel and the other will be for the tea cozy cover (front and back).
3. All the work is started from the centre of the fabric and worked to the end. Finish a section as indicated in the weaving instructions, then turn the fabric around and finish the section.
4. The easiest way to correct mistakes is to weave backwards, very carefully, until you reach the mistake, then continue weaving.

Note: The same weaving instructions will apply to the cozy cover and tea towel but will have a different starting point.

5. Find the centre of the fabric by folding it in half selvage to selvage – the finished edges that run the length of the fabric.

6. Measure up from the bottom (unfinished edge) for the tea cozy cover about ¾" [2cm] along the centre fold line. That is the starting point. Measure up about 3" [8cm] or 16-18 vertical floats to the starting point for the tea towel.

cutting the yarn

All rows are 3 widths of the prepared fabric. The rows are marked on the sides of the pattern for right and left handed individuals. The chart rows are coloured differently for easier reading.

The yarns are measured by using the width of the prepared fabric. Lay the yarn across the fabric selvage to selvage (project width) and straighten it but do not stretch it (relaxed) that is **one width**.

For example, if the row requires 2½ widths, measure the width of the fabric two and a half times before cutting the yarn.

weaving

1. Thread the tapestry needle by pulling the yarn through until the needle is in the middle of the yarn.
2. Weave the needle through the first stitch just a few inches and pull one-half of the yarn through the stitch. Re-check to make sure half the yarn is on each side of the stitch. After finishing a row, pull the extra yarn to the back of the fabric.

Note: The first row is the most important row, be especially careful in the counting.

3. Weave the 3 rows then turn the work around and finish the other side of the section. Continue with the next section (the other 3 rows). Turn and finish the section.
4. For the tea cozy start with a half design and repeat the full design 4 times and then finish with another half design. See **Photo 1**. Follow the close-up photos for the tea towel – **Photos 2 and 3**.
5. For the tea towel follow the pink/purple on the charted pattern. See closeup **Photos 2 and 3**.

finishing

cozy cover

1. Photocopy the cozy pattern twice at 200%.
2. Cut the shape out and tape them together along the centre line.

Note: The blue background is an 8½" x 11" sheet.

3. Cut 6 lining pieces and 2 batting pieces and put them aside.
4. Once the weaving is done, place the pattern piece on the fabric making sure to keep the bottom of the pattern at the bottom of the weaving (raw edge). Cut the cover front and back one at a time. Pin right sides together and sew using a ½" [1.3cm] seam – make sure to leave the bottom open. See **Photo 4** (same as the lining). Then turn right side out.
5. Take 2 lining pieces and place them right sides together. Pin and sew only the curved part **but** leave the top opening between the notches for turning. Sew a ½" [1.3cm] seam for the cover lining. See **Photo 5**.
6. Take the cover and place it into the lining matching the side seams. They will be right sides together. Sew a ½" [1.3cm] seam all around the bottom. See **Photo 6**. Then turn right side out through the top opening. See **Photo 7**.
7. Hand sew the top opening closed, then push the lining into the cover. Tack the lining along the bottom seam and in a few places in the curved top. See **Photo 8**.

cozy lining

1. Take 2 lining pieces place them right sides together and place them between the batting.
2. Sew all around the curved part using a ¾" [2cm] seam again making sure to leave the bottom open. See **Photo 4**. Trim some of the seam allowance away. Turn right side out.

3. Take 2 lining pieces and place them right sides together. Pin and sew only the curved part **but** leave the top opening between the notches for turning. Sew a $\frac{3}{4}$ " [2cm] seam for the cozy lining. See **Photo 5**.
4. Take the cozy and place it into the lining matching the side seams. They will be right sides together. Sew a $\frac{3}{4}$ " [2cm] seam all around the bottom. See **Photo 6** (same as cover). Then turn right side out through the top opening. See **Photo 7** (same as cover).
5. Sew the top opening closed by machine and sew a $\frac{1}{2}$ " seam at the bottom of the cozy. See **Photo 9**.

The cozy should fit snugly into the cover. That way the cozy can be washed and a variety of covers using this pattern and sewing measurements can be created.

tea towel

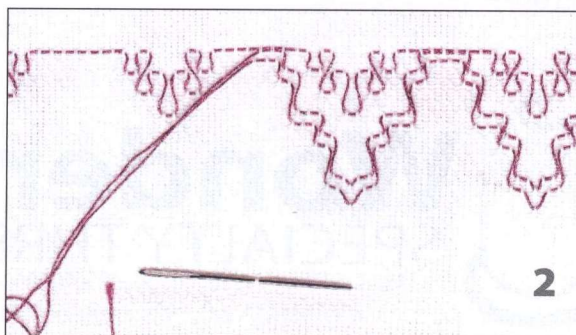
1. Once all the weaving is done and the yarns are pulled to the backside, cut a straight row along the unfinished edge of the towel close to the edge at both ends to make a fringe. Then pull the horizontal threads out from selvage to selvage. The fringe should be about $\frac{1}{2}$ " but not more than $\frac{3}{4}$ " [1.3 to 2cm].
2. Sew with a sewing machine a straight line (small stitch) from selvage to selvage just above the fringe, making sure to lock in the ends at the selvage.
3. Sew another line along the inside of the selvage to lock in the yarns that have been pulled to the back of the fabric. Trim the yarns to just shorter than the selvage. Turn under the selvage and sew into place. This can be sewn by hand or by sewing machine. 

care

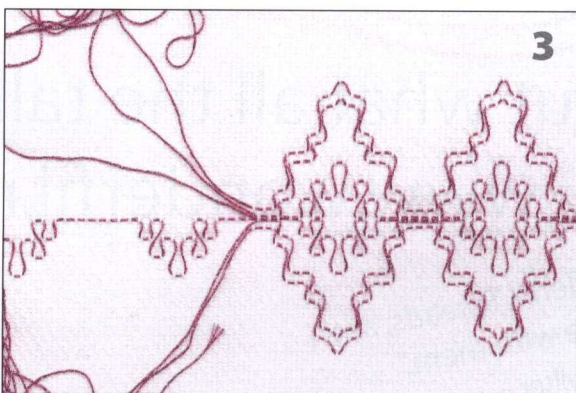
Once the projects are finished, wash on a delicate cycle and dry in a warm dryer or hang to dry. Iron on the backside of the towel.



Completed pattern.

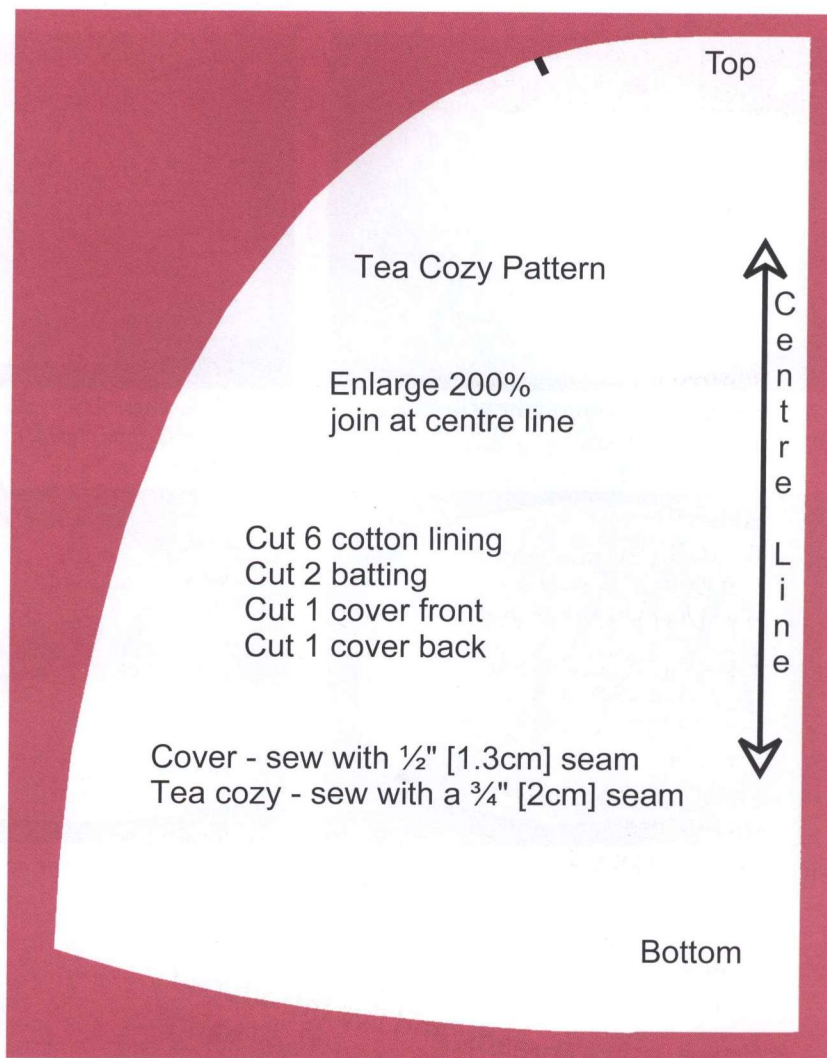


Start weaving tea towel from the centre point. Count up about 16 vertical floats or measure up 3" [8cm] from the edge.



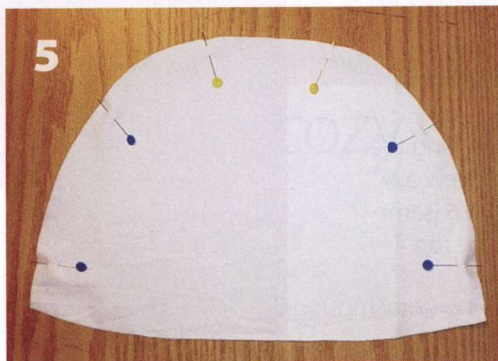
Continue from the centre starting point.
Note: There are 4 rows of yarn going through the same stitch.

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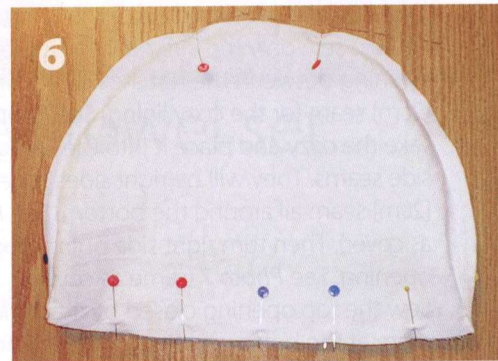




4 Sew around the curved part leaving the bottom open. Same for the cover.



5 Pin and sew curve – leave the top open between the notches (yellow pins) for the cover and the cozy linings.



6 Sewing the bottom of the cover – top 2 pins show the opening for turning.



7 Cover turned right side out, but not tucked in.



8 Completed hand stitching on cozy cover.



9 Bottom of cozy sewn by machine.

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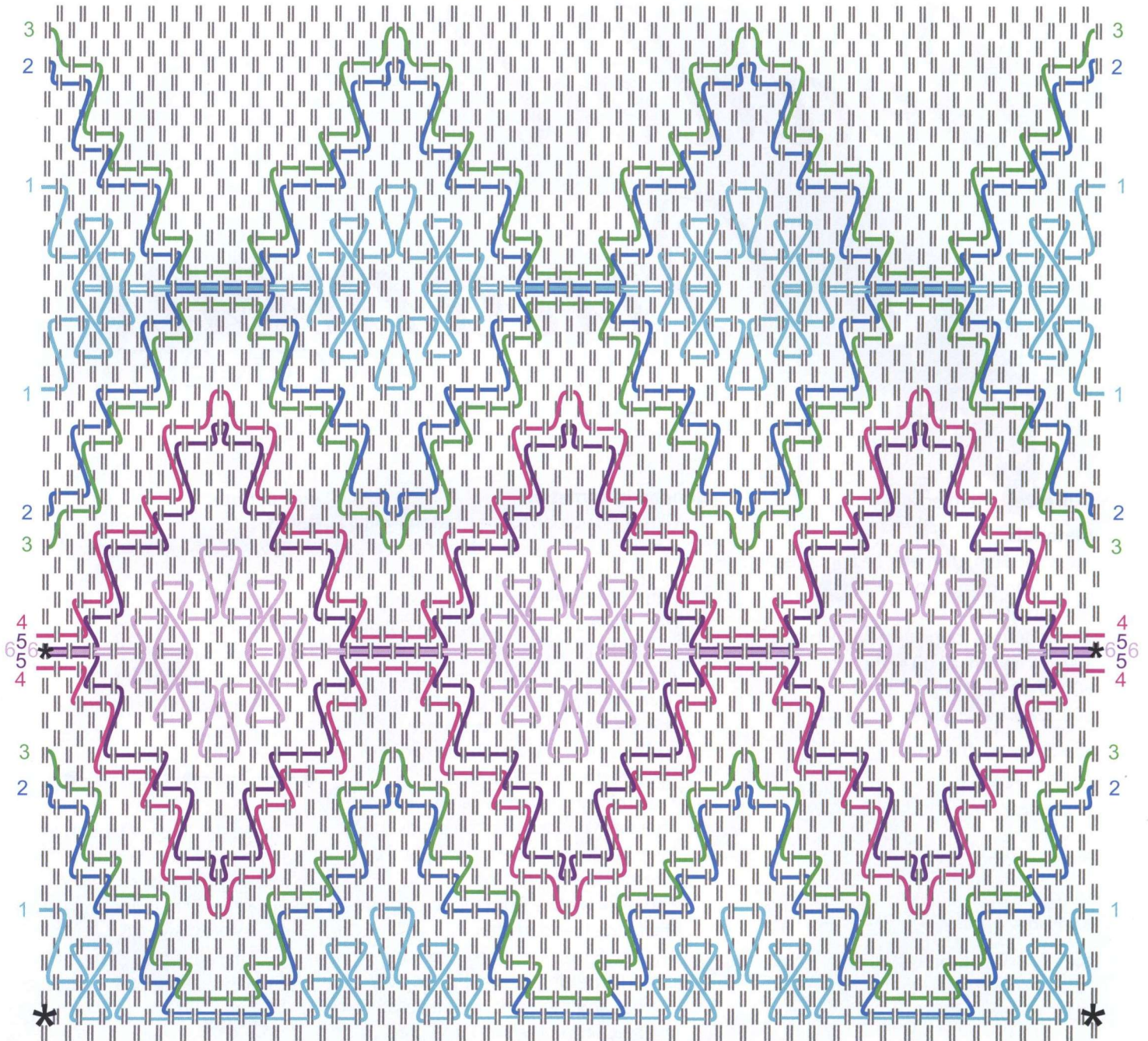
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Victorian Christmas Lace



The large stars at the bottom of the chart are the starting points for the tea cozy cover.
The smaller stars in the pink section are the starting points for the tea towel.

Christine's Tips & Tricks

- Keep a pin on the centre line below the starting point to help guide you and keep your work centred. See *Photo 2*.
- Clip the seams slightly in the curved parts of the tea cozy cover to make the curve smoother.
- Trim some of the batting from the seam allowance for a smoother finish to the cozy.
- Tack the cozy lining in the curve to help hold the lining in place.
- When choosing a yarn to weave, make sure that it is colourfast and safe to put in the washer and dryer.

Huck Embroidery was popular in the late 1920s to the early 1960s. Tea towels were embellished, as were aprons and other household items. This lost art form was taught in schools up to the late 1950s to early 1960s when it faded out. Swedish Weaving and Huck Embroidery are basically the same type of surface embroidery and counted needle work. The yarns glide over the fabric and under the vertical floats, never piercing the fabric.

Huck towelling is a 100% cotton narrow fabric about 16" [41cm] wide and comes in white. This fabric has a distinctive construction and can only be woven on one side.

Beaded Ornament covers

skill level intermediate

materials

1 x 2½" [6.5cm] diameter ball ornament
 20 x ⅛" [4mm] bi-cont crystals
 20 drop beads
 20 x ¼" [6mm] round or novelty beads
 100 x ¼" [6mm] #3 bugle beads
 800 size 8 seed beads (colour)
 300 size 8 beads, silver
 18 - 20 feet of thread
 1 beading needle
 white glue
 scissors
 glass or mug

symbols

● = silver seed bead
 ○ = coloured seed bead
 □ = bugle bead

Fringe

◇ = bi-cone crystal
 ○ = 6mm round or novelty bead
 ● = drop bead

general information

1. Glue the top loop to the glass ball with white glue; this secures the top to the ball as the beads add weight to the ball.
2. Bugle beads are sharp and will cut the thread, always place a seed bead next to the bugle bead.
3. After the first row, each row starts from a middle bead in a sequence, add the beads for the sequence for this row and go through the middle bead of the next sequence.
4. Knot the thread with a half-hitch knot after each row to keep the beads snug.
5. Keep work snug but not so tight that it doesn't have wiggle room.
6. The work is done from top to bottom, the fringe is added after.
7. The first 8 rows are worked 'off the ball'. The netting is then placed over the ball and the work continued on the ball. Sitting the ball into a glass or mug will make it easier to work on.

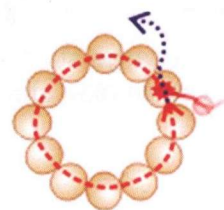
instructions

Row 1

1. Row 1 is the collar around the top of the ball.
2. Add the first beads leaving a 6 in tail in the thread.
3. Pick up 1 silver bead and three contrasting colour beads.
4. Repeat this sequence until 10 sets are completed.



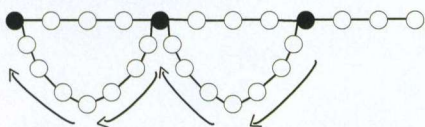
5. Thread the thread through all beads in the same direction again so to go through all beads twice, forming a circle. Check that this circle fits around the collar of the ball.
6. Knot the two ends of the thread.
7. Bring thread out of a silver bead.





Row 2

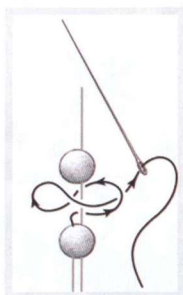
1. Ensure the thread is coming out of a silver bead.
2. Pick up 7 coloured beads.
3. Go through the next silver bead in Row 1.
4. Continue around in this fashion. The last bead threaded will be the silver bead you started from.



5. Knot the thread with a half-hitch knot before starting the next row.
6. Move the thread through the beads in Row 2 until the thread is coming out of the middle (4th) bead of the first group.

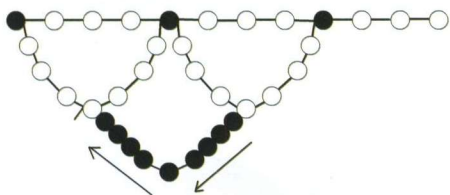
Half-hitch knot

1. To start the half-hitch knot, pass the needle under the thread the knot is required.
2. Make a loop with the thread about ½" [1.2cm] in diameter.
3. Pass the needle through the loop and pull gently until snug.



Row 3

1. Ensure that the thread is coming out of the middle (4th) bead in the next group from Row 2.
2. Pick up 9 silver beads.
3. Go through the middle bead of the next group in Row 2.
4. Repeat around. The last bead you go through will be the one you started from.
5. Tie a half hitch knot to secure.



6. Move so that the thread is coming out of the middle (5th) bead of the next silver group.

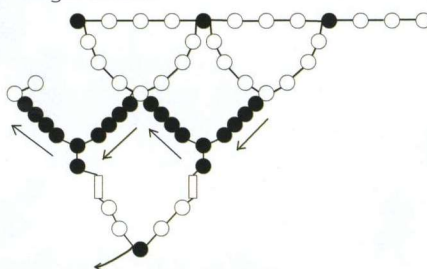
Row 4

1. Ensure your thread is coming out of the middle (5th) silver bead of the group from Row 3.

2. Pick up the following:
 - one silver bead seed bead
 - one bugle bead
 - two coloured beads
 - one silver bead
 - two coloured beads
 - one bugle
 - one silver bead



3. Go through the middle bead (5th) of the next silver group from Row 3.
4. Repeat all the way around. The last bead you go through will be the one you started from.
5. Tie a half hitch knot to secure.
6. Move so that the thread is coming out of the silver bead between the two bugle beads.



Row 5

1. Ensure the thread comes out of the middle silver seed bead between the two bugle beads in the next grouping from Row 4.



2. Pick up the following beads:
 - Two coloured seed beads
 - One bugle bead
 - Two coloured seed beads
 - One silver seed bead
 - Two coloured seed beads
 - One bugle bead
 - Two coloured seed beads



3. Go through the silver seed bead between the two bugle beads in the next grouping from the previous.
4. Repeat around. The last bead you go through will be the seed bead you started from.
5. Tie a half hitch knot to secure.
6. Move so that the thread is coming out of the silver bead between the two bugle beads in the next group.

Rows 6 and 7

1. These two rows add the same sequence of beads used in row 5.

2. Move so that the thread comes out of the middle silver seed bead between the two bugle beads in the next grouping from the previous row.



3. Add the sequence again all the way around.

Row 8

1. Row 8 adds the same sequence of beads as Row 4.
2. Start by moving so that the thread comes out of the middle silver seed bead between the two bugle beads in the next grouping from the previous row.



3. Pick up the following:
 - one silver bead seed bead
 - one bugle bead
 - two coloured beads
 - one silver bead
 - two coloured beads
 - one bugle
 - one silver bead



4. Go through the middle silver bead between the two bugle beads of the next group from the previous row.
5. Repeat all the way around. The last bead you go through will be the one you started from.
6. Tie a half hitch knot to secure.
7. Move so that the thread is coming out of the silver bead between the two bugle beads.

Row 9

1. Put the netting over the ball and work the remaining rows on the ball.
- Tip: Place the ball in a mug to stabilize it.*
2. Pull the netting down around the ball.
3. Start by moving so that the thread comes out of the middle silver seed bead between the two bugle beads in the next grouping from Row 4.



4. At this point the netting should be starting to come around the bottom curve of the ball.
 - If you can pull the netting almost together near the bottom of the ball at this point, skip Rows 9 and 10 and finish with Row 11.
 - If the netting is curving close to the bottom of the ball, skip this row and continue with Row 10.

- This sequence is a repeat of the beads added at step 3.
- Pick up 9 silver beads.
- Go through the middle bead of the next group in the previous row.
- Repeat around. The last bead you go through will be the one you started from.
- Tie a half hitch knot to secure.
- Move so that the thread is coming out of the middle silver (5th) bead of the next group.

Row 10

- Ensure the thread is coming out of the middle silver (5th) bead of the group.
- Pull the netting down around the ball. If you can pull the netting almost together near the bottom of the ball at this point, skip Row 10 and finish with Row 11.
- This sequence is a repeat of the beads added at step 2.
- Pick up 7 coloured beads.
- Go through the next silver bead in the middle of the next group from the previous row.
- Continue around in this fashion.
- The last bead you go through will be the silver bead you started from.

Row 11

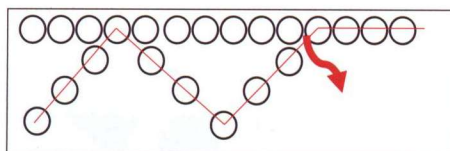
- Ensure the thread is coming out of the middle (4th) coloured bead from a group in the previous row.
- Check how snug the bottom row is around the bottom of the ball. It may be necessary to add only 3 seed beads between each section of the previous row to make a snug fit. Enough beads (an odd number) need to be added to fill the space between the groupings in the previous row – that is, no thread should be showing.
- Add 5 coloured seed beads.
- Go through the middle (4th) coloured bead in the next group.
- Continue around the bead and pull snug. This will tighten up the beads around the bottom of the ball.
- Tie a half-hitch knot and finish off all threads.

Fringe

Add a fringe to the bottom of the ball. 20 fringes will be added, one to each of the coloured beads in the middle from Row 10, and one to each of the middle (3rd) beads from Row 11. See diagram for how to exit the bead to start the fringe.

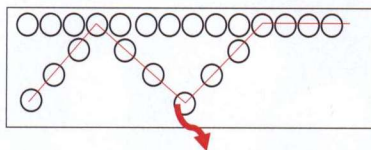
Tip: The drop bead can be any type of bead, bell or charm that has the hole at the top.

- Start with a new thread about 6 feet long.
- Start the thread and move so the thread is coming out of the middle (4th) coloured bead from Row 10.



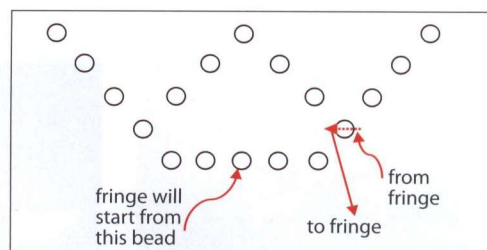
String the following for the fringe:

- 3 silver seed beads
 - 3 coloured seed beads
 - One crystal
 - 3 coloured seed beads
 - One bugle bead
 - 3 coloured seed beads
 - One 6mm or novelty bead
 - 5 coloured seed beads (3 in alternate fringes – step 4)
 - One drop bead
- Then return the thread back up to the starting seed bead and go through it in the same direction you started from and continue this thread to the next middle bead in the group from Row 11.



- The fringe from this bead is the same as above except that only 3 beads are strung at step h. This will make the fringe go up and down a bit.
- Move to the middle (4th) coloured bead from Row 10.
- Repeat steps 3, 4, 5 and 6 all the way around.

Adding the fringe



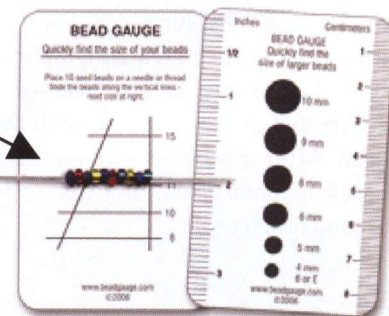
- Come out of the starting bead the same direction you will work around the ball, right to left in the diagram above.
- Add the fringe beads.
- Go through the drop bead and then pass the thread through all beads added for the fringe to return to the top of the fringe.
- Pull snug against the starting bead and go through that bead in the same direction you started.
- Check the tension: it should not be too tight so that the drop bead doesn't hang nicely.
- Move to the next bead for fringe and repeat all the way around the ball.

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