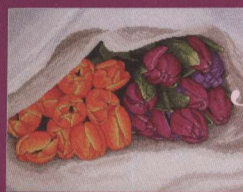


PLUS



*Market  
Treasures*



*Three  
Sheep*



Spring's  
Bubbly  
Bath  
Duo

# A NEEDLE PULLING THREAD

spring 2011

## quilting

Fresh Tulips Book Cover  
Kindergarten Chair Cover  
Keepsake Wallets  
Rotary Cutting

## knitting

Rosie Sweater & Hat Set  
Springtime Legs Socks  
Corset Fabulous  
Yarn Measurements

## x-stitch

Market Treasures  
Canadian Santa

and  
crochet  
beading  
rug hooking  
trianglepoint  
swedish weaving  
the fibre report



[www.theneedleworkpages.com](http://www.theneedleworkpages.com) *online directory*  
[www.aneedlepullingthread.com](http://www.aneedlepullingthread.com) *magazine*



Retailer display until 31May2011



# contents

## spring 2011



8

- 8 **Ana Buzzalino**  
quilting  
*Fresh Tulips Book Cover*

- 14 **Elaine's Tech Tips**  
quilting with Elaine Theriault  
*Rotary Cutting*

- 16 **Janine Zeck**  
sewing & appliqué  
*Kindergarten Chair Cover*

- on the cover ▶ 22 **Donna Funnell**  
fibre art  
*Keepsake Wallets*

- 26 **Laurena M. Green**  
artist profile  
*Legacy*

- 30 **B'Ann Finlay**  
knitting  
*Rosie Sweater and Hat Set*

- 36 **Barb Brown**  
knitting  
*Springtime Legs*

- 40 **Laurie Krempien-Hall**  
knitting  
*Knit Corset*

- 44 **Cynthia MacDougall**  
knit together  
*Yarn Measurements*



22

- 46 **Laura Gebhardt**  
crochet  
*Spring's Bubbly Bath Duo*

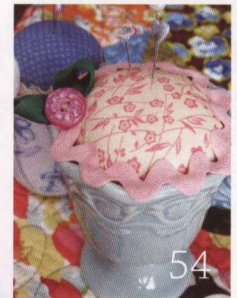
- 50 **Deanne Fitzpatrick**  
rug hooking  
*Three Sheep*

- 54 **Nancy Devine**  
sewing  
*Repurposed Pottery Pin Cushions*

- 58 **Iryna Varabei**  
trianglepoint  
*Hramavik, The Thunder Spirit*

- 62 **Joanne Gatenby**  
cross stitch  
*Market Treasures*

- 66 **Maria E. Cipp**  
cross stitch  
*Canadian Santa*



54



66



30



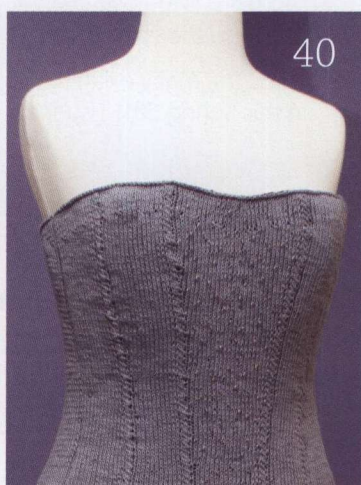
58



46



16



40



62

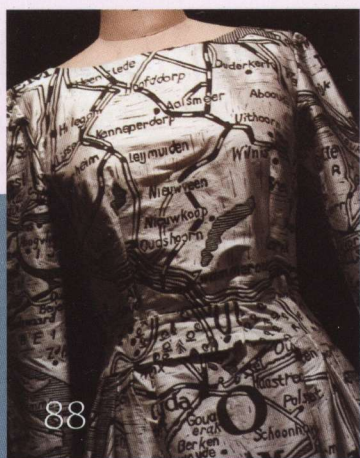
50



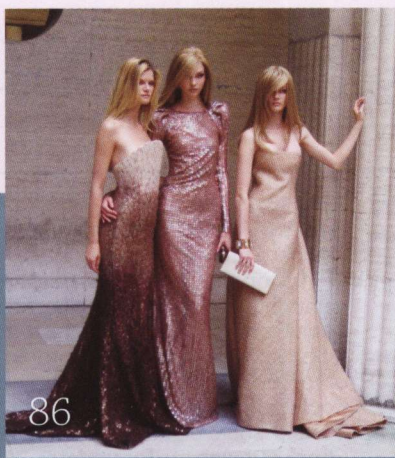
36



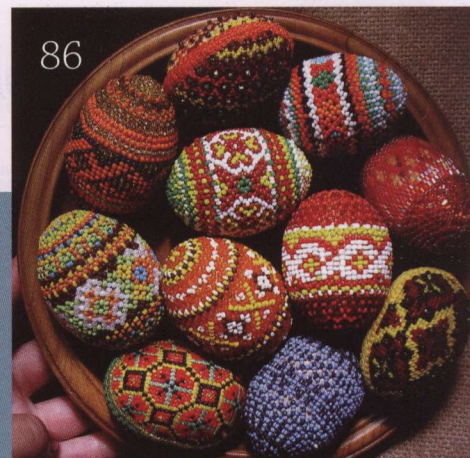




88



86



86

## Departments

- 3 **Editor's Letter**
- 6 **Mark Your Calendars!**
- 6 **Advertiser Index**
- 7 **The Heart of the Art**  
More letters to the editor
- 35 **Knitting**  
Standard Abbreviations and Terms
- 75 **Hooked on Books**  
The latest in needlework books
- 84 **A Stitch in Time**  
Linda Sparks of Farthingales  
*Part 3 – Bringing an 18<sup>th</sup> Century Corset to Life in the 21<sup>st</sup> Century*
- 86 **Couture Corner**  
Sarah Cownely  
*Couture Beadwork and Embroidery*

- 88 **The Fibre Report**  
Joe Lewis  
*Textiles Doing their Bit*
- 90 **Good to Know!**  
Maria Rypan  
*Pysanky Beaded Eggs*
- 94 **In the Loop**  
*CreativFestival Creativ Catwalk Project*  
*Gitta's Getaway*  
*Haus of Stitches Saskatchewan Stitches Conference (page 103)*
- 98 **The Guilded Edge**  
Heritage Rug Hookers of Saskatoon  
*The Grain Elevator Project*
- 104 **Business Directory**
- 106 **Sneak Peek!**  
Itching to see what's in our Summer 2011 issue?



84

## Special Features

- 70 **Sherry Del Rizzo and Lucy Garvint**  
embroidery *Spring Bliss Doll and Book Cover*  
*Part 1 of 3*
- 76 **Christine Allan**  
swedish weaving *Oh Caroline! – Part 1 of 4*
- 80 **Diane Mugford**  
beading *Lessons in Peyote – Part 1 of 3*



80



76



70





quilting



# *fresh tulips*

## book cover

If you don't want fellow commuters to know what you are reading, hide your novel inside a lovely book cover. Or, if you need a gift for your children's English teacher or a bookworm friend, these delightful covers from Calgary designer Ana Buzzalino will be sure to impress. A slow reader will also find these useful because they will look lovely as they decorate a coffee table.

While Ana designed these covers with the idea that they are a small project that can be used to learn fabric painting techniques, the design could be adapted to include a beaded design on the cover or a quilt block could be used instead of the painted motifs. "My original design covered a sketchbook," Ana comments. "But, they can be adapted for paperback books."

Ana is a quilter, but she was also interested in learning to paint on fabric and, while living in Argentina, she mastered the technique. When she returned home after nine years, she reconnected with her quilter support group, but decided to combine painting and quilting. The resulting combination led to the quilted and painted book covers for this project.

"My first passion is still quilting," Ana says. "I started quilting before my first son was born and it has kept me sane through the ups and downs of life."

Ana not only combines techniques, she also will combine designs that she finds in many sources. She found one of the quilting designs on the internet on a website – 365 patchwork designs by Leah Day. "This website also has good video instruction for machine quilting," Ana adds. "These covers are small enough to be done on a domestic machine and they also can be used to learn or practice quilting designs."

Ana comments: "A cover could be made in an evening, although I like to give the paint time to dry and then it is heat set, so I do the painting one evening and the construction and quilting the next."

These book covers offer a number of new techniques to learn or perfect and, while learning to paint on fabric, you will not be committed to a large project that seems to take forever to complete. Nor, will you be stuck doing the same quilting motif over a large quilt, if you decide you don't like the design.

So, whether you are hiding the identity of your novel, need a gift or want to make your sketchbook look less utilitarian, these covers offer many creative options and a challenge to learn new techniques. ❀



Ana Buzzalino

Calgary, Alberta



# fresh tulips book cover

by Ana Buzzalino

**skill level** any

## finished measurements

8½" x 11⅞" [21.5 x 28cm]

## materials

### fabric

24" x 14" [61 x 35.5cm] of light gray Dupioni silk

24" x 14" [61 x 35.5cm] batting

24" x 14" [61 x 35.5cm] backing fabric

4" [10cm] binding fabric

½yd [.5m] of inexpensive muslin

### threads

pink rayon thread for quilting - WonderFil®

colour 1111 was used in the sample

Deco-Bob for the bobbin, or any other bobbin

thread - match the thread to the colour

of the backing fabric (inside of book cover)

### paints and brushes

Pink - Jacquard® Textile Color 104 Pink or

Pêbêo® Setacolor 22 Bengale Pink

White - Jacquard Textile Color 123 White

or Pêbêo Setacolor 10 Titanium White

Green - Jacquard Textile Color 118 Olive

Green or Pêbêo Setacolor 28 Seed Green

**Note:** The sample was painted using Jacquard Textile Colors. Using Pêbêo Setacolor Paints will give you different results, as the colours are not exactly the same. Feel free to mix and match brands, as they are interchangeable and work well together.

Purchase the best brushes you can afford. I use any brush that will achieve the results I need. For this project, I used:

¾" angular

¼" angular

2" flat shader

### incidentals

rotary cutter, mat and ruler

water soluble pen

one sheet of white copy paper

black permanent marker

plastic to protect the table

water container - can or jar

palette - Styrofoam tray

paper towels

## instructions

### transferring the patterns

1. Photocopy or trace the tulip **Diagram A** on a piece of white copy paper.

**Note:** *Diagram A* also shows the placement of the shading and highlights for information only. XX marks the placement of the shading and /// the placement of the highlights.

2. Use **Diagram B** for design placement, which also shows the measurements used in constructing the book cover. Note that a 1" [2.5cm] allowance has been added all around to allow for shrinkage when quilting.
3. Press the silk carefully. Measure 3" [7.5cm] from the right edge and place a couple of pins to mark.
4. Using a light box, place the tulip pattern face up and lightly tape so the pattern won't shift. Place the fabric on top, right side up, with the tulip pattern to the left of the pins. Move left or right, up or down until you find where you want the tulips to be.

**Tip:** If you don't own a light box, tape the pattern to a window, and tape the silk fabric on top.

5. Using a water erasable marker, lightly mark the pattern onto the silk.
- Tip:** Do not press the silk after the pattern has been transferred with the water erasable marker, as that would set the marks and would make it impossible to erase later.

### preparing the surface for painting

1. Wear a smock to protect your clothes.
2. Cover the table with a sheet of plastic.
3. Place the muslin (double layer) on top of the plastic. The silk fabric will go on top, face up, and the paint that goes through will be absorbed by the muslin. This piece of muslin can be used over and over again without washing. Once the fabric paint is dry, it won't transfer to other fabrics.







## painting

1. On the palette, place a dime-sized dollop of the pink paint, and another one of the white.
2. Mix half the pink paint with half the white to make a medium pink. Separate half this mixture and add the same amount of white to this medium pink to make a very light pink.
3. Using the  $\frac{3}{8}$ " angular brush, paint the front petal on the top tulip. Start painting with the light pink, using the photo as a guide. Cover the entire petal with a thin layer of light pink. **Photo 1.** Working wet on wet, place a bit of the darker pink where the shading needs to be and blend carefully. Add small amounts of paint at a time. It is always easier to add more than to remove. Clean the brush on a dry rag to blend. If not happy with the result, let it dry first before adding more paint. **Photo 2.**
4. Add the highlights with white, placing the paint and blending in. If there is too much paint, clean the brush on the rag and blend carefully. Let the petal dry. **Photo 2.**
5. Work on the second petal. The front petal is the lightest. For the smaller petals, use the  $\frac{1}{4}$ " angular brush or the 2" flat shader. Look at the pattern that shows the placement of the shading. **Photo 3.** Use the medium pink paint with the dark pink for shading and light pink and/or white for highlights.
6. Continue in this manner until the entire flower has been painted. Wait until the entire flower is painted before deciding where to add more shading or highlights. **Photo 4.**
7. Paint the second flower in the same manner. **Photo 5.**
8. **Photo 6** shows both flowers painted. At this point, adjust highlights and shading as desired, using small amounts of paint, and blending into the background.
9. Green leaf and stem: once again, make three colours of green paint, the pure green for the shading, a mix of green and white for the medium-green, and the medium-green with white for the light. Paint the leaf using the medium-green colour and follow the sketch for the placement of the darks and highlights. The darks are basically placed between the stems and along

the right side of the stem as the leaf is behind. There will also be a darker area on the right side of the leaf. The highlights for the leaf will be placed on the opposite side, the left side of the leaf which is the lightest. Follow the pattern. **Photo 7.**

10. Paint the stem a medium colour, add a touch of darker paint just under the flowers and light in the centre of the stem.
11. **Photo 8** shows the finished painting.
12. Let dry completely for 24-48 hours. Set with an iron following manufacturer's directions.

**Tip:** Before setting the fabric paint with the iron, check to make sure that all the marks from the water erasable pen are gone (usually disappear with the moisture from the paint). If not, use a wet cotton swab and gently go over the marker lines to remove. Repeat as necessary.

## quilting

1. Layer the backing, batting and silk top in preparation for quilting. Use your favourite method to hold the three layers together (baste, pin, spray baste, etc.).
2. Quilt as desired.

**Note:** The Pink Tulip book cover was quilted using WonderFil Rayon Colour 1111 and white Deco-Bob in the bobbin. I free-motion quilted around the flowers, petals, stem and leaves and then filled the background around the flower with the bouncing bananas design by Diane Gaudynski. The design for the back is no. 186 "Swirling Feathers" by Leah Day.

## finishing

**Note:** Before trimming the quilted piece measure the book or sketchbook and adjust the measurements accordingly so the book cover will fit the book. I add  $\frac{1}{8}$ " to both the height and width.

1. Measure and trim to 22" x 11 $\frac{7}{8}$ " [56 x 30cm].
2. Cut 2 binding strips 1 $\frac{3}{8}$ " x 42" [3.5 x 106.5cm] - for single  $\frac{1}{4}$ " binding.

**Note:** The measurements and instructions given are for a  $\frac{1}{4}$ " binding. For a wider binding, adjust the measurements accordingly.

3. Sew the binding to the short sides first, right sides together. Turn to the back. Fold the binding onto itself to meet the edge of the batting and backing. Fold again to cover the stitching line. Pin in place from the wrong side.



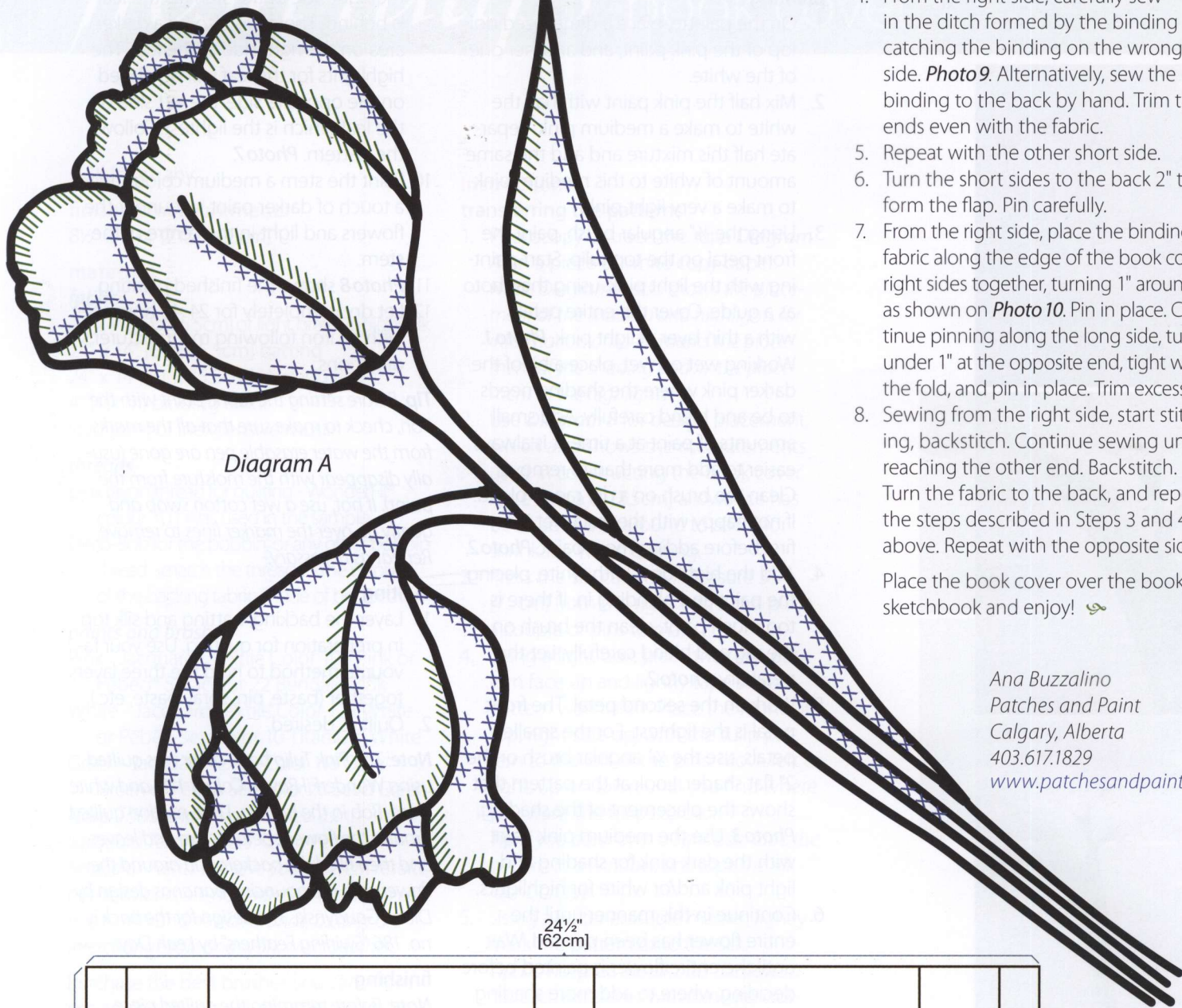


Diagram A

4. From the right side, carefully sew in the ditch formed by the binding catching the binding on the wrong side. **Photo 9.** Alternatively, sew the binding to the back by hand. Trim the ends even with the fabric.
5. Repeat with the other short side.
6. Turn the short sides to the back 2" to form the flap. Pin carefully.
7. From the right side, place the binding fabric along the edge of the book cover, right sides together, turning 1" around, as shown on **Photo 10.** Pin in place. Continue pinning along the long side, turn under 1" at the opposite end, tight with the fold, and pin in place. Trim excess.
8. Sewing from the right side, start stitching, backstitch. Continue sewing until reaching the other end. Backstitch. Turn the fabric to the back, and repeat the steps described in Steps 3 and 4 above. Repeat with the opposite side.

Place the book cover over the book or sketchbook and enjoy! 🌱

Ana Buzzalino  
Patches and Paint  
Calgary, Alberta  
403.617.1829  
[www.patchesandpaint.com](http://www.patchesandpaint.com)

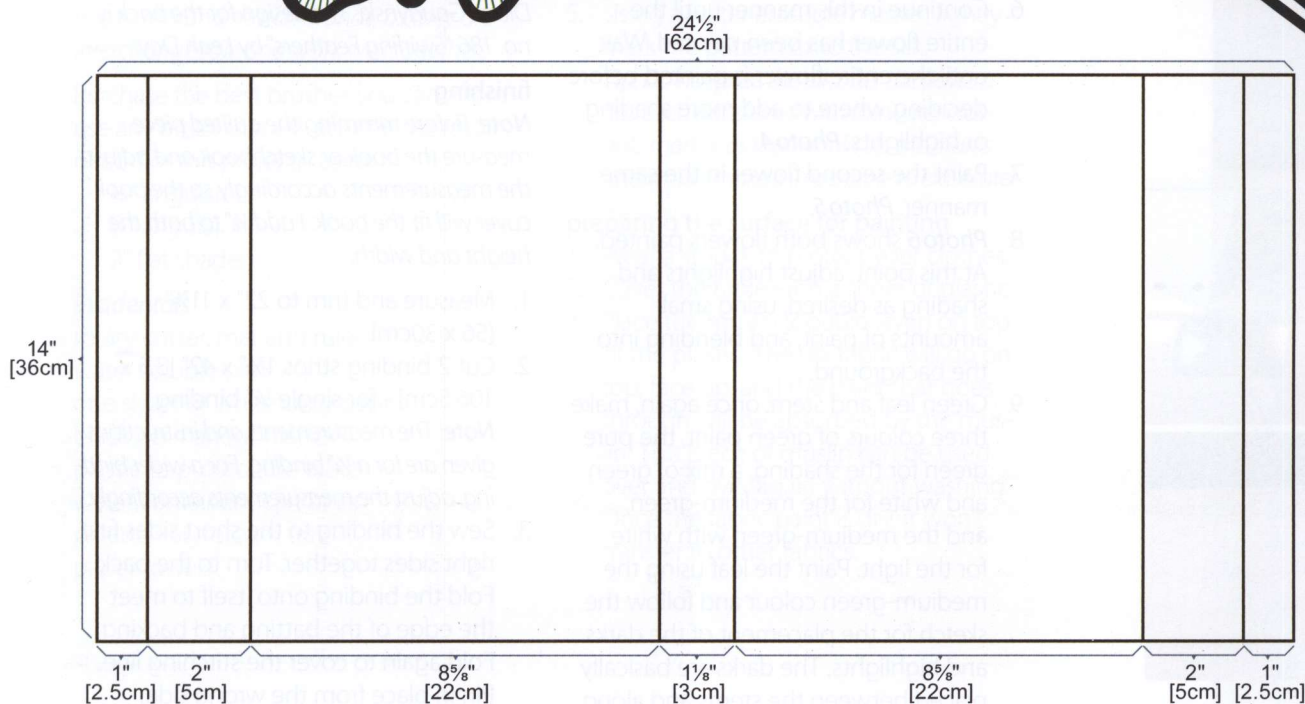


Diagram B



*Ana Buzzalino answers our questions:*

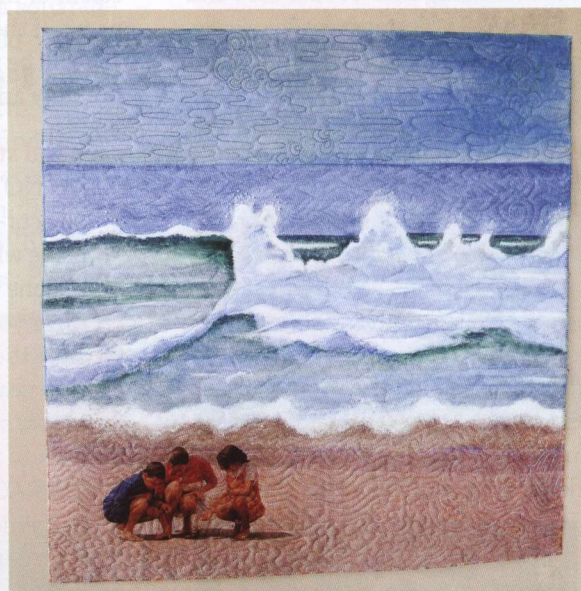
- Which famous person inspires you?  
Laura and Linda Kemshall and Hollis Chatelain. But, my children inspire me everyday as well!
- What music are you listening to right now?  
Stabilo, a young group from Maple Ridge, BC and Il Divo.
- What are you reading right now?  
*The Creative License* by Danny Gregory.
- Where did you go on your most recent holiday?  
To Victoria to visit my daughter.
- If you couldn't do what you're doing right now, what would you be doing?  
I would learn how to draw.



*Stars*



*Terracota Vase with Calla Lily*



*The Shell Seekers (Buscadores de Caracoles)*



*Dawn Over Heritage Park*



*The Blue Door*

other works by Ana Buzzalino



# Elaine's Tech Tips™

## Rotary Cutting

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.*

The rotary cutter was introduced to the quilt world by the Olfa® Corporation in 1979 and it didn't take long for quilters to adopt this revolutionary cutting tool. Proper care and use of this tool is important to ensure accuracy and to prevent accidents as the blade is razor sharp.

Over the years a number of different styles have emerged, some are strictly cosmetic – a different handle colour, while others are specifically right or left handed, some have built in safety features and let's not forget the ergonomic handles for standing or sitting! A comfortable grip on the rotary cutter is essential. *If possible* try a few different brands and styles until you find one that works best for you. *Photo 1.*



The cutters range from 18mm to 60mm. Here is a listing of the sizes and what they were intended to be used for:

- Ultra Small (18mm): patterns with curves, appliqué, trimming seams
- Small (28mm): templates, curved seams, trimming seams, 1-2 layers of fabric
- Medium (45mm): 1-4 layers of fabric (this is the most common size)
- Large (60mm): trimming quilts in preparation for binding, multiple layers of fabric (maximum 8), batting

The quality of some of the no-name cutters is sketchy. Since this is an *essential* tool for quilting, it is highly recommended that you buy a *name brand*. Don't go by the colour of the handle – look at the brand name. If the cutter doesn't work properly you will be frustrated by its lack of functionality and the decrease in accuracy.

### care and storage

- DO NOT run over pins or other metal objects – this will put a nick in the blade which results in that frustrating one thread that doesn't get cut. Clear your cutting mat before you cut.
- Take the cutter apart periodically and clean the lint from around the centre screw and on the front and back of the blade.
- REPLACE the blade when it is dull or has a nick. You will wish you had replaced it sooner. How do you know it is dull? When you have to start putting a LOT of pressure on the blade to cut – the blade is likely dull.
- Make or buy a carrying case JUST for the rotary cutter. This will protect the blade from nicks and prevent your fabric or other supplies from getting accidentally cut if the blade opens in transit. *Photo 2*



- Make sure the screw that holds the blade to the handle is NOT too tight. The blade should rotate easily. Too many people have the screw so tight, the blade is dragging through the fabric and not cutting properly and too much pressure is required to make a cut.

### safety

- Always close the rotary cutter when you are not using it. If you have pets, children or anyone else for that matter and even for your own safety – the cutter can fall off the table or you can accidentally grab it and if the blade is open – you or someone else can suffer a nasty cut.

### tips for successful rotary cutting

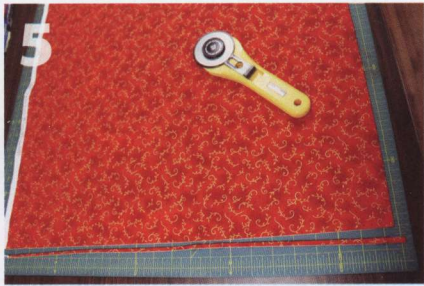
- If you are right handed, *always* cut with the *excess* fabric to your right. If you are left handed, cut with the *excess* fabric to your left.
- Always cut on the appropriate side of the ruler – if you are right handed – cut only on the right hand side of the ruler, left handed – cut on the left side of the ruler.
- Always cut yardage with the fold close to your body rather than away from your body, *never* the selvedge.
- Always square up the fabric before cutting your strips. You need a 90 degree angle with the edge of the fabric and the fold.
- Cut strips first, then sub cut in squares, rectangles or other shapes.
- Try to fold the fabric only once (if possible). The more folds, the more chances of having strips that resemble a **W** or a **V**.



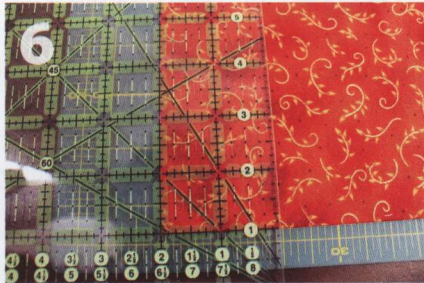
**squaring up the end of the yardage**

There are several ways to square up the edge, but this is the most versatile. It requires TWO rulers, one long ruler [24"] and one other ruler or square.

- Position the fabric on the table (with the premise of cutting the fabric right handed) with the excess fabric on the right hand side and the fold is toward you. *Photo 3*

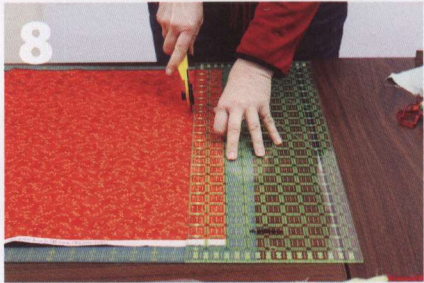
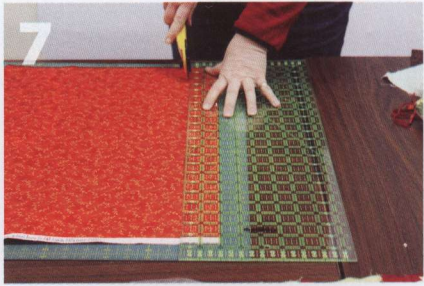


- Take the long ruler and lay the right hand edge just on the edge of the fabric.
- Place the small ruler beside the long ruler so that it forms an "L" – similar to a carpenter's square. Moving the two rulers as one, align one of the LINES of the square along the fold of the fabric. Ensure that the right hand side of the long ruler is completely on the fabric so when you make the cut you will get a clean edge all the way across the width of fabric. *Photo 4*



**stopping the ruler from slipping**

If you keep one hand at the bottom of the ruler while your cutting hand moves up alongside the ruler, you are creating a pivot point and the pressure from your cutting hand will pivot the ruler. It is a matter of physics. A couple of things can prevent this – lighten up the pressure on the cutting hand – a sharp blade will help and you do not need the 'death grip' on the cutter in order to cut. Or you can try "walking" up the long ruler to keep equal pressure with both hands. Cut about 12", then without lifting your hand off the ruler or removing the rotary cutter, walk your ruler holding the hand up the ruler so it is parallel to the cutter. Cut another 12" and repeat this process until you have reached the end of the fabric. *Photos 7, 8, 9*



If you are having a lot of problems getting the hang of cutting with a rotary cutter, try taking some scraps of fabric – a very ugly fat quarter. Try cutting strips – 1/4" wide. Get the feel of the cutter – how much pressure is required, how to walk your hand up the ruler. Learning how to properly use the cutter will be well worth the price of the chopped up fat quarter.

If you are still having trouble with slipping rulers, there are a number of products that you can place on the bottom surface of the ruler to help it from slipping.

Proper use and care of the rotary cutter will ensure the handle and the blade will last a long time and you will have accurate cuts every time. ✂



# star of the day

When my daughter started kindergarten I enjoyed volunteering in the classroom. It was so much fun working with the students. One day the teacher pointed out a special chair she had chosen to call the “Star of The Day” chair. She explained that each day a student would get a turn to sit in it. This would make them each feel special when it was their turn. There may have been more to it, but I remember my creativity taking over right away. I think I tend to look at things and wonder, “How can I make this more exciting”. I measured the chair when the teacher was not looking, and I decided to measure the special chair in my son’s classroom also. A couple of days later I secretly snuck two chair covers onto the students’ special chairs. The teachers were pleasantly surprised as were the students.

Last spring a teacher pulled me aside to show me the old “Star of The Day” chair cover. The seat was in tatters and she asked me if I would be able to repair it. She informed me that the kindergarten teacher who taught my daughter was retiring and would like to take it home with her. I was very touched by that. I didn’t fully realize how precious it was to her. I took it home and repaired it.

The school had planned to replace the “Star of The Day” chair with two new chairs in honour of their special kindergarten teacher. I was asked to make covers for the chairs. I loved the idea and started to plan them. I first went into the school and measured the new chairs. I found that I needed to bring a chair home to help with measurements. Just shortly after the school year started I began work on the chair covers.

I decided to make three so that there would be an extra for washing. When designing the covers I thought of how much fun it would be for the students to have textured fabrics for sensory stimulation, shapes and images they can relate to, and details the teacher might be able to use for discussions. I also used patterns from the original chair cover to add some tradition.

I hope that the children will get years of use out of the chair covers and that they will be a reminder to everyone of the wonderful teacher they honour. “We can’t be everywhere, but we can make special things to leave behind that will perhaps brighten someone’s day”. ☘

*"We can't be everywhere, but we can make special things to leave behind that will perhaps brighten someone's day."*

sewing &  
appliqué

Janine Zeck

Newmarket, Ontario







# star of the day

by Janine Zeck



**skill level** intermediate

## materials

### fabric

upholstery scrap fabric - enough for the project chosen  
assorted mixed fabrics

### threads

variety of embroidery threads

### incidentals

a chair  
measuring tape, paper scissors, fabric scissors, ruler, straight pins  
pencil, ballpoint pen, permanent marker  
paper for pattern, card stock  
fusible web, light weight stabilizer  
embroidery machine and hoop  
embroidery font software  
stencils or home made shapes  
iron and pad  
green painters tape, clear tape  
Teflon® pressing sheet



## 1 choosing the fabric

Select an interesting looking and comfortable chair. Measure it. If the seat is soft allow for an extra half an inch of fabric around the back and sides of the seat area for flexibility.



Buy or look for fabric that has designs suitable for children. Choose a busy fabric for the seat to hide wear and tear.



Look for fabric that has age related images that can be cut out for iron on patches.

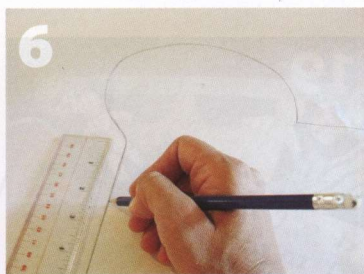


Look for fabric colours that will go well together and harmonize the design. These might be plain coloured, or pieces of upholstery fabric that have texture and simple designs. Choose a less busy fabric for the back of the chair so that the patches and embroidery stand out.





Pre-wash and iron all fabric before use to allow for shrinkage before the chair cover is made.



### making the paper pattern

Make the pattern based on the measurements taken. Use pattern paper or any paper that is handy.



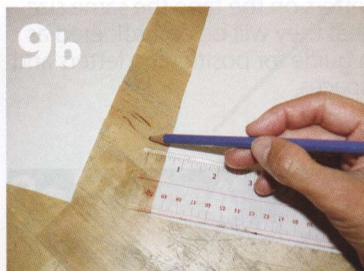
If part of the chair shape presents an obstacle for measuring, and it is a small chair, lay the chair on the paper and draw around it. Add  $\frac{1}{2}$ " for the seam allowance.



Cut out the pattern and check the pieces against the chair to make sure they will fit.



This chair cover has an opening in the back for easy removal. The pattern for the back of the chair was made in one piece, and then cut in half.



Extra paper was added to each side to allow for overlapping of the fabric and for the new seam.



When placing the pattern on the fabric, double check that the design side of the fabric is facing in the direction wanted for the best effects. (If the chair is for a classroom setting consider cutting double of everything to make an extra cover for wash and wear.) Pin the pattern paper to the fabric and cut.



If using odd ends of fabric and the pieces are not big enough for the chosen pattern pieces, find two pieces that will go together well and cut them in half. Then join the two different halves together making two pieces that will give a balanced design.



Sketch some relevant shapes on cardstock and cut them out. Find fabric pieces that will compliment the shapes (alphabet fabric for an apple, maple leaf fabric for a maple leaf etc.) The chair featured is for a kindergarten so I have chosen an apple, child, teddy bear, maple leaves, hearts, and of course a star. The fabric for the child shape matches some of the chair cover fabric. For the star I chose a textured gold fabric

### fusing the images

1. Trace all the card stock images on to the paper side of the fusible web. Leaving a  $\frac{1}{4}$ " seam allowance, cut out all images. Place images glue side down on the back of chosen fabrics. Use the Teflon sheet to protect the iron and ironing pad.
2. Iron fusible web to fabric. Cut out all images on the drawn line.
3. Gather the fabric with the fun images. Iron fusible web to the wrong side of the images
4. Cut the images leaving a little around the edge for sewing.
5. Peel off the paper backing. Images are ready to be ironed on to the chair cover.



### sewing the chair cover

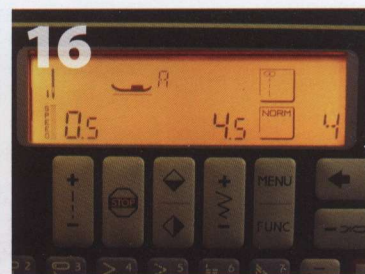
Before sewing the chair cover together position the back rest piece on the chair and draw a chalk line where words will be embroidered. This also helps when positioning the images



Position the fusible images on the backrest of the chair cover below the chalk line. Balance shape and colour for the best effect.



Once the backrest piece is back on the ironing pad, and the images are positioned well; cover them with a Teflon sheet and iron images in place using a med/high setting on the iron. Move the iron slowly lifting and repositioning instead of sliding it over the fabric to prevent the images from moving around.



Once the images are ironed in place, decide on a preferred method of finishing the raw edges. **Tip:** Use a satin stitch, a small zigzag or a small blanket stitch.





This is an opportunity to add colours that will unify the fabrics. Choose colours from the images themselves, the same colour for all the images, or match the chair cover fabrics. If using the satin stitch the fusible web may cause the needle to become gummed up. Use rubbing alcohol, a tiny piece of fabric and a pin to clean the needle often.



Use an embroidery machine to sew the words on the chair cover. Cut some cut-a-way or tear-a way stabilizer and position it in a hoop. **Tip:** A double size hoop allows for less hoop changes.



Using lettering software, choose font size and style. Place a strip of green masking tape just under the chalk line as a guide. Write the letters on the tape the same size that they will be embroidered as a guide for positioning letters and spaces.



Line the bottom of the tape up with the bottom of the hoop. Choose a thread colour that will stand out against the fabric. **Tip:** If the fabric is bumpy try a protective wash-away guard that is placed in the hoop before stitching. This allows for seamless letters on rough fabric.



When moving the hoop to the next position, make sure the tape lines up with the bottom of the hoop. Reposition the needle if necessary to make sure the letters will fall in line. Remove the tape as soon as embroidery is complete.



Pin the seams together and begin sewing.



Start with the seat and front pieces, and move to the arm pieces. Keep placing the cover on the chair during this process to make sure it fits well.



The backrest of this chair has a curve toward the back so the cover will need to be pinned to a snug fit.



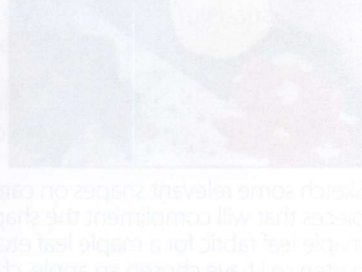
Sewing small wedges toward the back will help it sit flush with the back piece.



If the arms of the chair have an unusual shape consider custom fitting them as well. If they are equal in size place the unfinished cover on the chair inside out and pin the arm pieces into place. Pinch the fabric here and there to make it fit snugly together..



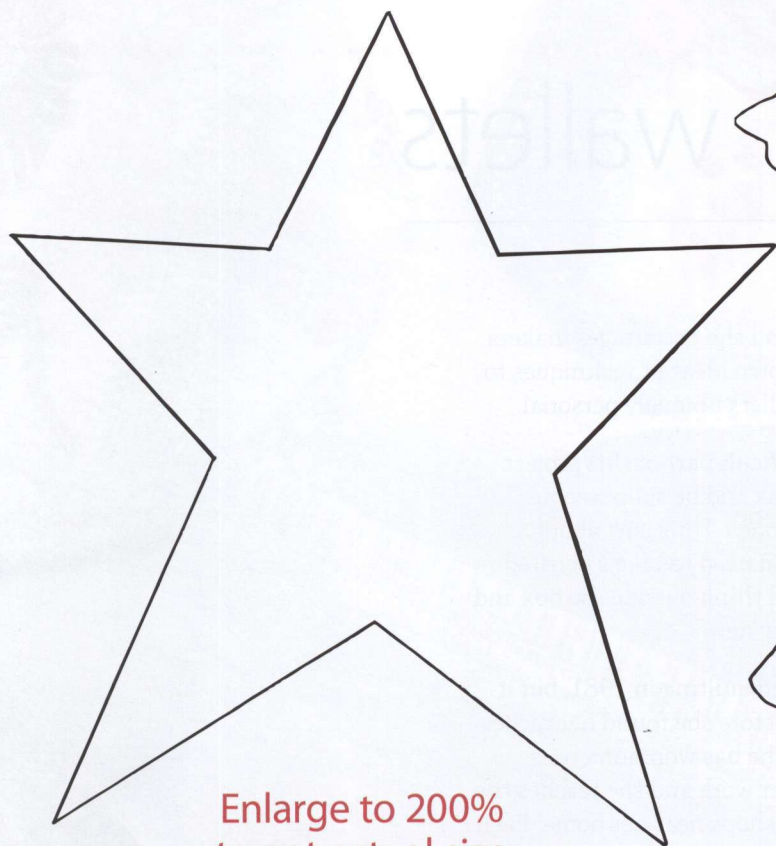
Once the chair cover is completed try it on the chair. If it doesn't stay closed at the back sew on a Velcro closure.



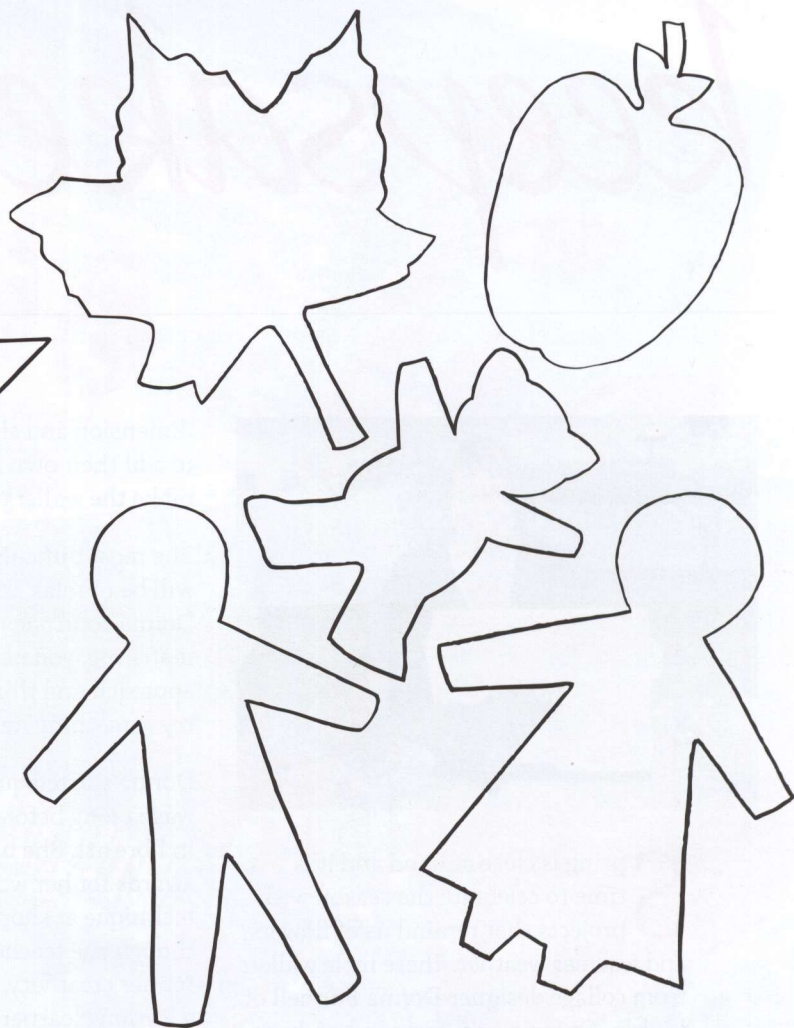
Once the chair cover is completed try it on the chair. If it doesn't stay closed at the back sew on a Velcro closure.

Janine Zeck  
Mrs. Zeck's School of Fine Arts  
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# keepsake wallets



Spring is close at hand and it is time to celebrate the season with projects that remind us of flowers and warmer weather. These little wallets from collage designer Donna Funnell of Milton, Ontario, will come in handy as change purses or make perfect gifts for friends who need a business card case. These are miniature works of fabric art that you can show off or give.

Donna likes to re-purpose fabric and trim as part of her commitment to keep scraps and odds and ends out of the landfill. "I like using fabric that someone is finished with," she says. In fact some of the fabrics used in the sample are leftovers given to her by a costume-making friend.

"This technique is collage," Donna explains. "I lay the fabric flat and machine embroider or free motion quilt on top of it. I will usually finish the piece off with hand embroidery or beading." She will add bits of other fabric or trim to add

dimension and she encourages makers to add their own ideas or techniques to make the wallets uniquely personal.

"The most difficult part of this project will be to relax and be spontaneous," Donna continues. "This isn't about matching; you need to take a spirited approach and think outside the box and try something new."

Donna started quilting in 1981, but it wasn't long before she found her niche in fibre art. She has won numerous awards for her work and she teaches the technique at shops near her home. Even though she teaches and is recognized for her creativity, she considers herself a life long learner and continues to take classes whenever she can from other creative people.

"These wallets are good projects to learn on, so you could practice free motion quilting or try all the stitches on your embroidery machine," Donna says. It's also an opportunity to try hand embroidery or to practice a stitch you haven't mastered yet. She says the main goal of the project is to encourage using up scraps or re-using materials from unneeded clothes or home decorating, such as old jeans or unwanted upholstery fabric. She also wants makers to have fun because, whether you keep your wallet for yourself or give it away, it will be an item that will bring a smile to any face while being a useful, everyday item. ❀



fibre  
art

Donna Funnell

Milton, Ontario







# keepsake wallets

by Donna Funnell

*This sweet little wallet is a sentimental keepsake for your business cards, credit cards, special notes, or a tiny sewing project. Made from discarded pieces of decorator fabrics it makes a creative recycling project that is unique and functional.*

**skill level** beginner

**finished measurements**

4½" x 3" [10 x 7.6cm]

**materials**

**fabric**

scraps of decorating fabrics, all types  
cotton or linen for lining

**threads**

variegated threads to match the colour theme  
embroidery flosses  
white waxed nylon thread for beading

**incidentals**

lightweight non woven white interfacing  
11mm metal snap fastener  
size 11 white seed beads

**instructions**

**cutting**

1. Trace the pattern for the wallet and pocket on paper and cut out the pattern.
2. Trace paper template onto the white interfacing, cut loosely around the shape leaving a ½" [1.3cm] edge.
3. Cut or rip scraps into small rectangles or strips and lay them on the interfacing.
4. Choose one floral print to be the focus fabric for the wallet flap about 3" x 3" [7.6 x 7.6cm]. Cover the interfacing with this fabric on one side, right side up. Add 2 more fabrics overlapping slightly to cover the flap.
5. Zigzag the edges vertically with a narrow medium density zigzag stitch.
6. Fold down the front of the wallet to estimate the fold line. Place a strip of fabric horizontally across the middle of the fold line covering the raw edges of the previous sewn fabrics. Zigzag stitch the edge closest to the flap.
7. Play with the scraps until a pleasing composition covering the bottom half of the interfacing is achieved. Zigzag all the vertical edges.
8. Lastly, zigzag the other edge of the horizontal fold line strip covering raw edges to finish.

**free motion stitching**

*Note: This part is optional but it is good practise for free motion stitching.*

1. Once all edges are secure with zigzag stitches, free motion stitch the whole wallet with designs of your choice.
2. Free motion stitch echoing the fabric motifs on the decorator fabrics, or a different design on each section of fabric or a meandering design over the whole surface of the wallet.
3. Use machine decorative stitches to embellish a couple of areas of the wallet.
4. Add a strip of narrow lace across the fold line strip.
5. Take the original template pattern and lay it down on the wrong side of the wallet and draw the cutting lines again. Cut out the wallet on these lines.

**hand embroidery and beading**

1. Use simple hand embroidery to embellish the fabric on the front of the wallet. Add French knots to the centre of flowers, stem stitch lines in the fabric, lazy daisy stitches on petals. A scatter stitch looks attractive in plain areas.
2. Use three strands of embroidery floss in colours to complement or contrast fabrics. For further dimension, add a line of white seed beads to the front flap.
3. For stitching strength use white waxed nylon thread. Secure each bead on the back of the wallet with a small stitch before adding the next bead.

**pocket**

1. Cut one pocket on the fold of a decorator fabric that complements the flap of the wallet.
2. Iron wrong sides together and topstitch two lines of stitching along the top edge of the pocket about ⅛" [3mm] from the edge.
3. Position and pin the pocket with right sides together on the bottom of the wallet lining up all the edges.

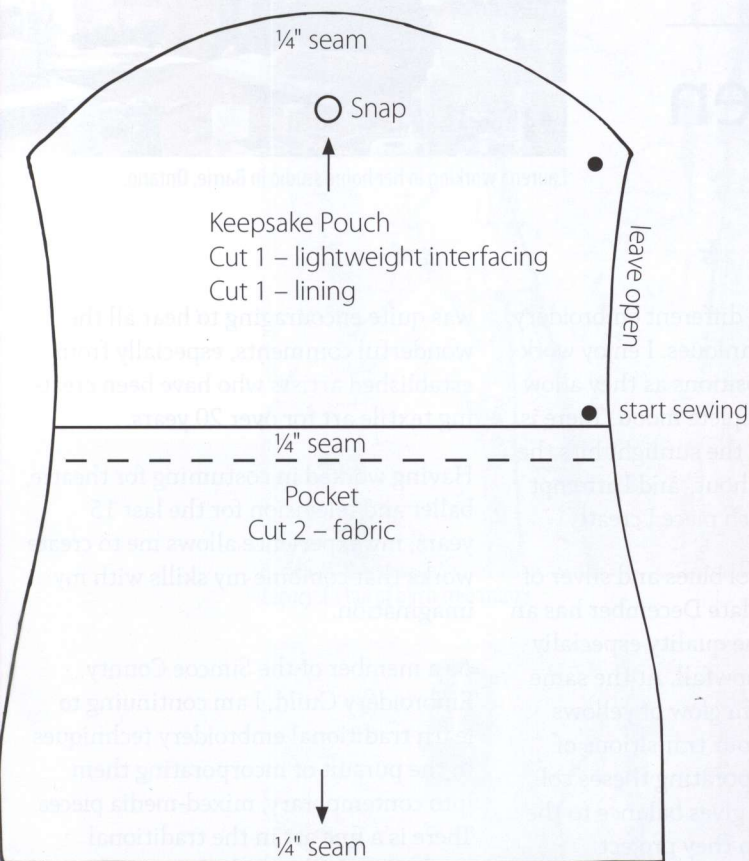
**finishing**

1. Place the wallet and pocket on a 7" x 8" [18 x 20.5cm] rectangle of lining fabric right sides together. Pin and stitch a ¼" [5mm] seam around the wallet starting with side opening dot, down the side, across the bottom, up the side and around the flap to the top dot.
2. Backstitch at the beginning and ending dots to secure.
3. Leave the side open to turn. Stitch around again to strengthen the seams.
4. Trim away the extra lining fabric close to the seam edges, trim corners and clip curves.
5. Turn the wallet through the opening pushing out the corners gently with a wooden skewer or tool. Turn the pocket so it is under the flap.
6. Press lightly with an iron protecting the surface of the wallet with a cloth. Stitch the opening closed with a ladder or whip stitch by hand. Topstitch along the edge of the front of the wallet flap about ⅛" [3mm].
7. Sew a snap to the flap and the front of the pocket to secure it shut. 

## Donna's Tips

1. I always use a topstitch size 14 needle for all my machine stitching. It goes through multiple layers, and it has a larger eye and a sharper point. I use it to stitch through more difficult fabrics and mixed media containing paper.
2. Ask your friends to save or pass on to you scraps of decorator fabrics or upholstery samples. I receive scraps from a costume maker and neighbour of a friend. I enjoy the challenge of using up those scraps creatively.
3. I also prefer cutting my lining fabrics after I sew the seams in order to avoid pinning and fitting pieces together. I learned this while making very tiny dolls. Trim afterwards!





Enlarge to 150% to get actual size.

**Donna Funnell answers our questions:**

- Which famous person inspires you?  
Vincent Van Gogh – I love the colours!
- What music are you listening to right now?  
Johnny Reid.
- What are you reading right now?  
*Too Close to the Falls* and *After the Falls* by Catharine Gildiner.
- Where did you go on your most recent holiday?  
Our cottage on Lake Erie at Turkey Point; it's a very inspirational place.
- If you couldn't do what you're doing right now, what would you be doing?  
I'd work on my visual art journal or collage.

Donna Funnell  
[www.fibreartstudios.com](http://www.fibreartstudios.com)  
<http://fibrejournal.blogspot.com>

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# Artist Profile

## Laurena M. Green



Laurena working in her home studio in Barrie, Ontario.

### Legacy

was created for and entered into the juried exhibition *Threadworks 2010*, a national competition of needle arts which tours Ontario galleries and museums for three years. Every entry submitted to the show was to interpret the theme of Trees. It was my first submission into a juried show. I began with a base layer of fabric and transferred an original photograph onto it, later developing the image through embellishments of graphite, ink, watercolours, hand-made papers, fibers, and finally embroidery. I use watercolours to enhance the background and permanent micro tip markers to sketch out finer details. All embroidery stitches are completed by hand: backstitch, French knots, fern stitch, twisted chain stitch, and wheatear stitch are just a few of my favourites to use.

The major inspiration for *Legacy* was my grandmother, Edith Shaw, who lived to be 100 years old! The original photo used for the transfer was taken of the trees that line the farm road where she raised her family and worked the land with love and respect. Granny had a positive outlook on life and, like the rest of my family she was always encouraging of my artistic pursuits. I am also completely inspired by nature (trees in particular). I see trees as a symbol of hope. They start life as tiny seeds and emerge into some of the most majestic forms on the earth, enduring all that the environment subjects them to.

My biggest challenge in working with textiles is trying to create the majesty that exists in nature. I attempt to recreate this by layering translucent ma-

terials and by using different embroidery and illustration techniques. I enjoy working on larger compositions as they allow me to develop a complete mood. There is certain magic when the sunlight hits the land at that 'golden hour,' and I attempt to convey that in each piece I create.

I'm drawn to the cool blues and silver of winter. The light in late December has an exceptionally unique quality especially if there is a fresh snowfall. At the same time, I love the warm glow of yellows and the magical colour transitions of sunset pinks. Incorporating these colours into my pieces gives balance to the emotional spectrum they project.

The most gratifying part of my work is seeing it evolve through the stages of its creation. I usually develop four to six layers. The piece is successful when all the layers come together into a beautiful suggestion of nature in its 'golden hour'.

My favourite tool is the Gingher® 5" knife edge scissors, which never leave my side – they are perfect for trimming fabric, yarns or embroidery threads and my habit is to always return them to their leather sheath after every snip, so they won't drop point side down!

Participating in *Threadworks 2010* has allowed me the opportunity to have a piece of work tour galleries and museums around Ontario in a collection with other very talented textile artists from across Canada. It was also personally rewarding to receive additional recognition from *Threadworks* by being awarded the "First Juried Show" prize. There was a wonderful sense of community at the show opening, and it

was quite encouraging to hear all the wonderful comments, especially from established artists who have been creating textile art for over 20 years.

Having worked in costuming for theatre, ballet and television for the last 15 years, my experience allows me to create works that combine my skills with my imagination.

As a member of the Simcoe County Embroidery Guild, I am continuing to learn traditional embroidery techniques in the pursuit of incorporating them into contemporary, mixed-media pieces. There is a fine art in the traditional methods, which may be lost one day in our mass produced society. I want to reveal an appreciation for this to a new generation, in a form in which they can enjoy and respect the art. I also have a passion for sharing my skills with others and my experience in education will find me continuing with private and group teaching opportunities in the field of art, design and embellishment. ☘

For more information visit [www.jorie.ca](http://www.jorie.ca).

*Jorie* is part of my middle name, Marjorie, my mother's given name. At Ryerson University I used the name for my fashion design business and now I continue to use it as a business name for all my artistic pursuits.

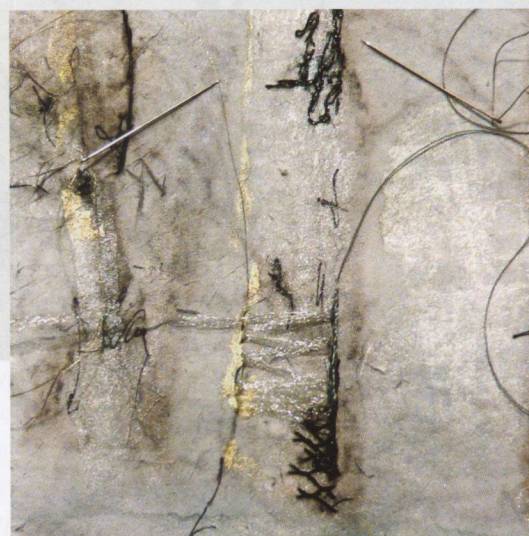




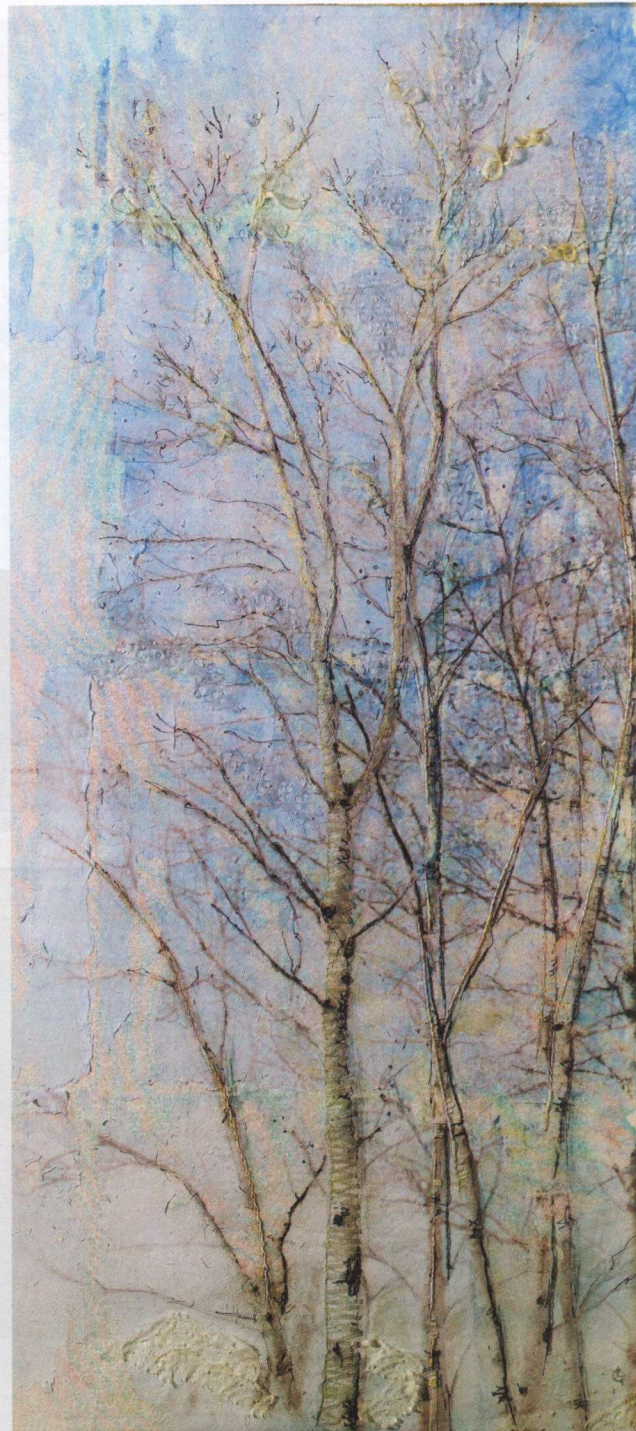
*Legacy* Detail of birch tree trunks



*Legacy* Gold and iridescent threads used to embellish birch tree trunks; Detail of graphite and ink sketching with watercolours on fabric



*Legacy* Detail of two needles working three threads to create birch tree trunk; Black metallic thread detail already stitched



*Legacy* 33"x15" Mixed media textile art:  
Graphite, ink, watercolours, hand-made paper, fibers, hand embroidery



*Chickadee* 5"x7"  
Ink, watercolours, hand-made paper, hand embroidery





*Poplar* 5"x7" Ink, watercolours, hand embroidery



*The Point* 8"x10" Graphite, ink, watercolours, hand-made paper, hand embroidery



*Maple* 5"x7" Ink, watercolours, hand embroidery



*Lone* 5"x7" Ink, watercolours, hand-made paper, hand embroidery



*Springwater* 14"x22" Copper and iridescent threads used to embellish tree trunks



# Rosie

"Knitting was the one thing that helped her cope. The result was a little red cardigan..."



B'Ann Finlay has been knitting as long as she can remember. Her mother, a spinner and weaver and artist of many mediums, taught her to knit at a very young age to keep her busy and out of her paints.

B'Ann is a graduate of the Sheridan College Fashion Technique and Design program with an elective in Knit Design. She has worked with the Alfred Sung design house and the costume department of The National Ballet of Canada, and she has also done custom design work. Her career was sidelined when her first child was born with cancer. Many hours in the hospital followed, and knitting was the one thing that helped her cope. The result was a little red cardigan, just a cheery little sweater for her son to wear in her favorite cotton yarn. Many

people started asking for the pattern so she decided to put it into print with her son on the cover. Baby Checks was her first pattern and with Jason adorning the cover it made it that much more special. B'Ann now has two healthy and happy children and they are continuous inspirations for new designs.

You'll find B'Ann knitting almost anywhere: violin lessons, the curling rink, the playground. Her house is riddled with note books filled with sketches, measurements and ideas. Every room in her house has an overflowing basket filled with yarn, magazines and unfinished projects. She is just like the rest of us.

B'Ann plans to expand her designs from children's knits to include designs for adults. ❧

knitting

B'Ann Finlay

Oakville, Ontario

Beverly Ann Finlay  
Body-Grafix  
6 Regency Court  
Oakville, Ontario L6H 2P7  
905.844.8934  
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# Rosie

by Beverly Ann Finlay

Rosie was inspired by the shortage of cute hats and jackets available for my daughter when she was a toddler. I was searching for something sweet and feminine that would look pretty over a dress or pair of tights. This little hat and sweater set evolved.

This little girl's set can be knit to fit ages 6 months to 6 years and is quite simple and enjoyable to create. The sweater has a slight a-line shaping with dropped shoulders and has a very simple lace and intarsia detail on both the sweater and hat. The hat is knitted flat and seamed. I used Super 10 DK weight cotton. It is machine washable and comes in a huge assortment of colours. The quantities required are listed by yardage and not by the ball. This allows you to choose any DK weight yarn of your choice. So be creative and enjoy!

**skill level** intermediate

## materials

### Yarn

double knitting weight mercerized cotton in the quantities shown in the chart below.

### Needles

*Sweater:* 4mm straight or short circular  
*Hat:* 4mm circular or extra long straight

### Notions/Other Tools

five 1cm buttons for sweater  
stitch holder  
stitch markers

### sizing

**Sweater:** 6 mo-1 yr (1-2 yrs, 2-4 yrs, 4-6 yrs)  
**Hat:** 6 mo-2 yrs (2-4 yrs, 4-6 yrs)

## finished measurements

**Chest:** 56 (61, 66, 71) cm/22 (24, 26, 28) in  
**Length:** 32 (35, 38, 40) cm/12.5 (14, 15, 16) in  
**Hat circumference (head):**  
40 (46, 51) cm/16 (18, 20) in

## gauge

22 stitches and 28 rows over 10cm/4 inches square using 4mm needles in stocking stitch

## pattern stitches & special instructions

### Seed Stitch

*Over an even number of stitches:*

Row 1 (RS): \*K1, p1; repeat from \* to end of row.

Row 2 (WS): \*P1, k1; repeat from \* to end of row.

*Over an odd number of stitches:*

Row 1 (RS): \*K1, p1; repeat from \* to last st, k1.

Row 2 (WS): \*K1, p1; repeat from \* to last st, k1.

## Sweater

|            | 6 mo - 1 yr | 1 - 2 yrs | 2 - 4 yrs | 4 - 6 yrs |
|------------|-------------|-----------|-----------|-----------|
| MC: Yellow | 260m        | 360m      | 460m      | 560m      |
| A: Red     | 9m          | 13m       | 13m       | 15m       |
| B: Pink    | 9m          | 13m       | 13m       | 15m       |
| C: Green   | 9m          | 13m       | 13m       | 15m       |

## Hat

|            | Sm   | Med  | Lg   |
|------------|------|------|------|
| MC: Yellow | 150m | 165m | 185m |
| A: Red     | 6m   | 8m   | 10m  |
| B: Pink    | 6m   | 8m   | 10m  |
| C: Green   | 6m   | 8m   | 10m  |

Chart 1

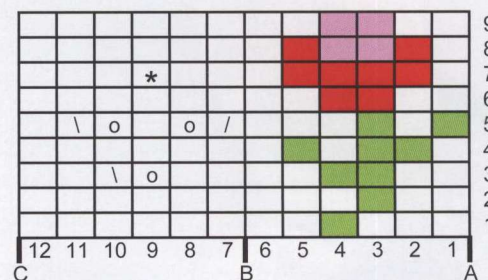
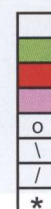
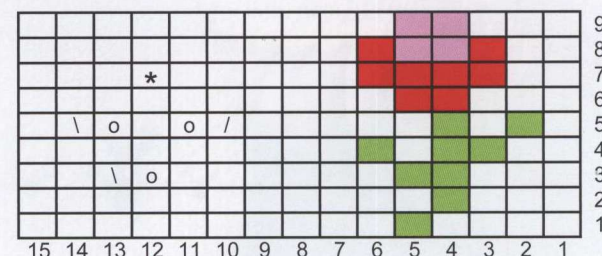


Chart 2



RS: K in MC; WS: P in MC

RS: K in green; WS: P in green

RS: K in red; WS: P in red

RS: K in pink; WS: P in pink

YO

SKPO

K2tog

Rosebud: (K1, p1) twice, k1 in first stitch.

Pass 2nd, 3rd, 4th & 5th stitches over 1st, one by one.



## instructions - sweater

### Back

Using MC, cast on 75 (85, 93, 101) sts.

Row 1 (RS): Knit.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS, turning row): K1 \*YO, k2tog, rep from \* to end of row.

Work 7 (7, 7) more rows even in stocking stitch, starting with a Purl row.

### Begin chart

Row 11 (RS): K 5 (4, 2, 4), work Row 1 of **Chart 1** from A to C 5 (6, 7, 8) times, then from A to B 1 (1, 1, 0) times to last 4 (3, 1, 1) sts, k to end.

Row 12 (WS): P 4 (3, 1, 1), work Row 2 of **Chart 1** from B to A 1 (1, 1, 0) times, then from C to A 5 (6, 7, 8) times to last 5 (4, 2, 4) sts, p to end.

Continue in pattern as established for 2 more rows.

Row 15 (RS): K2tog, work in pattern as established to last 2 sts, k2tog.

Work 3 rows even.

Repeat the last 4 rows 7 (9, 11, 12) more times, to 59 (65, 69, 75) sts. When chart is complete, work plain in stocking stitch.

Continue even in stocking stitch until work measures 32 (35, 38, 40) cm/12.5 (14, 15, 16) inches from turning row, ending with a WS row.

Next row: Cast off 18 (20, 22, 24) sts, k 23 (25, 25, 27) sts and place them on a holder for back neck, cast off rem 18 (20, 22, 24) sts.

### Right Front

Using MC, cast on 39 (43, 47, 51) sts.

Row 1 (RS): Knit.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS, turning row): K1 \*YO, k2tog, rep from \* to end of row.

Work 7 (7, 7) more rows even in stocking stitch, starting with a Purl row.

### Begin chart

Row 11 (RS): K 5 (1, 3, 2), work Row 1 of **Chart 1** from B to C 1 (1, 1, 0) times, then from A to C 2 (3, 3, 4) times, to last 4 (0, 2, 1) sts, k to end.

Row 12 (WS): P 4 (0, 2, 1) sts, work Row 2 of **Chart 1** From C to A 2 (3, 3, 4) times, then from C to B 1 (1, 1, 0) times to last 5 (1, 3, 2) sts, p to end.

Continue in pattern as established for 2 more rows.

Row 15 (RS): Work in pattern as established to last 2 sts, k2tog.

Work 3 rows even.

Repeat the last 4 rows 7 (9, 11, 12) more times, to 31 (33, 35, 38) sts. When chart is complete, work even in stocking stitch.

Continue even in stocking stitch until work measures 26 (30, 33, 35) cm/10.5 (12, 13, 14) inches from turning row, ending with a WS row.

### Right Neck Shaping

Row 1 (RS): Cast off 4 sts at beg of row, knit to end.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS): Cast off 3 sts at beg of row, knit to end.

Row 5 (RS): Cast off 2 sts at beg of row, knit to end.

Row 7 (RS): Cast off 1 st at beg of row, knit to end.

Row 8 (WS): Purl.

Repeat the last 2 rows 3 (3, 3, 4) more times.

18 (20, 22, 24) sts rem.

Continue even in stocking stitch until work measures 32 (35, 38, 40) cm/12.5 (14, 15, 16) inches from turning row, ending with a WS row. Cast off.

### Left Front

Using MC, cast on 39 (43, 47, 51) sts.

Row 1 (RS): Knit.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS, turning row): K1 \*YO, k2tog, rep from \* to end of row.

Work 7 (7, 7) more rows even in stocking stitch, starting with a Purl row.

### Begin chart

Row 11 (RS): K 5 (1, 3, 2), work Row 1 of **Chart 1** from B to C 1 (1, 1, 0) times, then from A to C 2 (3, 3, 4) times, to last 4 (0, 2, 1) sts, k to end.

Row 12 (WS): P 4 (0, 2, 1) sts, work Row 2 of **Chart 1** From C to A 2 (3, 3, 4) times, then from C to B 1 (1, 1, 0) times to last 5 (1, 3, 2) sts, p to end.

Continue in pattern as established for 2 more rows.

Row 15 (RS): K2tog, work in pattern as established to end.

Work 3 rows even.

Repeat the last 4 rows 7 (9, 11, 12) more times, to 31 (33, 35, 38) sts. When chart is complete, work plain in stocking stitch.

Continue even in stocking stitch until work measures 26 (30, 33, 35) cm/10.5 (12, 13, 14) inches from turning row, ending with a WS row.

### Left Neck Shaping

Row 1 (WS): Cast off 4 sts at beg of row, purl to end.

Row 2 and all following even rows (RS): Knit.

Row 3 (WS): Cast off 3 sts at beg of row, purl to end.

Row 5 (WS): Cast off 2 sts at beg of row, purl to end.

Row 7 (WS): Cast off 1 st at beg of row, purl to end.

Row 8 (RS): Knit.

Repeat the last 2 rows 3 (3, 3, 4) more times.

18 (20, 22, 24) sts rem.

Continue even in stocking stitch until work measures 32 (35, 38, 40) cm/12.5 (14, 15, 16) inches from turning row, ending with a WS row. Cast off.

### Sleeves

Using MC, cast on 29 (33, 37, 41) sts.

Row 1 (RS): Knit.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS, turning row): K1 \*YO, k2tog, rep from \* to end of row.

Work 9 (9, 9) more rows even in stocking stitch, starting with a Purl row.

Row 13 (RS): K1, m1, k to last st, m1, k1.

Work 3 rows even in stocking stitch.

Repeat the above four rows 9 (9, 10, 11) more times, to 49 (53, 59, 65) sts.

Continue even in stocking stitch until work measures 18 (20, 23, 25) cm/7 (8, 9, 10) inches from turning row. Cast off all sts loosely. Repeat for second sleeve.

### Finishing

Turn hem toward inside at turning row, and sew. Block all pieces.

Sew shoulder seams.

### Neckband

With RS facing, using MC, pick up and k 15 (17, 17, 19) sts along right front neck edge, 23 (25, 25, 27) sts from back neck holder and 15 (17, 17, 19) sts along left front neck edge. 53 (59, 59, 65) sts.

Row 1 and all following odd rows (WS): Purl.

Row 2 (RS): Knit.



Row 3 (RS, turning row): K1 \*YO, k2tog, rep from \* to end of row.  
Work 3 (3, 3) more rows even in stocking stitch, starting with a Purl row.

Cast off.

Fold neckline toward inside at turning row and seam.

#### **Left Buttonband**

With RS facing, using MC and starting at the top of the neckband, pick up and k 57 (64, 71, 76) sts, evenly spaced along left front edge.

Work 5 rows in Seed stitch. Cast off.

#### **Right Buttonhole band**

With RS facing, using MC pick up and k 57 (64, 71, 76) sts, evenly spaced along right front edge, picking up all the way to the top of the neckband.

Work 2 rows in Seed st.

Row 3 (WS): Continuing in Seed st, work 3 (3, 4, 4) sts, yo, k2tog, \*work 9 (11, 12, 13) sts, yo, k2tog, rep from \* 3 more times, then work rem 8 (7, 9, 10) sts to end of row.

Work 2 more rows in Seed stitch. Cast off.

Sew in sleeves at shoulder, sew side and underarm seams. Sew on buttons on left side buttonband to match buttonholes.

#### **Instructions - hat**

Using MC and circular needle, cast on 90 (99, 108) sts.

Row 1 (RS): Knit.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS): Kfb, k 28 (31, 34), place marker, kfb, k29 (32, 35), place marker, kfb, k to end. 93 (102, 111) sts.

Row 5 (RS): Kfb, k to first marker, slip marker, kfb, k to second marker, slip marker, kfb, k to end. 96 (105, 114) sts.

Row 6 (WS): Purl.

Repeat rows 5 & 6 5 (5, 5) more times, to 111 (120, 129) sts.

Row 17 (RS, turning row): K1 \*YO, k2tog, rep from \* to last 0 (1, 0) st, k 0 (1, 0).

Row 19 (RS): \*SKP, k35 (38, 41) sts, place marker; rep from \* once more, SKP, k to end of row. 3 sts decreased.

Row 21 (RS): \*SKP, k to marker, slip marker; rep from \* once more, SKP, k to end. 3 sts decreased.

Row 22 (WS): Purl.

Repeat rows 21 & 22 5 (5, 5) more times, to 90 (99, 108) sts

Work 7 (11, 13) more rows even in stocking stitch, starting with a Purl row.

#### **Start chart**

Row 1 (RS): K 0 (2, 0), work Row 1 of **Chart 2 (1, 1)** 5 (7, 9) times.

Row 2 (WS): Work Row 2 of **Chart 2 (1, 1)** 5 (7, 9) times, p 0 (2, 0).

Continue as established until all rows of chart are complete. WS will be facing.

Work 5 more rows even in stocking stitch.

#### **Decrease for crown (size Large only)**

Row 1 (RS): \*K10, k2tog; repeat from \* to end of row. 99 sts.

Row 2 (WS): Purl.

#### **Sizes Large and Medium**

Next row (RS): \*K9, k2tog; repeat from \* to end of row. 90 sts.

Following row (WS): Purl.

#### **All sizes**

Row 1 (RS): \*K8, k2tog; repeat from \* to end of row. 81 sts.

Row 2 and all following even rows (WS): Purl.

Row 3 (RS): \*K7, k2tog; repeat from \* to end of row. 72 sts.

Row 5 (RS): \*K6, k2tog; repeat from \* to end of row. 63 sts.

Row 7 (RS): \*K5, k2tog; repeat from \* to end of row. 54 sts.

Row 9 (RS): \*K4, k2tog; repeat from \* to end of row. 45 sts.

Row 11 (RS): \*K3, k2tog; repeat from \* to end of row. 36 sts.

Row 13 (RS): \*K2, k2tog; repeat from \* to end of row. 27 sts.

Row 15 (RS): \*K1, k2tog; repeat from \* to end of row. 18 sts.

Row 17 (RS): \*K2tog; repeat from \* to end of row. 9 sts.

Row 19 (RS): \*K2tog; repeat from \* to last st, k1. 5 sts.

Cut yarn and thread the end through the rem 5 sts and pull to close.

#### **Finishing**

Fold up brim toward inside at turning row and seam. Sew centre back seam. 





## A Needle Pulling Thread

STANDARD ABBREVIATIONS  
& TERMS

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

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# Springtime Legs

*In the spring, everyone, Canadians especially, quickly don their capris and shorts. But the weather can still be cool. Knee highs allow us to take full advantage of the sun, and still protect against that chill.*

*The side lace panels remind me of tulips, the perfect springtime flower. The ribbing was added front and back to ensure a snug fitting leg, making these perfect for hiking and strolling in the springtime sunshine.*

**skill level** intermediate

## materials

### Yarn

Briggs and Little Durasport (115g/4oz, 394m/430yds per skein; 80% wool/20% nylon)

Knee-highs use 1 (2) skeins "Ecru"

Short socks use 1 (1) skein "Smoke"

### Needles

2.75mm needles – dpns, two circulars or a long circular, as you prefer

### sizing

Women's S, M & L, to fit foot circumference up to 20 (23, 24) cm/ 8 (9, 9.5) in

### finished measurements

Foot circumference: 19 (21.5, 23) cm/ 7.5 (8.5, 9) inches

Length of foot from back of heel to toe: Adjustable to fit.

Length of leg from ground to top of cuff: 33 cm (13 in) to top of heel flap, but adjustable to fit

### gauge

30 stitches and 37 rounds over 10cm/4 inches square, using 2.75mm needles in stocking stitch in the round

## pattern stitches & special instructions

### Picot Cast-on:

\*Using the knitted cast on, cast on 5 stitches onto left needle. Cast off 2 stitches, slip the resulting stitch from the right to the left needle. Repeat from \* until the desired number of stitches have been cast on.

**Wyif** – with yarn in front.

### instructions - knee highs

Using picot cast on, cast on 78 (86, 90) sts. Knit 2 rows.

Distribute the stitches across your needles as you prefer and join for working in the round, being careful not to twist. Note or mark beginning of round.

Ribbing round: (K1, p1) around.

Work 17 rounds more of ribbing.

**Setup for patterns:** (K1, p1) 17 (19, 18) times, k1, place marker, k 15 (15, 17), place marker, (k1, p1) 6 (8, 8) times, k1, place marker, k 15 (15, 17), place marker. The first ribbing section is the back panel, the second ribbing section is the front panel.

**Begin patterns:** (K1, p1) 17 (19, 18) times, k1; slip marker, work Lace Pattern from chart to next marker; slip marker, (k1, p1) 6 (8, 8) times, k1; slip marker, work Lace Pattern from chart to end of round.

Work 5 more rounds as established.

Decrease round: SSK, work in ribbing as set to 2 sts before marker, k2tog; slip marker, work Lace Pattern from chart to next marker; slip marker, work ribbing as set to third marker; slip marker, work Lace Pattern from chart to end of round.

Repeat the above 6 rounds 10 more times, until 13 (17, 17) sts remain in back ribbing panel, 56 (64, 68) total.

Work even in pattern as set until work from beginning (measured from knit rows at top of ribbing) measures 33 cm/13 inches or desired length to top of heel flap, ending with a pattern round. Make a note of which chart row you've just finished.

### Divide for Heel

Work in pattern as established to last 7 (7, 8) sts of round, removing the markers as you go. The heel flap starts here.

Heel flap row 1 (RS): K1, m1, k 26 (30, 32), turn. 28 (32, 34) sts. Slip rem 29 (33, 35) sts to a holder if you wish.

Heel flap row 2 (WS): Purl.

Heel flap row 3 (RS): \*Sl 1 wyif, p1; rep from \* to end of row.

Heel flap row 4 (WS): Sl 1, p to end of row.

Heel flap row 5 (RS): Sl 1 wyif, p2, \*sl 1 wyif, p1; rep from \* to end of row.

Heel flap row 6 (WS): Sl 1, p to end of row. Repeat these last 4 rows 7 (8, 8) more times.

### Turn Heel

Row 1 (RS): Knit 15 (18, 18), ssk, k1, turn.

Row 2 (WS): S1, p3 (5, 3), p2tog, p1, turn.

Row 3 (RS): S1, k4 (6, 4), ssk, k1, turn.

Row 4 (WS): S1, p5 (7, 5), p2tog, p1, turn.

Continue in this manner, working 1 st more before the decrease every row until all stitches in heel have been worked. 16 (18, 18) sts remain.

knitting

Barb Brown

Cold Lake, Alberta



LOFTS









# Spring's Bubbly Bath Duo

*Spring is in the air and with spring comes – spring cleaning. After an exhausting day of house beautifying it's time to relax and beautify you. And what better way than by enjoying a long soak in a bubble-filled bath? When it's time to soap up and scrub the day's cares away, you'll appreciate this bath duo consisting of a back scrubber and bath mitt. Both are soft and cushy, but bumpy enough to gently exfoliate your skin. Make them in our spring fresh colours or choose some that coordinate with your bathroom. Either way, you'll love the way you feel after your bath. Why not make a few extra? They're quick and easy to make and, paired with fragrant soaps, they'll be a welcome gift set for friends, family members, or your favourite hostess.*

crochet

Laura Gebhardt

Toronto, Ontario







Laura Gebhardt  
lauracrochet@yahoo.ca



# Spring's Bubbly Bath Duo

designed by Laura Gebhardt

**skill level** easy

## Bath Mitt

### finished size

6½ x 9 inches [16.5 x 23cm]

### materials

Kertzer Coolspun Cotton worsted (medium) weight yarn (100% cotton – 50g [1¼oz] / 79m [86yd] per ball):

- 2 balls #9026 Light Blue (MC)
- 1 ball #9001 White

Kertzer Coolspun Cotton worsted (medium) weight yarn – (100% cotton – 42g [1½oz] / 67m [73yd] per ball):

- 1 ball #9201 Sea Mist

### crochet hook

size 5mm (US H/8) or size required to achieve gauge

### gauge

13 sts and 13 rows – 4inches [10cm]

### instructions (make 2)

Row 1: With Light Blue, ch 22; sc in 2<sup>nd</sup> ch from hk and in each ch across. (21 sc)  
Row 2: Ch 1, turn; sc in each sc across.  
Row 3: Ch 1, turn; sc in 1<sup>st</sup> sc, \*tr in next sc, sc in next sc, rep from \* across.  
Row 4: Ch 1, turn; sc in each sc and tr across.

Row 5: Ch 1, turn; sc in first 2 sc, \*tr in next sc, sc in next sc, rep from \* to last st, sc in last sc.

Row 6: Ch 1, turn; sc in each sc and tr across.

Rows 7-10: Rep Rows 3-6. Fasten off.

Row 11: With RS of work facing, join White with sl st in 1<sup>st</sup> sc. Ch 2, hdc in each sc across. Fasten off.

Row 12: With WS of work facing, join Sea Mist with sl st in last hdc made. Ch 1, sc in same hdc, \*b in next hdc, sc in next hdc, rep from \* across ending sc in top of beg ch 2. Fasten off.

Row 13: With RS of work facing, join White with sl st in 1<sup>st</sup> sc. Ch 2, hdc in each sc across. Fasten off.

Row 14: With WS of work facing, join Light Blue with sl st in 1<sup>st</sup> hdc. Ch 1, sc in each st across.

Rows 15-26: Beg with Row 5, work patt 3 times, ending with Row 4.

Row 27: Ch 1, turn; sc2tog over first 2 sts, tr in next sc, \*sc in next sc, tr in next sc, rep from \* to last 2 sts, sc2tog. (19 sts)

Row 28: Ch 1, turn; sc2tog over first 2 sts, sc in each st to last 2 sts, sc2tog. (17 sts)

Row 29: Ch 1, turn; sc2tog over first 2 sts, tr in next sc, \*sc in next sc, tr in next sc, rep from \* across to last 2 sts, sc2tog. (15 sts) Fasten off.

### finishing

Darn in ends. To join front and back of mitt: With WS of front and back of mitt held together join Light Blue with sl st in side of sc at end of Row 1. Working through both thicknesses, ch 1, sc in same row end, sc in each row end to last row, sc in each st made in last row, sc in each row end down to bottom edge. Fasten off. Darn in ends. With RS of mitt facing, join Sea Mist with sl st in 1<sup>st</sup> free lp of beg ch, ch 1, sc in each free lp around. Join with sl st to first sc made and fasten off. Darn in ends.

## Back Scrubber

### finished size

13 x 19cm [5¼ x 7½ inches] excluding tails

### materials

Kertzer Coolspun Cotton worsted (medium) weight yarn (100% cotton – 50g [1¼oz] / 79m [86yd] per ball):

- 1 ball #9026 Light Blue (MC)
- 1 ball #9001 White

Kertzer Coolspun Cotton worsted (medium) weight yarn – (100% cotton – 42g [1½oz] / 67m [73yd] per ball):

- 1 ball #9201 Sea Mist

### crochet hook

size 5mm (US H/8) or size required to achieve gauge

### gauge

5 shells and 13½ rows = 10cm [4 inches]

Special Stitches: ch, sl st, sc, dc. Shell (sh) – (sc, 2 dc) all in same st

### instructions

#### Scrubber

**Note:** At beg and end of each row leave a 40.5cm [16inches] tail to form handles, with Light Blue ch 61.

Row 1: Rejoin Light Blue with sl st in last ch made. Ch 1, sh in same ch, \*sk next 2 ch, (sh) in next ch, rep from \* to last 3 ch, sk next 2 ch, sc in last ch. Fasten off Light Blue leaving long tail.

Row 2: Turn work. Join White in last sc made. Ch 1, (sh) in each sc across to last sc, sc in last sc. Fasten off leaving long tail.

Row 3: Turn work. With Light Blue, rep Row 2.

Row 4: Using White, rep Row 2.

Rep Rows 3 and 4 once more.

Row 7: Using Sea Mist, rep Row 2.

Rep Rows 2 and 3 three (3) times.

Row 14: Using Sea Mist, rep Row 2.

Row 15: Join Sea Mist in 1<sup>st</sup> ch of foundation ch and rep Row 2.

### Handles

Gather all tails together at one end. Tie knots as shown in photo. Rep for other end of scrubber.

### abbreviations

Ch - Chain

Hk - hook

Hdc - Half double crochet

Sc - Single crochet

Sl st - Slip stitch

Patt - Pattern

Beg - Beginning

Tr - Treble (triple) crochet

Special stitches:

Bobble (b) – Keeping last lp of each st on hk, 3 dc in indicated st, yo and draw through all 4 lps on hk. 





# Three Sheep

**S**heep are the natural subject for hooked mats made with wool. This little design is more playful than realistic because the woolly part of the sheep is outlined in bright colours. The faces are hooked simply in solid black. The landscape is a mixture of soft medium to light greens highlighted with the same colours I used to outline the sheep. When you hook the landscape, hook it in organic lines rather than straight lines because this will make the land look more natural. Add a few bits of light blue or any floral colour with greens.

This will give depth and interest to the land underneath the sheep. The sky is accented in this rug with a few curlicues which repeats the curly theme of the sheep.

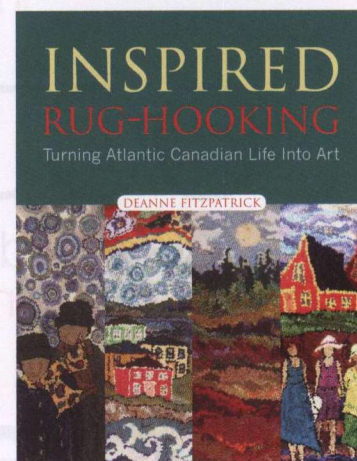
The biggest mistake people make when they begin hooking rugs in a primitive style is to try to make everything perfect. Primitive rug hooking uses many types and styles of wool materials, even some silks. When I hook I use many different weights and widths of wool strips. If I tried to get every loop perfectly even I would only frustrate myself.

Instead, I take a freestyle approach to making mats, and try to let the materials speak for themselves. Each wool acts in a different way, and if you let it do its thing, the wool itself can be very expressive and add a lot to your rug. Hooking rugs is a simple craft that you can easily teach yourself. It is an environmentally friendly craft that recycles old clothing and cloth scraps. It requires no energy sources but your own hands, and is a beautiful meditative craft that you can do as the world goes on around you. ❧

rug  
hooking

Deanne Fitzpatrick

Amherst, Nova Scotia



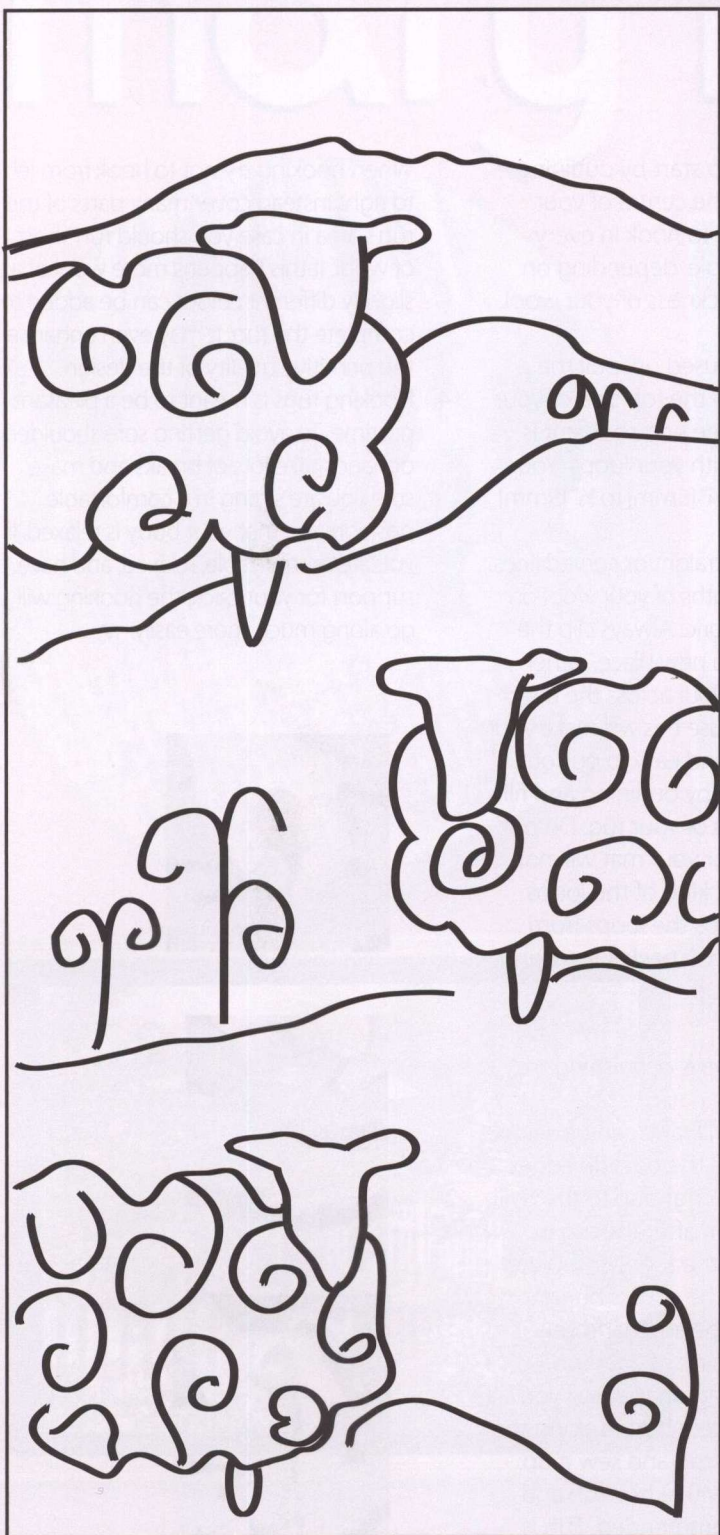
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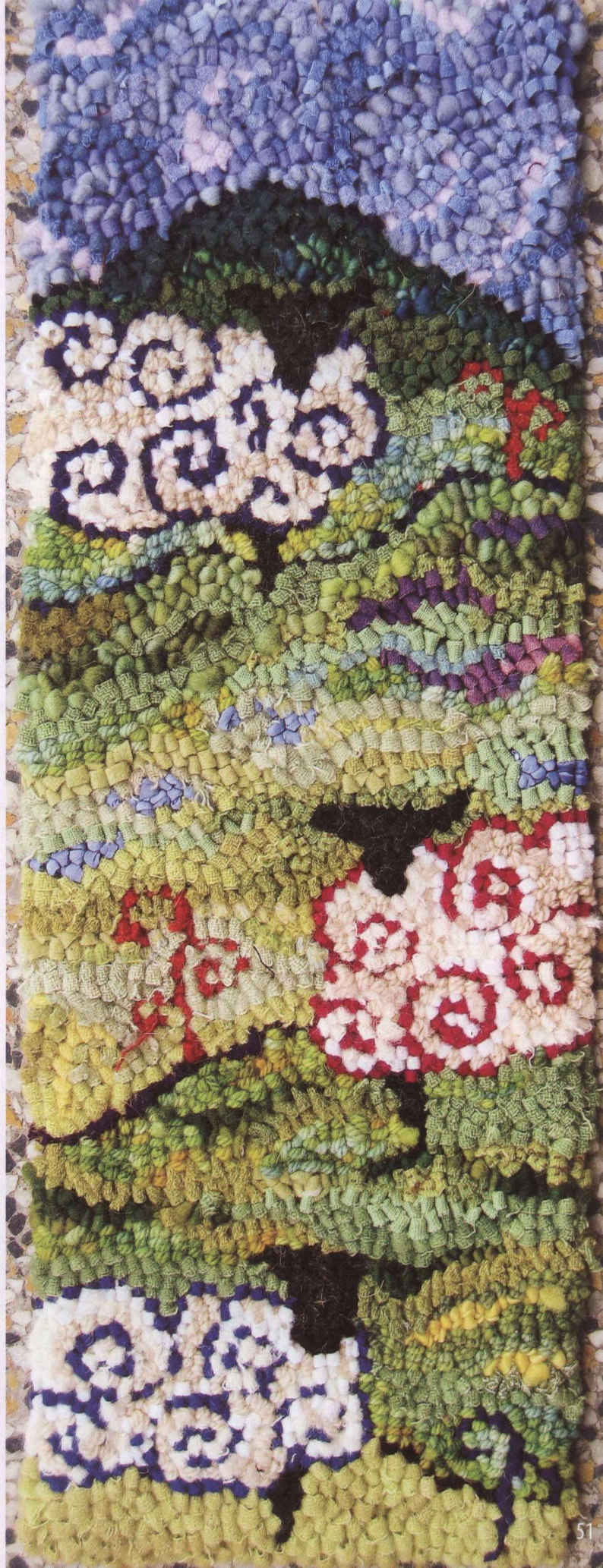
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Deanne Fitzpatrick  
 Rug Hooking Studio  
 33 Church Street  
 Amherst, Nova Scotia B4H 3A7  
 902.667.0560  
 800.328.7756  
[www.hookingrugs.com](http://www.hookingrugs.com)





# Three Sheep

by Deanne Fitzpatrick

**skill level** easy

**finished size** 8" x 24" [20 x 61cm]

## materials

### fabric

12" x 28" [31 x 71cm] burlap or linen backing

### wools

One piece measuring 3" x 9" [7.5 x 23cm] for each colour: black, cream, white, red, mauve, navy, royal blue, sky blue (1 each of light and medium blue), greens (various greens totalling 1 yard for fields).  
Scraps of: rust, gold, yellow, purple and dark green to add accents to fields.

### incidentals

medium size hook

scissor

large quilting or hooking rug

## basic instructions for hooking a rug

1. Copy the pattern and transfer the design to burlap or linen.
2. Place the burlap onto an embroidery frame or quilting hoop. It should lie flat and be tight like a drum. As you hook, keep your burlap tight on your frame as this makes the hooking quite a bit easier.
3. The wool should be clean and ready to use. Cut it into any width from ¼" [6mm] to ½" [12mm] strips.

**Tip:** A simple method for cutting wool is to take an 8" x 4" [20 x 10cm] rectangle of wool cloth, fold it accordion-style and cut it into strips. This saves a lot of time and works best with 5½" scissors as they have a shorter blade.

4. Take a strip of wool and hold it underneath the burlap. Hold your hook in your hand as you would a pencil. Put the hook through a hole in the burlap, wrap the wool around the hook on the underside of the burlap and pull the end of the wool up through the hole. Continue doing this with the same strip of wool, pulling it up loop-by-loop to the top side of your pattern. See **Photos 1** and **3**.

5. It is a good idea to start by outlining something near the centre of your pattern. Continue to hook in every second or third hole, depending on the width and thickness of your wool. See **Photo 2**.
6. When the strip is used up, pull the end of the strip to the top side of your pattern and clip the end so that it is an even height with your loops. Your loops should be ¼" [6mm] to ½" [9mm] in height.
7. You can hook in straight or curved lines. Never cross the paths of your wool on the back of the fabric. Always clip the wool and start in a new place, rather than carrying a colour across the back of your mat, because this will make your rug bulky, messy and easy to pull out.
8. Continue to hook by outlining and filling in all the areas of your rug. Do not hook too tightly or your mat will not lie flat. It is the packing of the loops together that keeps the loops from falling out, but if you pack it too tightly your rug will curl up.

## finishing the rug

1. There are many ways of finishing the edges of a rug:
  - black cotton twill tape can be sewn by hand around the outside edges of the rug. Hook right up to the twill tape or sew it on after the rug is hooked. When the rug is complete roll 2" [5cm] of the excess burlap into the twill tape and hand sew it along the backside of your rug.
  - If the rug is going on the wall you can fold the excess burlap along the backside of the rug and sew it up.
2. Pressing the rug with a hot iron and a wet cloth is recommended. This is called "blocking" the rug and it helps give the rug a finished patina and even-out the loops.

3. When hooking try not to hook from left to right instead cover many parts of the rug's area in case you should run short of wool. If this happens more wool of a slightly different colour can be added to complete the rug. It may even enhance the primitive quality of the design.
4. Hooking rugs is meant to be a pleasant pastime. To avoid getting sore shoulders or hands take lots of breaks and make sure you are sitting in a comfortable position and that your body is relaxed. If you are comfortable, relaxed, and have support for your back, the hooking will go along much more easily. 



1



2



3

Instruction photographs courtesy of Deanne Fitzpatrick.



repurposed

# Pottery pin cushions

**N**ancy has been a crafter since she could hold a pair of scissors. Sewing and needlework became a passion in elementary school. She is a journalist by profession and when assignments take her from her home office, she also takes the time to cruise around thrift stores and find new treasures to re-purpose. She is partial to vintage trims like ric-rac, bias tape, buttons, grosgrain ribbon and buttons.

Her aunt Rita taught her to sew during the summer of Grade 5. Her first project, a groovy '70s jumpsuit, gave her the opportunity to learn about selecting fabric, cutting it out and wrestling with zippers. Her aunt also shared her button collection with Nancy, thus setting up a life long addiction to button jars.

Her family is from the Maritimes, and each one of them has a particular home-based talent: cooking or baking, knitting, crocheting, rug making or woodworking – no one is very specialized. Each one of them can do just about anything.

There wasn't a lot of money or opportunity to buy things from stores. They had sheep and knew how to card and spin, milked their own cows, grew their own food, and repurposed almost everything. Over the generations, they each developed an appreciation for handcrafted things and when she visits aunt Rita, they while away many afternoons knitting or stitching or chatting about their latest projects.

Working with one's hands, and then presenting the results as gifts to family and friends brings great joy and rewards to Nancy's life...her aunt still has the mat she hooked when she was 10 years old. She loves looking at a finished project and thinking about what she was feeling during the process. Her kids have grown up making things too. Her daughter knits and makes cards and scrapbooks while her son is interested in wood working. His first project was a frame for a sampler she cross-stitched.

She taught many kids to craft, and with great satisfaction is always amazed at what happens when their eyes open up to the possibilities of creating something with their own hands. Playing around with technology is fun, but it is fleeting. Learning how to connect your mind to your hands, creating something useful or beautiful is, she believes, a more permanent testament to the human spirit. When you discover what your hands can do, you become more confident. In the act of creating, the days' stresses just melt away. ❧

"Learning how to connect your mind to your hands, creating something useful or beautiful is...a more permanent testament to the human spirit."

sewing

Nancy Devine

Aurora, Ontario





Nancy Devine  
905.841.8333  
ndevine@aci.on.ca



# Pottery pin cushions

by Nancy Devine



**skill level** beginner

## materials

fabric scraps, 4" x 4" [10 x 10cm] or larger  
polyester stuffing material  
vintage trims like ric rac or grosgrain ribbon  
strong hand quilting thread  
sewing needle  
a tea cup, mug or small pitcher  
a small amount of decorative sand or  
plastic stuffing pellets  
straight pins with decorative heads  
small velvet or silk plant leaves  
buttons, pearl beads, charms, etc.  
scissors  
thick PVA glue

## instructions

1. Wash and carefully dry the pottery. Place a couple of tablespoons of sand or pellets into the vessel to weight the bottom.
2. Cut a circle of fabric about two times the size of the diameter of the vessel's opening. Use a saucer for this purpose.
3. Turn over a scant hem on the circle and sew with a running stitch all the way around.
4. Pull up the threads to form a small cup of fabric. Begin to stuff the circle with polyester stuffing. Work the stuffing into the creases and puckers formed when the threads are pulled up.
5. Continue stuffing and pulling up the threads until the circle is quite puffy, firm and smooth. It should resemble a mushroom cap.
6. Check that the circle sits nicely in the top of the vessel. If it falls into the hole, just keep adding stuffing until it sits on its own at the top.
7. When the circle is stuffed, pull the gathering threads up a bit more, secure with a few stitches, and knot several times.
8. Run a bead of glue around both - the vessel top and the stuffed cushion. Don't worry if you get carried away, the glue dries clear and good coverage between the fabric and the vessel is necessary.
9. Set the cushion into the top of the vessel. Allow to dry for a few minutes before proceeding the decoration phase.
10. Cut a length of ric rac, or other decorative trim, long enough to cover the area where the fabric and the pottery meet, including a small overlap. Use your finger or a craft stick to run the glue along the length of the trim. Glue into place.
11. Glue a button or a grouping of buttons and/or charms onto a grouping of artificial leaves or folded ribbon leaves. Allow this to dry for a few minutes before gluing onto the area where the trim joins.
12. Stick three decorative pins into the cushion and allow the pin cushion to dry thoroughly for a day or so before using or giving away.

*These pincushions are based on a long ago summer camp craft project. Back then, we used empty frozen juice cans.*

*I found these pottery pieces on a trip to a local thrift store for less than \$1. You can use cups and saucers too. Just glue the cup to the saucer with some seriously strong glue. The saucer can corral stray buttons, a bobbin or two, or provide a resting place for scissors.*

*Create these Re-purposed Pottery Pincushions for yourself, a few of your stitching pals, or for sale at a fundraising bazaar.*



## Nancy's Tips

- Cover your work area with freezer paper, shiny side up. This allows for a quick clean up and the whole sheet can be taken to the recycling bin and brushed off. Reserve it for future projects. The paper can be stored inside an old paper towel or gift wrap roll.
- Decorative pins can be found in the floral design area of craft or dollar stores. There are several good Canadian-based Internet sources, like Papier Valise [www.papiervalise.com](http://www.papiervalise.com).
- If you are giving the pin cushion as a gift, use the computer to print out a little flag tag on decorative paper. These can be attached to one of the decorative pins by simply piercing the paper. Here are suggested wordings:  
*You're getting older, sew what?*  
*Sew much fabric, sew little closet space...*  
*Sew, what's new?*  
*A stitch in time...*
- Alternatively, if you find a particularly appropriate fortune from a fortune cookie, it can become the pin cushion flag.



# Hramavik

## the Thunder Spirit

**M**y *Hramavik - Thunder Spirit* design is the result of three sources of inspiration: a Belarusian motif pattern, the Trianglepoint stitch technique and the colour palette proposed by *A Needle Pulling Thread*.

A few years ago, I came across a book from our Toronto Guild of Stitchery Library entitled *Trianglepoint* by Sherlee Lantz<sup>1</sup>. The technique introduced by the author impressed me and I was inspired to blend Belarusian motifs with trianglepoint. Moreover, I hadn't seen any pieces done in this technique and eagerly, I rushed to my computer and immediately designed some preliminary patterns. Strangely enough, for some unexplained reason these patterns were saved and put away – perhaps, they were waiting for their time... When I saw the proposed colour palette for Spring 2011, I remembered these “blue-prints” and thought it was time to dig them out!

I decided to introduce a very famous pattern of *Hramavik*, which is very well suited for this technique.

When I say ‘famous’ I mean, actually, this pattern is used in folk motifs all around the world; I have seen it in various cultures, and in Native American culture particularly.

The word *trianglepoint* was created and first used by Sherlee Lantz for her book, published in 1976. It was a new struc-

ture system for applying yarn to needlepoint canvas. This structure, like the Bargello technique, made available to the canvas a vast, hitherto unused, brilliant surface covering repertoire of triangle and hexagonal designs. She asserted she just “reinvented” the technique, which means it was inspired by widely used triangle and hexagonal designs in ancient oriental motifs, as well as similar American and English patchwork quilts of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

A triangle is the building block of trianglepoint work. It is most helpfully thought of as a stitch like cross, tent, Florentine or Hungarian Point (Bargello). Trianglepoint is surprising because it is so easy to learn, so rapid to work, so uncomplicated and constant in its structure. It requires no complex graphs, charts, no numerical instructions, no counting of minute canvas squares.

The classical triangle point is worked as in *Graph 1*. The stitches of triangles always graduate up and down by two canvas threads. The first stitch travels over two canvas threads, the second over four canvas threads, the third over six, and so forth. The stitches can be worked horizontally or vertically.

The inverted triangle as seen in *Graph 2a* can be stitched in the identical way, starting the first stitch from the “base” line (the base is at the left), or from the diagonal lines created by the sides of the previous triangle.

When two triangles (one basic, one inverted) are in the same colour as in *Graph 2b* they will make a diamond-like rhombus. It is a good idea to close the sides of this diamond, that is, to make one long stitch over the four canvas threads. The longer stitch interrupts the perforated vertical lines between the rows of triangles. After a short time the closing of the diamonds becomes a habit. If at first it is forgotten there is no need to rip. The error can be repaired by overstitching the long stitch above the two smaller ones.

Trianglepoint requires smooth, easy stitching – a relaxed but disciplined hand. The thread must be laid across the canvas without stress or slack. The surface must be smooth to form a proper liaison with the mosaic nature of the design.

The shape of a triangle is the foundation design for trianglepoint. See *Graph 3* and *Graph 3a*. The geometric patterns are shaped entirely by the colours used. The application of tone and shade to triangles produces the hexagons, rhombuses, and stars. The triangle can be thought of as a pre-cut mosaic piece.

This is the basic concept of the trianglepoint stitching technique. As to my current design *Hramavik*, I have to confess that I disobeyed slightly the basic technique rule in terms of the shape. I split the isosceles triangle and got a smaller non-isosceles one. In the design, both are used, as in *Graph 4*, which is the actual centre figure of the design. ☞

triangle  
point

Iryna Varabei

Toronto, Ontario

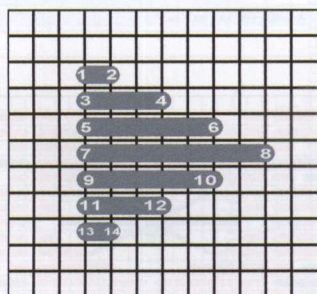
<sup>1</sup>*Trianglepoint*, Sherlee Lantz, The Viking Press, 1976



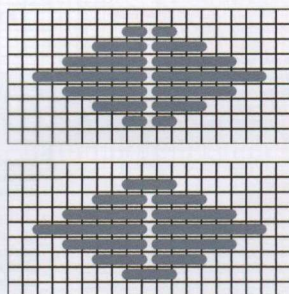


*Hramavik* is the Thunder-Spirit in Belarusian culture.

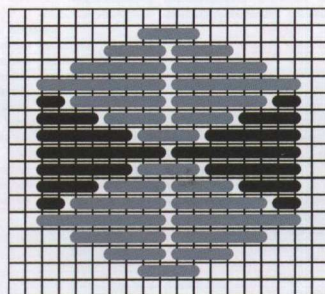
In our souls, we are all enthusiastic about the elements, and in the spring, after a long boring winter, we eagerly await the first thunderstorm to wash away all the remnants of snow and ice, even though it was, at times, nice.



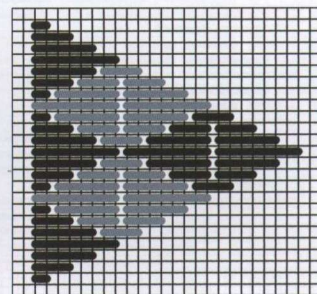
Graph 1



Graphs 2a & 2b



Graph 3



Graph 3a



# Hramavik Thunder Spirit

by Iryna Varabei

**skill level** advanced

**fabric** Model is stitched on 30 count Permin Linen (of Copenhagen), Barnwood colour.

**project size** (rounded to nearest 1/4")

30 count – 14½" x 8½" [37 x 22cm]

24 count – 18" x 11" [46 x 27.5cm]

18 count – 24¼" x 14½" [61.5 x 36.5cm]

**floss used for trianglepoint stitches**

- 2 strands DMC 603 Cranberry
- 2 strands DMC 605 Cranberry-VY LT
- 2 strands DMC 644 Beige Gray--MD
- 2 strands DMC 3809 Turquoise-VY DK

**floss used for Jessica/Crescent stitches**

**Row 3 (Graph 5)**

- 2 strands Gamut 9756 Polyester Thread

**Border 1 (Graph 6)**

- 1 strand DMC Color Variations 4025

**floss used for back stitches**

**Border 3**

- 2 strands DMC 3810 Turquoise-DK

**Row 2 and Row 4**

- 1 strand DMC Light Effects E5200

**Row 1 and Row 5**

- 2 strands Kreinik Metallic Blending Filament 092

**Graphs 4, 6, and 7** (threads to secure beads)

- 1 strand DMC Rayon 30746

**beads used**

Mill Hill GS Bead 00561 Ice Green

**stitching**

Start stitching with the central figure – **Graph 4**.

**Chart A** is a ¼ part of the whole project. After stitching **Graph 4**, which is **Row 1** on **Chart A**, proceed with **Row 2** and so forth.

For **Row 3**, follow **Graph 5** with Jessica/Crescent stitches

For **Border 1**, follow **Graph 6**.

**Notes:**

1. Beads are placed with the hole facing up, except for the beads at the corners of **Border 1**. Beads are secured with long back stitches.
2. Gamut 9756 Polyester thread can be substituted for DMC Color Variations #4025.
3. Model is stitched on linen fabric. It is recommended to stitch trianglepoint on canvas. If canvas can be found in a corresponding colour as #646, Beaver Gray-DK, in DMC Palette, that would work better.
4. Hramavik – Thunder Spirit was finished with fringes (DMC 646 threads) in the Belarusian traditional rug style. However, it can be framed, or made into a pillow cover.

Iryna Varabei

Spirit of Belarus

2203 – 40 Teesdale Place

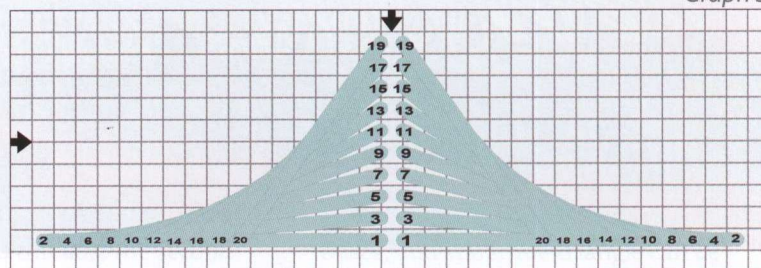
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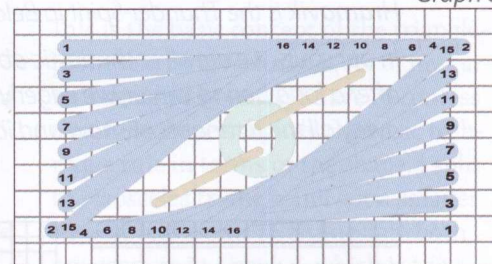
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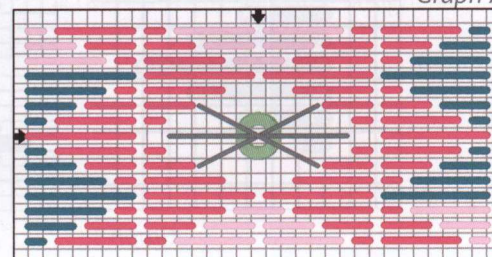
Graph 5



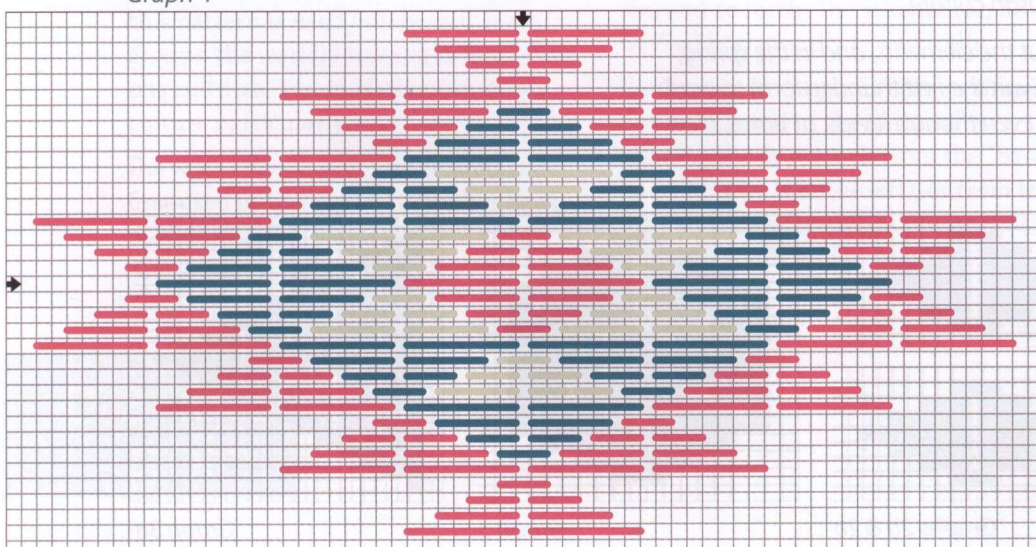
Graph 6



Graph 7



Graph 4







# Chart A

— Borders —

1  
2  
3

Row 3

Row 2

Row 1

Row 4

Row 5





# Market Treasures

by Joanne Gatenby

Model Stitcher: Ray Skogland

This design owes its inspiration to Carla, the publisher of *A Needle Pulling Thread*! She took this wonderful photograph of some flowers she had purchased at the Farmers Market, and asked me if I would use my talent to convert the picture into a design for the magazine. I accepted the challenge – and this lovely breath of spring is the result!

Part of the charm of this design comes from the use of layers... the background is half-stitched with a single strand of floss making it very soft and faded in the background, while the tissue paper is full-stitched with a single strand of floss, so the colors are still soft... then the flowers themselves are stitched with 3 strands, to really make them stand out, with deep rich colours! ☘

by Joanne Gatenby

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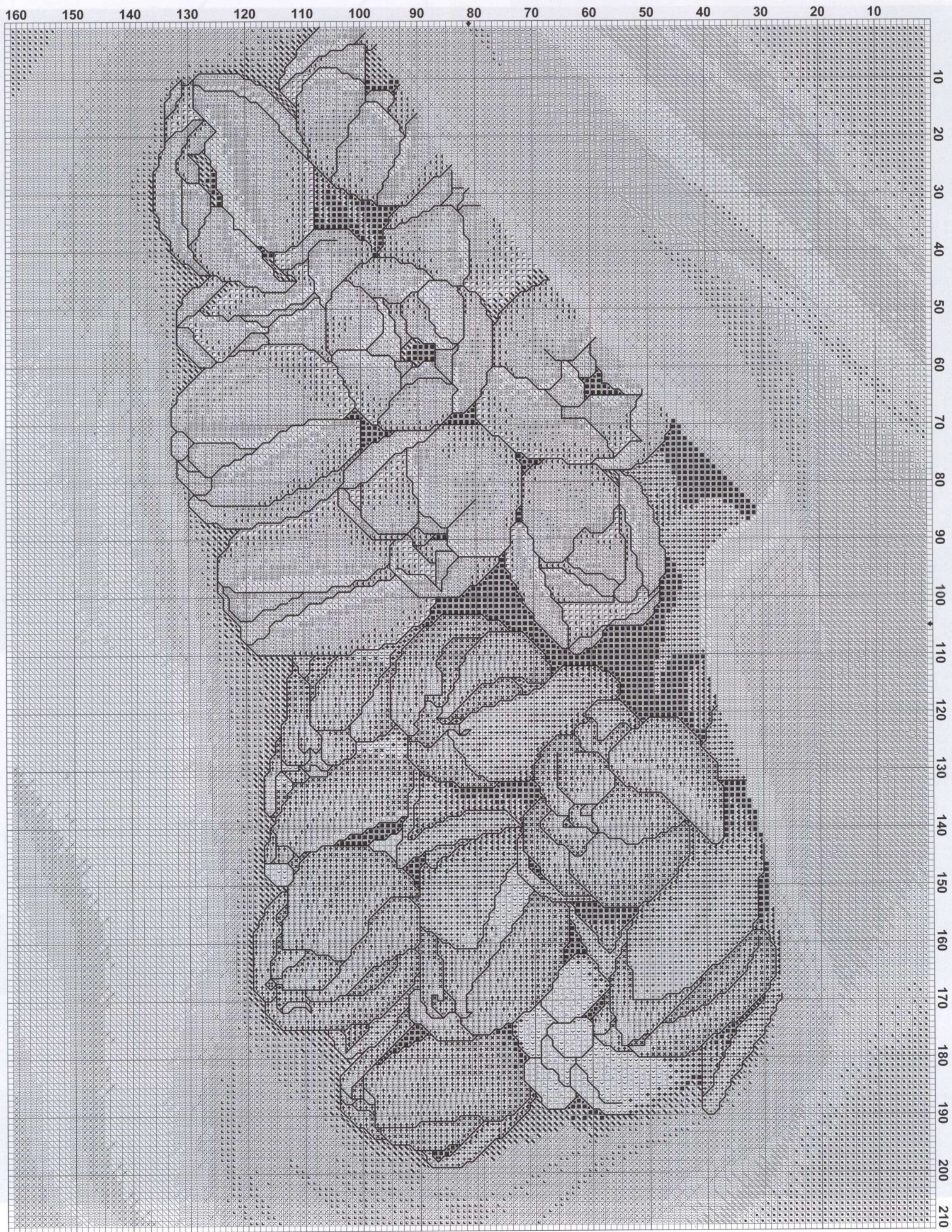
cross  
stitch











*Enlarge to 200% for easier viewing.*



**skill level** intermediate

**stitch count** 208W x 160H

**finished measurements** (rounded to nearest 1/4")

11ct - 19"W x 14 3/4"H [48 x 37cm]

14ct - 15"W x 11 1/2"H [38 x 29cm]

16ct - 13"W x 10"H [29.5 x 23cm]

**fabric** 32ct (stitched over 2 for 16ct) White Jobelan (#86-2101)

### Single Strand Stitching Key (Paper Wrapping)

| Symbol | Strands | DMC  | Anchor | Colour               |
|--------|---------|------|--------|----------------------|
| ●      | 1       | 839  | 1086   | beige brown-dk       |
| ■      | 1       | 840  | 1084   | beige brown-md       |
| ◐      | 1       | 841  | 1082   | beige brown-lt       |
| ×      | 1       | 842  | 1080   | beige brown-vy lt    |
| ◇      | 1       | 3033 | 391    | mocha brown-vy lt    |
| /      | 1       | 3866 | 926    | mocha brown-ul vy lt |

### Half Stitching Key (Background)

| Symbol | Strands | DMC  | Anchor | Colour               |
|--------|---------|------|--------|----------------------|
| ●      | 1       | 318  | 399    | steel gray-lt        |
| ∨      | 1       | 415  | 398    | pearl gray           |
| ∩      | 1       | 762  | 234    | pearl gray-vy lt     |
| □      | 1       | 3033 | 391    | mocha brown-vy lt    |
| //     | 1       | 3743 | 869    | antique violet-vy lt |
| ∩      | 1       | 3866 | 926    | mocha brown-ul vy lt |

### Backstitching Key

| Symbol | Strands | DMC | Anchor | Colour / Area                       |
|--------|---------|-----|--------|-------------------------------------|
| —      | 1       | 310 | 403    | black                               |
| —      | 1       | 839 | 1086   | beige brown-vy dk<br>orange flowers |

### Colour Key

| Symbol | Strands | DMC  | Anchor | Colour              |
|--------|---------|------|--------|---------------------|
| ♡      | 3       | 208  | 110    | lavender-vy dk      |
| 4      | 3       | 209  | 109    | lavender-dk         |
| ■      | 3       | 310  | 403    | black               |
| ▷      | 3       | 327  | 100    | violet-vy dk        |
| +      | 3       | 470  | 267    | avocado green-lt    |
| *      | 3       | 472  | 253    | avocado green-ul lt |
| ◆      | 3       | 550  | 102    | violet-vy dk        |
| L      | 3       | 606  | 334    | bright orange-red   |
| ●      | 3       | 608  | 332    | bright orange       |
| ○      | 3       | 726  | 295    | topaz-lt            |
| ○      | 3       | 739  | 387    | tan-ul vy lt        |
| ⊕      | 3       | 741  | 304    | tangerine-md        |
| ✓      | 3       | 742  | 303    | tangerine-lt        |
| ✕      | 3       | 915  | 1029   | plum-dk             |
| ←      | 3       | 917  | 089    | plum-md             |
| ●      | 3       | 919  | 340    | red copper          |
| ♥      | 3       | 935  | 269    | avocado green-dk    |
| ↑      | 3       | 937  | 268    | avocado green-md    |
| ✕      | 3       | 947  | 330    | burnt orange        |
| Z      | 3       | 970  | 316    | pumpkin-lt          |
| ▲      | 3       | 3607 | 087    | plum-lt             |
| a      | 3       | 3608 | 086    | plum-vy lt          |
| ◎      | 3       | 3705 | 035    | melon-dk            |

**Note:** Three strands of floss are recommended for this design (3X), based on a 16ct fabric being used. This is a personal preference of the designer, because of the wonderful coverage provided by using three strands. However, it would be fine if the more standard two strands (2X) were preferred by the stitcher. If the fabric being used is a smaller count (18ct or less), then reducing to two strands would also be recommended. Backstitching remains the same.



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Festive 2010 issue

Festive 2009 issue

Fall 2010 issue

You will have noticed that the last two International Santas have contained a good injection of humour, and this Canadian Santa continues the trend. During their design process I was going through some major personal challenges. Thankfully, designing cross stitch patterns is a good form of therapy for me. Humour lightens my heart and I hope to share this with you.

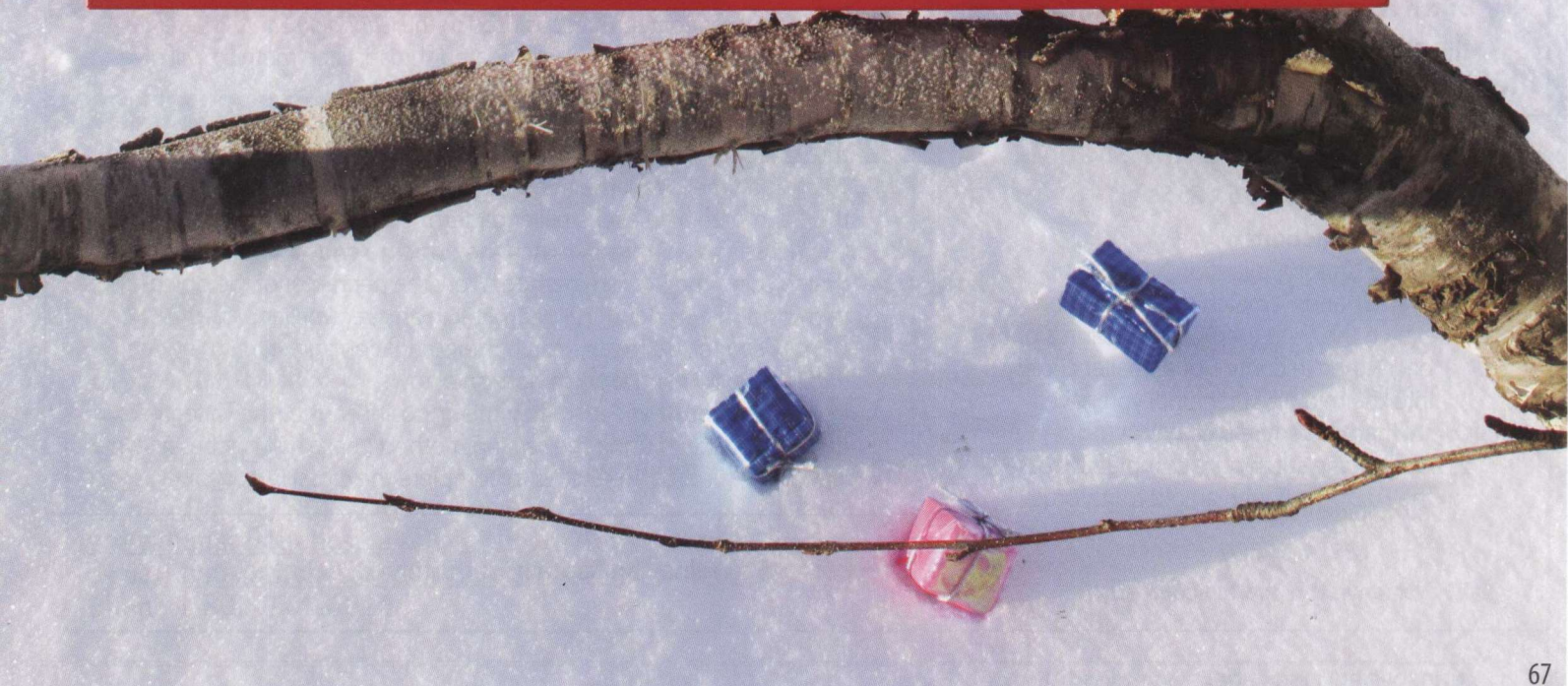
# Santas

designed by Maria E. Cipp

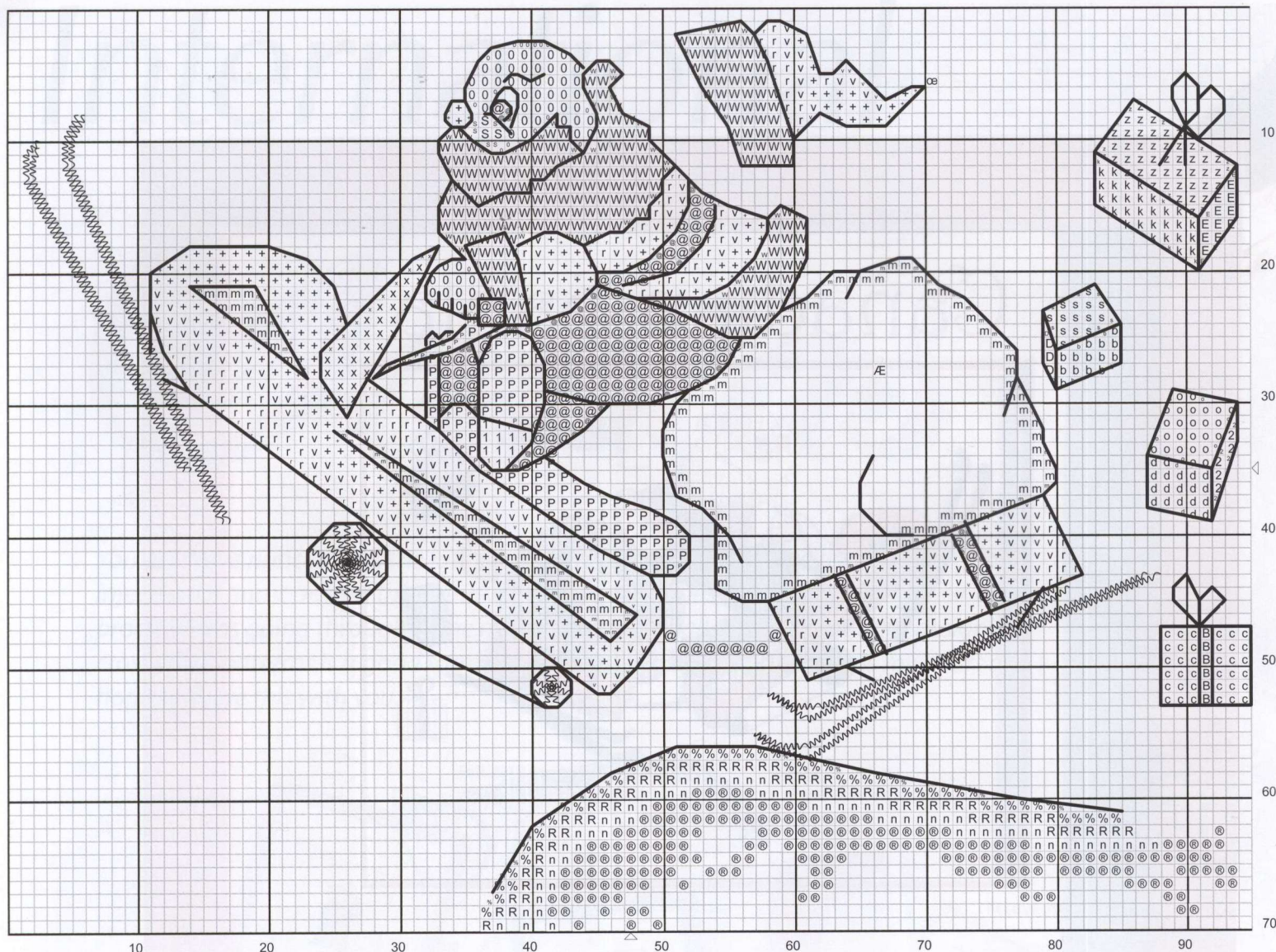
# International



# Canadian Santa







**skill level** intermediate

**stitch count** 95W x 70H

**finished measurements**

6" W x 4.5" H [15 x 11.5cm]

**fabric** Wichelt Antique White Jobelan

32ct #862101

12" x 10.5" [30.5 x 26.5cm]

### special instructions

1. For "—" Caron Collection – Eggplant – use 2 strands – match the variegation – stitch the outer perimeter of Santa's gift bag – then in continuous smaller circles, into the middle, stitch until you have stitched the entire area.
2. After all the stitching is completed, tease the Fuzzy Stuff with an old tooth brush.

### Stitching with Variegated Threads

Waterlilies silk variegated thread is used in the *Canadian Santa*. There are 4 different ways of stitching with variegated thread. Each method will give unique results, from dominant bold colours to soft hues.

1. *As used in the Canadian Santa pattern* – using 2 strands of thread, match the variegation and stitch using the English method (completing one stitch at a time). Work the perimeter of the object, then continue working the perimeter in an ever smaller pattern.
2. Using 2 strands of thread, match the opposite ends of the variegated thread using the English method. Work the perimeter of the object and then continue working the perimeter in an ever smaller pattern.
3. Using 2 strands of thread, match the variegation and stitch using the English method and work in horizontal rows.
4. Using 2 strands of thread, match the opposite ends of the variegated threads and stitch using the sewing method (make half stitches first in a row and return to the stitches to complete the cross) in horizontal rows.

Look out for **Scandinavian Santa** in our Summer 2011 issue!



# colour key

| Symbol | Strands | Threads                                                             |
|--------|---------|---------------------------------------------------------------------|
| C      | 2       | DMC 210                                                             |
| @      | 2       | DMC 310                                                             |
| 1      | 2       | DMC 318 + 413                                                       |
| B      | 2       | DMC 327                                                             |
| P      | 2       | DMC 413                                                             |
| r      | 2       | DMC 498                                                             |
| z      | 2       | DMC 519                                                             |
| d      | 2       | DMC 943                                                             |
| x      | 2       | DMC 3756                                                            |
| k      | 2       | DMC 3760                                                            |
| 0      | 2       | DMC 3770 + 3779                                                     |
| S      | 2       | DMC 3779 + 3801                                                     |
| +      | 2       | DMC 3801                                                            |
| E      | 2       | DMC 3842                                                            |
| 2      | 2       | DMC 3850                                                            |
| o      | 2       | DMC 3851                                                            |
| D      | 2       | DMC 3853                                                            |
| b      | 2       | DMC 3854                                                            |
| s      | 2       | DMC 3855                                                            |
| m      | 2       | Caron Collection-Waterlilies #50 Eggplant*                          |
| ®      | 2       | Rainbow Gallery BP10                                                |
| %      | 2       | Rainbow Gallery BP10 + Gentle Art Sampler Threads-Presidential Blue |
| R      | 2       | Rainbow Gallery BP10 + Gentle Art Sampler Threads-Peacock           |
| n      | 2       | Rainbow Gallery BP10 + Gentle Art Sampler Threads-Cornflower        |
| v      | 2       | Thread Worx #1090                                                   |
| W      | 1       | Rainbow Gallery - Fuzzy Stuff # FZ26 (work in 12" lengths)          |

| Area  | Strands | Outlining Threads                      |
|-------|---------|----------------------------------------|
| Snow  | 2       | RG BP10 + Gentle Art Presidential Blue |
| Other | 1       | DMC 310                                |

| Symbol | Treasures             |
|--------|-----------------------|
| oe     | Mill Hill #12035 - 1x |
| AE     | Mill Hill #12060 - 1x |

| Long Stitch | 4 Strands of Each                                          |
|-------------|------------------------------------------------------------|
| WWW         | DMC 310 - use a stretching frame to achieve proper tension |

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# spring bliss

## doll & book cover

Lucy Garvin and Sherry Del Rizzo have both appeared in *A Needle Pulling Thread* magazine on their own, Festive 2008 and Summer 2010 respectively. They imagined it would be a fun and creative for our readers if they joined forces to create a special feature.

When they met, Sherry and Lucy were both members of the Toronto Guild of Stitchery. Sherry was known for teaching stumpwork and embroidery classes. Lucy's interests were just changing from hand to machine work.

A chance encounter at a guild meeting started it all. Lucy pulled a cloth doll out of a plastic bag and Sherry noticed it. They began talking, realized that they shared a common interest in cloth dolls and a friendship evolved. They began to get together to work on dolls, tried out new techniques and see where it could take them. Any medium was fair game but both always returned to fabric and thread.

While their styles are quite different, they complement each other. They first collaborated on a project for Threadworks and their *Alice's Tea Party* toured for a year. This is the first in a series of three articles about their latest joint project. Look for more in the Summer 2011 and Fall 2011 issues.



### Lucy's Journal Cover

Sherry's project uses stumpwork, hand embroidery and a beaded picot edge as embellishment. Lucy's challenge was to use those techniques but incorporate them into a different type of project.

The leafy stripe of a decorator's sample was centred along the spine of the journal. Additional flower and leaf shapes were fused into place while hand embroidery added further definition to the motifs.

Stumpwork ivy leaves completed the design. To finish the edge, irregular green beads were chosen as the picot bead to complement the organic nature of the design.

embroidery

Lucy Garvin & Sherry Del Rizzo

Toronto and Oakville, Ontario







# spring bliss

## doll & book cover

by Lucy Garvin and Sherry Del Rizzo

**skill level** advanced

**finished size**

12½" x 4" [32 x 10cm]

**stitches used**

buttonhole stitch, couching, Leaf stitch, long and short stitch, outline stitch, satin stitch, wrap

**materials**

**fabric**

10" x 10" [25 x 25cm] piece of design fabric

10" x 10" [25 x 25cm] piece of lining

**thread**

**embroidery floss**

- any two medium and medium dark shades of green
- variegated green floss
- your choice of colours for flowers
- your choice of variegated colours for flowers
- black

**rayon thread**

green, rose, off white and navy

**metallic thread**

to highlight wings and tail

very small black bead for eye

choice of carpet trim, ribbon, mohair or synthetic hair

**incidentals**

10" x 10" wooden frame

7" wooden embroidery hoop

embroidery needle

fast-fade fabric pen

Pigma Micron Pens 005 in black, brown, red and green

coloured pencils in rose and eye lid colour

white acrylic paint

forceps

28 gauge wire

1 small plastic circle for hanging

small pom-pom

chenille sticks or pipe cleaners

popsicle stick

thread to match doll fabric

**preparing fabric**

1. Copy the body patterns on a sheet – one shape for embroidered front and one for back of doll – *Diagram A*.
2. Tape the sheet to a sunny window, place the design fabric over the pattern and trace the design.
3. Thumbtack design fabric and lining on a 10" x 10" [25 x 25cm] wooden frame.

**embroidery for front of doll (Photo 1)**

**Vines**

1. Use two strands of any medium dark green floss for vines.
2. Make two adjacent stem rows using the outline stitch
3. Wrap the stem rows from beginning to end of each 'vine' securing each wrap to the fabric.

**Leaves**

1. Use two strands of variegated green floss or a single colour in light to medium green for all leaves.
2. Use the leaf stitch to make all leaves.

**Background Flowers**

1. Use two strands variegated floss to outline each petal in back stitch. Fill in petals with long and short stitch or you may use satin stitch.

**Bird**

1. Use one strand black to outline bird in outline stitch.
2. Use two strands of:
  - green rayon thread to fill the head and body
  - rose rayon thread for the throat
  - off white rayon thread for chest
  - navy for wings and tail feathers (fill in shape with split stitch)
3. Add some metallic thread to wings and tail.
4. Add a very small bead for eye.

**Small Vines**

1. Use two strands of any medium dark green floss for vines.
2. Follow the same instructions as for vines above.
3. Use variegated floss to make clusters of French knots for flower buds.

**Stump Work Flowers**

1. Use same coloured floss as background flowers to make five petals for each of the three stump work flowers.
2. Mount fabric in hoop.
3. Cut a piece of 28 gauge wire approximately 6" [15cm].
4. Wrap the wire around your finger and twist the ends to form petal shape. Place the petal shaped wire on fabric and couch the wire down every 5mm using two strands of thread.
5. To cover the entire wire, make buttonhole stitches starting from the base of each petal. Start the buttonhole stitch on the inside of the wire and come up outside the wire, catching both fabric and wire. *Photo 2*.
6. Use either split stitch, satin stitch, or long and short stitch to fill in petal. Repeat this process until 15 petals are completed on the hooped fabric. Carefully cut out each petal shape close to the wire without cutting through the stitches. *Photo 3*.
7. Use an awl to make a hole in the background fabric and pull wire tails of petals through to the back.
8. Arrange petals in flower shape on the front of the embroidered fabric and stitch down wires in the back.
9. Add a few stitches to the top edge of each petal to hold in place.

**construction**

**Body**

1. After all embroidery is finished, lay both design fabrics, embroidered front and back, right sides together on backing fabric.
2. Sew around the doll shape leaving opening on side for flipping fabric inside out.
3. Place Popsicle stick in neck area and place stuffing firmly around it.
4. Stuff rest of shape firmly and then sew opening shut. The neck will have a tubular shape to it.

Instruction photographs courtesy of Lucy Garvin and Sherry Del Rizzo.



## Head

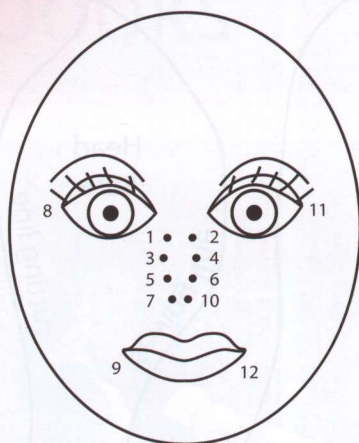
1. Trace head, front and back pieces on tracing paper. Use **Diagram B**.
2. Place tracing paper on two head fabric pieces, right sides together.
3. Stitch on stitching line as shown on diagram and then cut along the cutting line.
4. Repeat for the head back.
5. Use small pins, attach head front to back right sides together. Carefully stitch head front to head back, then clip curves and turn right side out.
6. Dab pom-pom with a little glue from glue stick and pin in place in the nose - with the pin on the outside).
7. Stuff the head firmly and push the neck up into the head firmly and stitch in place.

## Face

1. Use a fast fade fabric pen and draw face features.
2. When satisfied with features, trace over all features permanently with Pigma Micron pens #005 - medium brown colour.
3. Then outline eye shape and pupils in black.
4. Use a wooden skewer to paint the whites of the eyes with white acrylic paint. Then use a Micron pen to paint in pupils in brown, green or blue.
5. Mark the inside corners of the eyes with red Micron pen and paint lips with red pen.
6. Use coloured pencils to add a little eye shadow to eye lids.
7. Add eye lashes with black Micron pen.

## Needle-sculpt the nose

1. With quilting thread in needle and a knot at the end of the thread, go in through back of head and come out at the dot marked #1. **Diagram C**. Make a small stitch and push needle under fabric across bridge of nose scooping stuffing and come out at #2. Take a small stitch and come out at #3. Take another small stitch and go back up to share the hole at #1. Go across and down to come out at #4. Go back up to share the hole at #2. Go across under fabric to #5 and take a stitch and go back up to share with #3. Then going under fabric come out at #6 and go back up to #4. Come out at nostril #7. Take a small stitch and



**Diagram C**  
Needle sculpting

come out at #8 by outside of eye and then scooping up as much stuffing as possible with the needle come out at #9 near edge of mouth. Take a small stitch and come out at other nostril #10. Take a stitch and come out at #11 near outside of eye. Take another small stitch and scooping as much stuffing on the needle as possible and come out at #12 at edge of mouth. Take the last small stitch and exit out the back, tying off thread.

2. Stitch head to bag fabric with quilting thread and a blind stitch. The bottom of the head should be  $3\frac{1}{4}$ " [8cm] up from the bottom edge of bag.

## Arms and Hands

1. Draw both arms on tracing paper from **Diagram B**.
2. Place two pieces of doll fabric together and place tracing on top. Trace shapes.
3. Sew over traced lines leaving opening where shown on drawing by dashed lines. Turn right sides out.
4. Leave hands as mitten shapes, and use a fast fade pen to draw three lines in hand for fingers. Sew over these three lines to create fingers.
5. Cut pipe cleaners or chenille sticks to fit fingers, being sure to use forceps to bend in both ends of the sticks.
6. Place a pipe cleaner in each finger using forceps.
7. Stuff the hands very lightly and the arms firmly.
8. Sew the opening shut and then sew each arm to the body.
9. To finish off the body sew beads (as shown in Picot edge **Diagram D**) trim or embroidery to the outside seam.

## Hair

There are several possibilities for hair:

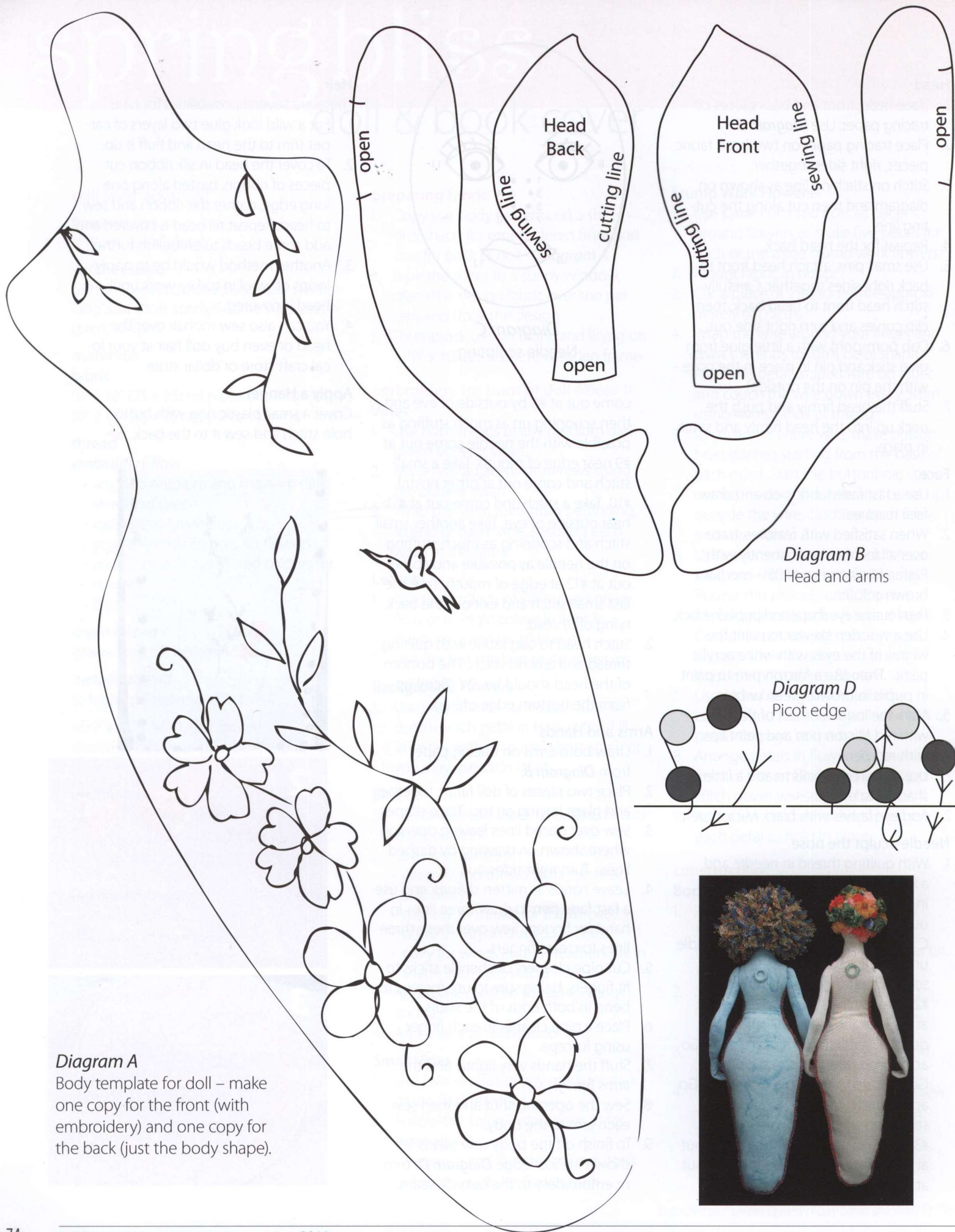
1. For a wild look glue two layers of carpet trim to the head and fluff it up.
2. To cover the head in silk ribbon cut pieces of ribbon, basted along one long edge, gather the ribbon and sew to head. Repeat till head is covered and add some beads to embellish further.
3. Another method would be to apply loops of wool in turkey work until head is covered.
4. You can also sew mohair over the head or even buy doll hair at your local craft store or dollar store.

## Apply a Hanger

Cover a small plastic ring with button hole stitch and sew it to the back. 

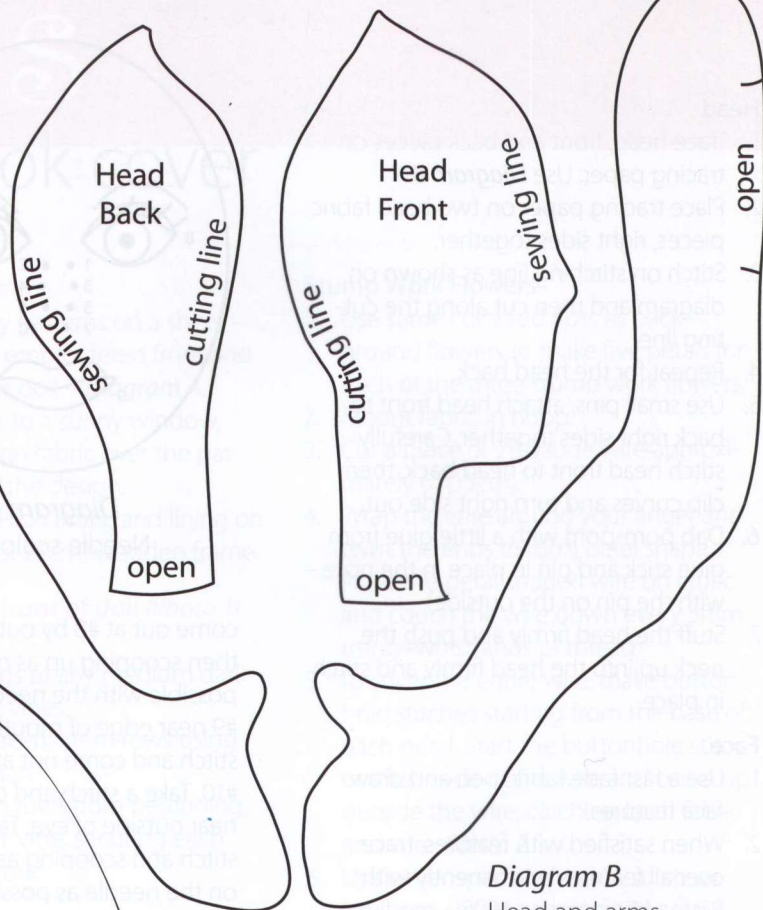




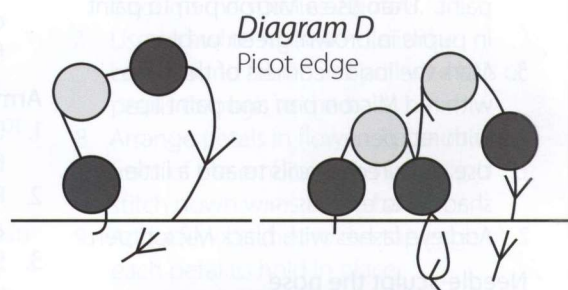


**Diagram A**

Body template for doll – make one copy for the front (with embroidery) and one copy for the back (just the body shape).



**Diagram B**  
Head and arms



**Diagram D**  
Picot edge





# Oh Caroline!

## placemat & napkin set

**With** spring just around the corner the thought of weaving another large and warm blanket is usually not in the plans. But a nice set of placemats and napkins fits the bill.

I know the name might not match the project but it actually fits perfectly. During the winter months I do most of my teaching. Last winter I had this student named (... yes, you guessed it...) Caroline. She was so enthusiastic about learning to weave that Caroline came into the shop a few times just so she could sit with some of the ladies and socialize. Caroline had such a wonderful time in class and did so well she started to weave a variety of table runners for her friends and family. One spring day she came into the shop to show me her latest table runner (one of my designs). Caroline was so proud of her newest project. When she pulled it out of the bag I noticed the centre section was the wrong stitch. "You created a Caroline stitch", I said. Hence the name, *Oh Caroline!* Well, she is still weaving away. My inspiration usually comes from things that have meaning to me and lift my spirit in some way. I felt I had to incorporate her design into my design. Thank you Caroline...

The placemats and napkins work up fast and can be matched with some lovely tea towels and maybe a table runner.

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

Huck toweling 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.

### care

Once the project is finished, wash on a delicate cycle and dry in a warm dryer or hang to dry. Iron on the backside.

They make wonderful gifts for all occasions. ❧

swedish  
weaving

Christine Allan

Lancaster, Ontario







Christine Allan  
Lancaster, Ontario  
[www.funandfastpatterns.ca](http://www.funandfastpatterns.ca)  
[christine@funandfastpatterns.ca](mailto:christine@funandfastpatterns.ca)



# Oh Caroline!

by Christine Allan

## placemat & napkin set

**skill level** intermediate

### materials

for **one placemat and napkin set**:

1.25 yds (1.15m) of Huck toweling fabric  
Perl  Cotton (Pearl Cotton) # 5  
1 skein each of DMC 3685, 3687 and 605  
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 into 2 pieces.
  - Placemat 22" [56cm] by the width of the prepared fabric 16" [41cm].
  - Napkin 16" [41cm] by the width of the prepared fabric 16" [41cm].
3. All the work is started from the centre of the fabric and worked to one end.
4. Finish the section and then work the other section starting from the centre.
5. When you notice that you have made an error just weave back through the stitches that you did until you get to the part that was done wrong. This is a very easy way to correct an error. Occasionally double check your work.
6. Starting with the napkin first, the same instructions will apply to the placemat.
7. Find the centre of the fabric by folding it in half selvage to selvage.
8. Measure up from the bottom (unfinished edge) of the napkin about 1½" [4cm] along the centre fold line. That is the starting point of the project.

### yarn measurements (cutting)

Every worked row is indicated on the right and left sides of the pattern. The amount of yarn to cut for each indicated row is measured by using the width of the prepared fabric. Lay the yarn across the fabric selvage to selvage (project width) and straighten the yarn over it without stretching – this is **one width**. If the row requires 2.50 widths, measure the width of the fabric 2.50 times before cutting the yarn.

### yarn measurements cutting chart

Rows 1 and 2 cut 2.25 widths of yarn 3685  
Rows 3 and 4 cut 2.25 widths of yarn 3687  
Row 5 cut 2.00 widths of yarn 605  
Row 6 cut 1.75 widths of yarn 605  
Row 7 cut 1.75 widths of yarn 3687  
Row 8 cut 2.00 widths of yarn 3685

### weaving

9. Thread the tapestry needle by pulling the yarn through until the needle is in the middle of the yarn. 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.
10. The first row is the most important row, be especially careful in the counting. Weave the first 4 rows then turn the work around and finish the other side of the section. Continue with the next section, rows 5 to 8. Turn and finish the section.
11. Then you will repeat row 8. Remember to go through the same stitches as indicated on the chart. Finish weaving rows 8 to 5, then turn it around and finish the section. Then do rows 4 to 1 turn and finish the weaving.

### fringe and finishing the napkin

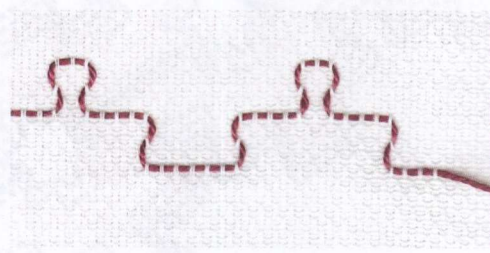
1. For the fringing cut a straight row along the unfinished edge of the napkin at both ends. The pull the horizontal threads out from selvage to selvage. The fringe should be about ½" - ¾" [1.5 - 2cm].
2. Then sew with a sewing machine a straight line (small stitch) from selvage to selvage just above 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.



Back of fabric with yarns and selvage.



Cutting and fringing.



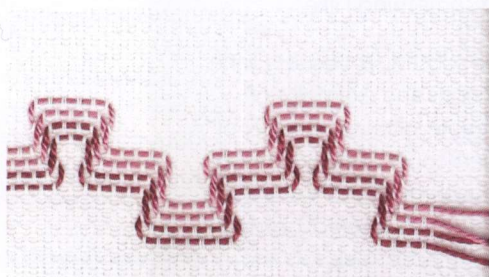
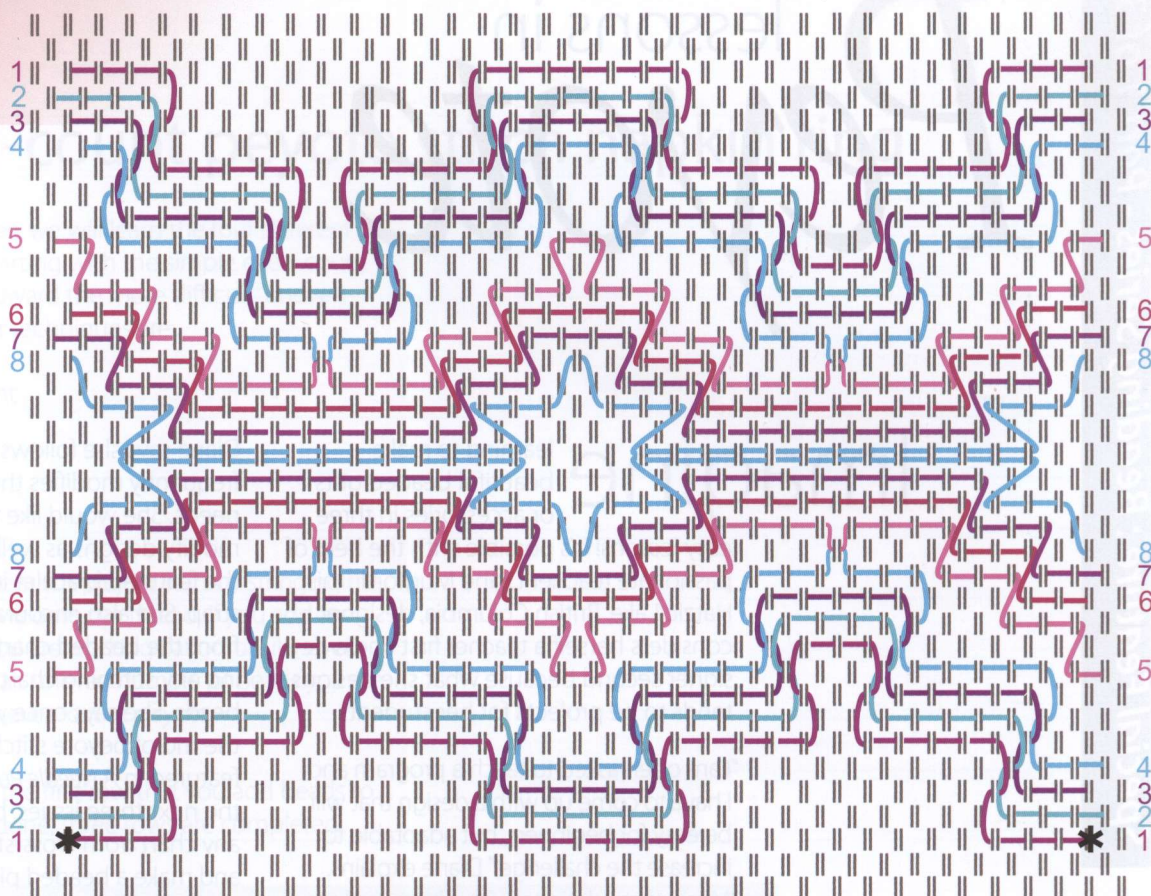
Starting the first row from the centre fold.



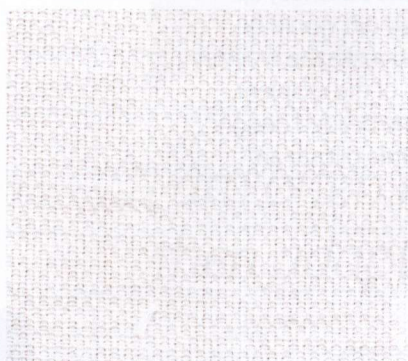
## Christine's Tips

Unwind the Perlé Cotton (Pearl Cotton) yarn and re-roll it onto a floss bobbin. This will stop it from knotting up. Make sure to mark the number on the bobbin.

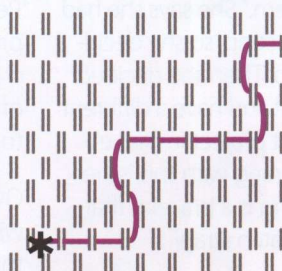
Putting a pin on the centre line just below the starting point and above the last row will help guide you and keep your work centered.



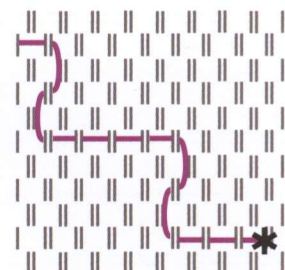
Close-up of the first section.



Prepared Huck Toweling fabric.



Left hand starting point

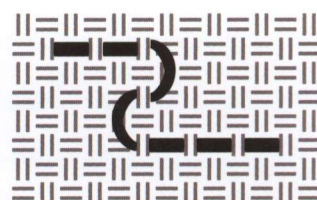


Right Hand Starting Point

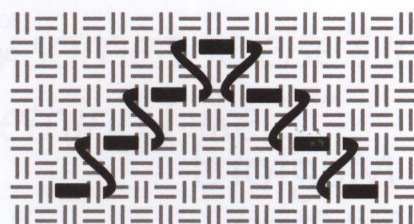
## STITCHES



Straight Stitch



Half Loop Stitch



Small Step Stitch



Zigzag Stitch



# Lessons in Peyote

**Imagine** learning to make beautiful beaded gifts or accessories in three easy lessons! It's possible with the help of passionate teacher Diane Mugford. This Hatzic Lake, British Columbia, designer considers herself a teacher first and a designer second because what she designs tends to be projects for her students.

"I am often asked to teach a program and I have to come up with a design that will be easy for beginners, but adaptable to increase the challenge," Diane explains. "Many of my designs evolve because I am trying to solve a problem." She says she had a watch that needed a strap, so she decided to bead a new strap. Then she decided she could make several and have a different strap everyday. The first project in Diane's three part series beginning with this issue to teach peyote beading is a bracelet that could also be a new watch strap!

A lifelong stitcher, Diane says she comes from a stitching background in which the term meant using a needle and thread and doing the work by hand. "I've been a stitcher all my life, but I didn't really become a beader until the mid-1990s when I stitched a canvas picture that had a lot of beads on it," Diane explains. "I had beads left over and wanted to use them up, so I began buying magazines and learning about beading."

Diane says she follows directions, but frequently modifies the project to suit her needs. She would like to inspire others to modify designs as well, such as turning the featured bracelet into that watch strap. She also encourages moving away from the beaded chart and consider taking any stitching chart and creating it in beads. She says once you have mastered the trio of peyote stitch styles that will be featured in *A Needle Pulling Thread* over the next three issues, beaders could take any chart from cross-stitch, for example, and make a beaded piece.

"People should consider other options for projects or adapt what they like to other crafts," Diane says encouragingly. "I am often inspired by someone else's idea and then adapt it to something I like."

Over these three subsequent issues Diane will have instructions and examples of the four basic Peyote stitches - in order of difficulty: flat even-count, tubular uneven-count, tubular even-count and flat uneven-count. Once these are mastered, beaders can go beyond the bookmark, fob and bracelet patterns. Diane uses these designs or techniques to create other items.

No doubt there is a friend's birthday approaching and a beaded gift would be perfect, especially if you make the bracelet in the favourite colours of the recipient. Or, what about using the beaded design to trim a cuff to add a little glitz to an outfit? 

beading

Diane Mugford

Hatzic Lake, British Columbia



# Flat, even-count peyote stitch napkin ring

Over the next three issues, we will learn the four different types of Peyote stitch, starting with the simple even-count flat stitch and working toward the more difficult, uneven-count flat stitch. The four techniques are:

- Flat, even-count
- Tubular, uneven-count
- Tubular, even-count
- Flat, uneven-count

## definitions

### Two-row start

When beginning a Peyote stitch project start by stringing the beads for the first two rows onto the thread. If you add an even number of beads you are working flat or tubular even-count peyote. If you add an uneven number of beads you are working flat or tubular uneven-count peyote.

### Third row

The third row is actually the first row that you add beads to your project, but when done, three rows are completed.



*"I am often inspired by someone else's idea and then adapt it to something I like..."*



# Flat, even-count peyote stitch napkin ring

by Diane Mugford

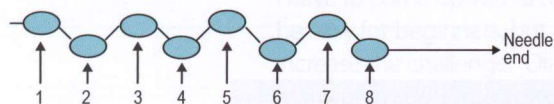


## materials

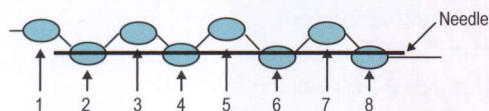
- approximately 200 seed beads, size 6 (E) or size 8 in one
- colour of your choice
- approximately 5' [1.5m] of beading thread
- beading needle

## instructions

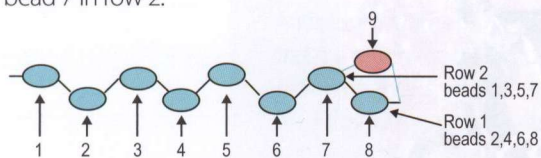
1. Use a bead stopper about 1' [30cm] from the end of the thread.
2. String 8 beads (even number) onto the needle and move them down close to the stopper. Each row will have 4 beads.



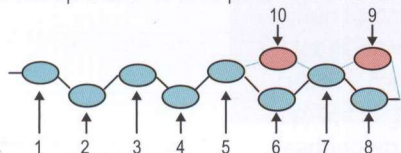
**Note:** Thread another beading needle through every other bead to set up row 1 – the needle passes through beads 2, 4, 6 and 8.



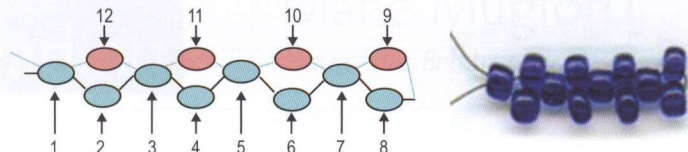
3. For the third row, pick up bead 9, then pass the needle through bead 7 in row 2.



4. Pick up bead 10 and pass the thread through bead 5.

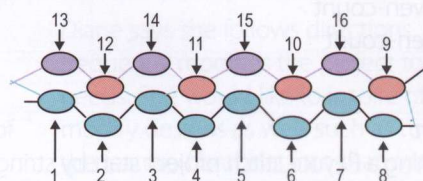


5. Continue in this manner, adding beads 11 and 12. Note that the beads in row 3 sit directly above the beads in row 1.
  6. Pull the thread tight to line up the three rows of beads.
- Note:** The edge of the beading has one bead long (or up) and the next bead short (or down).



**Note:** The beads are now showing the "up" and "down" beads for the rows. The next beads added fit into the space between the "up" and "down" beads.

7. For the fourth row, add bead 13, and pass the thread through bead 12, add bead 14 and pass through bead 11.
8. Continue in this manner, adding beads 15 and 16 to complete row 4. The beads in row 4 will sit directly above the beads in row 2. Pull the thread tight to line up the four rows of beads.

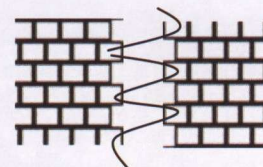


9. Continue in this manner adding rows until it measures approximately 4" [10cm].

## joining the strip

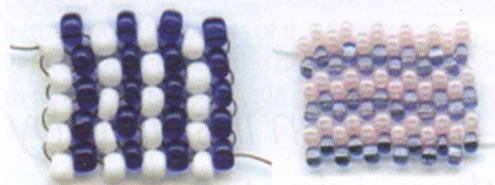
When the desired length is completed (approximately 4" [10cm] for a napkin ring) join the two ends together. The beads should be opposite, that is, the first bead on one end should be long or up and the second bead short or down, while on the other end the first one should be the short one and the second one long. If this is not the case, add beads for one more row.

1. With the beads on the two opposite ends, take your thread through the first bead on one side, then the second bead on the other side in a zipper fashion to join the ends to form a ring.
2. Pull tight so that you cannot see where the two ends meet.



## napkin ring variation

1. **vertical striped napkin ring** – when adding the first 8 beads, add one bead of one colour and the next bead of a different colour. Then for the remaining rows add beads the same colour as the bead directly below the bead being added. For row 3, the first bead added will be the same as bead 8; the next bead will be the other colour.



2. **horizontal striped napkin ring** – Add the first 8 beads in one colour. Add rows 3 and 4 in the second colour. Continue adding two rows, alternating colours to create a horizontal striped effect.



## flat even count peyote – variations

Once you've mastered the basic flat even count peyote, you might consider working on some variations:

1. **Watch strap or plain bracelet** – use smaller (size 10 or 11) beads and stitch a peyote strip long enough for a watch strap or bracelet – just add a clasp.
2. **Textured bracelet** – Use a variety of bead sizes to create texture in your bracelet.



3. **Tubes** – Using smaller beads (size 10, 11 or 15) create a strip of peyote and join it to create a small tube. These can be used for arms and legs for a doll or as beads within another bracelet or necklace project.
4. **Banner** – Use flat even count peyote to create a small banner or sun catcher for your window. 🐉

### ..... Diane Mugford answers our questions: .....

- Which famous person inspires you?  
• Monet because of his colour palette.
  - What music are you listening to right now?  
• Rod Stewart's Great American Songbook.
  - What are you reading right now?  
• The Girl with the Dragon Tattoo by Stieg Larsson.
  - Where did you go on your most recent holiday?  
• London, England where I took a class at the Royal School of Needlework.
  - If you couldn't do what you're doing right now, what would you be doing?  
• I would be teaching.
- .....

In the Summer 2011 issue of *A Needle Pulling Thread*, part 2 will explore both tubular, uneven-count and tubular, even-count Peyote stitches. The project will be a pen cover.

Diane Mugford  
tygarth@shaw.ca  
604.820.7932

## Beading Basics

### So, how do you thread that tiny needle?

The first thing to remember when threading a beading needle is that you put the needle onto the thread. Don't try to aim the thread through the eye of the needle.

**Note:** If you are left handed, reverse the left or right and vice versa in the following instructions.

1. Hold the thread in the left hand between thumb and index finger.
2. Pull the thread down so that it just disappears from view.
3. With the right hand, line up the eye of the needle over the thread and push the needle down between your thumb and index finger.
4. The thread should "pop" into the eye and the needle will be threaded.

### TIPS

1. If it doesn't work after a couple of tries, turn the needle over so the other side of the eye is down. One side of the eye of the needle is wider for the thread to go through.
2. If it still doesn't work, cut the thread and try again. You need to have a sharp edge on the thread for it to go through the beading needle.

### Joining, starting and ending threads

Beading is worked with a very long thread – 3-4 feet long is not uncommon. Find the longest length of thread that you can work with comfortably. That is, so it doesn't knot up or twist too much.

When you have about 6" of thread left, it is time to finish off and start the new thread. You need at least 6" to weave the thread through your beadwork to secure it.

This method is used to:

**Join** the new thread to the old thread

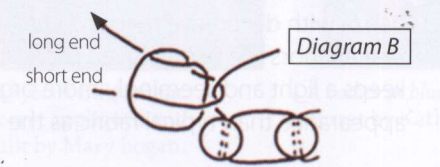
**Weave** the tails from the old and new threads into the beadwork to secure

**Continue** working with the new thread

### Joining the new thread to the old thread

1. Leave the current thread in the needle.
2. Make a "hangman's" knot near the end of the new thread - the shortest arm tightens up the noose. Keep the side of the noose parallel – do not cross the threads.

**Diagram A.**



Knot is shown open for clarity.

3. Bring the needle and the old thread up into the noose and place the noose as close as possible to the last bead. **Diagram B**
4. Carefully tighten the noose keeping the threads parallel and the old thread taught.
5. When you have the noose closed and as close as possible to the last bead, give it a tug. Give a tug on the tails of the old and new threads.

### Weaving the tails into beadwork to secure

Weave a bit away from the last worked bead, then go around a square of beads and pull the thread through the loop, then weave away a bit more.

**Note:** Some beaders use nail polish at the point where the threads join for extra security, but I have not found this necessary and don't like the texture that is left by the nail polish, especially if working with matte finish beads.

1. Weave the thread through a few beads into the worked piece. Move from bead to bead – do not hop across a space to another bead.
2. Next weave through 4 beads that make up a square, without pulling the thread tight. Leave a bit of a loop between the first and second beads. When getting back to the first bead, take the thread through this loop and then through the second bead again and pull tight. This will secure the thread.
3. Weave the thread through a few more beads in the piece and then cut off any remaining thread.
4. Repeat steps 1-3 for the tail of the new thread, threading in a different direction.

### Thread – some basic information

In this section, I will describe two types of threads that I use the most when beading with a needle. There are lots of other threads available and other materials you can use for stringing beads.

**Nymo** – Probably the most common bead thread is Nymo. It's a nylon thread and comes in many colours including black and white. Nymo has sizes A through D with A being the finest and D being thicker and stronger. Size B is good for a project where the thread will need to go through a bead many times and size D is used best when going through a bead up to three times.

**Fireline** – This is a fine filament fishing line generally available at hardware stores. It comes in black and clear. The clear one is best as the black tends to wear off the filament if handled a lot. Unlike other "fishing lines" it can easily be threaded into a beading needle and it holds a knot.

Using Fireline, makes your piece a bit stiffer than if nylon thread is used. This is most useful for three-dimensional objects.



# Beaded "Pysanky" Eggs

by Maria Rypan



Carton of beaded "pysanky" by Vira Pavlova Witkowska, Lviv, 2008

"Pysanky", batik-style Easter eggs, are inherently Ukrainian. Purists shudder at the beaded "pysanka's" very existence. The word comes from the verb *pysaty*, "to write", as the designs are not painted on. Some artists have the nerve to use beads to decorate eggs instead of 'writing' them with a stylus and beeswax in the wax-resist method, as is tradition. These beaders often refer to the traditional motifs and designs for inspiration. However, bead shapes and sizes dictate how closely or far apart they can be placed on the egg and the patterns become stylized.



Poppy and traditional weave beaded eggs by Vira Pavlova Witkowska, Lviv, 2010

I believe there is a place for beaded eggs in this day and age. They may not have the talismanic powers of the real "pysanky", but they are beautiful and bring joy to the recipients.

Beaded eggs are definitely a challenge to make because the beads somehow need to be applied onto the outside shell. Do you drain the egg, wash it out, plug it and apply beads outside of it or onto a wooden egg? Do you beadweave around it? Do you insert beads into wax or glue so their inner holes are part of the design? Do you sit them upright on their edge? Do you wrap strings of beads around the egg or just fill between motifs. Do you strategically glue one bead at a time? The possibilities are endless...

Because seed beads are donut-shaped, they sit close together when placed side by side, yet they elongate a charted pattern when stacked. When designing a beaded "pysanka", the artist takes this into consideration and figures out the best direction to place the beads. Bugles and faux rice pearls can be added for textural effect. Sequins are handy as a filler between the beadwoven portion and the background bead fill. Not only do they cover the wooden or white egg, but also make an attractive finished edge at the base of the ornament or egg.

## beaded pysanky types

To get a better appreciation for the beaded egg genre, I've divided the subject into three categories: inlaid or applied, beadwoven and a combination of both. Inlaid beads are inserted into a wax or applied with glue with the hole up or placed sideways on edge to create patterns.

Beadwoven eggs use netting and various techniques to freely envelop the egg. The beaded fabric sits on the outside of the egg. Netted bands are zipped together and decreased to a form-fitting covering without glue.



Medley of applied bead "pysanky" by Maria Ivasiuk, Kosiv, 2010

A combination of beadweaving, as in a square-stitch, and gluing offer great versatility. Woven bands or motifs are glued into position on the egg and then filled in between with a variety of beading materials.

Vera Pavlova Witkovska from Lviv, Ukraine, uses this method extensively. She is the master at precisely wrapping strings of beads horizontally or vertically in between the beadweaving and further creates radial or linear designs by the direction of the bead strings. Vera uses her own secret recipe for gluing the beads to the egg and ornaments.

All photos by Maria and Eugene Rypan except as indicated.



## inlaid or applied beads

Originally, an egg – wooden or real – would be covered with a coating of beeswax, and the beads were inlaid by pressing, one at a time, into the wax-coated surface. This was intricate, painstaking work. The holes of the flat beads add another dimension. The Huichol of Mexico extensively used this inlay method to cover both eggs and assorted objects and continue this embellishment tradition today. Meanwhile, clear across on the other side of the world, inlaid beading was an indigenous art form only in Bukovyna, both northern (Ukrainian) and southern (Romanian). I'm told preservation of this type of beaded egg is of concern because the mice have taken a liking to beeswax.<sup>1</sup>



Challenging rose star motifs in many colours by Vira Pavlova Witkowska, Lviv, 2009

A contemporary solution is to take a PVA white glue, thicken it by letting it evaporate a bit and glue beads individually, a string of them or beadwoven pieces to the outside of the egg. The down side is that you could only work in sections because glue takes a long time to dry.



Beads strung according to pattern glued onto egg by Oksana Ivanochko, Lviv, 2001

Some eggs are totally covered in upright beads that stand on edge. One wonders how this is done as seed beads are generally donut-shaped. On closer inspection, it's easier to start applying a string of beads onto an egg rather than individual beads. Use a long needle or fine-tipped tweezers to help position the beads in the wax or glue.

Eggs decorated with strung beads can be divided into two types. Ones with distinct patterns inspired by traditional "pysanky" and others with strung bead backgrounds between beadwoven parts or free-floating motifs.

In the traditional style, strung beads are picked up with a needle and thread one row at a time according to a charted design. The row always starts at the widest part of the egg. As it naturally narrows, the designs would also taper to zigzags, smaller crosses, dots, and just rows of different colours. Some artists leave the thread inside the beads once the string has been placed and cut. Often an extra row of beads would be added near the bottom of the egg to form a base for upright display. It is positioned on top of two already-glued rows and naturally sits in the valley creating a nice firm bead ring.

Other strung beads designs also follow a charted geometric or pictorial pattern, but the motifs may be placed freely anywhere on the egg. The motif beads, i.e. butterfly, can be strung one row at a time on a flexible wire or needle and thread. Once the row is glued onto the egg, the artist proceeds to pick up the next row as per the charted pattern. This row is carefully placed directly above or below the first one. The look is clean when done properly. The artist saves beadweaving time and eliminates the chance thread may show between the ascending and descending rows of the motif.

By square stitching the pattern first, you have a solid piece of beadwork to position and glue anywhere on the egg. This works well with straight or jagged-edged beadwoven bands. They could be placed around the egg horizontally or vertically



Netted bead eggs by a young student and from a souvenir shop, 2006

or interlocked like two "rushnyky" (ritual cloths) found on "pysanky". Once the beadweaving is glued down, creativity comes into play with choices galore of how to fill in between.

The direction of a string of beads can create designs. Linear strings can start designs or be used alongside bands in a vertical, horizontal or diagonal direction. Radial strings are handy for finishing the egg or ornament. They can cover the ends of a decorative cord or bead hanger by wrapping beads around it in a circular motion.



Inlaid bead "pysanky" and souvenir wood cut-out, Lviv, 2001

## beadwoven eggs

Netting is very well suited to beading around eggs because it is very flexible and forgiving. It can be done in a horizontal or vertical direction or combination of both.

Start at the widest part of the egg. Due to the nature of netting, the egg colour will show through. Leave it natural or minimize the contrast by dyeing the egg

<sup>1</sup> Luba Petruscha about Ivan Balan's collection of beeswax pysanky.  
[http://web.mac.com/lubap/Beaded\\_Pysanky/Traditional\\_Beaded.html](http://web.mac.com/lubap/Beaded_Pysanky/Traditional_Beaded.html)





"Butterflies", beaded ostrich egg by Vira Pavlova Witkowska, 2010

shell or paint the wood. The pattern could be 5- or 3-bead netting. With 5-bead netting, you can step the pattern down to 3-beads and further decrease down to 1-bead at the tip. Most commonly, bead artists use a 3-bead net for a good portion of the egg and then creatively reduce the net to entirely envelop the egg.



"Royal Blue Net" egg with real "pysanky", Kolomyia Museum of Hutsul and Pokuttia Folk Art, 2004

The "Basket of Netted Pysanky" and "How to Make Netted Pysanky" photos are from Maria Golovan, a folk art teacher from Ivano Frankivsk, whom I met while doing a Contemporary Beadwork in Ukraine presentation in September 2010. Maria has developed a series of lessons for teaching children to beadweave, as well as how to bead eggs. She summarized the steps for making a netted egg with a wide traditional 3-bead pattern in one

photo. Upon closer inspection, Maria also tried other beadweaving techniques, i.e. square-stitching or loomwork and mosaic (Peyote). She also included three cross-stitched fabric eggs which were stuffed into egg shapes.

The top right egg shows a vertically netted band with motifs about to be measured and joined around the circumference of the egg. The lower right egg has the patterned beadwoven band zipped together into circular net around the egg. Observe the different ways to continue the design: bead horizontally with rows of 3-bead netting in a solid or multiple colours. The placement of the seed beads creates the patterns. You can have zig-zags, dots or just simple colourful rows of beads. Again, there is no end to creativity. Closer to the end, you're down to single beads going around in a circle. When the egg is fully enveloped on top and bottom, make sure the thread is woven back and secured between the beads with several circular overhand knots.



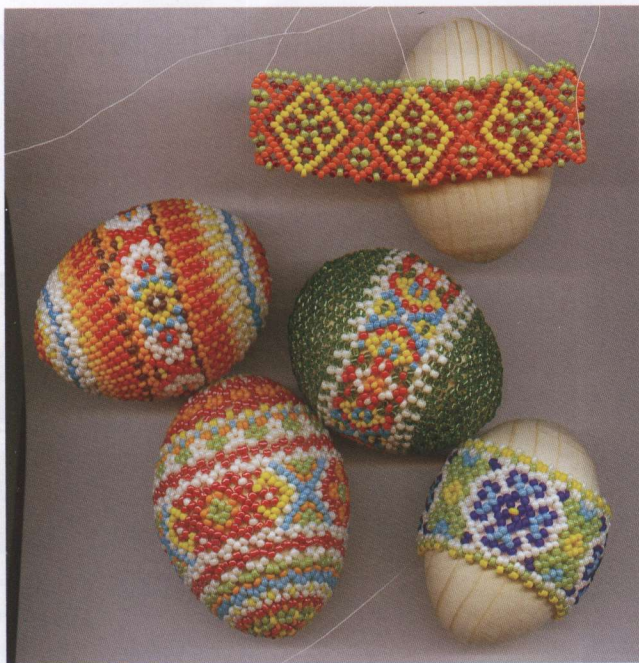
"Regal Pearl" beaded egg & ornament by Vira Witkowska, 2000

There is a lot of room for personal interpretation. There is no right or wrong way. There are no kits because no two eggs are the same. Do you like the solidly beaded look or the open netted one? The photos are meant to illustrate the various techniques and inspire you to try beading your own egg. Happy beading. ❀



Beadwoven bead and embroidered fabric eggs by Maria Golovan, Ivano Frankivsk, 2010. (Photo: M. Golovan)





Step by step bead netting on wooden eggs by Maria Golovan, Ivano Frankivsk, 2010. (Photo: M.Golovan)



Vira and Maria hold beaded ostrich eggs by Witkowska at the Vernisage in Lviv, 2010 (Photo: P.A.Wasylykevych)

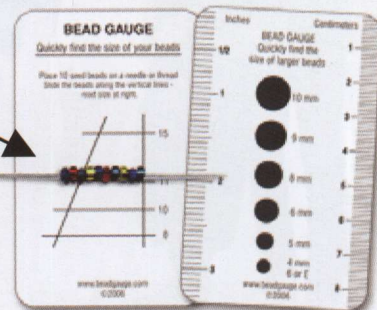
Maria Rypan is an international designer, instruction book publisher and educator since 1995 with work featured in many beadwork publications. She is a recognized expert on "gerdany", Ukrainian-style of beading. Maria enjoys traveling the world for inspiration in all its forms.

Maria Rypan  
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# Gitta's Getaway



Stitcher's Lounge

On a beautiful weekend in April 2010, Gitta's held their first stitching Getaway at the luxurious Waterside Inn in Port Credit, Ontario. Gitta's Getaway, as the name implies, was a weekend of friendship, relaxation, and stitching. The stitchers, some local and some from as far away as Montreal and Ottawa, were treated to luxurious accommodations, fabulous food, and an exclusive workshop.

The weekend began with a Friday evening welcoming pajama party, an opportunity for attendees to get to know each other. They played Bingo and other games, won prizes, did some stitching, had a first look at the wonderful entries in the Project Parade, and indulged in the decadently "warm-out-of-the-oven" cookies.

On Saturday, Gitta's daughter Kathrin held her Dragonfly Needle/Scissor Case and Fob workshop which she designed specifically for the weekend. In the afternoon they welcomed the surprise stitcher of the weekend, Charland Garvin of Charland Designs. It was like catching up with an old stitching friend, while she shared her wonderful experiences and stories of her career in the needle arts. She made that afternoon a real treat, while the Banquet Dinner that evening was a wonderful ending to a perfect day.

Attendees exchanged Random Act of Kindness gift packages at the Sunday morning brunch. They each wrapped a few items from their stitching stash which they once loved and were now willing to part with. Everyone made a brilliant effort with their gifts, and all were rewarded with a beautiful gift to take home.



Banquet Dinner



## Petit Floral

Gitta's is known for their petit point designs of flowers, scenes, and the adorable Inuit series designed by Gitta's son-in-law, David Ellison. This mixed floral design is one of Gitta's jewelry designs. It is stitched in the Continental/Tent stitch on a 4" x 5" piece of 40ct silk gauze with 1 strand of floss in order to fit the jewelry finding. It is graciously offered to readers of *A Needle Pulling Thread*. Enjoy!

The goal of Gitta's Getaway is for everyone to enjoy a stress and chore-free weekend, relaxing and making new friends, and this was most certainly achieved. The attendees exchanged emails and made plans for the 2011 Getaway.

Gitta's is gearing up to host their 2<sup>nd</sup> Getaway in April 2011. Stitchers can look forward to the same fun filled weekend with the exciting addition of the NeedleWorkers Market-Place! The NeedleWorkers MarketPlace is a new show for needle art designers to exhibit their work to the stitching public. Although Getaway guests will have free access to the market, day passes will also be sold. The Market will be held on Saturday and Sunday and will be a wonderful opportunity to meet and take workshops with favourite designers. Designers already confirmed to attend are Jeanette Douglas of *Jeannette Douglas Designs*, Brenda Franklin of *BF Designs*, Laura Dickson of *Enchanting Lair*, Carolyn Mitchell of *Carolyn Mitchell Designs*, Christine Allan of *Fast and Fun Patterns*, Joanne Gatenby of *X's and Oh's*, and of course, Katherin Ellison of *Gitta's*. You can keep up to date with all the happenings at [www.needleworkersmarketplace.com](http://www.needleworkersmarketplace.com), [www.gittasgetaway.blogspot.com](http://www.gittasgetaway.blogspot.com) and the Events page on [www.gittas.com](http://www.gittas.com). ☘



Workshop with Kathrin Ellison



Project Parade Display

Photos courtesy of Kathrin Ellison.



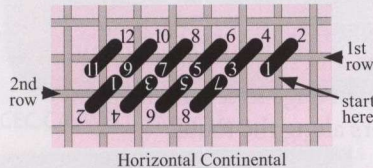
# Gitta's Petit Floral

## The Continental or Tent Stitch (Petit Point)

The Continental stitch is slanted, stitched from the bottom left to top right over one canvas intersection. It is worked horizontally from right to left or vertically top to bottom. At the end of a row turn the canvas upside down, if stitching without a frame, to ensure the next row is also worked right to left (or top to bottom) maintaining a constant tension.

**Note:** If your canvas is mounted on a working frame, and you are stabbing your stitches, there is no need to turn your canvas upside down. However, complete your stitches in the reverse order, as shown on "second row" in the diagram, stitching from the top right to the bottom left. For a nicer and fuller looking stitch it should be slanted both on the front and on the back of your work.

In petit point/needlepoint a square symbol translates to a diagonal stitch, using only two holes on the canvas. The easiest way to count is to always use the bottom hole of the stitch as your marker to correspond to the symbol on the chart. In a single row two stitches never share the same hole, but the top of a stitch from the row below shares the bottom hole of the stitch above and to the right.



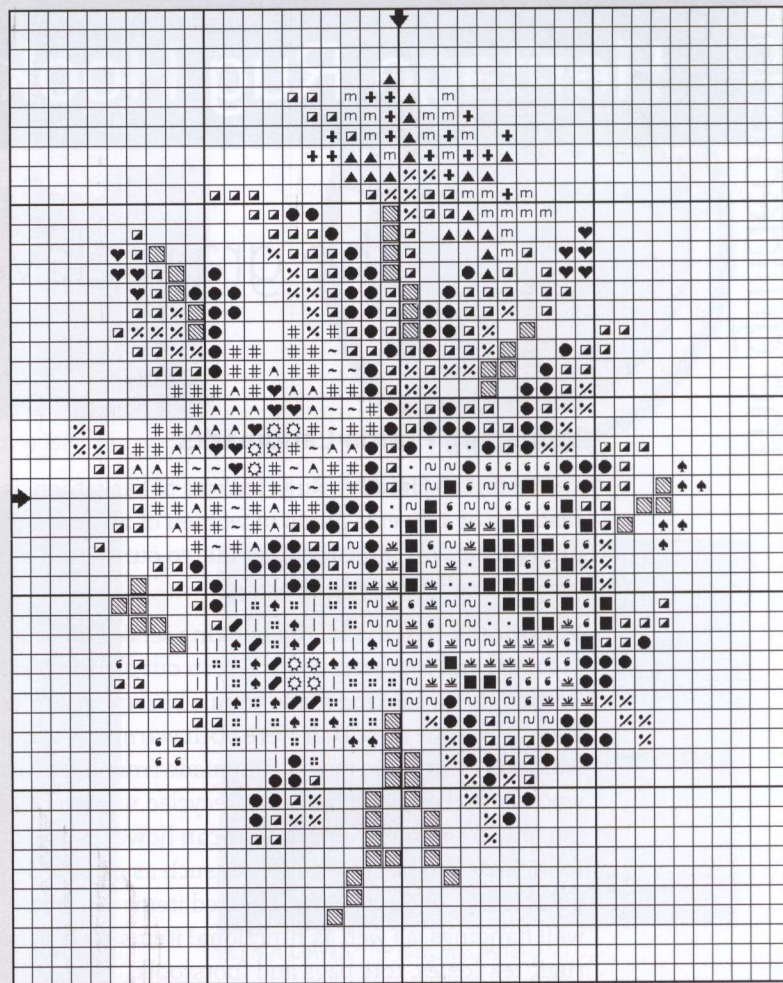
33 x 44 Stitches  
finished size 4 1/2" x 1 1/4"  
[2 x 2.8cm]

### Colour Key (1 strand)

| Symbol | DMC  | Anchor |
|--------|------|--------|
| ●      | 890  | 44     |
| ◻      | 987  | 244    |
| ⊗      | 989  | 242    |
| ▨      | 976  | 1046   |
| ⊙      | 728  | 306    |
| ♥      | 550  | 102    |
| ▲      | 552  | 100    |
| #      | 209  | 97     |
| ~      | 153  | 95     |
| ■      | 814  | 72     |
| ⋄      | 498  | 44     |
| ⋈      | 309  | 42     |
| ∞      | 899  | 38     |
| •      | 963  | 23     |
| ⌒      | 792  | 941    |
| ♠      | 793  | 176    |
| ::     | 157  | 117    |
|        | 3753 | 128    |
| ▲      | 602  | 63     |
| +      | 603  | 75     |
| m      | 605  | 74     |

The colours in red above are those used in the model.

More detailed petit point instructions are available at [www.gittas.com](http://www.gittas.com) under Workshops.



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