

DIGITAL MAGAZINE FOR CROSS STITCHERS

The Gift of Stitching

Issue 37 February 2009



ACKWORTH SCHOOL SAMPLER EVENT

WWW.THEGIFTOFSTITCHING.COM

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From The Editor

This month's issue...

It was strange designing this month's cover! On the front is Mingiustitch and MTV Designs Collaboration Winter Box. I had to take off my Aussie cork sunhat and put on a winter one so I could think right! I decided on cool blues and soft furs for the background. It is a companion to the Collaboration Summer Box on the cover of the July 2008 issue. It's a lovely project and I hope you get the chance to stitch it.

We start a new mystery sampler from Virginie Lykins of Roland Designs. She has

charted a four part story about the life of Joan of Arc. From visions to the stake, this project has a wonderful 'old' feel to it and will be an original piece for your collection.

In our Designer Profile we interview Catherine Harb of Fee Nicia in France. Three different types of silks are used in her exclusive fishing lady project, so that will be fun.

Robin Laukhuf of Olde Willow Stitchery had an amazing trip to England in December last year. She attended the Ackworth School Samplers Event. She shares her experiences with us and we have an Ackworth Swan Treasure Keep to create.

Our columnists have been busy. Lynne Herzberg has a new series incorporating flags and hearts, Helga Mandl reflects on love and the family and Lody Steward teaches us detached buttonhole stitch.

And that's not all! Sampler letters E and F are there and we have a seasonal series starting from Italian designers, Cer.Pi.Ca.

Have a wonderful month of stitching.
Kirsten Edwards
Editor

Little Discoveries...

We had a great response to the Charity Sampler Doll in last month's issue. I was hoping readers would enjoy seeing her and not mind the small diversion into the craft of dollmaking. I have to admit, it's a wonderful craft and I'm keen to explore another project in this area. If you like to get distracted once in a while, why don't you pop over to Live Auctioneers (www.liveauctioneers.com) and put in the search terms 'wood doll' or 'cloth doll'. There are some beautiful examples there. While you are there, put in the search term, 'sampler' or 'needlework' and make sure you search past auctions as well. You'll be there for hours going through all the wonderful samplers that have been auctioned.

Another great auction website for looking at samplers is Artifact (www.artifact.com). You can only search their current auctions for free, but it's worth popping back every now and then and seeing what's new.

I was recommended to visit the website, myriaCross (www.myriacross.com). They have developed some very useful software for viewing and converting cross stitch files to different formats. Finally! As a magazine editor this is very useful. They also have a program for converting floss brands and an embroidery calculator.

It's exciting to see that the Loose Thread Stitchers website has finally been launched (www.loosethreadstitchers.com). It's been a long wait. This looks like it's going to be a great way to link stitchers with products and companies in the needlework community.

And another one to watch out for is a new venture called The Stitcher's Village (stitchersvillage.com). It's counting down and on the 15th February there will be a grand opening. From what I can make out its going to be a community for stitchers and there will even be classes.

In February, Nashville Needlework market will be happening again. Although it is a trade show only, many stitchers look forward to all the new releases coming to the shops. Have a look at some sneak peaks.

<http://www.stitchesnthings.com/NashvilleSneakPeeks.html>

<https://www.stitchingbitsandbobs.com/cgi-bin/Store/pageread.cgi?29NashvillePreorders>

http://www.abcstitch.com/subjects_php/subjects.php?subject=Nashville+2009&all=yes

http://www.traditionalstitches.com/Merchant2/merchant.mv?Screen=CTGY&Store_Code=TS&Category_Code=Nashville+Previews

(We have no direct affiliation with these shops; these are just the ones that came up first in a Google search.)



Designer Profile

Catherine Harb of Fée Nicia (Atelier des Fées Brodeuses)



Where are you from and what is it like?

I live with my husband and our 14 year old son in Nantes, France. We also have two grown up daughters.

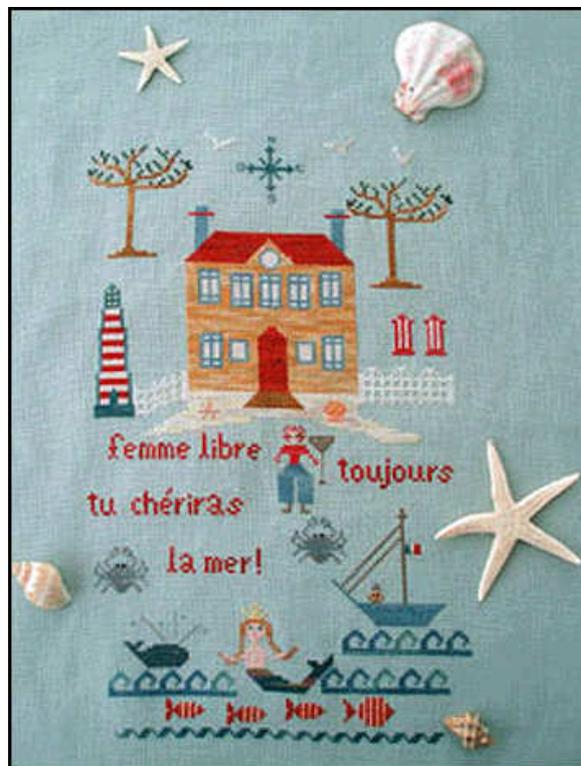
Nantes is a rather big city not far from the Atlantic Ocean. It's a very dynamic place with lots of cultural activities. The environment is also very pleasant.

When did you learn to stitch or embroider?

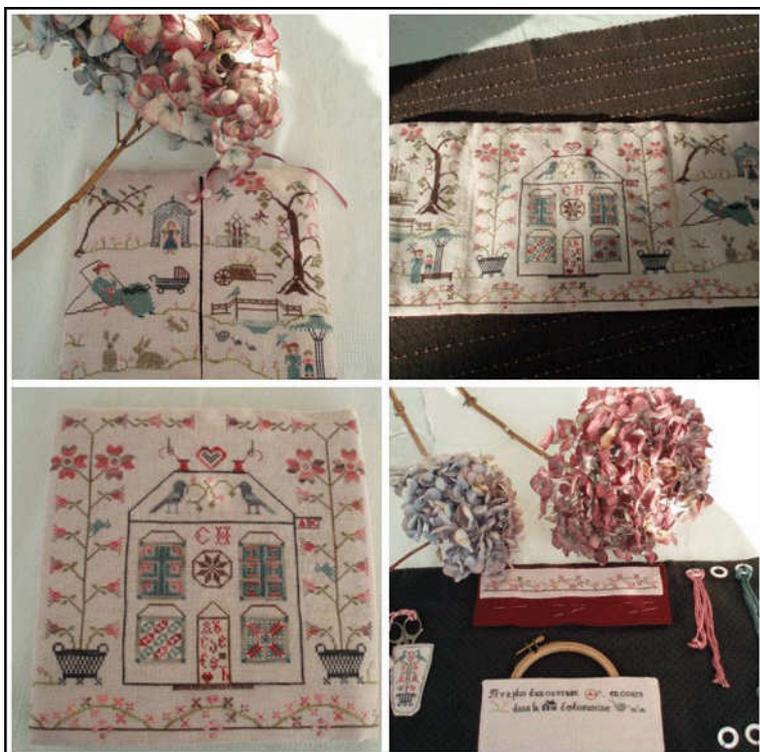
When I was a child, we had sewing lessons at school and I didn't like them at all, but I was living with my mother and my grandmother and I always watched them cutting fabrics and sewing clothes for the whole family. When I was a teenager I took an interest in various craft activities and from that time on I have always had a needle in my hand! I mainly learned from books and magazines.

Was there a particular person who had an influence on you learning embroidery?

I don't think there was a particular person that influenced my learning, but I'm sure that the presence of my grandma Madeleine during my childhood made me feel like a person who loves making things with her hands. It has always been a great relaxation for me to stitch, sew or knit.



L'appel du large



La maison d'Augustine

What different types of crafts or embroidery have you worked on in the past?

I first started to knit and crochet in the 1970's. When I had my first daughter, my mother-in-law came home from Lebanon for several weeks and I sewed with her. This was when I bought my first sewing machine. I made several cushions in traditional embroidery to decorate my home and also some frames of tapestries made with wool. In 1994, when I was pregnant with my son, I started cross stitching.

When did you become interested in designing?

Before I designed my own patterns, I enjoyed modifying patterns by other designers, especially playing with colours. I then opened a blog in 2005 and started offering complimentary patterns to my readers. I noticed that the interest was rather enthusiastic. In 2006 I designed my first larger sampler for my daughter's engagement.

When did you open your design business?

In early 2007 I made the decision to take an early retirement

Designer Profile Continued



La maison sur la colline

from my job. I was a biochemist researcher in a governmental department and the opportunity arose. In April 2007 I designed my first pattern "Le jardin des lapins" (Rabbits' garden) for commercial sale. As I didn't want to manage my own business, I contacted Atelier des Fées Brodeuses.

Why did you come under AFB?

L'Atelier des Fées Brodeuses is owned by Marie Le Gouis who is an old Internet friend. We met on a stitchers board in the 1990s, when the Internet was still small. Only a few websites dedicated to stitching were available in France and Marie was one of the first stitchers to have one. I was sure my patterns would be in very good hands when I gave her the responsibility of editing and commercialising them.

What does 'Fée Nicia' mean in English?

'Fée Nicia' is a play on words. 'Fée' means fairy in English and 'Fée Nicia' has the same consonance as Phoenicia, the ancient civilization of Lebanon - the country where my husband is from.

What influences your designs?

In 2003-2004, I lived with my family in New England near Boston. I was already very interested in samplers from America, but I became even more interested by living in the USA.

My inspiration comes from everywhere: the garden, a painting, a magazine, a book I'm reading, a phrase, etc.

What sort of patterns do you design?

I like designing samplers combining a reference to the past with colours that have a more modern look. I often design houses and gardens, and I love rabbits very much as well. I like displaying fabrics and threads on my table,

the colours are usually my first inspiration, and then I think about what I want to draw. I love using 36 count linen and variegated silks. I always provide a conversion to DMC threads.

What are some of your latest releases?

My latest design is named "La maison d'Augustine". It's a stitcher's necessaire.

What would you like stitchers to feel when they stitch your designs?

I hope that stitchers have pleasurable and relaxed moments when they stitch my patterns. I would also love to stimulate their own creativity, so I'm not afraid if they turn my samplers in accessories or something else.

What do you have planned for the future?

I hope to design and stitch more accessories and stitchers' goodies.



Patterns are available at
Atelier des Fées Brodeuses
<https://ssl.domicile.fr/www.atelierfeesbrodeuses.fr>
Fée Nicia's Blog
<http://feenicia.blogspot.com>

The Fishing Lady by Catherine Harb of Fée Nicia

Inspired by The Fishing Lady canvaswork pictures found in Boston, Catherine Harb has created this delightful scene of a couple by a pond surrounded by leaping animals and other elements of nature.

The phrase "Parmi tes poissons cent coeurs se trouvent pris" is from a poem, "La belle Pêcheuse" by French poet Georges de Scudéry (1601-1667). The English translation reads, "among your fish, a hundred hearts are caught".

Total design size: 170 x 130 stitches

Finished stitched area:

14/28 count: 12 1/6" x 9 1/3" (31 x 23.5 cm)
16/32 count: 10 2/3" x 8 1/6" (27 x 20.5 cm)
18/36 count: 9 1/2" x 7 1/4" (24 x 18.5 cm)
20/40 count: 8 1/2" x 6 1/2" (21.5 x 16.5 cm)

Stitching Instructions

Allow another 4" (10 cm) each side for framing. The model is stitched on 36 count linen, Maple Sugar by Lakeside Linens.

1. Complete all cross stitches with two ply of thread according to the symbol key.
2. Cross stitch the words one over one with one ply of SNC Stormy Skies.
3. Petite stitch the sickels with one ply of SNC Rusty Amber.
4. Straight stitch the nests with one ply of AVAS 3444.
5. Complete the Rice stitches with two ply of BS Rosebud.

Symbol Key

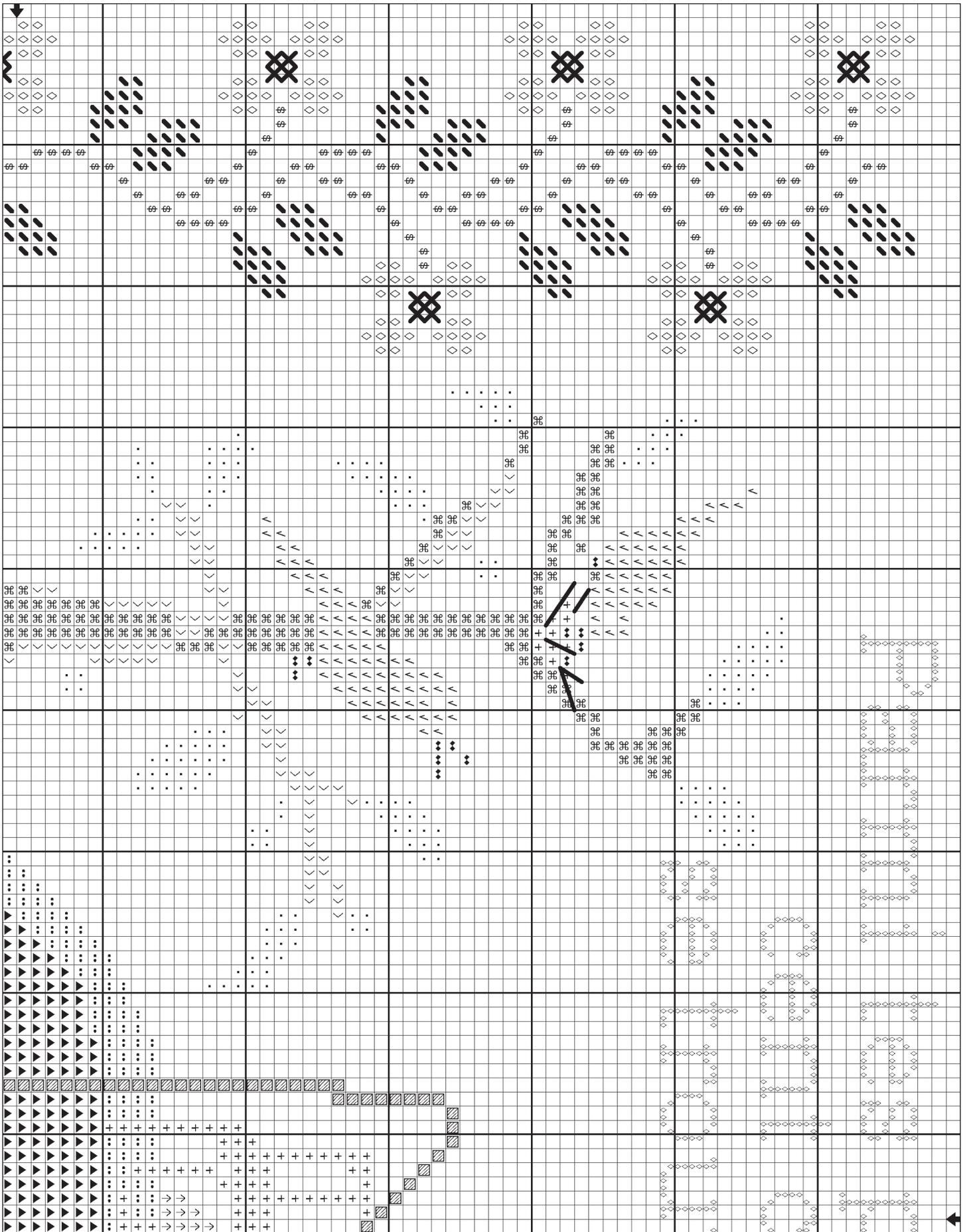
Symbol	Thread	DMC
—	AVAS 4621	152
○	BS Indigo	158
*	BS Rose of Sharon	221
>	BS Fawn	300
✓	BS Old Crow	310
+	AVAS 3444	611

◆◆	BS Butterscotch	680
⊗	BS Cranberry	815
▨	BS Espresso	839
⊕	BS Mudpie	898
⌘	SNC Rusty Amber	918
◇	SNC Stormy Skies	930
↑	BS Chester's Blue	931
∞	BS Chocolate	938
)	AVAS 1011	950
\$	BS, Tortoise Shell	3011
⋯	SNC Golden Moss	3053
☞	BS Crème de menthe	3345
·	BS Beanstalk	3347
/	BS Blue Lagoon	3750
▲	BS Babbling Brook	3752
↓	BS Peacock	3810
⬇	SNC Granite	3834

AVAS: Au Ver à Soie, Soie d'Alger
 BS: Crescent Colours Belle Soie
 SNC: The Thread Gatherer Silk 'n Colors

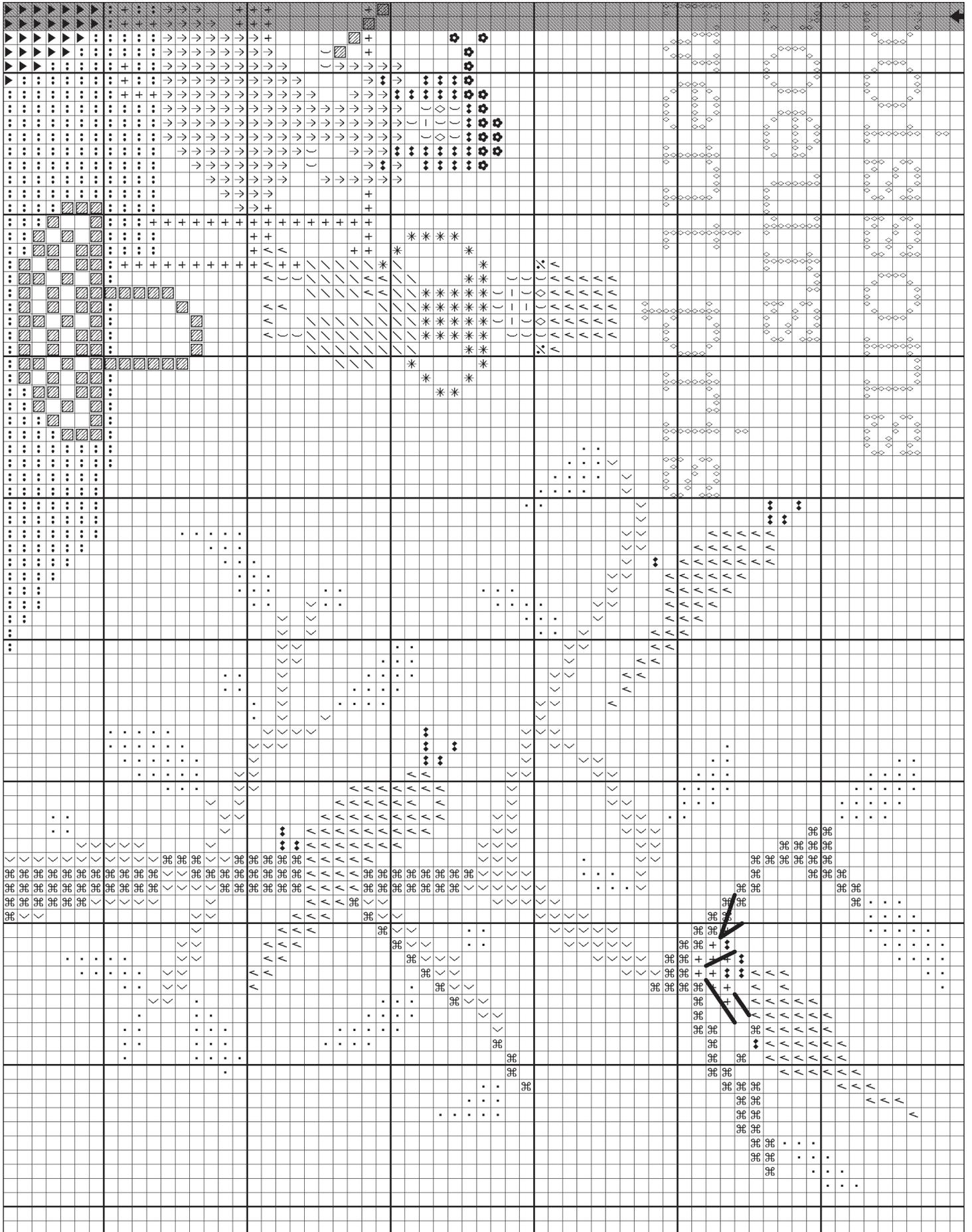


The Fishing Lady Chart 1



The Fishing Lady Chart 2

2



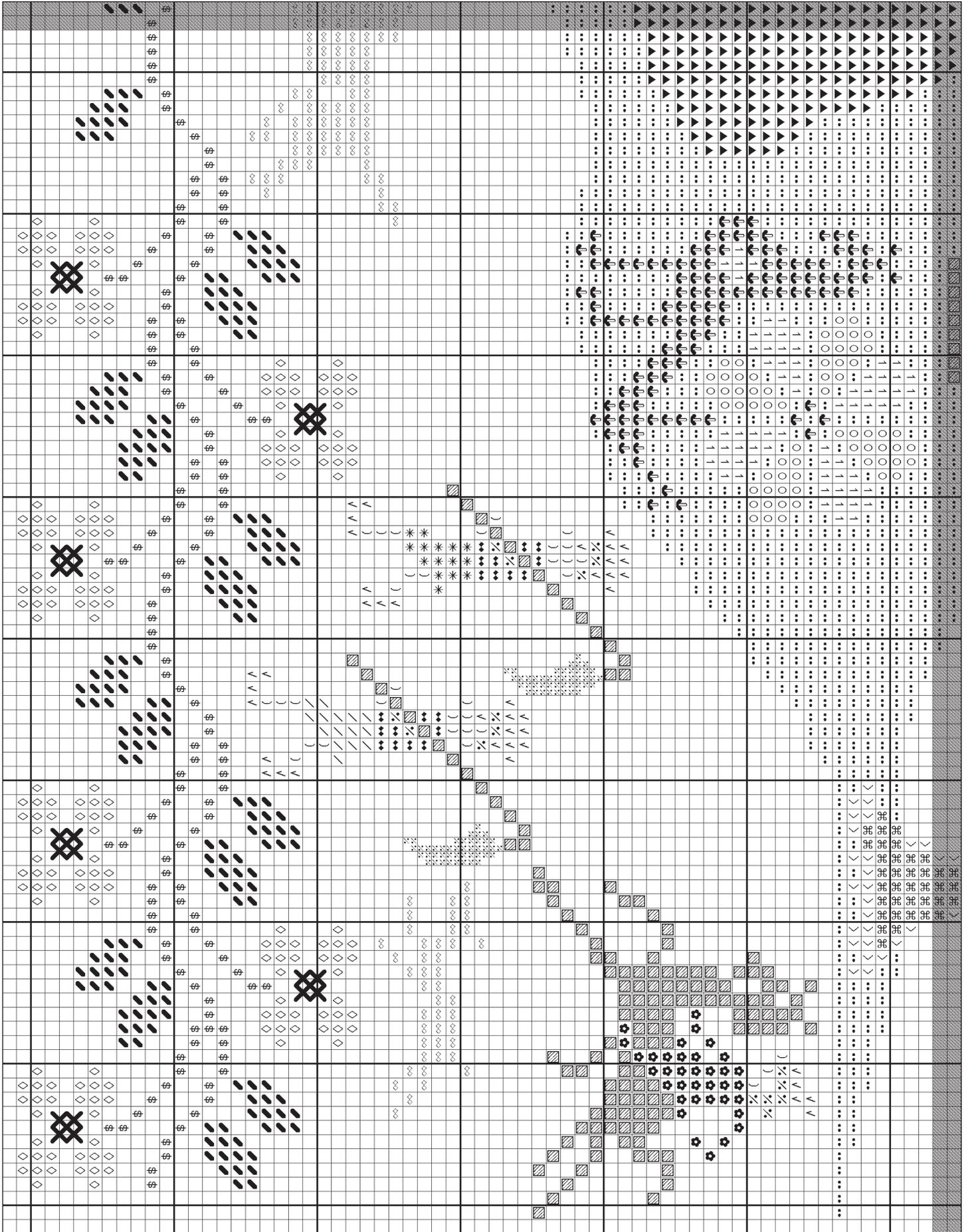
3

The Fishing Lady Chart 3

www.thegiftofstitching.com

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The Fishing Lady Chart 4



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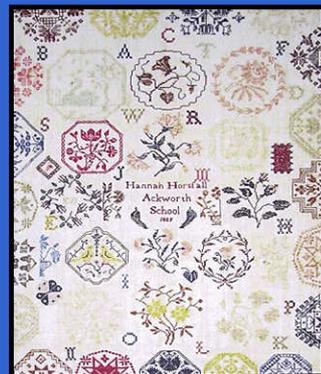
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Big Prize Pack Giveaway! Over \$300 value!

This month we're giving away a whole bunch of charts and stitching accessories that have been featured in our New Products pages.

This great prize pack includes:

Charts from Glendon Place
The Cats Whiskers
Rosewood Manor
Dinky-Dyes Designs
Blue Ribbon Designs
MTV Designs
The Victoria Sampler.
There's also bellpull rods, charms and a few other items.



BLUE RIBBON DESIGNS



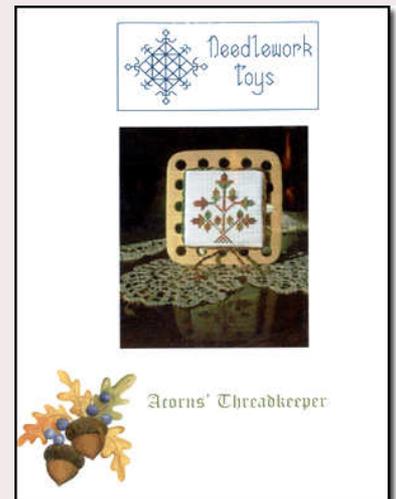
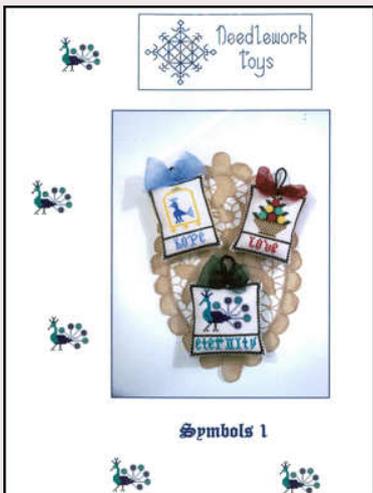
Enter here:

www.thegiftofstitching.com.au/competition.php

New Products

Patrizia Martellini has released a new series of charts called Needlework Toys. "Symbols 1" is a set of three small charts about sampler motifs and their meanings - home, love and eternity. "Acorns Threadkeeper" is a lovely acorn chart small enough for a threadkeeper. The charts are easy-to-read and nicely packaged.

If you are interested in purchasing the chart packs, email Patrizia at postmaster@thecutemermaid.it See more designs and new needlework toys at her website: www.thecutemermaid.it/NeedleToys.html





Your Shopping List

Issue 37
February 2009

These checklists include threads and fabric, charms and beads for stitching the projects in the issue. Please refer to the finishing instructions in each project for additional materials. **DMC conversions are in brackets.**

The Fishing Lady Page

- ___ LL, Maple Sugar
- ___ AVAS 4621 (152)
- ___ BS Indigo (158)
- ___ BS Rose of Sharon (221)
- ___ BS Fawn (300)
- ___ BS Old Crow (310)
- ___ AVAS 3444 (611)
- ___ BS Butterscotch (680)
- ___ BS Cranberry (815)
- ___ BS Espresso (839)
- ___ BS Mudpie (898)
- ___ SNC Rusty Amber (918)
- ___ SNC Stormy Skies (930)
- ___ BS Chester's Blue (931)
- ___ BS Chocolate (938)
- ___ AVAS 1011 (950)
- ___ BS Tortoise Shell (3011)
- ___ SNC Golden Moss (3053)
- ___ BS Crème de menthe (3345)
- ___ BS Beanstalk (3347)
- ___ BS Blue Lagoon (3750)
- ___ BS Babbling Brook (3752)
- ___ BS Peacock (3810)
- ___ SNC Granite (3834)

Collaboration Winter Box Page

- ___ W Star Sapphire
- ___ K Braid #4 684 Aquamarine
- ___ MHGSB #00557 Gold
- ___ MHAGSB #03047 Blue Iris
- ___ SNC 048 Pearled Blues
- ___ SNC 146 Whippoorwill Lane
- ___ SNC 993 Irish Blue
- ___ DMC 741
- ___ DMC B5200

Ackworth Swan Treasure Keep Page

- ___ SS Sugar Cane Crunch
- ___ SS Antique Rose
- ___ OWSS #18
- ___ OWSS #10

Jeanne d' Arc Mystery Sampler Page

- ___ SS Sugar Cane Crunch
- ___ OWSS #12 x6

Loving Family Page

- ___ DMC Impressions Aida #DC27PP-rose
- ___ DMC 603
- ___ DMC 702
- ___ DMC 727
- ___ DMC 906
- ___ DMC 3772
- ___ DMC 4190

The Winter Page

- ___ Aida White
- ___ DMC 3371
- ___ K #4 Braid 001HL Gun Metal

Definitions and Stockists All website links are clickable.

AVAS: Au Ver à Soie, Soie d'Alger
www.auverasoie.com

BS: Crescent Colours Belle Soie
www.crescentcolours.com

DMC: DMC six stranded cotton
www.dmc-usa.com

K: Kreinik
www.kreinik.com

LL: Lakeside Linens
www.lakesidelinens.com

MHGSB: Mill Hill Glass Seed Bead
HMAGSB: Mill Hill Antique Glass Seed Bead
www.millhillbeads.com

OWSS: Olde Willow Stitchery silk
www.oldewillowstitchery.com

SNC: The Thread Gatherer Silk 'n Colors
www.threadgatherer.com

SS: Stitches and Spice hand dyed linens
www.stitchesandspice.com.au

W: Wichelt Imports
www.wichelt.com

Collaboration Winter Box

by Maria Teresa Vitali of M&V Designs
and Marinella Paoletti of Mingiustitch

In the July 2008 issue, Italian designers, Maria Teresa Vitali and Marinella Paoletti designed a summer themed box. It was such a lovely project, so I asked them to come back and design a companion, The Winter Box. The Collaboration Winter Box glitters with beads and metallic thread and is finished with a fluffy white trim. It has been finished by Simona Bussiglieri of Mani di donna. There's also a scissor fob to match. If it is winter in your part of the world this is just the project, but where it is summer, hunt out the July issue and begin stitching the Summer box!



Stitching Instructions

Winter Box Top

Total design size: 67 x 67 stitches

Finished stitched area:

14/28 count: 4 5/6" (12 cm) square
 16/32 count: 4 1/6" (10.5 cm) square
 18/36 count: 3 3/4" (9.5 cm) square
 20/40 count: 3 1/3" (8.5 cm) square

Add another 2" (5 cm) to each side for finishing.

The complete model is stitched on 32 count linen, Star Sapphire by Wichelt.

1. Complete all stitches according to the symbol key. See page 45 for stitch diagrams.
2. Attach beads according to the symbol key.

Abbreviations:

MHGSB: Mill Hill Glass Seed Bead
 MHAGSB: Mill Hill Antique Glass Seed Bead
 TGSNC: The Thread Gatherer Silk 'n Colors

Winter Box Sides

Design size of each side: 67 x 37 stitches

Finished stitched area of each side:

14/28 count: 4 5/6" x 2 2/3" (12 x 6.5 cm)
 16/32 count: 4 1/6" x 2 1/3" (10.5 x 6 cm)
 18/36 count: 3 3/4" x 2" (9.5 x 5 cm)
 20/40 count: 3 1/3" x 1 5/6" (8.5 x 4.5 cm)

Add another 2" (5 cm) to each side for finishing. You will need four pieces of linen at the above measurements.

1. Complete all stitches according to the symbol key and repeat the chart on each side piece.

2. Attach beads according to the symbol key.
3. Backstitch the snowman's hands, eyes and mouth with one ply of TGSNC 146 Whippoorwill Lane.
4. Complete the remaining backstitches with Kreinik Braid #4 684 Aquamarine.

Winter Box Scissor Fob

Design size of each side: 25 x 25 stitches

Finished stitched area of each side:

14/28 count: 1 1/4" (4.5 cm) square
 16/32 count: 1 1/2" (4 cm) square
 18/36 count: 1 3/8" (3.5 cm) square
 20/40 count: 1 1/4" (3 cm) square

Add another 2" (5 cm) to each side for finishing. You will need two pieces of linen at the above measurements.

1. Complete all stitches according to the symbol key. See page 45 for stitch diagrams.
2. Attach beads according to the symbol key.
3. The model is stitched on one piece. Alternatively, you could stitch the same design on both pieces.

Finishing Instructions

Materials Needed:

- Iron, scissors, roller blade, ruler, cutting matt
- White glue
- Board 1-2mm thick
- Lightweight cardboard
- Knife for cutting board
- Matching silk fabric
- Matching thin organza ribbon
- Matching sewing thread
- Small amount of fibrefill
- The Thread Gatherer Wild Hair, White

Please Note: Measurements in these instructions are for a box stitched on 32 count linen.

Symbol Key

Symbol	Stitch	Thread	Ply
⊕	Cross stitch	Kreinik Braid #4 684 Aquamarine	1
◆	Bead	MHGSB #00557 Gold	2
√	Bead	MHAGSB #03047 Blue Iris	2
●	Cross stitch	TGSNC 048 Pearled Blues	2
■	Cross stitch	TGSNC 146 Whippoorwill Lane	2
✂	Cross stitch	TGSNC 993 Irish Blue	2
★	Cross Stitch	DMC 741	2
■	Cross stitch	DMC B5200	2
	Rhodes Diamond	TGSNC 993 Irish Blue	1
	Rhodes Stitch (over 6)	TGSNC 146 Whippoorwill Lane	1
	Rhodes Stitch (over 6)	TGSNC 048 Pearled Blues	1
	Rhodes Stitch (over 4)	TGSNC 048 Pearled Blues	1
	Diamond Rhode	TGSNC 048 Pearled Blues	1

Box Top

1. Cut two pieces of board measuring 4.13" square (10.5 cm). One piece will be used for the cover of the box, and the other piece for the base of the box.
2. Measure 3/8" (1 cm) from the edge of the stitching and then baste around the stitched area.
3. Measure 3/4" (2 cm) out from the basting line then trim off the excess linen around the design.
4. With the wrong side of the stitched piece facing up,

Stitching Instructions Continued

- fold over the sides, along the basted line, then iron.
- Position the piece of board on the stitched linen.
- Mitre each of the four corners.
- Glue the sides of the linen to the board.
- Cut six pieces of organza ribbon 2 1/8" (11.5 cm). These will make a hinge.
- Glue the ends of the ribbons to the back of box top in the centre of one side.
- Cut one piece of lightweight cardboard slightly smaller than the top piece. Cut a piece of silk 1/2" (1 cm) larger on each side.
- Centre the cardboard over the silk. Fold over each silk edge and glue to the cardboard.
- Glue this piece to the wrong side of the box top.

Sides

- Cut four pieces of board 4 1/8" x 2 3/8" (10.5 x 6 cm).
- Trim the side stitched pieces so they have a seam allowance of 1" (2.5 cm).
- Centre each piece of board on the wrong side of each stitched piece. Fold the sides of the linen onto the cardboard and glue down.
- Take one of the sides. On the wrong side of the board in the top centre, glue the other six ends of the organza ribbon.
- Cut four pieces of silk measuring 4 5/8" x 2 5/6" (11.8 x 7.25 cm).
- On each piece, fold over the edge 1/4" (.6 cm) and iron.
- Glue each piece of silk to each side board, wrong sides together.
- Place two short edges of two side boards together at a 90 degree angle (silk sides facing inwards). Whip stitch along the outside edge.
- Repeat with the other two pieces.
- Place both pieces together to form a square box and whipstitch the remaining two sides together.
- Slipstitch a length of wild hair to the edge of the top and to the inside edge when the box is opened.

Base

- Cut a piece of silk 4 1/2" (11.5 cm) square. Centre the piece of board for the base in the middle of this piece of silk.
- Fold over edges of the silk and glue to the board.
- Cut a second piece of silk measuring 4 1/2" (11.5 cm) square. Fold over each edge 1/4" (.6 cm) and iron.
- Glue the silk to the wrong side of the board.
- Very carefully, put a tidy layer of glue around the edge of the base.
- Place the constructed sides on top of the base. The base should fit neatly inside. Allow to dry.

Scissor Fob

- Iron each piece of the scissor fob on the wrong side.
- Place wrong sides together (making sure the centre of each piece matches).
- Cut a piece of wild hair 12" (30 cm) long.

- Sew the two pieces together, eight threads out from the stitched design. When you get to the first corner, insert the ends of the wild hair and sew into place. At this stage the wild hair should sit inside the fob and the ends should be sticking outside the corner. Leave a small opening.
- Turn the fob out to the right side. The wild hair should now be attached to one corner with the ends hidden.
- Stuff firmly with fibre fill.
- Slip stitch the opening closed.
- You could use the leftover wild hair to make a tassel for the scissor fob.

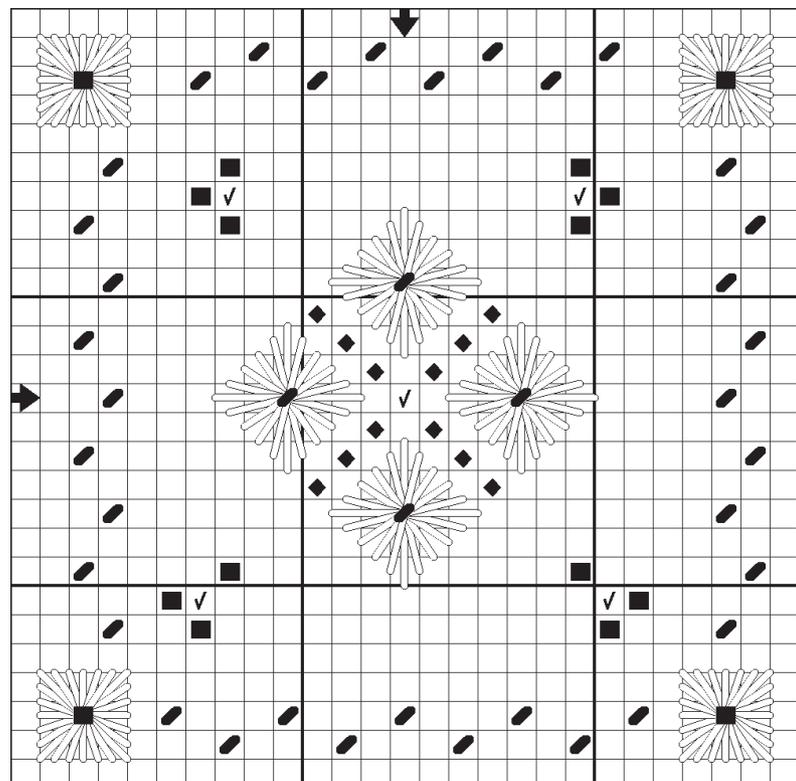


Visit MTV Designs
www.mtvdesigns.com

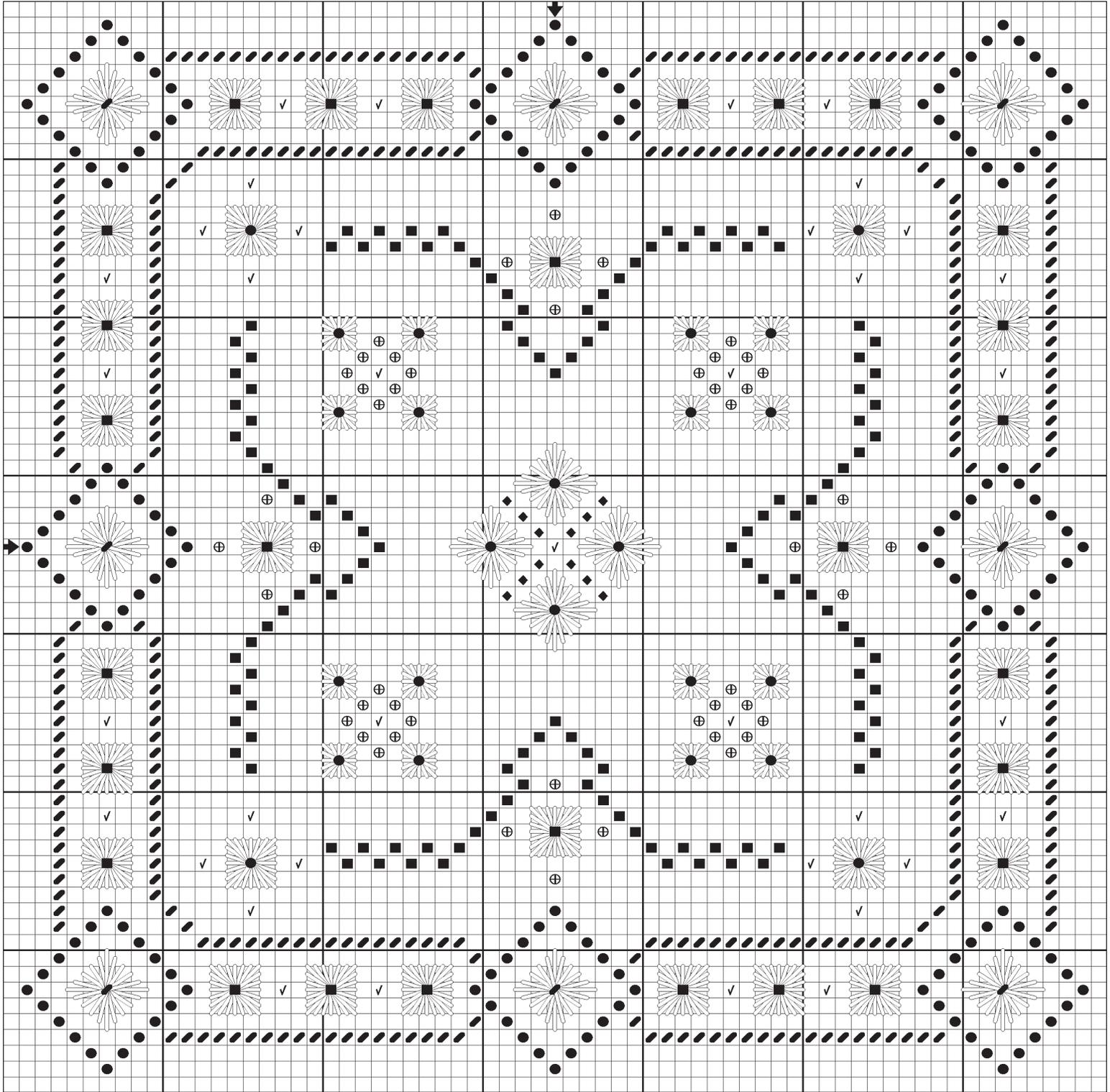
Visit Mingiustitch
www.mingiustitch.com

Visit Mani di Donna
www.manididonna.it

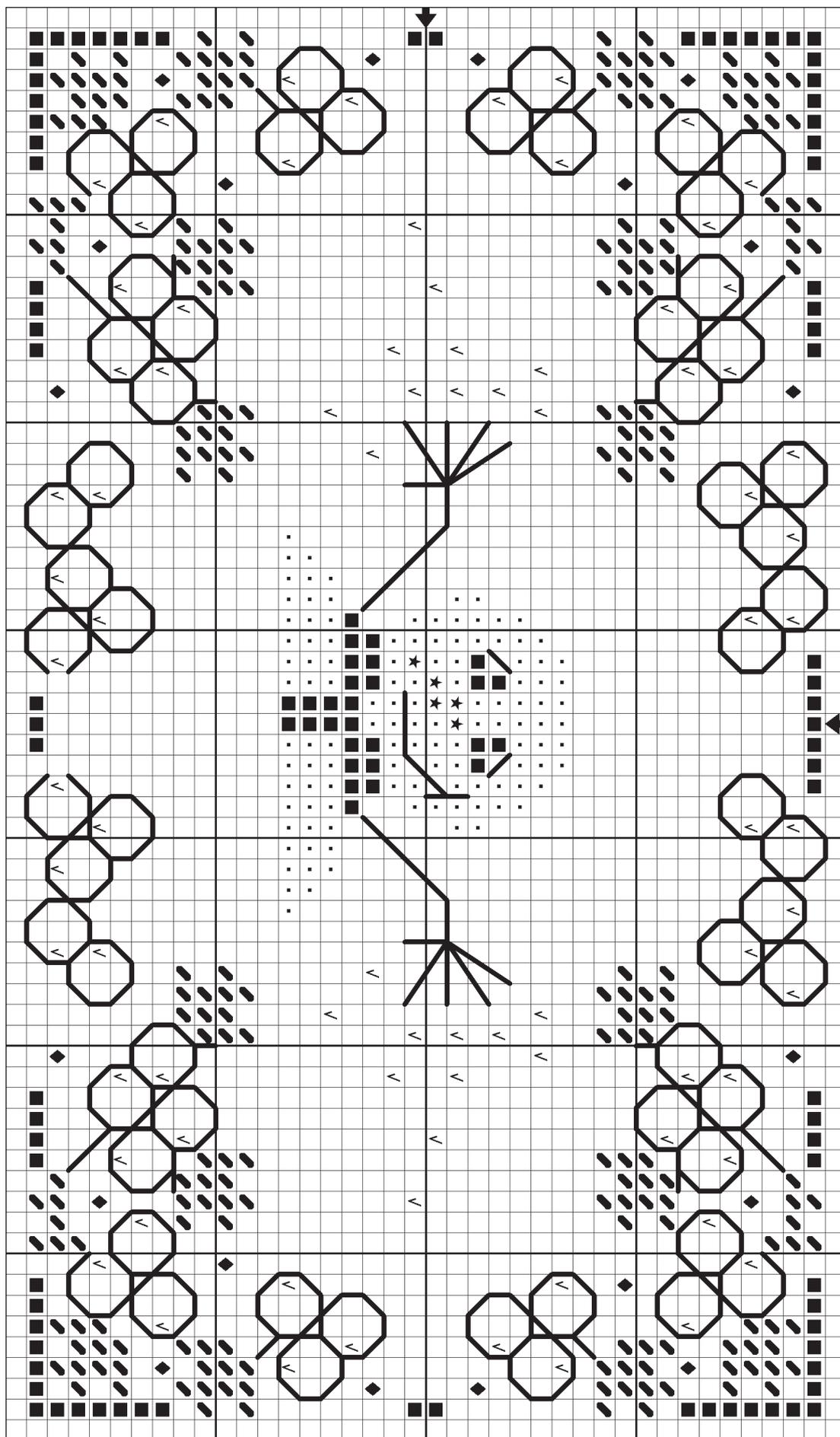
Scissor Fob Chart



Winter Box Top Chart



Winter Box Side Chart



All Things Counted

The Friends of Ackworth School Samplers Event 2008

by Robin Laukhuf

The combination of a stitching event in England and the intrigue of the history of the locale prompted me to take a trip that ended up to be very memorable. The Friends of Ackworth School Samplers Event began the second week of December last year from Saturday December 13 through till the afternoon of Tuesday December 17 and was filled with lectures, classes, and a museum tour. This wonderful sampler experience was hosted by Jacqueline Holdsworth (Needleprint) at Ackworth School in West Yorkshire.

A Little Background

Great Britain holds a history of being one of the world's most powerful nations both industrially and economically. Relics of its industrial past dot the landscape and expensive homes showing profits reaped from home and abroad.

During the 18th Century a key industry in Britain was the production of woollen. Woollen goods accounted for more than a quarter of British exports and one of the major centres was the West Riding of Yorkshire. Tools of the trade included handlooms and spinning wheels. Cottages housed many weavers, and that is where we get the term "cottage industry".

Working conditions in some of the early textile factories were unfavourable. It was not uncommon for men, women and children to regularly work for 60-70 hours in a week. These factories employed a large share of children. Britain

was very secretive about their home grown technology and engineers were not permitted to immigrate to America for this reason.

The Journey Begins

The journey to Ackworth began with the flight from Cleveland, Ohio to Newark, New Jersey, and then onto Manchester, England. After arriving in Manchester, I had a brief train trip through the green terrain and brick houses which provided a back drop to the West Yorkshire area. In Leeds, I met up with some new friends. We instantly connected due to our enthusiasm for samplers and history. We enjoyed a quick dinner at a nearby pub, and prepared for travel in the morning by coach to the Ackworth School in Pontefract, West Yorkshire.

In Carol Humphries book, "Quaker School Girl Samplers from Ackworth", she talks about how religion influenced the style of samplers seen in this school. "Quakers attitudes regarding education - particularly towards girls, the daily life and curriculum established at Ackworth, all shed light on the very distinctive style of needlework that would develop there."

According to the present website at the Ackworth School (www.ackworthschool.com), the boarding school was founded for schooling Quaker boys and girls in 1779 by John Fothergill. Fothergill founded the school on behalf of the Religious Society of Friends (Quakers) and the



The clock tower at Ackworth School and a unique part of the Ackworth building. Photography by R. Laukhuf.

All Things Counted Continued



School Committee (Board of Governors). Today, there are 580 boys and girls, of many different faiths, aged 2-18.

It was Christmas break at Ackworth School; this permitted us to use the school and grounds for our lectures and classes, and enabled us to reside in the dormitories. Staying in the dorms made the whole experience that much more memorable. I felt transported back in time to a different era; to when the girls had studied there and wrought their samplers.

Lectures and Classes, Tours and Many Meals!

Eva-Lotta Hansson treated us to a lecture about her Royal School of Needlework in the afternoon. Ms. Hansson is one of the authors of "The Goodhart Samplers Collection". Jacqueline and Dorothy Bromiley-Phelan (Point of the Needle) are the other authors of the new book.

We broke off into smaller groups and were in a class of one of the following: Whitework by Eva-Lotta Hansson,

Needlace by Doreen Holmes, Slips by Katie Trendell of An Elna of Lynlyn, Tambour by Laura Meir, or a Goodhart Sampler by Erica Uten. I decided to attend the class with Erica Uten for stitching the Goodhart Sampler.

Polly Putnam, Curator of Early Textiles from Temple Newsam House, presented an interesting lecture on that collection. A champagne celebration and dinner was served to mark the formal release of the Goodhart book. David Coke's, interesting lecture on "The Bishop, His Painter, and the Warrior Queens" followed. Cocoa and biscuits were our night cap.

The following morning we were served breakfast by the staff at Ackworth, and began either a practical session on the History of Ackworth or another class in our groups. Sally Pointer lectured on "Popes, Pirates and the Importance of KAI (S04)2-12 (H20) (early COLORful facts to DYE for)." It was a very enlightening lecture on dying all types of threads and yarns. Lunch followed with two more practical sessions in our groups. Leon Conrad, known for his beautiful blackwork designs, gave a wonderful



Top: The beautiful grounds of the school were in the shades of orange, brown and green when we arrived.
Bottom: Erica Uten in class and the class piece, The Goodhart Sampler. Photography by R. Laukhuf.

All Things Counted Continued

presentation afterwards on "Early Embroidery Books". Rebecca Quinton, Curator of Costume and Textiles at Glasgow Museums, followed with a lecture on "Early Embroideries in the Burrell Collection" which was very enjoyable. Her extremely interesting book, "Patterns of Childhood: Samplers from Glasgow Museums", is a favourite in my sampler book collection.

Monday morning began with an early breakfast and boarding coaches to Hardwick Hall. We were given a private tour of the mansion and were introduced to "Bess of Hardwick", the First Lady of Chatsworth. She was the second most powerful and wealthy woman in Elizabethan England. Bess obtained her wealth by marrying her way up the social ladder. Her home displayed beautiful 16th and 17th Century tapestries and embroideries throughout. Women during that time were not permitted to have a family crest, but that didn't stop her. She made sure she had her own family crest present everywhere in her mansion. She even went so far as to put her crest over other crests on tapestries she purchased!

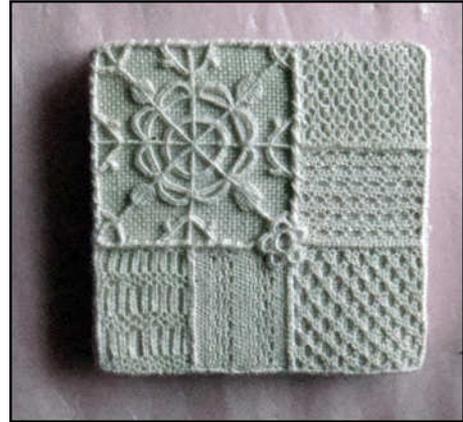
Lunch was served at Hardwick Hall, and time was allotted to tour the grounds, stitch, or visit the gift shop. Several of us purchased many items from the National Trust gift shop. We then returned to the school in time to freshen up. Dinner was served and then everyone was entertained with a delightful lecture by Mike Millward, Database Manager of The Rachel-Kay Shuttleworth Collection at Gawthorpe Hall. This gentleman had everyone laughing with his fantastic dry sense of humour. Jacqueline shared with us that he didn't even realize he was being funny. We were lucky to view several embroidery examples from the collection that he brought.

On Tuesday we were treated to a boutique of designers' samples and related Quaker patterns. We saw several exhibits of antique samplers which we could purchase from Erna Hiscock, Whitney, and Madelena Antiques. I was delighted to purchase a small antique sampler wrought by Rebecca Hall. She used her sampler to state that she was from the nation of "Inglad". The misspelling made the sampler that much more desirable and charming to me. I hope to reproduce the sampler and share it with stitchers. We had our final lunch and waited to board the coach back to Leeds.

It was hard to say goodbye to all the new sampler friends made at the event. We had friends from France, Belgium, England, and the U.S.

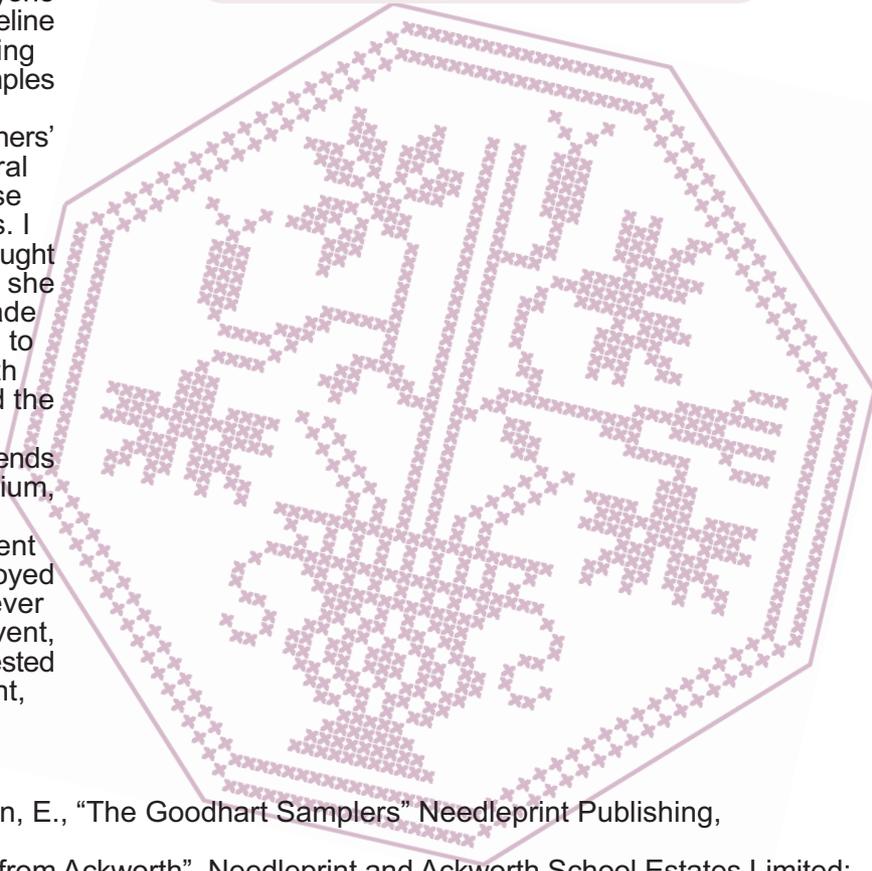
Jacqueline did a wonderful job of planning the event and taking care of all our needs! I hope you have enjoyed this little journey to the Ackworth School. If you are ever afforded the opportunity to go to a future Ackworth event, it truly is a once in a lifetime experience. If you are interested in finding out more information about any future event,

you would need to contact Jacqueline Holdsworth, who sponsored the event. She can be reached via her Needleprint website (www.needleprint.com). The event is limited to approximately 80 sampler enthusiasts.



A beautiful pinkeep class that was taught by Doreen Holmes of Needlelace. (Photo courtesy of D. Holmes)

Robin Laukhuf is owner of
Olde Willow Stitchery Threads, Inc.
www.oldewillowstitchery.com



Further Suggested Reading:

1. Bromiley Phelan, D., Holdsworth, J., Lotta Hanson, E., "The Goodhart Samplers" Needleprint Publishing, England, 2008
2. Humphries, Carol, "Quaker School Girl Samplers from Ackworth", Needleprint and Ackworth School Estates Limited: Singapore by Craftprint International Limited, 2006
3. Levey, S. M., "The Embroideries at Hardwick Hall, A catalog", The National Trust 2007, Reprinted 2008
4. Lovell, Mary S., "Bess of Hardwick, First Lady of Chatworth", Little Brown Book Group, London, 2005
5. Quinton, R., "Patterns of Childhood: Samplers from Glasgow Museums", Glasgow Museums: Scotland, 2008

Ackworth Swan Treasure Keep by Kirsten Edwards



The Ackworth Swan Treasure Keep is definitely inspired by Robin Laukhuf's journey to Ackworth School. On many of the samplers stitched by students of the school, there is a small swan medallion. Keeping with the shape of the medallion, I have created a four sided treasure keep. The two sides join together with ribbon and inside is a small pocket to keep a treasure. I wanted the piece to look old but still keep its charm, so the outside fabrics are stained and the threads completely faded, but when you open it up, you see the original pinkish colours. The silk ribbon holding the keep together looks like it is starting to fade. On the outside I have placed a handmade wooden swan. It looks worn too. I've designed and made this swan button and it will be available for sale on our website (see kits). There is a very limited supply. On the pattern I have charted the swan so you can choose whether to stitch it or purchase the button. The keep can also double as a pinkeep. As you can see I've pushed some pins into the sides. Last but not least, on the back you can personalise the project with your initials or date. Enjoy creating this little token of history!

Purchase a kit for this design from
<http://www.thegiftofstitching.com/kits.php>



Stitching Instructions

Total design size: 122 x 122 stitches

Finished stitched area:

14/28 count: 8 3/4" (22 cm) square
16/32 count: 7 2/3" (19.5 cm) square
18/36 count: 6 5/6" (17 cm) square
20/40 count: 6" (15.5 cm) square

This is the size of the project with only two threads between each medallion. Each medallion is 61 x 61 stitches. You will need to allow 1-2" (5 cm) on each side for stitching and finishing.

The model was stitched on Stitches and Spice 36 count, Sugar Cane Crunch and Antique Rose with one ply of Olde Willow Stitchery hand dyed silks.

Treasure Keep Continued

1. Complete the cross stitches of the swan medallion and the wreath medallion on Sugar Cane Crunch with one ply of OWS silk, #18 (grey). Leave at least 2" between each medallion.
2. Personalise the text on the wreath medallion with your initials and year. I just used a basic sampler alphabet.
3. Backstitch the borders with two ply of the same colour.
4. Complete the cross stitches of the flower pot medallion and the half medallion on Antique Rose with one ply of OWS silk, #10 (pink). Leave at least 2" between each medallion.
5. Backstitch the borders with two ply of the same colour.
6. Attach the swan button by sewing with grey silk thread through the tail hole. Also sew some stitches over the neck to hold the top of the swan in place.

Finishing Instructions

Materials Needed:

- Iron, scissors, roller blade, ruler, cutting matt
- Stiff paper for template
- Small piece of matching silk fabric
- Skirtex 15" x 4" (or cardboard)
- Dinky-Dyes hand dyed ribbon, 7mm #156
- Pins
- Pencil

1. Iron each stitched piece on the wrong side. If you haven't already, separate the medallions by cutting the fabric.
2. **Create an octagonal template**
 - a) On top of a soft surface, i.e., felt, lay a piece of stiff paper.
 - b) Place one of the medallions on top of the paper and pin at the corners. (See photo 1)
 - c) Prick through the linen and the paper one stitch in from the backstitched line. Prick the corners and the sides. (See photo 2)



- d) Remove the linen. Join the pricks with a pencil and ruler. Cut out the template shape with scissors.
3. Use this template to cut out four pieces of Skirtex.
 4. Trim each medallion so it has a 1/2" seam allowance.
 5. **Pinning the medallion to the Skirtex**
 - a) Take one of the medallions. Finger press each side along the backstitched line. This will make folding and pinning easier.
 - b) Place a piece of skirtex on the wrong side of a medallion.
 - c) Fold over each side of the linen and pin to the Skirtex. I folded the sides going around in a circle and allowed the corners to overlap. (See Photo 3)
 - d) Pin at each corner to hold the flaps in place. Make sure the heads of the pins stick out.
 - e) Repeat with the other three pieces. You could lace the pieces at this stage if you wanted. I didn't find it necessary for this project.
 6. **Making the pocket**
 - a) Cut a piece of matching silk 4" x 2 1/2".
 - b) Fold one of the long edges over a 1/2" twice to form the top edge of the pocket.
 - c) Sew a small running stitch with the pink silk to keep it in place.
 - d) On the half medallion piece, centre the silk pocket with the top edge along the middle.
 - e) Fold over edges to the back and pin into place. (See photo 4)
 7. Cut four pieces of silk ribbon, 5" each.
 8. Pin one end of each piece at the top and bottom of the two outside pieces. These pieces stitched on Sugar Cane Crunch. (See Photo 5)



Treasure Keep Continued

9. Joining the medallions together

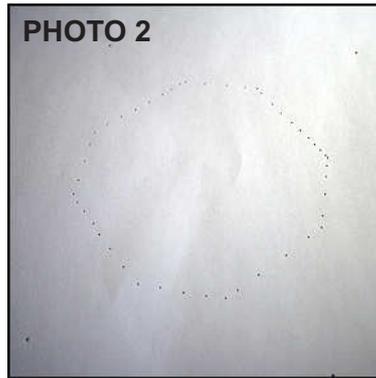
- The swan medallion and the flower pot medallion go wrong sides together. Make sure the flower pot medallion is upside down. Line up corners and sides.
- Thread a tapestry needle one ply of pink silk thread.
- Join the two pieces together by whipstitching through the backstitches without actually going through the fabric. (See photo 6). Go all the way around. Remove pins as you sew.
- When you get to the ribbon you won't be able to whipstitch, so just do straight stitches through the backstitches and this will sew the ribbon into place.

- Repeat with the half medallion and the wreath medallion. You won't need to turn either upside down.
 - When you get to the silk pocket, you won't be able to see the backstitches. Just keep whipstitching catching the silk as you do. You can see a little of this stitching in Photo 6.
10. To close, the top ribbons together and do the same with the bottom ones.

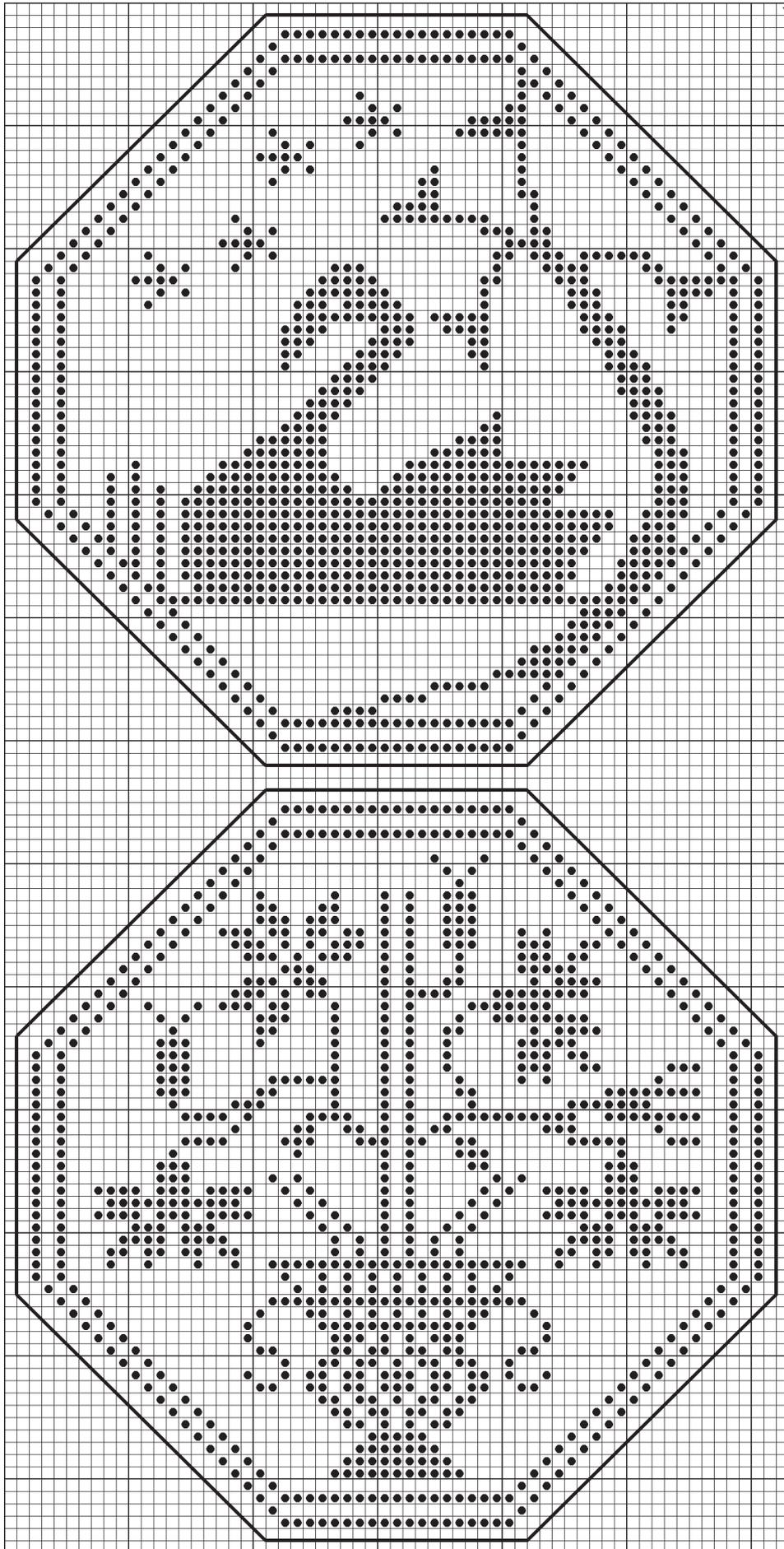


MDF Magic supplied the wood and cutting services for the swan button. Design and make your own button, frame or mount at very reasonable prices.

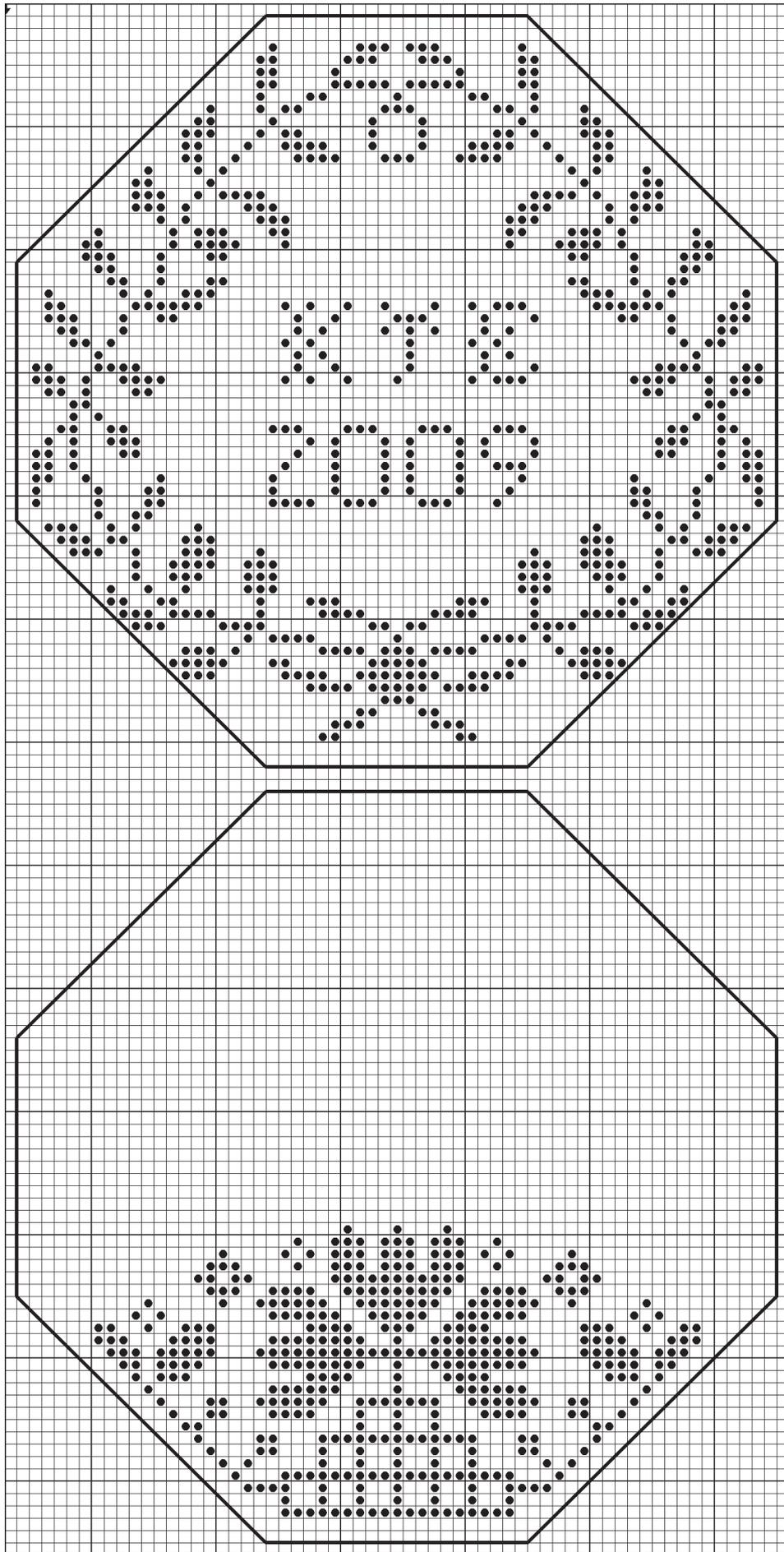
Visit their website:
mdfmagic.com.au



Treasure Keep Chart One



Treasure Keep Chart Two



The Winter

by Carla C. and Pina C.
of Cercando Piccoli Capolavori

Italian designers, Carla and Pina of Cer.Pi.Ca have designed a seasonal series and this month we present, "The Winter".

Over the next year we will publish another three seasons all featuring children playing. They are all in the same monochromatic style and size and will make a lovely set.

Total design size: 177 x 125 stitches

Finished stitched area:

14/28 count: 12 5/8" x 9" (32 x 22.5 cm)

16/32 count: 11" x 7 5/6" (28 x 20 cm)

18/36 count: 9 5/6" x 7" (25 x 17.5 cm)

20/40 count: 8 5/6" x 6 1/4" (22.5 x 16 cm)

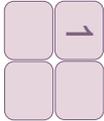
Allow another 4" (10 cm) each side for framing.

The model was stitched on 14 count white Aida with two ply of DMC six stranded cotton, 3371.

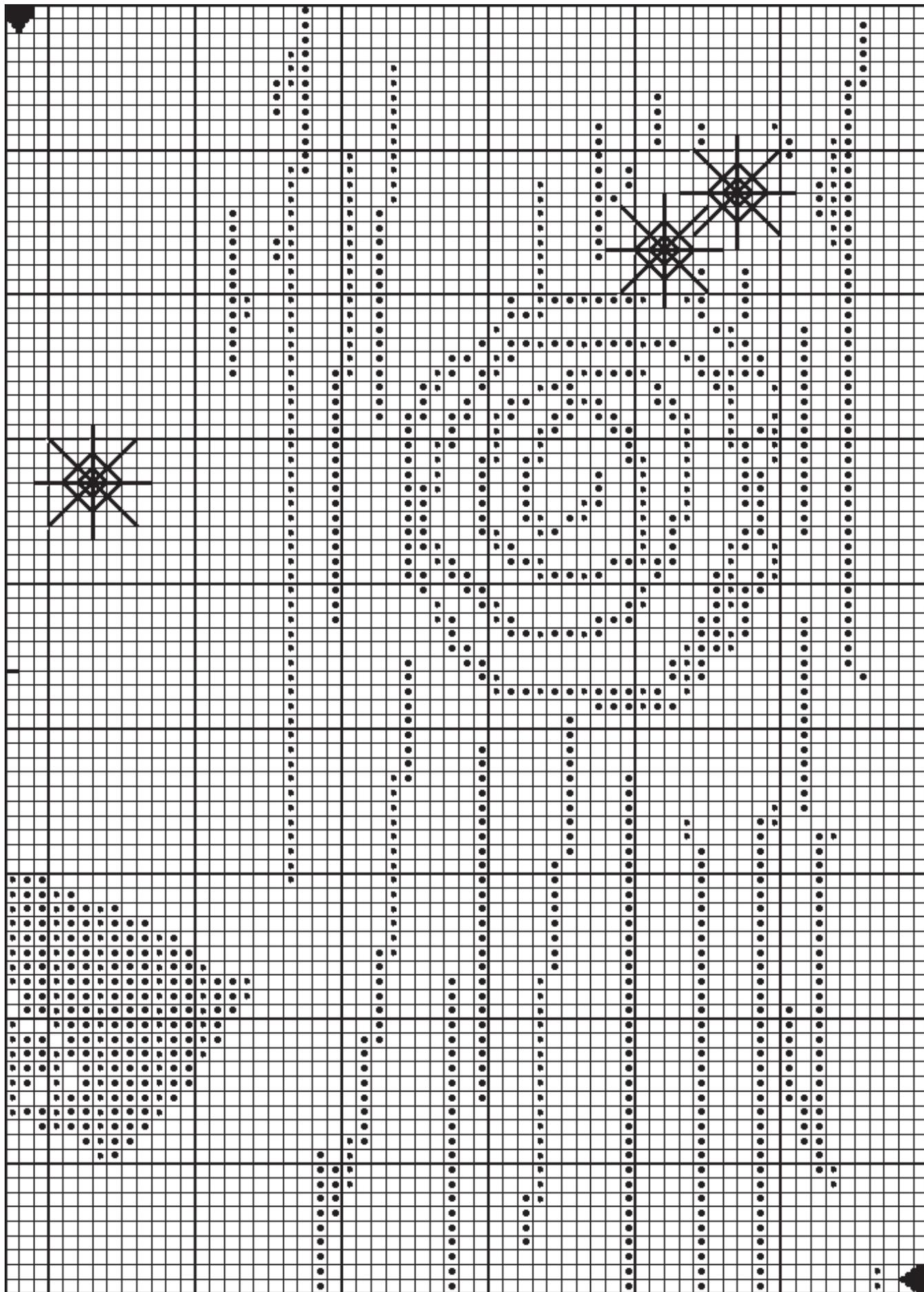
Backstitch the solid lines with one ply of DMC 3371 and the dashed lines with Kreinik #4 Braid, 001HL, Gun Metal.

Visit CER.PI.CA
www.cerpica.it

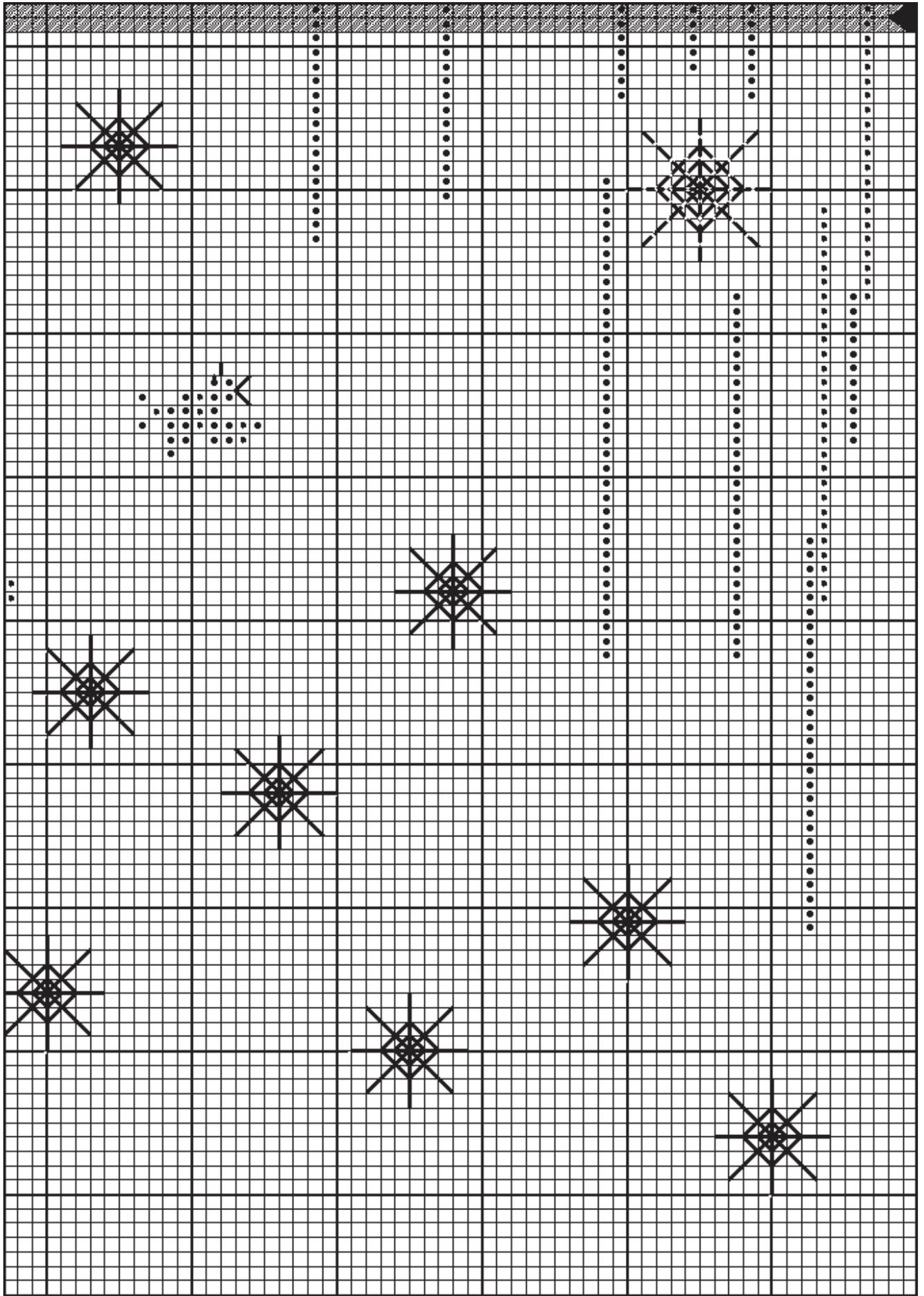




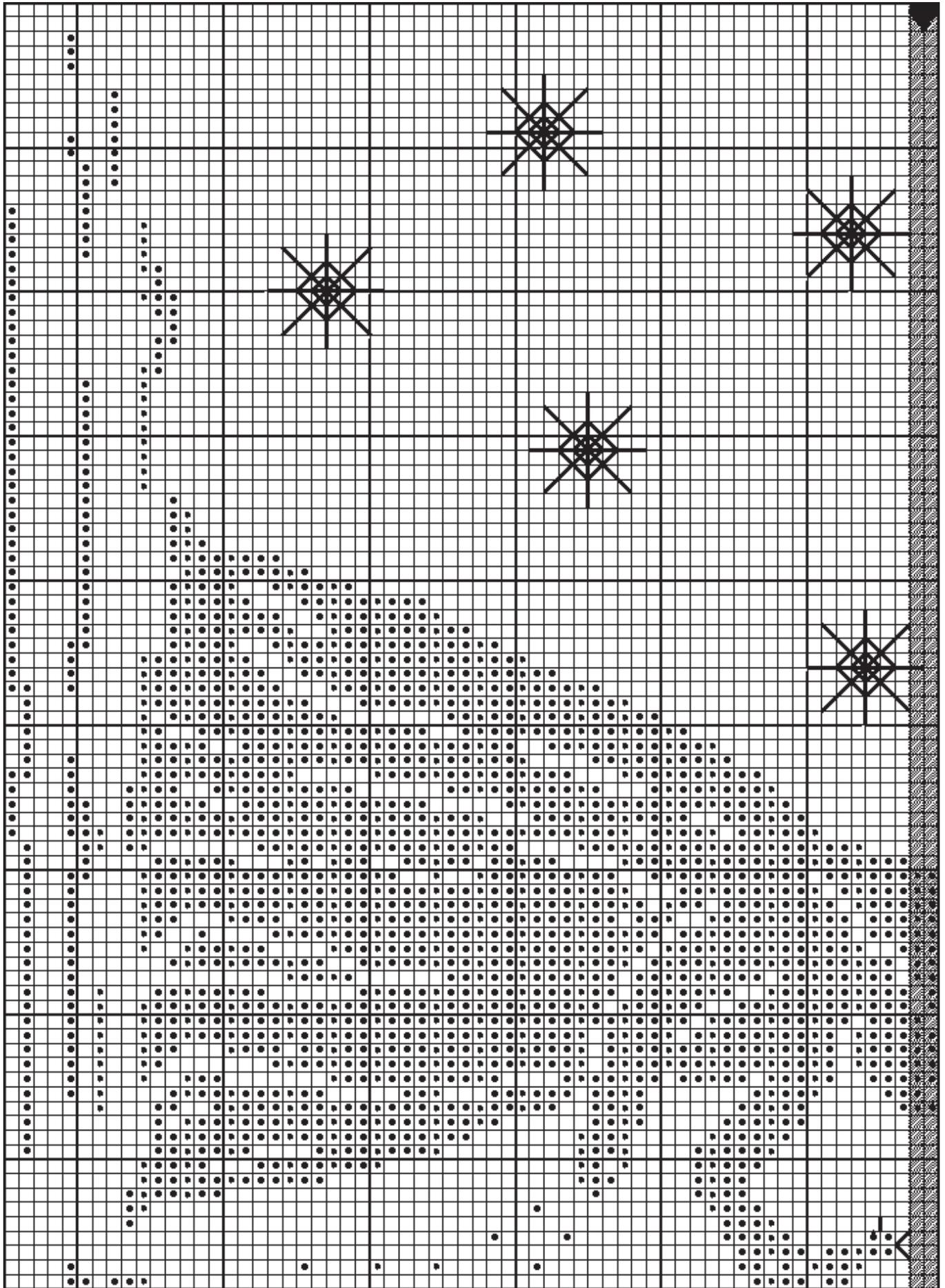
The Winter Chart 1



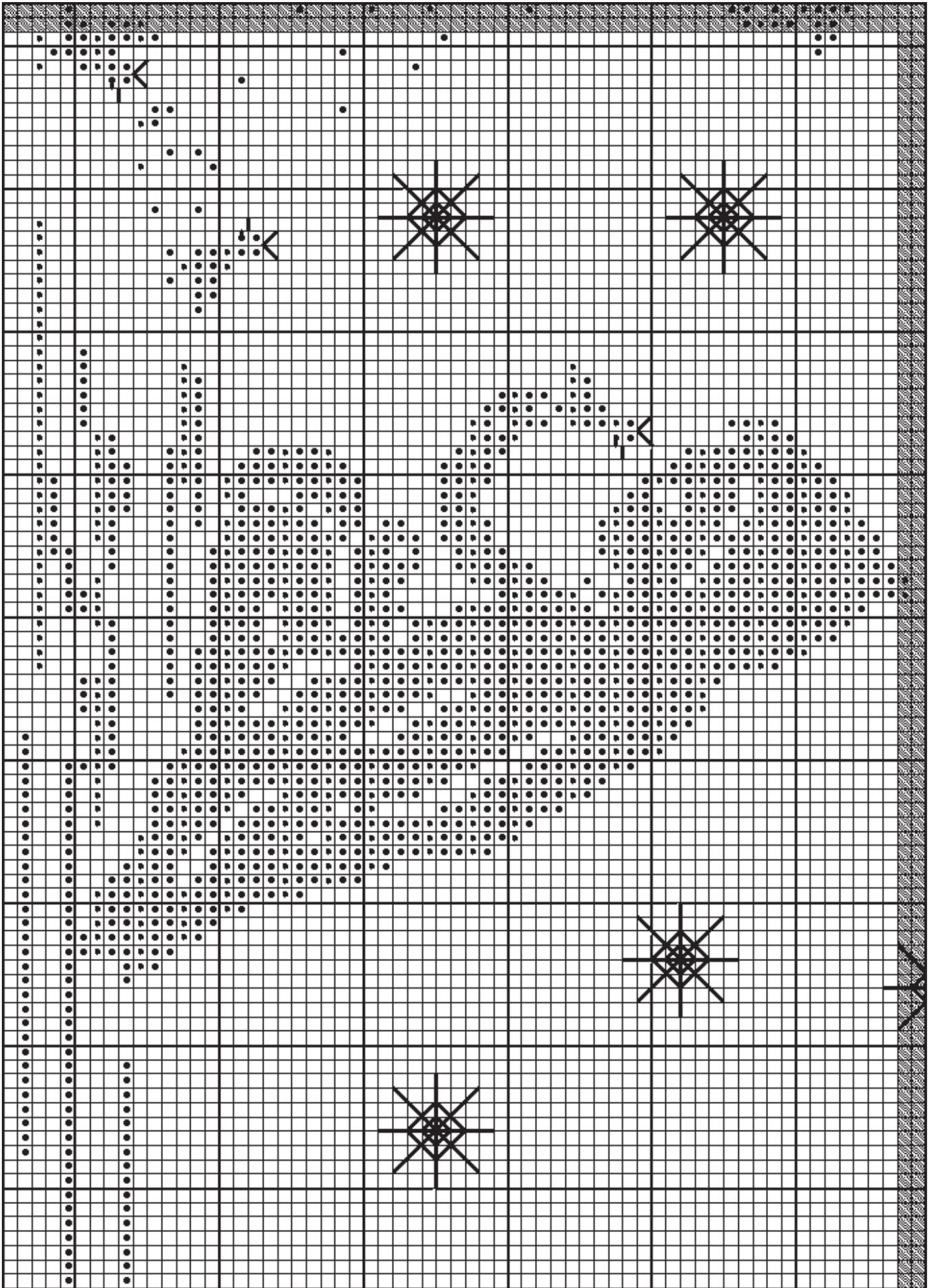
The Winter Chart 2

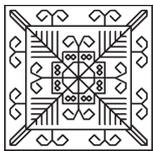


The Winter Chart 3



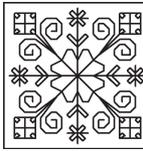
The Winter Chart 4





Blackwork with Lynne Herzberg

Hearts of the World Series



This month we start a new series called "Hearts of the World". Lynne has designed a series of hearts with a country's flag inside. We are going to cover 10 different countries and this month's are France and the USA.

Stitching Instructions

Total design size of each heart:
52 x 48 stitches

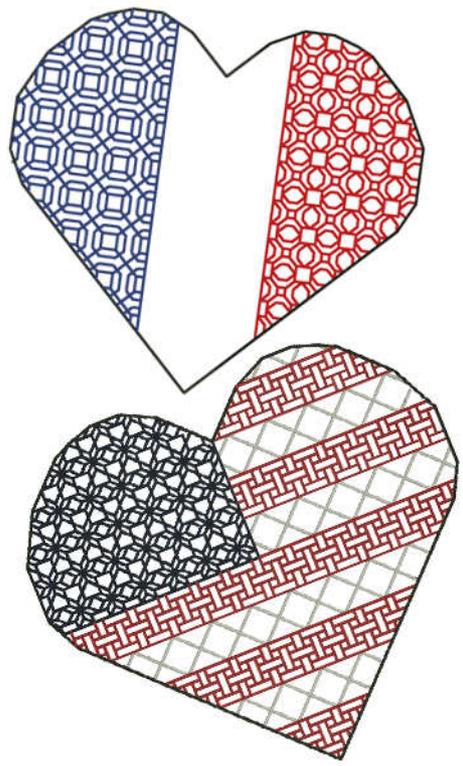
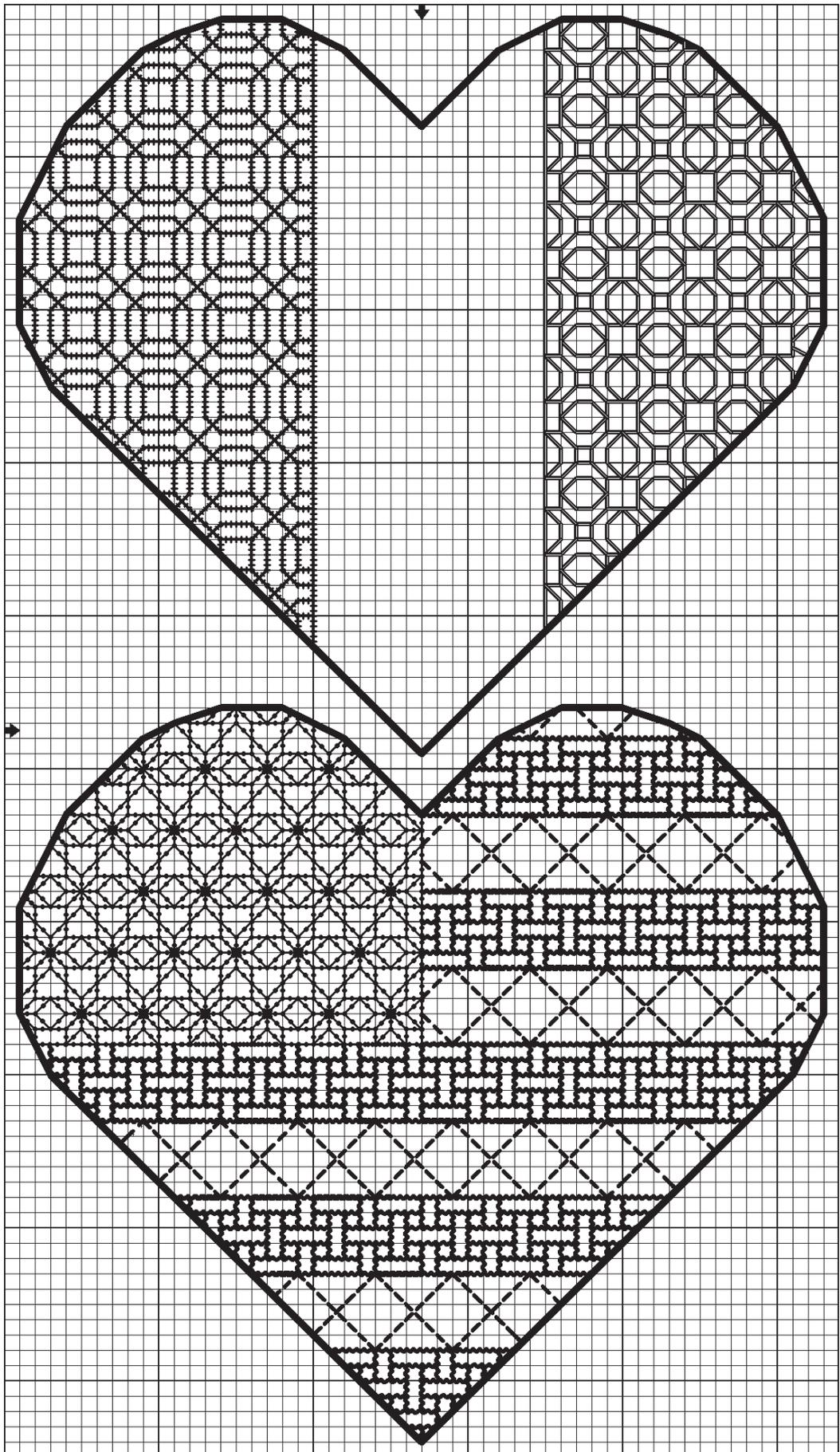
- Finished stitched area:**
 14/28 count: 3 3/4" x 3 1/2" (9.5 x 8.5 cm)
 16/32 count: 3 1/4" x 3" (8.5 x 7.5 cm)
 18/36 count: 2 7/8" x 2 2/3" (7.5 x 7 cm)
 20/40 count: 2 5/8" x 2 3/8" (6.5 x 6 cm)

Allow another 2-4" (5-10 cm) to each side for finishing or framing.

Suggested colours for the USA:
 DMC 648 (light stripes)
 DMC 939 (stars)
 DMC 498 (red stripes)

Suggested colours for France:
 DMC 796 (blue stripe)
 DMC 666 (red stripe)

Use DMC 310 to outline the heart.



whimsy thoughts by helga mandl

Loving Family Stitching Instructions

Design size: 117 x 70 stitches

Finished stitched area:

- 14/28 count: 8 3/8" x 5" (21 x 12.5 cm)
- 16/32 count: 7 1/3" x 4 3/8" (18.5 x 11 cm)
- 18/36 count: 6 1/2" x 3 7/8" (16.5 x 10 cm)
- 20/40 count: 5 5/8" x 3 1/2" (15 x 9 cm)

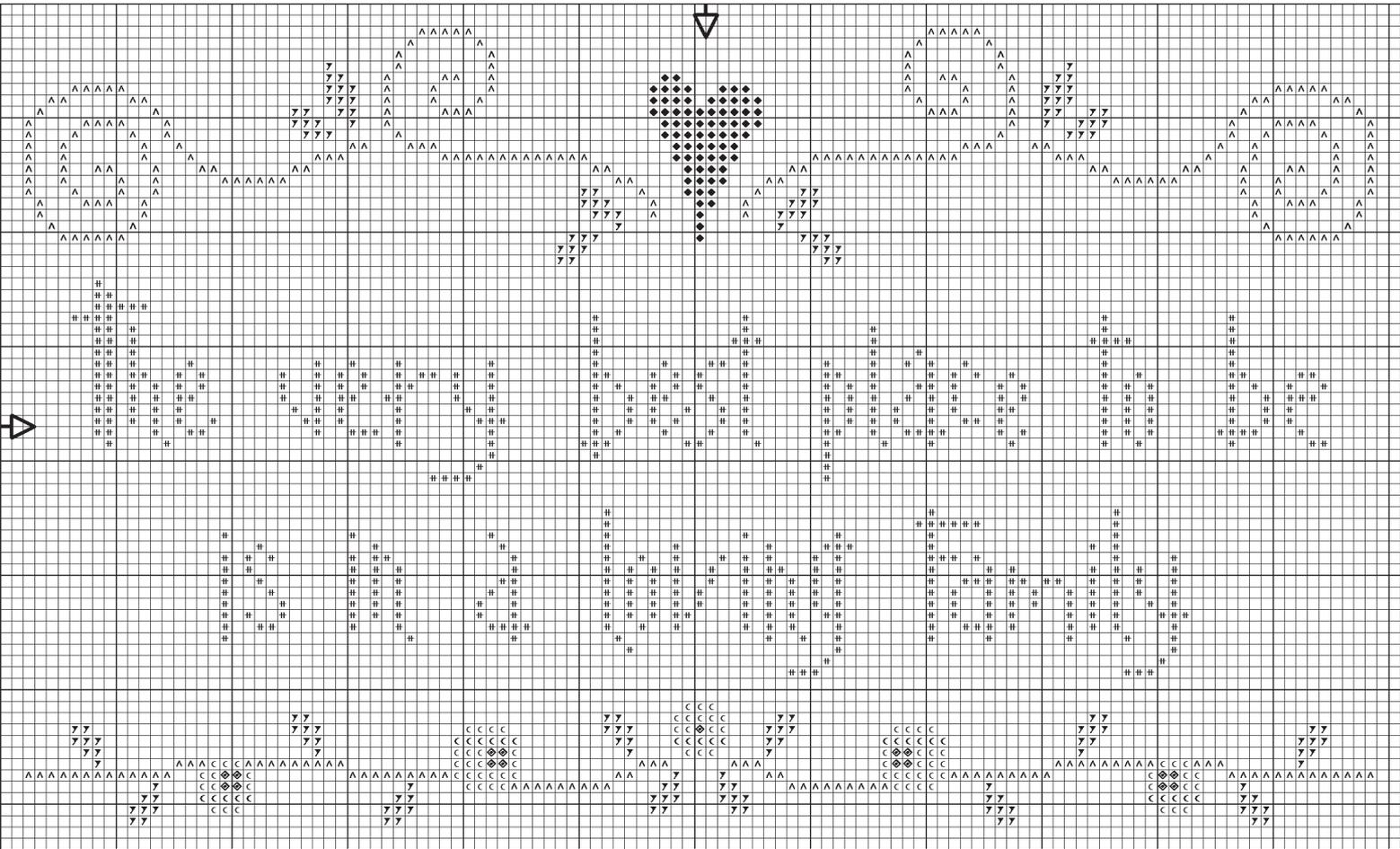
Allow another 2" - 4" (5-10 cm) on each side for framing or finishing.

The model has been stitched 14 count Impressions Aida by DMC, printed background #DC27PP-rose.

Symbol Key

Symbol	DMC
C	603
^	702
◇	727
▼	906
≡	3772
◆	4190

Helga Mandl is a cross stitch designer from Croatia. Visit her website at <http://free-pu.t-com.hr/hmdesigns/index.html>



Jeanne d'Arc Mystery Sampler

charted by Virginie Lykins
of Roland Designs

This month we introduce our new mystery sampler, Jeanne d'Arc, otherwise known as Joan of Arc. The pattern has been charted by Virginie Lykins of Roland Designs. This antique monochromatic design will be in four parts and will cover the short life of the famous saint. The first part shows Joan of Arc having a vision out in the fields. Saint Michael appears in the vision commanding her to free the country from the English and to help bring their king to the throne. The first part looks similar to a 1843 painting by German artist Hermann Anton Stilke. The painting is called, "Appearance of Saints Catherine and Michael to Joan of Arc".

Virginie Lykins is French and an avid collector of antique patterns used for counted thread work. I will let her tell you how she became a collector.

Jeanne d'Arc is one of my favourite heroines. When I was a very small girl, I first read the story in an old Catholic black and white book my mother had from her youth. I was fascinated with the young peasant girl who loved her country, her king, and her God till the very end. She was martyred at a young age, for her unwavering faith and convictions.

The pattern I have charted for the Mystery Sampler comes from an antique French book called 'Le filet ancien au point de reprise'. It's a series of books for lacis, and as the title says 'ancien', this means it has drawn the pattern from even older sources.

Lacis is one of the oldest forms of lace and is quite simple in concept. It is simply filling in spaces on an evenweave net. Patterns for lacis are perfect for cross stitch, filet crochet, beading, etc. They are also monochromatic so you can stitch all in one colour or simply make up your own colour scheme.

There was a revival of lacis in the 19th Century, along with the popularity of filet crochet. Many books and booklets were printed and now they have become 'hot' items for collectors. Around the time of the two World Wars, interest (or time and resources) for fancy needle work started to wane.

I became interested in older needlework patterns when I accidentally discovered a website called 'The Antique Pattern Library'. I downloaded and printed so many pages that eventually I ran out of ink, paper, plastic sheets and space for the folders! This started my search for original pattern books and here are some places to start:

eBay

I was surprised at how easy some of the patterns were to find on eBay. I was also surprised at the price that some people were willing to pay for rare issues. One word of advice, don't bid yourself into a hole. Some patterns are widely available and they will come up again for auction



"Appearance of Saints Catherine and Michael to Joan of Arc" by Hermann Anton Stilke, 1843.

Mystery Sampler Continued

within a short while. Also remember that most of those books were published in French and German first. (DMC booklets for example) You might find what you are looking for in another language.

www.ebay.com (or add your country's url)

Dover Publications

Here you can get copies of vintage books for very reasonable prices.

www.doverpublications.com

The Antique Pattern Library

This is where you can download a large selection of needlework books.

www.antiquepatternlibrary.org

Alibris

This online book mall has needlework books available from time to time.

www.alibris.com

My favourite part of collecting antique patterns is seeing the notes left by previous owners, or the little needle prick marks where a needleworker parked her needle into the paper. I hope you enjoy this Mystery Sampler and will begin to share in the passion of collecting and treasuring old patterns.

Stitching Instructions

Design size: 213 x 490 stitches

Finished stitched area:

14/28 count: 15 1/4" x 35" (38.5 x 90 cm)

16/32 count: 13 1/3" x 30 2/3" (34 x 78 cm)

18/36 count: 11 5/8" x 27 1/4" (30 x 69 cm)

20/40 count: 10 2/3" x 24 1/2" (27 x 62 cm)

Add another 4" (10 cm) to each side for framing.

The model is stitched on 36 count linen, Sugar Cane Crunch by Stitches and Spice with one ply of Olde Willow Stitchery silk thread, #12 (6 skeins).

You will need a special cut of 35 x 100 cm 36 count linen for this project. When starting the first part, measure right 9 cm, down 11 cm, then stitch from the very top left of the chart.

Purchase a kit for this design from
<http://www.thegiftofstitching.com/kits.php>

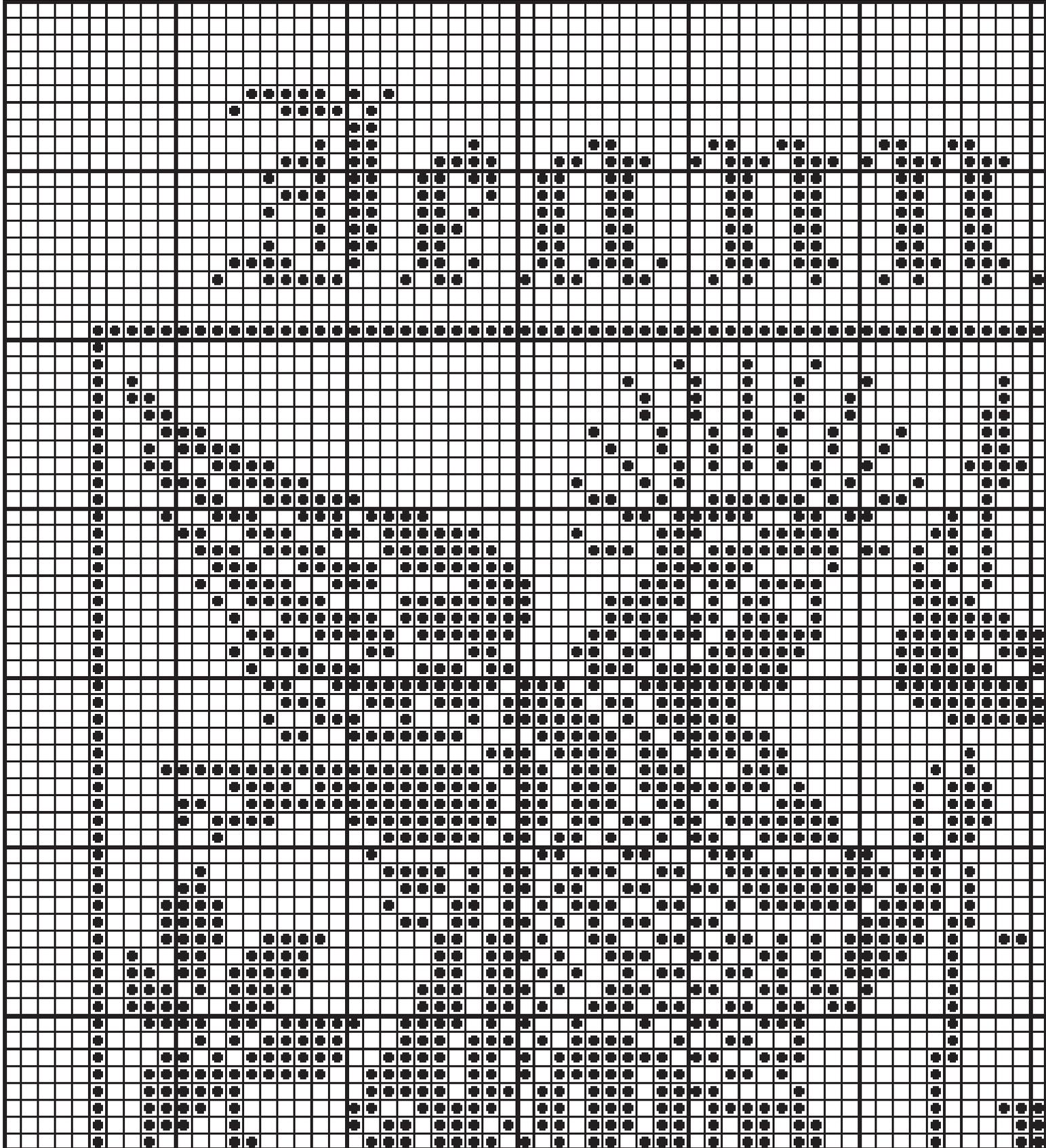


Pictured right are some of the books and booklets in Virginie Lykins' collection.

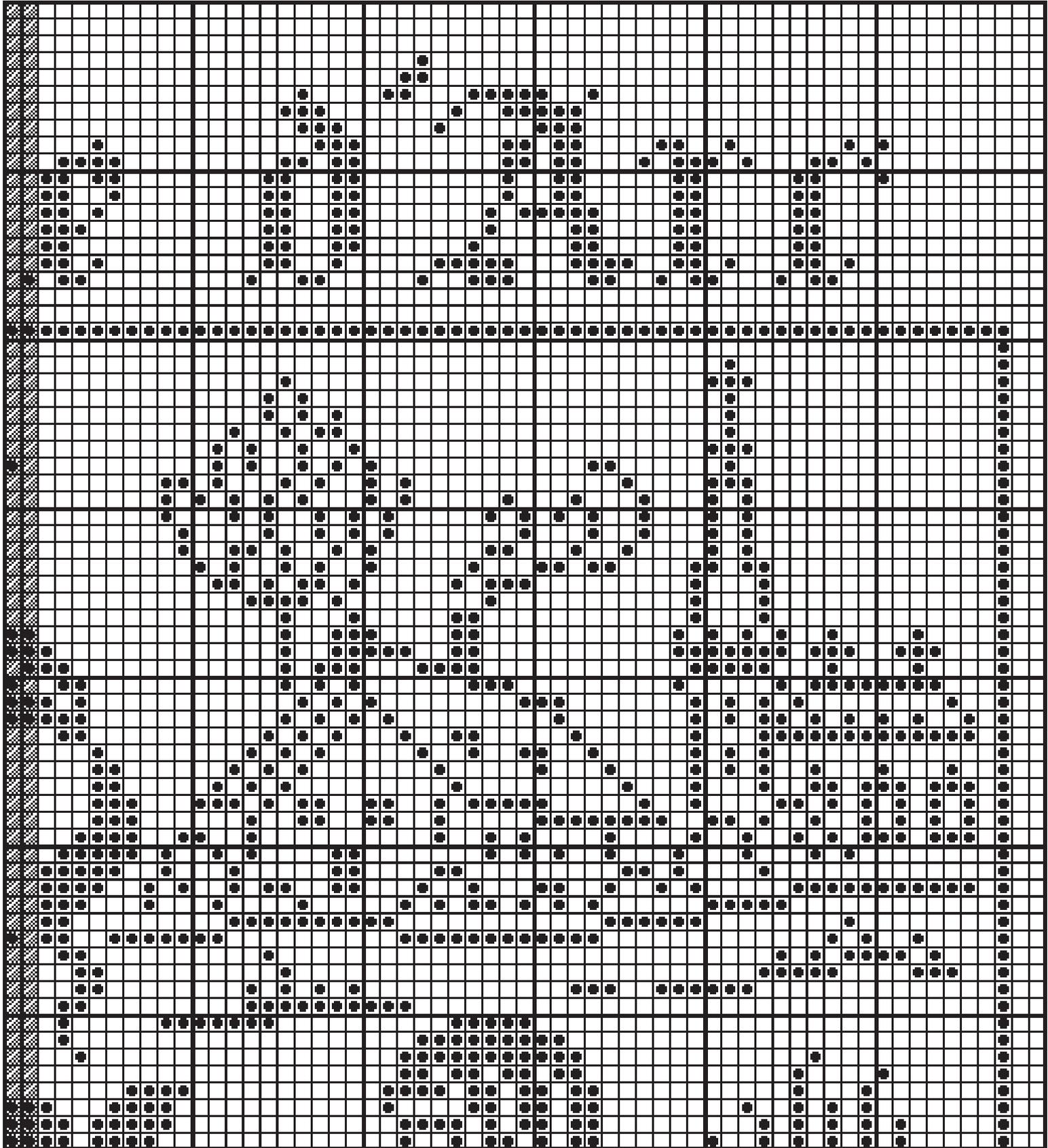
Visit Roland Designs
www.roland-designs.com



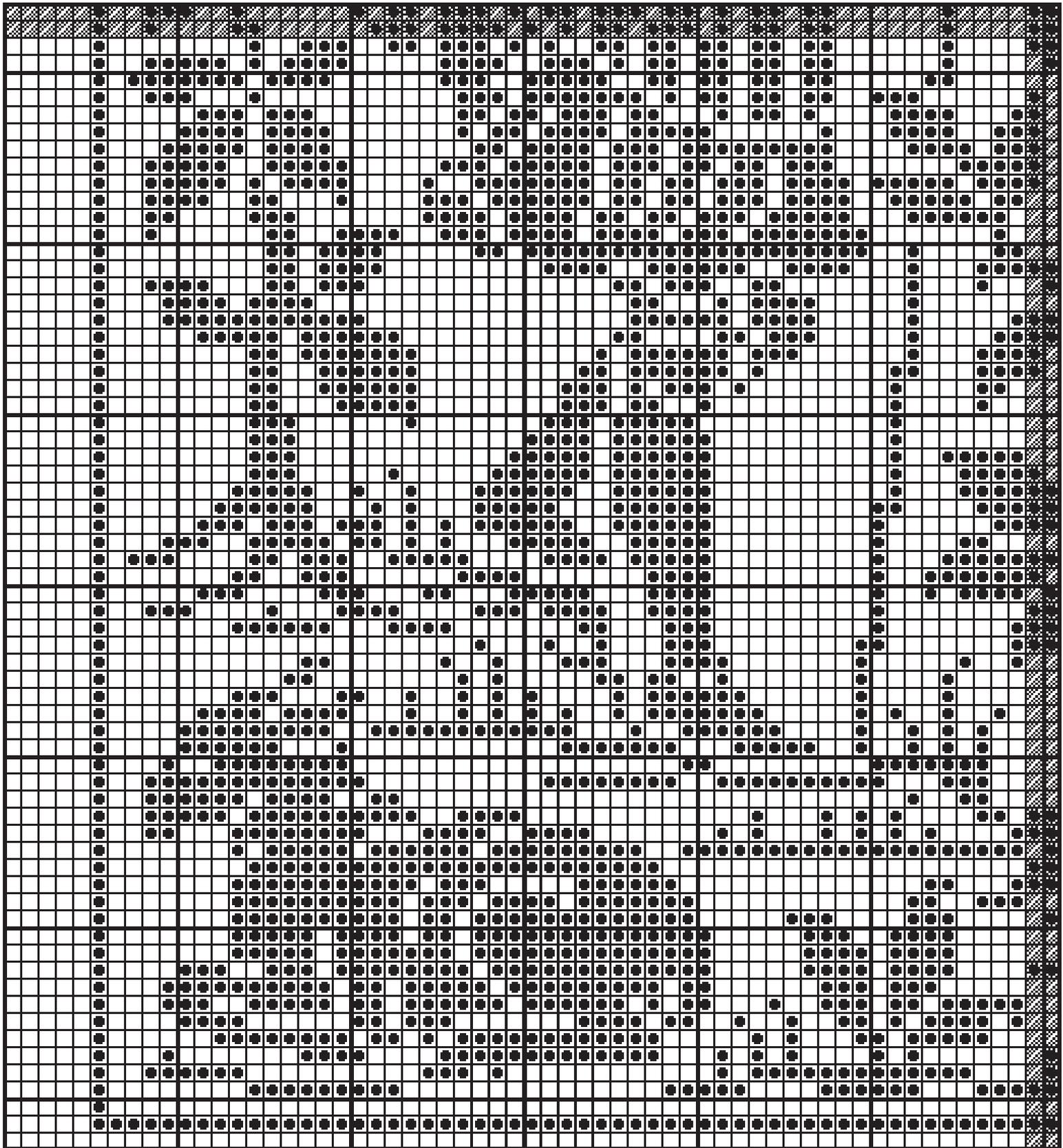
Jeanne d'Arc Chart 1 Top Left



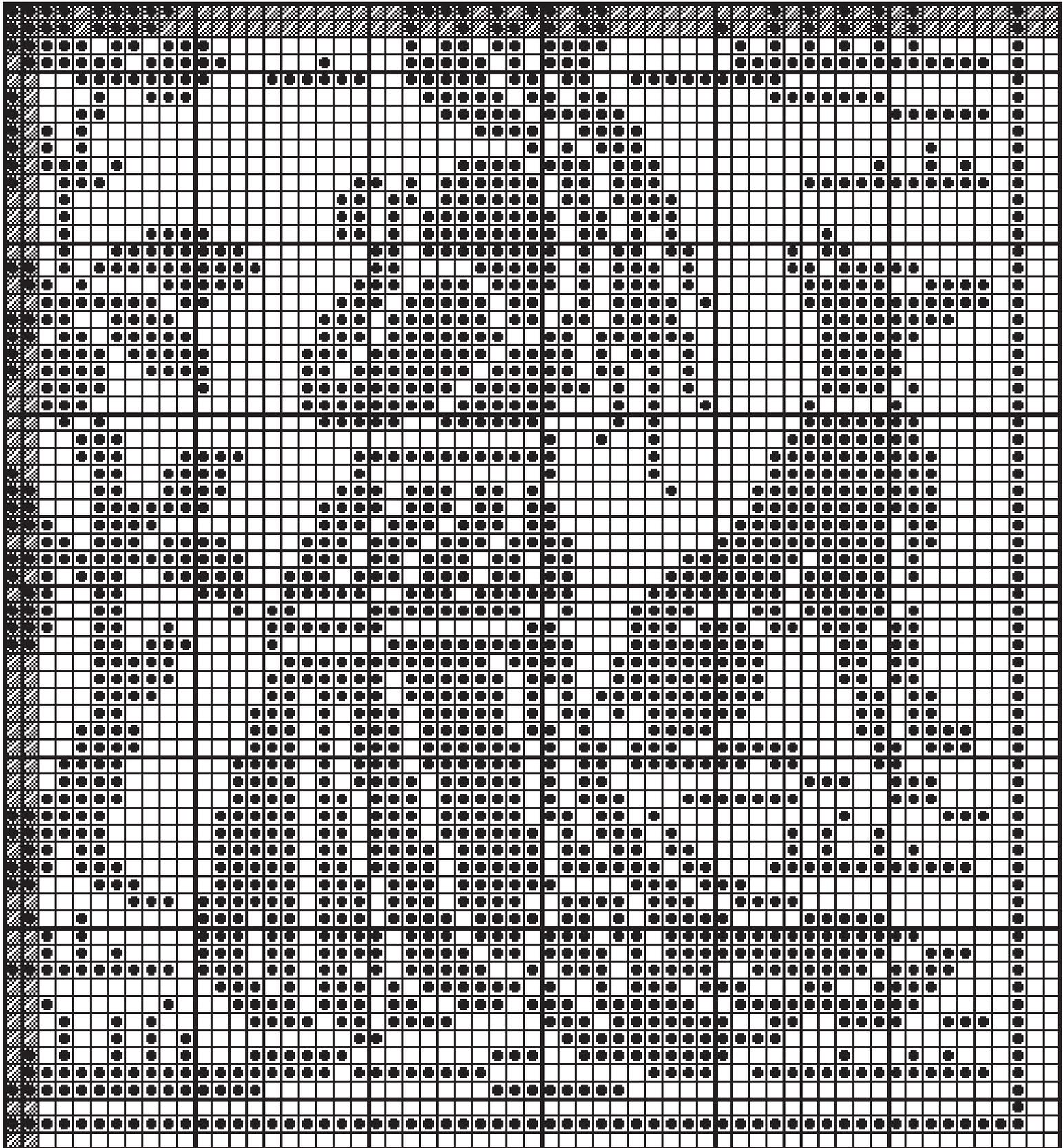
Jeanne d'Arc Chart 2 Top Right

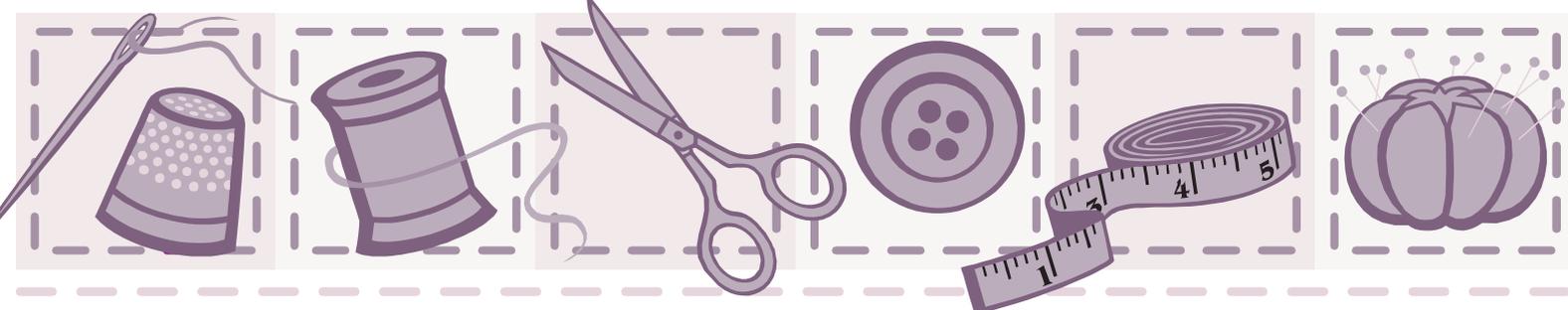


Jeanne d'Arc Chart 3 Bottom Left



Jeanne d'Arc Chart 3 Bottom Right





Finally Finished! by Lody Steward

A Stitcher's Journey Part 3 Neck Purse Part II

Carrying on the neck purse project from last month, we will now stitch and finish the mini biscornu and show you how to create those detached buttonhole loops.

Stitching Instructions Mini Biscornu

Design size of each side: 28 stitches square

Finished stitched area:

14/28 count: 2" (5 cm) square

16/32 count: 1 3/4" (4.5 cm) square

18/36 count: 1 1/2" (4 cm) square

20/40 count: 1 3/8" (3.5 cm) square

Allow another 2" (5 cm) each side for finishing. You will need two pieces of fabric at the above measurements.

The neck purse model is stitched on 32 count Tea Irish linen from Charles Craft.

1. Complete all cross stitches with two ply of DMC six stranded cotton according to the symbol key.
2. Backstitch the centre flower with two ply of DMC 520.
3. Personalise the back of the biscornu. Use the alphabet from the neck purse in the previous issue.
4. Backstitch the border with two ply of co-ordinating thread. NB: This border is three linen threads away from the design.

Finishing Instructions

Materials Needed:

- Tiny button or big bead
- Co-ordinating sewing thread
- Scissors, sewing needle
- Stuffing

1. Trim excess linen giving you at least a 1/2" seam allowance all around. Iron if necessary.



2. Finger press the seams along the backstitched border.
3. Thread a tapestry needle with two ply of sewing thread. See the Biscornu Finishing Diagram for the next instructions.
 - a) Biscornus have their unique shape because of how they are sewn together. Find the centre of one side. Attach a corner of the other piece to this centre. (The large dots in the diagram). The wrong sides of your fabric should be facing.
 - b) Now whipstitch through the backstitches to join the sides together until you get to the next corner and centre of one side. As you whipstitch, the shape will form. Do this all the way around.
4. Stuff firmly then whipstitch the opening closed.
5. At the last corner, create a detached buttonhole loop.
6. We will now "tuft" the biscornu by pinching the centre together.
 - a) Thread your needle with two ply of thread, we need it strong.
 - b) Make some tiny stitches in the centre of the biscornu on one side to secure the thread.

Symbol Key

Symbol	DMC
◆◆	520
◇◇	729
\$	3041
#	3042

Finally Finished Continued

- c) Bring the needle right through the centre of the biscornu out the other side.
- d) Slip on your button or large bead and sew back through. Now pull the thread tight so the biscornu is "pinched".
- e) Continue to bring the needle up and down until the pinch is secured, then secure the end to finish.

How To Create a Detached Buttonhole Loop

There are four buttonhole loops in the neck purse set and they should be stitched on the following areas:

1. At flap lip of the purse
2. At one top corner of the mini-biscornu
3. At each side (topmost) of the purse

This stitch is commonly used on hedebo embroidery and is well known as hedebo buttonhole.

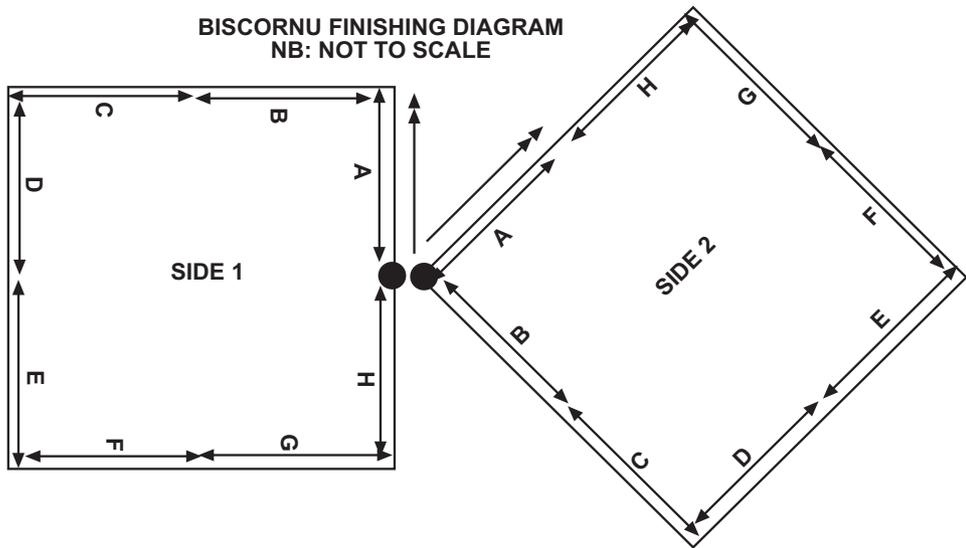
Whenever I use a buttonhole loop as closure for my sewing accessories, I always consider the following:

1. Either use three (or four) ply of thread, two ply of #12 (or 8) perle cotton, or one ply of #5 perle cotton.
2. Make at least two loops for a more durable closure.
3. Make sure the distance between A & B (Refer to Diagram 1 and 2) must not exceed the diameter of button or bead that will go with it.
4. Four or six linen threads works best.
5. Secure the thread at point "A" very well.

How to Make the Loop

1. In reference to Diagram 1, come up at A and down at B. Do it twice for more durability.
2. Then working from B, start making the detached buttonhole stitch. (Diagram 2)
 - a) Take your needle under the loop, come to the front, then go through the loop you just made.
 - b) Bring your needle up and gently pull the stitch tight. The stitches should lay next to each other until the loop is filled.

BISCORNU FINISHING DIAGRAM
NB: NOT TO SCALE



- c) Secure your last stitch at point A then bury the tail inside the fabric for a cleaner look.

For buttonhole loops on the mini biscornu and each topside of neck purse: I strongly recommend that you add 20" thread on your whipstitching thread. However, if you're not used to working with long threads, you can finish all the whipstitching first then re-thread your needle for the loops. If you do this, be certain that your starting thread is hidden and securely attached at point A. NB: Point A and B will be the last backstitches to whipstitch.



Visit Lody Steward's website
Timber Creek Needleworks:
www.timbercreekneedleworks.com
and her designer blog at:
timbercreekneedleworks.blogspot.com

DIAGRAM 1

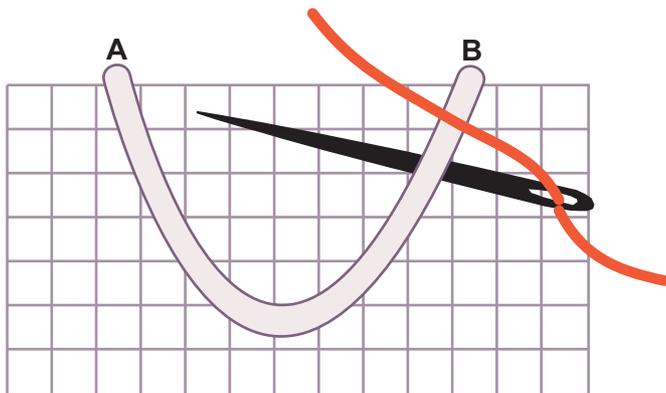
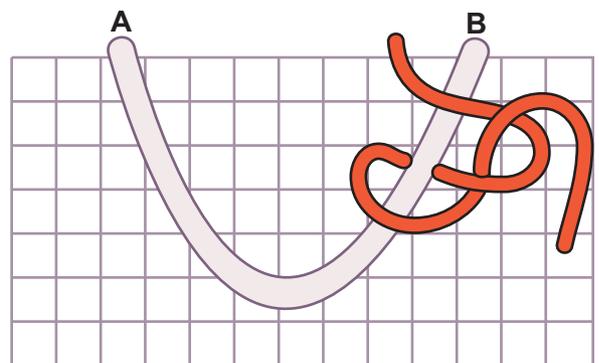
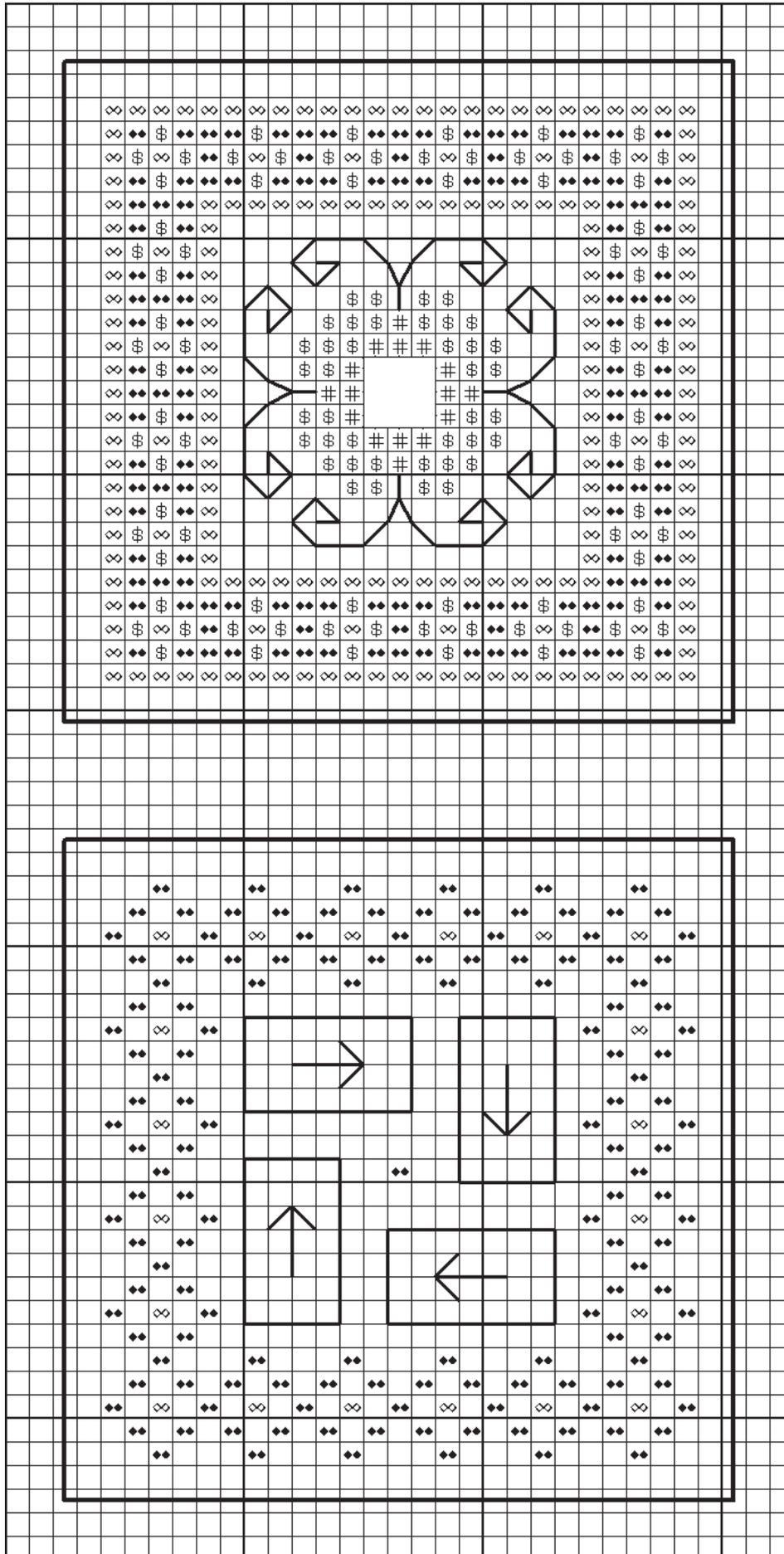


DIAGRAM 2

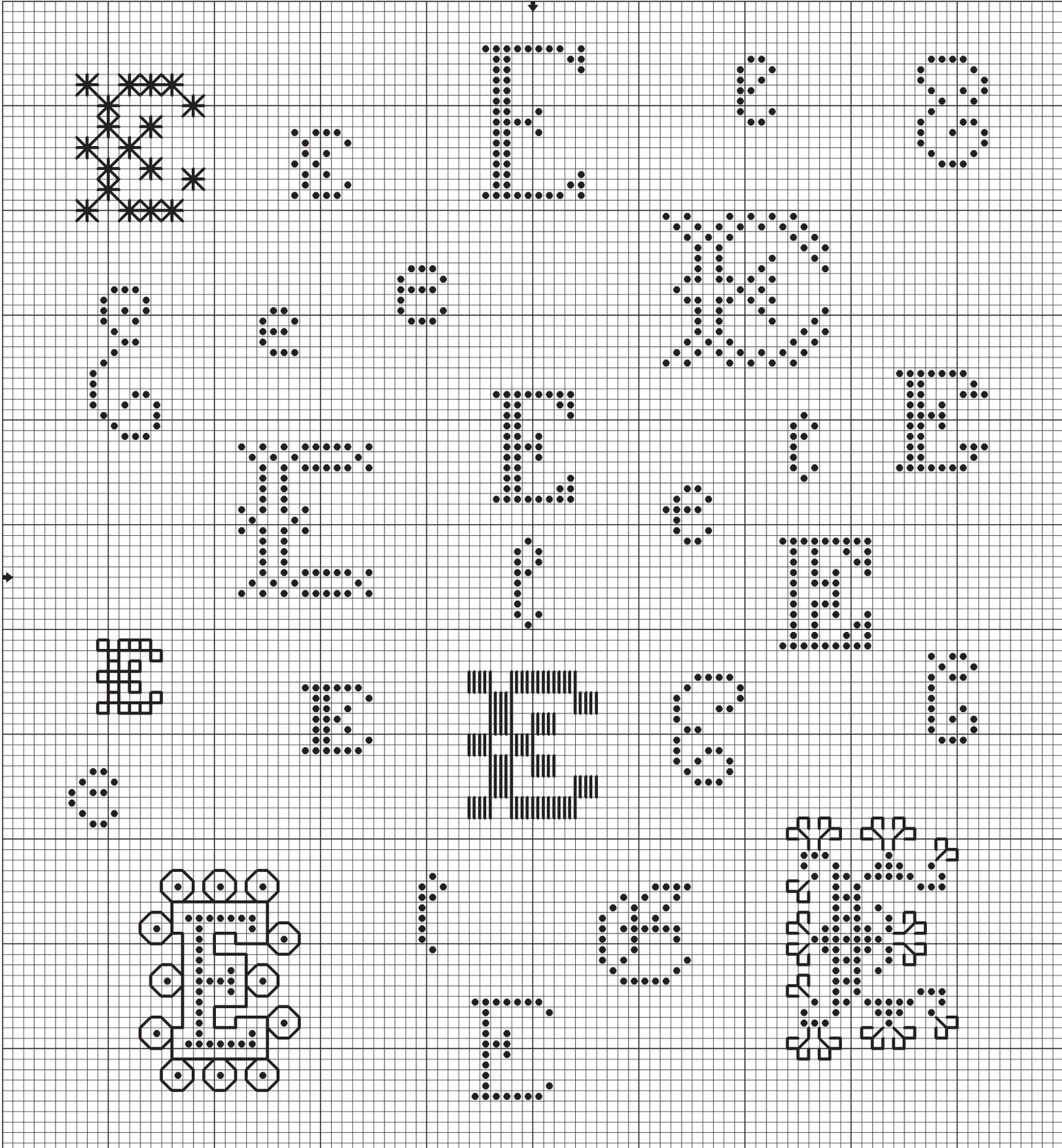


Mini Biscornu Charts

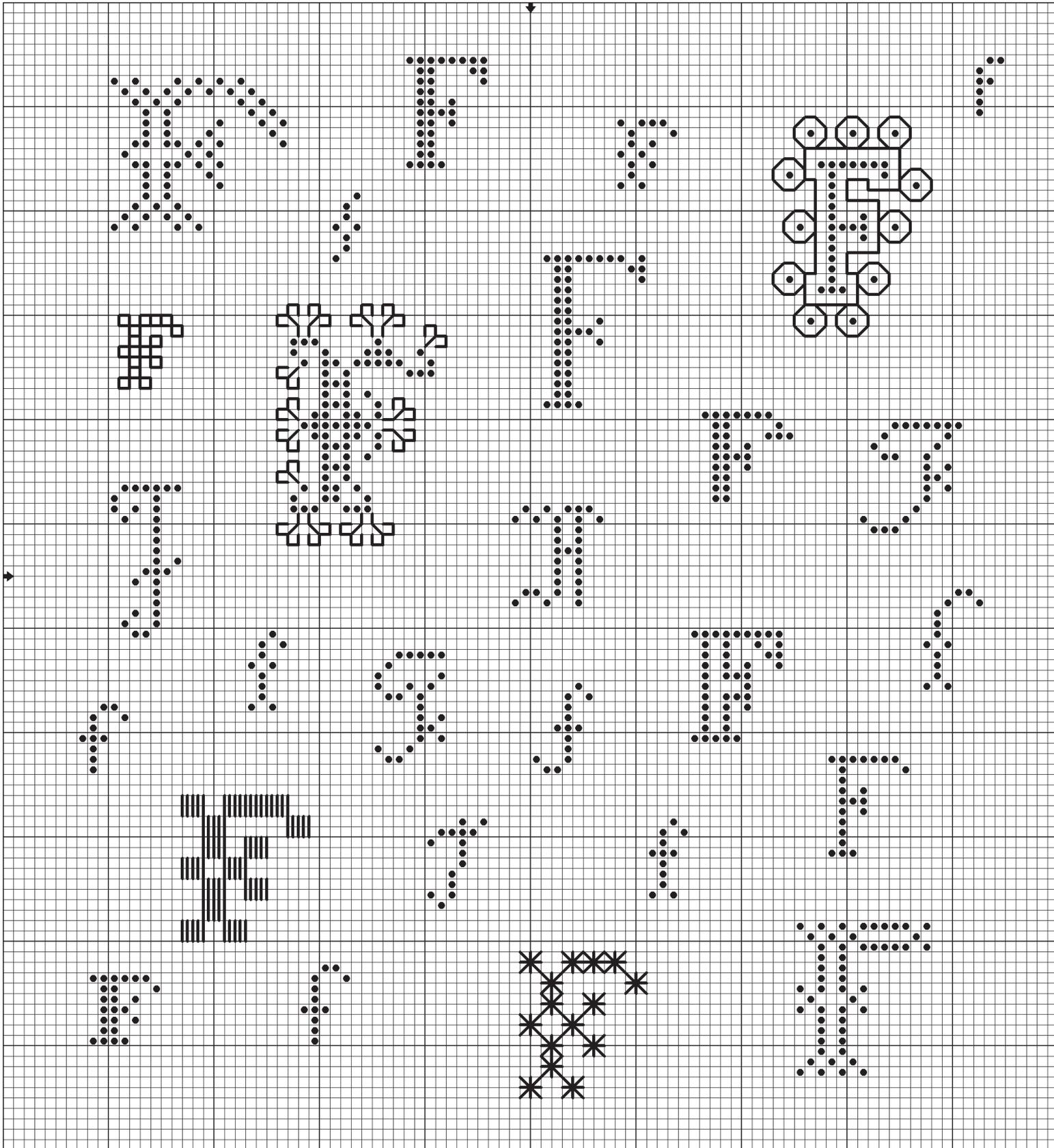


Sampler Letters

Each month we will present two letters charted from alphabets on antique samplers.
Collect them all and use them to personalise gifts and needlework projects.

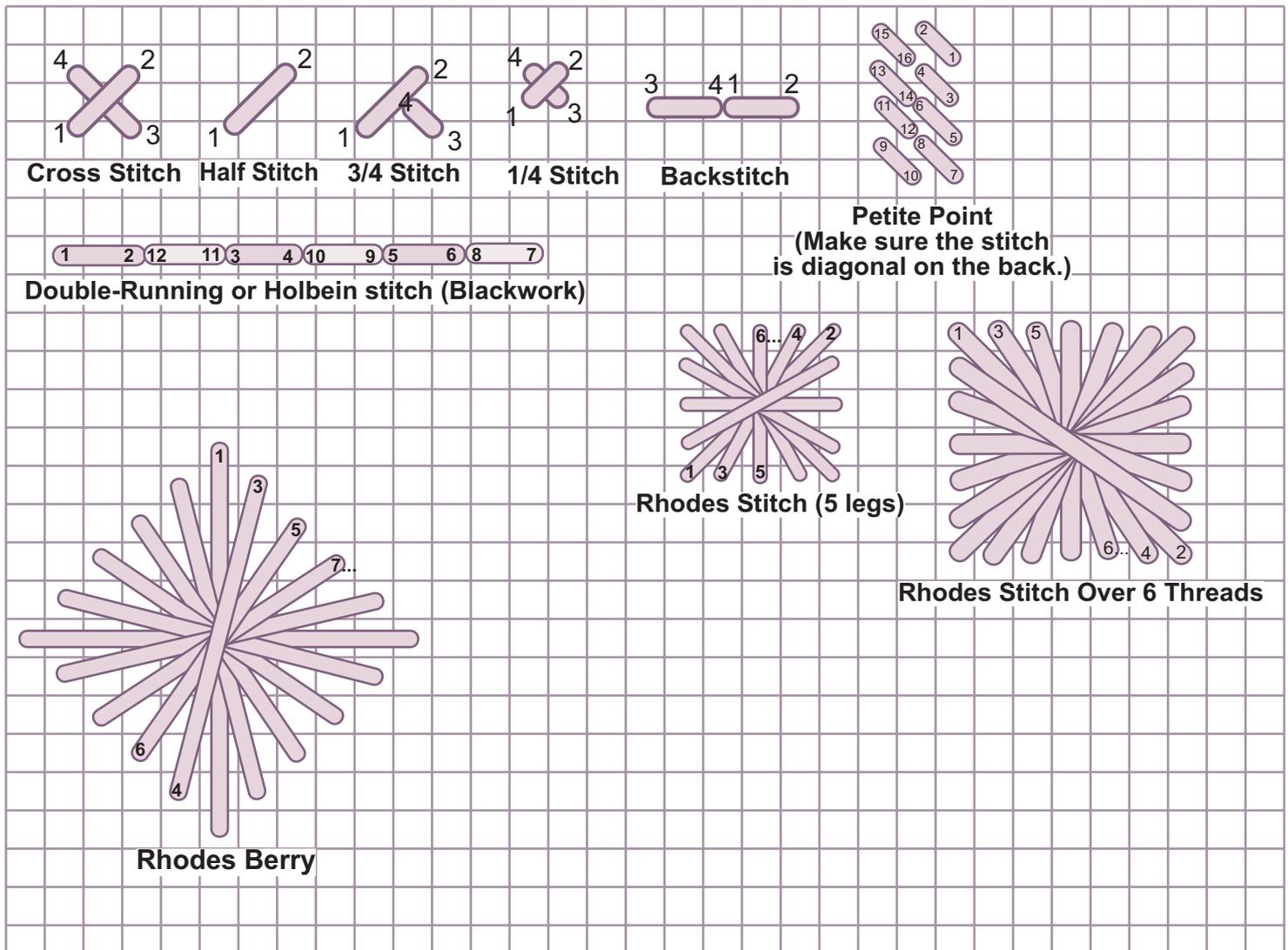


Sampler Letters Continued



Stitch Diagrams

Each thread you see here equals one thread on evenweave or linen fabric.
Come up to the right side of the fabric with odd numbers, and go down with even numbers.



This is the last page and a nice one at that!

This magazine has been written in Australasian English.
Thank you to everyone who has contributed to this issue.

Any queries regarding this publication should be submitted to the Editor:

The Gift of Stitching Pty Ltd
33 Waterford St
Kellyville Ridge
NSW 2155
Australia

editor@thegiftofstitching.com

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