

DIGITAL MAGAZINE FOR CROSS STITCHERS

The Gift of Stitching

Issue 33 October 2008



THE VICTORIA SAMPLER
WWW.THEGIFTOFSTITCHING.COM

Contents - Issue 33 October 2008



Page 2
From the Editor

Page 3
Designer Profile

Read the interview with Marinella Paoletti of Mingiustitch and stitch a bag called, "Natural Emotion".

Page 8
Product Profile and Competition
Wooden thread keepers from Bloom Woodworks.

Page 9
Advertising Showcase
Meet and click on our advertisers.

Page 11
Your Shopping List and Stockists
All the threads and fabric for the projects in this issue listed in one convenient place.

Page 12
All Things Counted
"Horn Books" by Patrizia Martellini. Stitch the "Little Horn Book Sewing Caddy".

Page 19
Feature Pattern
"Birds of a Feather" by Thea Dueck of The Victoria Sampler.

Page 26
Blackwork by Lynne Herzberg
"Shading Part One"

Page 27
Whimsy Thoughts by Helga Mandl
"Scissors Sampler"

Page 28
"An Autumn Afternoon" by Barbara Westhoven of West Wind Cross Stitch Designs.

Page 33
2009 Mystery Calendar Sampler
by Karin Kersten of Beardie Designs
Part Two - April to June.

Page 37
Finally Finished! by Lody Steward
"Finishing Stitches" and the first scissor fob from the Stitchers Journey Series.

Page 41
Stitch Diagrams



From The Editor

This month's issue...

What a wonderful issue this is! I am more than thrilled to have Thea Dueck of The Victoria Sampler on the cover this month. She has designed for us "Birds of a Feather" which has two gorgeous stitchers sitting and stitching together. I love the colours and the sentiment. I know how busy they all are at The Victoria Sampler, so seeing this sampler reminds me of those peaceful moments stitching. Thank you Thea!

In our Designer Profile this month we interview Marinella Paoletti of Mingiustitch. I really enjoy working with the designers from Italy and you will definitely see more in future issues.

Our "All Things Counted" article this month is about horn books. Horn books are those little wooden paddles with the alphabet on them that children used to learn to read before paper was widely available. Once again stitchers have taken an "unlikely" item and turned it into a novel way to finishing cross stitch. What next! Enjoy all the information and the little horn book pattern to go with the article. Also check out the Product Profile. Max and Jodi from Bloom Woodworks have created a new horn book thread keeper just for us!

Lots of other items fill this month's issue. Lynne Herzberg starts a two part series on blackwork shading, we have part two of our Mystery Sampler Calendar from Beardie Designs, Helga Mandl has a cute scissor sampler to stitch, and there is a lovely fall design from Barbara Westhoven.

Lastly, I must tell you about our new column. Lody Steward is a new designer and a wonderful finisher. She has done some great work for the magazine and now she has a column all to herself - all about finishing! Pick up new ideas, tricks and tips for finishing your smalls from a very experienced and talented finisher.

Have a wonderful month of stitching.

Lots of Love,
Kirsten Edwards
Editor



Little Discoveries...

It's great when you get an idea and it looks fantastic in your head! What is even better is when you put that idea into action and it turns out wonderful! I had one of those moments this month. As I worked on the horn book article and I received the beautiful horn book from Bloom Woodworks, I had a brain wave to create it into a little sewing caddy. The idea worked and it made my month! I found a few websites this month that reflect crafters who put their ideas into action and create beautiful work.

First of all, check out Etsy. (www.etsy.com) Etsy is a place where people can buy and sell anything handmade. I've been on the Internet for years, but just discovered this gem of a website! Type in a search term and see what is available. Great prices and some lovely one-of-a-kind items.

Another place that every reader should know about is "The Worlds Largest Collection of Smalls" (theworldslargestcollectionofsmalls.blogspot.com). If you love to see how other stitchers finish their needlework and get ideas, then this blog has literally hundreds of photos from stitchers. It's so big, they've had to start another blog! This one is called "The World's Largest Collection of Smalls TOO!" (theworldslargestcollectionofsmallstoo.blogspot.com)

The last website I discovered this month is Needleprint (www.needleprint.com). This must have opened in the last year because I remember looking for it awhile ago and nothing was there. Needleprint makes those wonderful books and charts about Ackworth and other historic samplers. You'll enjoy seeing the catalogue of all their designs and books in one place.

I would love to hear from readers. If you have any suggestions for the magazine or your own embroidery related story to share, please send me an email at: editor@thegiftofstitching.com

Below is a little sampling of what is coming up in next month's issue. November is our Christmas ornament issue and its going to be filled with lots of lovely ornaments from designers all over the world. Enjoy!



Designer Profile Marinella Paoletti of Mingiustitch

Where are you from and what is it like?

I was born in San Benedetto del Tronto, Italy. For about 28 years, I lived in Grottammare, a town on the coast of the Marche on the Adriatic Sea. Eight years ago I moved to Colli del Tronto, a small town in the country, together with my husband and our children. I love to live in very small towns which offer many services, but where life is quiet and serene.

When and where did you learn to embroider?

I approached embroidery almost by chance. Since my childhood I have been visiting my aunt who was, and still is nowadays, a keen and passionate seamstress and embroiderer. I have always dreamed of possessing her practical and artistic ability.

Was there a certain person who taught you or influenced your stitching?

My aunt first introduced me to embroidery. She also introduced me to many magazines and books on the subject. I was then able to deepen my knowledge on my own.

When did you start designing cross stitch charts?

Approximately four years ago, when I was waiting for my first child to be born.

Why did you start designing cross stitch charts?

Thanks to my free time during my pregnancy, I was able to combine my two great passions: design and embroidery. At the end of the pregnancy I had some designs and models finished which I loved very much. From there I decided to continue in this fulfilling experience.

When did you start your design business?

I started my professional activity as a needlework designer only two years ago and up to now this "work" has given to me a lot of satisfaction.

Why did you choose your business name and what does it translate into?

Everyone is curious about the meaning of "Mingiustitch", which is a name invented by my husband. One day on returning home, my husband saw me for the umpteenth time, intent upon embroidering and he said, "Mingiustitch." This name came out with for no reason and my husband had no explanation for it! I loved it and decided that it was the perfect name for my website. I had been looking for days for a truly original name and my husband found it instantly!

What types of patterns do you like to design?

I like to draw all subjects, but I always try to experiment with different innovative approaches.

What inspires your designs?

My designs are mainly based on my emotions and feelings. Basically every one of my designs originates from my state of mind and the emotional situation in a definite moment of my life.

How does the embroidery of your country influence your designs?

Currently, I feel attracted to the European styles of France and "french country".



Simple Love, Valentine Collection and Serenity Room

Designer Profile Continued

What are your favourite threads and fabrics to work with?

At the moment I am quite partial to over dyed threads and 32 count linen fabrics.

Do you attend needlework events, retreats or shows?

I have two children and one of them was born at the beginning of July. My daughter is still in her childhood, so it is very difficult for me to attend needlework shows and leave my children at home. However I have been able to participate in the book "Un Natale da Ricamare 2007" and the new 2008 edition. I have been able to present a collaboration Summer Box for the July issue of this lovely magazine and I have one project running for a hand finished model by Judy Odell of Just A Thought. Also my models will be taken to the Nashville Needlework Market in February 2008 and I take part in the two Online Needlework Shows.

What plans do you have for the future?

I have many projects to stitch, draw and present to my stitching friends and I will work very hard to be able to accomplish all of them.

What do you want to experience stitchers when they stitch your designs?

I hope they can experience the same satisfaction and joy my designs give me when I create them. Each design comes from a lot of work and passion.

Where can stitchers buy your charts?

My charts can be purchased on my website or from authorized national and international dealers, whose list can be found here:

<http://www.mingiu stitch.com/rivenditori.htm>



Mingiu stitch's Website
www.mingiu stitch.com



Country Hearts



Latest Release: My Dream



Antique Sampler Set

Natural Emotion by Marinella Paoletti of Mingiustitch

This beautifully stitched bag has been created for your precious bathroom accessories while travelling or just for display.

Total design size: 91 x 87 stitches

Finished stitched area:

14/28 count: 6 1/2" x 6 1/4" (16.5 x 16 cm)

16/32 count: 5 2/3" x 5 1/2" (14.5 x 14 cm)

18/36 count: 5" x 4 5/6" (13 x 12.5 cm)

20/40 count: 4 1/2" x 4 1/3" (11.5 x 11 cm)

The model was stitched on Spice Blend, Bush Morning Belfast by Stitches and Spice. To create the bag, you will need a piece of 32 count fabric measuring 13" x 12" (33 x 30 cm) (or a fat eighth cut of fabric).

Refer to page 51 for speciality stitch diagrams.

SSSC: Stitches and Spice stranded cotton

SSST: Stitches and Spice sampler thread (This thread is not divisible. When we refer to one ply of this thread, use the whole strand).

1. Start stitching this bag from the bottom middle of the chart (bottom row of darning stitch). Measure up from the bottom of your fabric 1 1/2" (4 cm)
1. Complete all cross stitches two ply of thread according to the symbol key.
2. Attach seed beads according to the bead symbol key.
3. Rows of darning stitch: one ply of SSST Firecracker (DMC 608).
4. Rows of backstitched loops: one ply of SSST Autumn Glade (DMC 726).
5. Backstitch the words with one ply of SSST Terrafirma (DMC 742). French knot the dot on the 'i' with the same colour.
6. Backstitch the leaves and stems with one ply of SSST Camofudge (DMC 3345).
7. On the model you can see a top row of beads and mother-of-pearl butterfly buttons. Add this row if you like. The beads are MHGSB #02011 and the butterfly buttons are Bottone Farfalla #13-4954 from Mani di Donna (www.manididonna.it).



Cross Stitch Symbol Key

Symbol	SSSC	DMC
●	Firecracker	608
✦	Terrafirma	742
◻	Hunter Shiraz	777
◀	Olive Grove	3013
■	Camofudge	3345
♥	Ocean Waves	3849

Mill Hill Glass Seed Bead Symbol Key

Symbol	#	Colour
⊘	00148	Pale Peach
♣	00553	Old Rose
⌘	02011	Victorian Gold
◇◇	02016	Crystal Mint

Finishing Instructions

Natural Emotion - Left Chart

Materials Needed

- Scissors,
- Matching sewing thread
- Packet of pearl seed beads
- Tasselled cord 20" (50 cm) long

Diagrams for these instructions are on page 7.

1. Iron the piece on the wrong side.
2. Fold over the top edge 1/4" and iron. (Diagram 1)
3. Fold the whole piece in half and sew a 1/2" seam to join the two sides together. (Diagram 2)
4. Now move the stitched section of the bag around so the design is facing upwards and sew a 1/2" seam along the bottom. (Diagram 3)
5. Turn bag out the right way.
6. Along the top edge attach the pearl seed beads so there is one every three threads. (Diagram 4)
7. Tie the tasselled cord around the top. Finished!



Natural Emotion - Right Chart

Finishing Diagrams Key

-  Back of stitched piece
-  Front of stitched piece
- - Seam Line
- Pearl Seed Bead



Diagram 1

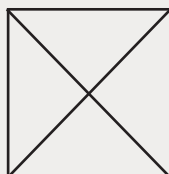


Diagram 2



Diagram 3

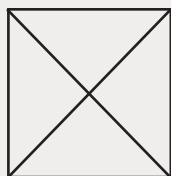
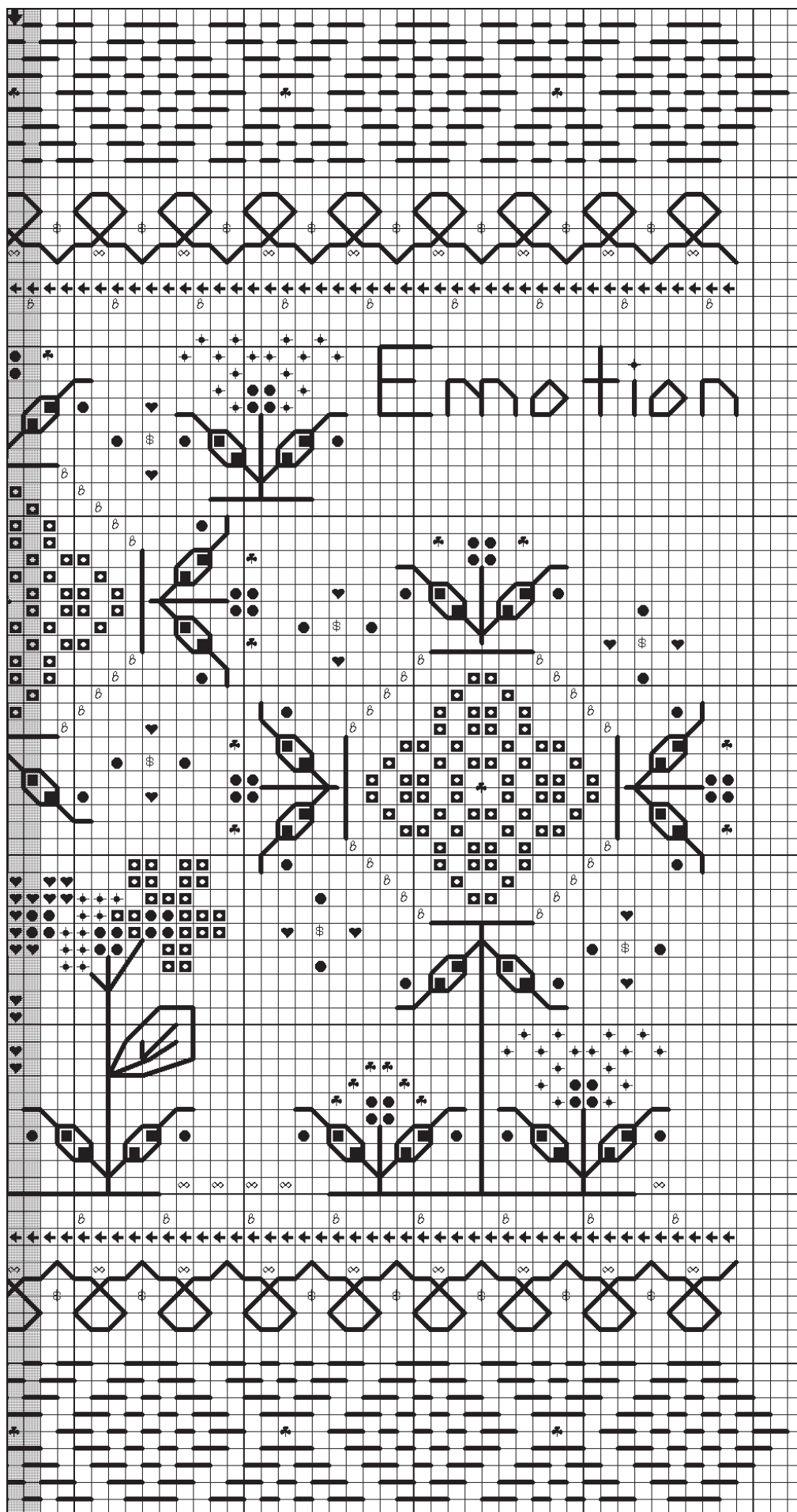
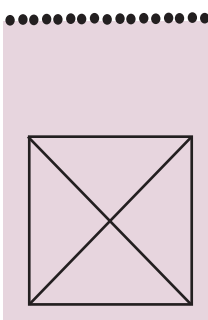


Diagram 4



Product Profile - Bloom Woodworks

This month we profile Bloom Woodworks and the wooden needlework products Max Bloom creates. His daughter, Jodi Bloom Barclay introduces us to their family business.

"My name is Jodi Bloom Barclay and I take orders and handle the customer service for a small family business started in Iowa a couple of years ago called, "Bloom Woodworks". The "Bloom" is Max Bloom and I am lucky enough to be one of his daughters.

One of Max's favourite hobbies is woodworking. For as long as I can remember, Dad was always making something with wood, whether it was a book shelf or a table. Dad even designed and crafted cradles for each of us kids as we started our own families.

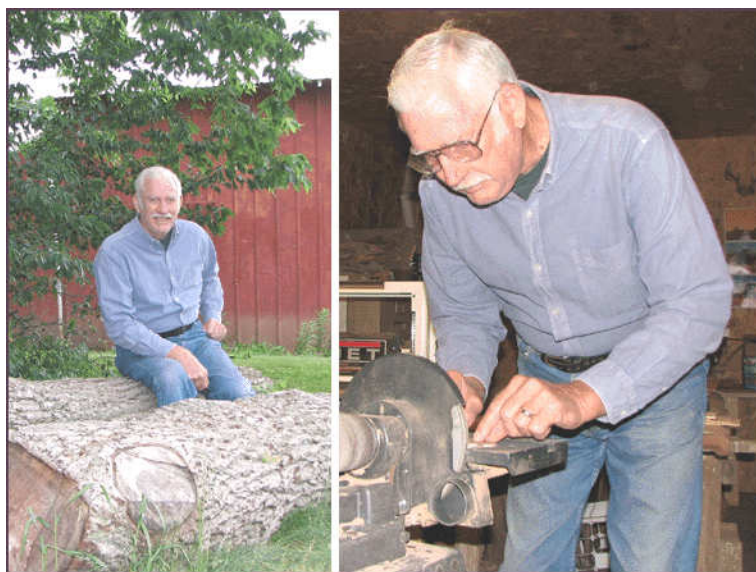
While Dad enjoyed woodworking, I had my own hobby of needlework. I never anticipated that the two hobbies would meet. However, a couple of years ago one of my stitching friends was showing me a picture of a horn book and lamenting that she couldn't just ask her husband to make it for her. I looked at it and thought, "why not ask Dad to make it?" That's pretty much how the business began. For Valentine's Day 2006, I asked Dad to make some heart shaped thread keepers for my friends. My friends were delighted with their hearts and asked, "why doesn't your father start a business?" I think Dad was initially rather amused by the idea, but the requests started coming in. Requests came through friends and customers developed via word of mouth and pictures shared on blogs. As the requests increased, we all fell into our roles. I fell into the customer service aspects, Dad into design and execution and Mum pitches in wherever needed.

Over the past couple of years, Dad has kept very busy designing new thread keepers, developing different needlework accessories and listening to feedback worldwide.

Although Dad uses other types of wood (on request), he prefers to use walnut which is from his land. He puts a lot of attention into detail; tapering the edges of his thread keepers and doing a lot of sanding so his pieces are nice and smooth. Since every piece is handmade, it's not a fast work, but he tries to have a good turn around on orders. We always try to give a good time estimate so customers know when their orders will be ready. We expect our customers to be pleased, so we do guarantee satisfaction.

Dad occasionally makes special orders for those looking for something they can't find elsewhere, and he has also had the pleasure to work with some wonderful designers.

It has been very enjoyable for Dad and I to share this interest, and to be able to reach out in a small way to other needleworkers."



Max Bloom

October 2008 Competition

This month we are going to do the competition a little different. We are going to ask readers to design a small pattern for Bloom Woodworks new horn book thread keeper.

1st Prize is a \$75 gift certificate and a horn book
2nd prize is a \$50 gift certificate and a horn book
3rd prize is a \$25 gift certificate and a horn book

- Entries need to measure 2" x 3 1/2"
- A scan of the stitched piece needs to be sent to the Editor at sales@thegiftstitching.com by **31st October 2008**.
- Competition is only open to one or two year subscribers and amateur designers.
- Cross stitch must be the main stitch.
- Max, Jodi and Kirsten Edwards will judge the entries and announce the winners early November 2008.



Bloom Woodworks
www.bloomwoodworks.com



If you would like to purchase the horn book, visit Bloom Woodworks (link is bottom left). It is called Large Horn Book Thread Keeper and retails for \$20 US

See this month's article on horn books on page 12.

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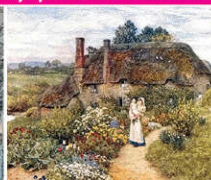
Cross stitch patterns by post or download and kits



Baby angel
Kit: \$31.26



Church in winter
Kit: \$51.09



Thatched cottage
Pattern: \$11.26, Kit: \$59.43



Christmas tree
Pattern: \$12.51, Kit: \$57.35



Old Santa
Kit: \$51.09



Castle in winter evening
Kit: \$51.09



Orchids
Pattern: \$28.15, Kit: \$57.35



Elegant Charm
Kit: \$76.12

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Your Shopping List

Issue 33 October 2008

DMC conversions are in brackets

Natural Emotion Page 5

- SS Bush Morning
- SSSC Firecracker (608)
- SSSC Terraforma (742)
- SSSC Hunter Shiraz (777)
- SSSC Olive Grove (3013)
- SSSC Camofudge (3345)
- SSSC Ocean Waves (3849)
- SSST Autumn Glade (726)
- SSST Firecracker (608)
- SSST Terraforma (742)
- SSST Camofudge (3345)
- MHGS 00148
- MHGS 00553
- MHGS 02011
- MHGS 02016

Little Horn Book Sewing Caddy Page 16

- SS Sugar Cane Crunch
- SS Gravestone
- DDS Charcoal 65
- DDS Bougainvillea 103
- DDS Dandenong 135
- DDS Spearmint 155
- DDS Red Dust 420
- DDS Madi's Rose 35
- DDS Sapphire 22

2009 Mystery Calendar Sampler Page 33

- TNL 012 Lavender Gray
- TNL 029 Marigold Yellow
- TNL 032 Darkteal Green

Blackwork Shading Part One Page 26

- White evenweave
- DMC 311
- DMC 312
- DMC 334
- DMC 939
- DMC 3325

Scissors Sampler Page 27

- Black Aida
- DMC 522
- DMC 4065

Birds of a Feather Page 19

- Z Linen, Country Mocha
- CW Rainforest 168
- DDS Dandenong 135
- DDS Eungella 92
- KM 0634
- KM 7124
- KM 3063
- KM 8050
- NPS 0121
- NPS 0322
- NPS 0974
- AVAS 3843
- AVAS 2516
- MHPB 40557
- MHGS 00557
- SJDPB 18114
- KB #4 #002 metallic gold

An Autumn Afternoon Page 28

- Z Country Cream Linen
- DMC 4240
- GAST Hyacinth (333)
- GAST Avocado (470)
- GAST Grecian Gold (3852)
- GAST Claret (902)
- WDW Amber (3822)
- WDW Garnet (815)
- WDW Pumpkin (922)
- DMC 610
- DMC 645
- DMC 647
- DMC 648
- DMC 918
- DMC 920
- DMC 937
- DMC 945
- DMC 995
- DMC 996
- DMC 3371
- DMC Ecru

Stitcher's Journey Fob One Page 38

- CC Irish Tea Linen
- DMC 520
- DMC 729
- DMC 3041
- DMC 3042
- MHGS 02024

Definitions and Stockists All website links are clickable.

AVAS: Au ver a Soie stranded silk
www.accesscommodities.com

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

CC: Charles Craft
www.charlescraft.com

CW: Caron Waterlillies
www.caron-net.com

DDS: Dinky-Dyes six stranded silk
www.dinkydyes.com

GAST: Gentle Art Sampler Thread
www.thegentleart.com

KM: Kreinik Silk Mori
KB: Kreinik braid
www.kreinik.com

MHGS: Mill Hill Glass Seed Beads
MHPB: Mill Hill Petite Bead
www.millhill.com

NPS: Needlepoint, Inc stranded silk
www.needlepointinc.com

SJDPB: SJ Designs petite beads
www.sj-designs.net

SS: Stitches and Spice hand dyed fabric
SSSC: Stitches and Spice stranded cotton
SSST: Stitches and Spice sampler thread
www.stitchesandspice.com.au

TNL: ThreadworX Northern Lights
northernlightsoverdyes.com

WDW: Weeks Dye Works
www.weeksdyeworks.com

Z: Zweigart
www.zweigart.com

ALL THINGS COUNTED

HORN BOOKS BY PATRIZIA MARTELLINI

We are all familiar with schoolgirl samplers and the role they played in the education of their makers. Another teaching tool commonly used was the small horn book. A horn book is a small wooden paddle featuring an alphabet. Children used these horn books to learn how to read.

Although this item is not related to embroidery in any way, cross stitchers have adapted it as a way of finishing small pieces of stitching, and the results are very charming! I love horn books, but when I first saw them, I was not familiar with their original use. They are not known of in my native country, Italy, so I was very surprised when I learnt they were used for teaching!

A Very Small History

The horn book originated in England during the mid 15th Century. William Shakespeare mentions the horn book in his play, "Love's Labour's Lost" (1598).

MOTH. Yes, he teaches boys the hornbook. What is b, spelt backward with the horn on his head?

When Pilgrim Fathers left England on the Mayflower to reach New England, they took horn books with them so their children could learn to read. They believed that everyone should be able to read the Bible, which had been translated into English 100 years earlier.

Horn books continued to be used until the early 19th Century when paper became widely available and battledores replaced them. (Battledores are cardboard pamphlets used to teach children their alphabet and sounds.)

What is a horn book? It's not a book at all!

The horn book was a flat piece of wood shaped into a paddle, 4-5 inches high and 2-3 inches wide. At the bottom of the paddle was a small handle with a drilled hole. Through the hole there was a cord which was used to carry the horn book around, either a child's neck, wrist or hang from the waist.

On one side of the horn book a sheet of paper was placed (in early times this would've been parchment). Paper was rare and expensive, so a covering was made to protect it. This covering was made out of ox or cow horn, thus giving the small paddle its name. The horn was boiled for 30 minutes to soften it, then heated and pressed repeatedly to form a thin sheet. This was a difficult and slow process, because horn easily split. The sheet of horn was then laid over the paper and fixed with thin brass strips, secured with "rose-head" iron nails. This protection kept the precious paper clean from pairs of dirty little hands. What was printed on the paper varied, but most commonly the following was found:

The first row of text began with the Christ's Cross, in fact the horn book was often known as the "Criss-cross-row" or "Criss-cross," which is probably a reference to the Christ's Cross at the top of it. A child would "cross



An illustration showing children learning from horn books

themselves before repeating the alphabet, so the printed Cross symbolised this. This symbol is also often found on continental needlework samplers at the beginning of the alphabet.

After the Cross we find two rows of alphabet in small letters, followed by another two rows of alphabet in capital letters. This would all depend on how large the alphabet was printed. Often the letters 'j' and 'v' were missing as these had not yet established themselves in the English alphabet until the mid 19th Century. This was followed by a row of vowels and underneath were columns of syllable sounds. A horn book usually ended with a religious verse such as an invocation to the Trinity, the Lord's Prayer or Psalm 23. The compact text did not allow room for illustration, so the back of the horn book was decorated by stamping an image, such as St. George and the Dragon or a sailing ship.

Not all horn books were made of wood; in fact the substance and shape varied greatly. There are examples found made of leather, ivory and even metal. Some were

ALL THINGS COUNTED CONTINUED

✠ A b c d e f g h i k l m n o p q
s t u w x y z : a e i o u
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

{	ab	eb	ib	ob	ub		ba	be	bi	bo	bu	}
{	ac	ec	ic	oc	uc		ca	ce	ci	co	cu	}
{	ad	ed	id	od	ud		da	de	di	do	du	}

In the name of the Father and of the
Son and of the Holy Ghost Amen

Our Father which art in heauen hallowe
ed be thy name Thy kingdome come

Thy will bee done in earth as it is in
heauen. Giue us this day our daily bread
forgiue us our trespasses as we forgiue
them that trespass against us and lead
us not into temptation. But deliuer us
from us from euil. Amen.

An example of what was typically printed
on the horn book's paper

plain and there is one said to be owned by Queen Elizabeth I which is made of silver. The back has an elaborate silver filigree which is underlaid with red silk.

Most charmingly though (and because paper was so rare) there is a type of horn book made out of gingerbread. The gingerbread horn books were called ABC Bread. When the child learned the letter of the alphabet, he could then eat it. A mould used to make these gingerbread horn books was found in Holland. About this type of horn book Matthew Prior, who died in 1721, had this to say:

*"To Master John the English Maid
A hornbook gives of ginger bread
And that the child may learn the better
All he can name he eats the letter."*

If there is someone among the kind readers who is able to build a mould for a gingerbread horn book, it would be a pleasure to bake one!

Bibliography:

- "History of the Horn-Book" by Andrew White Tuer, The Leadenhall Press Ltd, London, 1896
- "A Little History of the Horn-book" by Beulah Folmsbee, The Thomas Todd Company, Boston, 1942
- "The Hornbook and its Use in America", by George

A. Plimpton, <http://www.dinsdoc.com/plimpton-1.htm>

HORN BOOKS AND CROSS STITCH BY KIRSTEN EDWARDS

If you weren't aware, horn books have found a place amongst cross stitchers as something to collect and use when finishing a cross stitch. In fact, these stitchers are quite passionate about horn books and their levels of fever match those of the biscornu crowd!

When I mentioned last month that there would be an article on horn books, my inbox became filled with emails from horn book enthusiasts. This put me on a small quest to find out more about cross stitch and horn books. I have to admit I am now quite a fan. If you love samplers, and historical needlework, you will probably find that horn books will appeal to you. Basically stitchers stitch a small sampler. They then stretch the piece over card and glue it to the horn book. Often a twisted cord is made and glued around the edge of the stitching. The horn book can then be displayed by standing or hanging. There are a range of charts from designers for horn books, and there are horn book manufacturers.

Gigi-On-Line

Gigi Ries is owner of the well known blog, "Gigi-on-line". Gigi has a wonderful collection of antique samplers, designs a popular range of charts and is an enthusiast of all things historical and needlework related. She has written two posts about horn books which she shared with me. They include some very nice pictures about horn books. You can view them here:

www.gigir.canalblog.com/archives/2008/04 and
www.gigir.canalblog.com/archives/2008/01



A gingerbread horn book mould found in Holland

ALL THINGS COUNTED CONTINUED

A Horn Book Enthusiast

Claudia Ciceri is from Italy and she is a very enthusiastic horn book sticher. She was more than happy to answer some of my questions and provide pictures of her wonderful horn book finishes.

Where do you live?

I live in a small Italian town, Bareggio, close to Milano, the fashion city!

How long have you been stitching?

It's almost 20 years, my mother taught me, but it's just during this last 10 years that my passion increased to "fever" levels.

When did you first learn of horn books and stitching?

What was the first horn book you stitched?

I have to answer to this questions together, because my passion for horn books started in the year 2005 thanks to a Hillside Samplings kit called, "Folk Art Hornbook". This was my very first horn book owned and stitched.

I'm always looking for a new way to finish something stitched, and when I first saw this chart, something clicked in my head! I received the kit which included a wonderful horn book hand painted by Liberty Hill. As soon as I had finished, I immediately searched here and there for information about horn books, their shapes, meanings, history and development into battledores. Fortunately

there was a lot of information about them, but few cross stitch designers were using them as a way to display a stitched piece!

During this last two years, interest grew and designers like Ellen Chester (With my Needle), Pam Schmidt (The Prairie Schooler), Les Fées Brodeuses and Agnès Mourier (La Sylphide Toqu e) began to design lovely pieces for horn books.

Why do you like them so much?

I love them because they are so unique! I love their history! Children could learnt their ABCs and prayers thanks to a piece of wood and horn! I like the fact that children wore them like necklaces and they were a bridge between Europe and New England; used by children here and there. Most of all I love them because they are a unique way to display a stitched piece and are not too expensive. You can finish them in a variety of ways from the folk look to something more romantic and hand painted, small or big and in different shapes.

Where do you get the actual horn book from?

There are three places I know of that make wonderful horn books, one in USA and two in France:

- Bloom Woodworks (USA) produces high quality horn books, well made with lovely rounded edges.
- L'Atelier des Elfes (France) are unique because you can order pre-made horn books, but they can also make anything you like, with your suggested measures and



Left picture, upper row from left to right: Folk Art Horn book Kit by Hillside Samplings (horn book by Liberty Hill); my personal way to create a hornbook made just with stitched fabric and cardboard using a With My Needle pattern called "Ackworth Friendship Book"; Ellen Chester, With My Needle group project "Quaker Horn books" (horn book included); freebie by The Drawn Thread called "All You Need Is Love" mounted on a hornbook made by Barry Horton.

Middle row, left to right: The Prairie Schooler "Sampler Horn book" (horn book included); horn book by L'Atelier des Elfes where I've attached a little stitched wreath and a pincushion with designs from Brightneedle's "Pretty in Pink"; The Prairie Schooler "Black Lion Sampler Hornbook", with colors changed by me (horn book included).

The two smalls hornbook at the left and right: "ABC Horn Book" and "Horn book aux chardons" by La Sylphide Toquee (hornbooks made by Agn s husband).

Right picture, upper row: horn books made by Trifils, painted and natural. Lower row: horn books made and painted by L'Atelier des Elfes (notice the three little holes on some of them).

ALL THINGS COUNTED CONTINUED

shapes!

- Trifils (France) where you can find many shapes to choose from.

What sort of patterns do you use for horn books?

I love to use sampler type patterns, but I confess that EVERY PATTERN can be nice for a horn book! Maybe you have to take the best part of a design or re-assemble the design a little so it can fit, so sometimes it can be a lovely composing exercise!

How do you finish your horn books?

This depends on the final look I want to give to the horn book. The simplest way is to finish your stitched piece with a nun stitch border and then attach it directly to the horn book - fast and easy! For a more appealing look, you can stretch your embroidery over batting-padded cardboard with a twisted cord around the edge; this is the finishing I love the most! Another easy way is to iron on the back of the stitched piece some fusible interfacing and then simply fold the edges towards the back and glue.

A lovely touch I often add is a little fob or pinkeep with detail from the same design used for the horn book (stitched one over one). I attach this to the horn book hole with cord. A nice tassel can be a great touch too!

Do you own any antique horn books or battledores?

Unfortunately no... I just have a "teaching piece reproduction" found on eBay.

Have you researched horn books? Where could someone go to find out more?

Yes I did, looking for shapes to use for totally embroidered horn books. There are many sites on the internet where you can find information, pictures, facts about horn books; there is even a place where you can buy a little booklet about them. Here are some links:

Blackwell Museum

<http://www.cedu.niu.edu/blackwell/books.html>

"The Hornbook and its Use in America" by George A. Plimpton

<http://www.dinsdoc.com/plimpton-1.htm>

Indiana University Lecture Notes

<http://www.iupui.edu/~engwft/home.html>

Wikimedia Commons - Examples of horn books

<http://commons.wikimedia.org/wiki/Hornbook>

Blog Post (The Heart of the Book) about horn books and battledores

<http://theartofthebook.blogspot.com/2006/10/hornbooks-and-battledores.html>

A Little Horn Book Sewing Caddy

The project to go with this article is a small horn book sampler designed by Patrizia Martellini. It features an alphabet, the vowels, numbers and small motifs. I have



STITCHING INSTRUCTIONS

taken this cute sampler and turned it into a small sewing caddy. This is mounted on a horn book by Bloom Woodworks. When I asked Bloom Woodworks about their horn book thread keeps, they were more than happy to design a larger horn book which is perfect for this project. You can find out more about this horn book in the Product Profile on page 8.

This sewing caddy will have room for threads, a small pair of scissors and needles. You could even make a fob to string through the handle's hole. Nice and small and can fit into any sewing bag.

Stitching Instructions

Total design size of each side: 41 x 71 stitches

The model was stitched on two pieces of Stitches and Spice 40 count linen, Spice Blends - Sugar Cane Crunch and Gravestone. You will need a piece of each measuring 12 x 17 cm (4 3/4" x 6 3/4").

1. Stitch all cross stitches on the Gravestone linen over two threads with one ply of thread according to the symbol key.
2. Stitch all cross stitches on the Sugar Cane Crunch with one ply of Dinky Dyes Charcoal over two linen threads.
3. Stitch 3/4 stitches on the ends of the Cross.

Symbol Key

Symbol	Dinky Dyes	DMC
△	Bougainvillea 103	3687
+	Dandenong 135	469
-	Spearmint 155	470
■	Red Dust 420	420
/	Maddi's Rose 35	224
✕	Sapphire 22 (light part)	3840
•	Sapphire 22 (dark part)	3839
Other	Dinky-Dyes Charcoal 65	3371

Finishing Instructions

Materials Needed:

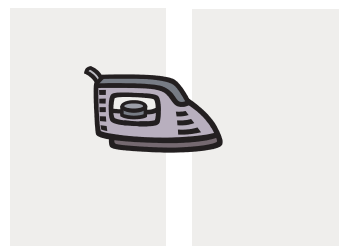
- Skirtex measuring 7 3/4" x 2 1/4"
- Matching sewing thread and needle
- Iron, scissors, pins, white glue, pencil
- A square of cream felt
- 24" of cream ribbon 1/4" wide
- Large Horn Book Thread Keeper from Bloom Woodworks

Finishing Diagrams Key

- Back of stitched piece
- Skirtex
- Front of stitched piece
- Faggot stitch border
- ~ Matching sewing thread
- Cream felt
- Ribbon

1. Iron both stitched pieces on the wrong side. (Diagram 1)

Diagram 1



2. From the top of the design, count up 20 threads and remove the 20th thread. Do this for both stitched pieces. (Diagram 2)

Diagram 2

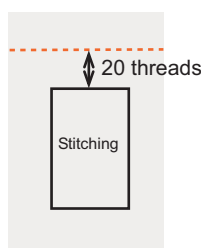


Diagram 3

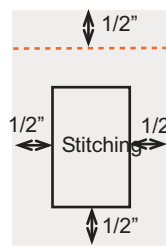
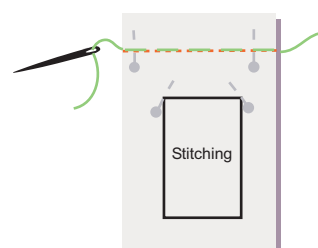


Diagram 4



3. Trim each stitched piece so you have a 1/2" seam allowance. Make sure you trim 1/2" out from the remove thread line and not the top of the design. (Diagram 3)
4. Place the right sides together. Insert pins so the corners of the design and the stitched lines are all matching. (Diagram 4)
5. Sew a running stitch along the remove thread line with

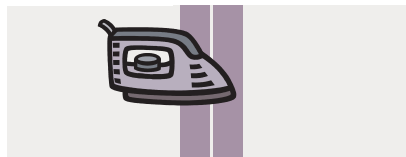


FINISHING INSTRUCTIONS

matching sewing thread. (Diagram 4)

6. Lay the piece flat with the right side down. Open the seam and iron flat. (Diagram 5)

Diagram 5



7. Cut a piece of Skirtex 7 3/4" x 2 1/4". The skirtex should be slightly larger than the total design area. Trim if necessary. Flexible cardboard could be used if you cannot get skirtex.

8. Centre the skirtex over the back of the stitching and lace the stitched piece over the skirtex.
 - a) Mitre the corners by first folding over the corners then the sides, then stitch the corners closed. (Diagram 6 and 6a)
 - b) Using a very long piece of sewing thread, lace the sides. (Diagram 6b)

Diagram 6

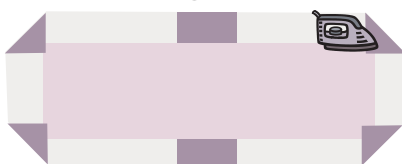


Diagram 6a

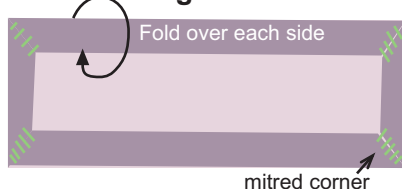
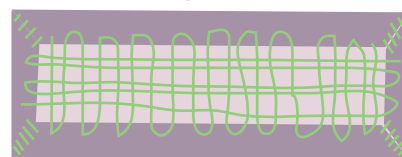


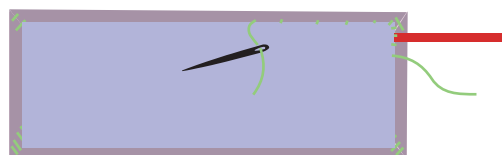
Diagram 6b



9. Cut two pieces of cream felt 7 1/2" x 2 1/8". These pieces should be slightly smaller than the stitched piece. Trim if necessary.
10. Place one piece of felt on the back of the stitched piece.
 - a) Cut four pieces of cream ribbon 8" long.
 - b) Slip stitch felt into place using the matching sewing thread. (Diagram 7)
 - c) As you come to an inside of a corner, slip an end of a piece of ribbon under the felt and slip stitch into place. (Diagram 7) Do this with the inside of

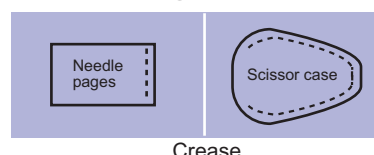
all four corners. When you place the stitched piece upright and folded in half, the ribbons should hang straight down.

Diagram 7



11. Take the second piece of felt, fold in half and make a firm crease on the fold. (Diagram 8)

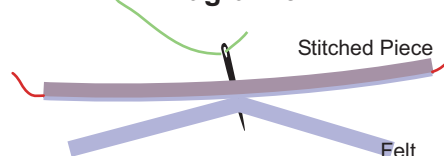
Diagram 8



Crease

12. To create the needle pages, cut two small rectangles from the leftover cream felt. Decorate the edges with pinking shears if you wish.
13. Place the pieces together and then centre on one half of the creased cream felt. Sew a running stitch along the top of the rectangle pieces with two ply of Dinky Dyes Charcoal. (Diagram 8)
14. On the leftover felt, place a pair of 3" scissors. Draw a simple shape around the scissors leaving about 1/8" seam between the scissors and the line. I drew a triangle with curved corners.
15. Cut out the shape, centre on the other half of the creased felt and sew a running stitch along two sides with two ply of Dinky Dyes Charcoal. Leave the top open. (Diagram 8)
16. Place the right side of the creased felt against the wrong side of the stitched piece. Line up the crease with the middle of the stitched piece and sew the two pieces together with a hidden running stitch and matching sewing thread. (Diagram 9) Sew small stitches through the line and larger ones through the felt. If you have trouble seeing the crease when you sew, draw the line with a pencil.

Diagram 9

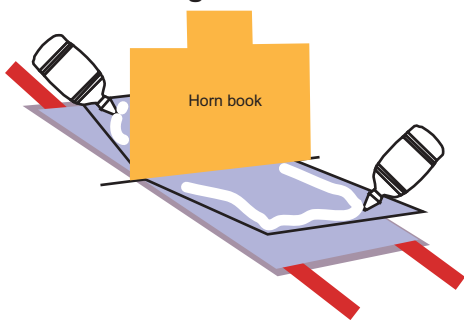


17. Slop a layer of white glue on the wrong side of the felt. Carefully place this against the horn book. I did this by laying down the glued felt side flat. I put the top of the horn book along the crease line making

HORN BOOK CHART

sure it was centred. I lifted one side of the felt and pressed slowly from the bottom up the horn book. This made sure the felt stuck to the horn book with no wrinkles and was centred. Repeat with the other side. (Diagram 10)

Diagram 10

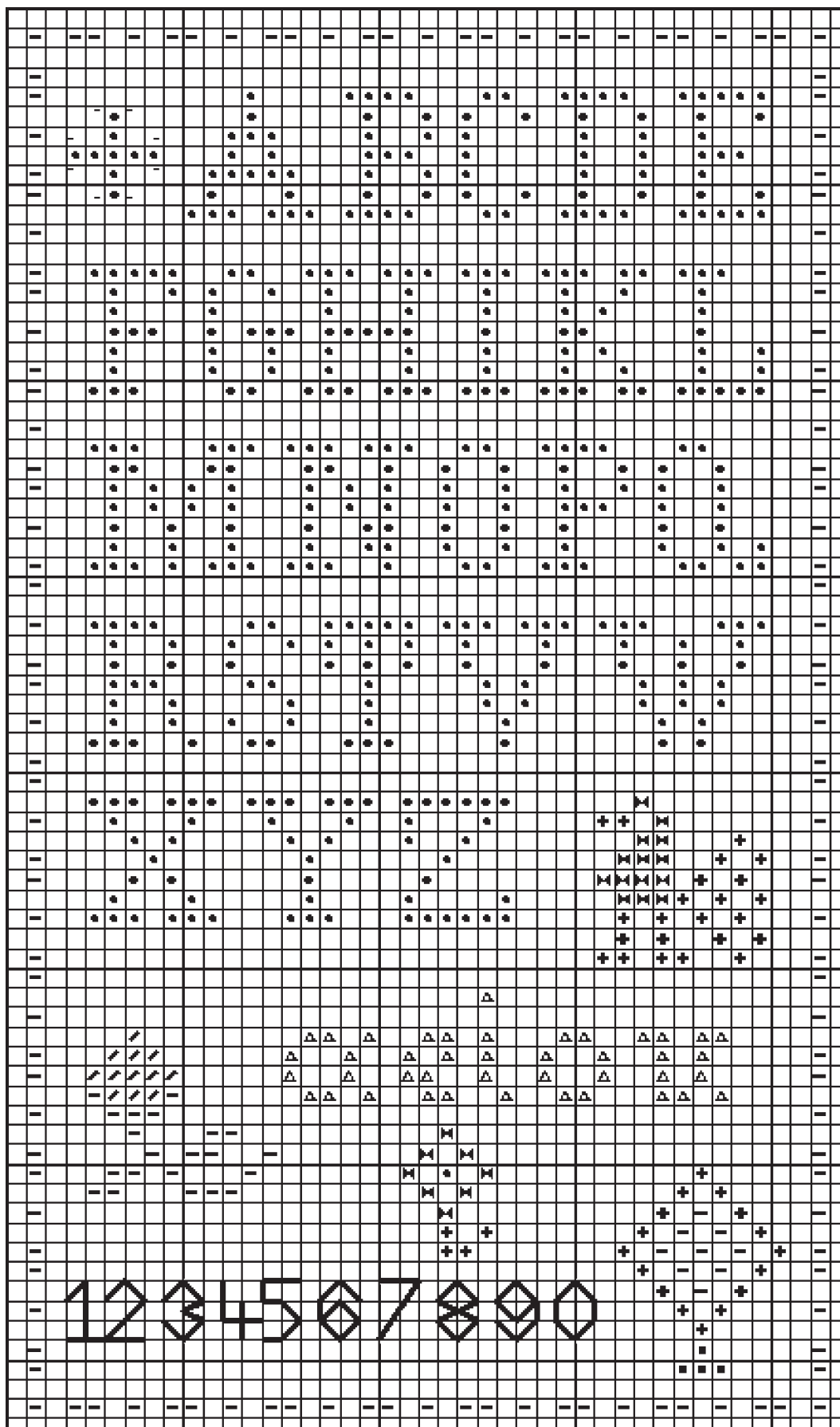


18. Tie the ribbons so the caddy is closed. Place between books on a bookshelf and allow to dry.
19. Once dried, your new horn book sewing caddy is ready to use. Enjoy!

Visit Patrizia Martellini's website
Little Mermaid Designs
www.thecutemaid.it



Purchase a kit for the
Little Horn Book
Sewing Caddy
www.thegiftstitching.com/kits.php



Birds of a Feather by Thea Dueck of The Victoria Sampler

Thea Dueck has absolutely delighted us with this gorgeous sampler featuring a wonderful assortment of threads and stitches. I can almost hear the ladies talking, they look so animated. Enjoy stitching this charming sampler from created just for us.



A thread, bead and charm pack for this design can be purchased from The Victoria Sampler's website:
www.victoriasampler.com



Stitching Instructions

"Whenever we sit down to stitch with others we seem to find instant friendships. As stitchers, we regularly flock together at various retreats, classes, or at each other's homes, and many of us have found such wonderful deep friendships through this delightful pastime. I designed this antique-style sampler as an expression of my gratitude for all the friends with whom I've stitched, in appreciation of the great times and shared meals and laughter. When you stitch this sampler and give it to one of your stitching sisters or hang it in your home, you've become my stitching friend too! The colours of this sampler are based on two marvellous overdyes by a special friend who's originally from Australia, whom I met in Perth a few years ago. Dinky Dyes colours are vibrant and alive. I enjoyed working with their many matching hues, and I'm sure you will too. Stitch several of these elegant "Birds of a Feather" samplers, personalise them, and give them to your special stitching friends as a remembrance of your fun times together!"

Thea Dueck

Total design size: 36 x 153 stitches

Finished stitched area:

14/28 count: 2 1/2" x 11" (6.5 x 28 cm)
16/32 count: 2 1/4" x 9 1/2" (6 x 25 cm)
18/36 count: 2" x 8 1/2" (5 x 22 cm)
20/40 count: 1 5/6" x 7 2/3" (4.5 x 19.5 cm)

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

The model was stitched on 28ct Vintage Cashel Linen, Country Mocha.

See page 41 for stitch diagrams.

On the chart, down the right hand side, are numbers. These numbers correspond to the numbers in the instructions below.

Stitching Instructions

1. BIRDS AND FLORAL VINE
 - a) Cross Stitch with two ply of thread according to symbol key.
 - b) Using one ply of Dinky Dyes #092, backstitch vine.
 - c) Backstitch beaks and legs with one ply of Au ver a Soie #2516.
 - d) Using one ply of Kreinik #4 Braid #002, attach heart charm between the two birds.
2. HERRINGBONESTITCH
Using one ply of Au ver a Soie #2516, work Herringbone stitch from left to right.
3. LETTERING
Cross stitch the words "birds of a

feather" over ONE fabric thread with one ply of Au ver a Soie #3843.

4. FLORAL VINE
 - a) Using one ply of Dinky Dyes #092, backstitch vine.
 - b) Work Lazy Daisy leaves with two ply of Dinky Dyes #135.
 - c) With one ply of Needlepoint #0121, attach SJ Designs petite bead #18114 according to the symbol key. Go through each bead twice to ensure stability.
5. FAN STITCH
 - a) Using one ply of Caron Waterlilies #168, work Fan stitch from left to right over nine horizontal and ten vertical fabric threads.
 - b) Work diagonal Straight stitches at the ends and backstitch between each fan with one ply of Kreinik Mori #0634.
6. CROSS STITCH
Cross Stitch according to symbol key using either two ply of Dinky Dyes #135 OR one ply of Kreinik Mori #8050.
7. TRIPLE RICE STITCH
Using 2 colours of thread, work nine Triple Rice stitches over six fabric threads across the width of the sampler. Start by working a large cross stitch with one ply of Au ver a Soie #2516. Next work three backstitches of varying length over each leg of a large cross stitch with one ply of Kreinik #0634.
8. SATIN STITCH HEARTS LACE
 - a) Cross stitch with two ply of Kreinik Mori #7124,

Symbol Key

Symbol	Thread	Generic Colour
✱	Caron Waterlilies #168 Rainforest	blue, green, salmon
◇	Dinky Dyes #135 Dandenong	light greens
▲	Kreinik Mori #0634	purple
□	Kreinik Mori #7124	cream
π	Au ver a Soie #3843	grey
⋈	Au ver a Soie #2516	golden tan
⦿	Dinky Dyes #092 Eungella	dark greens
↙	Kreinik Mori #3063	salmon
●	Kreinik Mori #8050	black
⦿	Needlepoint #0121	tan
◐	Needlepoint #0322	blue
■	Needlepoint #0974	brown
◆	Mill Hill petite beads #40557	gold
◐	Mill Hill seed beads #00557	gold
○	SJ Designs petite beads #18114	bronze iris

Other

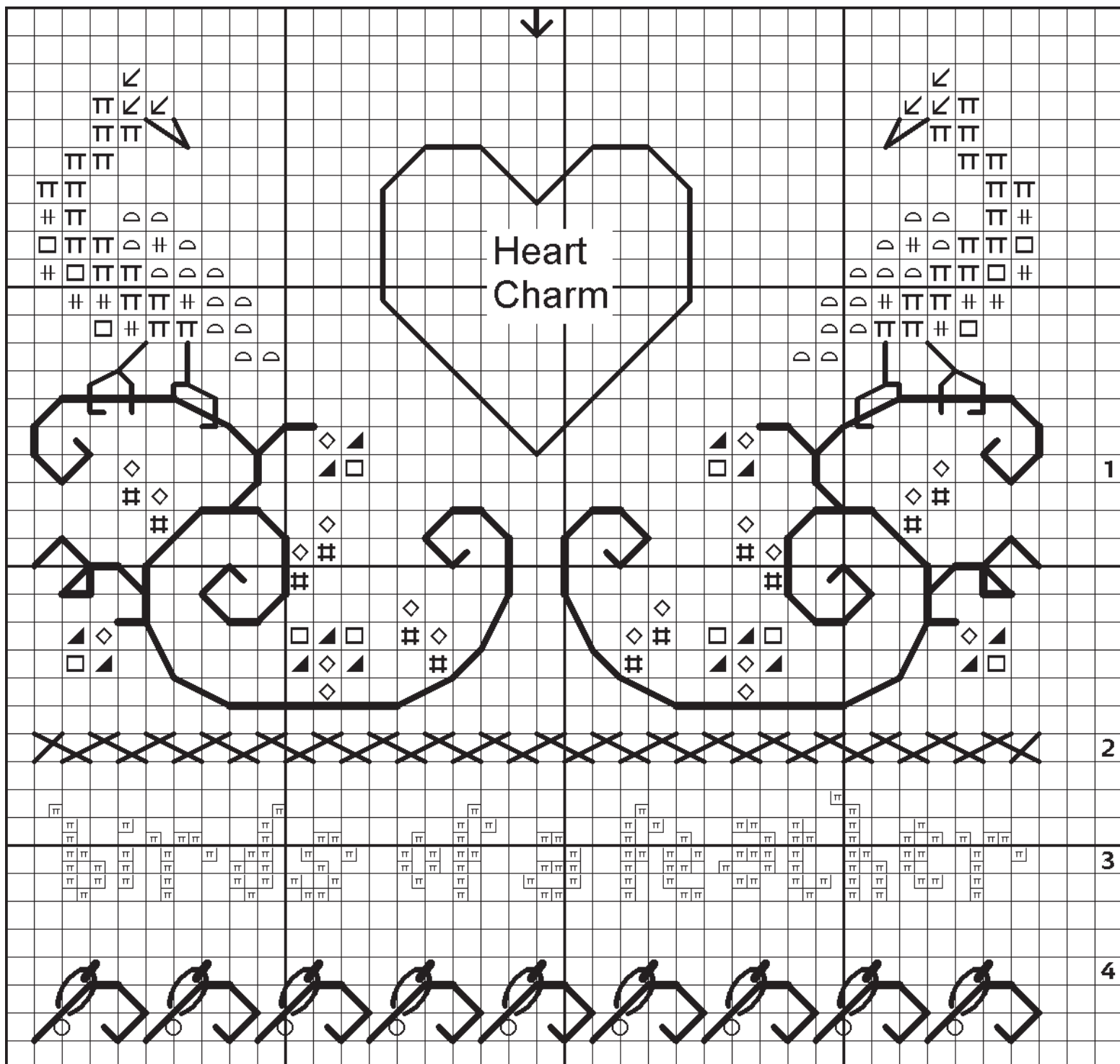
Hand Painted Heart charm, antique rose
Kreinik #4 Braid #002, metallic gold

Stitching Instructions Continued

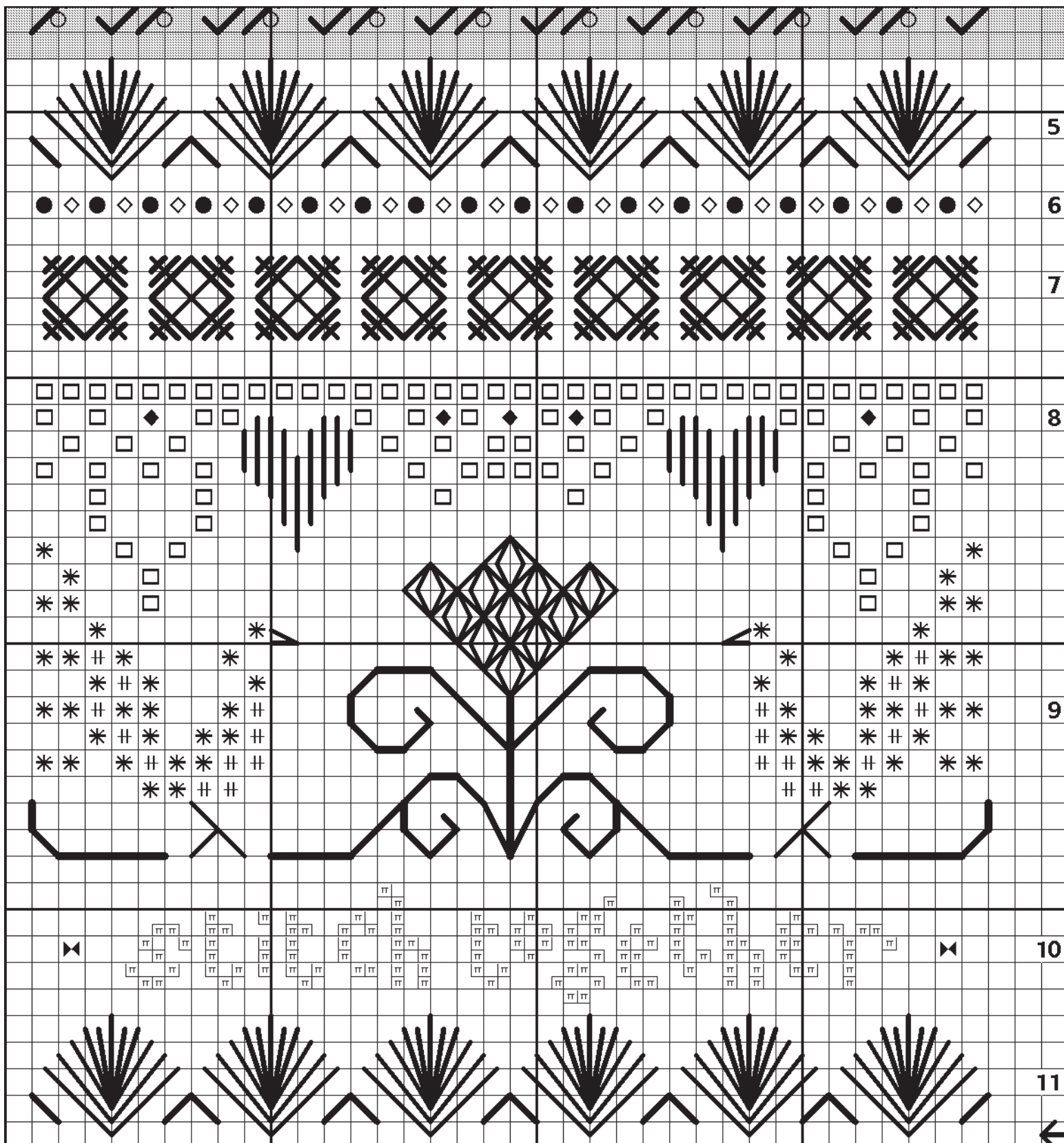
- according to the symbol key.
- b) Using two ply of Kreinik Mori #7124, work two Satin stitch hearts.
 - c) Attach Mill Hill petite beads #40557 with one ply of Needlepoint #0121, according to the symbol key. Go through each bead twice to ensure stability.
9. BIRDS AND QUEEN STITCH FLOWER
- a) Using two ply of silk, cross stitch according to symbol key.
 - b) Backstitch beaks and legs with one ply of Au ver a Soie #2516.
 - c) Using one ply of Dinky Dyes #092, backstitch vine and stem.
 - d) Work the Queen stitch flower with one ply of Caron Waterlilies #168. NOTE: Use the salmon portion of the Caron Waterlilies #168 for the four Queen stitches at the top centre as shown on photo. Work the side Queen stitches with the remaining colours of the Waterlilies.
10. LETTERING
- a) Cross Stitch the words "stitch together" over ONE fabric thread with one ply of Au ver a Soie #3843 according to the symbol key.
 - b) Using two ply of Au ver a Soie #2516 cross stitch at each side of the lettering, according to the symbol key.
11. FAN STITCH
- Repeat step five.
12. ARROWHEAD STITCH AND HERRINGBONE
- a) Using one ply of Kreinik Mori #8050, work Arrowhead stitch from left to right over two horizontal fabric threads.
 - b) Work Herringbone stitch from left to right with one ply of Au ver a Soie #2516.
13. FLORAL VINE
- a) Cross stitch with two ply of thread according to the symbol key.
 - b) Using one ply of Dinky Dyes #092, backstitch vine.
 - c) Attach SJ Designs petite bead #18114 with one ply of Needlepoint #0121, according to the symbol key.
14. STITCHERS
- a) Using two ply of thread, cross stitch according to the symbol key.
 - b) Backstitch the needles and stitching thread with one ply of Kreinik Mori #8050.
 - c) Backstitch grass with two ply of Dinky Dyes #135.
 - d) Work Satin stitch heart between the stitchers with one ply of Kreinik #4 Braid #002
15. SATIN STITCH TRIANGLES
- a) Satin stitch the bottom triangles from right to left with two ply of Kreinik Mori #0634.
 - b) Using two ply of Au ver a Soie #2516, Satin stitch the top triangles.
16. LETTERING
- a) Using one ply of Access Au ver a Soie #3843, cross stitch lettering of your choice over ONE fabric thread. Use the alphabet on page 42.
 - b) Using two ply of Au ver a Soie #2516, cross stitch between the lettering and numbers, if space allows.
17. FAN STITCH
- Repeat step five.
18. PLAIT STITCH
- Work Plait stitch from left to right with one ply of Dinky Dyes #092.
19. MODIFIED DOUBLE RICE STITCH
- a) Using one ply of Dinky Dyes #092, work large cross stitches over six fabric threads across the width of the band.
 - b) Work two straight stitches across the top legs of each of the large cross stitches with one ply of Dinky Dyes #135.
 - c) Using one ply of Needlepoint #0121, attach SJ Designs petite bead #18114 according to the symbol key.
20. HERRINGBONE STITCH
- Repeat step two.
21. SMYRNA CROSS AND CROSS STITCH LACE
- a) Using two ply of Kreinik Mori #7124, work Smyrna Crosses along the top of the band.
 - b) Cross stitch with two ply of Kreinik Mori #7124 according to the symbol key.
 - c) Using one ply of Needlepoint #0121, attach Mill Hill seed bead #00557 according to the symbol key.



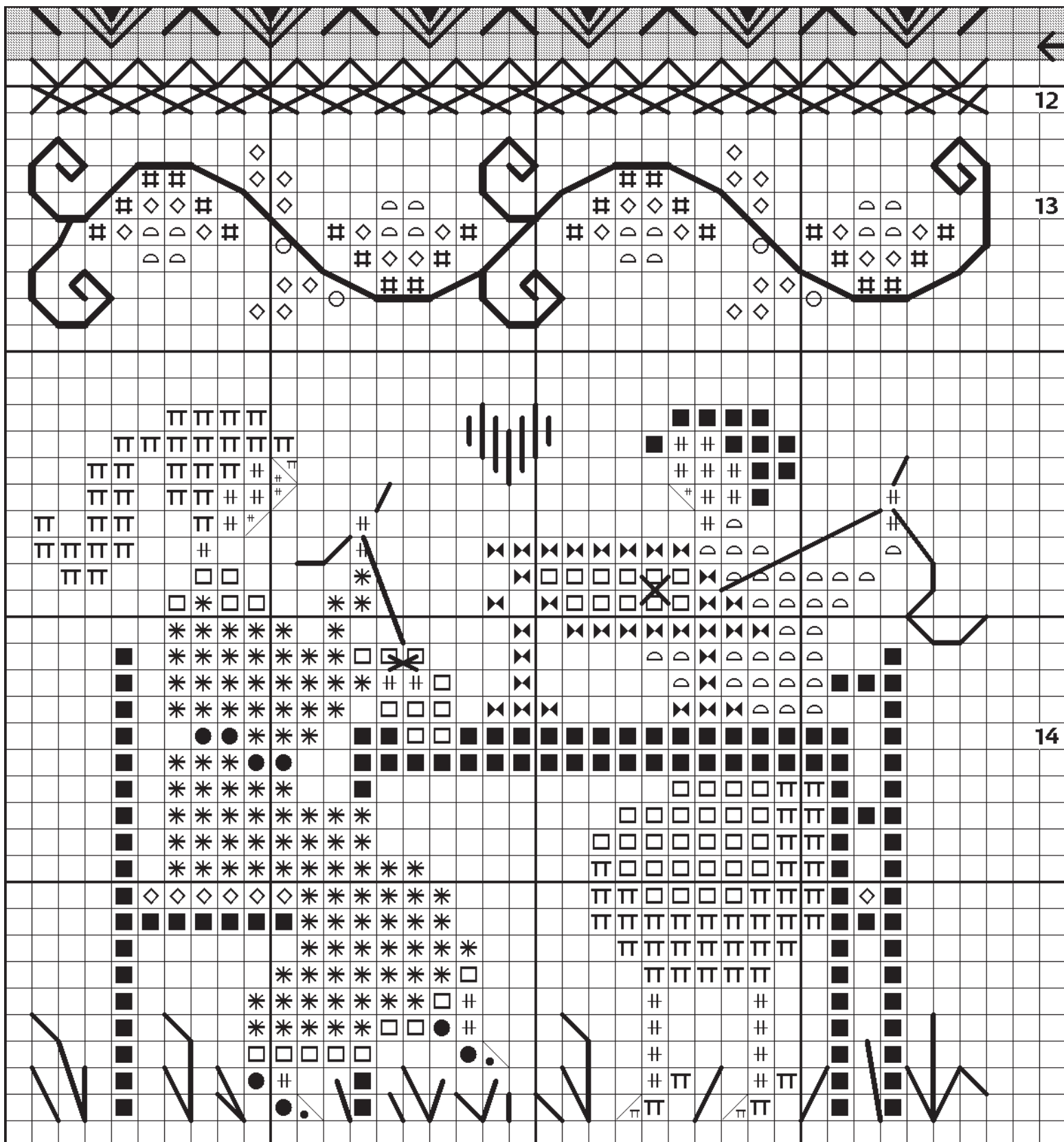
Birds of a Feather Chart 1



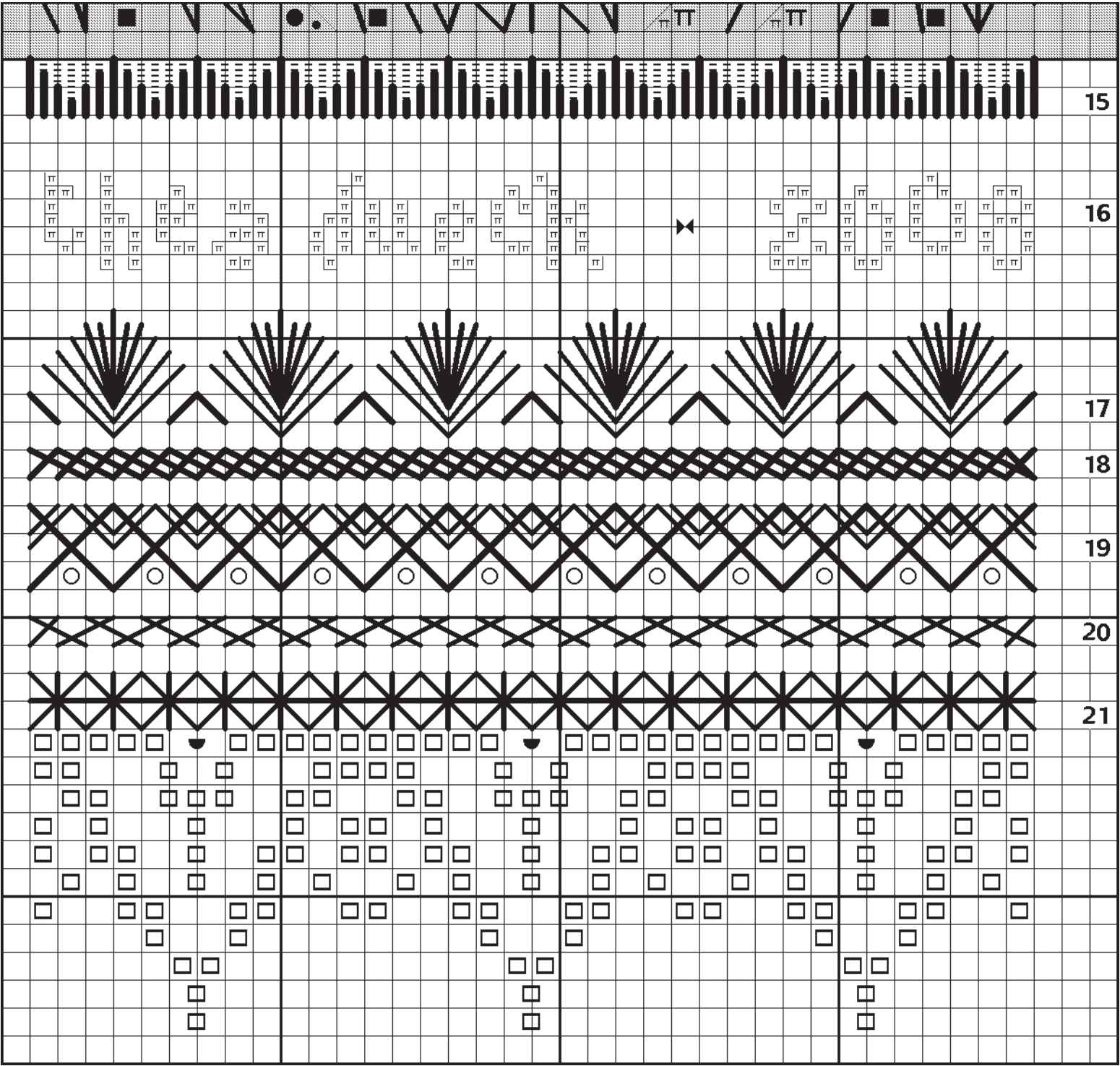
Birds of a Feather Chart 2



Birds of a Feather Chart 3



Birds of a Feather Chart 4



Shading Part 1

For the next two months, Lynne will introduce us to shading with blackwork. Many blackwork pieces, both historical and modern, have areas of shading to add dimension to the design. In historical blackwork, shading was achieved by sewing small speckled stitches in an area. The decision of how closely these stitches were stitched depended on how much shading the embroiderer wanted in that section. Shading was also achieved by using different blackwork fillings. Some fillings were more dense giving an area a darker appearance. In the example here, the outer stitches are widely spaced speckles, and as the design moves towards the middle, the more dense filling stitches are used. If this was stitched all in one colour, the middle would look darker even though the same colour is used throughout. Lynne has used different shades of blue. Usually you would stitch the less dense stitches with lighter thread, but Lynne has reversed the shading creating a lens flare effect! As you can see the options are endless. Have fun!

Stitching Instructions

Total design size: 36 stitches square

Finished stitched area:

14/28 count: 2 1/2"

(6.5 cm) square

16/32 count: 2 1/4"

(5.5 cm) square

18/36 count: 2"

(5 cm) square

20/40 count: 1 5/8"

(4.5 cm) square

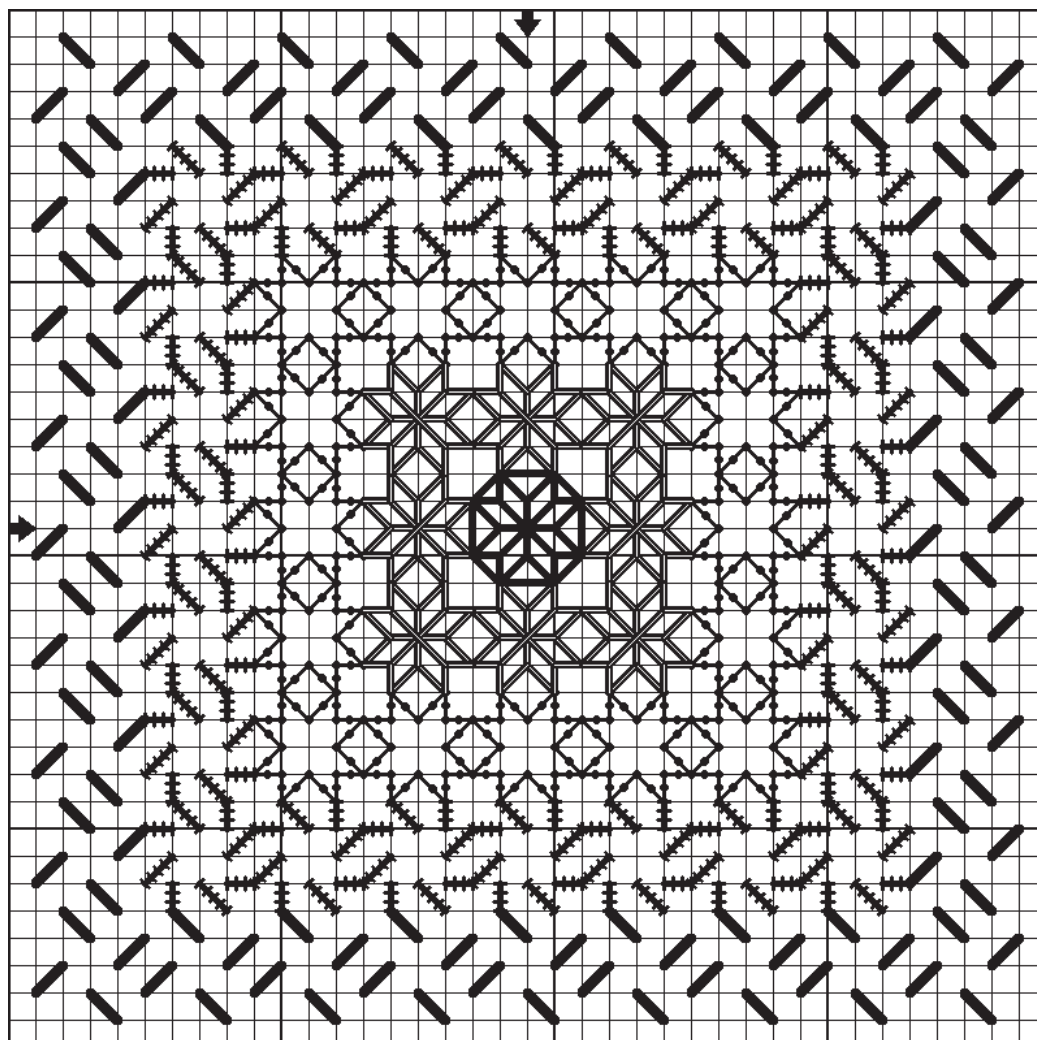
Add another 2-4" (5-8 cm) to each side for framing or finishing.

The model was stitched on white evenweave over two linen threads. Use one ply to complete all stitching according to symbol key below. You can use either backstitch or Holbein stitch (double running stitch) to complete the sampler. Stitch diagrams are on page 41.

Symbol Key

Symbol	DMC
	311
	312
	334
	939
	3325

The square has been finished into a small drawstring bag.



whimsy thoughts by helga mandl

Scissors Sampler Stitching Instructions

Design size: 61 x 61 stitches

Finished stitched area:

14/28 count: 4 1/3" (11 cm) square

16/32 count: 3 5/6" (9.5 cm) square

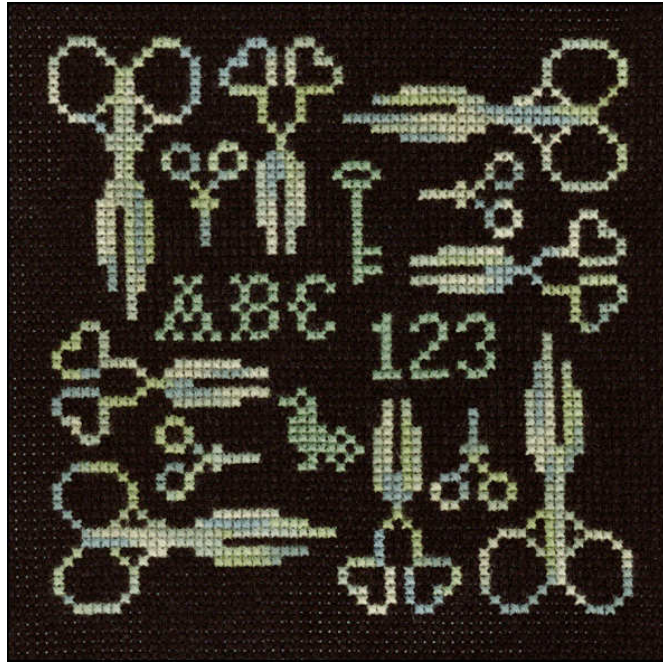
18/36 count: 3 3/8" (8.5 cm) square

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

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

The model has been stitched on 14 count black Aida.

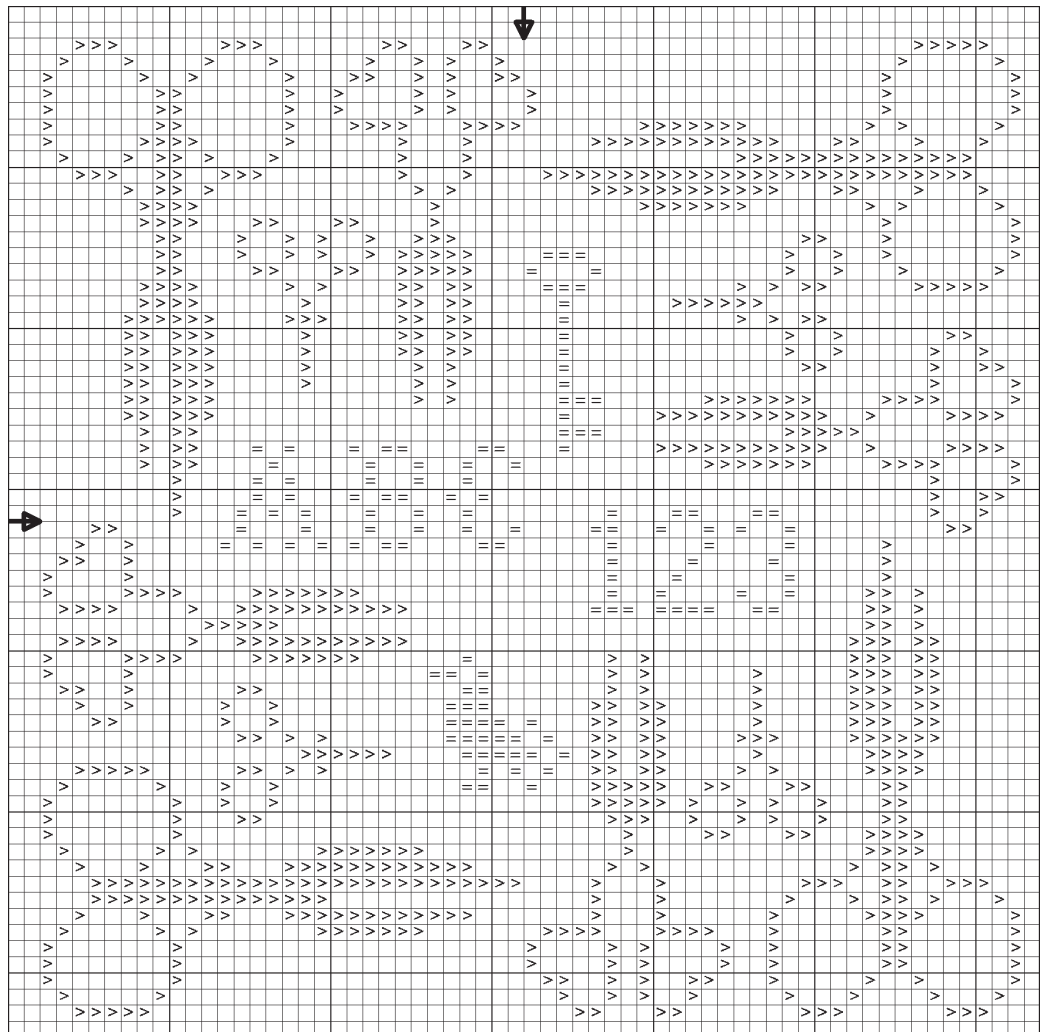
Use three ply of DMC six stranded cotton for all cross stitches according to the symbol key below.



Symbol Key

Symbol	DMC
=	522
>	4065

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



An Autumn Afternoon

by Barbara Westhoven

of West Wind Cross Stitch Designs



Total design size: 100 x 111 stitches

Finished stitched area:

14/28 count: 7 1/8" x 8" (18 x 20 cm)

16/32 count: 6 1/4" x 7" (16 x 17.5 cm)

18/36 count: 5 1/2" x 6 1/8" (14 x 15.5 cm)

20/40 count: 5" x 5 1/2" (12.5 x 14 cm)

Add another 4" (8 cm) to each side for framing.

The model is stitched on 32 count Country Cream linen by Zweigart.

1. Complete all cross stitches with two ply of thread according to the symbol key.
2. Backstitch the lady's mouth with one ply of WDW Garnet (DMC 815).
3. Backstitch the bunny's eye with one ply of DMC Ecu.
4. Backstitch the dog with one ply of DMC 648.
5. Backstitch the lettering and lady's eyes with one ply of DMC 3371.

GAST: The Gentle Art Sampler Thread

WDW: Weeks Dyes works six stranded cotton

Symbol Key

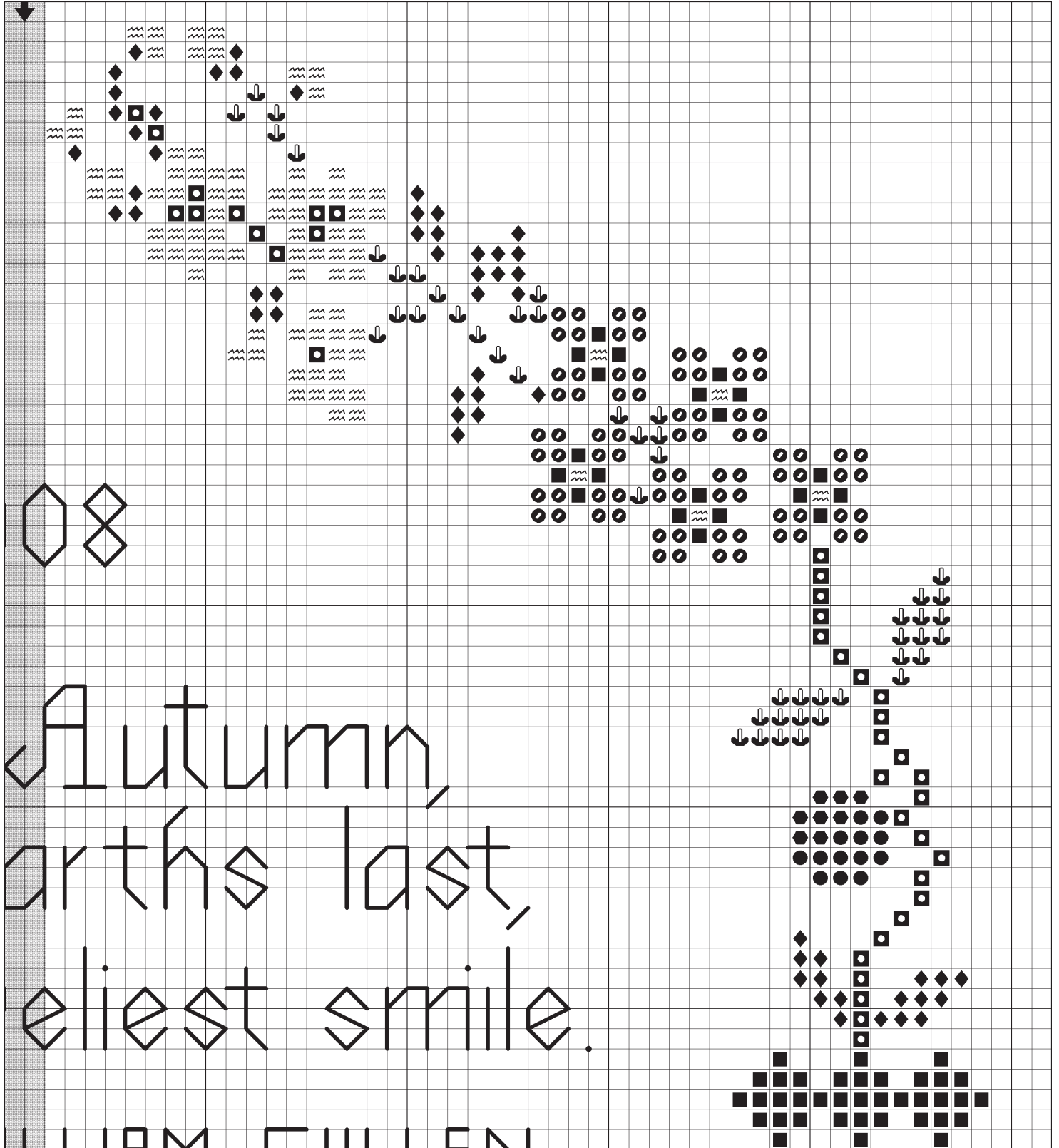
Symbol	DMC	GAST	WDW
■	4240		
●	333	Hyacinth	
◆	470	Avocado	
⬢	610		
◼	645		
◻	647		
◻	648		
◼	815		Garnet
●	902	Claret	
●	918		
♥	920		
↑	922		Pumpkin
↩	937		
—	945		
⊗	995		
⊗	996		
◼	3371		
⋈	3822		Amber
⋈	3852	Grecian Gold	
◇	Ecu		



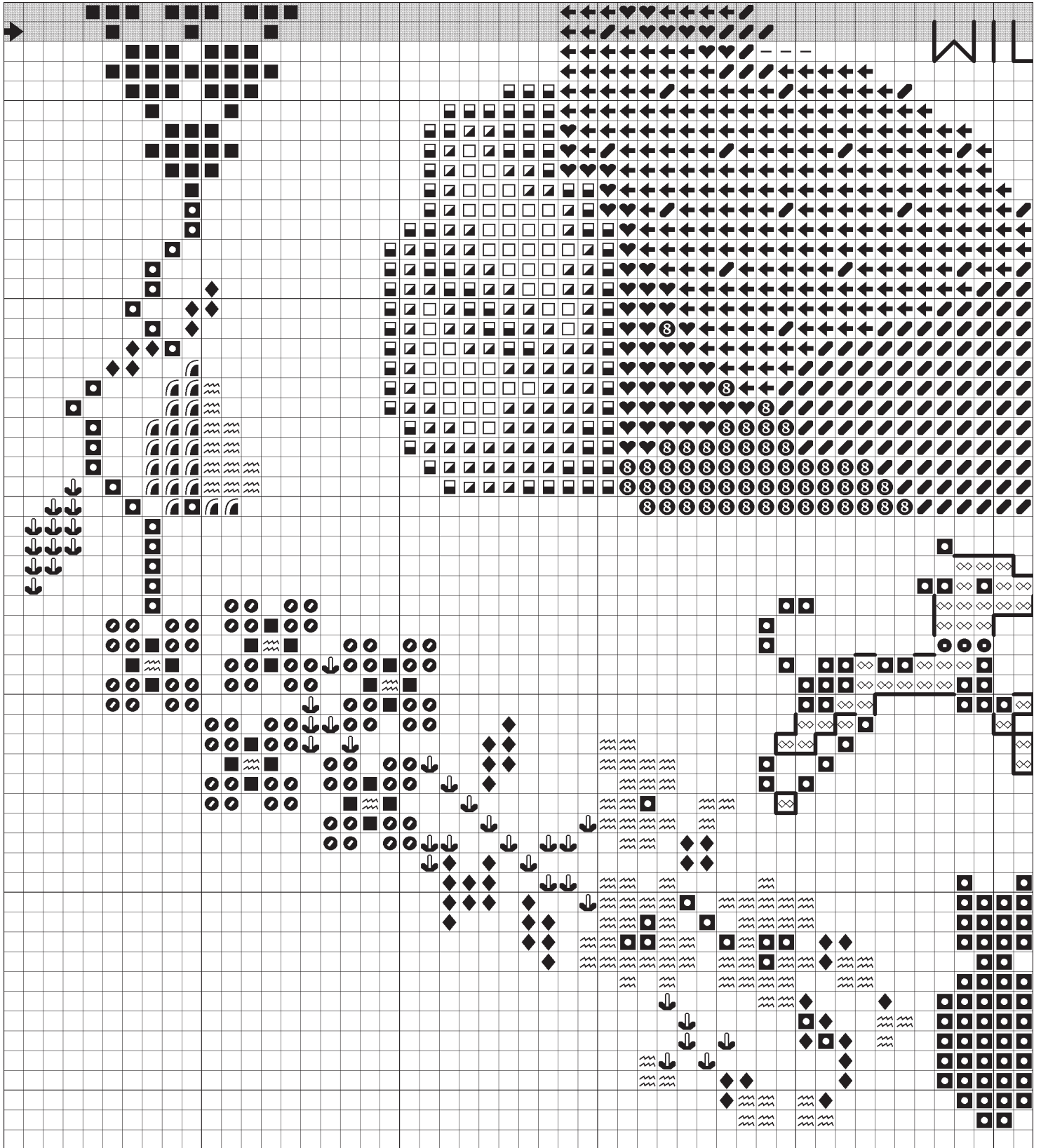
An Autumn Afternoon Chart 1

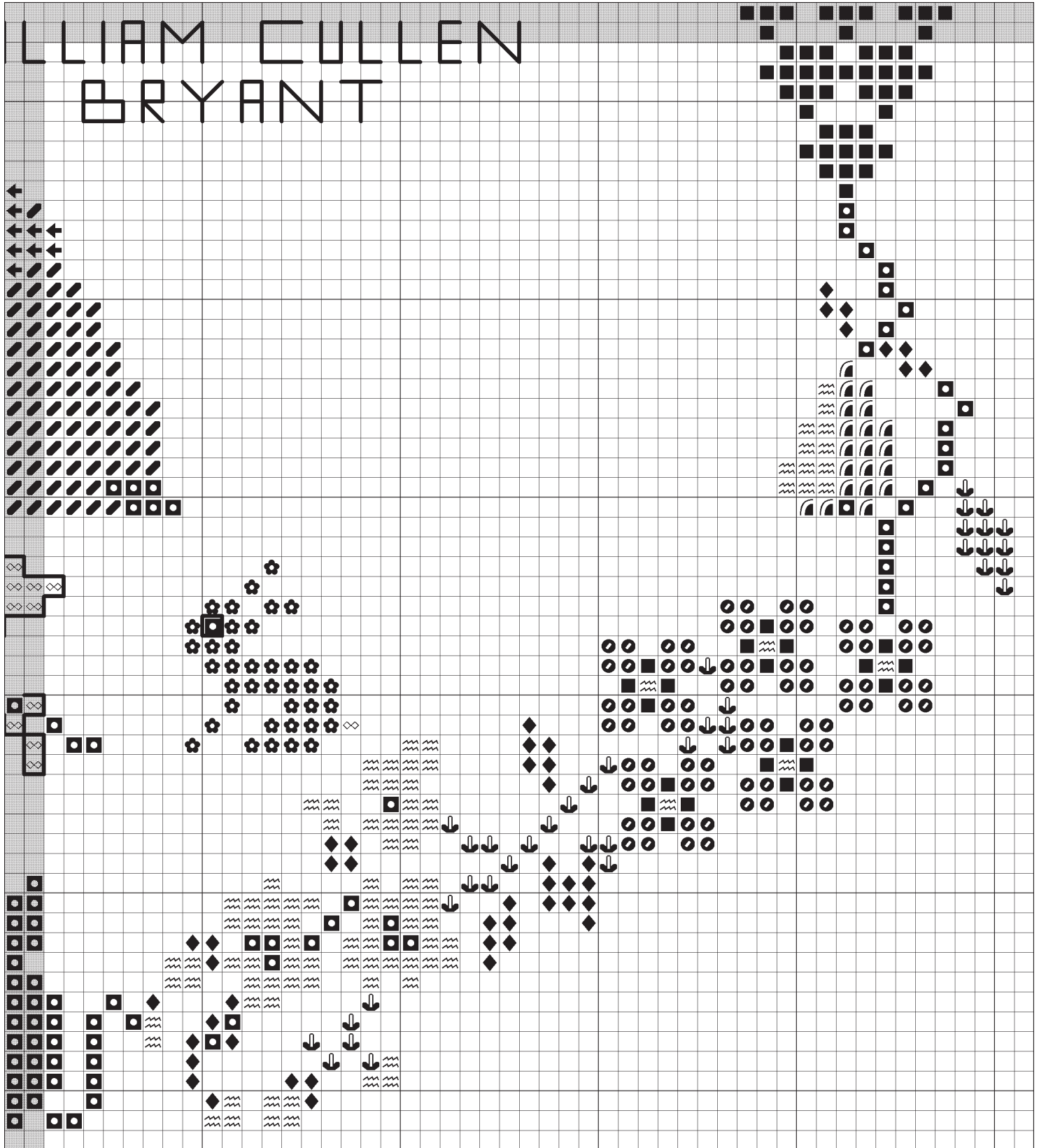


An Autumn Afternoon Chart 2



An Autumn Afternoon Chart 3





2009 Mystery Calendar Sampler

by Karin
Kersten of
Beardie
Designs
Part Two -
April to
June

Here is part two of our 2009 Mystery Calendar Sampler. April, May and June are stitched on a lovely mint green and can be finished as per part one.

Visit Beardie Designs
www.beardiedesigns.com



2009 Mystery Calendar Sampler
January - March 2009
Stitching Instructions

Design size of each month: 110 x 47 stitches

Finished stitched area:

14/28 count: 7 4/8" x 3 1/8"

(20 x 8.5 cm)

16/32 count: 6 7/8" x 3"

(17.5 x 7.5 cm)

18/36 count: 6 1/8" x 2 5/8"

(15.5 x 6.5 cm)

20/40 count: 5 1/2" x 2 1/3"

(14 x 6 cm)

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

The model was stitched 32 count linen, Mint Green.

1. To stitch all three months on one piece of fabric (for finishing into a prism), you will need a piece of 32 count measuring 10 1/4" x 17 1/3" (26 x 44 cm).
2. Start stitching March in the top left corner. Measure down and right 2".
3. Leave 2" of fabric in-between each month.
4. Complete all cross stitches with one ply of thread according to the symbol key.
5. Complete all backstitching (days of the week and numbers) with one ply of Needlepoint silk 993 Black.
6. Refer to the one-over-one chart on page 36 for stitching the numbers of each month. Start the first line of numbers four linen threads under the days of the week.

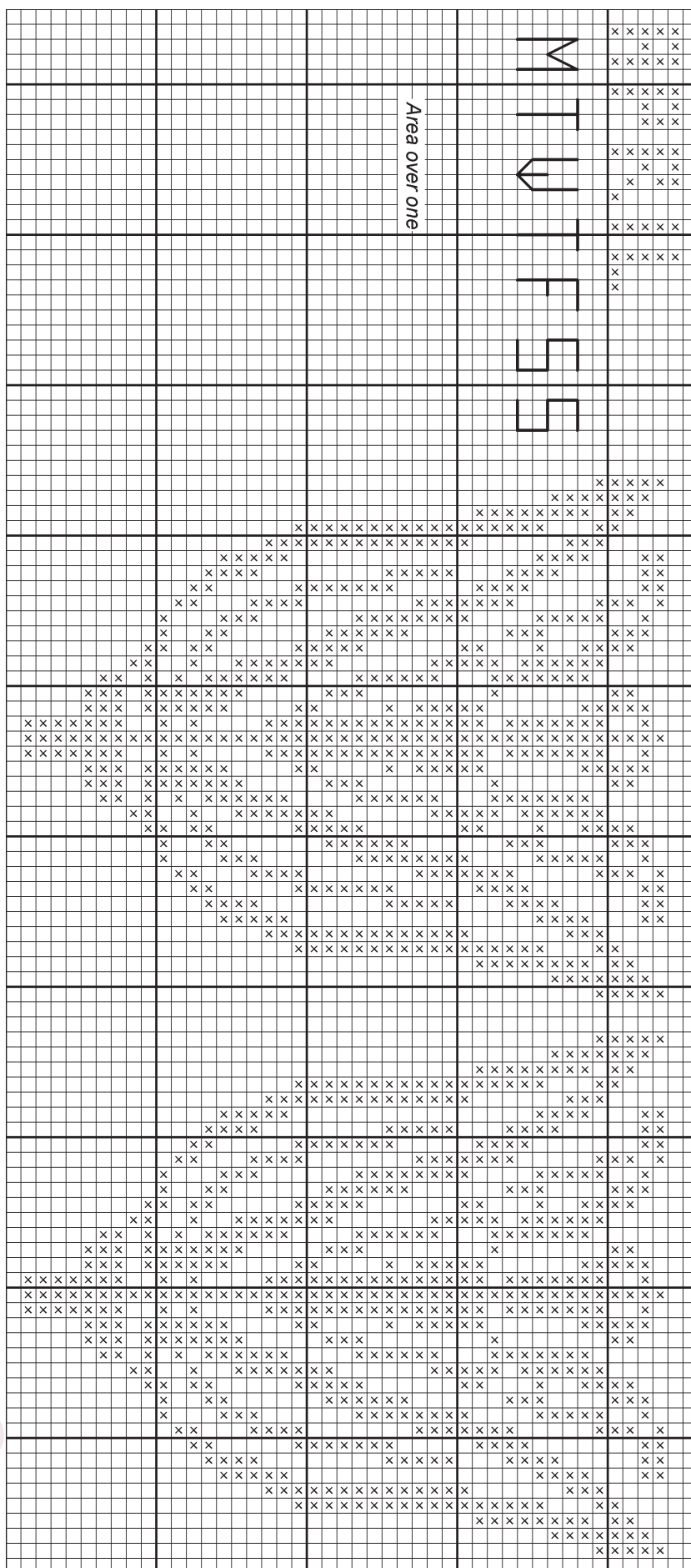
Symbol Key

Symbol TNL
 + 012 Lavender Gray
 o 029 Marigold Yellow
 \ 032 Dark Teal Green

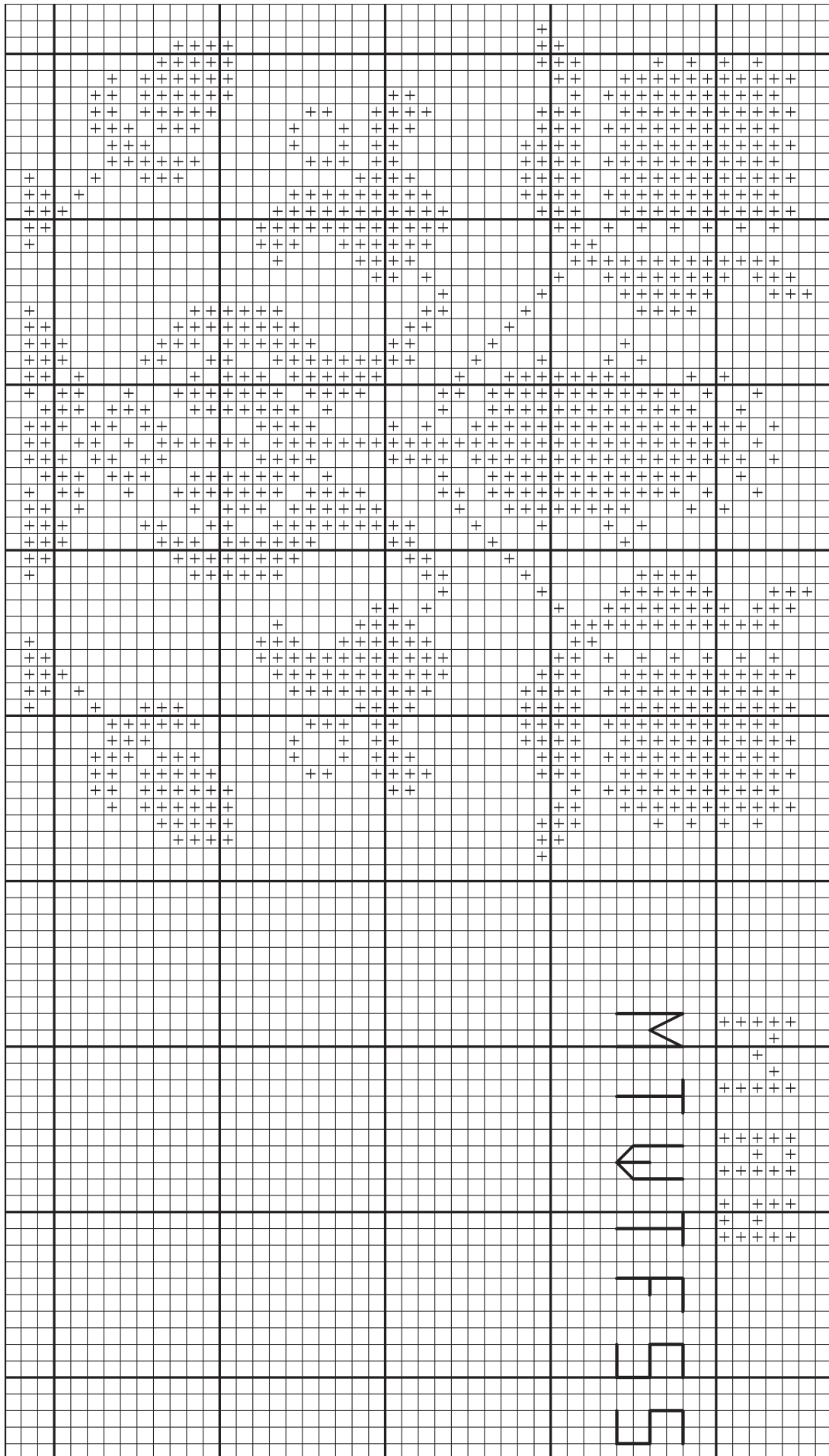
TNL: ThreadworX Northern Lights

See Issue 32 September 2008 for finishing instructions.

April Chart

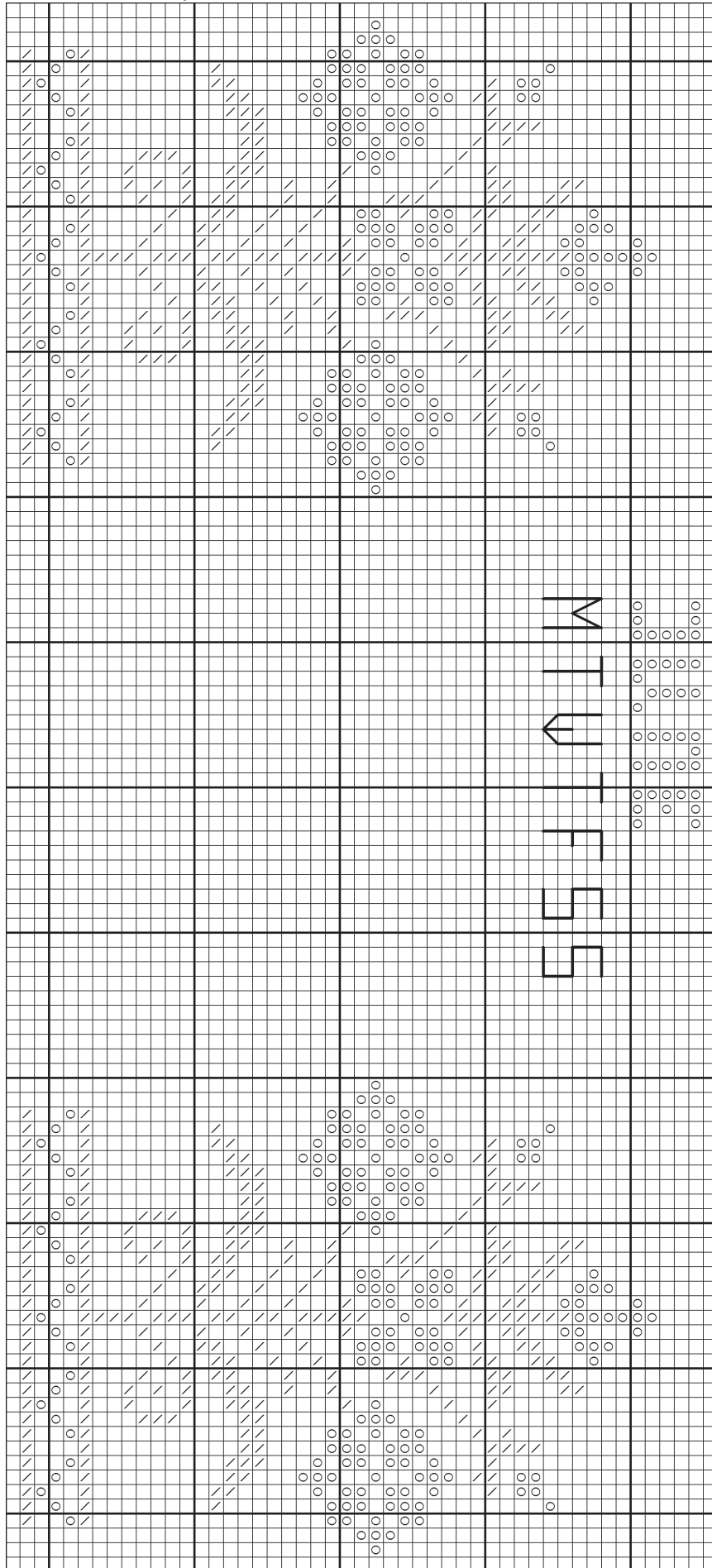


May Chart

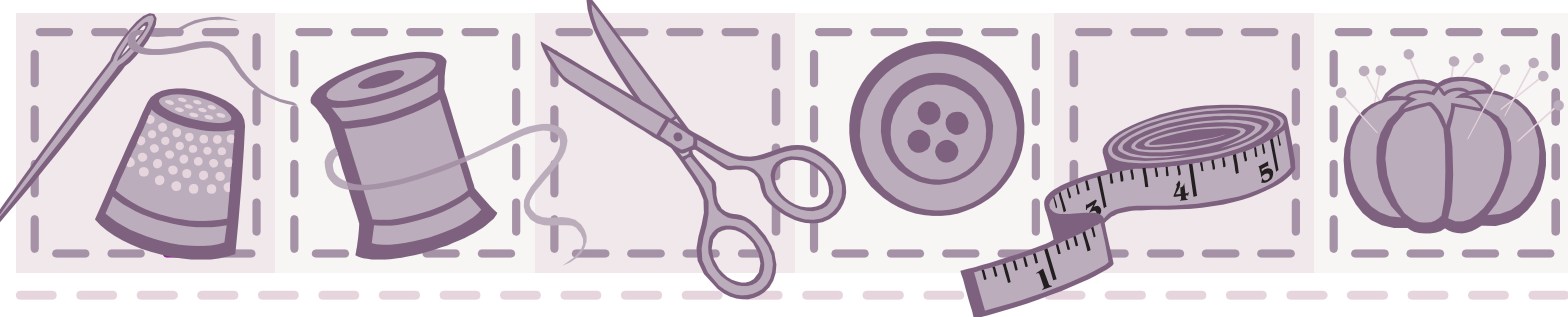


June Chart

Over One Numbers



April over one		1	2	3	4	5		
6	7	8	9	10	11	12		
13	14	15	16	17	18	19		
20	21	22	23	24	25	26		
27	28	29	30					
May over one				1	2	3		
4	5	6	7	8	9	10		
11	12	13	14	15	16	17		
18	19	20	21	22	23	24		
25	26	27	28	29	30	31		
June over one		1	2	3	4	5	6	7
8	9	10	11	12	13	14		
15	16	17	18	19	20	21		
22	23	24	25	26	27	28		
29	30							



Finally Finished! by Lody Steward

We've all done it! We've finished the stitching on another piece of beautiful needlework, we admire it, and then it quietly goes into a drawer as we think to ourselves, "one day soon I'll turn that into a lovely pincushion". That day doesn't come very soon and before we know it, we have a drawer filled with lovely pieces of needlework that are not quite "finished".

Unless you have the special privilege of living near a needlework shop with finishing classes, you have to teach yourself. Since our magazine features so many types of charts for finishing into three dimensional objects such as a pincushion (we call these "small"), I have asked Lody Steward to write a column all about finishing. I love Lody's ideas and her work. Here she is going to share with us her tips, tricks and ideas. Hopefully this will give us the inspiration and the confidence we need to begin to empty that drawer!

Finishing Stitches

For stitchers who are "still" afraid to try their hands at three dimensional finishing, this article will come in handy. The best rule of thumb for needlework smalls is to consider finishing as part of the design, therefore it should be given equal attention as the stitching.

The most basic and commonly used stitches for finishing a small is backstitch, whipstitch and slipstitch.

Backstitch

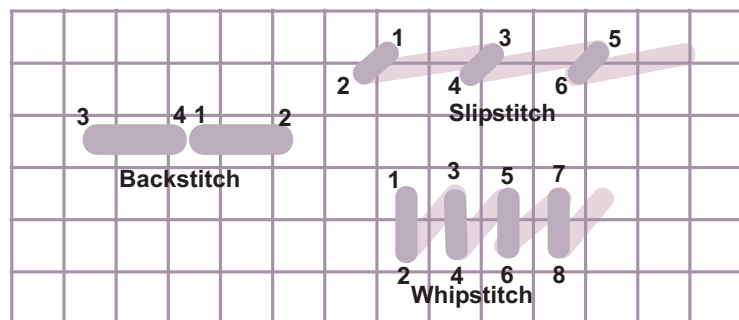
We are all familiar with this stitch already. This stitch works best on counted thread fabric. When it comes to finishing some of its uses include:

- Joining two pieces of cross stitch fabric together so it can be stuffed
- Creating an outline (or base of stitches) so two pieces can be joined together using another stitch

Slipstitch

This stitch is handy as it can be "hidden" and it can be used on a variety of fabrics. Some of its uses include:

- Joining lining fabric such as silk or felt to a piece of needlework



- Any time in the stitching where you want to join something together, but not see the stitching, e.g., creating a folded hem

Whipstitch

This stitch is great for joining pieces together that are at different angles. Some of its uses include:

- Joining two pieces together by sewing through a base of backstitches
- Joining mitred corners

Lacing Method

A common and effective method of joining two pieces of counted thread fabric together is to use the lacing method. From experience, this method creates a more accurate and therefore neater finish. The lacing method only uses two kind of simple stitches:

- a) backstitch (or double running stitch) for base
- b) whipstitch or slipstitch for lacing

Here's how to do it:

1. Create a base by backstitching a border on two pieces of needlework. The count of the fabric needs to be **exactly** the same and the size of the border needs to be **exactly** the same. Use two ply of floss.
2. Trim both pieces so they have a 1/4" seam.
3. Finger press the seams to the back of the needlework along the backstitched line.
4. With the wrong sides together, match up the corners and backstitched lines.
5. Thread your needle with two ply of floss. Tie a knot and bring the needle up at one corner.
6. Start whipstitching through the backstitches all the way around. You do not need to sew through the actual fabric.

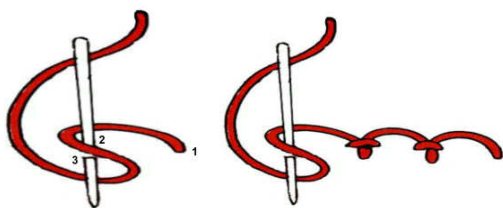
Speciality Base Stitches

For a more daring and competitive finish, there are other speciality stitches that can be used for creating a base. These stitches create a decorative edge and provide extra elegance on the finished piece. All it takes to perfect the lacing method and its variations is practice, practice and more practice. Don't be afraid to make mistakes and explore the possibilities of these wonderful stitches.

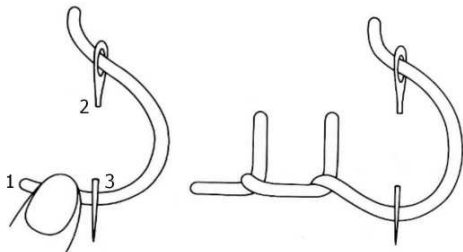
Please take note that I often stitch them with two linen thread intervals using two ply of floss, and three linen threads or four linen threads using pearl cotton. Remember, the smaller the interval is, the better the finish.

1. **Faggot Stitch** is usually worked from right to left. Come up at 1, go down at 2 and wrap the thread once then emerge at 3.

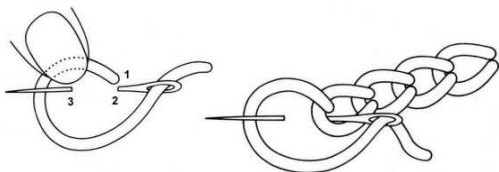
Finally Finished Continued



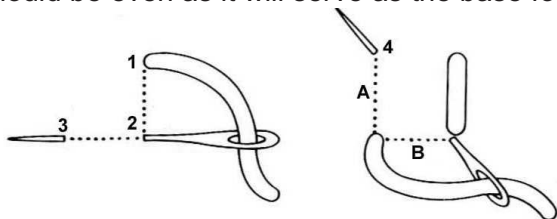
2. **Spaced Buttonhole and Blanket Stitch** is worked from left to right. Come up at 1, hold the thread down with your left thumb, then go down at 2 and emerge at 3. Please keep the vertical stitches straight, with equal intervals.



3. **Chain Stitch:** Work this stitch from right to left. Come up at 1 and form a loop, then go down at 2 (could be 1 linen thread away from 1, or into it) and emerge at 3 bringing the needle tip over the thread. Repeat the stitch till you complete the border.



4. **Open Square Stitch:** I prefer to work this stitch from right to left. Come up at 1 and go down at 2, making a straight stitch over two or more linen threads, then emerge at 3. Go down at 2 then emerge at 4. Continue working in the same manner till the border is completed. The length of A (point 1 to 2) can fluctuate, but please take note that intervals or length of B (point 2 to 3) should be even as it will serve as the base for lacing.



Other stitches that can be used for lacing method are:

- Four-Sided stitch
- Buttonhole stitch variations - closed, knotted, up and down, etc.
- Closed Feather stitch
- Scroll stitch
- Chain stitch variations - open, twisted, magic, threaded, rosette, etc.
- Coral stitch



I am starting "A Stitcher's Journey Fob Series" that will incorporate my articles here at The Gift of Stitching. Each fob has at least one speciality stitch on the design and will be finished using different lacing methods. A great way to practice new techniques as each design is only small.

For further reading, I strongly recommend the following needlework books:

- "Needlework School: A comprehensive guide to decorative embroidery" by The Embroiderer's Guild Practical Study Group. Foreword by Constance Howard, 1984
- "The Complete Encyclopedia of Needlework" by Therese de Dillmont, 1972
- "The Stitches of Creative Embroidery" by Jacqueline Enthoven, 1964

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



Stitcher's Journey Fob One Stitching Instructions

Total design size of each side: 31 stitches square

Finished stitched area of each side:
14/28 count: 2 1/4" (5.5 cm) square
16/32 count: 2" (5 cm) square
18/36 count: 1 3/4" (4.5 cm) square
20/40 count: 1 1/2" (4 cm) square

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

The model was stitched on 28 count Tea Irish Linen from Charles Craft.

Finally Finished Continued

Symbol Key

Symbol	Thread
◆◆	DMC 520
◇◇	DMC 729
\$	DMC 3041
##	DMC 3042
●	Mill Hill Glass Seed Bead 02024

See this article and page 41 for stitch diagrams.

1. Complete all cross stitches with two ply of thread according to the symbol key.
2. Work backstitches with one ply of DMC 520.
3. Work Rhode stitch with two ply of DMC 729.
4. Work Coil Filling with two ply of DMC 3042.
5. Work Faggot stitches (border) with two ply of DMC 729 or co-ordinating floss over two linen threads.
6. Attach beads with two ply of co-ordinating thread using a beading needle.

Finishing Instructions

Materials Needed

- 2 split rings
- 1 swivel barrel (available at fishing supply stores)
- 1 lobster claw that will fit into your scissors
- Fibre fill for stuffing
- Scissors, needle, iron

Finishing Diagrams Key

- Back of stitched piece
- Front of stitched piece
- Faggot stitch border
- Sewing thread

1. Trim excess fabric giving you at least 1/2" allowance all around on both pieces. Iron if necessary. (Diagram 1)

Diagram 1

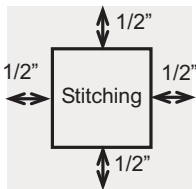
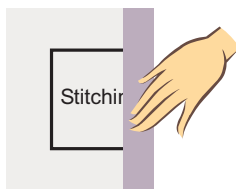
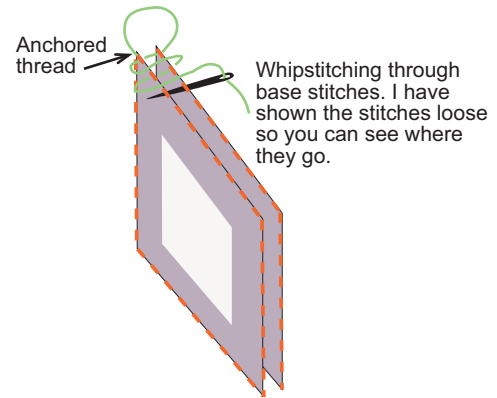


Diagram 2



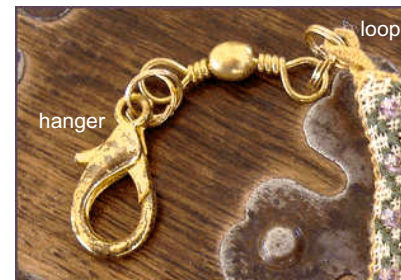
2. Along the stitched border, finger press the seam allowance towards the wrong side. There are 31 stitches on each side. (Diagram 2)
3. Thread your needle with two ply of DMC 729 or co-ordinating floss and knot the end, then anchor your thread at one corner. Follow the lacing method instructions in the article. (Diagram 3)
4. Leave the last side open for stuffing, then continue whipstitching once it's filled.

Diagram 3



5. Make a loop with the thread at the last corner (you could buttonhole the loop) then bury the thread tail inside the fob. (Diagram 4)
6. Make the hanger by linking the swivel barrel, then the split rings, then the lobster claw. Connect the swivel barrel to the thread loop. Use pliers to open and connect each piece. If you want your hanger to be longer, simply add more split rings. We will cover more about these hangers in next months column. (Diagram 4)

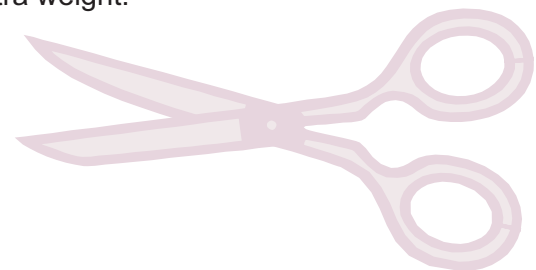
Diagram 4



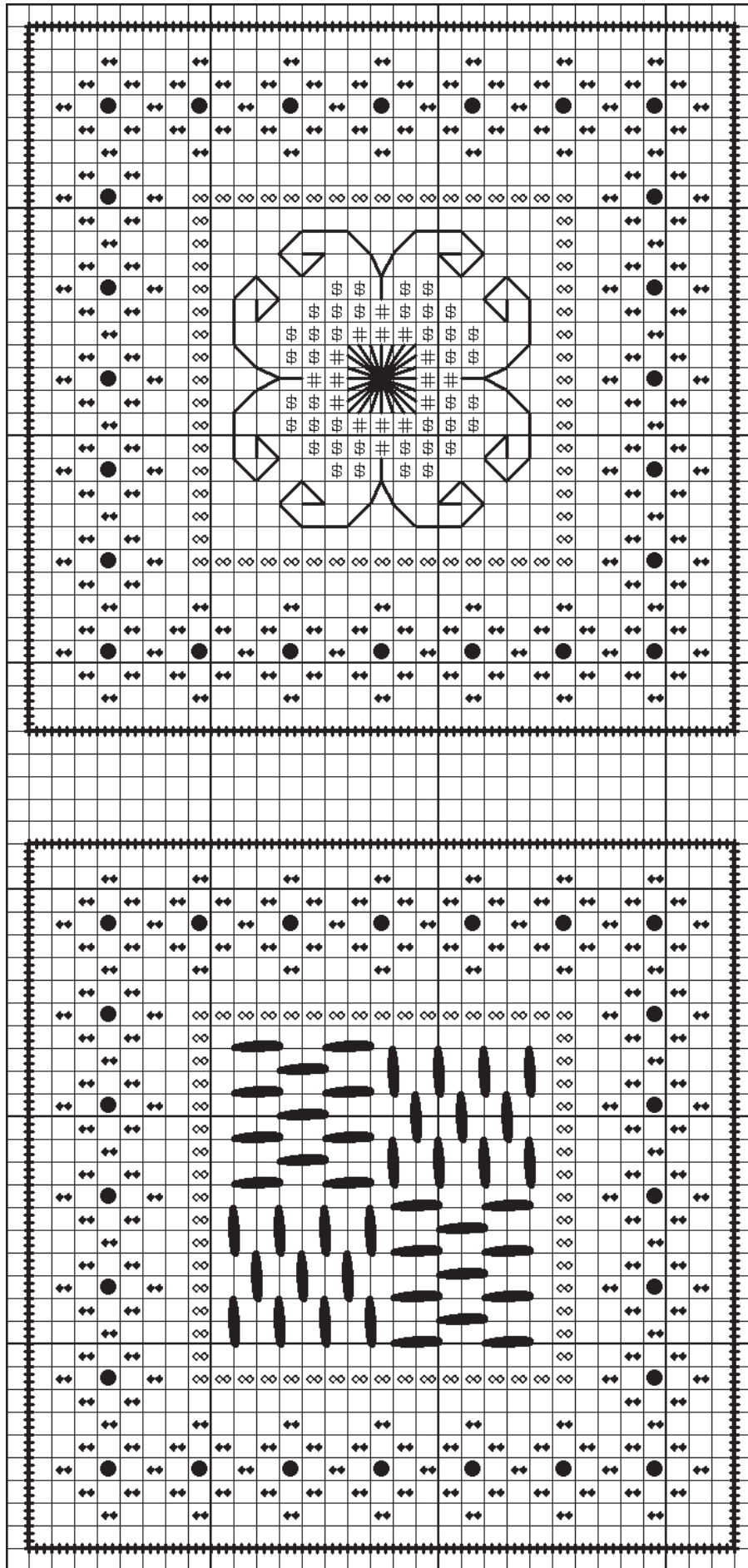
7. Congratulations! The fob is now ready for your scissors.

Other Notes

- For an easier finishing stitch, you can use backstitch instead of Faggot stitch.
- The hanger can be replaced by a self-made twisted cord or ribbon trim. By doing so, I recommend you use a weighted filling material such as plastic pellets, mung beans or rice (wrapped with poly-fibre fill or wadding).
- If you don't have any weighted filling materials, you can embellish the hanger or edges of the fob with beads and metal spacers, or simply add a tassel for extra weight.

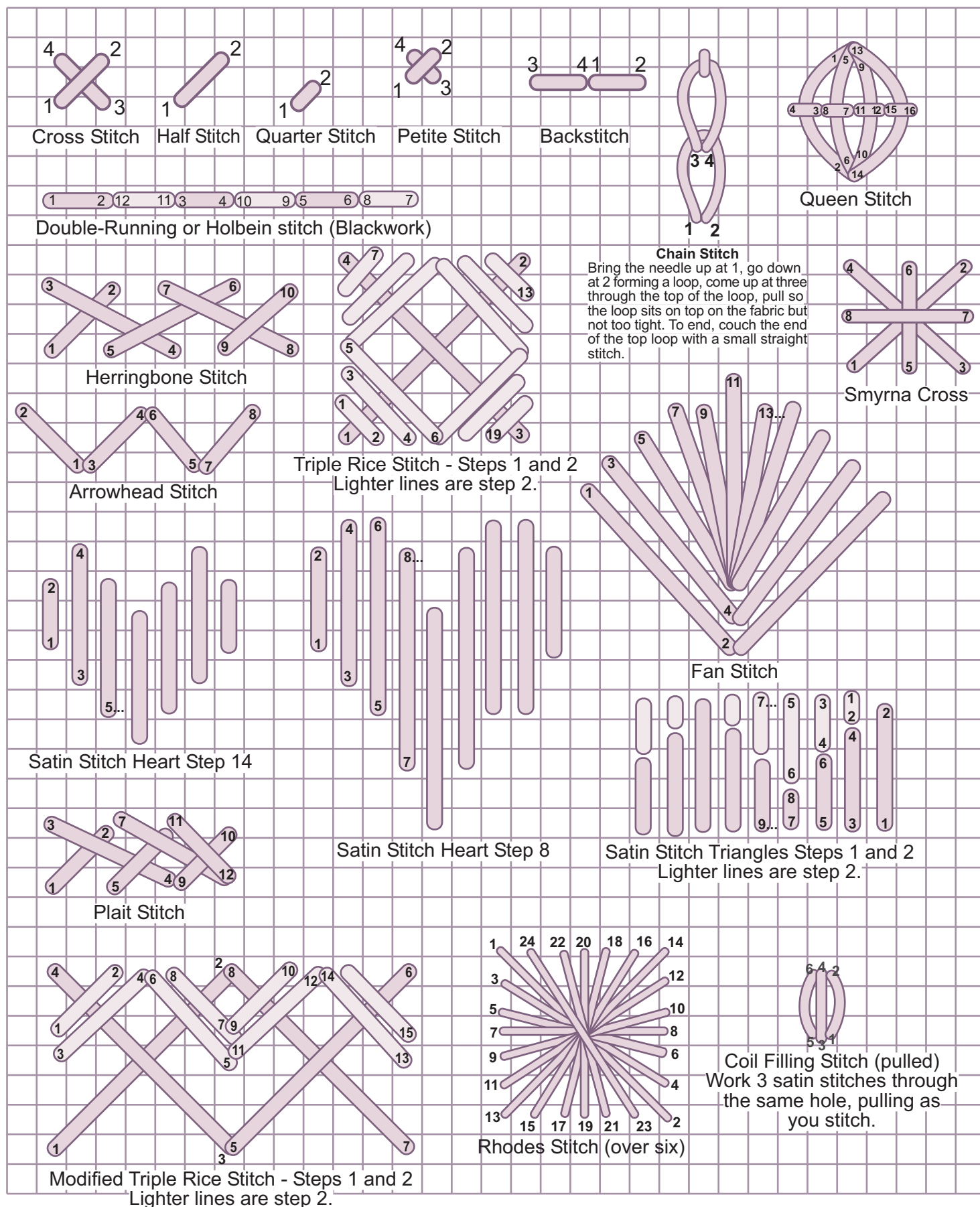


Fob Charts - Back and Front

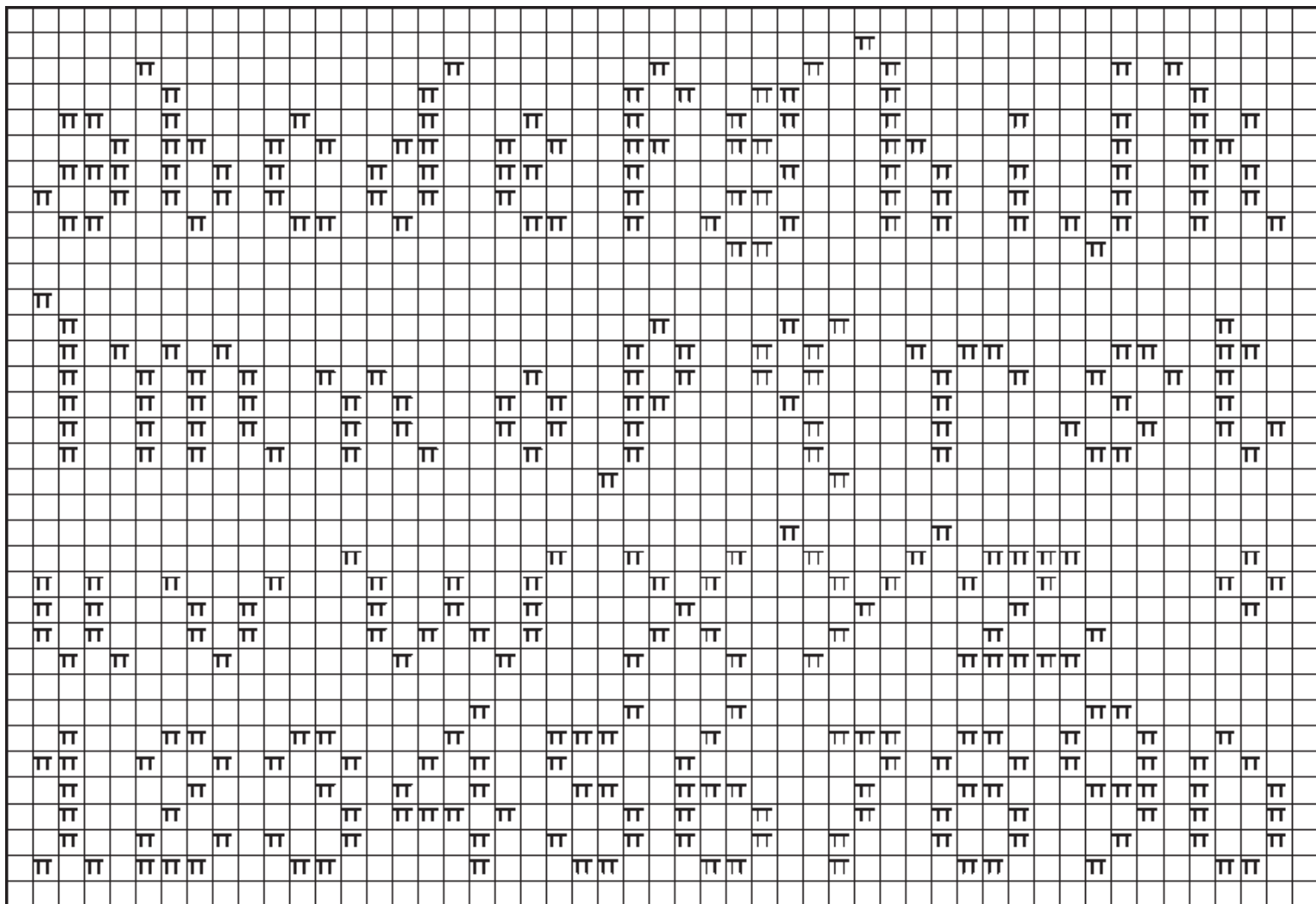


Stitch Diagrams

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.



Birds of a Feather Alphabet



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

Our next issue is Issue 34 November 2008. This is our annual Christmas ornament issue. Our feature designer is professional finisher, Judy Odell. Judy has come up with a new way to finish ornaments! We have lots of wonderful designers in this issue including Praiseworthy Stitches, The Victoria Sampler, Mayrse Dupont, Giulia Punti Antichi and Prairie Schooler.

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:

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