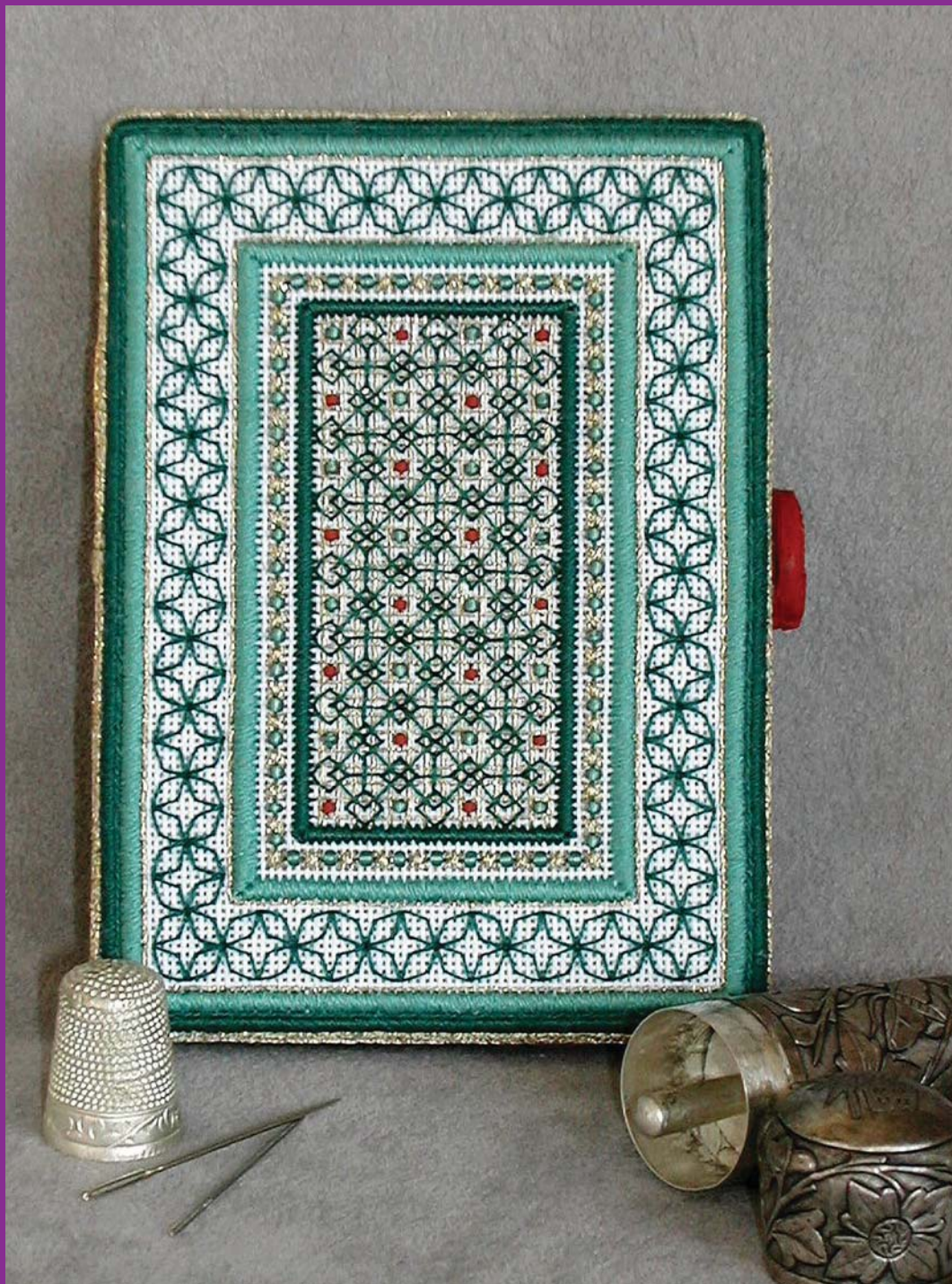


Canadian Designer's **PROJECT**

Jewel of the Orient

designed by
Anna-Marie Winter
Skill Level: All

THE RICH COLOURS AND TEXTURES OF THE ORIENT INSPIRED THIS SMALL, YET INTRICATE DESIGN. THIS DESIGN COMBINES THE SPARKLE OF BEADS AND METALLIC THREAD WITH THE RICH LUSTRE OF SILK WITH BLACKWORK, LAID AND PADDED STITCHES TO PRODUCE A DAZZLING ARRAY OF COLOUR, TEXTURE AND PATTERN. THIS DESIGN CAN BE FINISHED AS A NEEDLE BOOK, THE INSERT FOR A SMALL BOX OR FRAMED AS AN ELEGANT ACCENT PIECE.



Materials

Kreinik

#4046 Silk Mori
#4044 Silk Mori
0002P Gold Cable
002 #4 (Very) Fine Braid

Zweigart

6" x 8" 24ct white Congress
Cloth

Delica

DB378 Red Matte
Beads

Mill Hill

#65270 Frosted Glass Beads

Miscellaneous

6" x 8" stretcher bars
#26, #24 tapestry needle
#9 crewel needle

Instructions

PREPARING THE CANVAS.....

Fold the canvas and mark both the horizontal and vertical centres. Using these markings as a guide, outline the area for the centre panel measuring 60 horizontal and 28 vertical canvas threads. A simple basting stitch using sewing thread is an easy way to outline the area. Only the centre panel needs to be marked as the remaining bands are counted outwards from either side of the centre panel.

Attach the canvas securely to stretcher bars, placing the tacks about ½" apart. To prevent the silk and metallic threads from catching on the edges of the canvas, cover both the tacks (staples) and raw edges of the canvas with masking tape.

DESIGN OUTLINE...

Design Size: 74 x 106 threads
(See diagram 1)

ANCHORING THE THREAD

The centre panel is surrounded by a narrow **padded satin** stitch border covering 2 horizontal canvas threads. Anchoring the tails between these two canvas threads with a few backstitches is both easy and secure and will be covered when the border is added. These backstitches can also be taken along the top and bottom edges of the centre panel. Alternatively, the tails can be anchored under

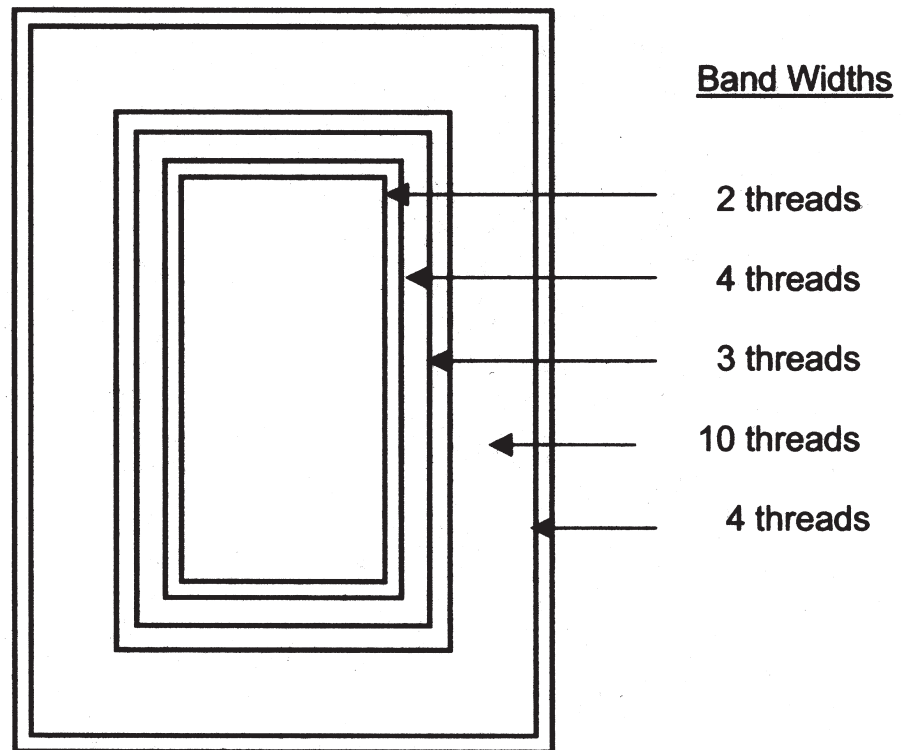


Diagram 1

previously worked stitches.

The pattern for the centre panel is worked in a series of layers, building one layer over another until the geometric design has been completed. A laid grid of gold metallic thread forms the base for these patterns. An intricate blackwork pattern is then worked over the grid using a single strand of silk.

A. THE CENTRE PANEL

LAYING THE GRID

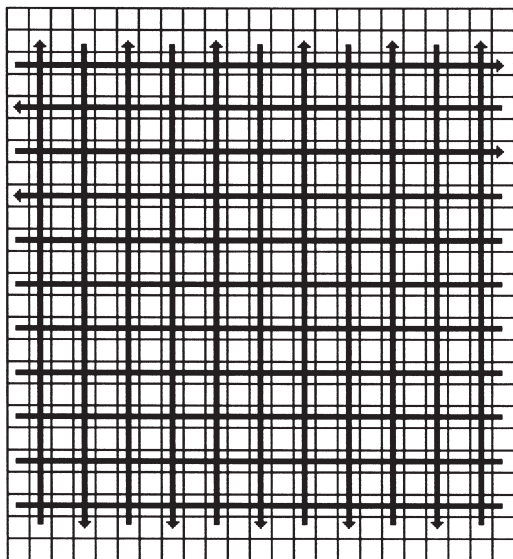


Diagram 2

The grid is worked using a single strand of #002P Kreinik Cable. Lay long lengths across the surface of the design area, both vertically and horizontally. (Diagram 2)

Begin by working a series of long vertical stitches, alternating the working direction from bottom to top, then top to bottom with each stitch. Two vertical canvas threads separate each vertical stitch.

Lay 14 vertical stitches and 30 horizontal stitches to form the centre grid.

2. DIAGONAL BOX PATTERN

This blackwork pattern forms a series of small diagonal boxes (or diamonds) across the surface of the canvas. The pattern is worked in diagonal rows directly over the grid, taking two journeys or trips across the canvas to complete the pattern.

Each stitch covers 2 diagonal intersections of the canvas and 1 intersection of the grid. Use a single strand of #4046 Silk Mori and a #26 tapestry needle. Begin at the top left edge of the design. (Diagram 3)

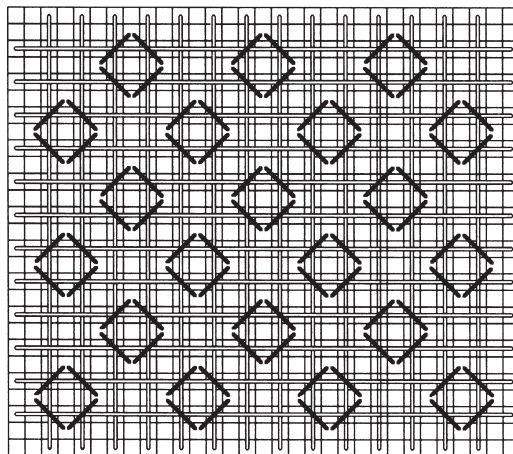


Diagram 3

Work all the stitches in the first journey slanting from top right to bottom left.

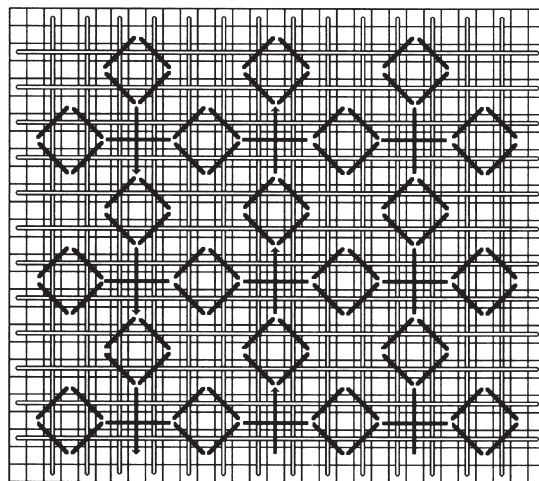


Diagram 4

When the first journey has been completed, work the stitches in the second journey, working in the opposite direction to complete the sides of the box. (Diagram 4)

The next journey is to join every second row of diagonal boxes with a vertical stitch covering 4 horizontal canvas threads and 2 metallic threads. When the vertical stitches have been completed, add the horizontal stitches in the same manner. (Diagram 5)

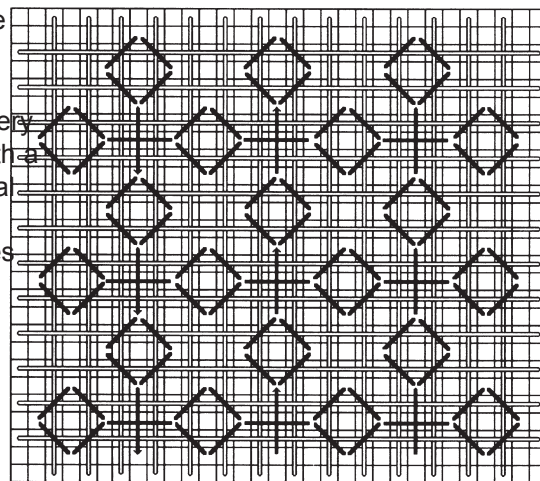


Diagram 5

In the final journey, long diagonal stitches are taken, joining the centres of the box to form a large diamond shaped grid. These stitches enter at the centres of the box and cross over 2 intersections of the gold grid. (Diagram 6)

The technique of joining the boxes from inside the box is a variation of the traditional technique of joining at the points, outside the box.

This variation produces a

more raised effect in that the long diagonal stitches are more raised, producing a slightly higher texture.

The most efficient way of working these long diagonal stitches is to

backstitch the lines in each diagonal row. Work all diagonal stitches in one direction, followed by all the diagonal stitches in the opposite direction.

B. THE BORDERS

1. THE BEADED SMYRNA CROSS BORDER

The first border is a composite one, composed of a row of spaced

Smyrna cross stitches ordered on either side by a row of **padded satin** stitches.

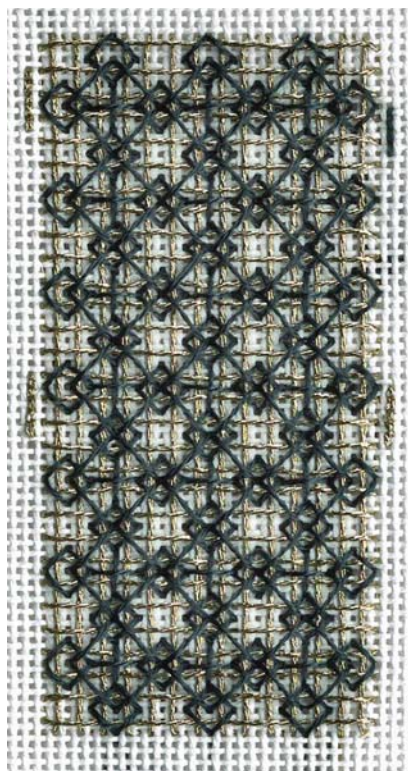


Diagram 6

A single row of **padded satin** stitches, worked over 2 horizontal canvas threads, outlines the centre panel and forms the inner edge of the border. Use a single, unplied length of #4046 Silk Mori for the tramé or padding thread. The tramé thread will not be visible as it will be completely covered with satin stitches.

Using a single, unplied length of #4046 Silk Mori and a #24 tapestry needle, lay a tramé thread around the perimeter of the centre panel. A single horizontal canvas thread separates the tramé thread from the last row of stitches in the centre panel. The tramé thread will meet at the corner points, sharing the same hole. (Diagram 7)

Using 3 plies of the same silk, a #24 tapestry needle and a laying tool, work satin stitches over the tramé

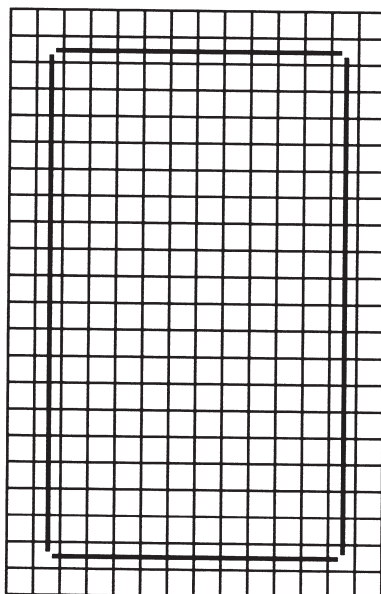


Diagram 7

thread, taking 2 horizontal canvas threads with each stitch as shown in diagram 8.

Begin about ½" from the corner and work around the panel, mitering the corners as you work. Keep the stretcher bars in a horizontal position by giving it a quarter turn each time you round a corner.

Repeat with a second row of **padded satin** stitches using #4044 Silk Mori, leaving 4 unworked canvas threads between each row. Take 3

horizontal canvas threads with each stitch as shown in the diagram below.

Using a single ply of 002 #4 (Very) Find Braid, work a row of **Smyrna Cross** stitches in the space between the two rows of **padded satin** stitches, leaving a single unworked canvas thread between the row of **Smyrna Cross** stitches and the row of **padded satin** stitches. Leave 2 vertical canvas threads between each unit of **Smyrna Cross**.

2. THE JOINED CIRCLE BORDER

The border is worked in horizontal rows, and is composed of a series of joined circles using a single ply of #4046 Silk Mori and a #26 tapestry needle. The first row of stitch units, worked from right to left, will form the top half of the joined circles, while the second row, worked from left to right, will complete the bottom half of the circle.

Each circle is composed of four separate tied stitch units covering four diagonal canvas intersections. The long diagonal stitch is tied by a short stitch inside a canvas **hole**, not over a canvas thread or intersection.

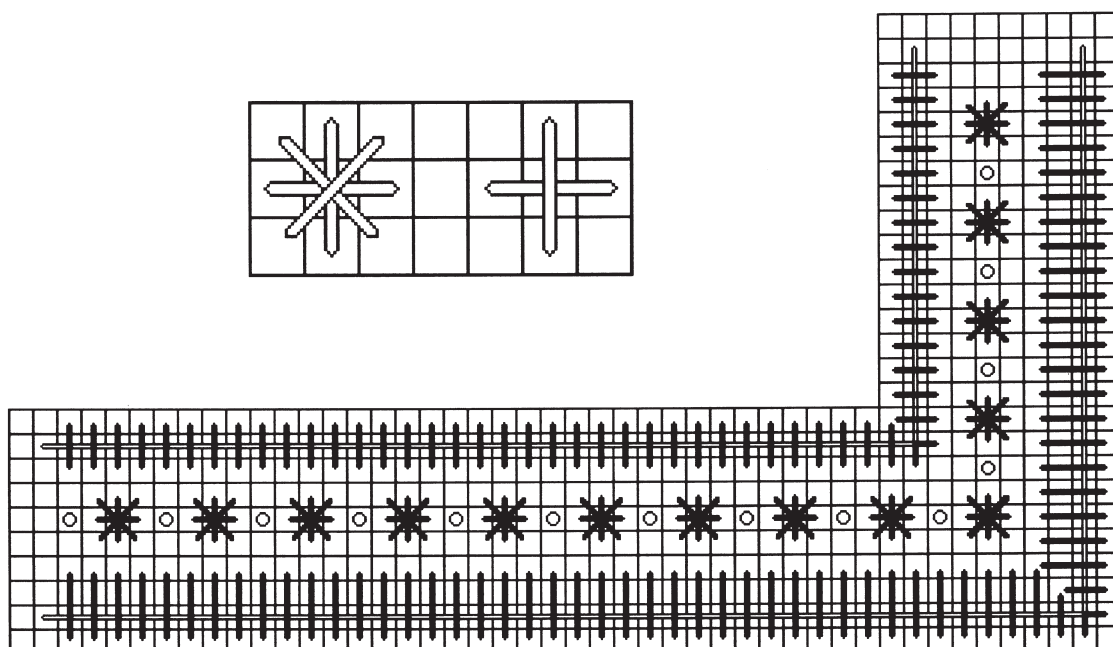


Diagram 8

When working the tie down stitch, do not pull too tightly or the long stitch will be pulled out of alignment.

Diagram 9 shows how one stitch unit is formed. Four stitch units,

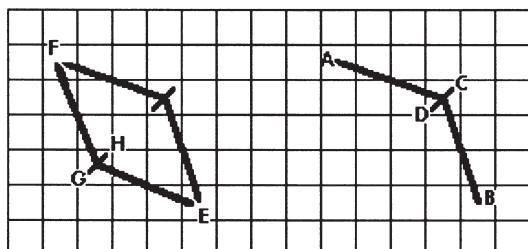


Diagram 9

each one slanting in an opposite direction, form a complete circle.

Begin this pattern in the right corner. Work the first horizontal row as diagrammed below, alternating the slant of the stitch units as you work.

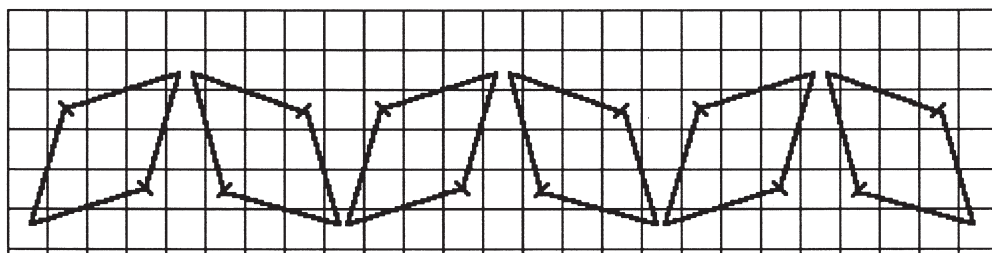


Diagram 10

Compensate carefully at the edges of the design area. (Diagram 10)

Work the second horizontal row directly underneath, alternating the direction of the stitch units from the

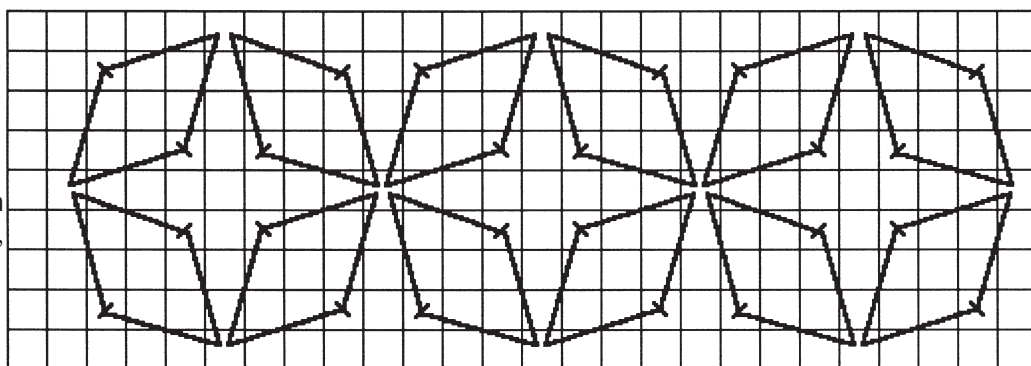


Diagram 11

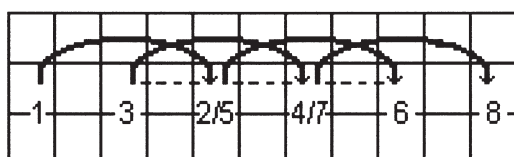
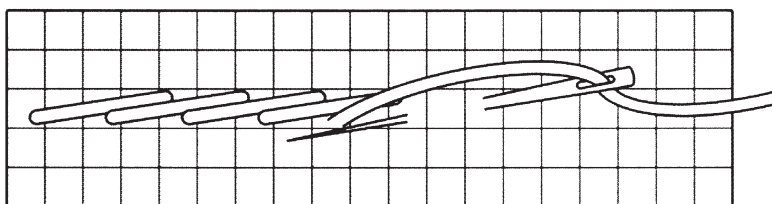
row above to complete the bottom half of the circles. Work the remaining three sides in the same manner. (Diagram 11)

3. PADDED SATIN STITCH BORDER

The final border is worked in two rows of **padded satin** stitches. The first row is worked over 3 horizontal canvas threads using #4044 Silk Mori. The second row is worked over

2 horizontal canvas threads using #4046 Silk Mori.

To fill in the canvas threads that show through between these rows, add a fine line of Stem stitch using a



single strand of #4046 Silk Mori. (Diagram 12 & 13)

C. EMBELLISHMENT ADDING BEADS

The beads are added to the design as a last step. They are used to embellish both the centre panel and the **Smyrna Cross** border. Use a sharp needle and a single, waxed strand of #4044 Silk Mori for attaching the beads.

The centre panel uses an alternating arrangement of teal Mill Hill #65270 seed beads and a red #DB378 Delica bead. The beads are attached singly in the remaining white spaces in the centre of the large diamonds.

A single teal seed bead is attached to the canvas between each of the gold **Smyrna Cross** stitches in the first border. Use a sharp needle and a single, waxed strand of Silk Mori #4044.

HIGHLIGHTING THE JOINED CIRCLE BORDER

A fine line of gold outlines and highlights the inner and outer edges of the joined circle border as shown in the

Diagram 12 (above)
Diagram 13 (below)

photograph on page 20. Cut a long length of 002 #4 (Very) Fine Braid and thread onto a #26 tapestry needle. Lay a single strand along the outer edge of the first border, just above the joined circle units.

Anchor the thread securely on the reverse side, bringing the needle up to the surface of the canvas at one corner and sinking it down to the reverse side at the opposite corner. Using the same thread, bring the needle back to the surface of the canvas and couch the line of braid in place, taking a single stitch at regular intervals. The couching stitches will enter and exit the same canvas hole as illustrated in the diagram.

Repeat with the remaining sides and along the inner edge of the final border. (Diagram 14)

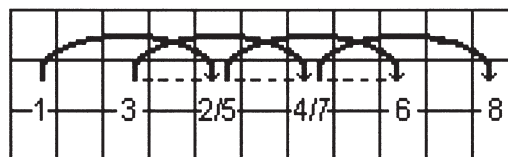


Diagram 14



Biography: Anna-Marie Winter is a Canadian teacher, designer, lecturer and author. Past President of the Embroiderers' Association of Canada, Anna-Marie has authored two canvas work correspondence courses for the Embroiderers' Association of Canada and has taught Cyberworkshops through the American Needlepoint Guild and Needle Artworks.