

Youth
Embroiderers
News
December 2020



Merry
Christmas
and Happy
New Year to
you all.

It will soon be 2021 and time for a new year of stitching.

Many stitchers and crafters make New Year's list of projects and techniques they want to try in the coming year. It keeps them focused on what they want to accomplish, helps them remember things they may otherwise forget and for fun because they can look at what they worked on and maybe even finished, then say: "YES I did that".

Maybe you would like to try making your own list. Keep it short because you will be busy with school, you family activities, time with friends and of course, sleeping. Five to ten items on a list is good.

Maybe you want to stitch a pattern from each newsletter, make a special pincushion for your aunt, make Christmas ornaments for your four best friends, read a book about embroidery and sort out your embroidery box so your threads are easier to find and use. There, five items on a list. Wasn't that easy!

If you make a list, pin it to your bulletin board or to the inside of your embroidery box, so you can see it throughout the year. If you like, you can even share it with me so other youth embroiderers can see it in the newsletter and maybe get some ideas of their own.

This newsletter has lots of hearts since Valentine's Day is coming soon and saying "I love you" is always special.

Try the **Candlewick Hearts Bag** with all the supplies included or pick stitches from your stitch guide and design your own hearts.

Candlewicking is traditionally done with a natural undyed soft twist thread. I've included a sample of this thread in white. You can try on your doodle cloth.

There is also a natural undyed hemp yarn which is a little harder textured but will work well and two colours of crochet cotton which is a little lighter weight. I've used before and it works well, plus it's easy to find and comes in lots of colours. Unless you want to be traditional, experiment with what you have available.

You will need a large crewel needle, size 20-22. The sharp point helps it pass through the fabric and will make a large enough hole for your thread to slide through without fraying.

Try the **Bargello Heart** using the piece of canvas included. You will need # 5 Perle cotton, 6 strands of floss or yarns, etc. picked from what is in your stash. You will also need a tapestry (blunt) needle (about # 22).



Shades of Red

Puzzle One: Fit these words in the puzzle below:

wine, tomato, scarlet, ochre, maroon.

				H				
				E				
				A				
				R				
				T				

Puzzle Two: Fit these words in the puzzle:

Rose, oxblood, claret, carmine, rust, rose, wine, garnet.

				C				
				R				
				I				
				M				
				S				
				O				
				N				

Puzzle Three: Fit these words in the puzzle below:

Raspberry, blood, burgundy, cherry, crimson

				O				
				C				
				H				
				R				
				E				

When creating things, whether embroidery, painting, drawing, or even cooking, a mistake is often simply a new or creative way of doing something.

Other times a mistake is a mistake and in the last newsletter I made a big mistake - I named the wrong person as finishing the Surface Embroidery correspondence course and stitching the many items completed.

I credited Janel of Tangled Threads but it should have been **Ceilidh of Thread Whisperers**

Ceilidh completed the Surface Embroidery correspondence course and all the pieces that were on the page with her butterfly.

Ceilidh, you've received your certificate by now so a very big congratulations. I've included some extra stitching supplies with your newsletter, so create away.

If you want to see the photos of her work, take another look at the last newsletter.

Now here's some of Ceilidh's newest finished embroidery. She's been doing a lot, including two versions of the ornament from the last newsletter.



CANDLEWICK BAG TEMPLATES



Use these designs or
make your own. **HAPPY STITCHING!!**

CANDLE WICK EMBROIDERY

Candlewicking, as we know it today, is a revival of a style of embroidery from the American Colonial times of the early 1800's. Women in the new colonies of America were forced to use whatever embroidery supplies were available and affordable to them, a situation quite different from what we know today. The threads they used when supplies were in short supply were the wicks that otherwise would have been used to make candles. The fabric most often utilized was cotton muslin which they spun themselves. Repeated washings eventually made both softer to the touch.

Patterns were copied amongst the Colonial women, not in the form of paper or books as we know, but rather by laying a cloth over a completed quilt and then gently rubbing the surface with a cast iron pot. The iron from the pot would leave a black print on the cloth. When the embroidery was finished, the piece would be laundered in very hot water to remove the black residue as well as to shrink and tighten the fabric and knots.

Traditionally, the colours used were white on white. The most common stitches were buttonhole, french knots, colonial knots, satin stitch and stem stitch. With the revival of the art form in the 1980's, many more stitches were introduced and using colour other than white, but the more traditional forms seem to be the most popular. Their patterns were taken from the world around them and were simplified forms of hearts, ribbons and alphabets, as well as flowers, leaves and twining vines from nature.

Sources

Meldrum, Sandie; Traditional Candlewicking; Kangaroo Press, Australia; 1993
 Thomas, Mary; Mary Thomas' Embroidery Book; Dover Publications; New York; 1983
 Book 98: 100 Embroidery Stitches; J. & P. Coats (Canada) Inc.; Montreal

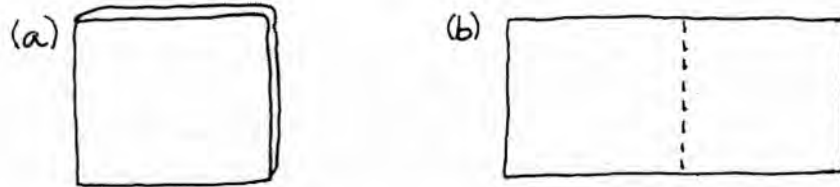


A Candlewick Project for You to Make

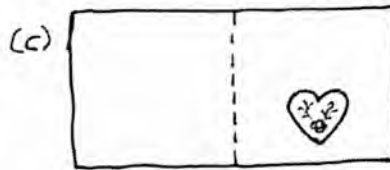
The perle cotton (provided with a great big thank you from COATS PATONS) and muslin in your kit will help you to make a little gift bag for a friend. Use the template of designs to trace a pattern on your fabric, and the stitch instructions from your "ABC OF EMBROIDERY" to finish the embroidery. Line your bag with the bright calico print to make a charming container for any special trinket. (If you would like a copy of COATS PATONS' BOOK 98: 100 EMBROIDERY STITCHES, just send me something for the newsletter, and one will speed its way to you!)

To Make the Bag

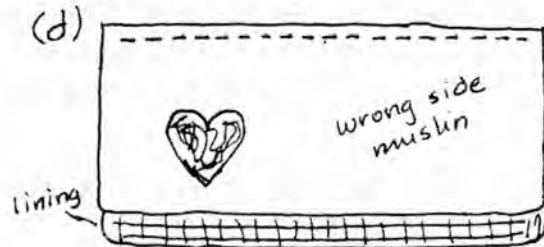
1. Fold the plain muslin in half and press the fold. [a] Unfold, laying it flat. [b]



2. On the right hand side, transfer the pattern, centring the bottom of the pattern about 3 cm from the bottom edge of the muslin. [c]

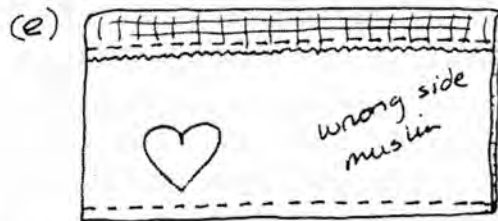


3. Embroider the design, using your favourite stitches.
4. When the embroidery is finished, take the patterned lining and putting the right sides of the muslin and the lining together, sew the top seam using back stitches, about .5 cm from the edge of the fabric [d], leaving .5 cm unstitched at both sides.



Lining = 30cm x 22 cm
Muslin = 30cm x 18 cm

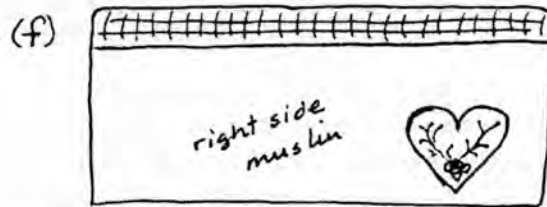
5. Keeping the right sides together, stitch the bottom seam [e].



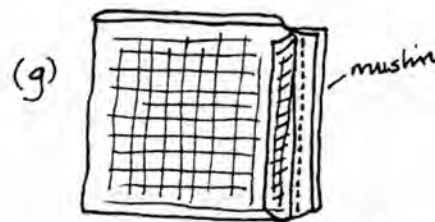
6. Turn right sides out and press the bottom seam.



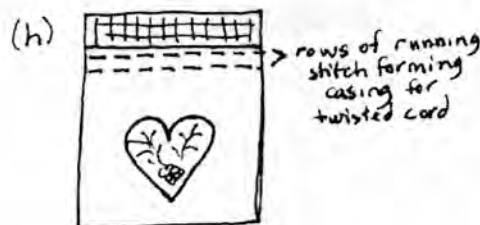
7. Push the fabric up towards the top seam, (the lining should extend above the top seam by about 1.5 cm) and press [f].



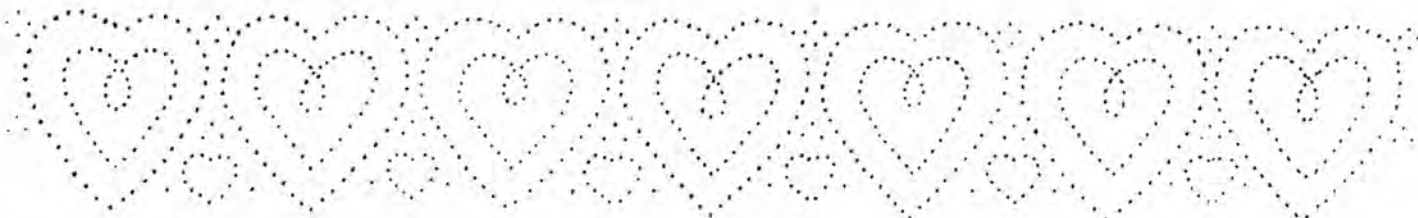
8. Put side seams of the muslin together, making sure the design is on the inside. You should have the lining fabric towards you. Sew the side seams of the muslin together [g].



9. Tuck one edge of the lining under the other, turn the edge of the lining that is on top, under, to make a clean edge and slip stitch the lining seam closed.
10. While the bag is still inside out, stitch the bottom seam closed. Turn right sides out.
11. Stitch two rows of running stitch, one right under the lining at the top of the bag, and the other about 1 cm below that. This will make the casing for the twisted cord used to close the bag. [h]



12. Make the cord, (see directions below), and thread it through the casing by unpicking a few stitches in the seam between the two rows of running stitch.

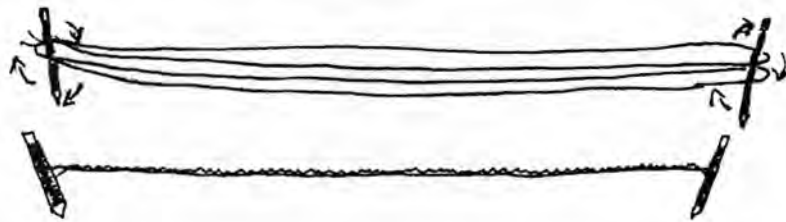


To Make Twisted Cord

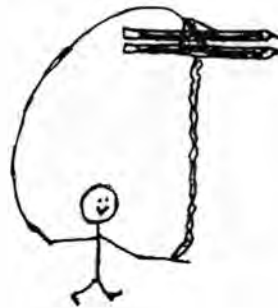
1. Measure out 8 metres of thread and knot the two ends together.



2. Fold this in half and give one of the ends and a pencil to a friend. Put the pencil in the loops at the end of the thread, while you do the same at the other end with another pencil. Holding the thread loosely in one hand, pull the thread taut and start spinning the pencil clockwise while your friend does the same. Keep the thread pulled taut, and spin the pencil until the thread starts to crimp up on itself. The tighter the thread is spun, the tighter the twist will be on the cord.



3. When you think it is ready, with one hand, grasp the thread about halfway between you and your friend, and keeping the thread taut, bring the two pencils together. Hold the pencils in one hand and release your hold on the thread. You will notice that it starts to twist up on itself. If it is crimped, smooth it out. Slip out the pencils and knot the two ends in your hand together so the twist does not come out. You should have about 60 cm of twisted cord.



4. You can make all kinds of great twisted cords by combining threads with different colours and textures. Experiment with whatever you can find and be daring!





Janel has been busy too and sent me some photographs to share what she has done. She's done two designs with seed beads and the Vagonite design from an earlier newsletter. They look great. There are some stitching treats in your newsletter envelope too. Janel!

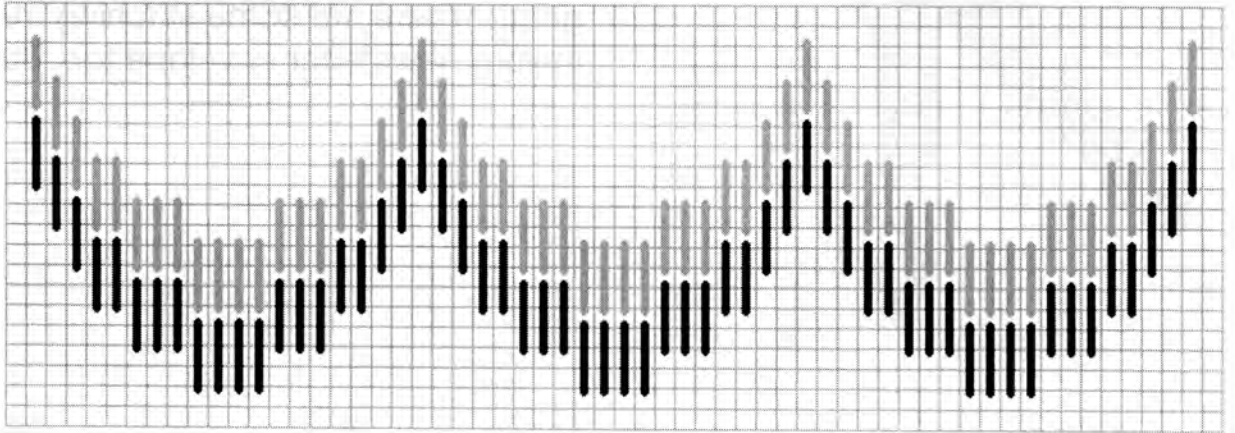


TRY A NEW STITCH

Bargello

There are many different patterns formed by using Bargello. The diagram below shows two rows of one pattern of Bargello, and they can be worked in different colours. You can add on as many rows as you want.

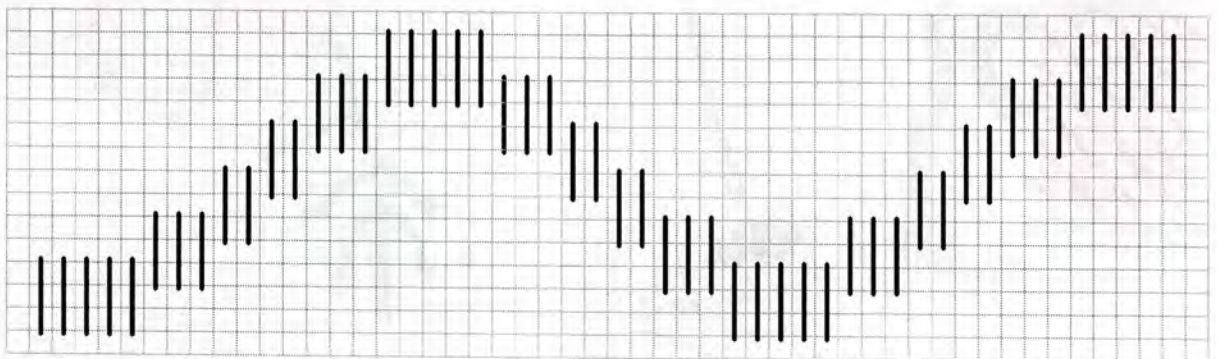
The most important row is the first row, because that sets the pattern for the rest of the rows.



More Bargello!

This bargello pattern shows the first row of stitching. You can continue on and make the piece as wide as you want. Follow the diagram carefully, and then add other rows using different colours, or different shades of the same colour.

Repeat the pattern as often as you need for whatever you're making!

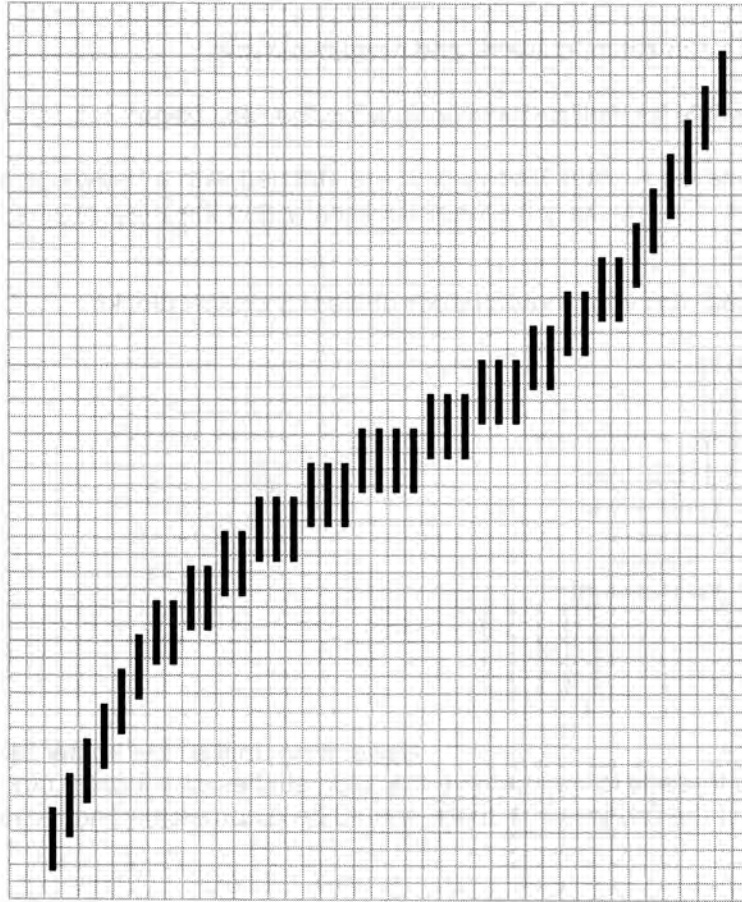


Diagrams & Directions © Carol Storie.

Licensed to The Embroiderers' Association of Canada, Inc.

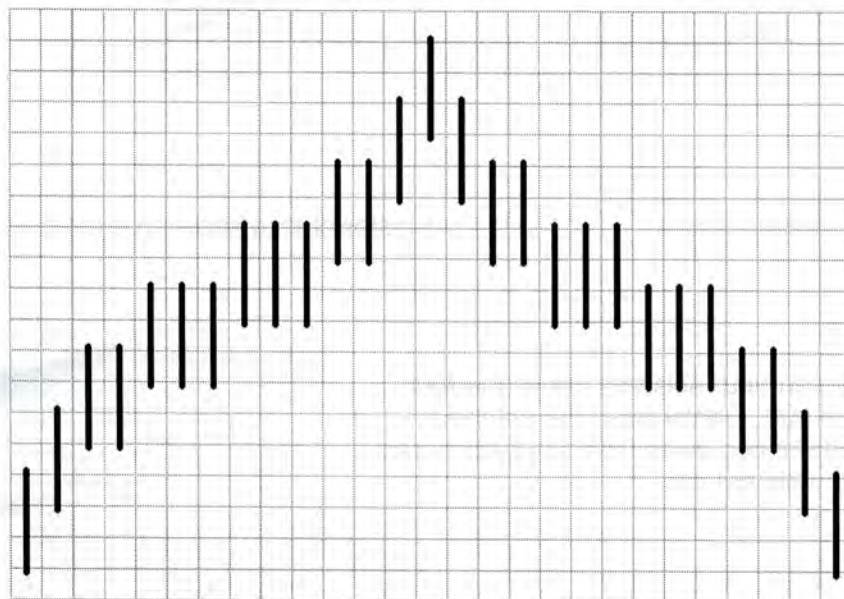
Even More Bargello

The diagram shows the first row of stitching. Follow the diagram carefully, and then add other rows using different colors. Repeat the pattern as often as you need for whatever you're making!



Yet Even More Bargello

This pattern shows the first row of stitching. Follow the diagram carefully, and then add other rows using different colours, or different shades of the same colour. Repeat the pattern as often as you need for whatever you're making!



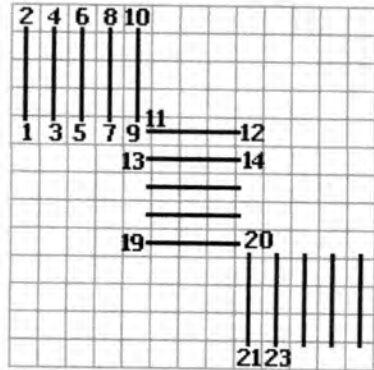
A HARDANGER HEART

Hardanger consists of satin stitch, cutwork and needleweaving.

The pattern for this sample as well as for a heart is on the next page.

The satin stitches are called Kloster Blocks, and are stitched with a heavier thread. They are stitched over 4 threads. Do not carry a thread diagonally and the back of your work will be neater.

To begin or end a thread, run your thread under at least 5 kloster blocks.



Do not do any cutting until all the kloster blocks are completed. The fabric threads to be cut have the satin stitches or a kloster block surrounding them. In other words, if the fabric is cut, there should be a corresponding kloster block on the other side.



Kloster blocks



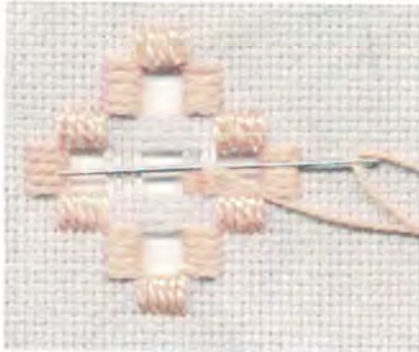
Kloster blocks showing cutting lines

To begin cutting, insert your scissors under the four fabric threads to be cut. Gently push the stitched threads of the kloster block away from your scissors so they do not accidentally get cut.



A HARDANGER HEART

After you have finished cutting the threads, carefully withdraw the threads from the cut area.

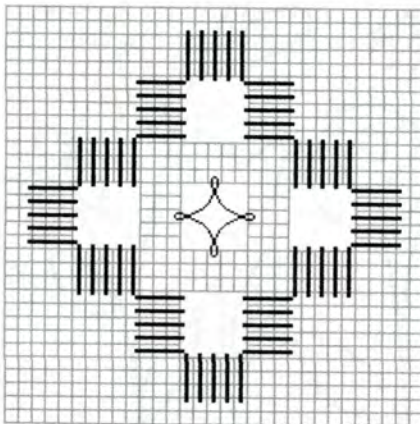


Needleweaving is generally done with a lighter weight of thread. Weave in and out on each spoke. Try to use the same number of stitches.

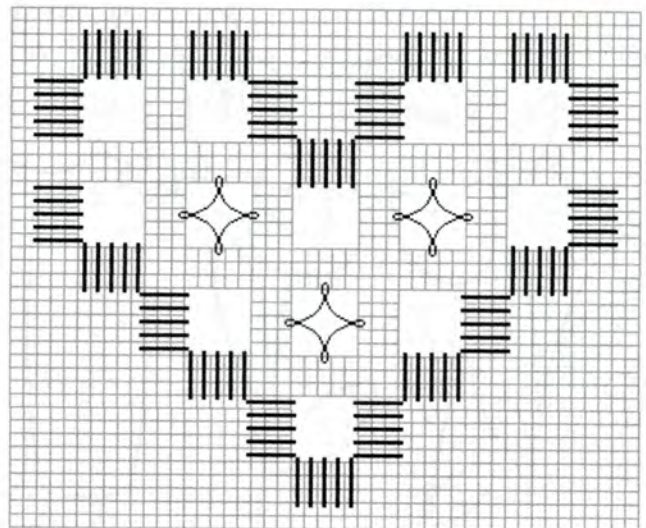


Dove's eye stitch is one of the many decorative filler stitches used in hardanger.

Dove's eye stitch is started on the last spoke of each section. Needleweave half the spoke. Going around clockwise, bring your needle up in the centre of the needleweaving of the next spoke. Insert your thread under the loop as you travel to the third spoke.



Hardanger Sample



A Hardanger Heart

BE KIND TO
YOURSELF

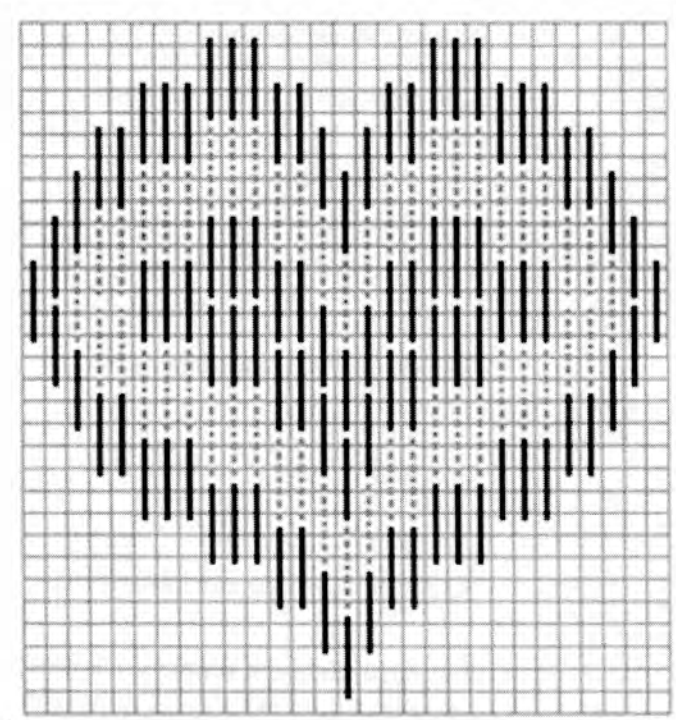
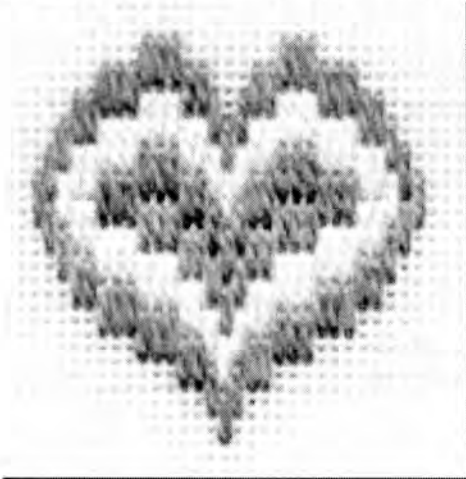


LEARN A NEW STITCH

Bargello Heart

Bargello is like doing satin stitch, but the placement of the stitches makes it look so beautiful. Try stitching the heart and look around for other bargello patterns, too!

For this heart, stitch the black lines with the variegated Caron threads, and the grey, dashed lines with white DMC thread or an alternate colour.



Diagrams & Directions © Carol Storie

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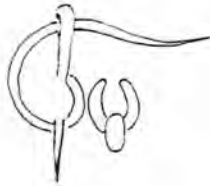


Let's Talk About Stitches

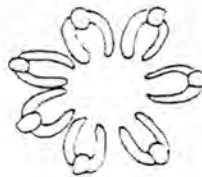
by Mary Sustrik

Embroidery stitches may be elaborate and complex or they may be simple and plain. Only the embroiderer can decide what kind of effect is sought and therefore what kind of stitch is needed.

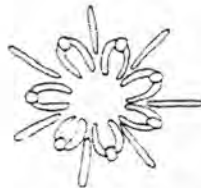
Detached chain is yet another stitch that may be used in a very basic fashion.



We have all used the detached chain or lazy daisy stitch to form a flower.



You might want to add some straight stitches to make a more elaborate flower.



Detached chain may be used for leaves. In this case a small group of three lies outside a flower.



Or a stem of leaves may be needed which also uses the detached chain stitch.



It is particularly suitable for crocus or tulips.



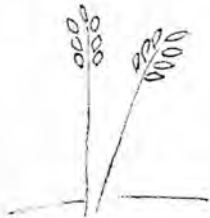
Use it for distant bushes, overlapping a series of detached chain stitches.



It may be used for grasses.



It might even be used to form wheat or barley!



Detached chain will make a tree. Overlap the stitches until the shape is achieved.



Detached chain makes a lovely lupin. Try working this with a shaded thread for a very realistic flower.



It may be used 'right' side up.



Or it may be used 'upside down'.



Or it may be used as an open chain.



And it may be used as a crossed chain.



Detached chain is a simple stitch which can be used in a number of different ways. Try some of these variations as an experiment. Use the open chain or the crossed chain in a circle to make a different kind of flower.

How many more can you create yourself?
(second in a series)

HEARTFELT DESIGNS

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E-mail: cstorie@accesscomm.ca

Website: www.heartfelt-designs.com

FLOATING HEARTS

Materials required*:

8" piece of 2 inch wide white Aida Ribband, 16 count, from Zweigart (Stock #7107/001 - www.zweigart.com)

#12 Pearl Cotton from Valdani, color # M46

Over Dyed floss from Valdani, color #502 (www.valdani.com)

*(Any color combination of thread and/or substitutions can be used)

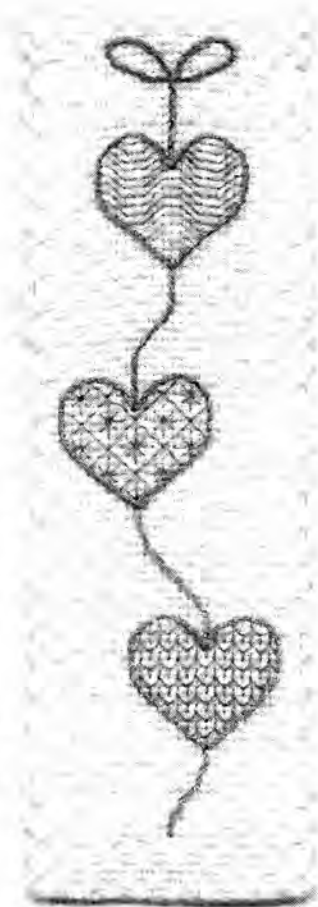
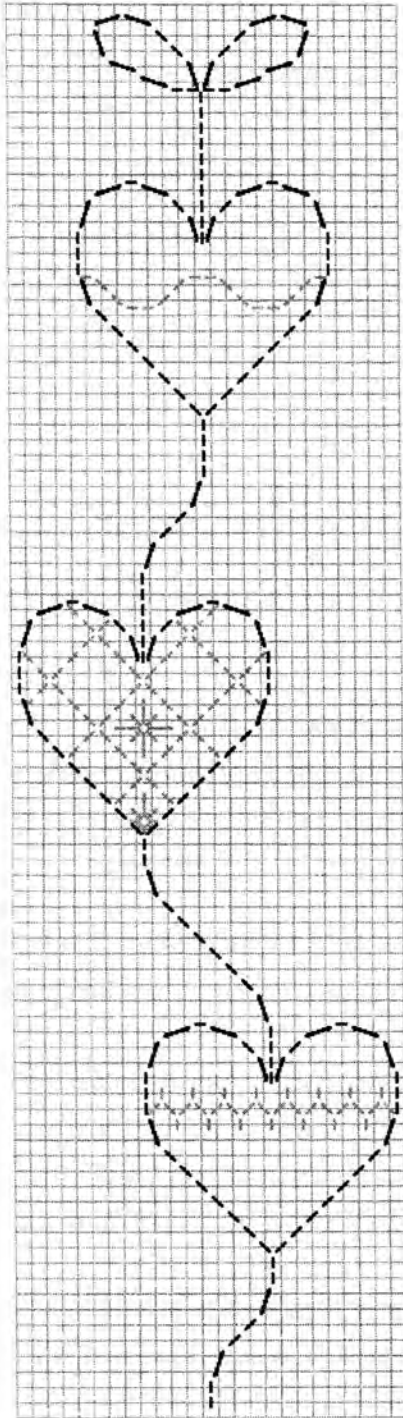
Instructions:

♥ Stitch the outlines of the hearts and ribbons in back stitch with #12 Pearl Cotton.

♥ Whip stitch around the hearts and ribbons using #12 Pearl Cotton. To do the whip stitch, bring your needle up at the bottom of the ribbon, run needle under the first back stitch, bring needle over and run under the next back stitch. Continue in this manner until all outline stitches have been whip stitched.

♥ Stitch the insides of the hearts with one strand of the over dyed floss. For clarity, only a portion of the stitching has been graphed out in the diagram. Use compensating stitches to keep within the borders of the heart.

♥ To finish, fold over the top and bottom edges of the bookmark and hem. Cut a piece of felt the same size as the bookmark, and stitch it to the back.



Designed by Carol Storie, Heartfelt Designs, 2007

This complimentary chart is intended for free distribution only. It may be copied in its entirety and distributed.

Ornament finishing – matboard method

Materials:

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- Needlework to be made into an ornament
- 2 pieces of Matboard, slightly larger than you want your finished ornament to be (check a local framing store – they may have small pieces of matboard that you can get for a good price; ask for acid-free; color doesn't matter)
- Quilt batting, the same size as the matboard (I like the cotton rather than the polyester – it is more uniform in thickness and it's softer)
- Pencil
- Craft knife or box cutter
- Cutting mat or a few layers of cardboard
- Straight pins
- White glue or glue stick
- Backing fabric (I like ultrasuede – it doesn't fray)
- Any desired trims

Instructions

Please read all of the instructions before beginning. This method takes some time, since there are drying times to consider.

Note: Because of the glue, this is not a conservationist method of finishing needlework. If you wish to use a method that will maximize the life of your ornament, try sewing your ornament into a small pillow or lacing the needlework onto the matboard instead of using glue. Because ornaments will be handled and therefore not have a life of several decades anyway, I don't usually worry about conservation too much. It's your call!

1. Decide on a shape for your ornament. Draw this shape lightly onto the matboard with a pencil. Using the craft knife, carefully cut out this shape (make sure you protect your cutting surface with a few layers of cardboard or a cutting mat).
2. Apply glue all over the white side of the matboard. Place the matboard, glue side down, on the quilt batting and apply pressure. Allow this to dry thoroughly. Cut the quilt batting to the shape of the matboard.
3. Lay the matboard on the table with the quilt batting on the top. Lay your needlework over top. Center the needlework on the matboard shape, holding the whole thing up to a light source if necessary, to make sure that the needlework is well centered.
4. Holding the matboard/needlework firmly in one hand, use your other hand to push straight pins through the needlework fabric and into the edge of the matboard, holding the needlework in place. Start with one pin at the top and then one at the bottom. Then place a pin halfway in between on one side and then on the other side. Check that the needlework is still centered over the matboard. If it is not, remove the pins and re-center the work. Continue placing pins until they are about 1/2" apart. Make sure that the needlework piece lies

smoothly on top of the quilt batting, but isn't stretched out of shape at any point. Check again that the needlework is centered.

5. Trim the excess fabric around the matboard to approximately 1/2" all the way around. Clip the fabric almost to the matboard around curves.
6. Glue the excess fabric to the back of the matboard, starting with one side and then the opposite side. Work your way around the shape, gluing opposite sections. Allow the glue to dry completely. Remove the pins.
7. If gathered lace or fabric will be added for trim, glue it to the back of the ornament all the way around. Cut a piece of ultrasuede (or other backing fabric) slightly smaller than your ornament. Glue it to the back of the ornament.
8. Trim your ornament as desired with cording, ribbon or tassels.

Hang and enjoy!

Note: More conservationist methods can be used at each step. Glue is not something that will help your work last forever. I do use it for ornaments when I know that they will be handled and they won't last anyway (although they still will last for several years if they are glued). If you want to preserve your work for the longest possible time, the matboard should be acid-free, the needlework should be laced onto the board instead of glued and all trims and backing should be sewn in place instead of using glue.

Gingerbread Girl

Contents copyright © 2007-2020 by Kathryn Drummond

The above finishing instructions are courtesy of Gingerbread Girl Needlework Designs by Kathryn Drummond <http://www.gingerbreadgirl.ca>.

I've included a little extract from her biography for you to think on if you ever need to put your needle and threads away because school or other interests get in the way of stitching.

"Hi! My name is Kathryn Drummond and I'm the designer behind Gingerbread Girl Designs....

Needlework and other creative pursuits have always been a part of my life. When I was a very little girl, my Mom would make clothes for me. The only way she could get me to wear pants to kindergarten in the middle of winter was if they matched my dress, so she made me the most beautiful outfits! ...

The teenage years interrupted my crafty pursuits, but when I was in university I needed a way to relax that didn't involve any more reading. That's when I tried cross stitch again and I've never looked back! ... Every time I learn a new technique, it inspires me more and I love combining different types of needlework to make something new. It's like playing! Happy Stitching! Kathryn Drummond

Heart Words

14 letters remaining: _____

V	E	N	T	R	I	C	L	E	C	D	D
M	M	U	I	R	T	A	E	B	O	E	P
E	P	A	T	N	A	G	R	O	T	U	U
M	U	N	R	E	T	S	L	A	L	R	L
B	M	T	A	R	D	B	N	M	E	Y	S
R	P	S	E	I	O	E	O	B	R	E	E
A	W	E	H	V	G	N	M	E	P	A	T
N	O	H	S	Y	A	A	T	T	C	U	A
E	L	C	X	R	H	R	U	L	A	R	R
R	F	O	Y	C	A	M	I	T	R	A	L
E	E	V	L	A	V	A	C	A	N	E	V
D	N	O	I	T	A	L	U	C	R	I	C

ARTERY	FLOW	RATE
ATRIUM	HEART	RED
BEAT	MEMBRANE	SEPTUM
BLOOD	MITRAL	STERNUM
CHAMBER	ORGAN	VALVE
CHEST	PULMONARY	VENA CAVA
CIRCULATION	PULSE	VENTRICLE
DEOXYGENATED	PUMP	

LIVE, LOVE, LAUGH.... & DREAM

By Heartfelt Designs

Materials needed:

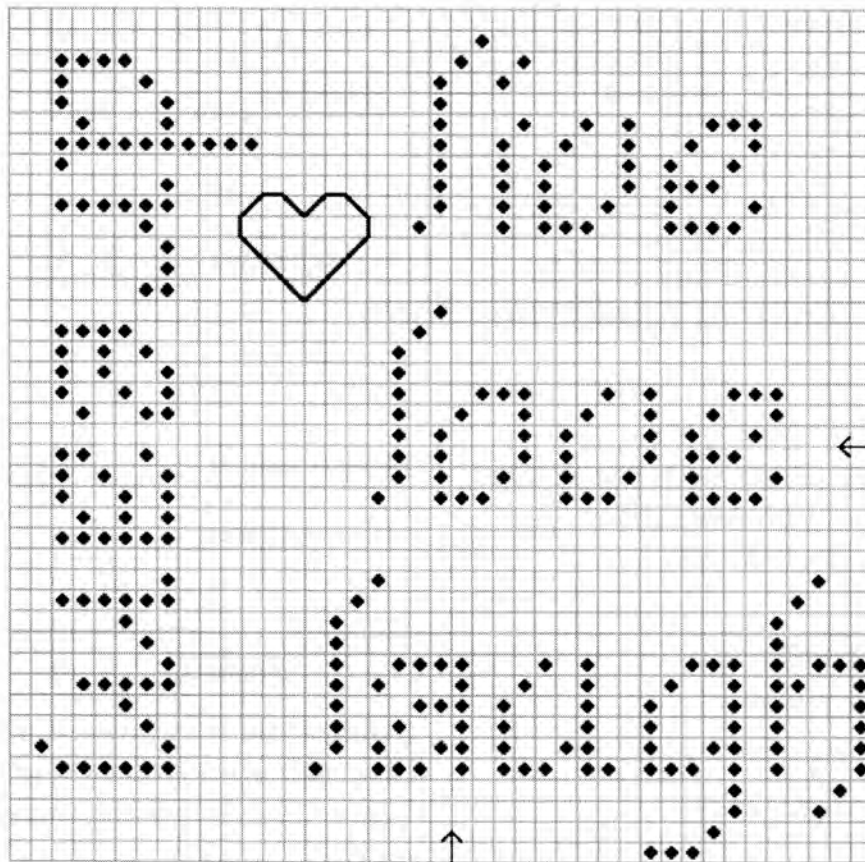
6" square piece of 16 count Aida

Embroidery floss in two different colors

Stitch the words "live", "love" and "laugh" with 2 strands of one of the colours of embroidery floss

Stitch the word "dream" with 2 strands of the alternate colour.

To finish, count 10 threads out from the words on all sides and cut. Pull out 4 threads along each edge to form a fringe.



Each square on the graph represents one square (or thread) of fabric

Membership Renewal Form

\$15 in Canada (\$20 international)

Note: local chapters may have extra fees to cover supplies and related materials

Make cheque out to "EAC" and send with this form to:

Elizabeth Fewer
468 Newfoundland Drive
St. John's, NL A1V 2C5

EAC MEMBERSHIP EXPIRY DATES

If you would like to continue receiving the newsletter, goodies, access to affordable correspondence courses, EAC exhibitions, Eleanor Thomas Youth Bursary, prizes, PLUS much more—please don't let your membership expire.

Fees Received in:

June, July, August
September, October, November
December, January, February
March, April, May

Expiry Date:

August 1st
November 1st
February 1st
May 1st

Name _____

Address _____

Phone () _____

Birth date _____

(mm/dd/yyyy)

Chapter _____

YE

Number _____

or

YN

Number _____

My Name _____

Correspondence Courses Application Form

Date: _____

I wish to take a Youth Embroiderers' Correspondence Course (check box). See pictures on page 11, or visit the Youth Pages under www.eac.ca to see the descriptions.

- SURFACE STITCHERY
- RIBBON EMBROIDERY
- COUNTED CROSS STITCH
- HARDANGER STUDY ONE

Send this form and fee (\$5 for each course) by cheque or money order payable to EAC.

Mail to: Elizabeth Fewer
468 Newfoundland Drive
St. John's, NL A1V 2C5

Membership # _____

Address _____

Phone () _____

I understand that I have **4 months** from the date of receipt of the course in which to complete it. I agree to complete the course to the best of my ability.

My Signature _____

Chapter Leader or Parent's
Signature _____