

Ambrosia Honey Notes
from Tammy Kritz
Azure Verde Chapter

Before starting this project, I reviewed all the other suggestions and notes. This project is not for the faint of heart. I enjoy a challenge and am not afraid to adjust and change it up to make it my own. It is a lovely design and project!

Material Used:

Grey 18 CT mono canvas

Used DMC Floss instead of Perle #5 throughout

Used 2 skeins each color – Stitched with 4 plies of floss

I needed an additional 6 skeins of DMC #677 for basketweave border, stitched with 6 plies of floss

Used DMC Diamant #415 for bee outline

Used DMC light effects as called for

Used my own stash of beads

I made these changes.

Part I:

I measured down and in from the right-hand side of the canvas 2" to the corner of the basketweave border. Then counted down and in 9 canvas threads to start the bargello ribbon.

Part II:

Pomegranates start 19 canvas threads **in** under left-hand ribbon edge

I used a basting line for the diagonal edge of the lattice – helped to keep the line straight.

I used a small 7" ruler to help carry the lattice over to the left of the pomegranates

(The lattice under the second pomegranate bothered my 'eye' so I changed how the bargello line pattern joined and *tucked* it under the second pomegranate)

The doughnut area, I started the first row at the top under the third pomegranate. I wanted to ensure that I had 5 complete doughnuts in the first row.

The continuous line bargello – I added an extra 'peak'.

Part III:

The fishtails – I chose to fill in the last row making a straight line against the border. I felt it balanced the line of color better.

Continuous line 2 – no changes

Bee – Use of the DMC E5200 I used 4 plies; 6 ply seemed too much.

I made a template for the shape and placement of the bee. 5" wing tip to wing tip and 2 5/8 "long. I made sure I had at least 1 'cell' of background honeycomb all around the bee. I think that an outline that is the actual size of the bee would have made this step easier, and I would have placed my bee differently. I have included one in my notes.

I did not outline wings of the bee in DMC 898 since the 415 grey was enough.

The honeycomb area – I outlined each 'cell' with 1 ply of DMC E436 and stitched over *twice*. It helped to control the twist of the light effect thread and laid better.

Part IV:

Ambrosia Honey Notes
from Tammy Kritz
Azure Verde Chapter

Again, making sure there is at least one honeycomb cell all around the bee. I parked my threads on the left side and planned for the compensation for the patterns on the left.

When you are doing the baubles and shadow boxes, you need to adjust as you go to get everything to flow and fit.

Do the compensating after these two areas are done.

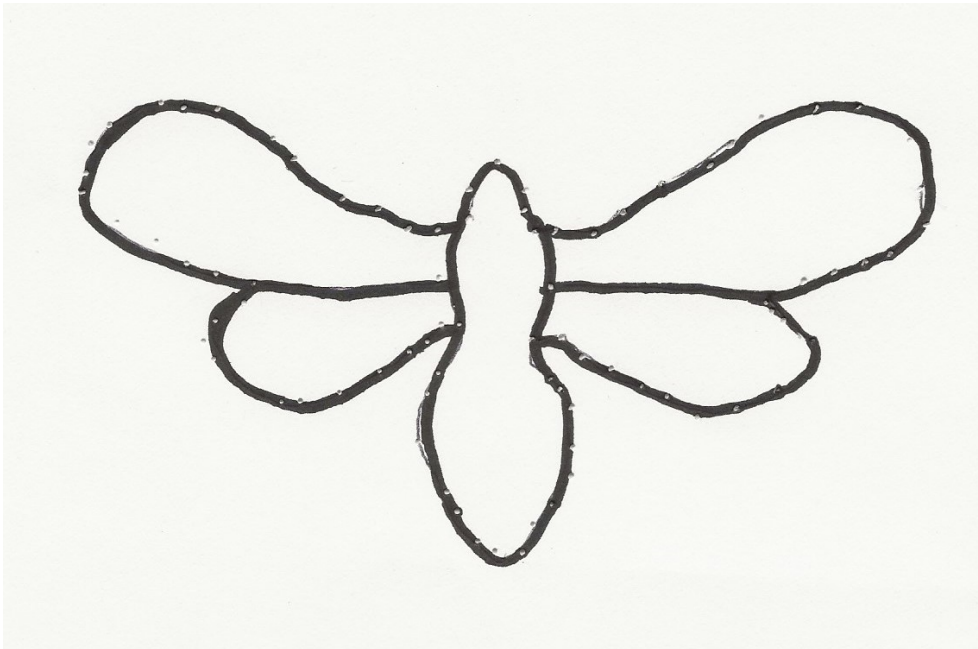
Bee details:

I did not outline the bee with 1 ply DMC #642.

I used 6 ply DMC # 898 for legs and stinger.

I used more beads on the bee.

I stitched the border in basketweave using 6 ply of the DMC #677 - used 6 skeins.



More information about Ambrosia Honey

NOTE: *Ambrosia Honey* first appeared in the June 2017, September 2017, December 2017 and March 2018 issues of *Needle Arts* magazine. The project was also featured on [EGA's Stitch-a-long Group](#) on Facebook. Below are some helpful comments from the Stitch-a-long group.

Selected Comments from EGA's Stitch-a-long Page

FIRST --- WE NEED TO READ ALL -- that is ALL -- instructions before starting.

Some people are working this on 22 count instead of 18 count. Or finding that the 18 count bargello ribbon is not giving them the coverage they want....with the pearl cotton. They are using FLOSS – enough strands to lay for coverage. Or Splendor – again enough strands for coverage.

This is the introduction that was posted on the EGA Stitch-a-Long Facebook group page. I have bolded a few sentences that we need to remember as we do this project:

About the Project

EGA member Karen Steklasa Matze was inspired to create this project after taking a course on Bargello. She never intended for this project to be something that others would stitch. That's one reason that sometimes the answer to your question is "we aren't sure." After so many admirers asked Karen to make her design available -- including former *Needle Arts* Editor, Cheryl Christian -- Karen graciously agreed. Cheryl and Karen have worked for months to bring this project to our EGA membership. Thank YOU to Karen and Cheryl!!!!

Ambrosia Honey is NOT an "each stitch goes here" sort of project. This is going to drive some of us crazy. Personally, I'm one of those stitchers who is only half joking when I ask, "How many do you mean when you say 'random'?" I know how you precise stitchers think because I can be one of you. **Ambrosia Honey is a gorgeous piece that will sometimes require you to think, analyze and make a personal decision.**

Don't panic! These types of decisions will help you become a better stitcher and the skills you develop will be valuable in future projects. This is not a piece targeted at beginners.

The reason for sharing these thoughts is that we are all going to practice kindness in this project. While most any set of instructions has room for improvement, just because YOU don't understand what to do does NOT mean the instructions are wrong. Everyone's experience varies. People have different learning styles. Sometimes we read through instructions more quickly than we should. And sometimes mistakes are made. All of this is fixable as long as we work together. That way we ALL learn.

We do know, however, that many of you like stitching goals. For your first stitching goal, gather your supplies and stitch the Bargello ribbon at the right side and across the top. As you stitch the vertical ribbon on the right side, the ribbon doesn't quite match the picture. **The vertical ribbon should be 12" long when worked on 18-ct canvas. For this section, leave your threads loose at the bottom to allow yourself flexibility at the bottom border.**

We mentioned that some of you have already starting stitching. Many of those members have shared tips/hints/corrections with *Needle Arts*. A summary of many of those hints will be published in the December issue of *Needle Arts*. Cheryl Christian has made this page available to us now and I've uploaded it to the files section of our group. I'll also post it in a comment below this post. Download the file and print it out. It's helpful.

Comments that might help

I stitched the design border first. The instructions give the measurements. You can still measure from what you have already done and stitch it. I stitched the ribbon to these borders and so far have had no problems.

I plan to start the donuts from the bottom border because many are having questions about getting different amounts of partial and full donuts.

Nearly everyone has ended the ribbon in a different spot. The photo does not completely match the instructions, either. So stitch the ribbon until it measures 12 inches, and then do not finish it ("park" your needle out of the way.) This way, when the diagonal line meets the ribbon later in the project, you can easily adjust. I struggled without a clear chart, but am learning to adapt instructions to what I feel looks good.

Tips

If you are using perle coton, and want to thicken it up, some people have been successful adding a strand or two of the same color of floss. I've never liked that but it might be worth a try for you.

Remember perle coton is round and doesn't spread and floss is flat and spreads. It gives a totally different appearance, especially when you lay the floss. Because floss is flat and spreads, it does cover the canvas more. **If you want to switch to floss AND you lay your strands, on 18 count canvas, most people use 4 to 6 strands.** This is where a doodle cloth comes in handy. Try the different strands - doing the stitch that you will be doing and see what you like best. Do remember that when you change colors, you may have to adjust the number of strands as the dye changes the thickness of the floss. I hope this helps you get the effect that you want.

I used 6 strands of floss instead of perle coton ... full coverage and very smooth

I like this project; many are making adjustments to suit their interpretation. I put in the design perimeter basting lines as indicated in part 1, 13X9, count in 9 threads and baste another border. The inner border is the design pattern minus the edge stitching. I then stitched only to the inner border, starting the donuts from the bottom. An idea for you is to baste a border now that fits what you have done and complete your design, minus the outer light yellow, within that border.

Tip #1 - leave your threads on the vertical ribbon unfinished, as you may make the choice to have the diagonal stripe merge differently than I did.

Tip #2 - Although the directions would have you work the pomegranates before the lattice, I recommend you work them with only the outline so you can follow the lattice pattern when you get to that section. (Credit for this idea goes to Jewett Powers!) (It was crazy-making to try and work the left side of the pomegranates keeping the lattice pattern intact!)

Tip #3 - on the diagonal line, while the instructions at the top of the pattern seem to have you work

one-line repeats working backwards, it doesn't look quite right to me. Work the pattern backwards (so three, then four, then three, then two, etc.) up to the lattice. And that's what I have for now.

The instructions state to start the doughnuts in the bottom left. Since I'm not convinced my ribbons end in the right place, I started my doughnuts at the top so I could ensure 5 full doughnuts. Then I ran a basting thread across the bottom so I can see how far to extend my ribbons.

Lattice section and pomegranates

For those of you who have done the lattice section: How were you able to carry the pattern through to the left side of the pomegranates? I'm thinking maybe a guide thread?

If you haven't done much on the poms, use the suggestion that you just do the green outline on the poms, then complete the lattice, then finish the poms. The lattice to the left of the poms is a challenge.

I did trial and error...looked at the finished picture in the magazine, guessed, then laid a ruler along the rows. Wish I had thought of a basting thread before putting in the poms. Would it be difficult to run a basting thread after putting in the poms?

Colorways other people used

Here are my colors for my ribbon: 832(gold), 310(black), 645, 646, 642, 648, 644. On the pomegranates I used: 3011, 832, 834, 746, 310. On the flame bargello I added 3021 into the mix. Those will be my repeating colors throughout the piece.

BLUES Yes, they are DMC, I just changed the purples, the rest are the same. 322, 334, 775, 791, 824, 3325 Pinks All Perle cotton #5. Colors: Pinks: 600, 602, 776, 818, 899, 894, 956. Greens: 905, 906, 907, 986. Yellows: 677, 727, 746, 832, 834, 3078. 😊

Honeycomb

Before you start the honeycomb found in SECTION 3 – PLEASE Look at SECTION 4 – they have 6 options with pictures of different ways to do it.

Bee

I started my bee today and really hated the DMC metallic floss, so I ripped it out and am going to substitute Kreinik.

Made a lot of progress. I did use 935 and 937 to brighten the greens. I used #16 braid from the stash instead of 1/8 inch ribbon (worked great). I really struggled with the DMC metallics on the bee, so I substituted Fyre Werks metallic ribbon for the wings. I did use the DMC bronze for the body, but made the stitches over 4 threads worked diagonally. I am happy with the results. More evidence that we can each work out our own variations and have many satisfying outcomes. Enjoying this project immensely!

I used petite sparkle rays for the white of the wings of the bee rather than the DMC. I love seeing everyone's progress.

I finished the bee and the honeycomb behind it. The threads on the bee were challenging, but trying to compensate for the honeycomb around the bee was really a lot of work. I did use a Silk Lame' Braid

instead of the DMC Metallics to outline the honeycomb. It was much easier to stitch. I used the 5th option that was provided to stitch the honeycomb. I had to put some more stitches in after I did the outline, to fill in some blanks.

I was at our winter ANG retreat this past weekend. I worked on the honeycomb. I also worked on the lattice some more. I have been concerned about all the beading on this piece. It is not my favorite thing to do and I still haven't found the Toho beads needed. So I took all my shiny gold fibers and beads with me to the retreat. I settled on using Gold Rush 18 instead of beads. I don't really think you can tell the difference, unless you touch it. I like it and that is one 'beaded' section completed.

I have read some comments about the blank spaces on the outside of the doughnuts. I don't have any blank spaces. If you follow the pattern, those sections should be compensated with DMC 834. At least that is how I read the pattern.

Just keep working on this beautiful piece and enjoying it. Make it your own.

Outside Border

Q: What stitch did you use for the outside border? It looks like it would be faster than the suggested one. TIA... A: Hungarian Stitch --- (a textured stitch) NOT basketweave