



Amadeus & Friends

Adventures in Canvas Embroidery

Connie Ann Root

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by

Connie Ann Root

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Materials List

12 x 12 inch 18 count mono canvas - match to Watercolours
2 skeins Watercolours by Caron
2 skeins Rachel by Caron
1 spool Kreinik #8 braid
2 cards Patina by Rainbow Gallery - may use the same or two different colors
1 skein #5 cotton in a dark color
1 skein #5 pearl cotton - match as close to the canvas color as possible
Tapestry needles: 22 & 24
2 pair 12-inch stretcher bars
Tacks
Fray Check or clear nail polish

Optional

Measuring tape
Extra pair of scissors for cutting metallic threads
Laying tool - This may be something as simple as a smooth toothpick
Frame weights, clamp, or floor stand to hold the working frame

Notes

1 The best way to choose colors is to begin with the Watercolours and match the canvas to it. Then choose the other colors to harmonize. I used two different colors for the Patina but there is no reason that one color could not be used in both places.

2 Many sections are started with an *away waste knot*. Place the knot on the top side of the canvas a couple needle lengths away from where you will be stitching. When you have completed the stitching, cut off the knot and work the tail into the back of the stitching. The knot could also be placed where it will be covered by the Helen's Lace-map reference H. Cover the tail with stitching but cut the knot off just before stitching over it. When using this method be careful that the tail does not run under one of the open areas of canvas, such as map reference A.

3 Try to keep your thread at a right angle to the canvas when pulling it through. Pulling it at a smaller angle will scrape the working thread across the canvas threads, wearing it out.

Preparation

1 Rachel is knitted from a fine nylon strand just like stockings. If you pull that strand, the whole thing will unravel into a single, long filament. To avoid this the end must be sealed with Fray Check or clear nail polish. Open the skein of Rachel now and seal one end then set it aside to dry. That way when you are ready to stitch you will not have to wait for a wet end to dry. When you use the Rachel, cut from the sealed end but be sure to put more Fray Check on the new end and set it aside so it will be ready when you need it.

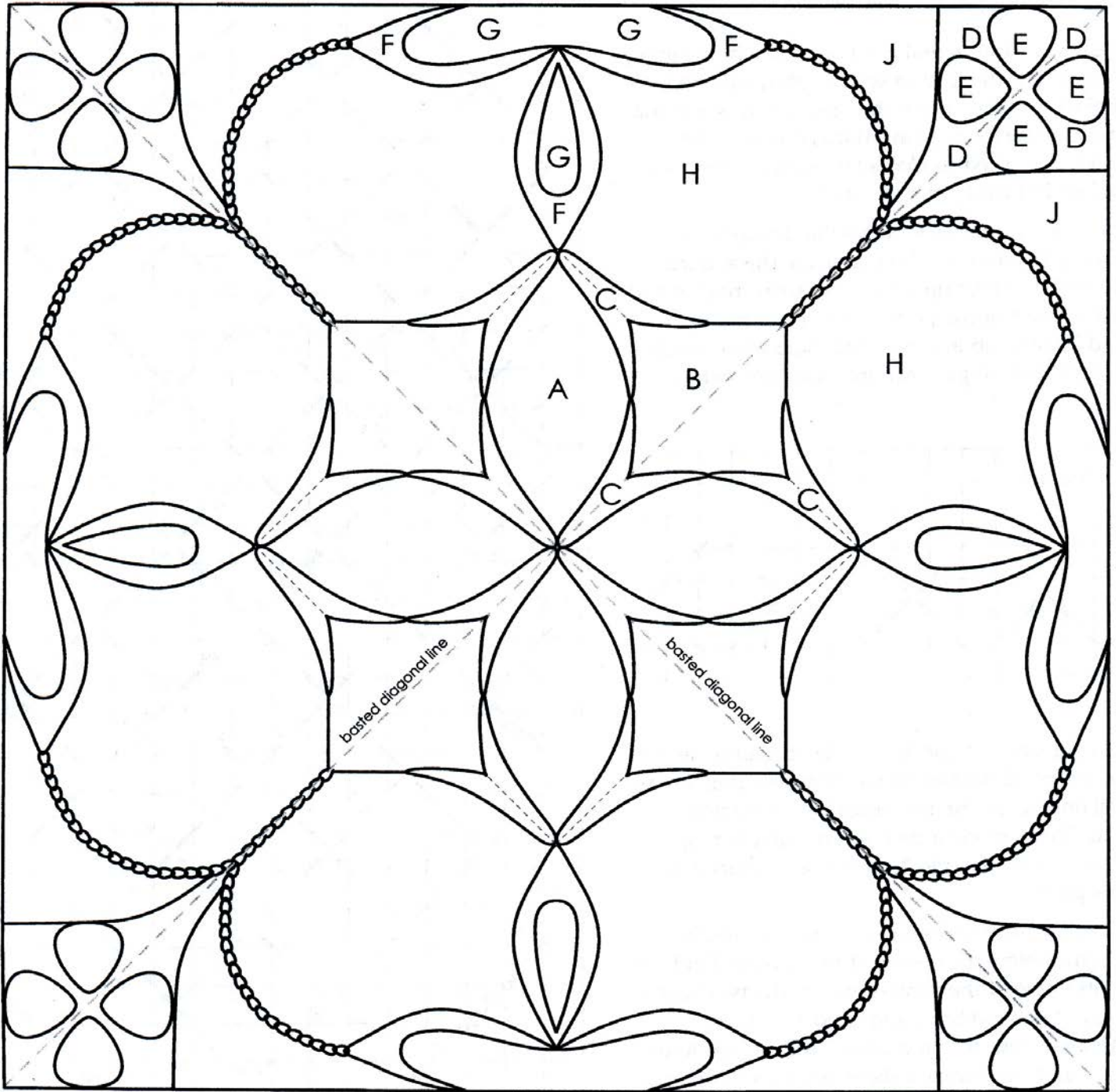
Stretch the canvas on the stretcher bars. First **2** mark the lengthwise center of the bars, then mark the center of each side of the canvas. Match the canvas marks to the stretcher bar marks and tack the four sides. This will ensure the canvas is straight on the bars. Next, stretch and tack the four corners before finishing with the remainder of the tacks along the sides. Always place tacks in pairs on opposite sides of the canvas, stretching before putting in the second tack.

Baste a large X diagonally from corner to corner, **3** as illustrated by the dashed gray line on the map on page 3. Make sure that the two lines intersect at the center of the canvas over a hole, not a mesh. This creates a reference to locate the center of the canvas and helps locate some of the other elements.

My experience has been that canvas is frequently not square. It is not off by enough that the eye can notice but it means that the basted lines may not line up exactly with the corners. It is more important to baste on a true diagonal than to match the corners.

Keep this in mind when cutting mattes for framing. Do not assume that the height is the same as the width.

Project Map



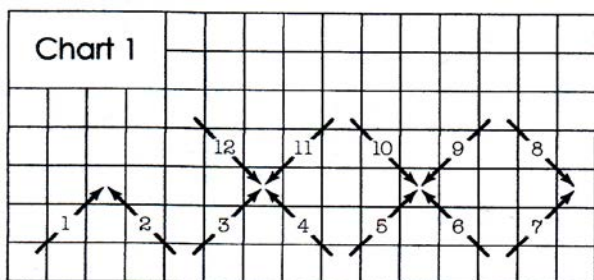
Four-Way Continental

Working thread: Rachel
Length: 25 inches
Needle: Tapestry size 24
Map reference: A

Four-way Continental is an open stitch, meaning that part of the canvas will be left unstitched, so threads passing under the open areas will show, spoiling the look. To avoid this problem the stitch is worked so that all threads on the back will be hidden by threads on the front.

On chart 1, arrows indicate the direction of each stitch and numbers indicate the sequence. Bring the needle up where the arrow begins and put it down at the point. Note that stitches 2 and 3 come up in a common hole while stitches 5, 6, 9 and 10 go down into a common hole.

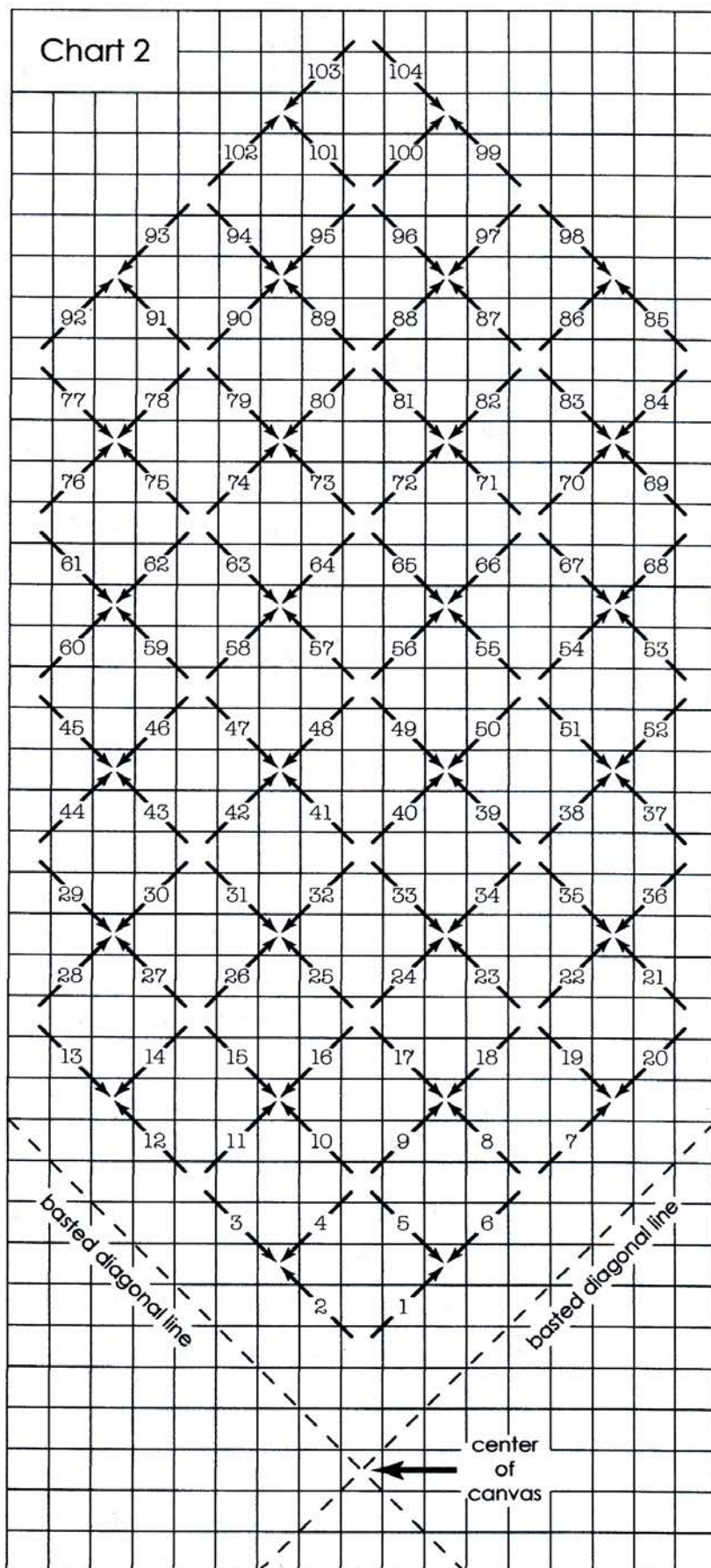
Using a size 24 tapestry needle thread up about



25 inches of Rachel. Remember that this thread will unravel so the end must be sealed with Fray Check or clear nail polish. Look at map reference A on page 3, then follow chart 2 on this page.

Place an away waste knot about two needle lengths below the center of the canvas. Find the center hole of the canvas, where the two basted lines cross, and bring the needle up three threads above it. Put it down two threads to the right and two threads above where it came out. Now bring it up in the same hole where it came up before and follow the chart to complete the second stitch. I have numbered each stitch but you should be able to detect the pattern fairly soon so it should not be necessary to follow all the numbers.

When you have finished give the canvas one-quarter turn and repeat the instructions until all four quarters are stitched.



Four Large Squares

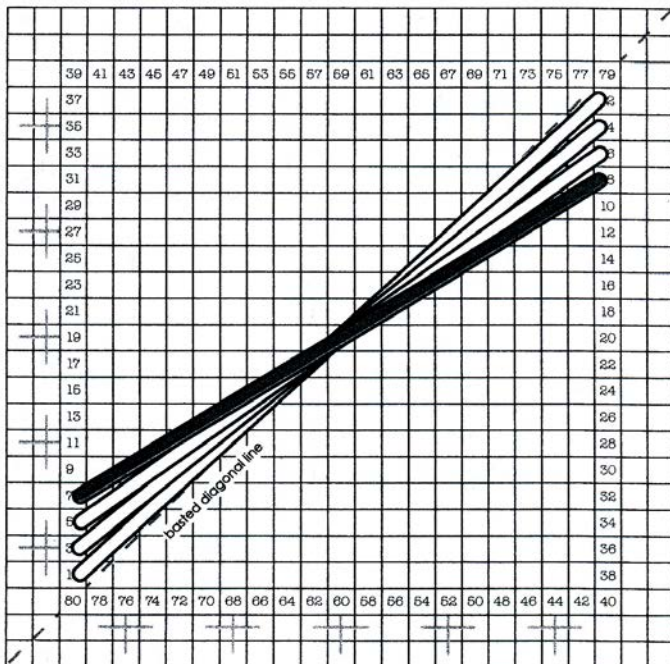
Working thread: Patina, color 1
Length: 3 yards
Needle: size 22 tapestry
Map reference: B

There are four large squares marked B on the map on page 3. I have provided three choices for filling them: Rhodes Stitch, Double Fan, and Double Fan Doubled. You may want to try each one on a scrap on canvas before deciding which to use. Stitch your samples in pearl cotton to avoid running out of Patina.

These stitch patterns share holes with the Upright Crosses. They are pictured in gray on some of the charts but not on the Double Fan Doubled.

Each square requires three yards of thread. I found that with care I could use a single 3-yard piece because the long stitches do not pass through the fabric enough times to wear the thread out. See note 3 on page 2. Some people found that even a 1 1/2-yard piece wore out and were happier using three 1-yard pieces.

Begin with an away waste knot. The best place to locate the knot is about two inches to the left and three inches above the center of the canvas. It will look messy while you are working but leave the knots in place until you cover the thread with the Helen's Lace in a later step. You may end your threads the same way.



Note. In the diagrams for these three stitches the needle always comes to the surface at an odd number and goes to the back of the canvas at an even number.

The first stitch will come up at 1 and go down at 2, the second stitch will come up at 3 and go down at 4, etc.

A few words about Patina

As you unwind Patina from the card you will notice that there are kinks in it. If you try to stitch without removing them the thread will not lay flat and the stitch pattern will look messy. Wetting the thread will remove the kinks but it relaxes and partially unwinds the twist of the thread which also results in a messy look. I found that by dipping my finger in a bit of water I could tease out each kink without wetting the whole thread. That minimized the unwinding. The trick here is to use the least amount of water that will do the job. Let the thread dry before using it.

A second way to straighten the thread is to wrap it around the middle finger of each hand, then snap it hard. I found that I cut my fingers without straightening the thread. When I wrapped it around a couple of pencils before snapping I got a much better result.

Rhodes Stitch

Working thread: Patina, color 1
Length: 3 yards
Needle: size 22 tapestry
Map reference: B

The Rhodes Stitch is the easiest of the three. You may start this stitch pattern anywhere on the square that you like. The most important thing to remember is where do you want your final stitch. On the chart below the final stitch runs on the full diagonal from upper right to lower left - 79 to 80 - so the first stitch begins one thread above where it will end in the lower left corner.

To locate that first stitch bring the needle up at 1, nine threads to the right and 10 threads above the center of the canvas where the basting lines cross. It is probably easiest to count nine meshes along the basted diagonal line, then bring the needle up one thread above it. The needle will go down at 2, twenty threads to the right and eighteen threads above where it came up.

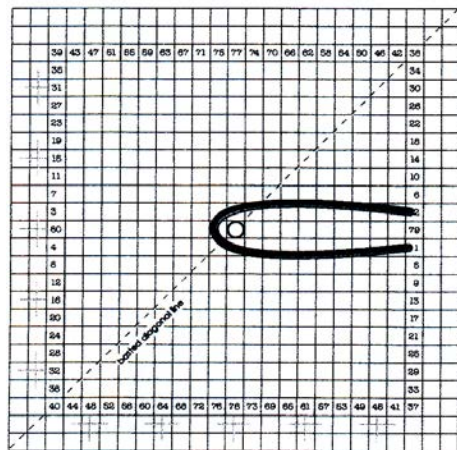
The second stitch will come up at 3, one thread above where it came up before. It will cross over the first stitch and go down at 4, one thread below where it went down before. Follow the chart all the way around with each new stitch crossing over all the previous ones. The first four stitches are pictured on the diagram below with the fourth stitch in gray.

Double Fan

Working thread: Patina, color 1
Length: 3 yards
Needle: size 22 tapestry
Map reference: B

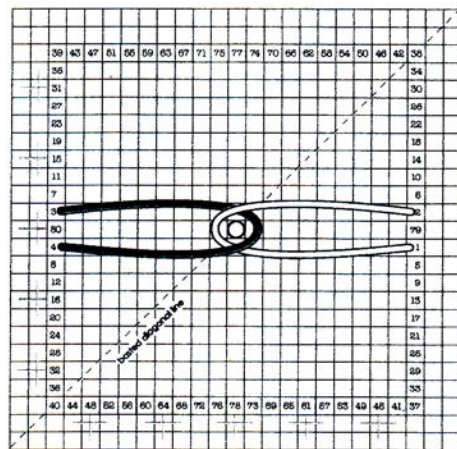
Locate the center of the stitch pattern, marked with a circle on the charts, and enlarge it with your needle. It is nineteen threads up and to the right of the center of the canvas and is probably easiest to find by counting nineteen meshes along the basted diagonal line.

First stitch: From the center hole you just marked, move one thread down and ten threads to the right to bring the needle out at 1. Put the needle down two threads above where it came out at 2. Do not pull the stitch tight. Leave a large loop as pictured on the chart below.



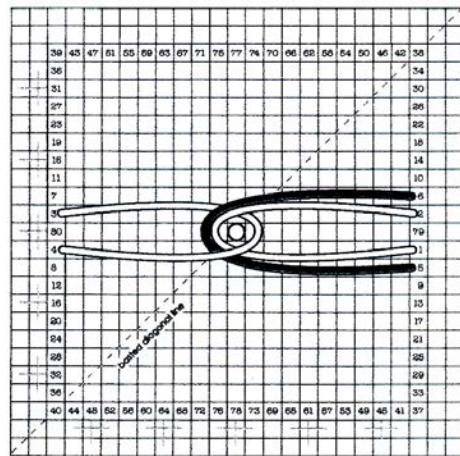
first stitch

Second stitch: move twenty threads to the left of where the needle went down and bring the needle out at 3, pictured in gray below. Pass the needle under, then over the loop from first stitch and put it down at 4, two threads below 3. Now pull the two stitches tight, playing with them until they cross over the enlarged hole. The stitches should snug up but not be overly tight. The hole will be hidden under the stitches.



second stitch

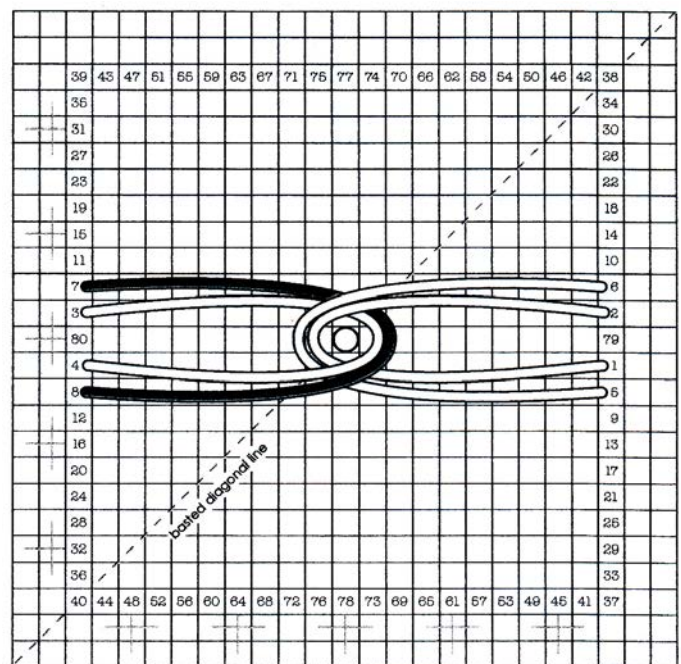
Third stitch: Bring the needle up at 5, just below 1 on the chart. Pass the needle under, then over the second stitch and put it down at 6, just above 2. Pull the stitch so that it lays snugly along side the first stitch.



third stitch

Fourth stitch: Bring the needle up at 7, pictured below in gray. Pass it under, then over stitches 1 and 3, and put it down at 8 so that this stitch lays along side stitch 2. Follow the numbers on the chart below to complete the pattern, coming up at odd numbers and going down at even ones. Weave as you did before, always passing under the first group of threads and over the second group.

You may hide your tails under the Helen's Lace or tie them in neat square knots on the back. When you have finished one square you may leave the canvas in the same position to work the other three or you may give it a quarter turn after each square to make the squares appear to spiral around the center of the canvas.



Double Fan Doubled

Working thread: Patina, color 1

Length: 3 yards

Needle: size 22 tapestry

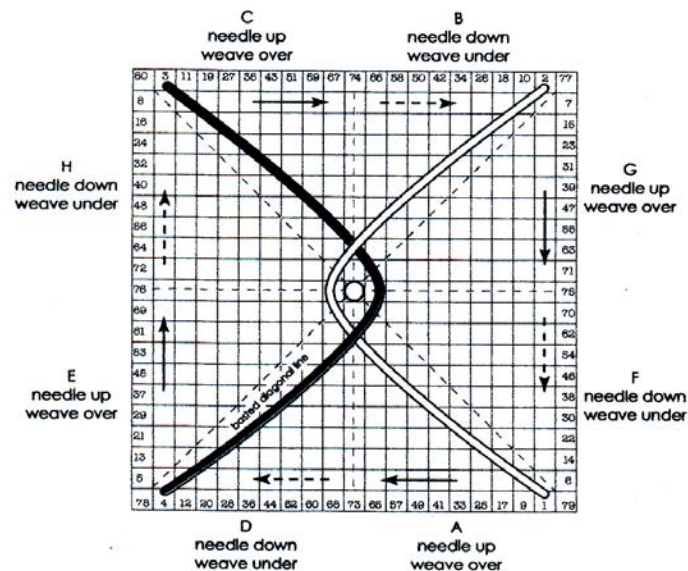
Map reference: B

Enlarge the center hole of the stitch pattern, nineteen threads up and to the right of the canvas center. For an explanation of the section labels read Weaving at the bottom of this page.

First two stitches: Bring the needle up at 1 in section A, ten threads down and nine threads to the right of the enlarged hole. Put the needle down at 2 in section B, twenty threads above where it came up. Do not pull the stitch tight. Leave a large loop as pictured by the white thread on the chart below.

Bring the needle up at 3 in section C, eighteen threads to the left of where it just went down. Pass the needle under, then over the loop from first stitch and put it down at 4 in section D, twenty threads below where it came up, as pictured in gray on the chart.

Now pull the two stitches tight, playing with them until they cross over the enlarged central hole. This forms an "X" that is slightly higher than it is wide.

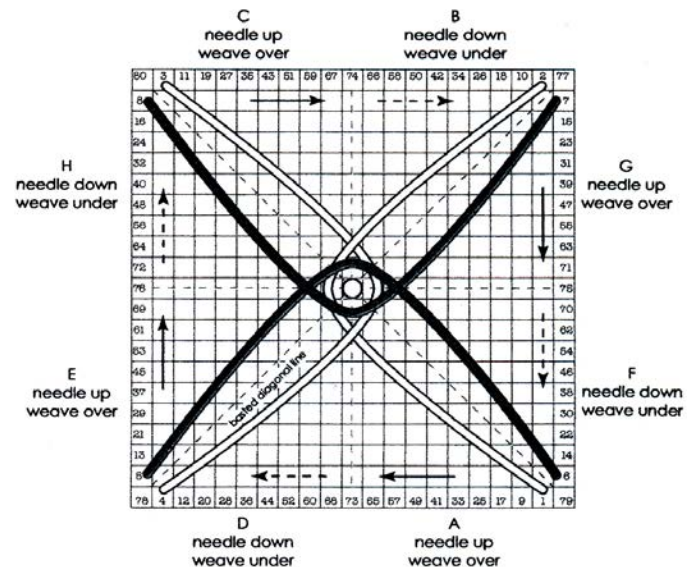


Stitches three and four: Make another "X" directly over the first one without passing under any of the threads from the first one. The second X will be slightly wider than it is high. Both the third and fourth stitches are pictured in gray on the chart to the right.

Bring the needle out at 5 in section E, one thread up and to the left of where it just went down. Put the needle down at 6 in section F, leaving a large loop as before.

Bring the needle up at 7 in section G, and pass it under, then over the loop from the third stitch (but not under the first two stitches) and put it down at 8 in section H. Once again draw the two stitches tight so they cross directly over the first pair.

These four stitches are the foundation on which all the weaving will be done.



Weaving

Weaving is done by bringing the needle to the front of the canvas, passing it under and over groups of thread in a clockwise direction, without piercing the canvas, then going to the back of the canvas at the end of the pass. The term group refers to one or more threads.

To make weaving easier to understand, charts for the Double Fan Doubled have been divided into eight sections labeled A through H. The needle will come up in sections A, C, E and G. It will go down in sections B, D, F and H. When weaving, the thread will pass over threads from sections A, C, E and G as indicated by the solid arrows on the chart, and weave under those from sections B, D, F and H as indicated by the dashed arrows.

Stitch five: To work stitch five, shown in gray on the chart, bring the needle up at 9 in section A. Without piercing the canvas, move the needle to the left passing it under the first thread, over the second, under the third, and over the fourth before putting it down at 10 in section B. The chart shows a gap to make it easier to see where to weave but stitch five should lay snugly against stitch one.

Stitches seven and eight: Bring the needle out at 13 in section E. Again, moving in a clockwise direction, pass the thread under the first group of one thread, over the second group of two threads, under the third group of two threads and over the fourth group of one thread. Put the needle down at 14 in section F.

Bring the needle up at 15 in section G. This time all groups will have two threads. Weave under the first, over the second, under the third, and over the fourth before going down at 16 in section H.

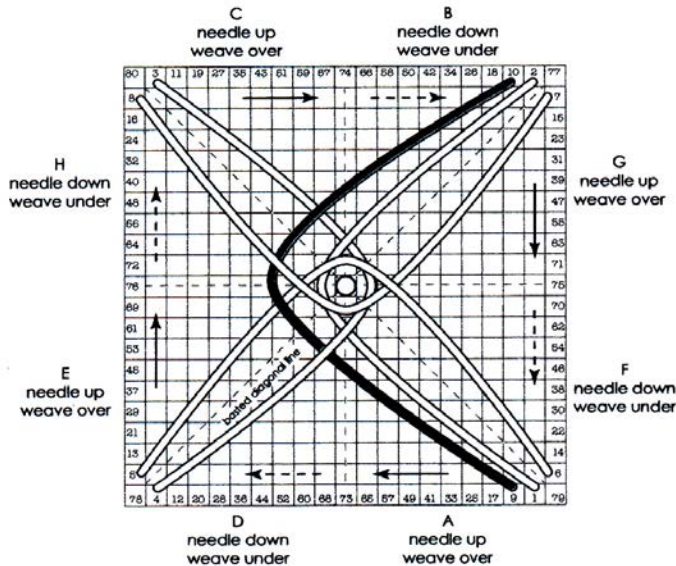
The more stitches you work the easier it is to see the groups. In addition, once you start weaving you will notice that some groups of thread seem to sit higher off the canvas than others. Those are the ones you are weaving under.

Follow the chart to work the remaining stitches through number 72. You will now notice that there is one empty hole at the center of each side as well as at each corner. There are three different things you can do at this point:

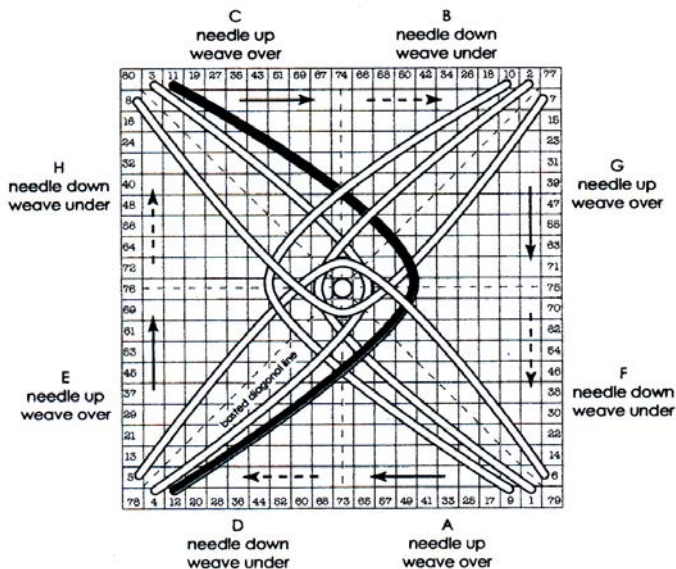
1 Weave stitches 73-74 and 75-76, the same way you have all the previous stitches, then bring the needle up at 77, slide it under all the stitches, and put it down in the other corner at 78. Do the same for stitch 79-80.

2 You can treat the two side stitches the same way as the corner stitches by coming up, sliding the thread under all previous stitches, and going down on the other side.

3 You can leave the stitches unworked. You could even stop after number 64. That would give a more open look to the fan. This is your work and it should look the way you want it to.



Stitch six: To work the sixth stitch, shown in gray on the chart below, come up at 11 in section C. Moving to the right, pass the needle under the first group of two threads and over the second group of one thread, under the third group of one thread, and over the fourth group of two threads. Put it down at 12 in section D. Snug it up against the second stitch.



Darts

Working thread: Pearl cotton, the darker one

Length: 36 inches

Needle: Tapestry size 22

Map reference: C

Darts are worked in two mirror-image halves that share their *up* points in a straight line at the center. The *down* points fan out away from the center. Always complete one half before working the second. It may be tempting to work the two halves at the same time but the thread will not lay neatly in the holes down the center of the motif if you do.

Darts are worked around three corners of the large squares, map reference C, and their down points share holes with the large squares. They also frame the four petal motifs at the center of the canvas, see map reference A.

There are four darts that share a beginning point at the center of the canvas where the basted lines cross. Notice that it is also two canvas threads away from the end of the petal motif. The outer darts will begin two threads away from the opposite ends of the petal motifs where they will share a hole with the end of the trefoil (see pages 14 and 15).

Three darts frame each large square. The chart on the next page shows one square with its three darts. The numbers for the first dart are circled to make it easier to distinguish it from the other two. Notice that all the up points of the first dart are arranged along the basted diagonal line.

Work the left side of the dart first. Begin with an away waste knot. Bring the needle up at 1, located in the center of the canvas where the basted diagonal lines cross. Put it down at 2, nine threads to the right and ten threads above where it came out but do not pull the thread tight. Leave a small loop.

Hold the loop to the left, away from the center of the stitch pattern, so you can locate and bring your needle up at point 3, one thread up and to the right of point 1. Now you may pull the thread tight. Cross the thread over the first stitch and put the needle down at point 4, one canvas thread above 2.

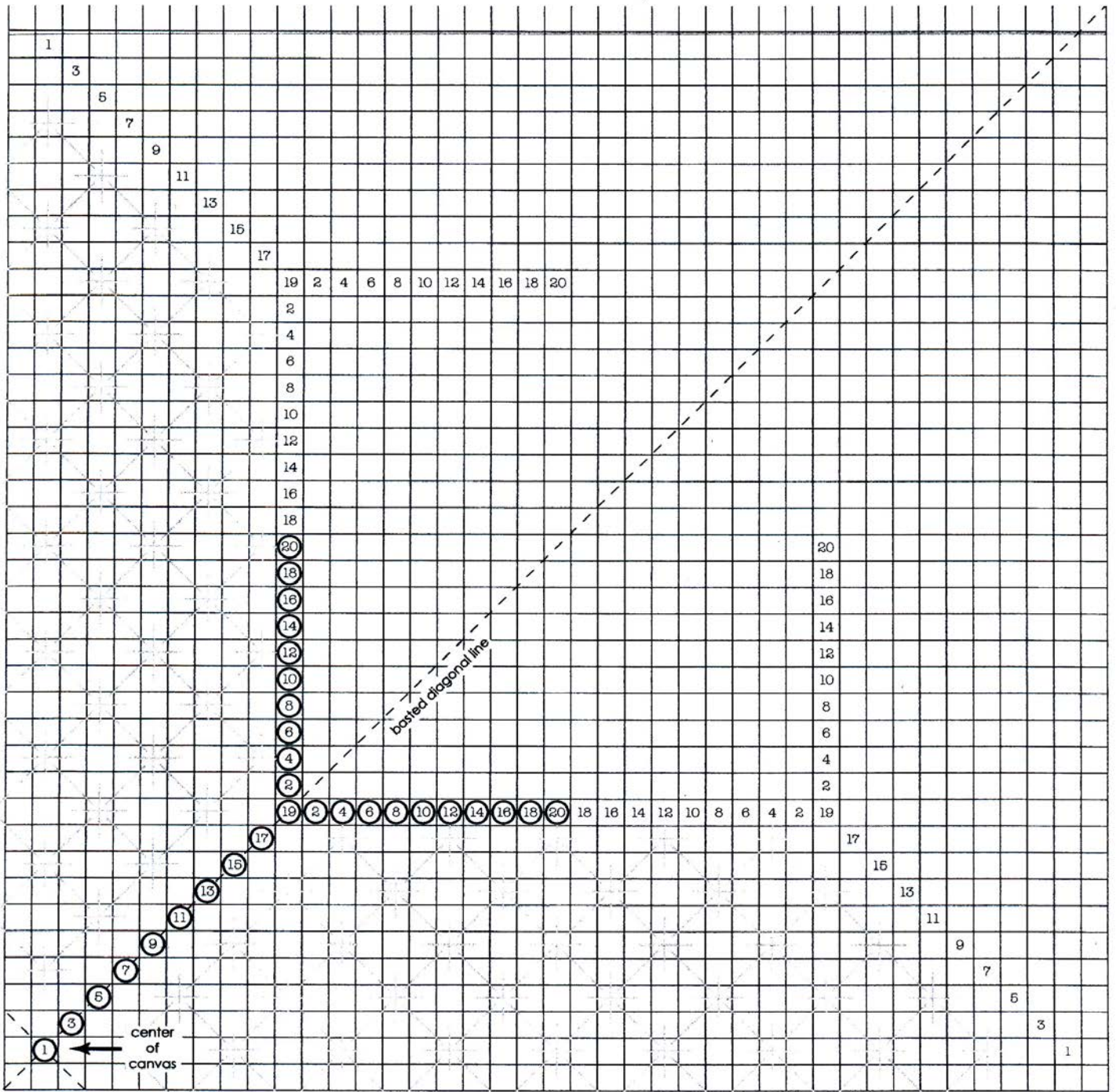
Each new stitch will cross over all the previous stitches. Each new stitch will also tend to hide the beginning of the next stitch so it is necessary to hold the loop away from the center until after the needle comes to the surface of the canvas again.

Follow the numbers to complete the left half of the dart then pass the thread under the stitches on the back before bringing the needle up at 1, where it came up the first time. This will insure there is no thread showing under the open canvas area.

Now put the needle down at 2, nine threads above and ten threads to the right of where it came out. Once again hold a small loop to the right, away from the center of the stitch pattern, then bring the needle up at point 3. Cross the thread over the first stitch on the right side and put the needle down at 4. Do not cross over any stitches on the left side when working the right side.

Note: The stitches from the left side obscure the ones on the right, so it can be difficult to locate where the needle should come up. Try to push the stitches out of the way to make it easier to see. Double check that the needle is coming up in the correct place. If it is misplaced the second side will have a different number of stitches and the pattern won't be symmetrical.

The other two darts that frame the square are stitched in the same way. Note where they share holes at point 20. When you have stitched all three darts give the canvas a one quarter turn and stitch three more.



Trefoil Filler

Four-Way Continental

Working thread: Rachel

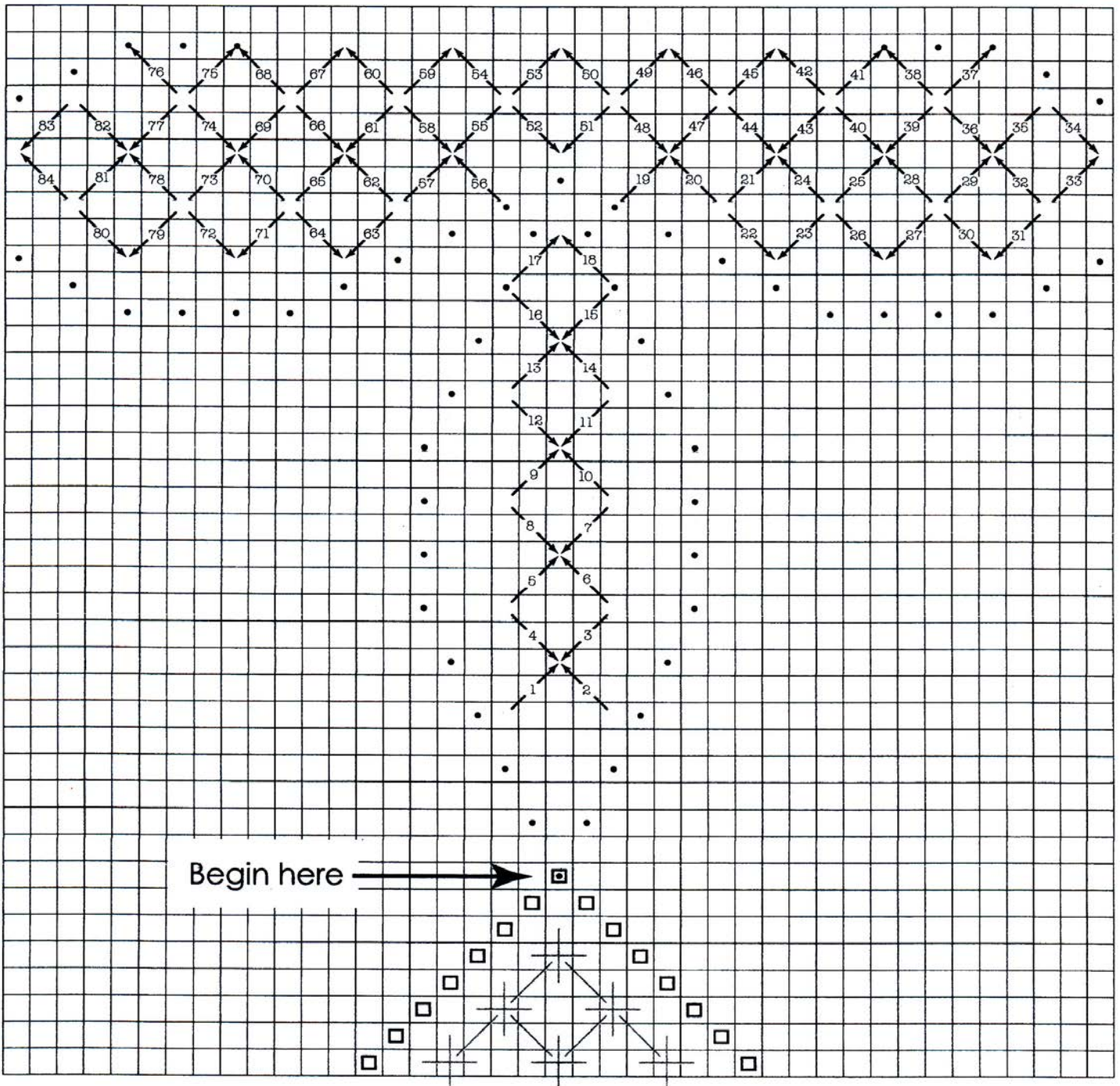
Length: 45 inches, cut in half

Needle: size 24 tapestry

Map reference: G

This Four-Way Continental fills the open area inside the trefoils at the edge of the canvas. The dots on the chart below indicate where trefoil stitches will be placed. The squares indicate where the dart stitches were placed. Note where the dart and the trefoil share a hole.

Begin with an away waste knot. To locate the first stitch find the Upright Cross at the top of the lozenge shape, indicated by the gray stitches at the bottom of the chart (See begin here.) Count up six canvas threads and two to the left to bring the needle out, then follow the chart below. When you move from the end of stitch 18 to the beginning of stitch 19 the thread will show under the canvas. This does not pose a problem because it will be covered by stitches in a later step.



Trefoil Filler

Upright Cross

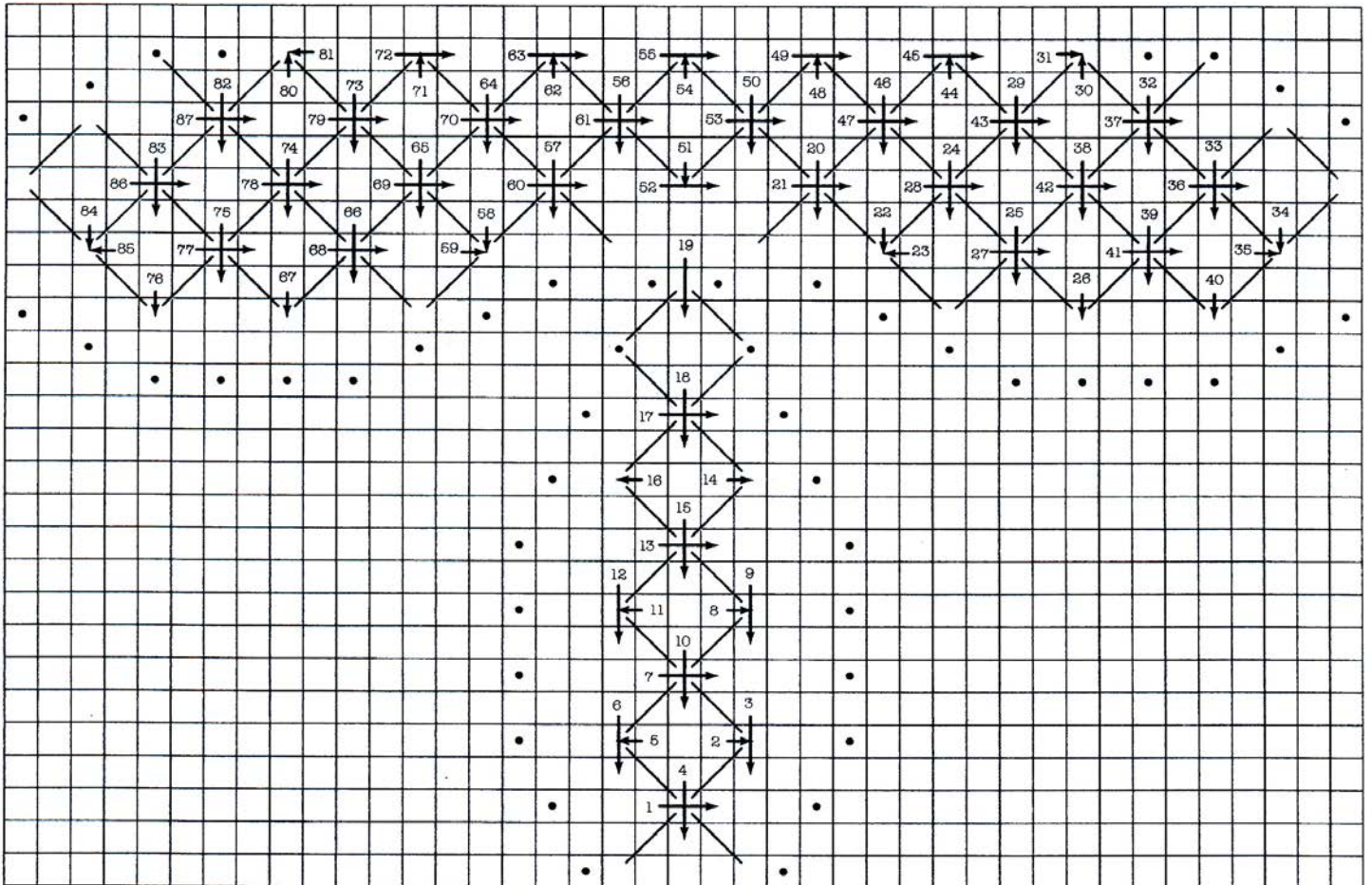
Working thread: Kreinik #8 Braid

Length: 36 inches, cut in half

Needle: size 22 tapestry

Map reference: G

Begin working these Upright Crosses at the bottom of the motif, pointing toward the center of the canvas and follow the numbers. When moving from stitch 18 to 19 be sure to tuck the thread under stitches on the back so it will not show in the open area. When moving from 19 to 20 the thread will not show so there is no need to tuck. The progression of the stitches on the right is a little more complicated than on the left because you need a way to get from the far end of the motif back to the center so you can stitch the right side. Just follow the numbers.



Trefoil

Working thread: Patina, color 2

Length: 36 inches for center leaf

48 inches for both side leaves together

Needle: Tapestry size 22

Map reference: F

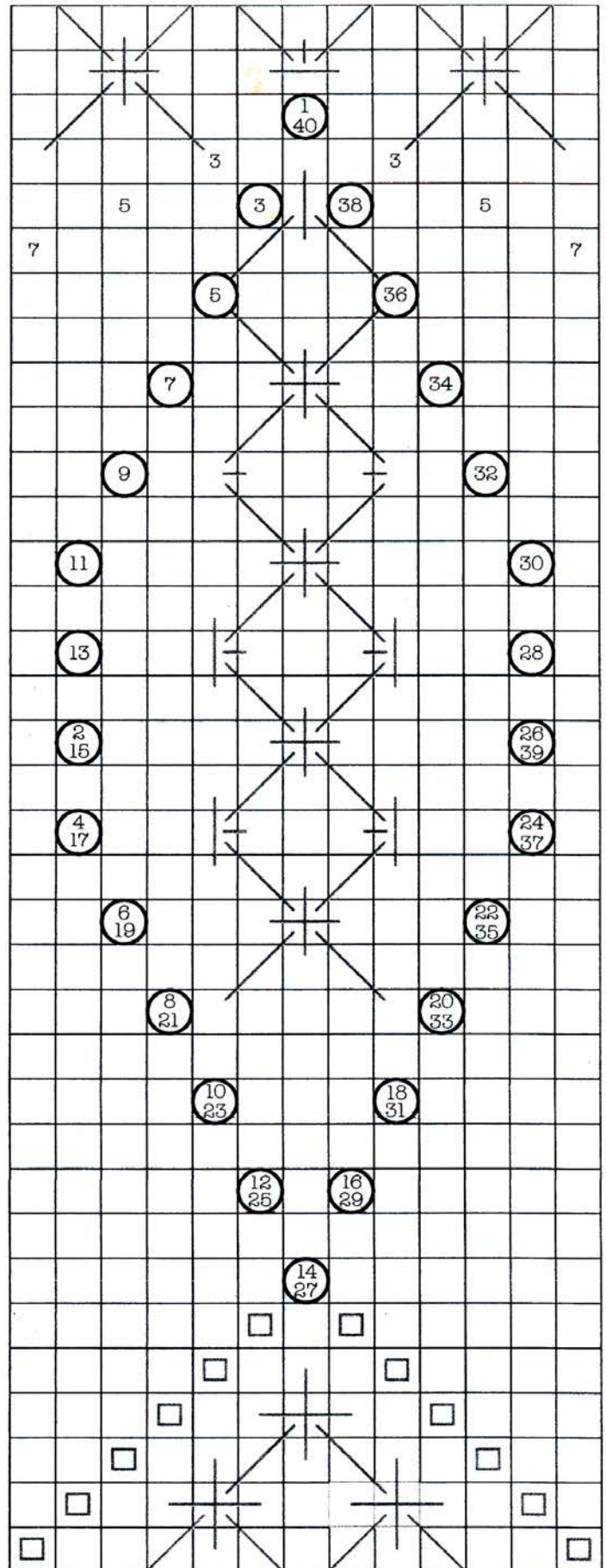
The trefoil is based on a Jessica stitch. The center leaf, pictured on the chart to the right and again on the facing page, has circled numbers. The side leaves do not. Work the center one first. Cut a piece of Patina 36 inches long and remove the kinks. Thread it into a size 22 needle and begin with a waste knot about half an inch above the center of one of the large squares. This tail will be covered when you work the Helen's Lace.

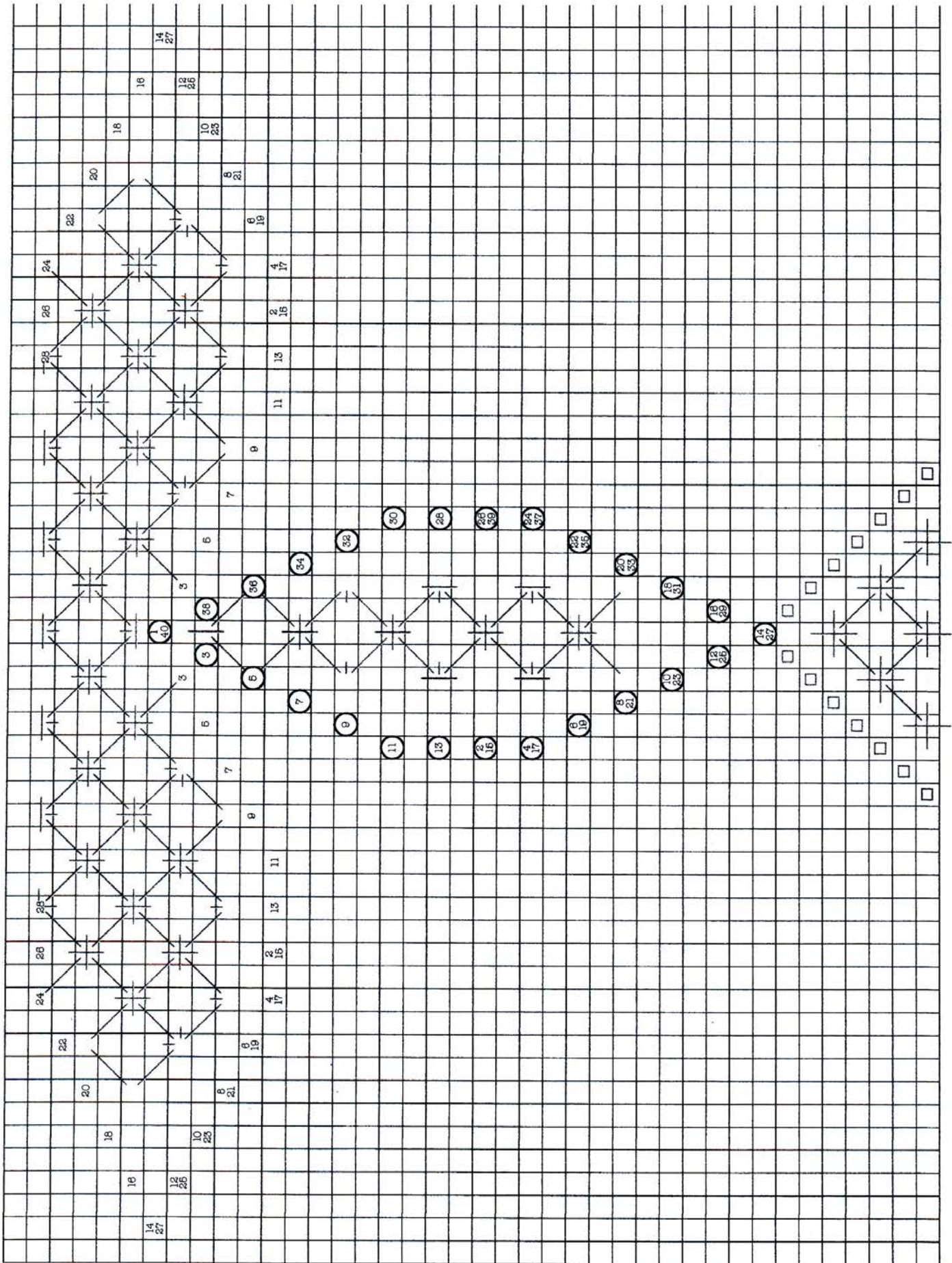
Consult the chart on page 13 and notice that there is one hole above stitch 19, and below the small stitch 51. You can also see it marked 1/40 on the chart to the right. Bring the needle up in that hole. Put it down at 2, fourteen threads down and five threads to the left of 1. Notice where point 2 is placed in relation to the upright crosses (pictured in gray) in the diagram to the right. It is in line with one of the center crosses and four threads to the left of it.

Once this first stitch has been placed the others will be easier to locate. In some cases stitches will share holes. Point 15, for example, will come up where point 2 went down. Also notice that point 14/27 shares a hole with a pair of darts. The dart stitches are represented by the gray squares. Follow the chart around with the last stitch ending where the first one came up.

Now cut a piece of thread that is 48 inches long and remove the kinks. With the needle on the **TOP** side of the canvas go **down** at 1. It shares a hole with point 1 from the first leaf. Pull this thread half the length (24 inches) through the canvas and anchor it under the upright cross on the back side of the canvas. Return the thread to the top of the canvas at point 1, being careful not to pierce the working thread on the way back up. Now push the long tail out of the way to use later and work with the first half.

Follow the chart on the facing page to stitch the right leaf, then use the other half of the thread to stitch the left leaf. The best way to end these threads so they will not come loose is to stitch over them with the basket weave in the last step. Tuck them out of the way for now.





Corner Motif Filler

Four-Way Continental

Working thread: Rachel

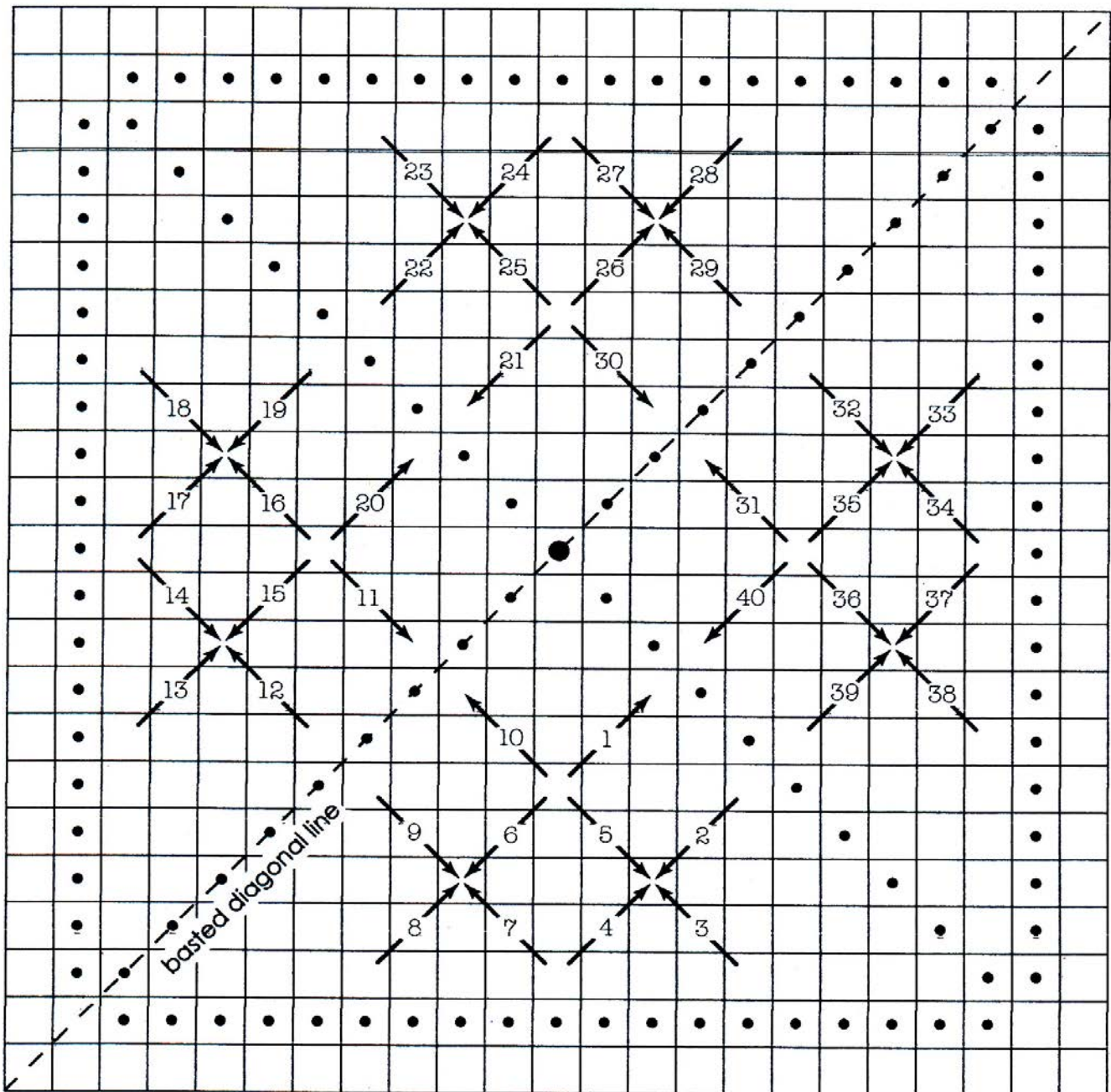
Length: 28 inches

Needle: size 24 tapestry

Map reference: E

To locate the center of the corner motif, the large dot at the center of the chart below, begin counting at the top right corner of the top right large square. Place a waste knot near this square, then, starting at the top outside corner, count up and to the right thirty meshes along the basted diagonal line. Enlarge the hole so you can easily find it.

Bring the needle up five threads below the center point, as pictured on the chart. Remember to bring the thread up at the base of an arrow and put it down at the point. Follow the chart to complete the four-way continental, then hide the thread ends on the back. Note: when moving from stitch 1 to 2 or from stitch 10 to 11 there will be thread on the back of the canvas that is not covered by thread on the front. Those threads will be covered by the stitches represented by the dots on this chart. There are similar stitches in each quarter.



Corner Motif

Amadeus

Working thread: Pearl Cotton, the darker one

Length: 27 inches

Needle: size 22 tapestry

Map reference: D

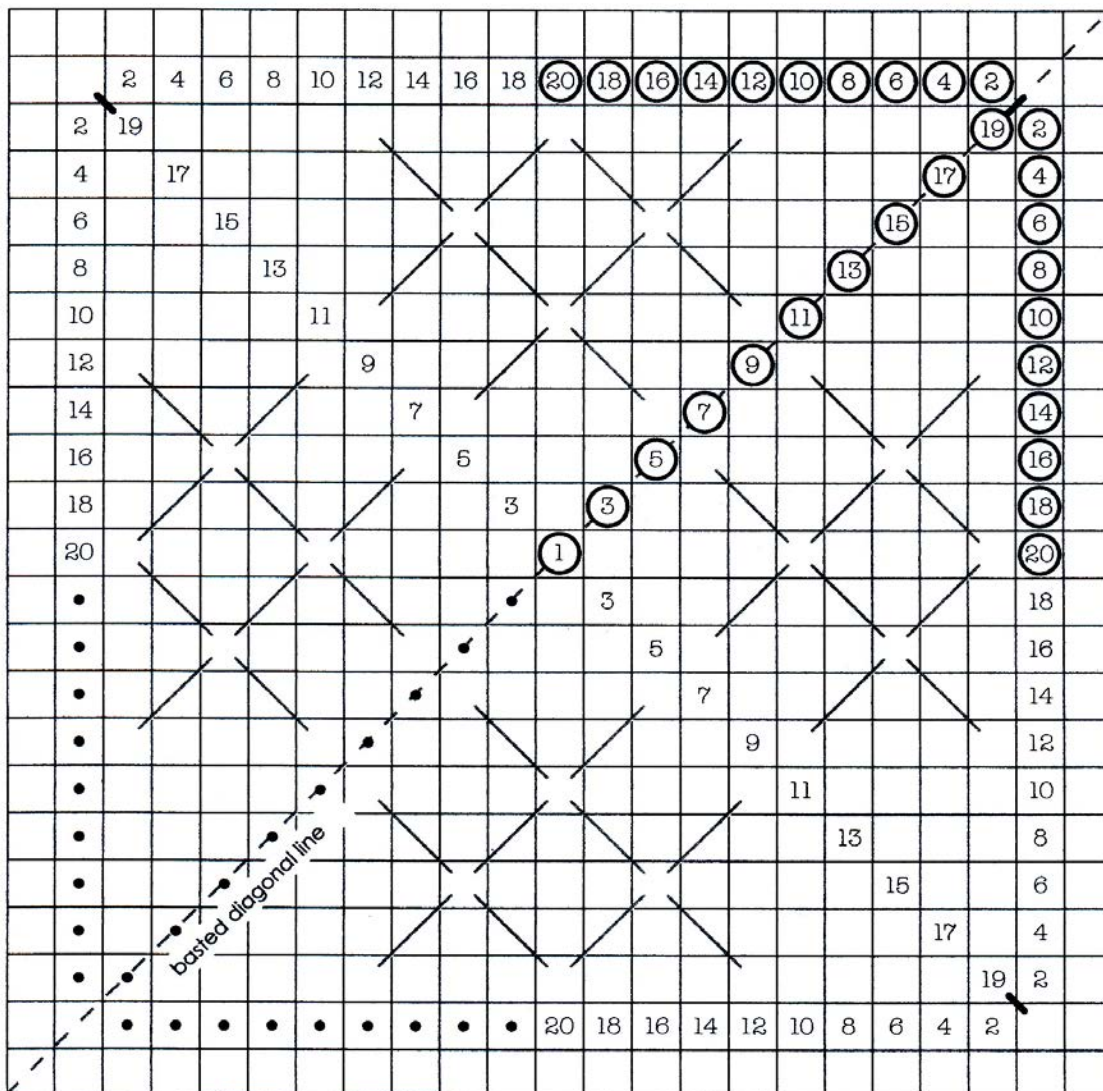
This motif is made up of four Amadeus stitch patterns that radiate out from the center of the motif. They are worked just like the darts on page 10 but the even numbered down holes are arranged in a different pattern from the darts.

On the chart below I have circled the numbers for the first Amadeus and numbered two more without circles.

The last Amadeus is represented by dots. Note the shared holes at 1 and 20. Review the dart instructions on page 10, then follow the chart below. Work the left half of the circled Amadeus first.

Anchor the waste knot next to the outside corner of the large square and bring the thread up at the center of the motif, the hole that was slightly enlarged in the last step. It will be 30 meshes above and to the right of the large square along the basted diagonal line. Now put the needle down at 2, ten threads up and nine to the right of 1. Do not pull the stitch tight. Hold a loop of thread to the left, away from the center, to help you see where to bring the needle up at 3. Now pull the loop snug. Put the needle down at 4 and again hold a loop of thread away from the center so it will be easier to find point 5. Follow the chart to stitch the left half through 20.

When you have completed the first half run the thread under stitches on the back and come up in hole 1 to stitch the second side. When you have finished the second half you can go back and do one tent stitch at the corner to square up the pattern. Do not finish the lower left Amadeus with a tent stitch. Other stitching will go there. End your threads on the back and begin the second Amadeus.



Dart

Working thread: Pearl Cotton, the darker one

Length: 36 inches

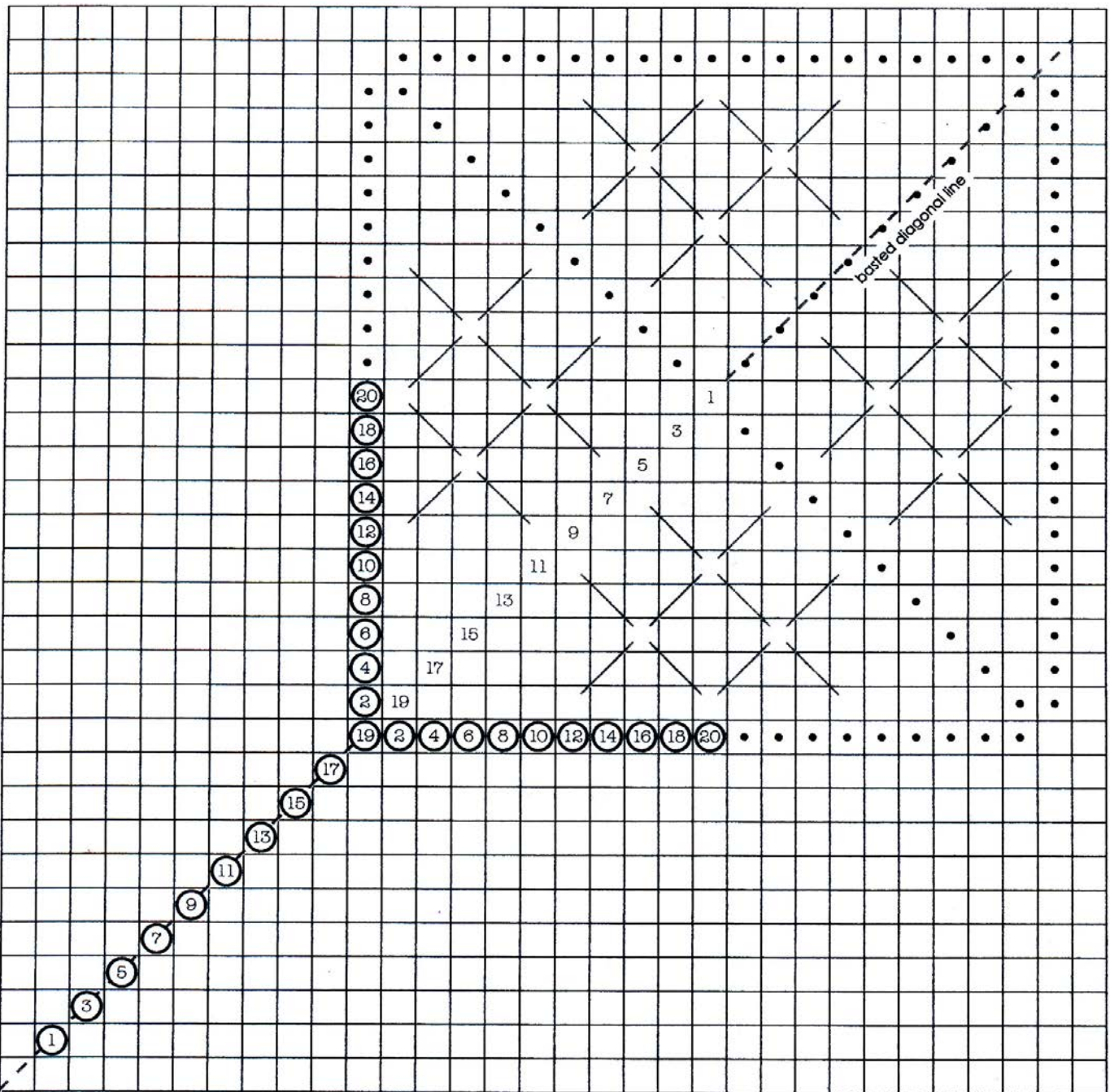
Needle: size 22 tapestry

Map reference: D

Review the instructions for darts on page 10 then stitch another one at the bottom left corner of the corner motif, it will share even-numbered, down holes with the Amadeus in that corner. The two will blend together to form one stitch pattern called a Dagger Amadeus.

The circled numbers indicate the dart you are stitching now. The other numbers are for the Amadeus that the dart will blend with.

Begin with a waste knot. From the top right corner of the top right large square, count up and to the right 11 threads. Bring the needle up at 1. Put it down at 2, nine threads to the right and ten above where it came out. Follow the chart below to stitch the left side, then run the thread under stitches on the back and stitch the right side. End your threads under stitching on the back.



Corner Motif Filler

Upright Cross

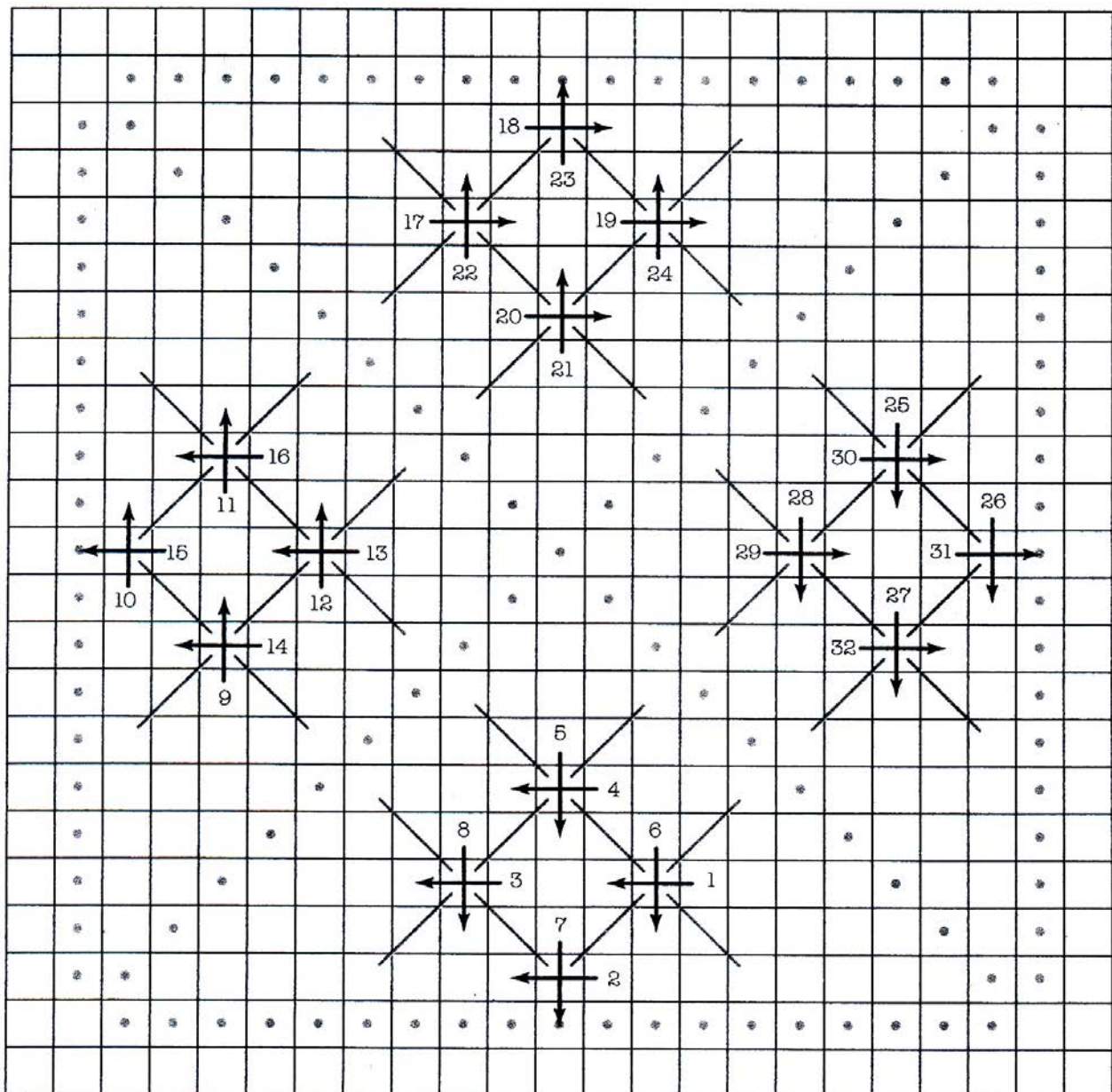
Working thread: Kreinik #8 Braid

Length: 17 inches

Needle: size 22 tapestry

Map reference: E

Put 17 inches of Kreinik #8 Braid into a size 22 tapestry needle and follow the numbers on the chart below. These upright crosses are stitched much the same way as previous ones. The four-way continental stitches are pictured in gray. The dots outline where the Amadeus stitch patterns were placed. Threads that cross those lines of dots will be covered by an Amadeus.



Chain Stitch Outline

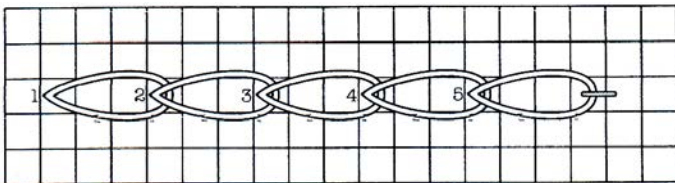
Working thread: Pearl cotton, the darker one

Length: 30 inches

Needle: size 22 tapestry

Map reference:

A chain stitch is an interlocking loop stitch. Bring the needle up at 1, on the chart below then put it down in the same hole where it came out but leave a large loop of thread. Now bring the needle out at 2, pass it through the loop from the last stitch, then snug the loop so it lays softly around the thread from the new stitch. Now put the needle down in the same hole that it came out of, leaving a large loop and bring the thread up at 3. Pass the thread through the loop, snug it around the thread coming out of the canvas and continue in this manner for the length of the chain. The last loop needs to be tied down in some manner. A tacking stitch was used on the chart below. In this project the last loop will be anchored in an existing stitch.



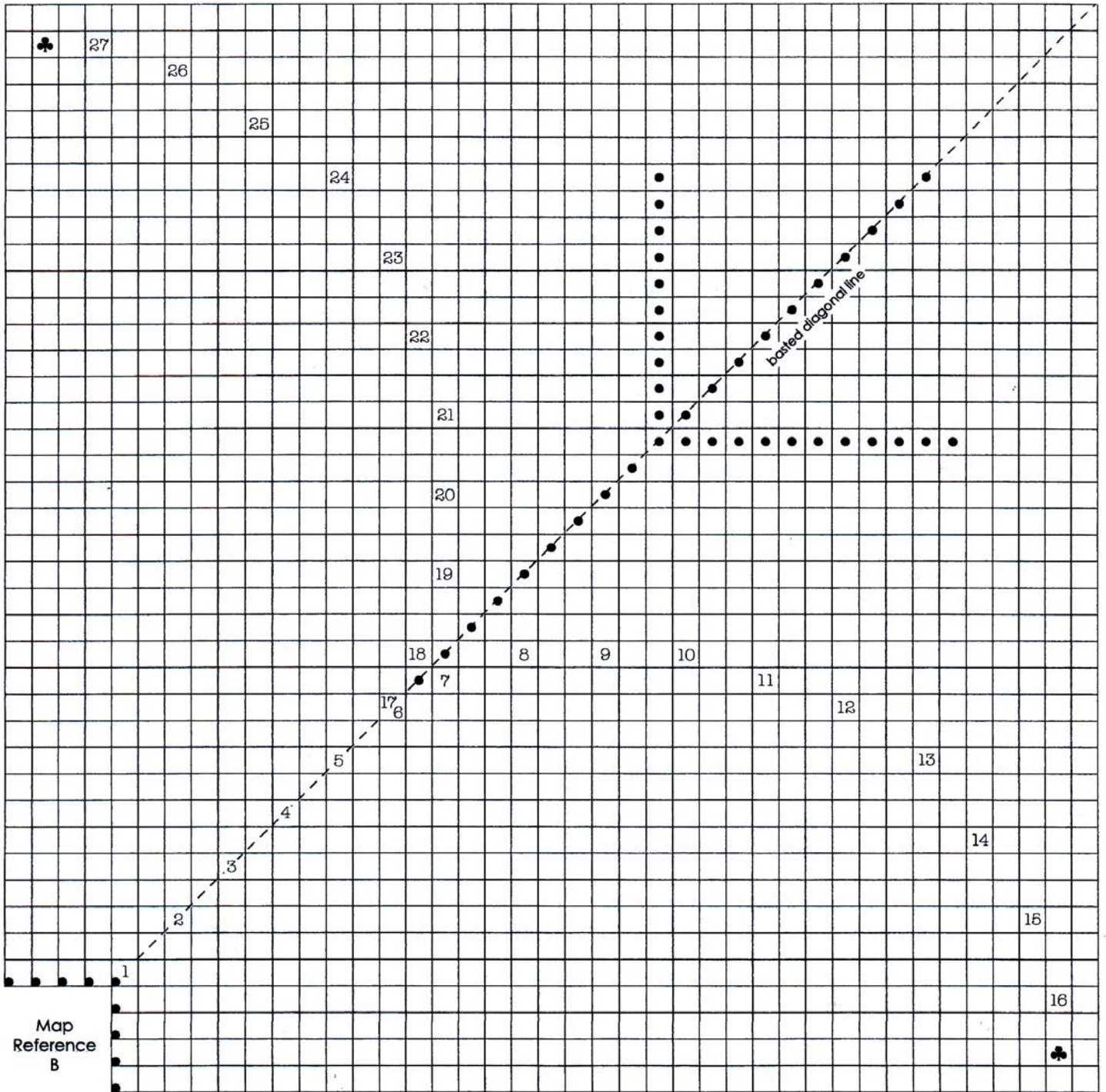
Chain stitches do not need to be placed in a straight line and they can be worked over any number of threads. For a consistent look you should strive to make each link the same size.

In this project chain stitch is used to outline an area that will be filled with an overdyed thread. The chart on the next page shows the points where the chain will be stitched. The dots in the lower left corner of the chart show the placement of the large square, see map reference B. Notice that the first stitch of the chain shares a hole with the top right corner of the large square. The other dots on the chart indicate the placement of the Dagger Amadeus, see map reference D. The chain will split and wrap around the bottom end of it.

Bring the needle up at 1, in the upper right hole of the large square, and make the first loop. Continue working along the basted diagonal line through stitch 6, then the chain arcs to the right. Follow the numbers to complete loop 15. Now bring the needle out at 16, pass the thread through the point of the trefoil, marked with a ♣ on the chart, and put it down again

where it came out at 16. Now return to the chain at the base of the Dagger Amadeus, indicated by the dots on the chart. It is not necessary to hide the thread on the back because it will be covered by the Helen's Lace in the next step.

Stitch 17 will lay right beside stitch 6 so bring the needle up inside the fifth loop, where stitch 6 came up, and make a new loop to begin stitch 17. Follow the chart through stitch 26. Stitch 27 loops through the trefoil like stitch 16 did. Hide the tail on the back and you are ready to chain stitch in the other three quadrants.



Helen's Lace

Working thread: Watercolours

Length: not to exceed 18 inches

Needle: size 22 tapestry

Map reference: H

Helen's Lace is worked using an overdyed thread called Watercolours. It is a soft, three-strand thread that tends to wear out easily so it is best to use a thread length of 14 to 18 inches. Separate the strands and use them one at a time. You may stitch with the thread so that the colors fall randomly, or you may stitch so that the colors create symmetry on the canvas. If you like the random look then simply open the skein of thread where it is knotted, cut a piece that is 14 to 18 inches long, remove one strand and begin stitching. If you prefer the symmetrical look follow the instructions below.

Overdyed Symmetry

Open the skein of Watercolours by untying the knot but **do not cut the skein anywhere!** Begin laying the thread in a large circle on a table so that like colors overlap. If your skein fades from yellow to green to blue, lay the thread in a circle with all the yellows lined up, all the greens lined up and all the blues lined up. If you are using more than one skein you will need to open each and line up the colors with the first one.

Now look at the thread and choose the spot where you like the color the least. It is usually that blend area between two colors where the thread tends to turn gray. At that point cut through all layers at once.

Without disturbing the bundle, you need to mark the thread in some way so you know which is the needle end and which is the knot end. I tie a large loopy knot in one end of each thread, something that is easy to remove later. It doesn't matter which end of the thread gets the knot, it is there so that the knot will consistently go in the same end.

Prepare to Stitch

Take one thread from the bundle and set the rest aside. Undo the knot and separate the three strands at the previously knotted end only. Put a loopy knot in the end of each strand just like you did with the threads before.

Remove one strand from the thread and set the other two aside. Undo the knot in the single strand and cut about 17 inches from the end that had the knot. Put a loopy knot in the freshly cut end of the long piece. Put the freshly cut end of the short piece into the needle. You are now ready to stitch.

Stitching

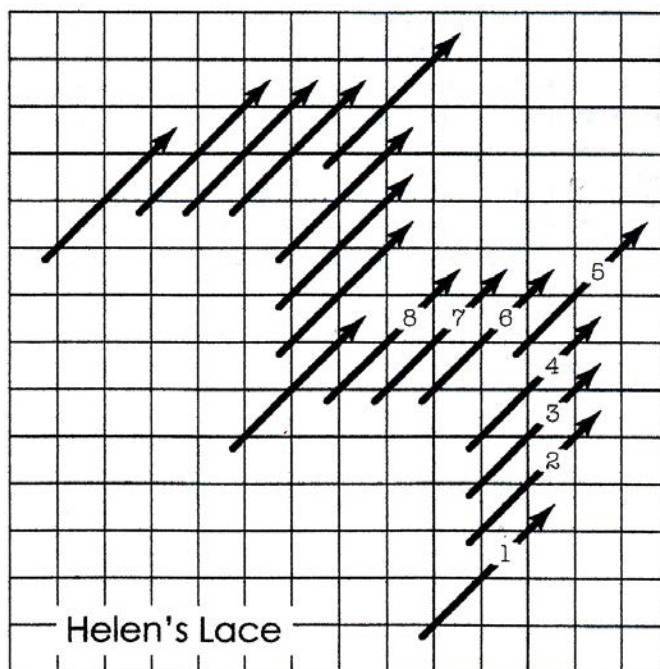
It is easier to work with the entire canvas as a whole rather than to work each section before moving on to the next. Choose a place and begin working the Helen's Lace. When the thread is used up go back to the strand and cut another 17 inch piece knotting the end as before. Continue stitching until the entire strand is used up then stop working in this section.

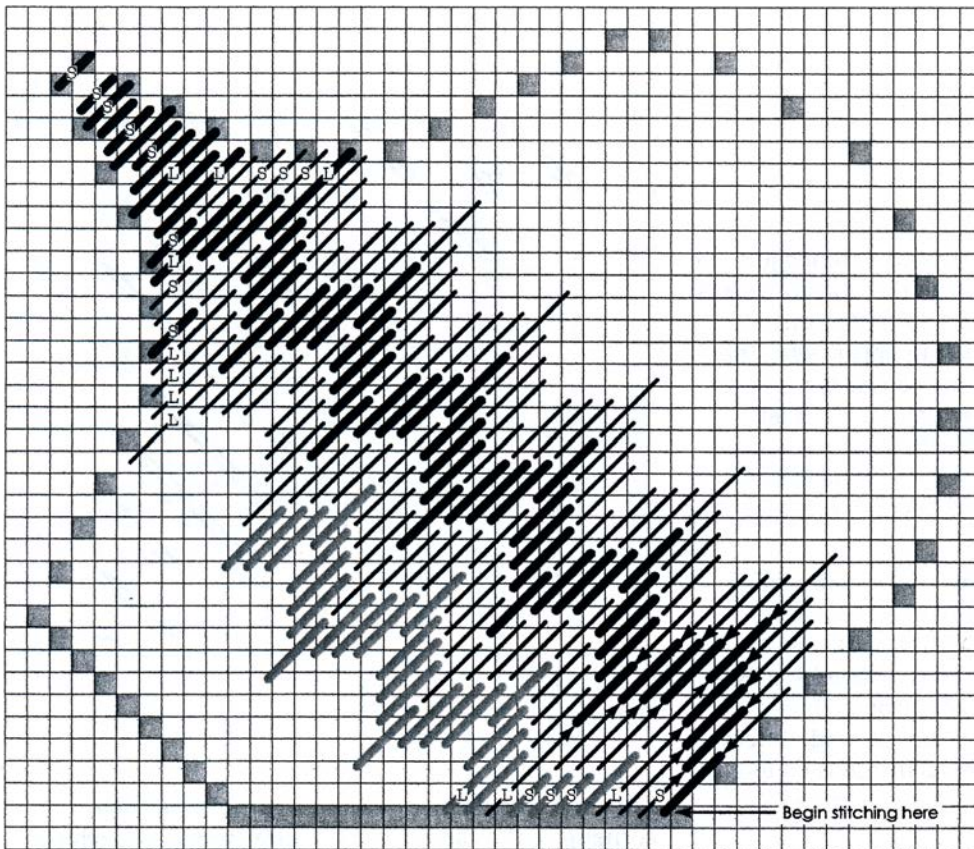
Remove the second strand from the thread you used before and begin work in a new section. Be careful to start in the same place in the new section as you did in the previous one. Please note that half the sections are a mirror image of the first one so the starting place will also be a mirror image.

When the second section is complete work a third one with the remaining strand. Take a new thread from the bundle to work the next three sections. A third thread will be used for the last two sections. There is now one strand left. Use it to continue work in any one of the sections, beginning where the work was stopped before. When you finish this strand take a new thread and continue work in this way until all sections are complete.

Compensation Stitches

To avoid gaps, stitches at the edge of the Helen's Lace sections share holes with the stitches around them. That means that some stitches will not fit in the space available. Fortunately all Helen's Lace stitches are on a true diagonal so compensation is easy. Simply make the stitch slightly longer or slightly shorter. In the chart on the next page, stitches marked S are shorter and those marked L are longer than normal.



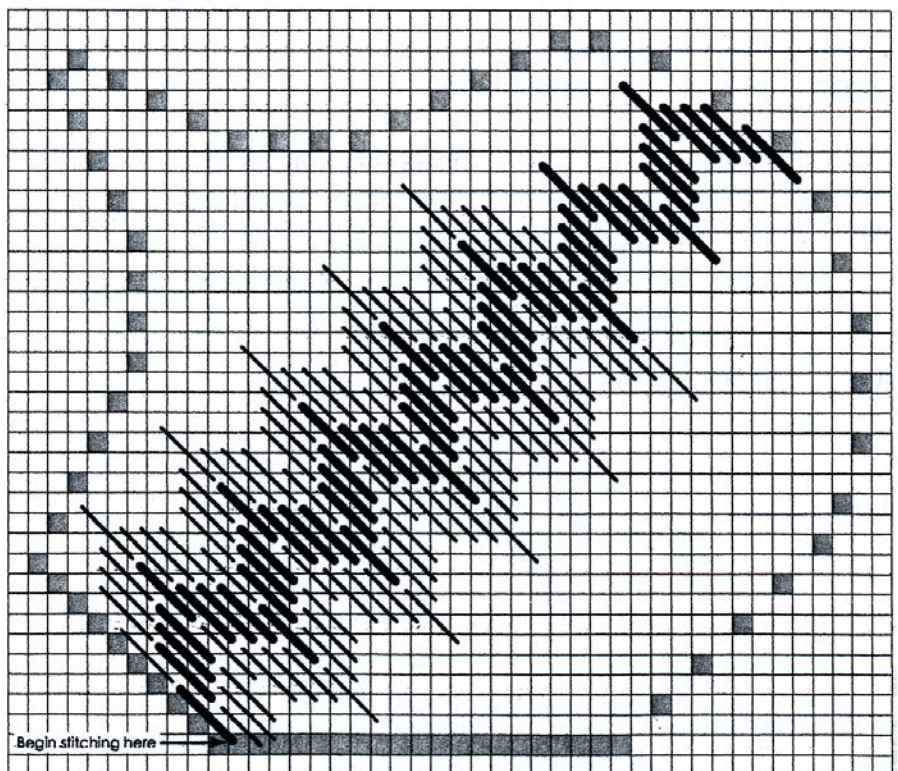


The Helen's Lace may be stitched in either direction. The top chart shows how it was stitched in the picture on the cover. The bottom one shows the alternate direction. The bottom one will be easier to compensate at the point.

I did not provide all the stitches on the chart.

Always try to come up in an empty hole and go down in an occupied one. The arrows on the top chart illustrate this.

The dark squares show the location of stitches that surround this section.

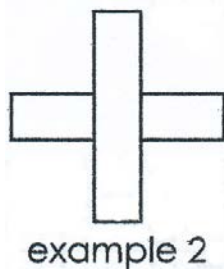
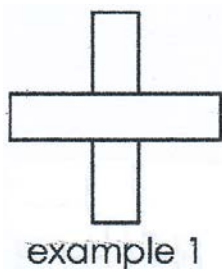


Basket Weave

Working thread: Pearl cotton, the canvas colored one
Length: 18 inches
Needle: size 22 tapestry
Map reference: J

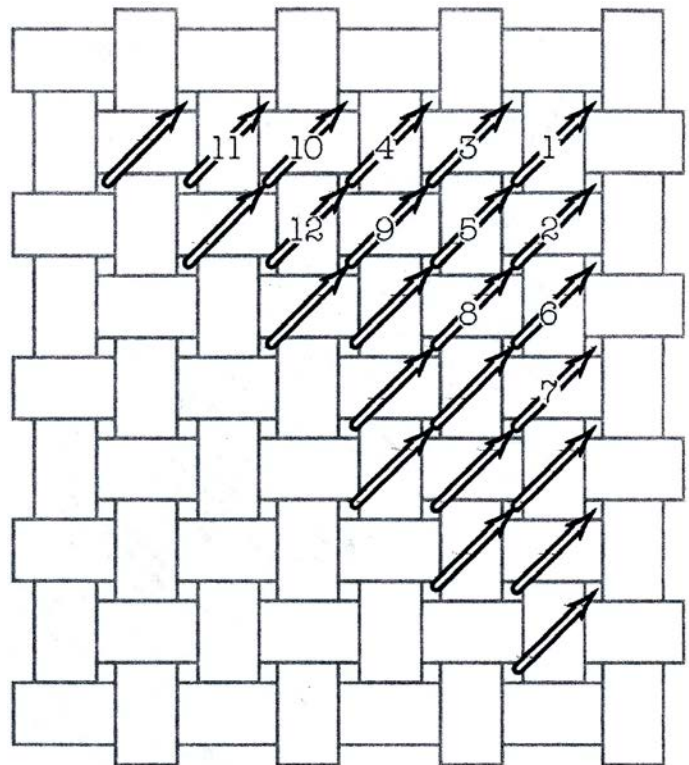
Basket weave is a small, diagonal stitch covering just one canvas mesh. (A mesh is where a vertical thread crosses over or under a horizontal thread.) All basket weave stitches are worked from lower left to upper right. The rows of stitches progress across the canvas in a straight, diagonal line working from upper right to lower left. Basket weave is named for the back side of the canvas where the stitches appear to be woven. If the woven appearance is not uniform it will affect the way the stitches look on the front.

Place the first stitch in the farthest upper right corner, as indicated by the chart. Now where do you place the next stitch, to the left of the first, or below it? **The placement of succeeding stitches is determined by the weave of the fabric.** When a horizontal thread is on top, as illustrated in example 1 below, work the row from bottom to top. When a vertical thread is on top, as in example 2, work the row from top to bottom.



The chart, in the right column, shows that stitches 2 and 3 are worked over horizontal threads so stitch 2 is placed below stitch 3. Stitches 4, 5 and 6 are worked over vertical threads so they move from the top down. Stitches 7, 8, 9 and 10 are worked from bottom to top. Here is a hint to help you remember which way to travel: always walk up the horizontal steps and slide down the vertical fire pole.

If you work a row from top to bottom and end the thread at the bottom, then forget where you stitched last and begin the new thread at the top so that the next row is also worked from top to bottom, the pattern of the basket weave will be broken on the back and there will be a visible line on the front of the canvas. To avoid this always end a thread in the middle of a row so you know which direction to travel. It is much easier to work this way than to peer intently at the canvas trying to determine if you have steps or fire poles. When ending threads work the tails in vertically or horizontally. Diagonally woven tails will show on the front side.



After stitching the two J sections in the upper right corner give the canvas a one quarter turn and stitch two more sections. Continue until all sections are complete.

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