

34
Charts

From the
Crafts 'n Things
Family

April 1993

the Cross Stitcher™

Hippety-Hop...
Bunnies for Baby!



Dazzling Easter Brunch

With Springtime
Metallics

Snowy Egret

For Bird Lovers

Mother's Day Gifts

- X Beaded Tie
For Mom!
- X Boudoir
Mirror
- X Cabinet
For Mom's
Collectibles

Easy-to-Read Charts

And Projects
For Tired Eyes

Friendship in Bloom!



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The Cross Stitcher™

Published since 1983

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Mats and frames designed and prepared by Nebletts Frames, Rt. 7, Box 260, Jackson, MS 39209, (601) 922-6305.
GST Pending



Say it ... with Cross-Stitch

A New Look for *The Cross Stitcher*...

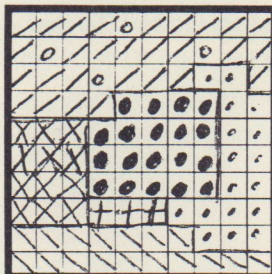
I'd like to introduce Stewart "Stew" Thompson, who has a very special role in each issue of *The Cross Stitcher*. He works "behind the scenes," but I wanted you to know how important his part is in the making of each issue.



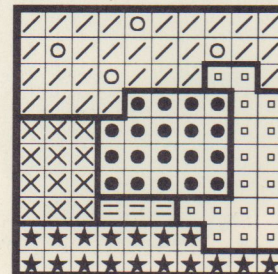
Since October, when *The Cross Stitcher* premiered its new look using computerized charts, Stewart has been intensely involved in the charting program. Previously we used hand-drawn charts. Most of the charts were neat, but not quite as clear and easy to read as we wanted for you – the avid cross-stitcher. We also wanted a more consistent look throughout the magazine. After much time and research, we decided on the current charting program that you now see in *The Cross Stitcher*. When the hand-drawn charts are received, Stewart's job is to convert them into computerized charts that will be easier on the eyes and have "friendlier" symbols.

This is not an easy process. Many times charts are received with incorrect or missing symbols, or other mistakes. Stewart is a cross-stitcher himself, so he knows how important it is to have a correct chart to follow. He also understands the symbols better for the same reason, and symbols are actually changed to make a chart easier to read. Compare the following portions of one chart done two ways – hand-drawn and computerized.

Old Method (hand-drawn chart)



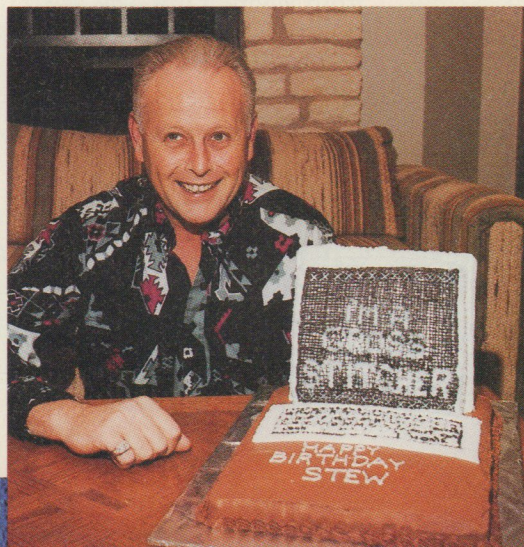
New Method (computerized chart)



All of these changes are a part of our continuing goal of providing you with the very best cross-stitch magazine for your stitching pleasure.

Recently Stewart's wife, Nicky, and I were planning a surprise birthday party for him. When trying to decide what theme to put on Stewart's cake, I thought about his varying interests and professions. Stewart is a Marine, an accountant, a cross-stitch designer, and a charter. After thinking about all the charting changes Stewart and I have worked on together, I had an idea for Stewart's cake ... a computer with a cross-stitch chart on the screen! Nicky loved the idea, so the next step was explaining this idea to the baker, who was not a cross-stitcher! I don't know if we really surprised Stewart with the party, but I know the "special" cake was a REAL SURPRISE!

Until the next issue, may each stitch you make be made with love.



Happy stitching,

B. J. McDonald, Editor

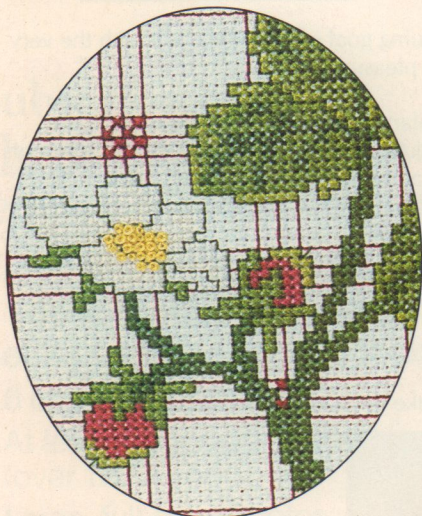
P.S. A special thanks to Tracy Kilmer for working with us on the "unique" cake for Stewart. (Tracy, it IS easier to cross-stitch on fabric than on cakes!)



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Moving?

Be sure The Cross Stitcher magazine moves when you do. Send your new address and your magazine label to The Cross Stitcher, PO Box 7521, Red Oak, IA 51591-0521, 4 - 6 weeks before you move.

Postmaster:

Send address changes to The Cross Stitcher, P.O. Box 7521, Red Oak, IA 51591-0521.

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
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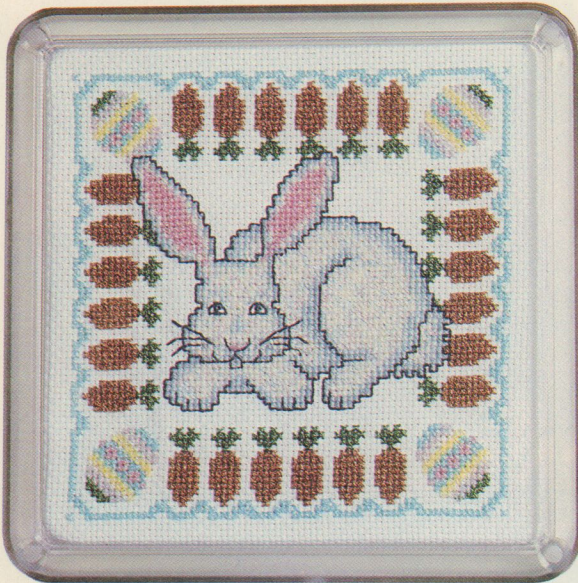
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Dazzling Bunny ...



□ CENTER of design

MATERIALS

Royal Classic 14-count white placemat, napkin, and bread cloth from Charles Craft, Inc.
 Kreinik #8 fine braid 6-strand embroidery thread
 Acrylic Trivet by Fond Memories, Inc.

CROSS-STITCH

#8 Braid - 1 strand
 Embroidery thread - 2 strands

BACKSTITCH

2 strands (embroidery thread)

STITCH COUNT

74 w x 74 h (entire design)

APPROXIMATE FINISHED SIZE

14-count - 5-1/4" w x 5-1/4" h

Kreinik

#8 Braid

Number of Skeins

■	027	Orange	4
+	008	Green	2
□	195	Sunburst	2
▼	091	Star Yellow	1
⊗	094	Star Blue	3
♥	093	Star Mauve	1
○	092	Star Pink	1

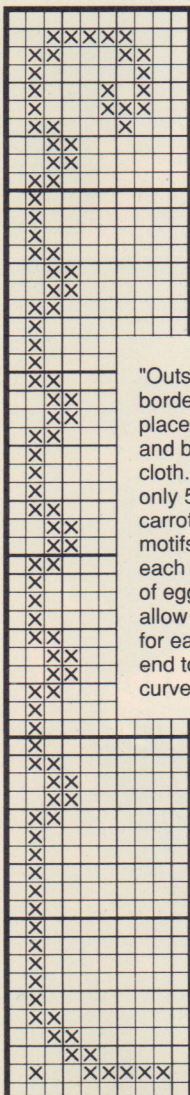
DMC

Embroidery Thread

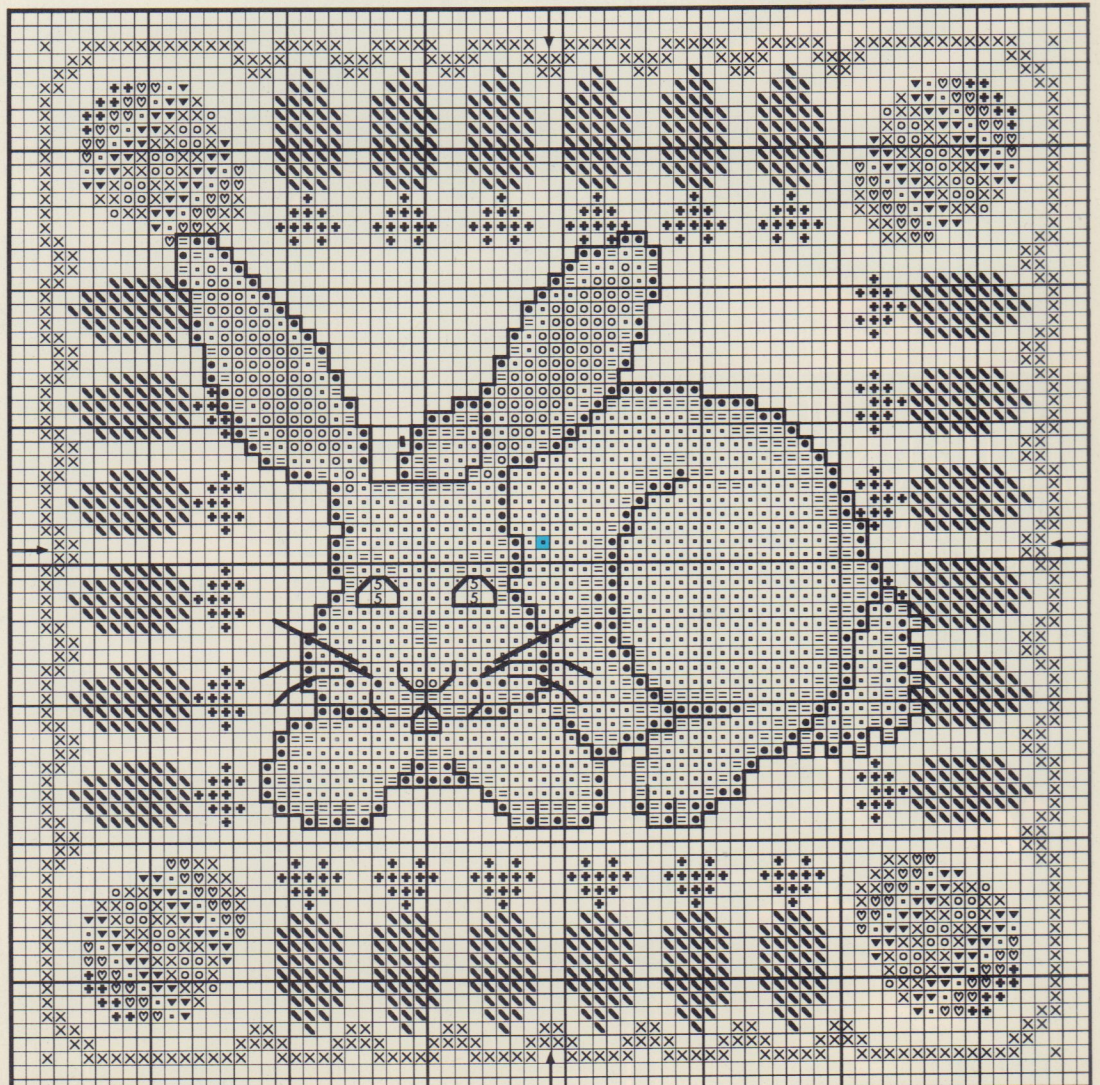
5	3750	Antique Blue, Vy. Dk.	1
●	932	Antique Blue, Lt.	1
≡	3752	Antique Blue, Vy. Lt.	1

BACKSTITCH INSTRUCTIONS

All backstitching - DMC 3750



"Outside" border for placemat and bread cloth. Use only 5 carrot motifs on each side of egg to allow room for each end to be curved.



Continue with pattern

© 1993 Kreinik Mfg. Co., Inc.



Easter Brunch Set

Bread Cover

Start stitching 10 squares from each corner.

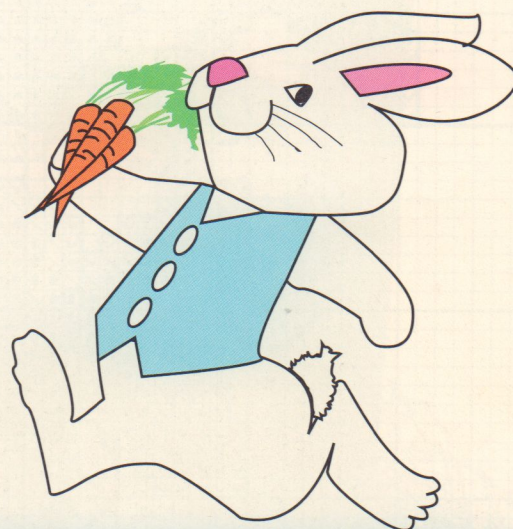
Placemat

Start stitching 10 squares from bottom left corner (one corner only).

Napkin

Start stitching 10 squares from corner. Stitch OVER TWO THREADS the egg design only (comes out to 7-count). Using two strands, stitch one corner only.

*Design - Ursula Michael
 Stitching - Holly Trembly
 #8 Braid - Kreinik Mfg. Co., Inc.
 Embroidery Thread - DMC Corporation
 Trivet - Fond Memories, Inc.
 Placemat, Napkin, and Bread Cloth -
 Charles Craft, Inc.*



Refer to Product Guide on page 66 for additional information on products.

The Four

Four Seasons Series - Spring Robin

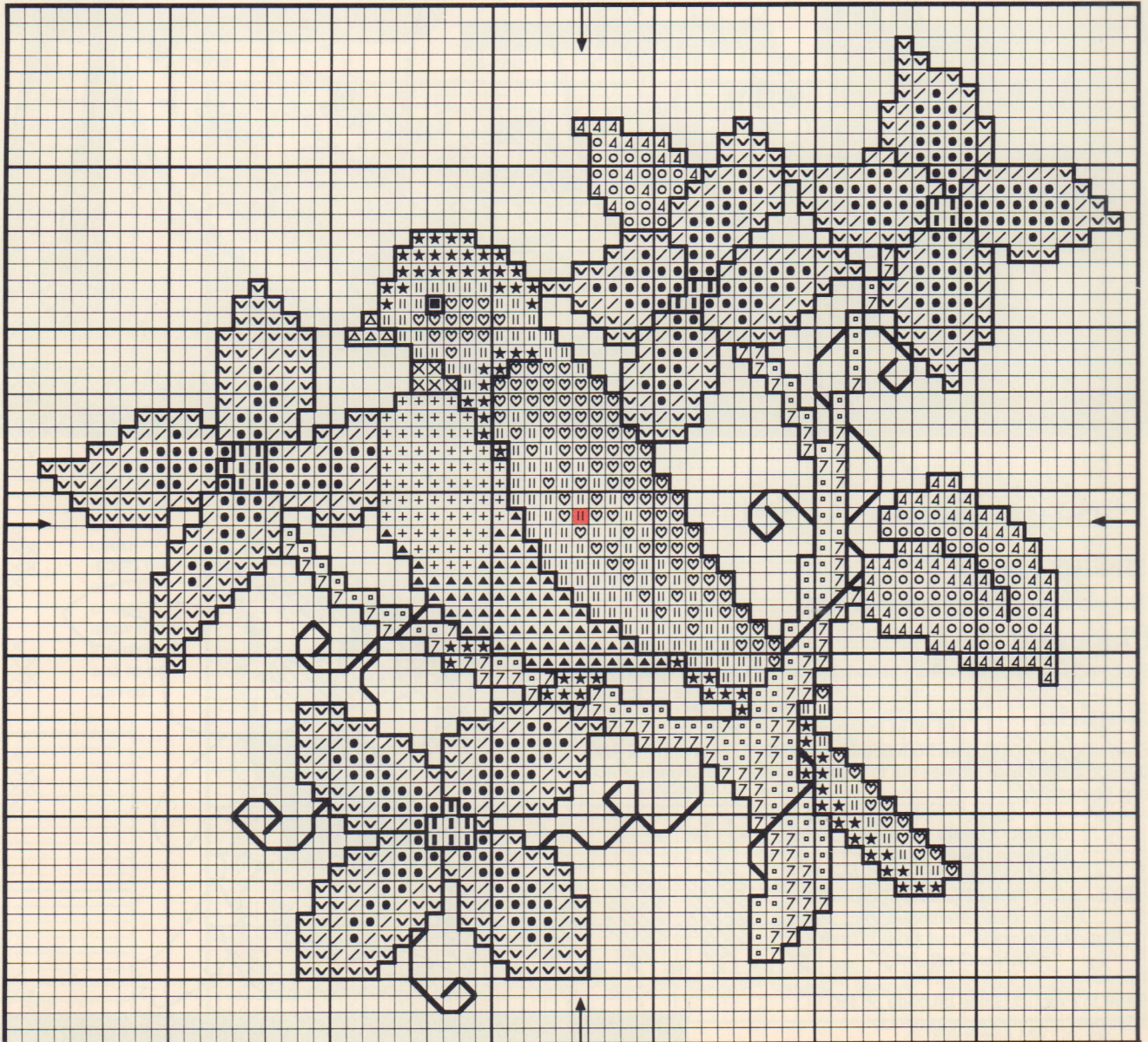
DMC	J.&P. Coats*	Anchor*
● White White	1001	02
★ 317 Pewter Gray	8512	400
▲ 347 Salmon, Dk.	3013	—
■ 413 Pewter Gray, Dk.	8514	401
414 Steel Gray, Med.	8513	235
♡ 415 Silver	8398	398
■ 727 Topaz, Vy. Lt.	2289	293
✓ 818 Pink, Med.	3281	23
∟ 819 Baby Pink, Lt.	3280	271
∟ 839 Beige Brown, Vy. Dk.	5360	—
□ 840 Beige Brown, Med.	5379	—
○ 906 Parrot Green, Med.	6256	256
4 907 Parrot Green, Lt.	6001	255

DMC	J.&P. Coats*	Anchor*
△ 976 Golden Brown, Med.	2308	309
+ 3328 Salmon, Med.	3071	—
⊗ 3033 Beige	5388	391
776 Pink, Med.	3281	24
838 Mocha Brown, Vy. Dk.	5381	380
905 Avocado Green	6267	258

BACKSTITCH INSTRUCTIONS

Bird - DMC 413, Pewter Gray, Dk.
 Flowers - DMC 776, Pink, Med.
 Branch - DMC 838, Mocha Brown, Vy. Dk.
 Vine - DMC 905, Avocado Green

* May not be exact match.



Seasons



Spring - ROBIN
This Issue



Summer - BLUEBIRD
June Issue



Autumn - ORIOLE
August Issue



Winter - CHICKADEE
October Issue

II CENTER of design

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 67 w x 60 h

APPROXIMATE FINISHED SIZES

14-count - 4-3/4" w x 4-1/4" h
18-count - 3-3/4" w x 3-1/2" h

FABRICS

14-count white Damask Aida from Zweigart® Fabrics & Canvas (Crown Plate Frame) 8" square
18-count white Aida (Birdhouse Planter) 7" square

MODELS

Crown Plate Frame #18081 from Sudberry House, Inc. (9-7/8" with 8" round design area)
Birdhouse Planter #222 from Taylor's Workshop (design area 4-3/4" w x 4-1/2" h)



Birdhouse Planter from Taylors Workshop: You can put a real plant or an artificial arrangement in the planter.



*Design - Rosemary Sandberg-Padden
Embroidery Thread - DMC Corporation
Fabrics - Zweigart® Fabrics & Canvas
Birdhouse Planter - Taylor's Workshop
Crown Plate Frame - Sudberry House, Inc.*

Refer to Product Guide on page 66 for additional information on fabrics.

Fabric Series

Honeybee and Udine
from Zweigart®

From Rudy's Desk ...

Dear Cross-Stitcher,

We have two terrific gift ideas for you to make just in time for Easter and Mother's Day - Floral Bouquet afghans!

Floral Bouquet was stitched on Honeybee and Udine fabrics. These fabrics are made of 100 percent polyacrylic and are 14-count ... ideal for fast and easy stitching.

Honeybee is available in white, cream, pink, blue, and turquoise, and has a "diamond" design woven into the fabric to form evenweave squares that are approximately 7 inches. Udine is available in white, and has horizontal and vertical lines woven in the fabric to create evenweave squares (approximately 4-1/2 inches). Because of their easy-care features, both fabrics are perfect choices for pillows, shawls, and tablecloths as well as afghans.

Happy stitching,

Rudy H. Heukels

P.S. Be sure to watch for the next issue of *The Cross Stitcher*, which will feature Rosemary Drysdale's elegant tablecloth stitched on 11-count Bundle of Bows Damask!

Floral Bouquet

◇ CENTER of design

CROSS-STITCH 3 strands (afghans)
2 strands (pillow)

BACKSTITCH 1 strand

STITCH COUNT 47 w x 47 h

APPROXIMATE FINISHED SIZES

14-count - 3-3/8" w x 3-3/8" h (1 motif)
18-count - 2-2/3" w x 2-2/3" h (1 motif)

FABRICS

Afghan - Honeybee 14-count, light rose #464 (article #7566)

Afghan - Udine 14-count, white #001 (article #7525)

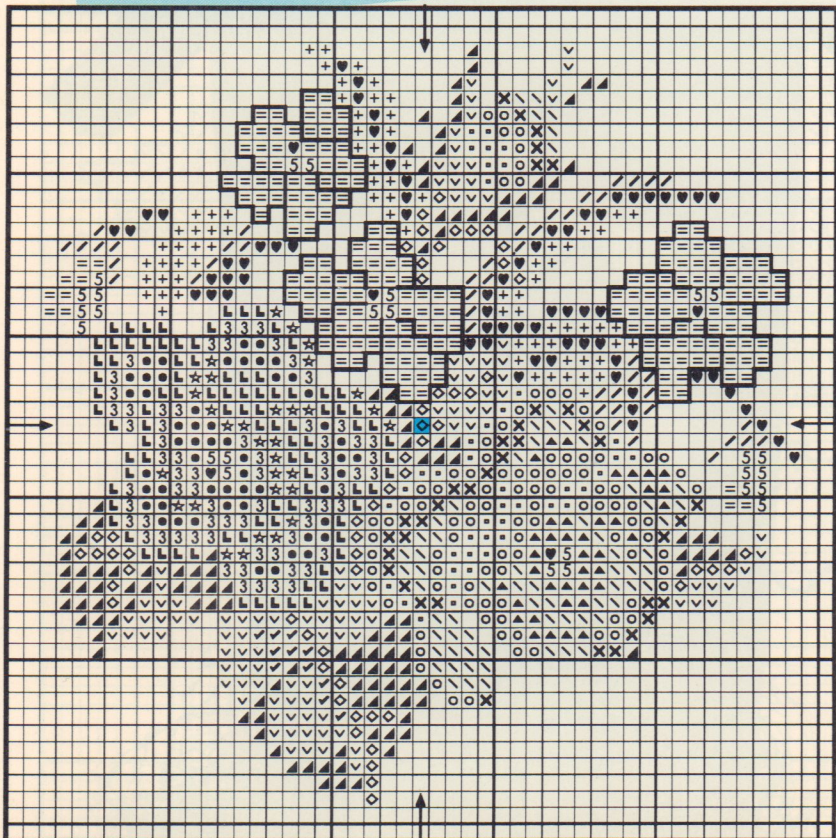
Pillow - Honeycomb 18-count, pastel pistachio #15 (article #7571)

DMC

- ◇ 500 Blue Green, Vy. Dk.
- ▲ 501 Blue Green, Dk.
- ▽ 503 Blue Green, Med.
- ✓ 504 Blue Green, Lt.
- ♥ 730 Olive Green, Vy. Dk.
- ⊕ 734 Olive Green, Lt.
- ▧ 3013 Khaki Green, Lt.
- ▨ 3350 Dusty Rose, Vy. Dk.
- 3726 Mauve, Dk.
- ③ 3727 Mauve, Med.
- Ⓛ 3779 Peach
- ☆ 3770 Cream
- ▲ 902 Garnet, Vy. Dk.
- ✕ 3733 Dusty Rose, Med.
- 776 Pink, Med.
- 3713 Pink, Lt.
- ⑤ 743 Yellow, Med.
- ≡ 677 Old Gold, Vy. Lt.

BACKSTITCH INSTRUCTIONS

DMC 730, Olive Green, Vy. Dk. (1 strand)



© 1993 Zweigart® Fabrics & Canvases



Floral Bouquet

*Design - Rosemary Drysdale
Fabrics - Zweigart® Fabrics & Canvas
Embroidery Thread - DMC Corporation*

Refer to Product Guide on page 66 for additional information on fabrics.



MOM'S *Heart*

CENTER of design

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 76 w x 71 h

APPROXIMATE FINISHED SIZE 5-1/2" w x 5-1/8" h

FABRIC 28-count natural linen, 11-inch square



Stitch over 2 threads

ALTERNATE FOR AIDA STITCHERS 14-count natural Aida

MODEL Collector's Cabinet #35351 by Sudberry House, Inc. Measures 13" x 17" with a 6" square design area.

DMC

J.&P.

	DMC	J.&P. Coats*	Anchor*
✕	986 Forest Green, Vy. Dk.	6021	246
⊥	605 Cranberry, Vy. Lt.	—	50
■	666 Christmas Red, Bright	3046	46
△	957 Pink, Med.	3125	52
▮	954 Nile Green	6020	203
+	955 Nile Green, Lt.	6030	—
☆	3325 Baby Blue	7976	144
□	445 Lemon, Lt.	2288	288
□	White White	1001	02
○	353 Peach	3006	08
♡	948 Peach, Vy. Lt.	2331	—
⊠	996 Electric Blue, Med.	7001	433
◆	956 Geranium	3127	54
▽	351 Coral	3011	10

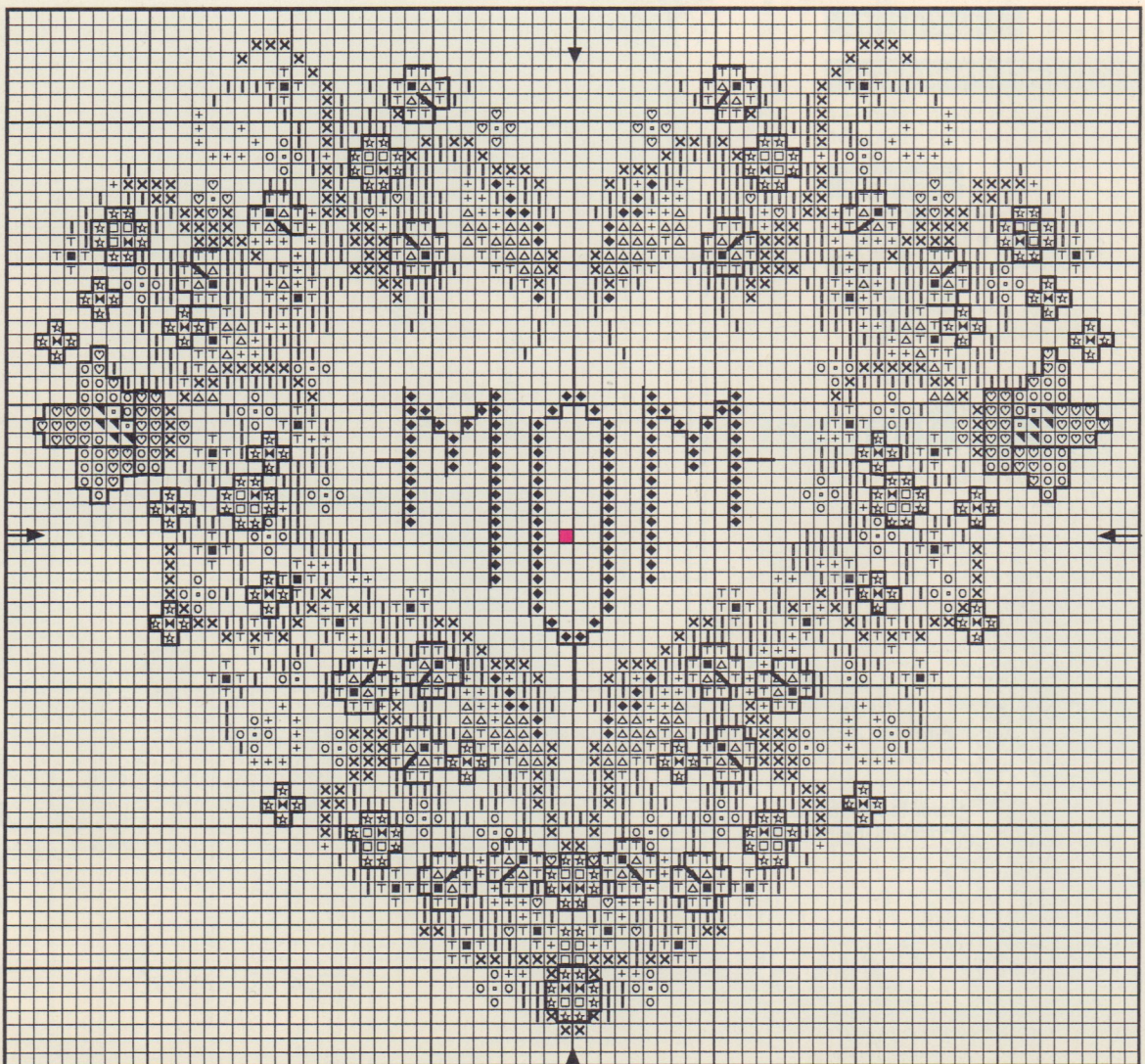
BACKSTITCH INSTRUCTIONS

Blue flowers - DMC 996, Electric Blue, Med.

"Mom" and pink flowers - DMC 666, Christmas Red, Bright

Peach flowers - DMC 351, Coral

* May not be exact matches.





OTHER PROJECT IDEAS:

Pillow, apron, matted and framed picture.

*Design - Roberta Madeline
Embroidery Thread - DMC Corporation
Cabinet - Sudberry House, Inc.*

Refer to Product Guide on page 66 for additional information on Collector's Cabinet.



Snowy Egret

Exotic Bird Series

by DMC Corporation
Designed by
Conn Baker Gibney

Chart on pages 18 and 19.

Coming Next:

Proud Peacock

Previous designs in
Exotic Bird Series:
Tropical Parrots - October '92
Pink Flamingos - February '93

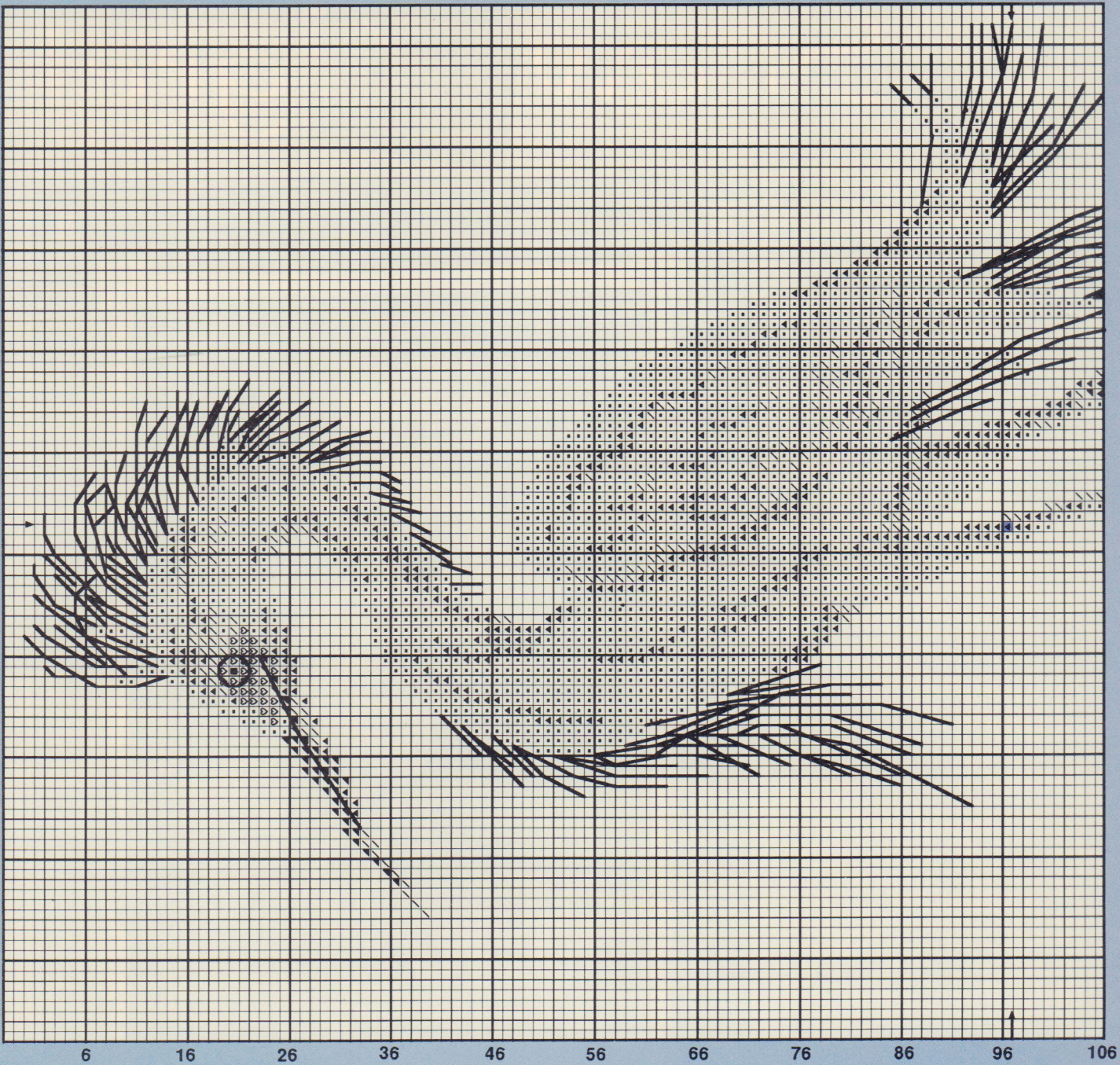
Stitching - Nicole Thompson
Fabric -
Zweigart® Fabrics and Canvas
Embroidery Thread -
DMC Corporation
Mats and Frame -
Nebletts Frames

For information on custom mats and
frame for Snowy Egret, contact
Nebletts Frames, 5711 Highway 80
W., Jackson, MS 39209; (601) 922-
6305.



Snowy Egret

Stitched model shown on page 17.



▲ CENTER of design

CROSS-STITCH

2 strands

BACKSTITCH

1 strand

LONG STITCHES

1 strand

FRENCH KNOT

1 strand

STITCH COUNT

98 w x 194 h

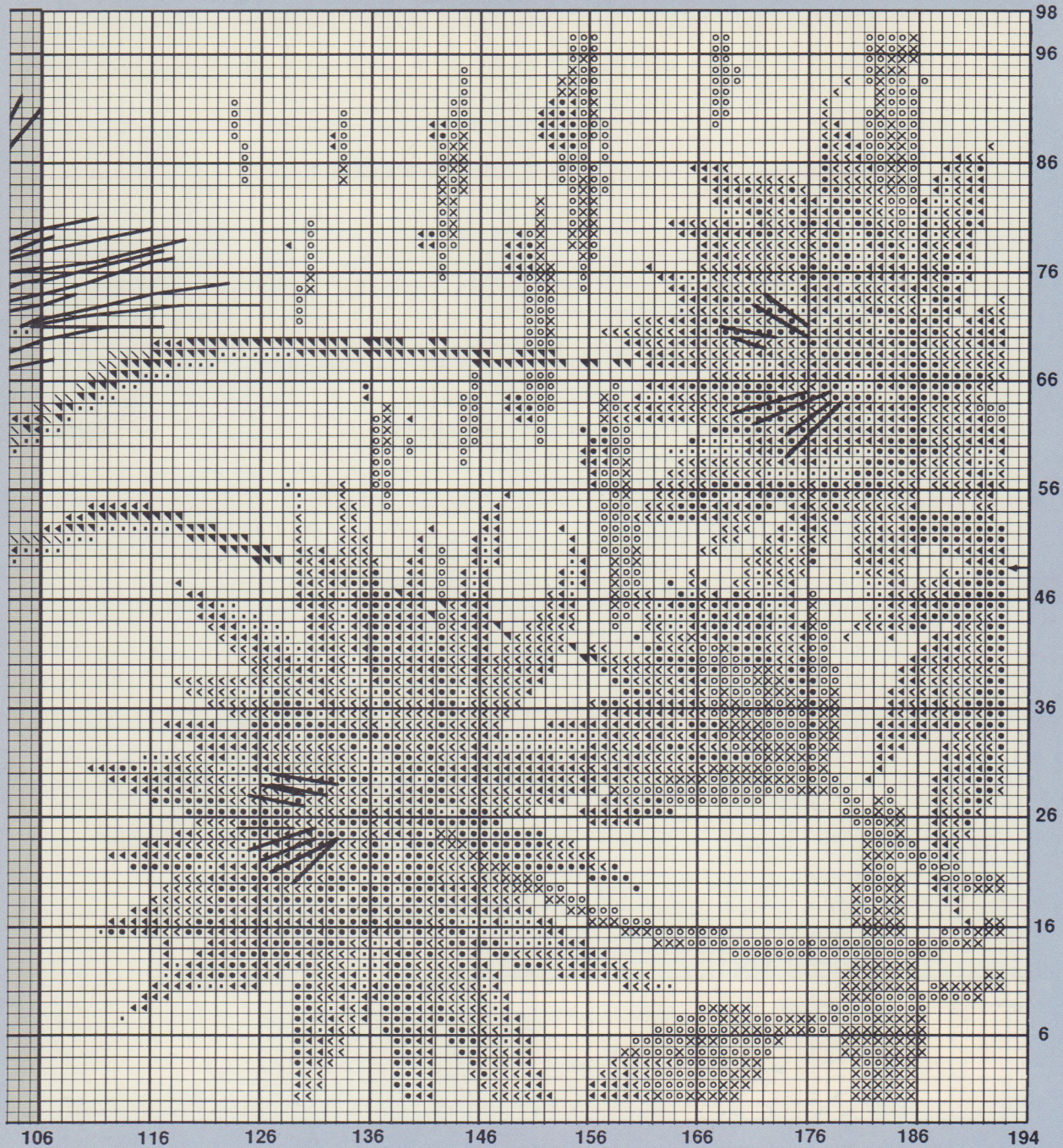
APPROXIMATE FINISHED SIZE

14-count - 7" w x 13-7/8" h

FABRIC

14-count black Aida cut 12" w x 19" h

Shaded area represents portion of chart repeated from previous page.



DMC

- 310 Black
- 704 Chartreuse, Bright
- ⊗ 702 Kelly Green
- ⊕ 744 Yellow, Pale
- ▲ 318 Steel Gray, Lt.
- △ 3747 Blue Violet, Vy. Lt.
- ▽ 3325 Baby Blue
- 340 Periwinkle Blue
- ◇ 747 Sky Blue, Vy. Lt.
- White

BACKSTITCH INSTRUCTIONS

Eye - 1 strand DMC 310, Black

LONG STITCHES

Bird - 1 strand white
 Flower centers - 1 strand DMC 744

FRENCH KNOT

Using 1 strand of white, make a French knot (wrap thread around needle three times) and place near the eye that is stitched black.

Necktie Glamour – for Mom!



CENTER of design



Stitch over two threads.

CROSS-STITCH

2 strands

BACKSTITCH

2 strands

BEAD STITCH

2 strands (half cross-stitch)

STITCH COUNT

40 w x 40 h

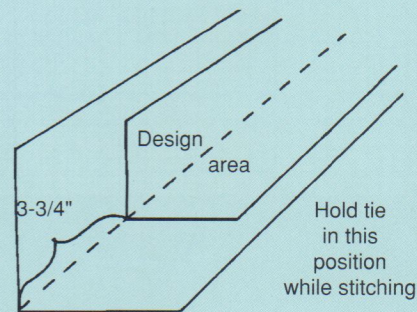
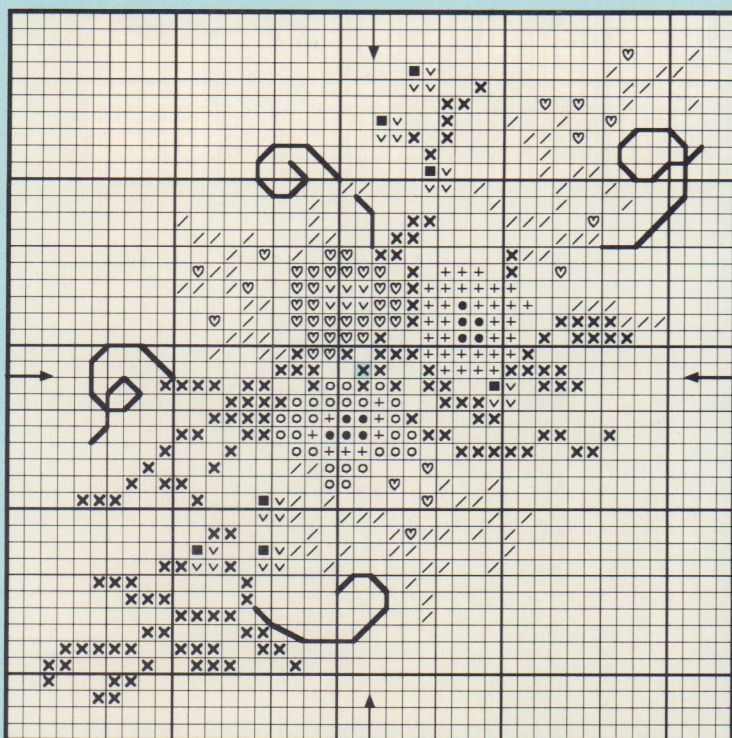
MATERIALS

Black Versa-Tie from Studio Seven
#24 tapestry needle
#10 crewel needle for bead stitching
6-strand embroidery thread
Mill Hill seed beads

DMC Embroidery Thread		Color	Mill Hill Seed Beads
<input checked="" type="checkbox"/>	367	Pistachio Green, Dk.	
<input checked="" type="checkbox"/>	368	Pistachio Green, Lt.	
<input type="checkbox"/>		Royal Blue	00020
<input checked="" type="checkbox"/>		Sapphire	00168
<input type="checkbox"/>		Garnet	00367
<input type="checkbox"/>		Old Rose	00553
<input checked="" type="checkbox"/>		Pearl	02001
<input type="checkbox"/>		Dusty Rose	02005
	310	Black	

BEADING INSTRUCTIONS

Use two strands of DMC 310 Black embroidery thread to stitch beads on tie.



INSTRUCTIONS

Fold tie in half vertically to find the center line. Place design approximately 3-3/4" from tie point (see diagram).

*Design - Studio Seven
Embroidery Thread - DMC Corporation
Mill Hill Seed Beads - Gay Bowles Sales
Versa-Tie - Studio Seven*

Prefinished 27-count Versa-Ties even-weave ladies' neckties are available in Victorian red, khaki, and black. "A Touch of Beauty" is a 6-page leaflet featuring designs for Versa-Ties. For more information contact: Studio Seven, P.O. Box 151, Salem, OH 44460. Phone: (216) 337-6348.

© Studio Seven

Friendship Sampler



Chart on pages 22, 23, 24 and 25.

S CENTER of design

CROSS-STITCH 1 strand

BACKSTITCH

(Flowers within wreath) 2 strands
(All other backstitch) 1 strand

FRENCH KNOTS 1 strand

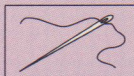
STITCH COUNT 161 w x 185 h

APPROXIMATE FINISHED SIZES

28-count (over 2 = 14-count) - 11-1/2" w x 13-1/4" h

FABRIC

28-count white (#100) Glasgow #3685 linen by Zweigart® Fabrics and Canvas, cut 16" w x 18" h



Model stitched OVER TWO THREADS.

ALTERNATE FOR AIDA STITCHERS

14-count white Aida

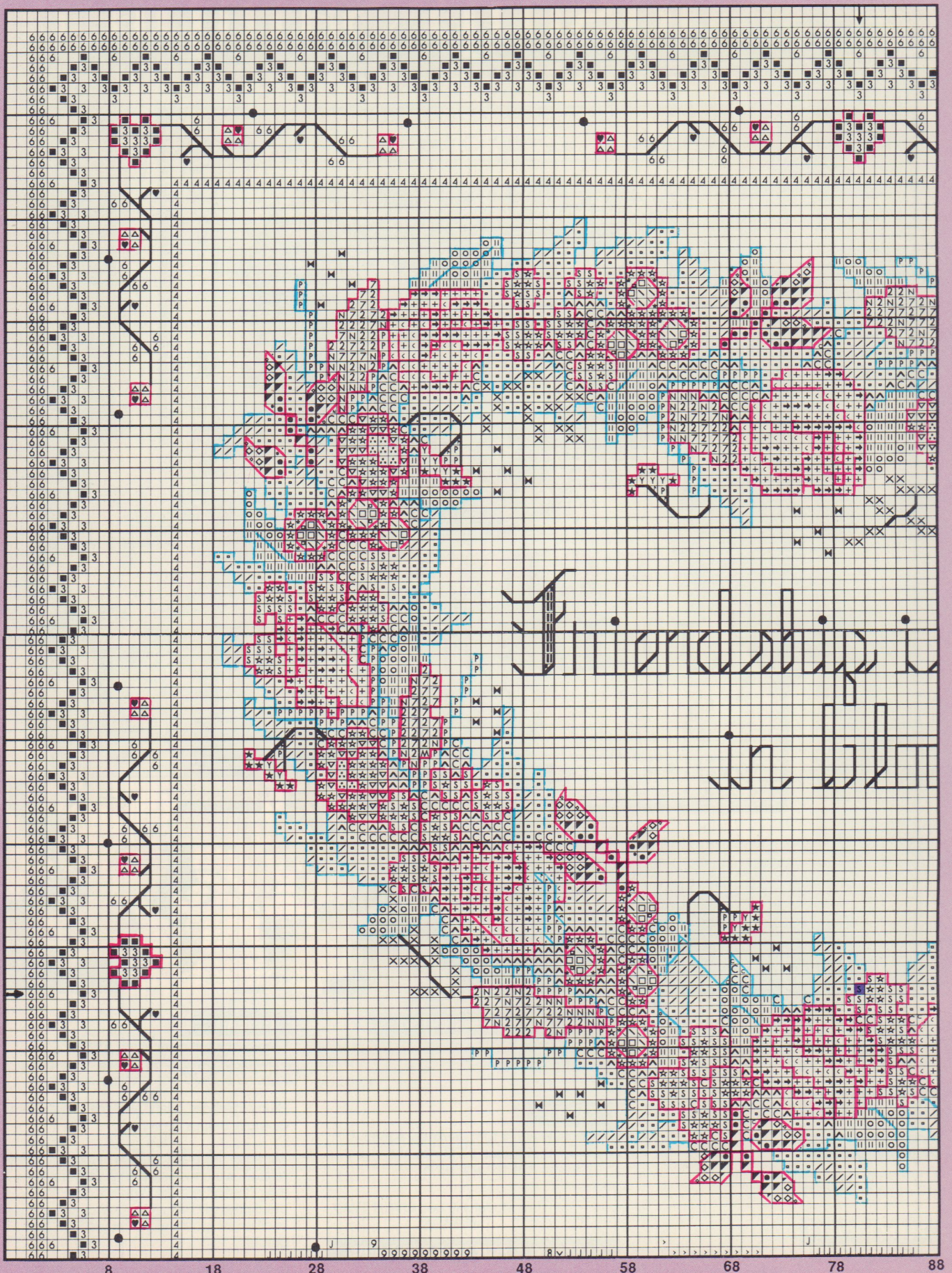
THREAD

1 skein of each color listed EXCEPT 2 skeins of DMC 2768 Flower Thread and 2 skeins of DMC 801 embroidery thread

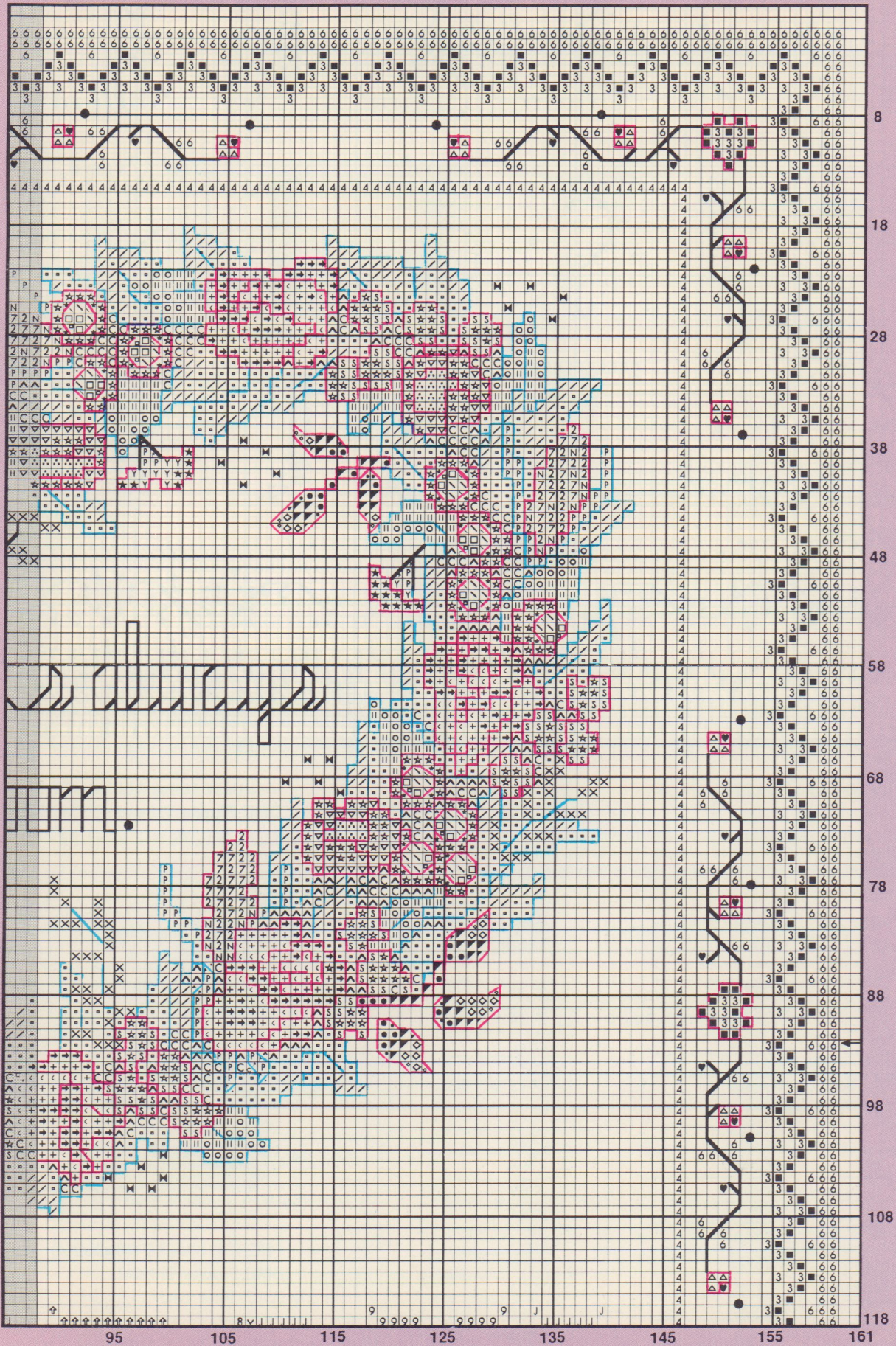
Study symbols, chart, and instructions very carefully before beginning.

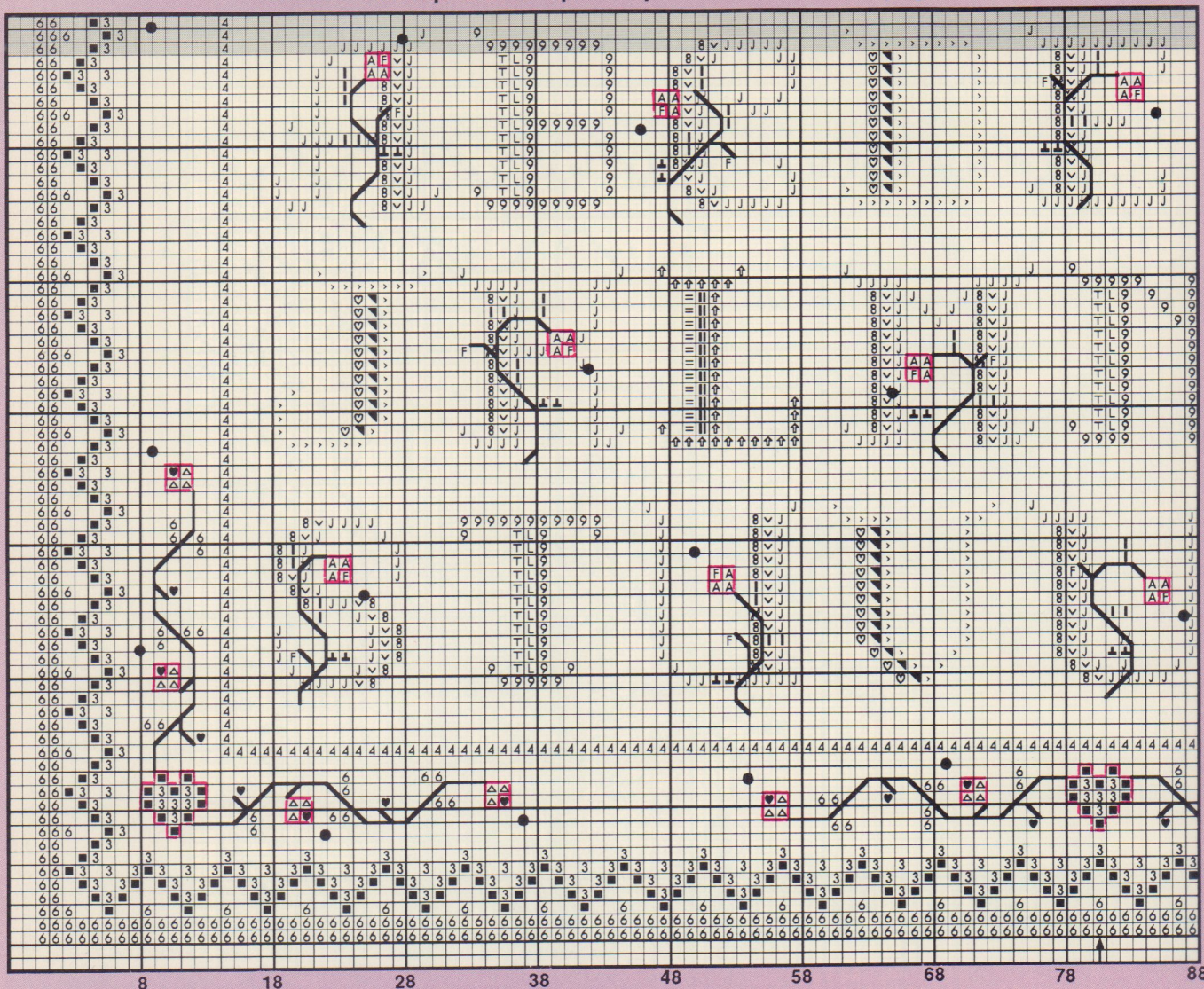
Because there are several symbols closely related, we have listed all the symbols in their "family" groups. You will then find a breakdown of the symbols according to use in different areas: alphabet, wreath, and border.

Refer to Product Guide on page 66 for information on threads, fabric, mats and frame.



Shaded area represents portion of chart repeated from previous page.





© 1993 The DMC Corporation

Friendship Sampler

There are 2 dot symbols very similar in size. The dot symbol in the wreath is a cross-stitch done in DMC 2921. The dot symbols in the border, alphabet, and verse are French Knots done in various colors (refer to individual colorkeys for color).

DMC Flower Thread

- △ 2594
- ▽ 2775
- 2724
- ▀ 2922
- ▁ 2927
- ⊠ 2333
- 2754
- ◻ 2320
- ◇ 2923
- + 2574
- ▨ 2986
- ⊥ 2912
- ▨ 2926 (wreath)
- ▨ 2322 (alphabet)*
- ≡ 2325
- ⬆ 2312

DMC Flower Thread

- 2819
- 2927
- 2921 See note above
- ☆ White
- ★ 2799
- ♥ 2928
- ♥ 2592
- ⦿ 2446
- ② 2209
- ③ 2225
- ④ 2827
- ⑥ 2768
- ⑦ 2210
- ⑧ 2738
- ⑨ 2570
- △ 2608

DMC Flower Thread

- 2469
- F 2719
- J 2434
- L 2572
- N 2531
- P 2715
- S 2948
- T 2728
- Y 2798
- Z 2369
- ∩ 2761
- ⊗ 2501
- ▽ 2436
- △ 2924
- ⊠ 2768
- ◻ 2572

Instructions for ALPHABET DMC Flower Thread

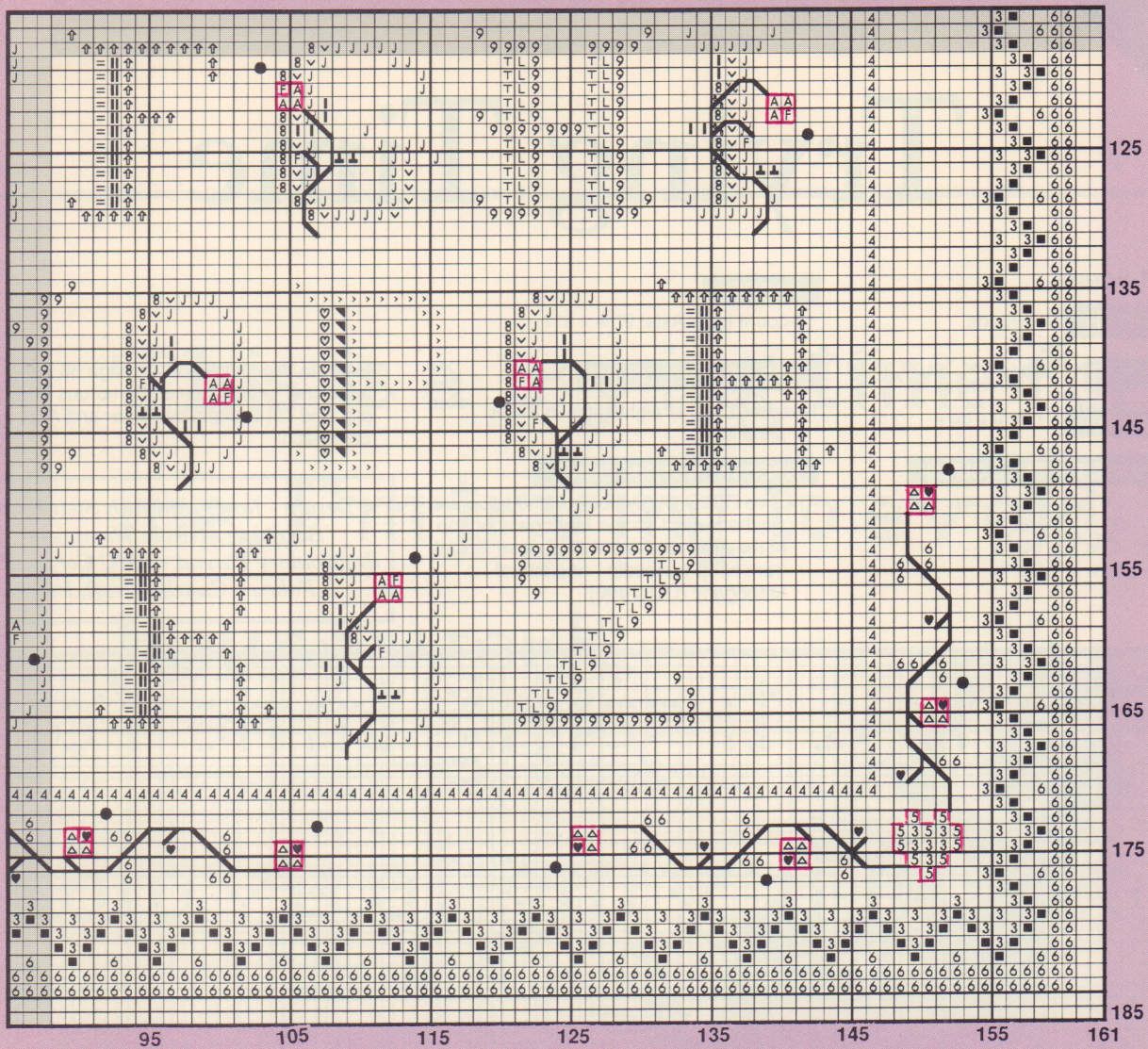
- ⊠ 2738 Tan, Vy. Lt.
- ▽ 2436 Tan
- J 2434 Brown, Lt.
- ⊠ 2768 Gray Blue, Vy. Dk.
- ▀ 2927 Gray Blue, Med.
- ♥ 2928 Gray Blue, Lt.
- T 2728 Antique Mauve, Lt.
- L 2572 Rose, Med.
- ⑨ 2570 Rose, Dk.
- ≡ 2325 Baby Blue, Lt.
- ▨ 2322 Navy Blue, Vy. Lt.
- ⬆ 2312 Navy Blue, Lt.
- ▨ 2986 Forest Green, Vy. Dk.
- ⊥ 2912 Emerald Green, Lt.
- △ 2608 Fuchsia, Lt.
- F 2719 Fuchsia, Med.

FRENCH KNOTS (Alphabet) DMC Flower Thread

- 2825 Blue, Dk.

* alphabet and verse in wreath

Shaded area represents repeated portion of chart from page 24.



**Instructions for BORDER
DMC Flower Thread**

- ⊖ 2768 Gray Blue, Vy. Dk.
- 2724 Antique Mauve, Med.
- ③ 2225 Shell Pink, Vy. Lt.
- △ 2594 Blue, Lt.
- ♥ 2592 Blue, Med.
- ④ 2827 Blue, Vy. Lt.
- ⑤ 2724 Antique Mauve, Med.

**FRENCH KNOTS (Border)
DMC Flower Thread**

- 2768 Gray Blue, Vy. Dk.

FRENCH KNOT

- ("i's" in verse)
DMC 2322 Flower Thread, Navy Blue, Vy. Lt.

BACKSTITCH INSTRUCTIONS

- DMC 801 Embroidery Thread, Coffee Brown, Dk. (2 strands for flowers, inside wreath, 1 everywhere else)
- DMC 2501 Flower Thread, Blue Green, Dk.
- DMC 2501 Flower Thread, Blue Green, Dk. (heart wreath, small flower stems)
- DMC 2986 Flower Thread, Forest Green Vy. Dk. (stems in alphabet)
- DMC 2768 Flower Thread, Gray Blue, Vy. Dk. (veins in border)
- DMC 2322 Flower Thread, Navy Blue, Vy. Lt. (verse)

**Instructions for WREATH
DMC Flower Thread**

- ⊖ 2446 Olive Green, Vy. Vy. Lt.
- ◀ 2572 Rose, Med.
- ⊕ 2574 Rose, Lt.
- ➔ 2819 Baby Pink, Lt.
- ⊗ 2501 Blue Green, Dk.
- 2921 Copper
- 2922 Copper, Lt.
- ◇ 2923 Copper, Vy. Vy. Lt.
- ▮ 2210 Lavender, Med.
- ▮ 2209 Lavender, Dk.
- ▮ 2531 Lavender, Vy. Dk.
- ▮ 2369 Pistachio Green, Vy. Lt.
- ▮ 2320 Pistachio Green, Med.

**Instructions for WREATH
DMC Flower Thread**

- ⊖ 2927 Gray Blue, Med.
- ▮ 2926 Gray Blue, Dk.
- ✓ 2775 Baby Blue, Lt.
- 2754 Peach, Lt.
- ▮ 2761 Salmon, Lt.
- ★ 2799 Delft, Med.
- Y 2798 Delft, Dk.
- Ⓢ 2948 Peach, Vy. Lt.
- ▮ 2333 Periwinkle Blue, Dk.
- Ⓢ 2469 Avocado Green
- △ 2924 Gray Blue, Vy. Vy. Dk.
- ▮ 2715 Pistachio Green, Vy. Vy. Lt.
- ☆ White White

*Design - Lorri Birmingham
Stitching - Nancy Wright
Flower Thread - DMC Corporation
Embroidery Thread - DMC Corporation
Fabric - Zweigart® Fabrics and Canvas
Mats and Frame - Nebletts Frames*



Trying Time

CENTER of design

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 113 w x 99 h

APPROXIMATE FINISHED SIZES

- 11-count - 10-1/4" w x 9" h
- 14-count - 8-1/8" w x 7-1/8" h
- 18-count - 6-1/4" w x 5-1/2" h
- 22-count - 5-1/8" w x 4-1/2" h

FABRIC

18-count ivory Aida, 9" w x 8" h

STRAIGHT STITCHES

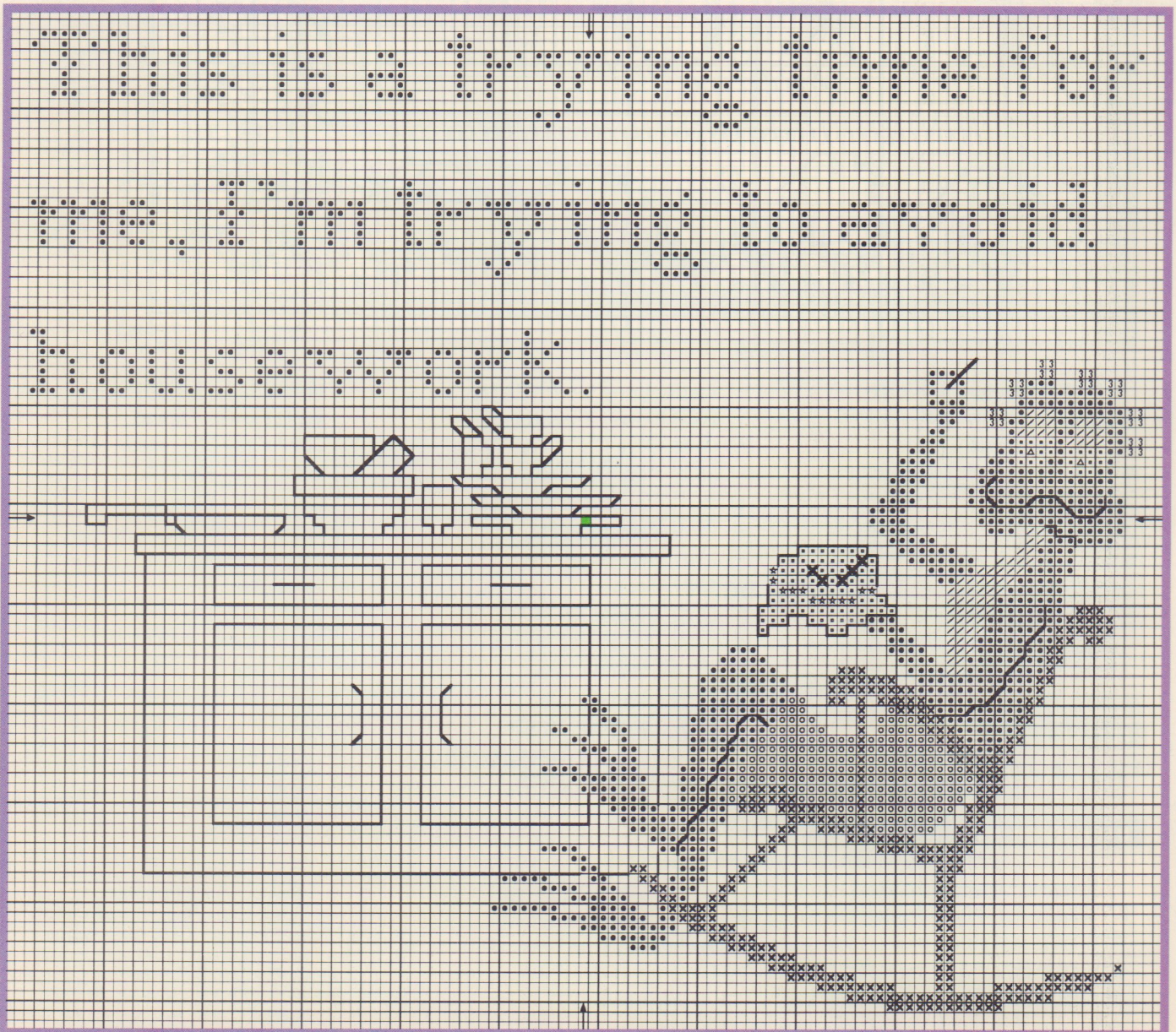
Needle - Long straight stitch in Silver
Metallic

SPECIAL INSTRUCTIONS

The five BOLD "X" symbols in the hoop are stitched with 1 strand Mahogany on top of the area stitched white. Loose thread from hoop to needle - one strand Mahogany (DMC 400)

Refer to Product Guide on page 66 for additional information on humorous frog, pig, and cat designs by Roger and Ann Steinbach.

*Design - Roger and Ann Steinbach
Stitching - Nicole Thompson
Embroidery Thread - DMC Corporation
Fabric - Charles Craft, Inc.*



This is a trying time for
me, I'm trying to avoid
housework.



DMC	J.&P. Coats*	Anchor*
● 905 Green, Dk.	6267	258
▣ 907 Green, Lt.	6001	255
□ White White	1001	02
△ 310 Black	8403	403
⊗ 400 Mahogany	----	351
○ 209 Lavender	4302	109
③ 957 Pink	3125	52
☆ 321 Red	3500	47
3011 Khaki Green	6845	845
437 Brown, Lt.	5942	362
Silver Metallic		

BACKSTITCH INSTRUCTIONS

Dishes - Khaki Green, DMC 3011
Cabinet - Brown, Lt., DMC 437
Handles and drawers on cabinet, frog - Black, DMC 310

LETTERING

Green, Dk., DMC 905 or Black, DMC 310

* May not be exact match.

Floral Travel Set

☐ CENTER of entire design

CROSS-STITCH 2 strands

STITCH COUNT

Jewelry Case (entire design) - 97 w x 33 h
 Cosmetic Case (floral center) - 97 w x 14 h
 Curling Iron Case (border) - 47 w x 9 h

APPROXIMATE FINISHED SIZES

Jewelry Case - 7" w x 2-3/8" h
 Cosmetic Case - 7" w x 1" h
 Curling Iron Case - 3-3/8" w x 5/8" h

MATERIALS

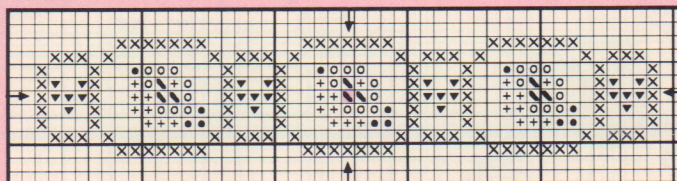
Black flower jewelry, cosmetic, and curling iron prefinished cases with 14-count ivory Aida inserts by Adam Originals

Anchor		J.&P. Coats*	DMC*
☒	177	Cornflower Blue, Vy. Dk.	7150 792
●	210	Spruce, Med. Dk.	6213 562
○	969	Wineberry, Med.	3087 3688
◼	968	Wineberry, Lt.	3086 3689
+	970	Wineberry, Med. Dk.	3088 3687
▼	9575	Terra Cotta, Med. Lt.	2337 3778
□	120	Blueberry, Lt.	7004 3747
◻	140	Cornflower Blue, Lt.	7021 794
◻	205	Mint Green, Dk.	6205 912

*May not be exact matches.

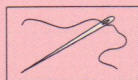
Motif for Curling Iron

◻ CENTER of design



PROJECT IDEAS

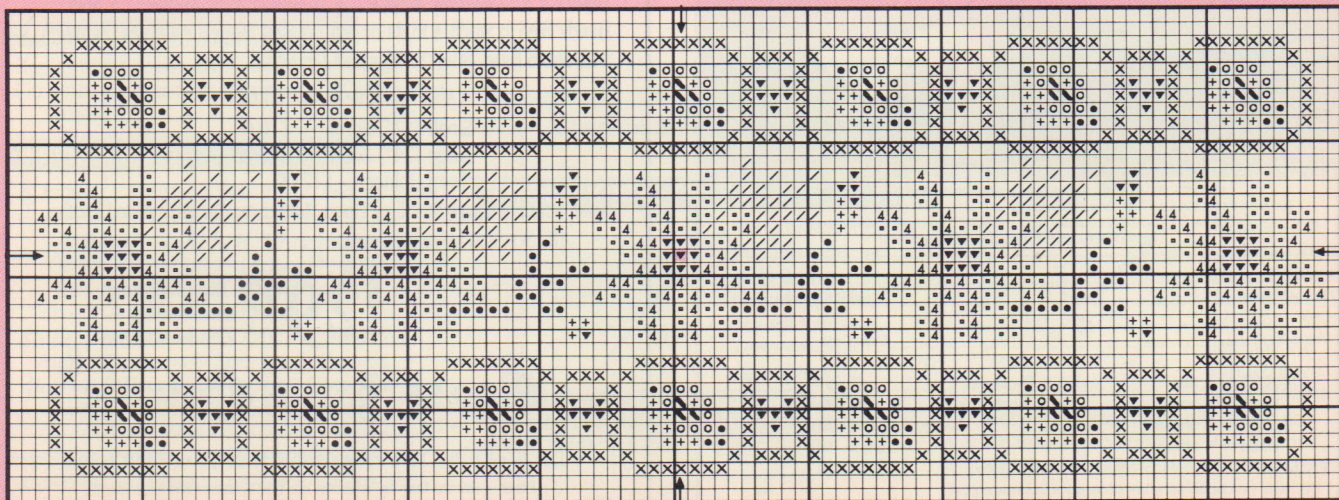
Use border and floral motifs individually or together on pillow cases, towels, blouses, or as a skirt border.



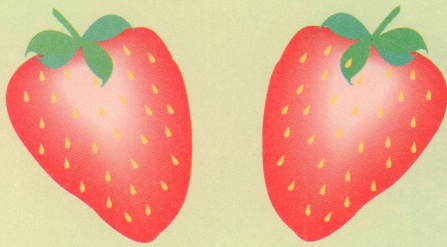
The floral motif and borders can be stitched to go in either direction. Refer to models shown on next page.

For additional information on prefinished travel cases by Adam Originals, refer to Product Guide on page 66.

*Design - Lois Winston
 Travel Set - Adam Originals
 Embroidery Thread - Anchor*



© 1993 The Cross Stitcher



Strawberry Picture and Jar Lacy

Area marked off in red is section stitched on jar lacy.

CENTER of whole picture design.

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 86 w x 100 h (picture)
26 w x 31 h (jar lacy)

FABRIC

Picture - 14-count white Aida, 9" w x 10" h

APPROXIMATE FINISHED SIZES

14-count (picture) - 6-1/8" w x 7-1/8" h
18-count (jar lacy) - 1-1/2" w x 1-3/4" h

DMC

- White White
- 746 Off-White
- 727 Yellow, Pale
- 907 Green, Lt.
- 906 Green, Med.
- 905 Green, Dk.
- 350 Red, Lt.
- 349 Red, Med.
- 726 Yellow, Bright

BACKSTITCH INSTRUCTIONS

Background lines - DMC 349, Red, Med.
Flowers, strawberries, leaves - DMC 905,
Green, Dk.

FRENCH KNOTS

- Flower Centers - DMC 726, Yellow, Bright

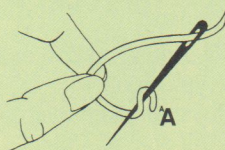
*Designs - Judith M. Chrispens
Stitching (pillow) - Nancy Wright
Stitching (picture and jar lacy) -
Nicole Thompson
Embroidery Thread - DMC Corporation
Aida - Zweigart® Fabrics & Canvas
Bolster Pillow Sham - Craft Creations
Jar Lacy - Tish & Amy Originals*

Refer to Product Guide on page 66 for additional information on pillow sham and jar lacy.

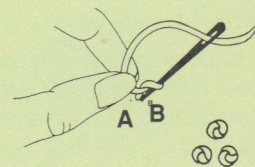


Chart for picture and jar lacy on page 32

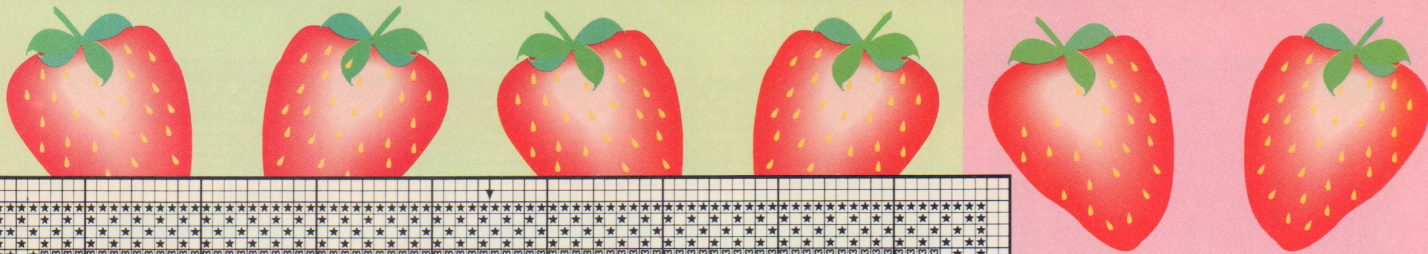
FRENCH KNOTS



where it emerges from the fabric. Lay the needle against the thread and twist it once around, forming a loop of thread on the needle.


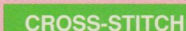





Reinsert the needle in the fabric at B very close to where it came out and pull the thread down firmly to hold the knot in place on the surface. Do not pull the thread too tightly or you will lose some of the "raised," textured quality of the stitch.



Strawberry Pillow

Model shown on page 33













-  CENTER of design
-  CROSS-STITCH 2 strands
-  BACKSTITCH 1 strand
-  STITCH COUNT 117 w x 56 h
-  APPROXIMATE FINISHED SIZE

58 14-count - 8-3/8" w x 4" h

FABRIC

68 14-count white Aida insert on 15" white bolster pillow sham by Craft Creations

DMC

-  White White
-  746 Off-White
-  727 Yellow, Pale
-  3348 Green, Lt.
-  3347 Green, Med.
-  3346 Green, Dk.
-  606 Red, Lt.
-  349 Red, Med.
-  817 Red, Dk.
-  3345 Green, Vy. Dk.
-  310 Black
-  726 Yellow, Bright



BACKSTITCH INSTRUCTIONS

Main veins in leaves, flowers, tendrils and strawberry stems and tops - DMC 3345, Green, Vy. Dk.

LONG STITCHES

Smaller veins leading off main veins - DMC 3345, Green, Vy. Dk.
 OPTIONAL: Backstitch leaves and flowers in DMC 3345, Green, Vy. Dk.

FRENCH KNOTS

-  Flower Centers - DMC 726, Yellow, Bright
-  Strawberry Seeds - DMC 310, Black

Refer to Product Guide on page 66 for information on pillow sham by Tish & Amy Originals.

Reader's Recipes

Recipes from cross-stitchers to cross-stitchers!

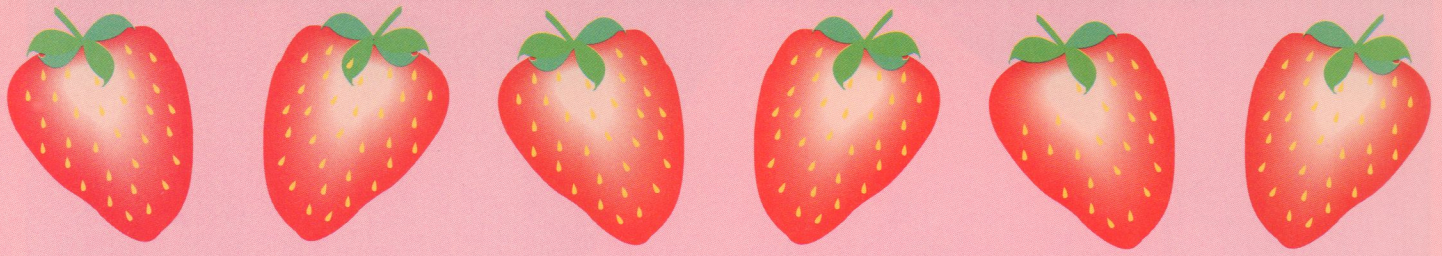
Strawberry Nut Bread

- | | |
|--------------------------|------------------------|
| 1 cup butter | 1 tsp. salt |
| 1-1/2 cups sugar | 1 tsp. cream of tartar |
| 1 tsp. vanilla flavoring | 1/2 tsp. baking soda |
| 1/4 tsp. lemon flavoring | 1 cup strawberry jam |
| 4 eggs | 1/2 cup sour cream |
| 3 cups all-purpose flour | 1 cup chopped pecans |

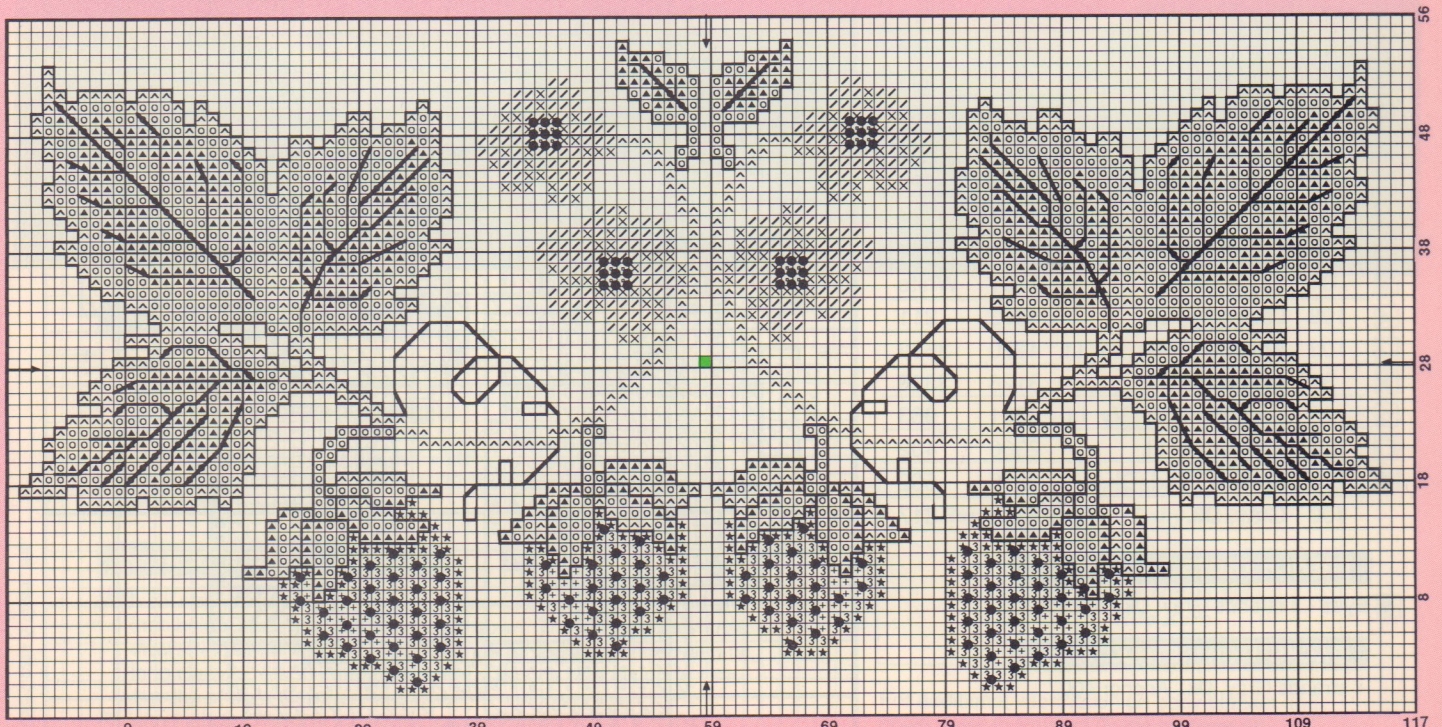
Cream butter, sugar, vanilla and lemon flavorings until fluffy. Add eggs one at a time, beating well after each. Sift flour, salt, cream of tartar, and soda. Combine jam and sour cream. Add jam mixture alternately with dry ingredients to creamed mix, beating well each time until well blended. Stir in nuts. Pour into two greased and floured loaf pans.

Bake in pre-heated 350-degree oven for 50 to 55 minutes. Cool for 10 minutes and remove from pans. Makes 2 loaves.

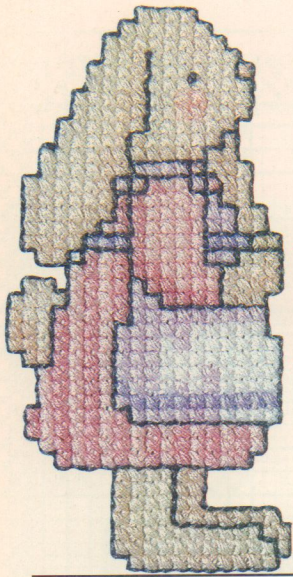
Anne W.
 Hapeville, Georgia



Refer to Product Guide on page 66 for information on bolster pillow sham.

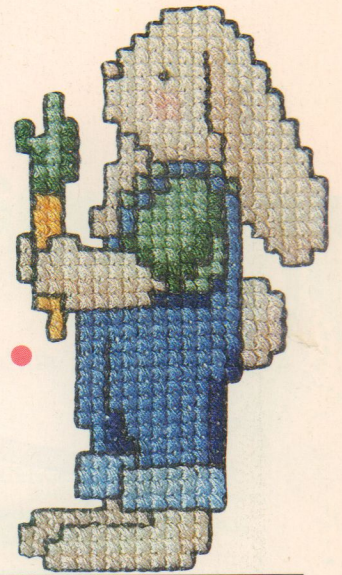


© 1993 DMC Corporation



Bunnies ...

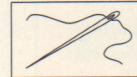
Nursery Set



- CROSS-STITCH** 6 strands
- BACKSTITCH** 4 strands
- FRENCH KNOTS** 4 strands
- STITCH COUNT** 40 w x 39 h

APPROXIMATE FINISHED SIZES

- 6-count - 6-3/4" w x 6-3/4" h
- 8-count - 5" w x 5" h
- 14-count - 2-7/8" w x 2-7/8" h
- 18-count - 2-1/4" w x 2-1/4" h



PROJECT IDEAS: Ideal for country decor – afghan and pillow for the family room, matted and mounted in a rustic frame, placemat and napkin set, trivet, ruffled apron, baby bib, and don't forget embellishment on children's clothing!

Anchor	J.&P. Coats*	DMC*
□ 276 Ecru	5387	712
▧ 778 Terra Cotta, Lt.	2336	948
+ 145 Delft Blue, Lt.	7021	334
✓ 203 Mint Green, Lt.	6020	564
■ 123 Blueberry, Dk.	7023	791
▨ 975 Sea Blue, Vy. Lt.	7031	828
≡ 120 Blueberry, Lt.	7004	794
♥ 06 Salmon, Vy. Lt.	2331	754
▽ 01 Snow White	1001	White
▲ 108 Lavender, Lt.	4303	211
○ 103 Antique Violet, Vy. Lt.	4220	3609
⊗ 36 Melon, Lt.	3126	3326
⊠ 23 Carnation, Vy. Vy. Lt.	3281	963
□ 313 Tangerine, Lt.	2306	402
♥ 210 Spruce, Med. Dk.	6218	562
400 Gray, Dk.	8512	317

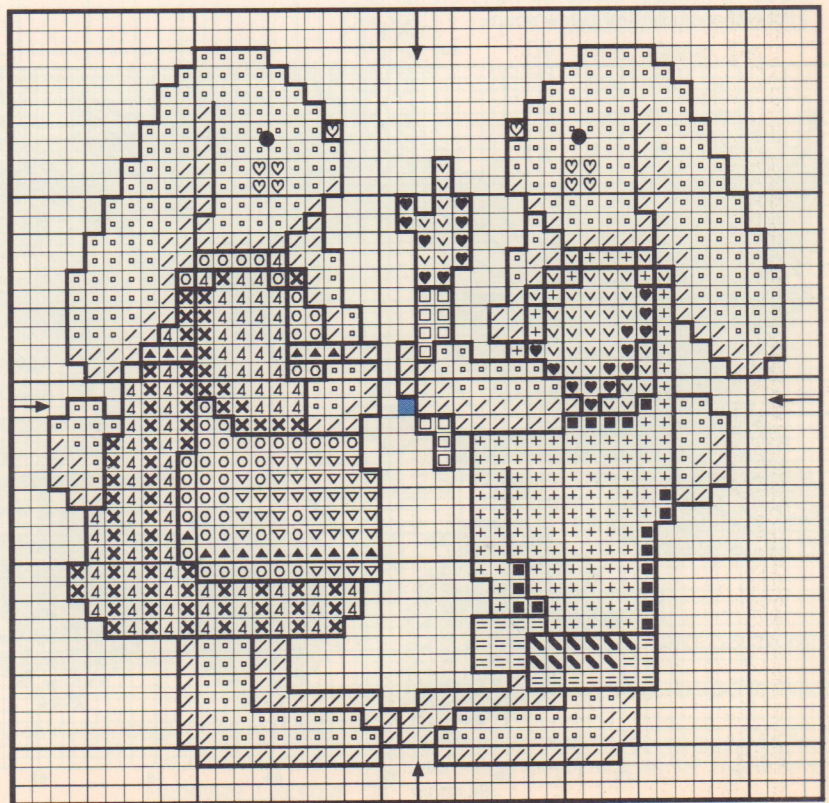
FRENCH KNOTS

- Eyes - 4 strands Gray, Dk., Anchor 400

BACKSTITCH INSTRUCTIONS

4 strands Gray, Dk., Anchor 400

*May not be exact matches.





INSTRUCTIONS FOR BLANKET

Using six strands embroidery thread worked OVER TWO THREADS, cross-stitch design centered in each of the four corner squares of the rainbow gingham baby blanket.
 The 16-count white corner squares measure 6-1/2" x 6-1/2". The overall blanket measurements are 30" x 36".
 The finished stitched design in one corner measures approximately 5" x 5" stitched over two threads.

INSTRUCTIONS FOR GOWN

With six strands embroidery thread, cross-stitch design centered one inch below neck opening of snuggly gown. The snuggly gown has a drawstring bottom (remove drawstrings for toddlers), hood with tie, long sleeves, 50/50 cotton/polyester. The one size fits up to nine months of age. Gowns are available in various colors.
 Finished stitched design measures approximately 6-3/4" x 6-3/4" worked OVER ONE THREAD on the gown.

*Design - Lois Winston
 Rainbow Gingham Baby Blanket -
 Charles Craft, Inc.
 Snuggly Baby Gown -
 Designing Women Unlimited
 Stitching - Rita Korn
 Embroidery Thread - Anchor*

For additional information on baby blanket and gown, refer to Product Guide on page 66.

Eastern Bluebird



Chart on pages 38, 39, 40 and 41.

Designer Spotlight Designer: Melinda Blackman Company: Cross My Heart, Inc.

Designing cross-stitch has been a major part of my daily life for the past 11 years. Maybe a more correct description would be an obsession. Cross My Heart, Inc., the design house, was started in 1981 by Sue Christiansen and me with enthusiasm and dreams of success, but few practical skills and little capital. We were lucky to enter the industry at such an opportune time; the need for designs was voracious and the product and marketing systems were unsophisticated. Times have changed. Sue has left the company; the business is now housed in a 10,000-square-foot building instead of a backroom of the shop; and the market has matured and is even international.

Although I have turned many of the demands of the business over to my very capable managers and employees, I still do the majority of the designs myself. Cross My Heart is very fortunate to have an extremely talented and dedicated art staff, and they make the vision of my designs come alive beneath their pens. Each design is like a child and we hold our breath until the stitcher brings in the completed piece.

Huntsville, Alabama, is home. Although I went away to college in Missouri and followed my husband to Missouri, Georgia, and Hawaii, during his eight years in the military, we decided

to return to Huntsville and begin new careers. Little did I know that after a wonderful job designing and handling production for a Christmas ornament company in Hawaii, I would get to continue designing for a living instead of a hobby. My major is math, and I get teased about the association between it and counted cross-stitch. My husband, Mack, son, Ryan, and I have just built a new home and love living near a state park on a small mountain overlooking the city. My new studio is on the second floor, and I can view the wooded neighborhood from three sides. We have all kinds of forest creatures that visit from time to time, although I am not as lucky as my parents, who have a groundhog named The Boy living under their front porch. We do have a hawk that roosts in our tall oaks from time to time.

For additional information on designs by Cross My Heart, write to:

Melinda Blackman
Cross My Heart, Inc.
4725 Commercial Drive, Huntsville, AL 35816
(205) 721-1431





Eastern Bluebird by
Melinda Blackman
is on page 37.

Design - Melinda Blackman
Fabric - Wichelt Imports, Inc.
Embroidery Thread -
DMC Corporation
Mats and Frame -
Cross My Heart, Inc.

BOTTOM LEFT OF BLUEBIRD DESIGN
Shaded area represents repeated portion of chart from page 38.

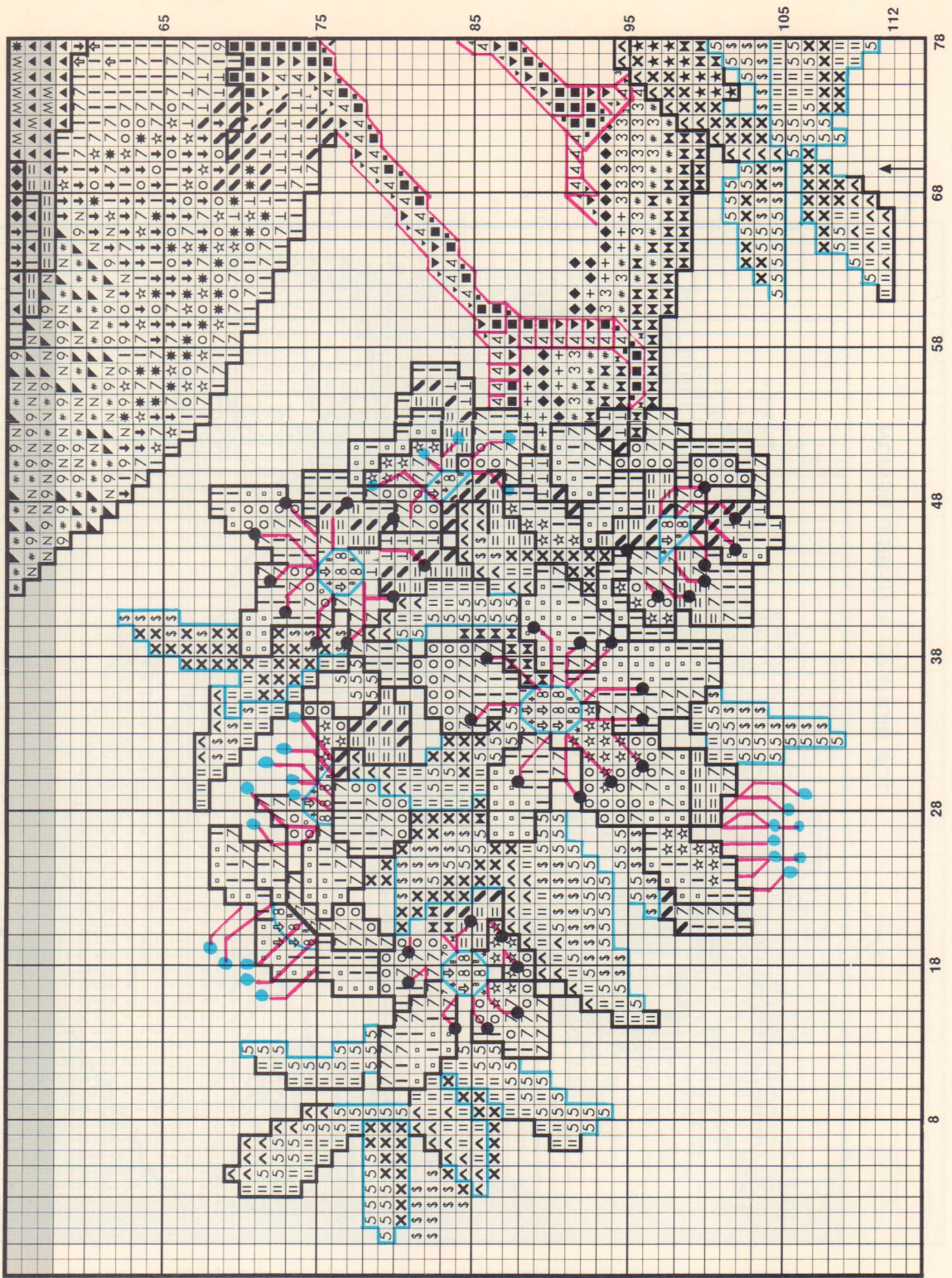
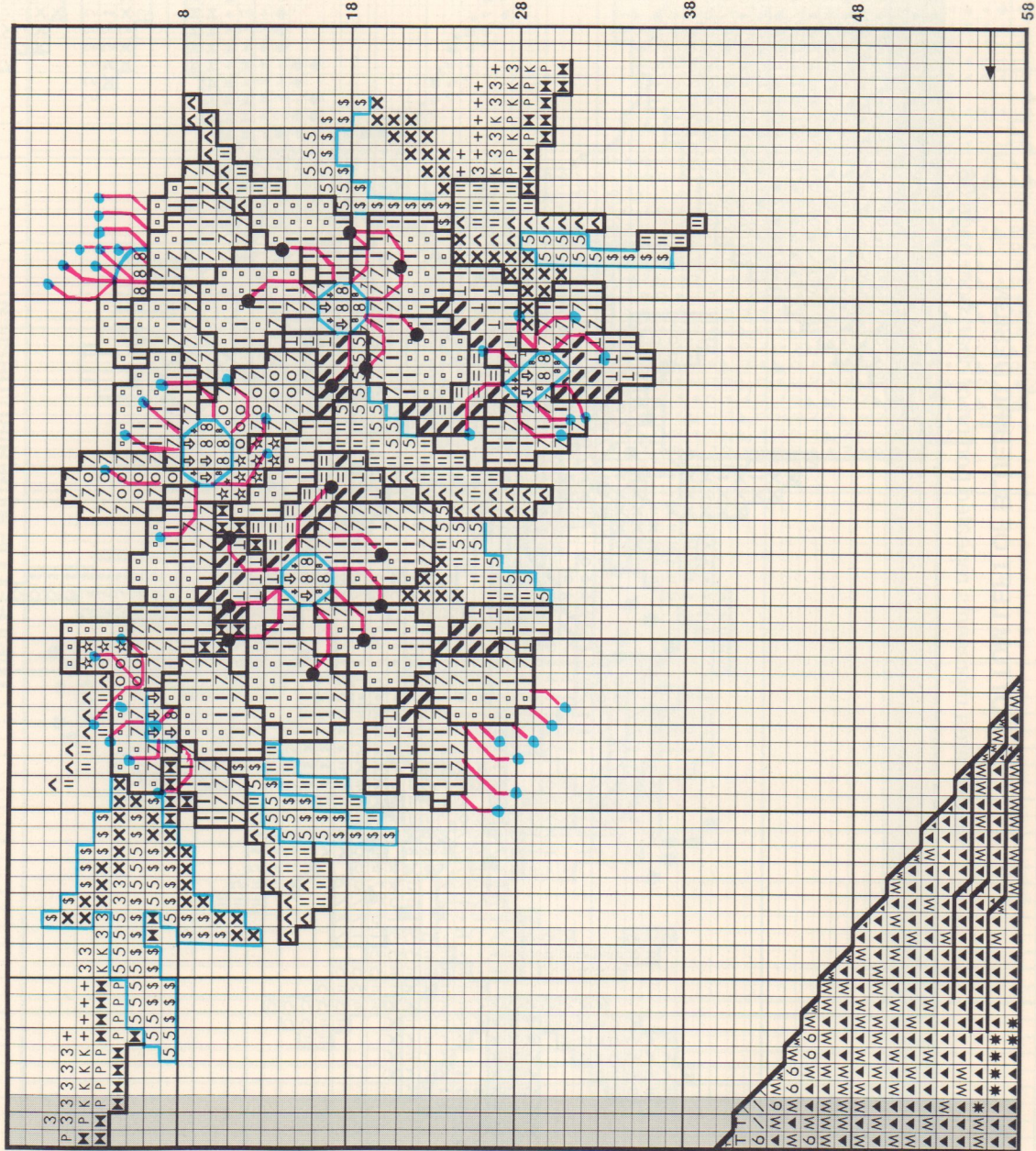


Chart continued on
pages 40 and 41.

DMC

- White White
- ③ 647 Charcoal, Med.
- ④ 645 Charcoal, Dk.
- ⑤ 470 Green, Med.
- ⑥ 794 Blue, Med.
- ⑦ 415 Gray, Lt.
- ⑧ 370 Mustard, Med.
- ⑨ 976 Topaz
- 318 Gray, Med.
- ♡ 729 Gold
- ♥ 3781 Mocha Brown, Dk.
- ▲ 792 Blue, Vy. Dk.
- ▼ 844 Charcoal, Vy. Dk.
- ◆ 3799 Slate, Dk.
- ✠ 898 Brown, Dk.
- 310 Black
- ▴ 301 Cognac, Dk.
- ★ 938 Coffee Brown, Ultra Dk.
- ☆ 414 Gray, Dk.
- # 433 Brown, Lt.
- * 317 Slate, Lt.
- | 762 Gray, Vy. Lt.
- ⌋ 453 Gray, Lt. Shell
- ⌈ 3747 Blue, Vy. Lt.
- ⊕ 648 Charcoal, Lt.
- || 471 Green, Lt.
- ≡ 451 Gray, Dk. Shell
- ℓ 3041 Lavender
- ↕ 372 Mustard, Lt.
- ↕ 436 Oak, Lt.
- ↓ 413 Slate, Med.
- ↘ 472 Green, Vy. Lt.
- ↙ 341 Blue, Lt.
- ↗ 452 Gray, Med. Shell
- ✘ 937 Green, Vy. Dk.
- Ⓜ 793 Blue, Dk.
- Ⓝ 3776 Cognac, Lt.
- Ⓚ 840 Chocolate, Lt.
- Ⓟ 839 Chocolate, Dk.
- Ⓡ 434 Oak, Dk.
- Ⓢ 469 Green, Dk.

TOP RIGHT OF BLUEBIRD DESIGN



Shaded area represents repeated portion of chart from page 38.

3371 Brown, Vy. Ultra Dk.
 935 Evergreen
 422 Tan, Vy. Lt.

BACKSTITCH INSTRUCTIONS

- (Bird) DMC 310, Black
- (Bird) DMC 844, Charcoal, Vy. Dk.
- (Flowers) DMC 317, Slate, Lt.
- (Branches) DMC 3371, Brown, Vy. Ultra Dk.
- (Leaves) DMC 935, Evergreen
- (Leaves) DMC 937, Green, Vy. Dk.
- (Circles and part circles that stamens extend from) DMC 422, Tan, Vy. Lt.

LONG STITCHES

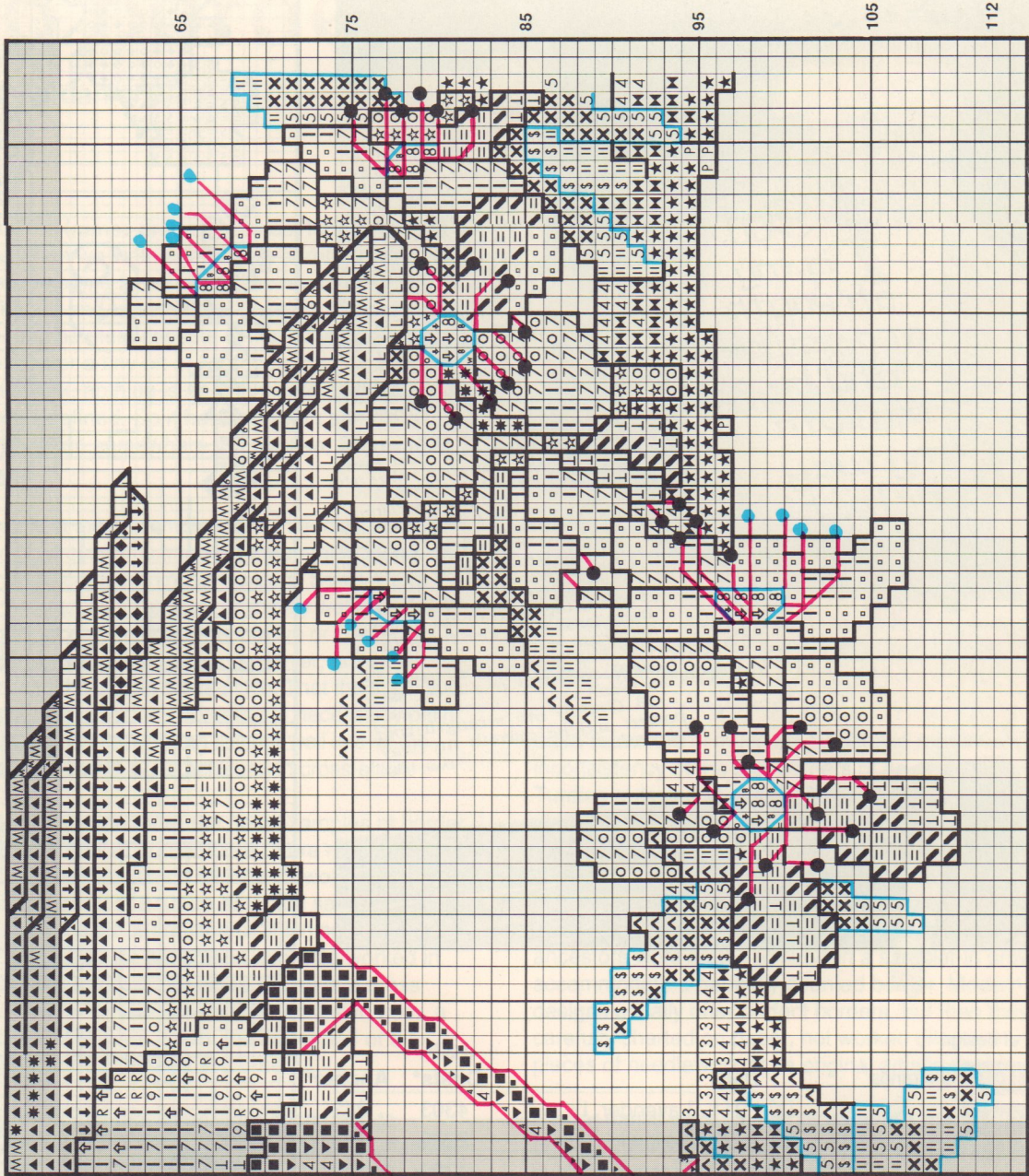
- (Flower Stamens)
- DMC 436, Oak, Lt.

FRENCH KNOTS

- DMC 434, Oak, Dk.
- DMC 898, Brown, Dk.

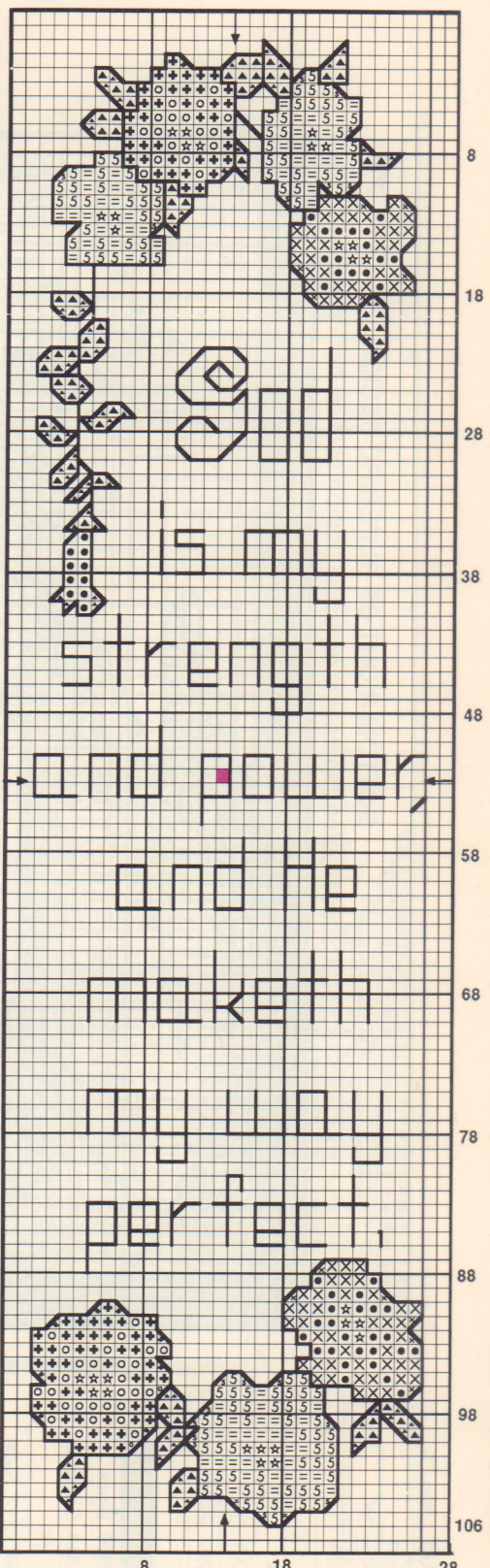
BOTTOM RIGHT OF BLUEBIRD DESIGN

Shaded area represents repeated portion of chart from page 40.



Shaded area represents repeated portion of chart from page 39.

God is my strength...



CENTER of design

CROSS-STITCH 2 strands

BACKSTITCH

1 strand (leaves and stems)
2 strands (verse)

STITCH COUNT 28 w x 106 h

APPROXIMATE FINISHED SIZE
1-1/2" w x 5-7/8" h

FABRIC
18-count ecru prefinished bookmark
by Jeanette Crews Design, Inc.

	DMC	J.&P. Coats*	Anchor*
☒	211 Lavender, Lt.	4303	342
☆	727 Yellow	2289	293
●	209 Lavender, Dk.	4302	109
▲	368 Pistachio Green, Lt.	6016	214
5	3326 Rose, Lt.	3126	36
≡	335 Rose	3283	38
○	322 Navy Blue, Vy. Lt.	7978	978
+	3325 Baby Blue	7976	144
	830 Avocado Leaf, Med.	----	277
	367 Pistachio Green, Dk.	6018	218

BACKSTITCH INSTRUCTIONS

Verse - 2 strands DMC 830, Avocado Leaf, Med.
Leaves and stems - 1 strand DMC 367, Pistachio Green, Dk.
OPTIONAL: If desired, flowers can be backstitched. Use 1 strand of the darkest color in each flower or DMC 830.

INSTRUCTIONS

Center the design on bookmark OR leave room at the top or bottom of bookmark for II Samuel 22:33. You could also personalize the bookmark by adding a name at the top or bottom.
*May not be exact match.

Design - Ann Hall
Embroidery Thread -
DMC Corporation
Bookmark -
Jeanette Crews Designs, Inc.

Refer to Product Guide on page 66 for bookmark information.

An Introduction to Borders

by Linda Gordanier Jary

We put mats and frames around pictures, fences around houses, and when we write a letter, we carefully watch our margins. There seems to be, within the human psyche, a need to delineate and to complete, to finish, to border both the physical and spiritual aspects of life. Whether it is a sprawling nation or a tiny bit of linen bounded by a final row of needlework, nothing is an entity unto itself unless its peri-meters are defined. So it has been with samplers since their inception somewhere in Egyptian, Peruvian or Jewish history.

Among the earliest extant samplers are, in addition to spot motifs, mending procedures, marking styles (alphabets), and both simple and incredibly intricate borders. Some are of drawn work that parallels the most delicately woven bobbin lace; others are worked in heavy decorative or crewel stitches. More common than others, however, are those embroidered with the simple cross-stitch. That the stitch is simple does not imply that the borders are necessarily plain. The novice as well as the veteran stitcher well knows the intricacy of design that may be achieved in cross-stitch.

Band samplers were (and are) the best examples of border variety. Row upon row of border motifs were recorded, one after the other, sometimes side by side in two or more vertical bands, so that, at a future date, the sampler might serve as a reference for decorating or finishing linens or garments. Those used for decoration might be worked in the center of a tablecloth or down the length of a dress sleeve. The same or other borders finished a skirt hem, a bedsheet or, when of great depth, the better half of a christening gown or ecclesiastical garment.

Borders on samplers themselves were often used to designate sections of the piece. As the practice of marking became more prevalent and the number of alphabets on samplers became more numerous, various borders, deep or shallow, were employed to separate them. The decorative lines also divided alphabet from motif or even letter from letter. They were worked in a single color or in as many colors as the individual's workbasket might hold. Some of the loveliest single-color borders from Continental Europe are German, Austrian and Swiss. (See *Stickereien in Bauernstuben*, Irmgard Gierl, Rossenheimer Raritan, no date. You need not read German to enjoy this history of borders from country homes and famous museums.)

Multiple-color border motifs became more abundant in the 17th century and continue to be prevalent even in modern samplers. The charm of many old samplers, which has



The strawberry vine is worked in two rows, going in opposite directions, to border this fingertip towel from Carolina Cross Stitch. Chart on page 45.

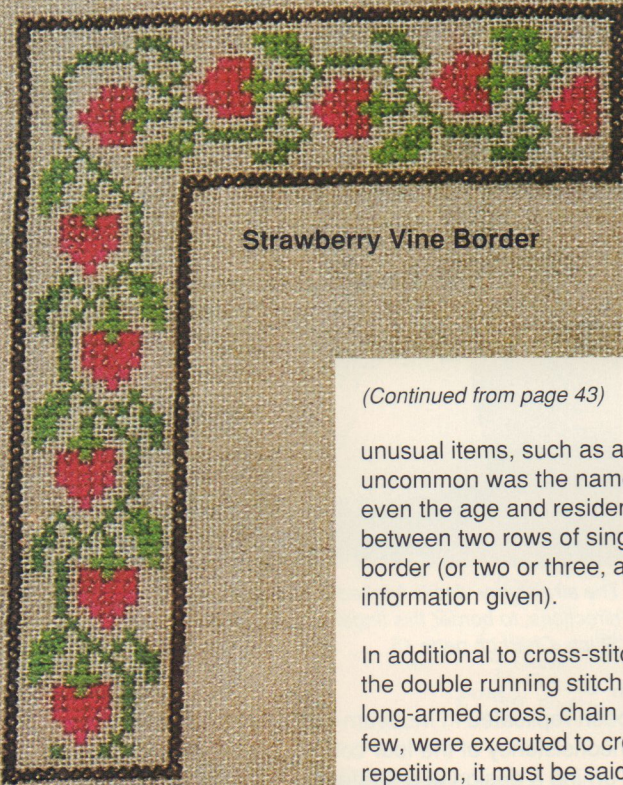
been replicated in museum-authorized reproductions, is the inconsistency of the four corners of an outside border. Turning a design at a 90-degree angle was not easy when the motif repeat incorporated a great number of stitches. The reverse, of course, is true of lower-count, less complicated repeats. The border length was often dictated by the size of piece of the fabric available to the needlewoman. Unlike modern stitchers, our thrifty ancestors were loathe to shorten a sampler in order to accommodate a perfectly counted border. Modern sampler designs usually offer perfect borders, but then they are carefully charted on paper, not worked directly from other pieces of needlework or as original artistic designs.

Border motifs were, like other parts of samplers, limited only by the imagination. While tiny books of patterns were available by the early 19th century, apparently other source books were used to design borders before then. Illustrated books of flora and fauna were employed as references as well as literature printed about or for exhibitions. When "King Tut" artifacts toured the United States, for example, a plethora of Egyptian motifs showed up in the needlework market. The Crystal Palace of the 19th century (England) invoked the same creativity in needlewomen – an inherent trait of the diligent stitcher, it seems.

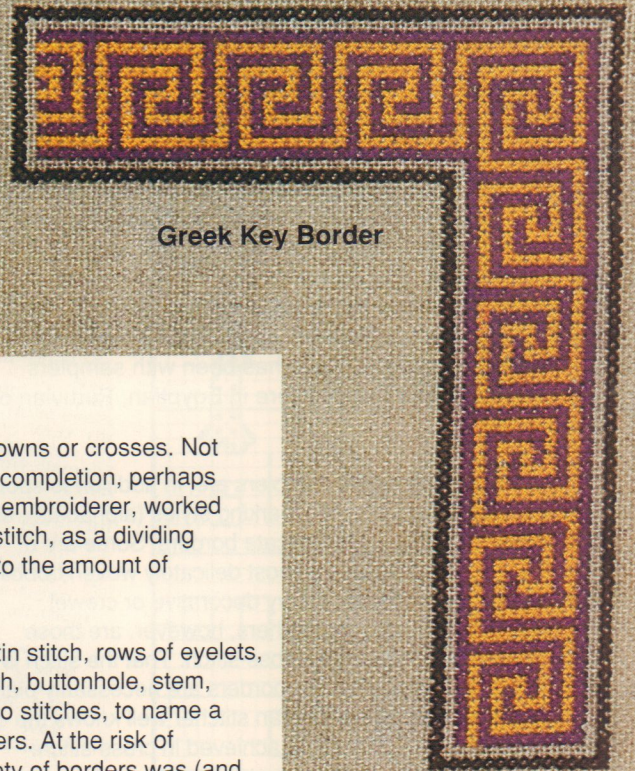
Geometric and floral borders dominated those employed to encompass an entire sampler; the ever-popular strawberry "vine" wound itself around the outside of many a stitcher's work. Borders wrought within the sampler sported the same motifs as those without, but occasionally included other

(Continued on page 44)

An Introduction to ...



Strawberry Vine Border



Greek Key Border

(Continued from page 43)

unusual items, such as a row of crowns or crosses. Not uncommon was the name, date of completion, perhaps even the age and residence of the embroiderer, worked between two rows of single cross-stitch, as a dividing border (or two or three, according to the amount of information given).

In addition to cross-stitch, the satin stitch, rows of eyelets, the double running stitch, backstitch, buttonhole, stem, long-armed cross, chain and rococo stitches, to name a few, were executed to create borders. At the risk of repetition, it must be said: the variety of borders was (and is) limited only by the imagination. One need only peruse the countless books on textiles and needlework to understand and enjoy the abundance of possibilities for surrounding or dividing the areas of exemplars.

Recommended Reading

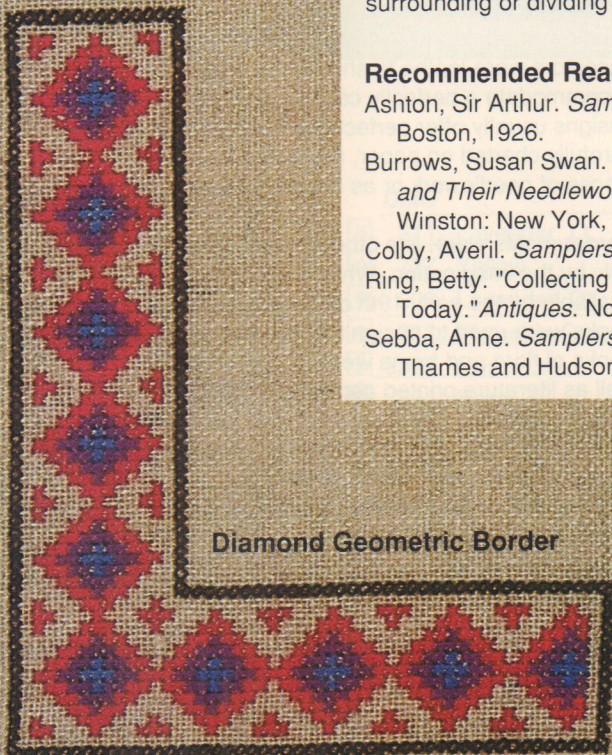
Ashton, Sir Arthur. *Samplers*. Medici Society: London and Boston, 1926.

Burrows, Susan Swan. *Plain and Fancy. American Women and Their Needlework. 1700-1850*. Holt, Reinhart and Winston: New York, 1977.

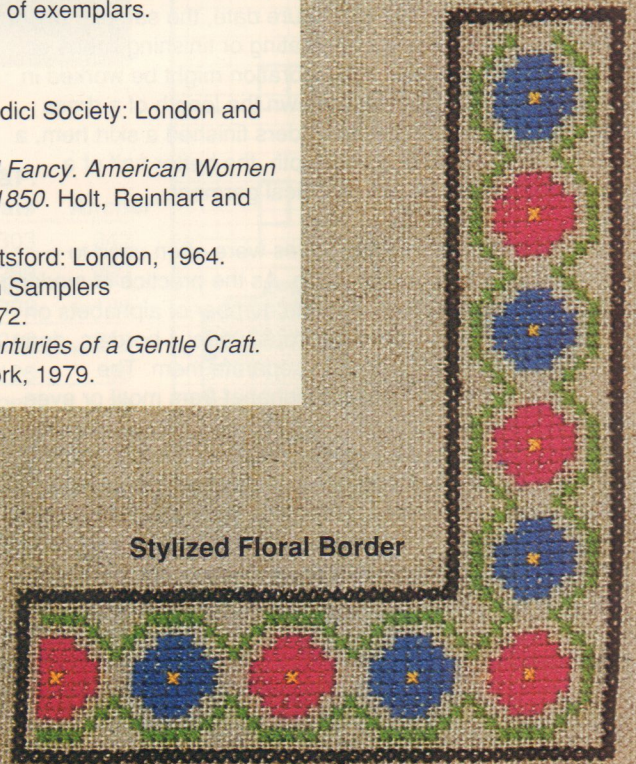
Colby, Averil. *Samplers*. B. T. Batsford: London, 1964.

Ring, Betty. "Collecting American Samplers Today." *Antiques*. No. 101, 1972.

Sebba, Anne. *Samplers; Five Centuries of a Gentle Craft*. Thames and Hudson. New York, 1979.

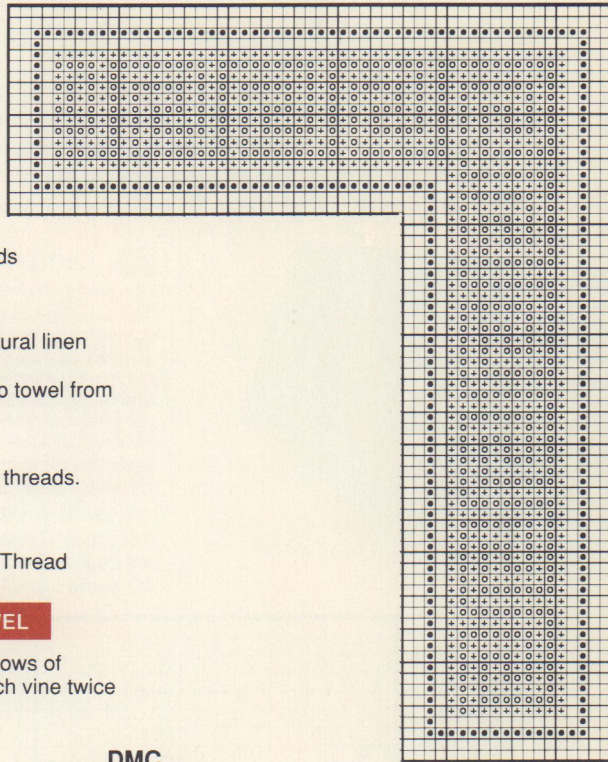
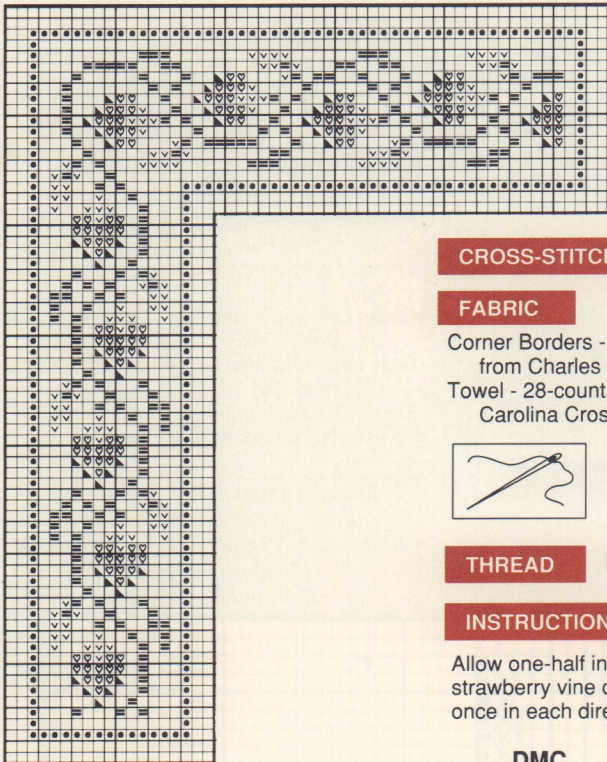


Diamond Geometric Border



Stylized Floral Border

Borders



CROSS-STITCH 2 strands

FABRIC

Corner Borders - 28-count natural linen from Charles Craft, Inc.
Towel - 28-count linen fingertip towel from Carolina Cross Stitch



Stitch over 2 threads.

THREAD DMC Flower Thread

INSTRUCTIONS FOR TOWEL

Allow one-half inch between rows of strawberry vine on towel. Stitch vine twice once in each direction.

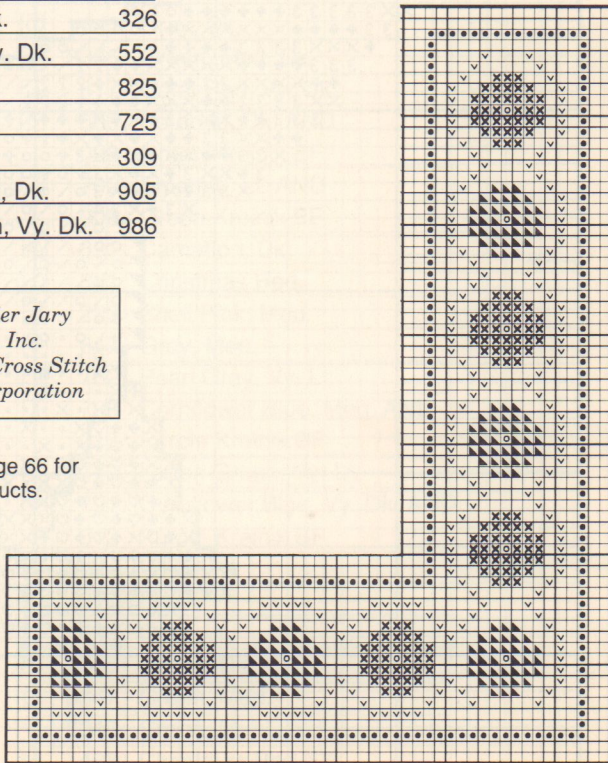
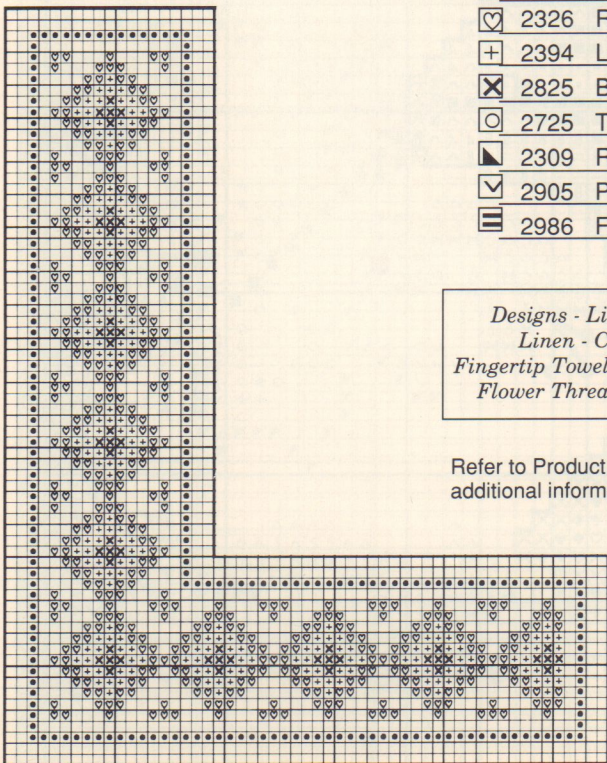
DMC Flower Thread

DMC Embroidery Thread

●	2371 Pecan	371
♥	2326 Rose, Vy. Dk.	326
+	2394 Lavender, Vy. Dk.	552
⊗	2825 Blue, Dk.	825
○	2725 Topaz	725
▲	2309 Rose, Deep	309
▽	2905 Parrot Green, Dk.	905
≡	2986 Forest Green, Vy. Dk.	986

*Designs - Linda Gordanier Jary
Linen - Charles Craft, Inc.
Fingertip Towel - Carolina Cross Stitch
Flower Thread - DMC Corporation*

Refer to Product Guide on page 66 for additional information on products.



Fabric Series

Woodland Collection from Wichelt Imports, Inc.

Dusty Green is part of the beautiful Woodland Collection of colors available in linen and Jobelan. The white-eared hummingbird design featured in this issue was stitched on the linen. Both fabrics are 28-count and 55" wide. The other colors found in the Woodland Collection are Blue Wing, Wood Violet, Plum Blossom, and English Rose.

The hummingbird family contains the smallest bird in the world. There are more than 300 species known; however, only 19 varieties live in the United States. The name "hummingbird" was derived from the humming sound made by the hummingbird's wings, which move 60 to 70 times a second on the smallest species.



- CENTER of design
- CROSS-STITCH** 2 strands
- BACKSTITCH** 1 strand
- FRENCH KNOTS** 1 strand
- STITCH COUNT** 100 w x 53 h

APPROXIMATE FINISHED SIZES

- 11-count - 9-1/8" w x 4-3/4" h
- 14-count - 7-1/8" w x 3-3/4" h
- 18-count - 5-1/2" w x 2-7/8" h
- 22-count - 4-1/2" w x 2-3/8" h

FABRIC

28-count dusty green linen Article #76-27 from Wichelt Imports, Inc.



Model was stitched over 2 threads.

ALTERNATE FOR AIDA STITCHERS

14-count Aida

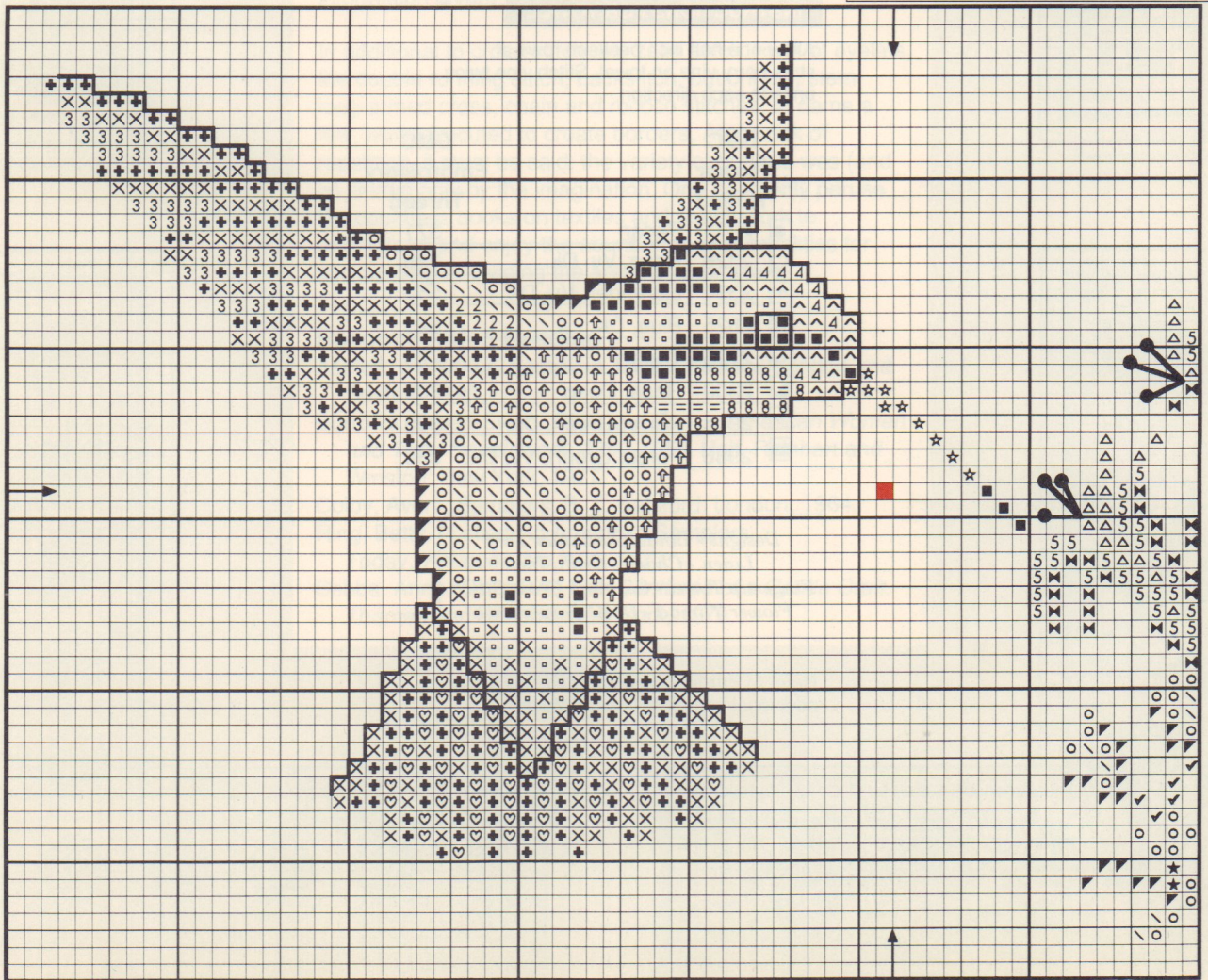
FRENCH KNOTS

- Pollen at ends of stamens - 1 strand wrapped 3 times around needle - Yellow, Med., DMC 743

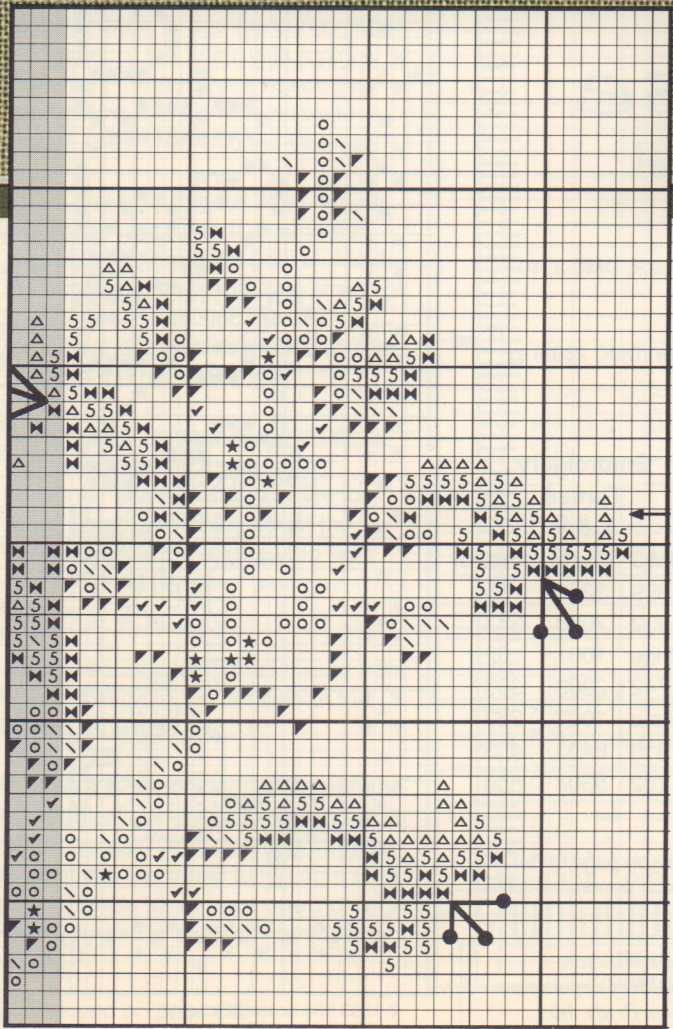
BACKSTITCH INSTRUCTIONS

- Eye - Gray, Lt., DMC 648
- Head and purple stitches under throat - Cornflower Blue, Vy. Dk., DMC 791
- Emerald part of throat - Emerald, Dk., DMC 699
- Green belly, back and edge of wing - Green, Dk., DMC 3345
- Gray edge of wings, tail and undertail - Gray Dk., DMC 645
- Flower stamens - Green, Med., DMC 3347
- BF - Kreinik Blending Filament

*Design - Crossed Wing Collection
Fabric - Wichelt Imports, Inc.
Embroidery Thread - DMC Corporation
Blending Filament -
Kreinik Mfg. Co., Inc.*



Shaded area represents repeated portion of chart from page 46.



DMC

- ♡ 645 Gray, Dk.
- ⬆ 3346 Green, Med. Dk.
- ☆ 817 Coral Red, Vy. Dk.
- ⊗ 699 Emerald, Dk. AND
008 Green Kreinik BF
- ≡ 702 Emerald, Lt. AND
008 Green Kreinik BF
- △ 891 Carnation, Dk.
- 5 321 Christmas Red
- ✓ 223 Shell Pink, Med.
- ⊕ 647 Gray, Med.
- ③ 762 Pearl Gray, Vy. Lt.
- ④ 793 Cornflower Blue, Med. AND
012 Purple Kreinik BF
- ② 772 Loden Green, Vy. Lt.
- △ 791 Cornflower Blue, Vy. Dk. AND
012 Purple Kreinik BF
- White White
- 310 Black
- ⊗ 648 Gray, Lt.
- ▒ 3345 Green, Dk.
- 3347 Green, Med.
- ◊ 3348 Green, Lt.
- ⊗ 498 Christmas Red, Dk.
- ★ 221 Shell Pink, Dk.



Spring Geese

Fingertip Towel

CENTER of design

FRENCH KNOTS

● Eyes - 1 strand Black, DMC 2310

CROSS-STITCH

1 strand Flower Thread OR 2 strands embroidery thread

OPTIONAL

Attach a small pink bow (DMC 2899) to geese necks.

BACKSTITCH

1 strand

FRENCH KNOTS

1 strand

STITCH COUNT

117 w x 27 h

FABRIC

Charles Craft Spring Geese printed velour fingertip towel

THREAD DMC Flower Thread

BACKSTITCH INSTRUCTIONS

Geese - 1 stand Topaz, Med., DMC 2782

APPROXIMATE FINISHED SIZE

14-count - 8-3/8" w x 2" h

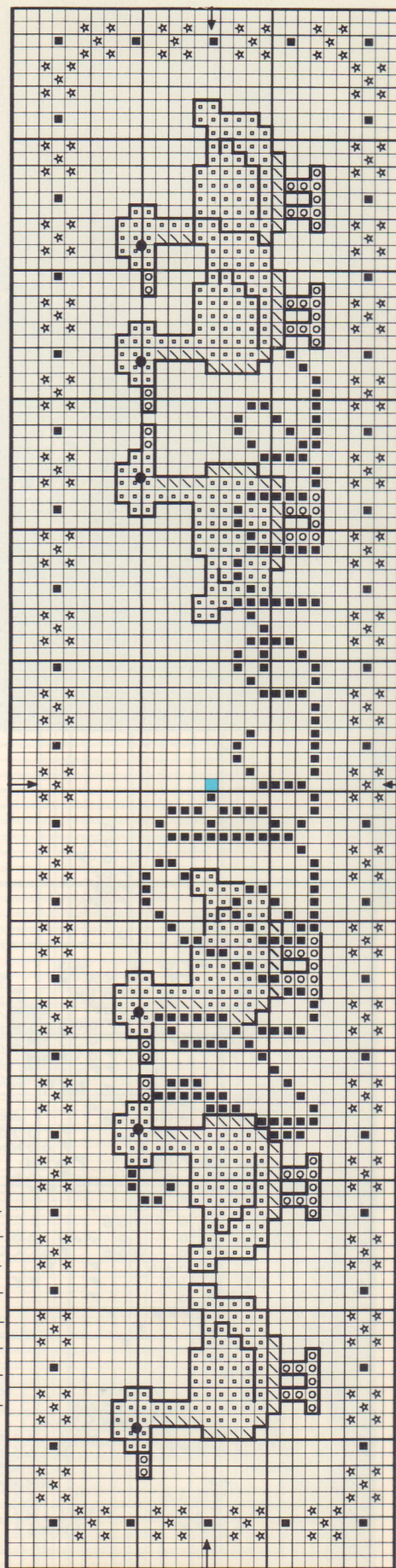
Flower Thread

Embroidery Thread J. & P.

DMC	DMC	Coats	Anchor
■ 2899 Rose, Med.	899	3282	55
☆ 2932 Antique Blue, Lt.	932	7050	343
□ White White	White	1001	02
○ 2742 Tangerine, Lt.	742	2303	303
☐ 2310 Black	310	8403	403
☐ 2782 Topaz, Med.	782	5308	308

Refer to Product Guide on page 66 for additional information on printed velour towel.

*Design - Lois Winston
Flower Thread - DMC Corporation
Towel - Charles Craft, Inc.*



© 1993 The Cross Stitcher

A Linen Lesson

Linen Lesson #10

from Designs by Gloria & Pat, Inc.

Victorian Needlebook: An Introduction to Drawn Work

"Drawn Work" refers to actual removal of fabric threads, as opposed to "Pulled Work," which refers to those stitches that pull fabric threads together.

MATERIALS

20-count cream linen, 10" x 10"
6-strand embroidery thread
1/16" green satin ribbon, 1 yard
Size 8 ecru Pearl Cotton
Size 24 and 22 tapestry needles
White flannel or thin white felt, 4" x 5"

CROSS-STITCH

4 strands

BACKSTITCH

2 strands

INITIALS AND YEAR

2 strands

DMC

☐	760	Salmon
⊗	3328	Salmon, Dk.
○	368	Pistachio Green, Lt.

BACKSTITCH INSTRUCTIONS

Verse - DMC 3328, Salmon, Dk.
Initials and year - DMC 368, Pistachio,
Lt. Green

To Begin:

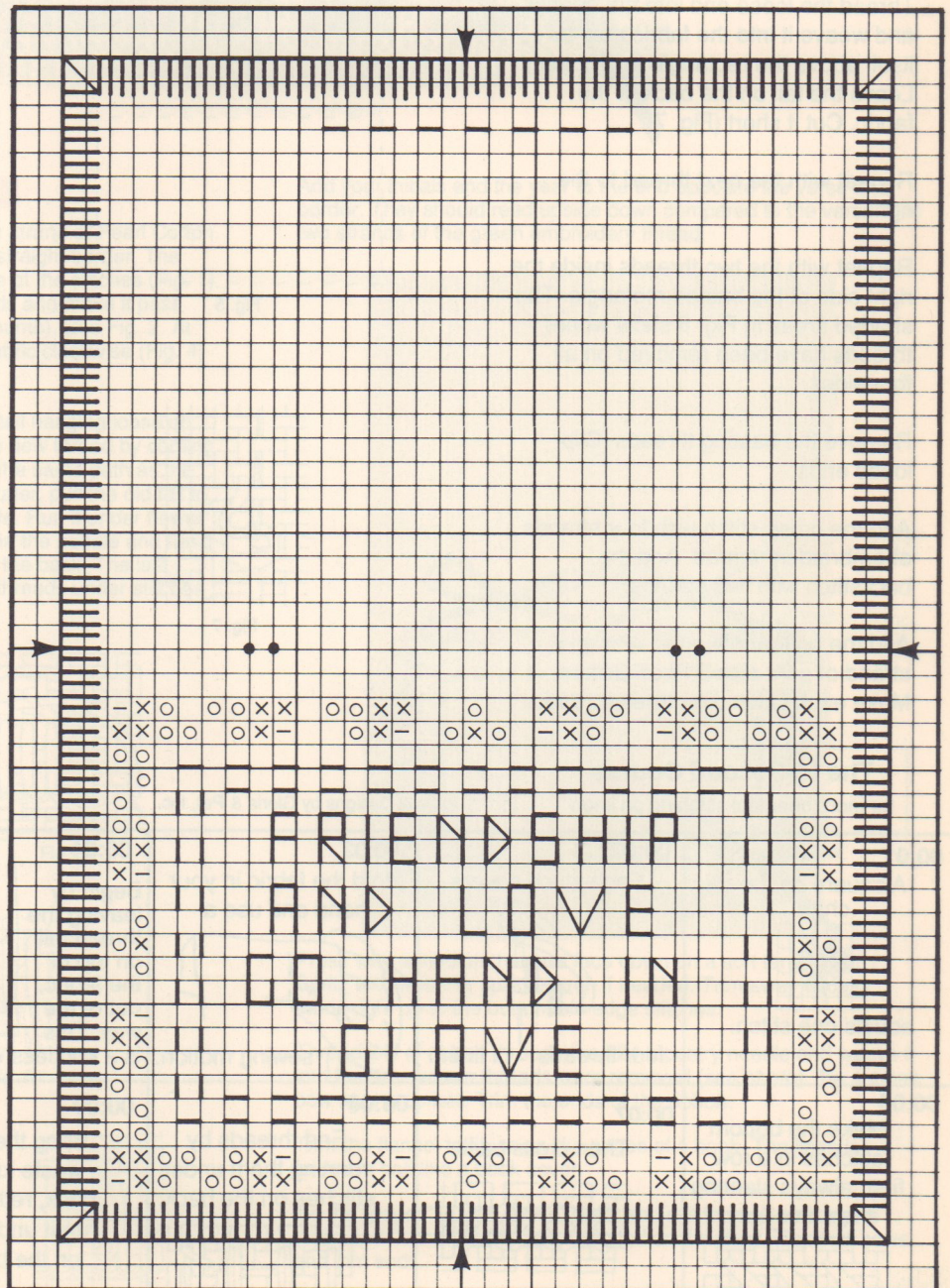
Fold the fabric to find the center. Mark the center of the fabric with a pin. Move one thread over if needed to mark below and left of a vertical thread. (See "Ten-Second Course.")

Count down 10 threads from the pin and baste (as charted) around the phrase inside the floral border. Make the basting stitches with one strand of light-colored floss, and make each stitch over or under two fabric threads. Remove the pin. See Fig. 1.

Remove any selvage on your fabric. Pull the first fabric thread (the horizontal thread just below the top line of basting stitches) out of the fabric from the left edge to the right side of the rectangle of basting stitches (Fig. 2).

Pull the second horizontal thread from the right edge to the left side of the basted rectangle (Fig. 3).

Thread a #24 tapestry needle with the first partially removed thread and work it into the path of the second thread. Work it into the fabric to the right of the rectangle for at least one inch. Turn your fabric to stitch comfortably (Fig. 4).



(Continued on page 50)

© 1992 Designs by Gloria & Pat, Inc.

Linen Lesson

(Continued from page 49)

Thread the needle with the other partially removed thread and weave it into the left side for one inch. Repeat with the two threads just above the bottom line of the rectangle. Fig. 5 shows the shaded area where horizontal threads have been removed and woven into sides.

Pull the vertical thread that is just inside the left side of the rectangle, removing it from the bottom edge of the fabric to the top line of the rectangle (Fig. 6).

Thread the loose end into the needle and weave it into the fabric next to itself above the rectangle for 1/2 inch. Leave the tail on the back of the fabric. Cut it short (Fig. 7).

Repeat with the next thread to the right.

Repeat with the two threads inside the right side of the basted rectangle. The shaded areas in Fig. 8 show where threads have been removed on all four sides.

Remove the basting threads. Clip loose ends.

Add the cross-stitch with four strands of embroidery thread. Add the backstitch with two strands.

Add the buttonhole edge with one strand of ecru size 8 Pearl Cotton. Make each stitch over three threads.

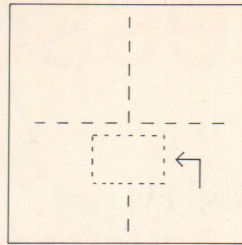


Fig. 1

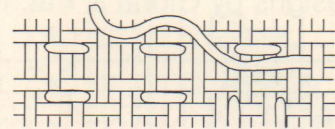


Fig. 2

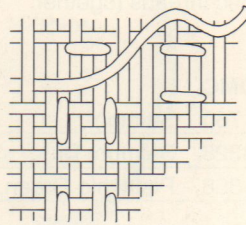


Fig. 3

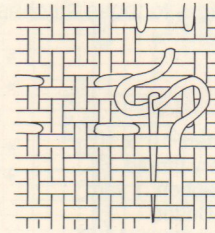


Fig. 4



Fig. 5

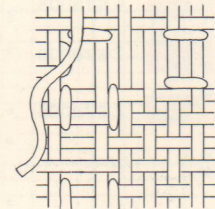


Fig. 6

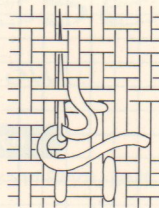


Fig. 7

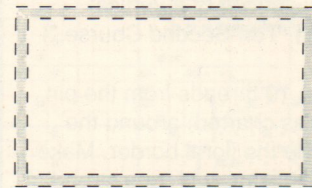





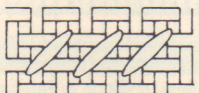
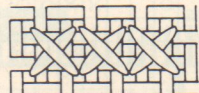
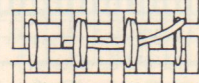


Fig. 8

The 10-Second Course

for more beautiful stitching on linen

© 1992 Designs by Gloria & Pat, Inc.

<p>00:01 A square on the chart  equals one stitch.</p>	<p>00:02 Each stitch covers  four threads of linen.</p>	<p>00:03 Hold the fabric in your hand and use a  sewing motion.</p>	<p>00:04 Begin by leaving the thread tail on top of the fabric, out of the way. This is a knotless waste knot. </p>	<p>00:05 Find a vertical thread at the place where  you want to start.</p>
<p>00:06 Make the bottom stitches in a row first, always slanting the same way. </p>	<p>00:07 Then cross back. </p>	<p>00:08 End threads by running them under stitches on the back. </p>	<p>00:09 Bring the knotless waste knot to the back, rethread, and run it under stitches on the back, too.</p>	<p>00:10 Ask for Linen Stitches by Ginnie Thompson Published by <i>Designs by Gloria & Pat, Inc.</i></p>



BUTTONHOLE EDGE INSTRUCTIONS

Thread the larger (size 22) needle with one strand of Pearl Cotton. Make the first stitch somewhere along the straight border. The needle comes up along the outermost edge of the stitches (Fig. 1). Let the needle come out under three threads and make it pass over the working thread (hold it with your thumb). See Fig. 2. At the corner, follow Figs. 3 and 4. Turn the fabric clockwise (Fig. 4) and continue as before.

When you need to end the thread, leave a tail hanging loose on the front of the fabric as in Fig. 5. Begin the new thread by coming through the fabric from back to front along the same path as the old thread tail (Fig. 6). Continue stitching. Later, pull the old tail to the back of the fabric and put it in the needle. Run it under newer stitches on the back. Then put the new tail in the needle and run it under the old tail and under old stitches on the back. The last stitch is made as in Figs. 7 and 8. End the threads under stitches on the back.



Fig. 1



Fig. 2

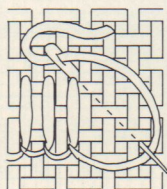


Fig. 3

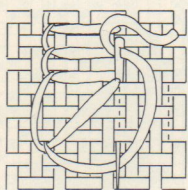


Fig. 4

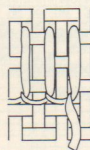


Fig. 5



Fig. 6

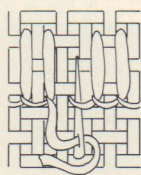


Fig. 7



Fig. 8

Add your initials and the year to the end opposite the verse and border. They should read upside down compared to the verse. Use two strands of the green embroidery thread.



Press with a medium hot iron face down on a soft terry towel. Spritz with water or spray-starch if needed. Trim away excess fabric right up to the buttonhole edge stitches.

Thread 24" of ribbon through the #24 tapestry needle and weave it into the area where threads were removed (see photo). Tie a small bow at one corner. Trim the ends of the ribbon.

Trim the flannel to fit inside like pages of a book. The linen is folded in half like a book cover.

Tie the "pages" in with ribbon. Enter and exit through both layers (linen and flannel) at the dots indicated on the chart. Tie small bows and trim ends.

You may wish to insert a platinum or gold needle to finish this as a gift for a stitching friend.

Cross-Stitched

Easter

Eggs!

CENTERS marked with color

CROSS-STITCH 1 strand



Stitch over 2 threads.

STITCH COUNT

27 w x 42 h (each egg)

APPROXIMATE FINISHED SIZE

28-count - 2" w x 3" h
(Stitched over 2 = 14-count)

**Kreinik Fine
#8 Metallic
Braid**

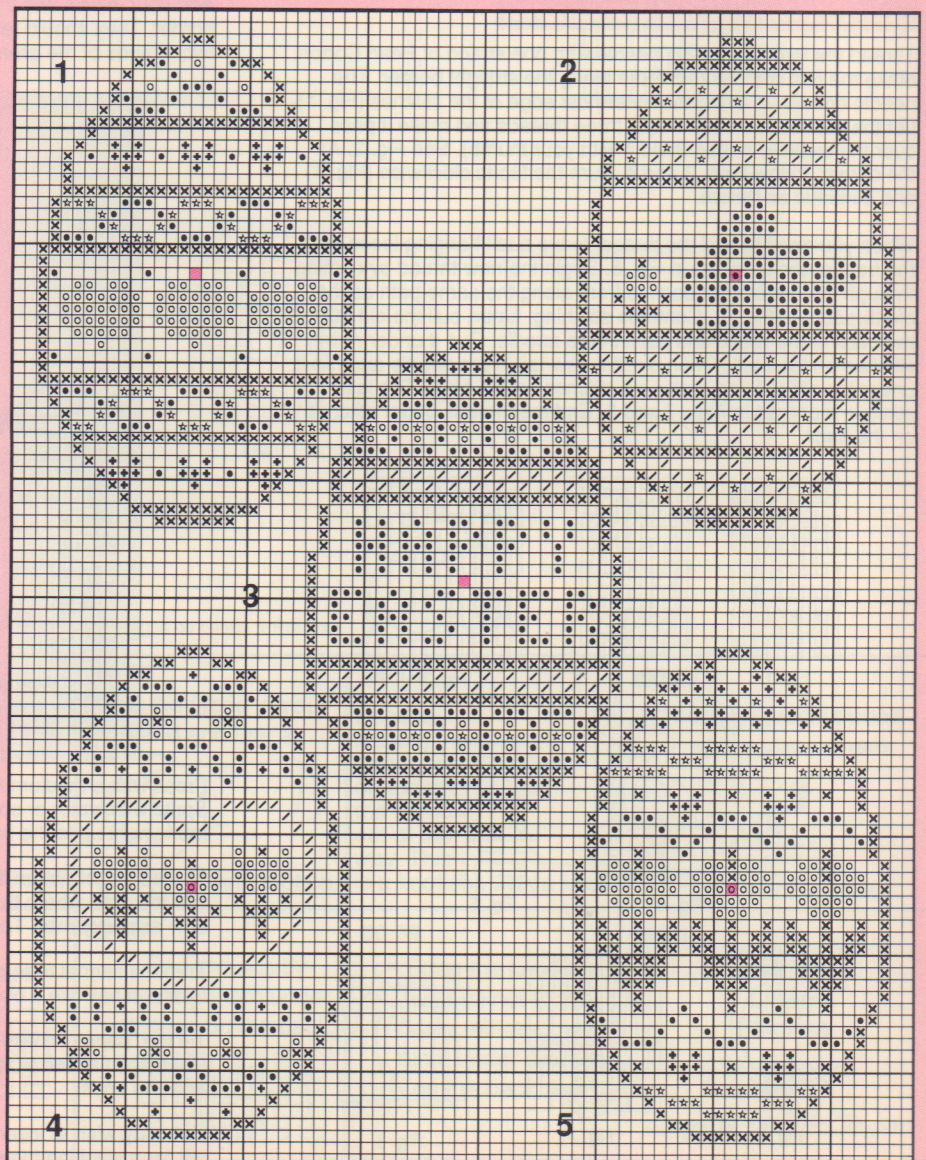
●	094	Star Blue
×	9194	Star Green
○	9200	Blossom
☆	091	Star Yellow
+	093	Star Mauve
▨	095	Starburst

FABRIC

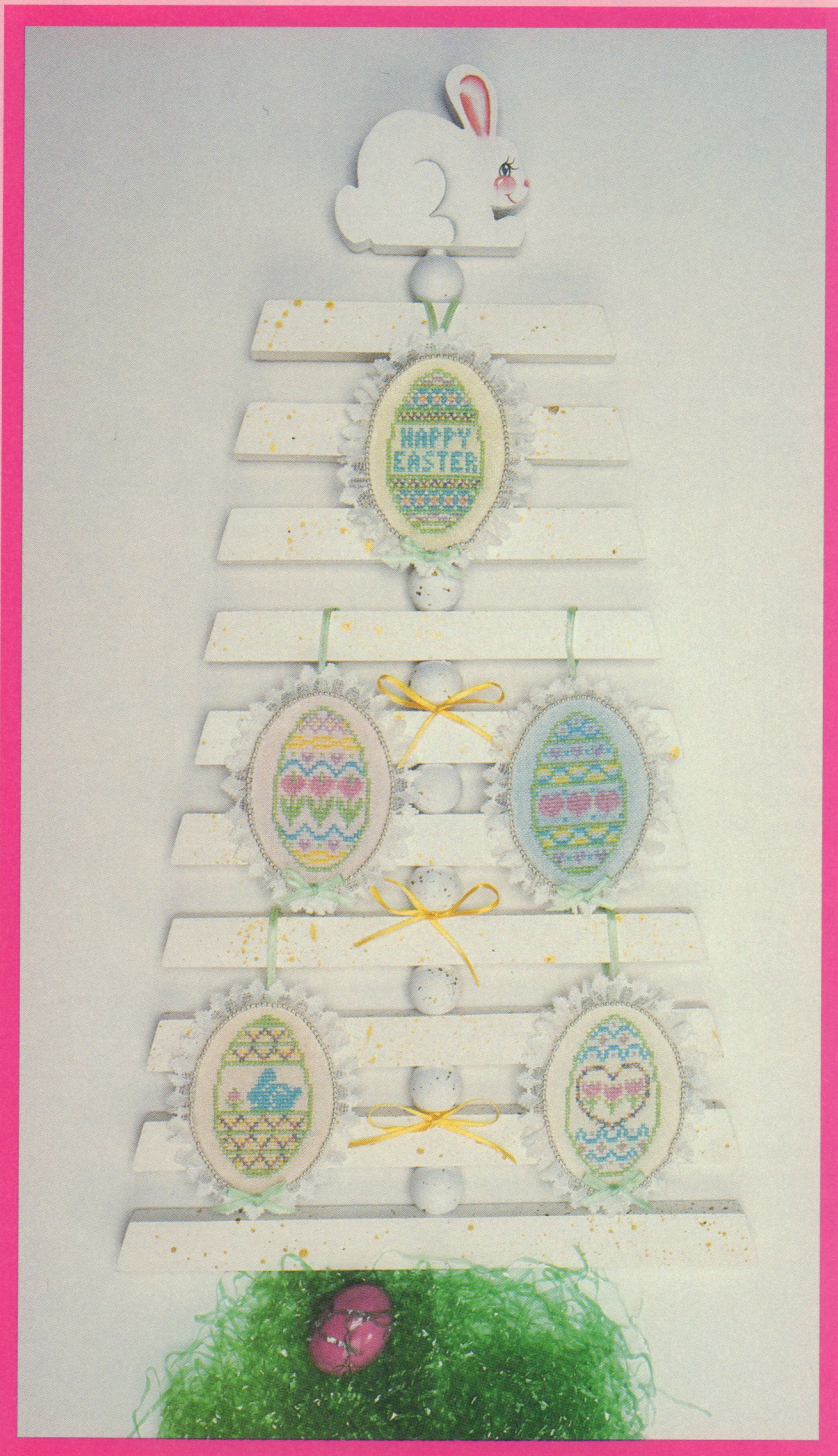
- Egg #1 - 4" x 5" piece 28-count periwinkle linen
- Egg #2 - 4" x 5" piece 28-count apricot linen
- Egg #3 - 4" x 5" piece 28-count daffodil linen
- Egg #4 - 4" x 5" piece 28-count cream linen
- Egg #5 - 4" x 5" piece 28-count carnation linen

ALTERNATE FOR AIDA STITCHERS

- 14-count Aida: light blue for periwinkle, blush for apricot, ivory for daffodil, antique white for cream, light pink for carnation.



Easter Egg Tree ... It's the Centerpiece!



INSTRUCTIONS

When cross-stitching has been completed, apply needlework fabric sealer to stitched pieces. Use white backing fabric for back of eggs. When sealer is dry, trim fabric using oval pattern as a guide. Gathering as you work, glue lace to back of eggs around ovals. Beginning at bottom center, tack pearl strand to lace around outer edge of oval. Make a small bow from ribbon. Glue to bottom of oval over pearl strand. Cut a 6" piece of ribbon. Fold in half. Glue to top back for hanging loop. Cut out five ovals from felt. Glue felt to back of stitched pieces.

MATERIALS

28-count pastel linen (sizes and colors listed)
 Kreinik Fine #8 metallic braid
 #24 tapestry needle
 5 pieces 4" x 5" white backing fabric and white felt
 2-1/2 yards 1/2"-wide white lace
 Needlework fabric sealer
 2 yards 1/8"-wide mint green satin ribbon
 White sewing thread and needle
 Bond 484 Tacky Decorator Glue
 2-1/2 yards pearl strand
 White with gold antique wood Easter tree from Designing Women, Unlimited

Refer to Product Guide on page 66 for information on Easter tree, fabrics, and metallic braid.

*Designs - Lois Winston
 Braid - Kreinik Mfg. Co., Inc.
 Glue - Bond Adhesives Co.
 Fabrics - Wichelt Imports, Inc.
 Easter Tree - Designing Women, Unlimited*

**Pattern
 for
 Easter Eggs**

GLASS

In this modern time, it is hard to introduce new concepts. We developed the crank model "T" and people felt it could not get any better. Then we developed the automobile and people felt it could not get any better. We continually strive to make the world a better place with better products. The framing market is no exception to this rule. The glass industry is also introducing new concepts. One of these new concepts is a special glass for needleart.

I quietly watch most of you consumers and applaud your creativity. You are continually stitching a "new automobile". The pieces of needleart are getting very sophisticated and are usually magnificently stitched. But then some of you take it to the framer and insist that he put mats and no glass on it. You do this because someone told you when you first started stitching that glass would harm the needleart. The real reason for this thinking is that the yesteryear frame didn't leave enough space between needleart and glazing. Even though the framer did this unknowingly, it has caused serious problems in the frame and the needleart suffered as a result.

To better understand the above statement, you need to remember that the material onto which needleart is stitched is generally a natural fiber made of the bloom of a plant or the hide of an animal. Moisture has surrounded it during its entire lifetime. Suddenly, when we frame a piece of needleart, we force it into an environment that is moisture-free. We do this because we are using paper products to help frame the artwork. Paper by its very nature will start to disintegrate the moment it is created. Moisture is its worst enemy! Now, put the needleart needing moisture and the matting and backing needing no moisture together, and you have a real problem.

Enter glass – commonly called glazing within the industry. Glass is used to allow us to see the artwork while protecting it from the elements. We need to know how to frame with adequate space between the needleart and glazing.

So what is glazing? The dictionary defines glazing as a protective covering for something which is usually smooth and can be shiny. In any framing job, glazing serves to protect the art and shield it from ultraviolet rays.

As framers, we daily advise our customers of ways to encapsulate valued needleart. There are many reasons for

you to come to us to have your handwork completed. Enhancement is certainly at the top the list, but coming up a close second would probably be the protection of the art image. Unfortunately, protecting the art from the environment has become much more difficult as the environment becomes more and more of a problem. We have learned that chemicals in the environment can greatly affect your work. It then becomes the framer's obligation to inform you to as to the options to best protect your needleart. Gaining a complete understanding of the components of the picture becomes of prime importance, and as the components become more sophisticated, understanding them becomes more and more difficult. Sort of a catch-22 situation, right?

If you divide glazing into two categories, it is then easier to understand. The first category would be acrylic glazing better known as Plexiglass. This is a trade name given to a type of glazing made by Rohm & Haas, and just as we put a "Kleenex" to our nose, we use Plexiglass when we need an acrylic covering on our needlework. This is a clear plastic coating made of various materials and available in various thicknesses. Reasons for using this product become evident when the size of the needleart becomes quite large. No other glazing products come in as large a size as acrylic sheeting. The light weight of acrylic definitely becomes a virtue. When the sheeting is broken it will not shatter, in most cases, and will not usually be extremely sharp.

Acrylic glazing by the nature of its composition absorbs ultraviolet rays. You may ask the question: "Will the plexi ever become the source of the UV damage?" The answer to this is not known. For art images of lesser value or when the size become critical, it is a good standard in our industry. You must use a special acrylic cleaner to clean and maintain the surface. Because it is plastic it is easily scratched, and damage is irreversible. Static electricity is generated by the surface, so you must use a cleaner to help eliminate this problem.

This brings us to the second type of glazing. Glass is the most commonly used type of glazing in the framing industry. We refer to regular glass, or nonglare, or conservation glass for your needle art. You must tell the framer which one, if any, you will be needing. Glass has a brilliant finish that requires little or no additional polishing

...a new Frontier for Needleart!



by Kaye Evans, CPF

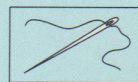
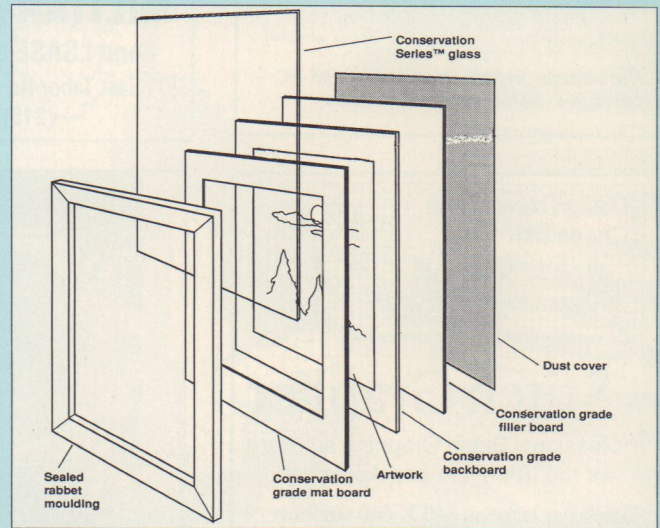
after manufacture. It is very hard to scratch and very easy to clean. The art image appears for the most part exactly as it is, with very little distortion, and clear glass does not have a milky appearance.

Recently new products have come on the market that will, I believe, change the attitude about framing with no glass. There is a special UV coating on the glass that will reflect the UV damage from the needleart ... a pretty good candidate for use, I would say. Consider that you have NO protection if the needleart is hanging on the wall without glazing of some kind. Because the needleart fades evenly, you may not notice the fading until it is too late. Consider some form of conservation glass over your needleart to protect it.

If you are using a paper mat or mats, you have no choice. Paper by its very nature starts to destroy itself the minute it is born. You must put glass over the needleart. If you do not, you may notice a humidity change in the boards after only a few short weeks. The key is to space off far enough so the needleart has room to breathe. If you are using paper mats, the following diagram is a good example of the completed artwork.

Trust the certified professional framer to handle your valued needleart and ask questions. You want to know what kind of glass he is using. Regular float glass is not good enough for picture framing. Is that what your framer is using? Insist on UV protection in your glass and your needleart will be around to enjoy for centuries to come.

Now the question "To glaze or not to glaze?" The simple answer is "yes" if you are using paper mats. You must space off the needleart by 1/4" or more to insure that the needleart will not be damaged. If you are not using mats, you will need to make the judgment call. But with the environment of today, the needleart stand a better chance under glass spaced off far enough to allow breathing room. If you should decide not to glaze, remember to check the work often for changes in appearance. Should you decide to frame your own work, you should be aware of the advantage of glazing and use the framer's glass, either premium or conservation glass. Glass has truly reached a new frontier for the needle artist!



If you would like information on the features and benefits of conservation glass, send a self-addressed, stamped envelop to Viratec Tru-View Glass Co., 1315 N. North Branch St., Chicago, Illinois 60632.

Kaye Evans, CPF, is a nationally noted teacher of framing and the educational director for the framing school conducted regularly by Gemini Moulding of Palatine, Illinois. She can be reached through this publication.

Previous articles by Ms. Evans were:

"A Conversation on Conservation Framing" December 1992
"Laundering Needleart" February 1993

COMING NEXT: Matting (in the June issue).

For information on back issues, call 1-800-CRAFTS-1.

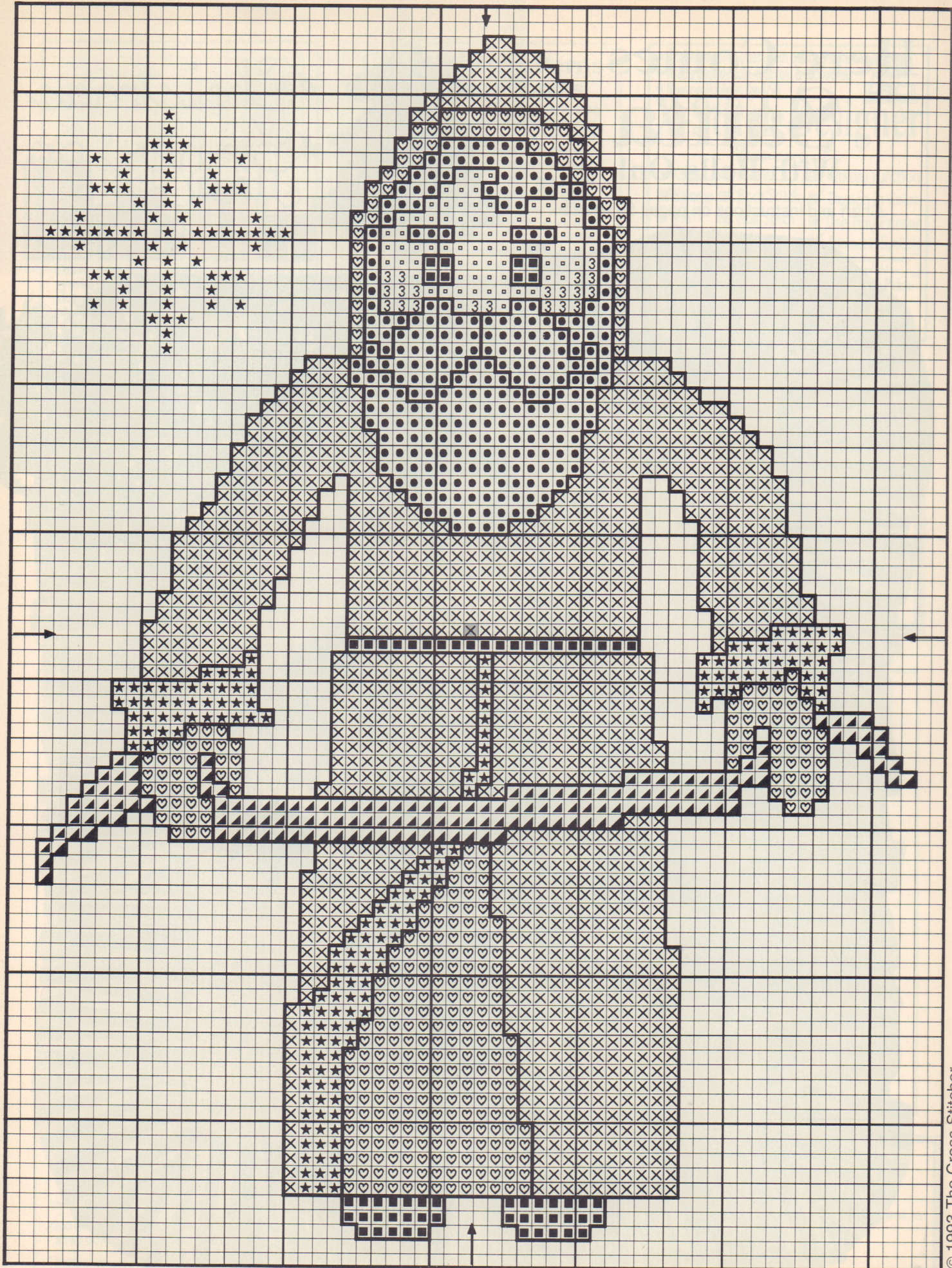
Here Comes **Santa** With Bells On!

Chart and instructions on pages 58 and 59.



Christmas
Corner





Jingle ... Jingle ... Jingle ...

Here Comes Santa With Bells On!

Capture the warmth of Christmas with this Santa burgundy-striped pillow. Rich antique colors of embroidery thread were chosen for the background of the sand-colored Klostern fabric. Embellishments of miniature bells and a tassel top off this truly unique project.

Stitched model shown on page 57.

CENTER of design

CROSS-STITCH

6 strands embroidery thread

BACKSTITCH

3 strands

STITCH COUNT

60 w x 82 h

APPROXIMATE FINISHED SIZES

7-count - 8-1/2" w x 11-3/4" h
14-count - 4-1/2" w x 6" h

FABRIC

Burgundy-striped pillow sham with 7-count Klostern insert from Adam Originals

SPECIAL INSTRUCTIONS

Beard and Eyebrows - Stitch with one strand of #3 Ecu Pearl Cotton.

Refer to Product Guide on page 66 for additional information on pillow sham.

DMC Embroidery Thread

- 310 Black
- 501 Blue Green, Dk.
- Ecu Ecu
- 221 Wine, Dk.
- 754 Terra Cotta, Lt.
- 760 Pink
- 938 Brown

DMC Pearl Cotton #3

- Ecu Ecu

BACKSTITCH INSTRUCTIONS

All backstitching - 3 strands of Black, DMC 310

OPTIONS

TASSEL - Wrap Blue Green, Dk. (DMC 501) embroidery thread around a 2-inch piece of cardboard 8 times to make a tassel. Attach tassel to top of cap with 2 strands of same thread color.

BELLS - Attach 9 small to medium-sized jingle bells evenly spaced along strap with 2 strands of Brown, DMC 938.

*Design - Nancy Hoerner
Embroidery Thread and Pearl Cotton -
DMC Corporation
Pillow Sham - Adam Originals*

Cross-Stitch for Kids

by Claire Bryant

Desk Set

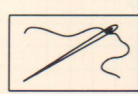
You have time to make this for Mother's Day!

Using two strands in your needle, follow the cross-stitch and backstitch "how to" (diagram A). To cut the pieces of Vinyl-Weave™ you will need to follow these directions. Vinyl-Weave™, will not ravel and does not need the edges turned under!

Decide how big a blotter you want to make and cut a piece of Vinyl-Weave™ that size. The model shown is 11-1/2" x 18". Next, cut two strips two inches wide the same width as the first piece, (see diagram B). Stitch the border design on each piece. To make certain your design will be centered, start in the middle and stitch toward each end. After you have finished cross-stitching your design, whip-stitch the side pieces in place (see diagram C). Cut a piece of blotter paper to fit, sliding it under the side strips to hold it in place.

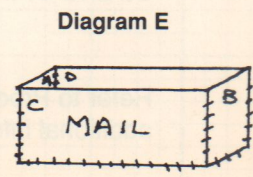
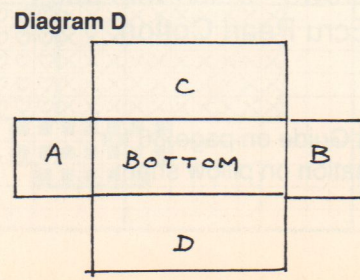
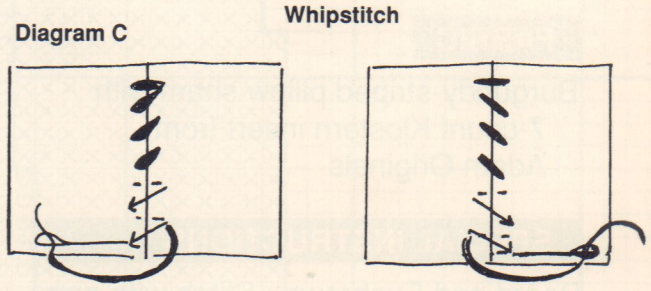
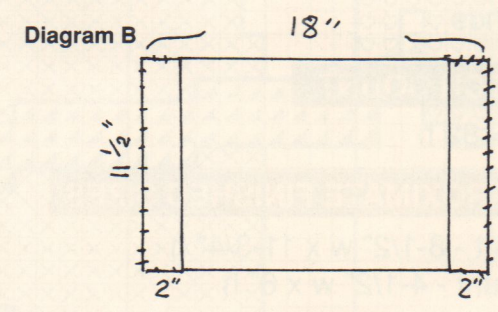
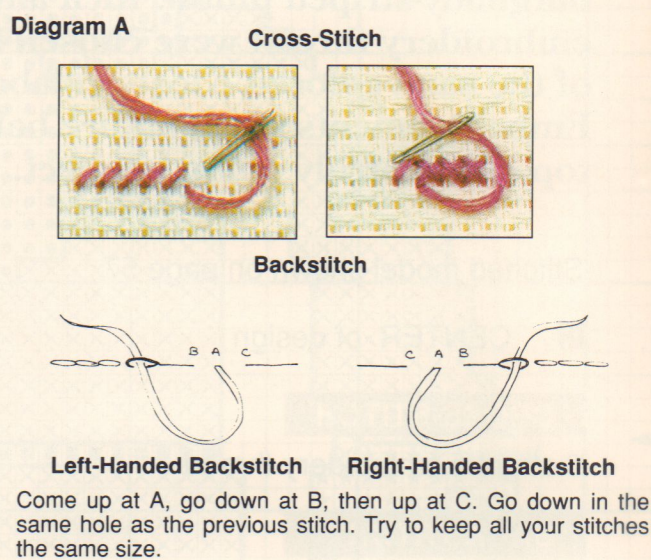
Save some cans. Be sure they have been opened carefully and have no sharp edges. Wash them well and remove the labels. Cut Vinyl-Weave™ to fit the cans. The edge of the can will show at the top and bottom. Your Vinyl-Weave™ will fit in place of the label. Stitch the design of your choice and then whip-stitch the piece to the can following diagram C.

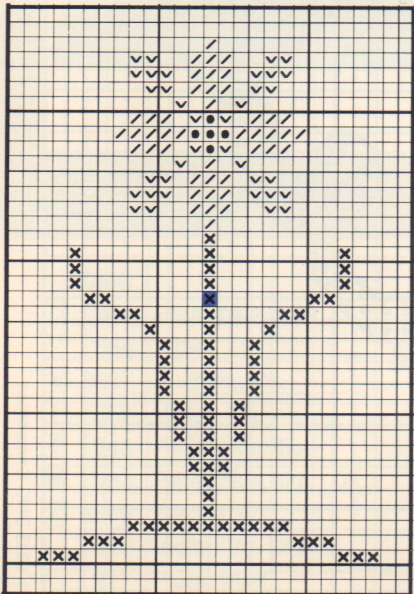
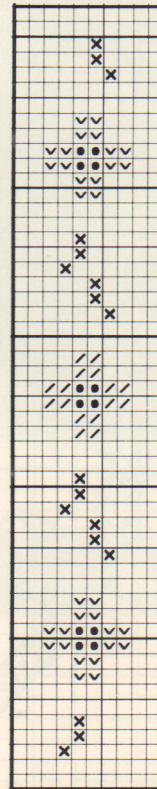
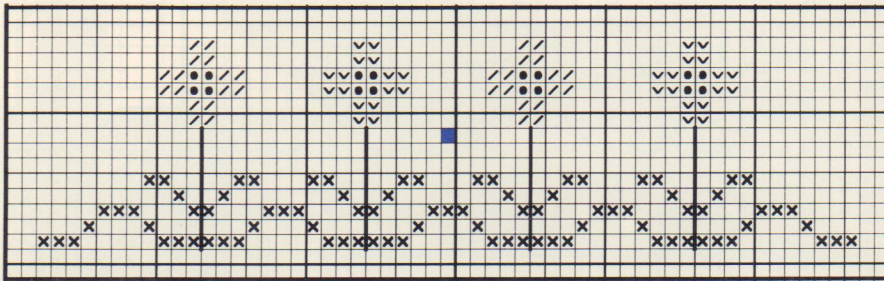
To make the mail holder, cover a box (we used a cereal box for the model) with plain paper so no writing shows through; then cut off the bottom. This becomes the form for you to cover with Vinyl-Weave™. Place the form on the Vinyl-Weave™ and draw around each side and the bottom. The pieces will have to be one thread larger all around in order to fit over the form when they are whip-stitched together. Be sure all the pieces are the same width and that A & B match and C & D match. Lay them out as shown (diagram D) to recheck. Cross-stitch the design on one side. Add a border. Assemble as shown (diagram E). Use two strands of embroidery thread matching the Vinyl-Weave™. We used ecru on parchment Vinyl-Weave™.



If you are unable to find Vinyl-Weave™ in your area, contact Charter Publishing Co., P.O. Box 36002, Greensboro, NC 27416-6002; phone (919) 3320.

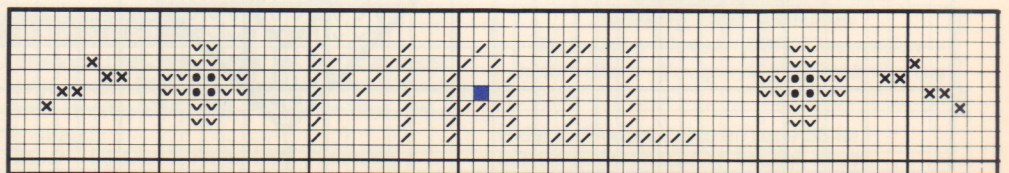
Free Vinyl-Weave™ Samples
 Teachers and children's group leaders can receive a free teacher package with a sample of Vinyl-Weave™ provided their request is made on appropriate stationery (i.e., school, Scout headquarters, church). Write to: Charter Publishing Co., Attn.: Claire Bryant, P.O. Box 36002, Greensboro, NC 27416-6002.





CROSS-STITCH 2 strands

DMC		J.&P. Coats	
☒	469 Green	6261	
☑	815 Red	3000	
▧	930 Blue	7052	
●	676 Gold	2874	



A Mother's Wisdom

CENTER of design

APPROXIMATE FINISHED SIZE

ALTERNATE FOR AIDA STITCHERS

CROSS-STITCH 2 strands

25-count (OVER 2) - 5" w x 5" h

14-count white Aida (approximate finished size 4-1/4" w x 4-1/4" h)

BACKSTITCH

FABRIC

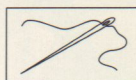
MODEL

1 strand except lettering (2 strands)

25-count white Dublin linen, 8" w x 8" h

Boudoir Revolving Mirror #20151 by Sudberry House, Inc. (design area 6-3/4")

STITCH COUNT 60 w x 60 h



Stitch over 2 threads.





DMC

- 341 Periwinkle Blue, Lt.
- 554 Violet, Lt.
- 3607 Fuchsia, Dk.
- 552 Violet, Dk.
- 340 Periwinkle Blue
- 333 Periwinkle Blue, Dk.
- 3609 Mauve, Lt.
- 550 Violet, Vy. Dk.
- 917 Plum, Med.

FRENCH KNOTS

- (Lettering) "is" in lettering - DMC 550, Violet, Vy. Dk. One strand wrapped 3 times around needle.

BACKSTITCH

- Lettering - DMC 550, Violet, Vy. Dk. (2 strands)
- Large Heart - DMC 550, Violet, Vy. Dk. (1 strand)
- Small Hearts - DMC 333, Periwinkle Blue, Dk. (1 strand)
- Ribbon - DMC 917, Plum, Med. (1 strand)

*Design - Rosemary Sandberg-Padden
Stitching - Star Anikienko
Embroidery Thread - DMC Corporation
Dublin Linen - Zweigart® Fabrics & Canvas*

Refer to Product Guide on page 66 for additional information on boudoir mirror.



Quick-to-Stitch!
**Keepsake
 Box ...
 For Graduates!**

PERSONALIZATION

Using the backstitch alphabet, chart the appropriate name, school, and city. Stitch centered where indicated on chart with one strand Blueberry, Dk., Anchor 123.

OPTIONAL: Colors may be varied to match school colors. Choose the darker of the school colors to backstitch the words and cross-stitch the year. Use the lighter school color for the diploma tie, choosing a light and dark shade of the appropriate color. Select a fabric color to complement the school colors.

BACKSTITCH INSTRUCTIONS

Ivy stems - 2 strands Avocado, Med. Dk., Anchor 268

Diploma - 1 strand Black, Anchor 403

Lettering - 1 strand Blueberry, Dk., Anchor 123

	Anchor	J.&P. Coats*	DMC*
⊗	268 Avocado, Med. Dk.	6268	937
■	266 Avocado, Med. Lt.	6010	471
□	387 Ecru, Lt.	5830	822
○	306 Topaz, Med. Lt.	2298	725
▲	308 Topaz, Dk.	5308	782
+	391 Linen, Lt.	5388	3033
∇	392 Linen, Med.	5832	642
⊘	123 Blueberry, Dk.	7024	791
●	393 Linen, Dk.	5393	640
●	403 Black	8403	310

* May not be exact match.

CENTER of design

MATERIALS

- 14-count Blue Ridge Aida, 5" x 6-1/2"
- #24 tapestry needle
- 6-strand embroidery thread
- Sudberry House rectangular box #99881 (5" w x 3-1/2" h design area)
- 5-1/2" w x 4" h batting
- Tacky glue or glue gun

CROSS-STITCH 2 strands

BACKSTITCH 1 strand

STITCH COUNT 60 w x 40 h

APPROXIMATE FINISHED SIZES

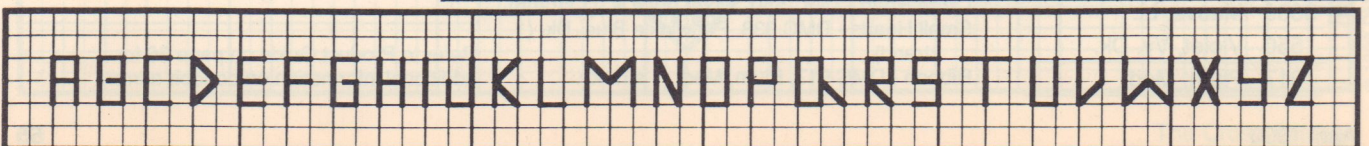
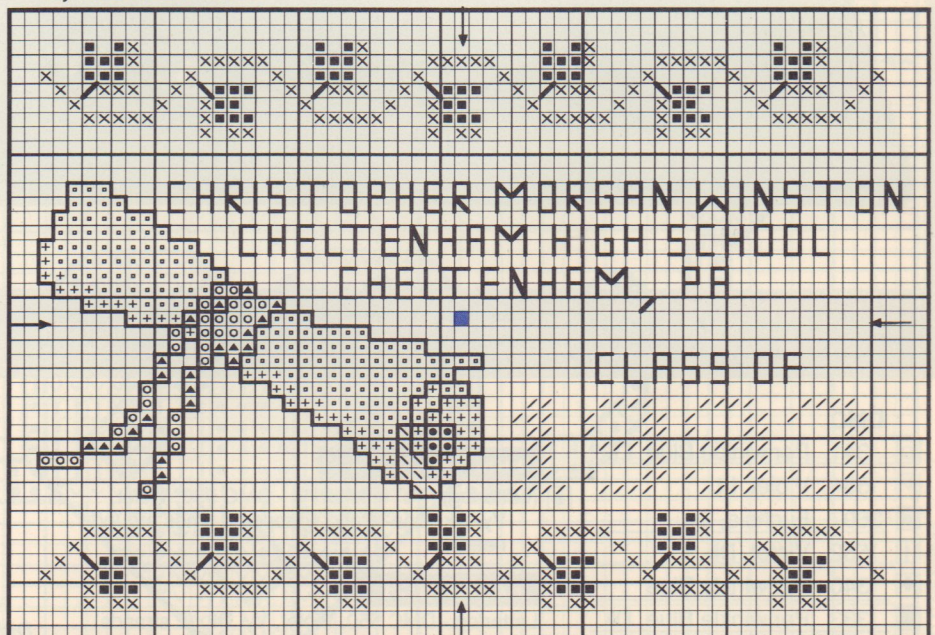
- 14-count - 4-1/2" w x 2-7/8" h
- 16-count - 3-3/4" w x 2-1/2" h
- 18-count - 3-1/3" w x 2-1/4" h



Design will fit best in box #99881 stitched on 14-count fabric.

*Design - Lois Winston
 Fabric - Charles Craft, Inc.
 Embroidery Thread - Anchor
 Box - Sudberry House, Inc.*

Refer to Product Guide on page 66 for additional information on rectangular box.

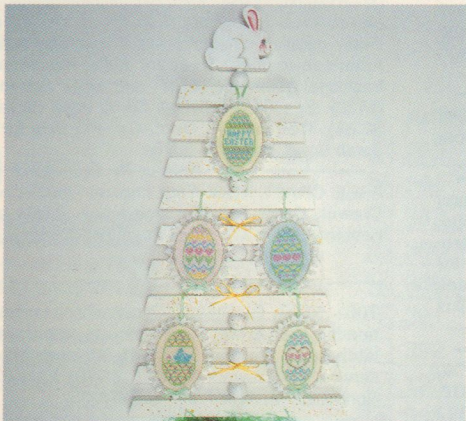


New for Cross-Stitch ...



Birdhouse Planter Frame

The wood-stained birdhouse planter frame #222 from Taylors Workshop is 14" h x 7-1/2" w. Design area is 3" x 4". Mail-order source for products by Taylors Workshop is Frames & Things Unique, Rt. 6, Box 454, Durham, NC 27703, (919) 596-1625. Catalog \$2.00, refundable with order.



Easter and All-Occasion Tree

This versatile white tree accented with gold paint can be used for Easter or as an all-occasion tree. The tree comes with one cut-out top. Other tops are sold individually. Contact Designing Women, Unlimited, 601 E. 8th St., El Dorado, AR 71730, (501) 862-0021.



Versa-Ties...a Tie for Mom!

Prefinished 27-count evenweave ladies' neckties are suitable for counted cross-stitching and counted bead stitching. Available in black, Victorian red, and khaki. For information on ties and a 6-page leaflet of tie designs, "A Touch of Beauty," contact Studio Seven, P.O. Box 151, Salem, OH 44460, (216) 337-6348.

Product Guide

We encourage you to first shop your local craft and needlework stores for stitching supplies. If you are unable to find the products featured in this issue, write the companies listed below for additional information. For a faster reply and as a courtesy to the companies, please include a large self-addressed, stamped envelope with your inquiry.

Linen Stitches (A Linen Lesson, pg. 49): **Designs by Gloria & Pat, Inc.**, Dept. ROD-LT, P.O. Box 2318, Sumter, SC 29151-2318; (803) 775-8525.

Royal Classic placemat, napkin, bread cloth (pg. 7); Rainbow baby blanket (pg. 35), linens and Aidas; Spring Geese preprinted velour towel (pg. 48): **Charles Craft, Inc.**, P.O. Box 1049, Laurinburg, NC 28353; (919) 844-3521.

Acrylic trivet (pg. 6): **Fond Memories, Inc.**, One Terminal Way, Norwich, CT 06360; (203) 887-4789.

Collector's cabinet (pg. 13), crown plate frames (pg. 9), rectangular box (pg. 64), boudoir mirror (pg. 63): **Sudberry House, Inc.**, Colton Road, Box 895, Old Lyme, CT 06371; (203) 739-6951.

Honeybee and Udine afghan fabrics (pg. 11); Damask Aida (The Four Seasons, pg. 9), linens and Aidas: **Zweigart® Fabrics and Canvas**, Weston Canal Plaza, 2 Riverview Drive, Somerset, NJ 08873; (908) 271-1949. Mail-order source for Zweigart® products: Rosemary Drysdale, 80 Long Lane, East Hampton, NY 11937; (516) 324-1705.

Snuggly baby gown (pg. 35) and Easter tree (pg. 53): **Designing Women, Unlimited**, 601 E. 8th Street, El Dorado, AR 71730; (501) 862-0021.

White bolster pillow sham (pg. 33): **Craft Creations**, 219 Fannie Simmons Road, Mount Airy, NC 27030; (919) 320-2217.

Jar Lacy (pg. 31): **Tish & Amy Originals**, Route 2, Box 702, Centerville, AL 35042; (205) 926-5100.

Travel set (pg. 29), Klosters candy-striped pillow sham (pg. 00): **Adam Originals**, 14568 S. 80th Street, Hastings, MN 55033; (612) 436-5615.

Bookmark (pg. 42): **Jeanette Crews Designs, Inc.**, 4 Killian Hill Road, Lilburn, GA 30249; (404) 925-0590.

Woodland Collection fabric (pg. 47), linens and Aidas: **Wichelt Imports**, Rural Route; 1, Stoddard, WI 54658; (608) 788-4600.

Vinyl-Weave™ (pg. 61): **Charter Publishing Co.**, Attn: Claire Bryant, P.O. Box 36002, Greensboro, NC 27416; (919) 674-3330.

Mats and frames: **Nebletts Frames, Inc.**, Route 7, Box 260, Jackson, MS 39209; (601) 922-6305.

Kreinik metallics: **Kreinik Mfg. Co., Inc.**, 9199 Reistertown Rd., Suite 209-B, Owings Mills, MD 21117; (301) 581-5088.

Seed beads (pg. 20): **Gay Bowles Sales, Inc.**, P.O. Box 1060, Janesville, WI 53547; (608) 754-9212.

Anchor and J. & P. Coats embroidery floss, Pearl Cotton, metallics, variegated floss: **Coats & Clark, Inc.**, P.O. Box 27129, Greenville, SC 29616-2129.

DMC embroidery floss, Pearl Cotton, metallics, variegated floss, and Flower Thread: **DMC Corp.**, Port Kearny, Building #10, South Kearny, NJ 07032-0650.