

# Needlepoint Now News

## Between the Threads

FROM ELIZABETH



## Woolie Winners

The winners of the July/  
August drawing for three  
skeins of Anahera wool are:

Marrilee Garcia—Santa Fe, NM  
Susan Hruza—McMinnville, OR  
Donna Laganga—Torrington, CT



CONGRATULATIONS!

## Like us on Facebook



Join us for the 4th of July March and other fun stuff. To stitch along with us all you have to do is sign onto Facebook and "like" Needlepoint Now. We look forward to seeing you there!

## Time Flies

when you're working on a magazine

Here it is the middle of August and I'm thinking about Thanksgiving and Christmas. It's bad enough that I just sent the September/October issue to the printer, which is full of Halloween and Fall designs but now I'm looking for photo props to go along with the Christmas themed pieces I am working on for the November/December issue. I have to say it is a challenge to find Thanksgiving, Christmas and Hanukkah themed décor in the middle of August. Go figure!

My Mother-In-Law made an innocent comment about the weather that threw me into a panic. We were sitting outside on our patio on a warm afternoon last week and she said, "summer is here!" The comment totally threw me. I started to panic, is it summer? I thought it was fall. Am I working on the right issue of the magazine? What month is it?

Since I became the publisher of *Needlepoint Now*, time has been speeding by for me. I try to have content scheduled for three to four issues out which means I am not only working two months ahead, often I am working eight months ahead. Therefore, it isn't uncommon for me to have to stop and think about what month it is. Did we just celebrate Halloween or was it the 4th of July? Wait a minute! We haven't even had Labor Day yet! If I didn't have a calendar on my computer, who knows what day I would think it is.

I am getting ready to travel to Anaheim, California for the American Needlepoint Guild's National Seminar

where I will have the opportunity to trial judge their needlepoint exhibit. This will complete one of the requirements in my Judging Certification program to trial judge five needlework exhibits. I have always enjoyed ANG's needlepoint exhibit, often returning everyday while I'm at Seminar so I can soak in the creativity that goes into each piece of needle art.

I was able to judge the Oregon State Fair's needlework categories last week with seasoned Judge Scottie Erikstrup. I was pleasantly surprised by the quality of work exhibited at the fair, especially in the needlepoint category. I recognized many of the designs and had even stitched, and completed I'm happy to add, several of them myself.

While at Seminar I will get to take a class from one of *Needlepoint Now's* contributors, Debbie Stiehler. I always look forward to taking a class from Debbie. She is an awesome designer and teacher and her quick wit keeps her students thoroughly entertained.

After Seminar, I am on my way to A *Stitch In Time* in Pasadena, California to take a four-day workshop with the "Fab Four", Tony Minieri, Meredith Willett, Beth Robertson and Suzanne Howren. I have wanted to take a class from these four dynamos for a long time and now I will finally get the opportunity. I am hoping I can pick up some tips and tricks that I can share. With so much talent and needlepoint knowledge in the room, I'm hoping that I can contain myself and act respectfully.

# No Dumb Question...

BY SANDY ARTHUR

## What is distinctive about the Greek, Long-arm Cross and Montenegrin stitches?



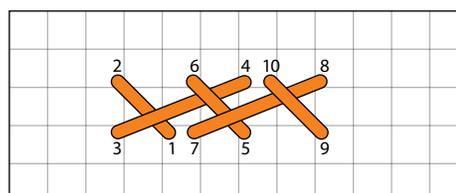
It seems every reference I turned to offered a different take on these stitches. Rarely did I come across two that were the same—some stitch from the bottom, some stitch from the top, some start with a full cross stitch, some start with a half cross stitch, and on and on. Another problem I encountered was that each of these stitches could have been referred to as one of the other names no matter how it was diagrammed. As a result, I saw Greek and Long-arm Cross diagrammed the same way, both beginning at the top or beginning at the bottom with no distinct differences. Montenegrin seems to have its own unique personality and is able to stand alone even though it shares a great deal with the other two and has a somewhat similar appearance. One source of information from which I drew was *The Encyclopedia of Needlework* by Therese De Dillmont, circa 1884.

The greatest confusion to me would be the long-arm cross stitch and the Greek stitch. Both stitches are worked on parallel lines. Both stitches have a short stitch together with a long stitch that is twice the length of the short one and both stitches begin at the bottom of the parallel lines.

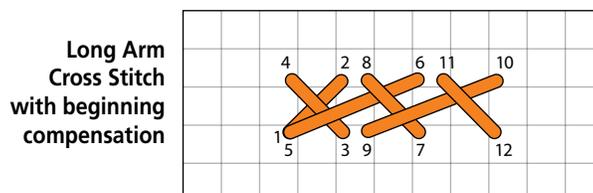
The long-arm cross stitch is stitched from the left to the right. The stitch is made up of one short stitch and one long stitch, the long stitch being twice the length as the short one. So, if the short portion of the stitch covers 2 canvas threads high by 2 canvas threads wide, then the long portion of the stitch should cover 2 canvas threads high by 4 canvas threads wide. The first step of the stitch begins with a short stitch at the bottom that ends at the top. The long stitch begins at the bottom 2 canvas threads to the left of the short stitch and then over 4 canvas threads to the right and two threads up and goes to the back. The next short stitch begins directly 2 canvas threads down from this area. This creates the flow of the stitch.

Having explained all this, I must add that it is very common to see the long-arm cross stitch diagrammed with the longer stitch beginning at the top and flowing from top to bottom instead of bottom to

top as described earlier. (I may have been known to do it this way too.) I have seen this type of diagram where the stitch begins at the top being referred to as a Greek stitch and that is how it is referenced in this article. Another common diagram will include a compensation-type stitch at the beginning in the form of a full cross stitch or a short horizontal stitch over 1 canvas thread. Can you see why we are all so confused?

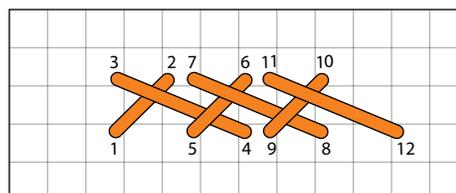


Long Arm Cross Stitch



Long Arm Cross Stitch with beginning compensation

The Greek stitch is also made up of a short stitch and a longer stitch that is twice the length of the short one. While the short stitch begins the first step at the bottom, the long stitch begins at the top. This is similar to a herringbone technique. The second step of the

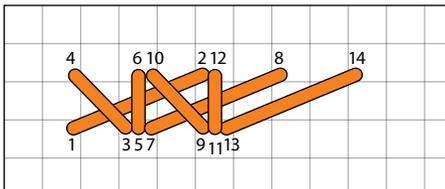


Greek Stitch

stitch is now positioned at the top of the parallel row and ends at the bottom of the row. As with the long arm cross stitch, a compensation stitch will be needed at the beginning and end of the row.

The Montenegrin stitch is a little more distinct in that it has an additional vertical line. This stitch is also worked on parallel lines and also has a short diagonal stitch and a longer stitch that is twice the length of the short diagonal stitch. The stitch begins with the longer stitch first being executed from the bottom left corner and moving to the right upper length of the stitch (1-2 on diagram). The second step is to insert the shorter diagonal stitch back halfway the length of

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**Montenegrin Stitch**

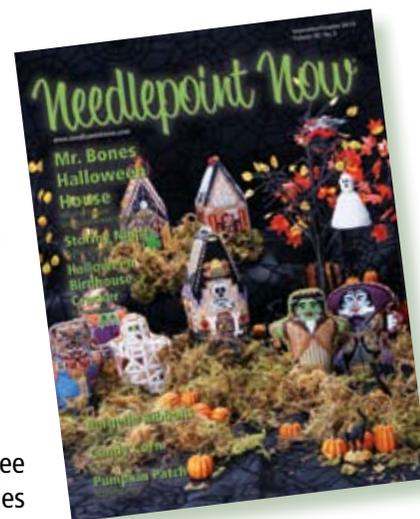
the longer stitch, at the bottom and end the stitch in the top left corner (3-4 on diagram). The vertical stitch is created from the bottom of the line sharing a hole with the beginning of the shorter diagonal stitch and ending directly 2 threads above (5-6 on diagram).

Back to the original question concerning the distinction among these three stitch names, I would say that other than the Montenegrin, who the heck knows? What is important (I have probably said it before and will say it again) is that we follow the guidelines provided by the designer in any particular design. The purpose of a stitch name, in my opinion, is merely a vehicle of reference so that we can find it when there is no diagram provided. We get into trouble and confused as to how we are to execute a stitch, however, when we have find four resources with three different versions of the same 'so called' long-arm cross stitch. I stitch for fun and I do not claim to know all the wonderful correct techniques that one must know when stitching for exhibit or educational purposes such as certification criteria, etc. So, if you are stitching for fun, stitch! Don't get hung up on a label.

**SANDY ARTHUR**

# in the September/October Issue Coming up...

- The September/October issue is at the printer and should be mailed by the beginning of September. If you don't receive your copy by October 7th, please call the office at (541) 935-0238 and we will send you a replacement copy.
- *Squiggee Designs* is featured on the front cover with *Mr. Bones Halloween House*. This is one of three Halloween Houses in their very cute Halloween Series that also includes trick-or-treaters and the *Boo Express* train.
- *Dawn Donnelly's Stormy Night* is featured on the back cover. This very cute owl won all of our hearts as we were working on the photos and article.
- *Ada Haydon* is back in the magazine with her *Halloween Birdhouse Cracker*. We are offering it as a charted design but if you prefer stitching on a painted canvas design, it is available through your local needlepoint shop or *Bedecked and Beadazzled* <[www.bedeckedandbeadazzled.com](http://www.bedeckedandbeadazzled.com)>.
- *Liz Morrow* shares one of her fabulous bargello patterns, *Bargello Ribbons*. Two of my good friends, Chris Allen and Pat West, stitched the samples of this piece using their thread stash. It makes up into a great holiday ornament that is sure to impress anyone on your holiday gift list.
- *Pat Mazu* is back with her *Candy Corn* ornaments. I love these designs and want to fill a candy bowl with them for my Halloween centerpiece. They would also look great on a grape vine wreath.
- *Pamela Harding* has shared with us her piece *Pumpkin Patch*. This pumpkin is a patchwork of fun stitches. Use the template provided or design your own jack-o'-lantern. I'm thinking mine will be a tall pumpkin with a curly stem.



## Ad Reminder!

Reservations for ad space are due September 2nd with ad materials for custom designs due Sept. 9th. Camera-ready ads can be sent in as late as October 1st. *Thank you!*

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## Price Change 2014

It has been over four years since we have had to increase the price of the magazine. During these four years we have gone from a 40-page magazine to a 64-plus-page magazine. Due to the increased number of pages we are publishing, paper price increases and rising postage rates, we have made the hard decision to raise our per issue and subscription price of Needlepoint Now.

We hope that you perceive the added value that we have brought to the magazine, e-newsletter and website content over the past four years and believe the magazine is worth the small increase.

Price Change	Current	2014
Retail Price	\$7.00	\$7.75
1-year Subscription	\$38.00	\$42.00
2-year Subscription	\$72.00	\$80.00
International Subscriptions		
1-year Subscription	\$53.00	\$57.00
2-year Subscription	\$102.00	\$108.00