

Needlepoint Now News

Between the Threads

FROM ELIZABETH



Royalty in Reno

I have just returned from the EGA's Greater Pacific Region Seminar. My traveling partner Pat West, and I drove to Sparks, Nevada, just outside of Reno, for the four-day event. We chose to go the back way, a nine-hour drive through some of my favorite bike riding areas in Southern Oregon and Northern California and we added an over night stop in Klamath Falls, Oregon. We arrived at the Nugget Hotel and Casino in Sparks on Friday a little tired but ready for the seminar experience.

The event kicked off on Friday night with the opening banquet where the dress code was strictly enforced. When we entered the banquet, we were each handed a plastic tiara and told that we had to wear it.

By no means do either Pat or I consider ourselves to be princesses but with everyone else wearing them, we gave in and put them on. After about ten minutes, I was ready to give up the royal crown and go back to being a commoner. My crown was too tight and was giving me a royal pain in the head.

I signed up for classes that would take me out of my very cozy comfort zone. For the first class, Pat and I had signed up for Marion Scoular's Dresden Doodle, a blackwork piece. It had been years since I had taken a class in blackwork and back then, the teacher was insisting that the front and the back of the piece be identical. To stitch reversible blackwork is a challenge that I wasn't sure I could meet.

Marion immediately threw out that rule and told us that unless we were

planning on wearing the blackwork on a piece of clothing, we needn't give a second thought to making it reversible. I love this woman and I really enjoyed the class, so much so that I know I'll finish the piece.

Monday and Tuesday's class was also with Marion but this time we would be working on Hardanger. Once again, it had been years since I had attempted this technique because something about cutting the fabric made me too nervous. Remember, I am a needlepointer—I don't like to cut canvas or work in hand, and we would be doing both! The Hardanger class proved to be more challenging than the blackwork class. Holding the congress cloth felt cumbersome and I struggled with the sewing motion instead of stab stitching that I so love. But I persevered and other than one little incident, had a wonderful experience. After I cut the tablecloth away from my stitching, I was very happy with my piece.



I encourage all of you to try different techniques. The worst thing that can happen is you will find a new appreciation for canvas work and you may have to pay a hotel for the damage you did to their linens.

Treat your ribbon right!

Subscribers, enter to win your own Finella ribbon laying tool for use with your delicate ribbon embellishments.

Just email or call us with your subscriber I.D. number—it's as easy as that. The number is located above your name on the mailing label of the magazine.

The drawing takes place on August 8, 2014.

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Who won the Bead Soup?

Marcia Spangler
from Louisville KY
and

Debbie Oliveria
from Jacksonville FL

were the lucky winners in our drawing for the Bead Soup scissor fobs and accessories.

Congratulations!!





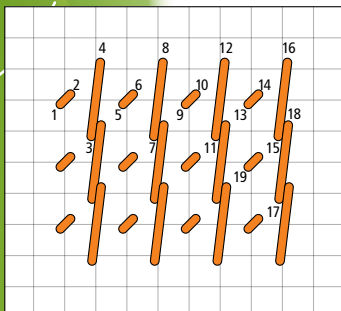
No Dumb Question...

BY SANDY ARTHUR

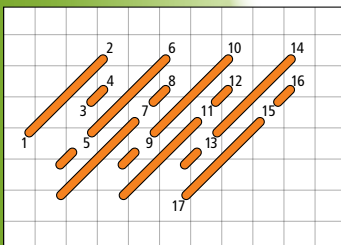
What differentiates a kennan stitch from a nobuko stitch?

These spotlighted stitches are wonderful background stitches. They work well for covering large spaces—backgrounds, buildings, fields, clothing, sky, water, sand, etc.

The stitches are so similar that one sometimes automatically starts stitching one when they may well have had the other one in mind. They may have been thinking nobuko but actually stitching kennan or the other way around.



kennan stitch



nobuko stitch

What differentiates these stitches? As diagrammed here, they both are 3 vertical canvas threads in height. They both have a pair of elongated stitches with a shorter stitch midway between the pair. And, as diagrammed, the movement is from left to right. Of course, the movement could also be from right to left as long as the process is consistent. It is more natural for me to diagram and stitch from left to right on most stitches where it is acceptable (basketweave being an example of where it might not be suitable when right handed).

So, back to the original question—what differentiates one of these stitches from the other? For our purposes, we are comparing the stitches as if they are used on the same size ground fabric and stitched in the same thread.

While it is true that the kennan stitch consists of a pair of elongated, vertical stitches separated by a shorter stitch, upon examination notice it is evident that the elongated stitches only cross one canvas thread in width. So the elongated stitch is 1x3 canvas threads in size. A pair of elongated, vertical stitches with a short stitch in between in this example covers a total canvas area of 3x3 canvas threads. This creates a more snug-appearing stitch that covers the canvas more densely than the nobuko stitch.

Kennan Stitch

This stitch technique results in a distinct vertical, or striped, pattern, thereby possibly limiting its background use. To create a less distinctive directional appearance, an adjustment to the stitch sequence is needed.

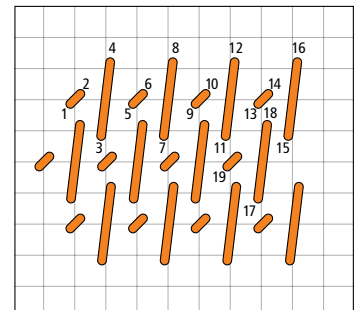
Looking at the nobuko stitch, it's also a pair of elongated stitches separated with a single stitch midway. However, the elongated stitch is much more diagonal than that of the kennan stitch. This occurs because the elongated stitch passes over 3 canvas threads diagonally and this is 3 x 3 canvas threads in height and width. A pair of elongated stitches with a short stitch in between in this example is 3 x 5 canvas threads. The stitch is not as dense as the kennan stitch just discussed.

Nobuko Stitch

This stitch has a gentle appearance and does not present a strong distinct pattern. Perhaps an even closer similarity of stitches is between the nobuko and a variation of the kennan stitch. In the variation of the kennan, the rows create an alternating sequence of the long and short stitch. This variation then results in a more open stitch than the original kennan. Additionally, it also presents a more gentle stitch movement and loses the strong vertical line.

Kennan Variation

Of course, coverage with both stitches can be manipulated by the choice of thread size and texture. A totally different look can be achieved by skipping the short stitch and going back to fill in with a metallic such



kennan stitch variation

as Kreinik. Another different look could be achieved by stitching the long stitches in a somewhat shiny thread such as Rainbow Gallery Neon Rays or Neon Rays+. Another possibility would be to insert a beautiful bead in the area occupied by the short stitch.

The illustrations and discussions presented here refer to the stitches being slanted from left to right. Of course, they can be worked with a slant to the left. This technique is perfect for two-sided designs such as coats, pant legs, architectural elements, etc.

As you can see, we are only limited by our imagination and bravery. Go for it!



Sandra Arthur is a Sr. Master Teacher, Designer and author of the popular Shapes of Needlepoint – Series I through IV. She is active in ANG, EGA, NETA, CHA, and TNNA.

in the July/August Issue Coming up...



4th of July Cake Toppers

by *Squiggee Designs*, *Stitch Guide* by *Sandra Campbell*. Patriotism has never looked so delicious! Decorate your favorite dessert with these sparkling cake toppers and celebrate the day with style!

La Dama Elegante Canvas

This artwork by *Manuel Salas* for *Tapestry Fair* with a stitch guide by *Lisa Kessler* will reanimate the dead! With a look to die for, this elegant lady shows us how to think outside the box (or coffin). Come a step closer if you dare and see Lisa's realistic feather treatment. Keep clear of her fur stole though...it's livelier than you think!

Beach Bag Sampler

Merrilyn Heazlewood combines stitches with colors that will keep you smiling in the sun. This great sampler band is fun to stitch and has as many uses as your

imagination. We made ours into a fabulous striped bucket bag but band samplers make great belts, headbands and purse straps too.

Swirling Snowmen Canvas

by *Ewe & Eye & Friends* with stitch guide by *Suzie Vallerie*. We love these friendly snowy gentlemen and *Suzie* was delighted by the challenge of doing a white-on-white piece. Come along on a snow day trip and see what she has done with stitched textures and beads to create the illusion of depth.

Watermelon Seed Packet

BB Needlepoint Designs brings us a bit of summer with their seed pack series and nothing says summer like a nice cool watermelon on a hot day. Stitch yourself a garden with *Pansies*, *Pumpkins* or *Sunflowers*!

Not Exactly Blackwork

Susan Jones has charted a beautiful bit of blackwork inspired by needlepoint stitches. The colored canvas becomes the background as the patterned stitches come forward and delight your eye.

China's Needle Arts, Surviving Mao

Jay Bozievich brings his voice to a special segment from last year's visit to China. Many talented young students at the *Bashai Embroidery Institute* are working to preserve their heritage in the art of needle work. It is wonderful that China is starting to see the value in their cultural traditions.

Miao Zigzag

Deborah Forney and *Elizabeth Bozievich* worked together to recreate a fabulous charted piece inspired by China's Miao people. You'll love the traditional festival garment design that Elizabeth found in her travels. Color and contrast work together, creating a little bit of fun you can wear on your wrist.

The Tudors, Part 2: Anne Boleyn and Jane Seymour

We continue our series of *Labor of Love's* Tudor canvases from last issue in royal splendor. We'll be looking at the portraiture and clothing of King Henry VIII's second and third wives with *Anne Connerton's* stitch guide. *The Tudors* series will finish up next issue with the last three royal canvases.

White Holiday Light and Red Holiday Gift

Another pair of *Susan Portra's* Holiday Ornaments are coming your way in this issue. White on white embellishments and red pinwheels will make your home shine this coming holiday season.

Meet Stella Lighting

Elizabeth Bozievich opens our eyes to the necessity of illumination. She's found a new source with the kind of flexibility in features needlepointers need, especially as our eyes age. Based in Oregon, *Nathan Wiedenmann's* LED lamp company *Stella* has developed these great lamps after only two years in business.



Ad Reminder!

Reservations for ad space in our Sept/Oct issue are due July 1st with ad materials for custom design due July 8th. Camera-ready ads can be sent in as late as August 1st. —Thank you!