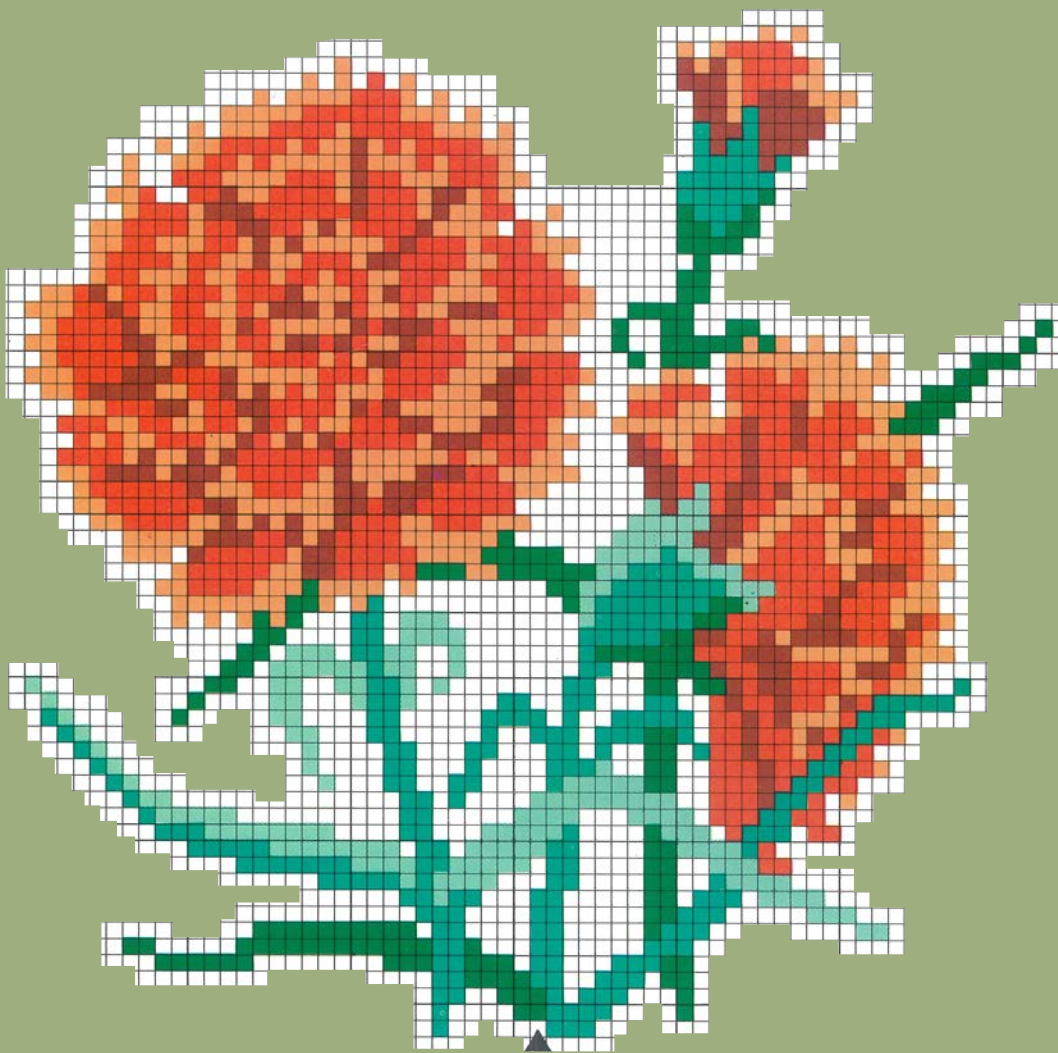


STATE FLOWER: Scarlet Carnation

Cross Stitch/
Needlepoint
#805223

Design by
Carol Wilson Mansfield

OHIO



INTRODUCTION



The State Flowers have been researched and interpreted in design by Carol Mansfield of Northbrook, Illinois. Carol custom designs all types of needlework projects and is a member of the North Suburban Embroiderers' Guild. The Chicago Art Institute Sales and Rental Gallery and Raffles Gallery in Chicago exhibit her paintings and drawings. She is a regular exhibitor at the North Shore Country Day School Embroidery Show.

"The flowers chosen as symbolic of the various States are in some cases native wild flowers or trees, in others garden flowers, and in still others introduced plants which have become associated with the region. They have been selected for diverse reasons — through sentiment, because of their prevalence, or to give the state prominence commercially. Also they have been selected in various ways. In many states the flower has been named by the legislature, in others it has been officially proclaimed by the governor, and in many sections it was voted for by the people or the school children."

The Wise Garden Encyclopedia

This leaflet provides instruction for eleven projects that may be stitched for gifts or your own personal use and enjoyment. The floral designs are suitable for both counted cross stitch and needlepoint.

The projects, which provide decorative accents for many areas of the home, include: seven pillows of various sizes and designs, a bellpull, trivet, cheese board, and jewelry box.

Other suggestions for use are: placemats and napkins, wall hangings, clothing embroidery (shirts, skirts, aprons, etc.), small kitchen appliance covers, book ends, door stops, guest towels.

We hope these suggestions will stimulate your imagination for many, more, interesting applications.

Suzanne Zeglin
Design Department

COUNTED CROSS STITCH — GENERAL INSTRUCTIONS

1. Fabric

Counted Cross Stitch may be worked on any fabric that is an evenweave (having the same number of horizontal and vertical threads per inch).

Hardanger cloth is woven from double cotton threads, usually 22 per inch. Cross Stitches are worked over pairs of these double threads, although tiny designs may be formed by working over the single intersections of double threads.

Aida cloth is an evenweave fabric with each vertical and horizontal division composed of multi-strand interlocking threads (worked over as one unit). 11 and 14 blocks per inch are the most readily available sizes.

Davos cloth is an imported evenweave fabric, heavier in weight than Aida and hardanger. Eighteen threads per inch is the size available.

Modine, a fabric composed of alternating large plain and decorative blocks, has twenty-five threads per inch.

Note: These fabrics are available in many needlework shops. If you are unable to find them, information on ordering them by mail can be obtained from Leisure Arts, P.O. Box 5595, Little Rock, Arkansas 72215.

Plan at least 1" unworked fabric around worked area for finishing. Overcast raw edges or turn under and baste edges before beginning work.

2. Embroidery Floss.

Six-strand cotton embroidery floss is used for all projects shown. Cut floss into 24" lengths. Two strands of floss are used for all stitching unless otherwise directed. However, number of strands for Cross Stitch is somewhat a personal choice. Two strands on 14 Aida fits solidly; two strands on 11 Aida allows the background to show through — three or four fit solidly. Solid vs. fabric showing through is a matter of taste or appropriateness to a design, not correctness.

3. Needles and Accessories

A #24 or #26 tapestry needle is used for all stitching. An embroidery hoop (to hold fabric taut) and thimble (to protect middle finger of stitching hand) are optional accessories.

4. The Cross Stitch

The following figures show how to work the Cross Stitch: Bring thread up at 1, down at 2, up at 3 and down at 4 to form one complete Cross Stitch. (Fig. 1). Work a vertical row by forming each stitch individually. Work horizontal rows in two journeys. (Fig. 2). One Cross Stitch is worked for each colored square on the charted design. Adjacent stitches share fabric holes and all threads on the reverse side will be vertical. The uppermost thread for all Cross Stitches should slope in the same direction.

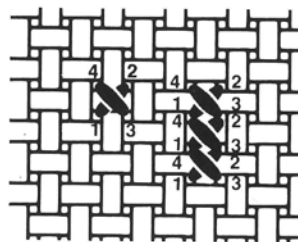


Fig. 1

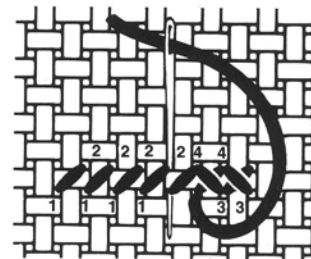


Fig. 2

5. The Backstitch

Refer to Fig. 3. Bring threaded needle up at 1 and stitch down at 2, the beginning of the design line. Bring needle up at 3 (2 stitch lengths forward beneath fabric) and down at 4 (same hole as 1). Continue in this manner, up at 5, down at 6, etc. A line of backstitching is shown on the chart as an outline. It is used to emphasize areas of design or provide very fine detail, usually with only a single strand of floss. Backstitching may be worked alongside existing Cross Stitches, sharing the same fabric holes. One of the sets of alphabets utilizes this stitch.

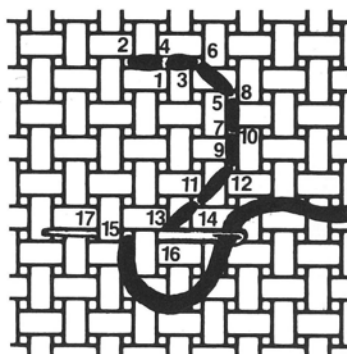


Fig. 3



NEEDLEPOINT —

GENERAL INSTRUCTIONS

1. Canvas

Needlepoint stitches are worked into an open mesh canvas to become a part of the fabric in a decorative manner. Cotton canvas is available in three types. Mono canvas is made with horizontal and vertical woven single threads. Duo (penelope) canvas is comprised of horizontal and vertical double threads which allow for the formation of two sizes of stitches on the same piece. Interlock (leno) canvas has horizontal and vertical single threads which interlock at each intersection.

The size of canvas is determined by the number of threads per inch (mesh). Always count warp threads (parallel with selvedge); horizontal (weft) threads may have a slightly different count. The most commonly used sizes for needlepoint projects are 10, 12, 13, 14, and 16 mesh, but the range includes from 3 to 7 mesh for quick point and 18 or more mesh for petit point.

Canvas comes on large rolls and is sold by the yard. It varies in width from 24 to 54 inches; 40-inch width is most readily available. Good canvas is expensive. In choosing canvas, look carefully to see that it has no lumps, no broken then tied threads; it should be smooth and crisp. A rough, limp canvas is not pleasurable to work and results in an inferior finished piece. Keep canvas rolled for storage; a folded crease may cause canvas threads to weaken or break.

Always plan 2" unworked canvas around worked area for blocking and finishing. Fold masking tape or sew seam binding around rough canvas edges. On tape, mark top and bottom edges of canvas for reference.

2. Yarn

These are the main types of needlepoint yarns: Crewel wool is a fine two-ply yarn available by strand or skein. Persian-type wool is about twice the thickness of crewel yarn and is purchased as a twisted triple strand, singly or in bulk; separate strands and use 1, 2 or all three together. Tapestry wool is a four-ply yarn almost as heavy as lightweight knitting yarn and is available in small or large skeins. When you are choosing yarn and canvas for a design, make sure the yarn will adequately cover the canvas for each kind of stitch you will be working. If only one type of stitch is used, choose the type of yarn that best fits your canvas. If your design uses a variety of stitches, you may need to alter the thickness of your yarn, so the canvas is properly covered by each stitch. Crewel or Persian-type yarns are especially useful when this situation occurs as you may use more or fewer strands on each stitch as needed.

Use strands of yarn no longer than 18" each; longer strands tend to fray and snag while you work. To work with two or more strands, align them, and thread them through the eye of the needle.

3. Needles

Needles with a long eye and blunt point, called tapestry needles, are used for canvas work. They come in sizes from 24 (the finest) to 14 (the thickest) and are chosen to fit the size mesh canvas used. The needle, when threaded, should go easily through the mesh. If

it requires tugging to get the needle through, it is too large and the canvas will become distorted.

To thread needle easily, fold yarn sharply over needle and then remove needle. Slip eye of needle over fold and ease through.

4. Basic Stitches

The basic diagonal stitch of needlepoint is called the tent stitch. It is a sloping stitch which covers an intersection of canvas threads. The method used to form a group of tent stitches determines its name (Continental or Basketweave). The Continental is recommended for any single row of the same color stitches (horizontally, vertically, or diagonally). (Fig. 4). With two or more rows, always Basketweave. (Fig. 5). The background may be worked in the Basketweave or in a decorative stitch such as Diagonal Mosaic shown in Fig. 6.

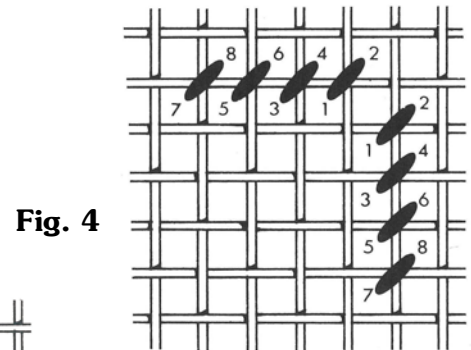


Fig. 4

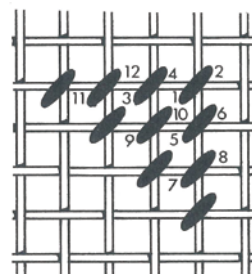


Fig. 5

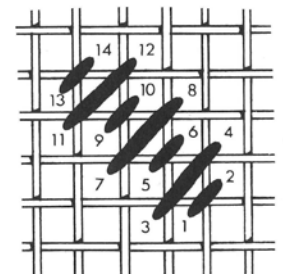


Fig. 6

Care should be exercised in the selection of a decorative stitch for the background. The design must remain the center of interest and the background should not compete with the design.

STITCHING TIPS FOR COUNTED CROSS STITCH AND NEEDLEPOINT

1. When working with stranded yarn/threads, separate and realign them before threading needle. Check the "grain" of yarn/thread and thread the needle with end that leads the smoothest journey.
2. When working with several colors on a single motif, thread each color into a separate needle. Use each color as needed, anchoring it into surface side of canvas/fabric when not in use; reserved yarns/threads tend to tangle if allowed to hang beneath the canvas/fabric.
3. For the first strand on new canvas/fabric, bring yarn/thread up, leaving about 1" end on back. Hold this 1" end close against back of canvas/fabric, and be sure to work the first few stitches over the yarn/thread end, anchoring

it firmly. Another method for starting involves the use of a waste knot; Knot a yarn/thread end. Pull threaded needle from face to back of canvas/fabric 1" or more from starting point. Cut off knot after stitching several rows over the yarn/thread end. To finish off a strand (and begin subsequent ones), weave an inch or so of the yarn/thread back through the last few stitches. If long stitches have been worked, weave ending yarn/thread in two directions.

4. You may wish to blend yarns or threads for shading and subtle effects. To do this, combine strands of adjacent areas of color to form each color-blended stitch.
5. There are two stitching methods. In the **Sewing Method**, needle is inserted down into the appropriate fabric hole and then up through the next hole; the yarn/thread is pulled through in one continuous motion. A stitching rhythm will be developed; however, not all stitches may be worked with this method. In the **Stab Method**, the yarn is pulled completely through each time the needle passes through a fabric hole. While two motions are required to complete a stitch, all stitches can be worked by this method.
6. To correct a mistaken stitch, unthread the needle and use it to pick out your mistake; do not try to remove work by stitching backward.
7. Stitching tension is the degree of tightness your yarn/thread is pulled when making a stitch. Strive for consistency; all stitches should lie smoothly and fabric threads should not be pulled askew. Note: If fabric threads show through your stitching, you may be pulling the yarn/thread too tightly; or, you may need to carry more yarn/thread in the needle.

WORKING FROM CHARTS

The charted design is a uniquely valuable tool for the needleworker. It may be reproduced on a "ground" fabric using a "counted thread" technique. Needlepoint and Cross Stitch are both methods of embroidery where designs evolve from stitches worked over counted threads (Tent or Cross Stitches) on ground fabric (canvas or evenweave).

The charts given are 12 squares to the inch. Each designated square on a charted design represents one stitch in whichever needlework skill you prefer. An important point to remember is that the finished size of any design depends on the size of "weave" of the ground fabric, not the squares of the chart on graph paper. To determine the finished size the design will be on your choice of canvas or fabric, count the number of squares it is wide and high on the chart. If the design is 60 squares wide and 50 squares high and you are planning to work it on 10 mesh needlepoint canvas (which means 10 stitches to the inch), the design would then be 6" x 5" when worked.

When planning the overall design for any form of needlework, establish placement and spacing of designs. Always locate the vertical and horizontal centers of your fabric; baste these guidelines. On canvas, a **needlepoint marking pen** may be used. The centers of the charted designs are marked. Plan work according to these corresponding centers.

We refer to all colors by name and also by DMC cotton floss number so you may accurately reproduce the shading. Use these color numbers for projects requiring floss; use a DMC color chart to guide your yarn shade selections.

FINISHING

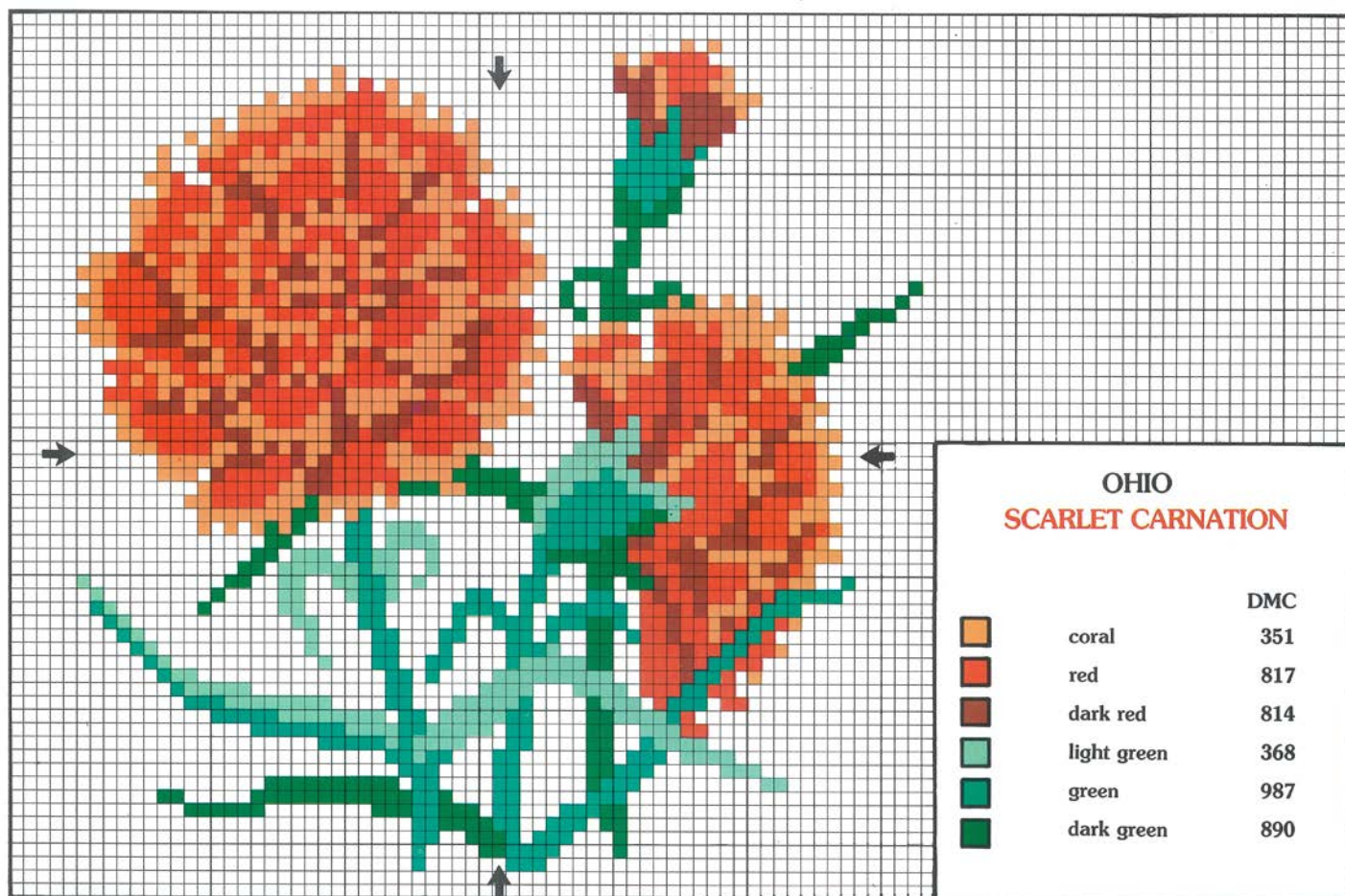
1. Blocking is the process of straightening embroidery so that threads of the fabric or canvas are horizontally and vertically true. With colorfast threads, fabric may be washed and ironed dry, face down on a towel.

Straighten and fasten canvas onto a blocking board using rust-proof push-pins. Place them every inch or so through canvas margins to anchor all four sides of needlework. Pull canvas if needed and make sure corners are true right angles and sides are straight; apply moisture as needed to align canvas threads. Allow to dry thoroughly before removing.

2. Regardless of shape or size, use the following procedure for making **knife-edge pillows**: Trim pillow top, leaving about $\frac{1}{2}$ " unworked fabric on all four sides. Overcast fabric edges to prevent raveling. Cut backing fabric same size as trimmed pillow top. From remaining fabric, cut bias strips 2" wide. Join bias strips to fit pillow edge, plus seam allowance for joining. Lay piping cord along center line of strip on wrong side of fabric. Fold strip over cord and machine-baste, using a zipper foot, close to cord along length of strip. To join ends: When basting, leave 2" free at each end of cording. Remove stitching from these ends. Join these bias strips to fit pillow edge. Cut cord to fit; baste in place. Starting at bottom edge, (raw edges facing outward), machine-baste cording to right side of pillow top, rounding corners very slightly. Clip seam allowance of cording at corners. Baste pillow top and backing fabric, right sides together, with cording in between. Machine-stitch, leaving an opening. Turn right side out, carefully pushing seams outward. Insert pillow form or fiberfill. If using fiberfill, insert into corners or edges first, then stuff toward center of pillow. Sew final closure by hand.

3. Regardless of shape or size, use the following procedure for making pillows with **double ruffling**: Trim pillow top, leaving about $\frac{1}{2}$ " unworked fabric on all four sides. Cut pillow back same size as trimmed pillow top. From remaining fabric, cut ruffling. Cut fabric twice the desired width plus 1" for seam allowances. The length of the strip should be $1\frac{1}{2}$ to 2 times the perimeter of pillow plus seam allowances for joining. (It may be necessary to join several strips to achieve needed length). Join ends of strip (strips), machine-stitch, and press seam (seams) open. Fold strip in half, wrong sides together. Run a line of machine-basting a scant $\frac{1}{2}$ " from raw edges, run a second line of machine-basting $\frac{3}{8}$ " from raw edges. Grasp bobbin threads to gather, fitting perimeter of pillow. Distribute gathers of ruffle evenly. Place raw edges of ruffling against raw edges of pillow top (right side). Baste. Place right side of pillow back against right side of pillow top with attached ruffling. Baste; machine-stitch, using $\frac{1}{2}$ " seam allowance. Leave an opening on bottom side for inserting pillow form or fiberfill. Trim corners and turn right side out. Sew final closure by hand.







Alphabets

You may wish to Cross Stitch or needlepoint the flower name or state or both as a part of your finished design. Charting the flower names or states on graph paper will aid you in placement and spacing.

Two of the four alphabets feature both upper and lower case letters.

The two upper alphabets are suggested for needlepoint. Use Continental stitch.

The two lower alphabets are suggested for counted thread embroidery. The first is worked in Cross Stitch and the second is worked in Backstitch (Fig. 3 on pg. 1).



We have made every effort to ensure that these instructions are accurate and complete. We cannot, however, be responsible for human error, typographical mistakes, or variations in individual work.

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