



# News Blast

August 2017

## Coming Up at Louise's

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#### **Coming Soon!**

Jill Elia discusses upcoming events and classes at Louise's.

#### **Guest Article**

One of our regular customers, Paula Dunnigan, discusses her reentry into needlepoint and her latest project.

#### **Deconstructing a Stitch**

Diane Snyder takes us through ways to establish reference points and patterns when stitching complicated stitches.

#### **Trunk Show**

#### **Just In Canvases**

See the newest canvases available in-store and online.

#### **Store Calendar**

#### **Birthday Coupon**

#### **Contact Us:**

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#### **Store Hours:** (Eastern Time)

Monday: 10am to 4pm

Tuesday: 10am to 7pm

Wednesday: 10am to 4pm

Thursday: 10am to 4pm

Friday: 10am to 4pm

Saturday: 10am to 4pm

It is late summer and the season has flown by! What a great July we had with our Christmas in July sale. Special orders from the sale are coming in daily and it is always a treat to see a new canvas and a happy customer!

This month we are featuring Princess & Me as our Trunk Show and it does not disappoint. Each canvas comes with a picture of a finished model and a stitch guide. There are sports canvases as well as wedding, holiday and baby canvases. These are great travel projects and a quick stitch always makes a stitcher happy.

Our August Stitch In will be August 19th so plan to join us from 1 to 4 for a fun and tasty way to cool down.

Don't forget our Kelly Clark Trunk Show and Rooster class in September. The class is September 22nd and 23rd and there are still one or two spaces left.



Our next visiting teacher will be Carol Gantz and she will be teaching Associated Talents Halloween Candy Collage on Saturday, October 21. This adorable piece will feature Basketweave beading along with great Halloween colors.

Our annual Open House will follow on Sunday, October 22 from 12 to 4 with a Trunk Show from Associated Talents.

## ***Thoughts of a New Needlepoint Student***

***Paula Dunnigan***

Out of curiosity, I wandered into Louise's Needleworks about a year ago. I had been taught to embroider and needlepoint as a child and had continued it through college and the early years of my marriage. (There's an old family story about how my grandparents would not consent to the marriage of my parents until my parents had finished cross stitching a large tablecloth for their future home. Even my father picked up a needle!) However, with the arrival of my children and a full-time career, I had to forego a very enjoyable hobby. Newly retired, I decided to see what had changed in the world of needlepoint. I was amazed by the quality and variety of the canvases, the plethora of new threads and embellishments, and the range of new stitches that were being employed. It was clear that I had a lot of catching up to do if I wanted to rekindle an old hobby.

I started coming to class with Karen on Thursdays, and we worked on learning about new threads and increasing the variety of stitches with which I was comfortable. Along the way, I met a number of congenial gals who were experienced stitchers and eager to help. I started out with easier canvases (two tooth fairy pillows for the grandchildren) and graduated to increasingly more complex projects. I learned to bead and do ribbon work along the way.

My latest endeavor was a large magnolia blossom shown in the attached photo. At first, the canvas looked overwhelming to me. However, Karen advised me to break the main flower into sections consisting of a single petal and begin work on only the petal that looked most obvious to me. She said that it was very likely that I would change my approach...including both stitches and threads...as I completed additional petals. This indeed proved to be the case as my concept and plans further evolved after studying each successive completed petal. Maintaining flexibility is definitely an asset with this hobby.

Karen and I decided to reverse the standard approach and to use beading exclusively for the background and heavy stitching for the petals with lighter, shiny threads for the leaves so the painted detail would show through. I did much of the petal work using strandable silks, and I experimented with introducing shading by using subtle color changes and variegated threads while keeping the stitch pattern unchanged in that section. This meant that at times I had six needles going simultaneously with the stitch pattern for a single petal. I soon found that I needed to remember to pull a thread that was no longer in active use through the canvas to the front and park it on the side where I could keep an eye on it and be sure that it did not get tangled with the next active thread.



It took me approximately three months to complete the needlework on this project. I greatly enjoyed the learning process as well as the end result. I have since found a second canvas with plumeria blooms that will make a nice companion piece to the magnolia blossom. So it looks as if this new canvas will keep me busy for the next few months.

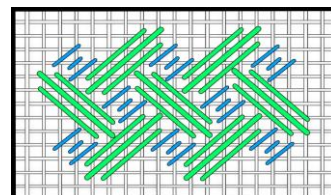


## Deconstructing the Stitch

Diane Snyder

Stitch diagrams are a great reference for choosing and executing different stitch patterns. As a visual representation, it is easy to see which direction the thread moves and how many canvas intersections the thread covers. For many of us, a quick glance at the diagram is enough to set our needles off and flying. But sometimes it is worth taking the time to pay attention to things we would otherwise take for granted. Establishing reference points and patterns can be helpful with both executing the stitch and with compensation within and around other areas of the painted canvas.

To the right is a diagram for a composite stitch pattern based on a woven stitch. This can be stitched with two different colors of the same thread or given a little texture with two different threads in the same color family. So, what can the diagram tell us? Let's break it down:



First, look at the groupings. The long green stitches are in groups of 3 and move diagonally over 4, over 5, over 4. The smaller blue stitches are in groups of 3 and move diagonally over 2, over 1, over 2. Immediately, this tells you that if you have a section with 4 stitches that your pattern will be off. Similarly, if you have oblique, horizontal or vertical stitches you will again be off.

Next, look at the direction. The long green groups slant in the same direction within one row, but change direction on the alternating rows. However, the small blue group slants in the same direction (lower left to upper right) in every row. If you end up with two consecutive rows of green slanting in the same direction, or blues slanting in opposite directions, once again the pattern is off.

Now let's look at some other reference points. Knowing how the groups of stitches relate to each other horizontally, vertically and diagonally can help with placement.

We'll start with the green stitches.

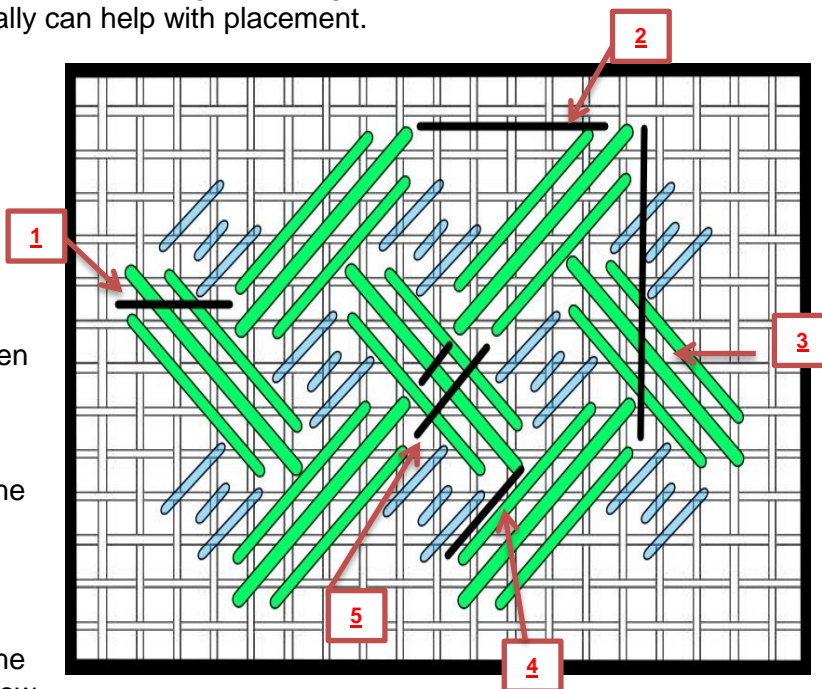
# 1: From the bottom of the top upper stitch in a group, count over 3 canvas threads to begin the lower stitch in a group. This works for moving both left and right.

# 2: There are 5 canvas threads between the top of the middle stitch to the top of the first stitch in the next group.

# 3: There are 7 canvas threads from the top of the middle stitch to the top of the lower stitch every other row.

# 4: There are 2 diagonal intersections from the bottom of the middle stitch to the bottom of the upper stitch in the row below.

# 5: There is 1 diagonal intersection between the bottom of the middle stitch and the top of the middle stitch on every other row. There are two diagonal intersections between the bottoms of each side stitch to the top of the corresponding side stitch on every other row.



Now for the blue stitches:

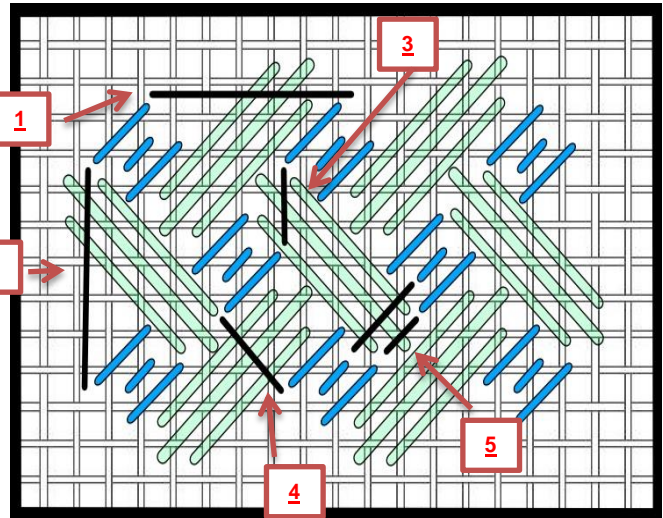
# 1: There are 6 canvas threads from the top of the first stitch in a group to the top of the first stitch in the next group on the same row.

# 2: There are 6 canvas threads between the bottom of the first stitch in a group to the bottom of the first stitch in a group on every other row.

# 3: There are 2 canvas threads between the bottom of the top stitch in a group to the top of the bottom stitch in a group on the next row.

# 4: There are 2 diagonal intersections between the bottom of the third stitch in a group to the bottom of the top stitch in a group on the next row.

# 5: There are 2 diagonal intersections between the middle stitches of each group on subsequent rows. There is 1 diagonal intersection between the corresponding side stitches of each group on subsequent rows.



There are more reference points that can be established by looking at how both groups of stitches relate to each other as well. Knowing these references can be helpful if you are trying to compensate around a painted element and, for example, have only a clear diagonal path; you can use the diagonal reference points to place stitches. If you pick up a project after a long interval of not stitching, reference points can quickly establish where to begin again without having to rip out stitches to get to a starting point. Hopefully, you will find this useful.

## Trunk Show

This month we are featuring a great trunk show by Princess and Me. All of the canvases are small and portable. What's even more exciting: they all come with stitch guides! Come in and check out the large selection. If you are looking for a specific canvas, just give us a call and we can ship it to you.



Miles Standish



Reindeer in a Wreath



Holy Communion Girl



Hooty Hoot



## Just In Canvases



### Cardinal Cuisine \$140

The Meredith Collection - Charlie Harper Designs. Handpainted canvas on 13 mesh. Canvas size is 14 x 18.



### Native American Man or Woman \$46 each

Susan Roberts Designs. Handpainted on 18 mesh. Canvas size 7 x 10.



### Pilgrim Man or Woman \$46 each

Susan Roberts Designs. Handpainted on 18 mesh. Canvas size 7 x 10.



### Summer Drinks Pillow \$107

Gayla Designs. Handpainted on 18 mesh. Canvas size 10 x 14.



### 19<sup>th</sup> Hole Mini-House \$73

Susan Roberts Designs. Handpainted on 18 mesh. Canvas size 10 x 13.



### Shoes in Milan Window \$82

Melissa Prince Designs. Handpainted canvas on 18 mesh. Canvas size is 10 x 10.



### Patriotic Coasters \$94

Pepperberry Designs. Handpainted on 18 mesh. Canvas size 13 x 13.



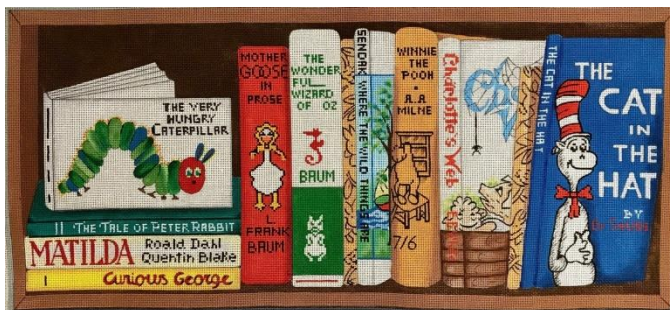
### Pink Magnolia \$236

Melissa Shirley Designs. Handpainted canvas on 18 mesh. Canvas size is 17 x 21.



### Max the Snowman \$135

Pepperberry Designs. Handpainted on 18 mesh. Canvas size 13 x 14.



### Children's Classic Books \$199

Alice Peterson Designs. Handpainted on 18 mesh. Canvas size 22 x 12.



### Ginger Spice Mermaid \$134

Kelly Clark Needleworks. Handpainted on 18 mesh. Canvas size 9 x 14.

## August Calendar

**Stitch In** - Our next monthly ***Stitch In*** will be Saturday, August 19, 2017 from 1:00 to 4:00 pm. . No instruction or fees – just a fun time with other great stitchers. Share your ideas and learn from others. Refreshments are provided.

**Threads, Stitches and More** - every Monday, 1:00 to 4:00 pm - an informal canvas embellishment class with Karen Chrissinger. Classes are \$11 for two hours and \$15 for three hours.

**Sip and Stitch** – every Tuesday, 7:00 to 9:00 pm - an informal canvas embellishment class, with Jill Elia - and wine. Classes are \$11.

**Thursdays with Karen** - every Thursday, 1:00 to 4:00 pm - an informal canvas embellishment class. Classes are \$11 for two hours and \$15 for three hours.

**Private Classes** – One-on-one sessions are also available. These sessions are \$25/hour and require advance arrangements.

## August Birthday Bucks



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**20% OFF Your Total Purchase**

During the month of August, bring this coupon and proof of your August birth date. One coupon per year per newsletter subscriber. May not be combined with other coupons and may not be used for the purchase of gift certificate or trunk show canvases. To use this coupon for special orders, coupon must be present and payment received at the time special orders are placed.

Expires August 31, 2017

*Happy Stitching!*