

## DORSET POND

### Designed ANNE CRAM DESIGNS

Stitch guide by River Silks Ltd. Copyright © 2007 River Silks Ltd.

**Materials needed:** 11 x 13 stretcher bars, #22-24 tapestry needles

**River Silks Ltd. 100% silk, hand dyed ribbon**

Information (877) 944-7444

[www.riversilks.com](http://www.riversilks.com)

4mm	Color	Spools	7mm	Color	Spools
#63	FIR	1	#157	FLAME SCARLET	1
#214	PEPPERMINT	1	#250	SPECTRA YELLOW	2
#235	ARTICHOKE GREEN	1	#133	LIME PUNCH	2
#256	PALE LILAC	2	#274	OD KIWI	3
#282	TROPICAL PEACH	2	#63	FIR	2
#49	SOFT PINK	1	#235	ARTICHOKE GREEN	1
#22	ORCHID PETAL	2	#158	CHINESE RED	1
#231	SALMON ROSE	2	#101	BLAZING ORANGE	1
#268	SUNSHINE	2	#107	OD BUBBLEGUM	3
#106	OD ORCHID PINK	1	#122	OD JADE LIME	1
#272	RED VIOLET	1	#120	OD SUMMER GREEN	1
#147	OD NILE	1	#109	OD VIOLA	1
#108	OD ORCHID PETAL	1	#216	OD SILVER BLACK	1
#218	OD CHINESE RED	1			
#101	BLAZING ORANGE	1			
#134	EMPIRE YELLOW	1			
#297	OD YELLOW	1			
#237	CHESTNUT	1			
#279	LEMONADE	1			
#33	SILVER LAKE BLUE	1			
#249	ULTRAMARINE	7			
#17	PEARL	1			
#32	DREAM BLUE	1			
#75	FOR GREEN	1			
#68	SPRAY	1			
#98	OD SUNSHINE	1			
#109	OD VIOLA	1			
#247	BLUE BELL	4			

PLEASE REFER TO THE ENCLOSED CARTOON OF THE CANVAS AND THE PHOTOGRAPH AS A GUIDE. READ THE ENTIRE STITCH GUIDE BEFORE BEGINNING TO WORK THE CANVAS!

**EVERGREEN TREES:** COLORS 63, 235 and 214 ALL IN 4 MM RIBBON!

#### **SECTION A:**

**FIRST SET OF TREES TO THE LEFT OF THE EVERGREENS (A):** COLORS 256, 282, 49, 22, 268, 231, and 106 ALL IN 4 MM.

**BUSHES BY THE WATER:** COLORS 272 and 147 ALL IN 4 MM.

**TREE TRUNKS:** COLOR 108 IN 4 MM.

**SECTION B:**

**SECOND SET OF TREES TO THE LEFT OF THE EVERGREENS:** Colors 231, 297, 101, 134, 218 and 279 ALL IN 4 MM.

**SECTION C:**

**TOP TREE IN RED:** COLOR 218 IN 4 MM.

**SECTION D:**

**BUSHES BY THE WATER:** COLORS #157, #122, #107, #120, #250, #133, #274 and #63 ALL IN 7 MM.

**SECTION E:**

**THE LOWER PART OF THE TREE:** COLORS #235 and #158 IN 7 MM.

**SECTION F:**

**THE UPPER PART OF THE TREE:** COLORS #274 and #101, #235 and #158 IN 7 MM.

**SECTION G:**

**THE LEFT UPPER CORNER:** COLOR #250 IN 7 MM.

**SECTION H:**

**THE REST OF THE TREE:** COLOR #107 IN 7 MM.

**SECTION J:**

**BUSHES DOWN TO THE WATER:** COLORS #63, #218, #107 (OR #157), #133 and #274 IN 7 MM.

**TREE TRUNKS:** Colors #109 and #216 IN 7 MM.

**WATER FROM RIGHT TO LEFT:** Colors #75, #68, #33, #249, #49, #17, #256, #106, and #147 ALL IN 4 MM.

**SKY:** Color #247 IN 4 MM.

**BORDER:** COLOR #249 IN 4 MM.

**GENERAL PLANNING**

Attach the canvas to the stretcher bars preferably using tacks.

There is no need to ply the silk ribbon. You will want to work with 2 to 3 foot lengths of ribbon. The ribbon won't show wear so don't worry.

**THREADING THE NEEDLE:** Cut the ribbon on the diagonal. Insert point of the ribbon through the eye of the needle. Then insert the point of the needle through the ribbon cut end about 1/2" from the cut. Pull the long tail to secure the ribbon to the needle.

**SECURING THE RIBBON TO THE CANVAS:** We have chosen not to use an "away knot" as it is unnecessary with River Silks ribbon. **There is an easier way.** Bring the needle up through an empty hole where you want to begin. Pull the needle and ribbon through the canvas leaving about a one-inch tail of ribbon on the back of the canvas. With a finger press that tail flat against the canvas. Go back down through an adjacent hole passing through both the canvas and the ribbon tail. Try not to stitch through your finger! With your finger still pressing on the tail pull the needle and ribbon through the canvas and keep pulling until the ribbon is secure on the canvas. Check the back of the canvas to see that there are no loose ends. This is called the "Canvas Lock Stitch".

**HELPFUL HINTS:** The ribbon does not need to be pulled tightly. Untwist the ribbon as you stitch and lay the ribbon with a laying tool to show the surface. Stitching style will affect the number of spools required. The "economy stitch" is quite acceptable if you are pleased with the look. With shorter stitches this is not always the best.

**I RAN OUT OF RIBBON. NOW WHAT?** When you need to add more ribbon to continue stitching or to change color or width of ribbon use this easy technique. Select your new piece of ribbon and secure it to a new needle using the "Needle Lock Stitch" described previously. On the wrong side of the canvas cut the ribbon you had been using (removing the old needle) leaving about a 1 1/2 inch tail. Hold that tail and pierce it with your new needle and ribbon very close to the surface of the canvas, keep pulling the new ribbon leaving another 1 1/2 inch tail. Put that tail over the next hole that you want to stitch and put the needle through that new tail and the canvas. Keep on pulling until secure. Turn the canvas to the right side and continue stitching. You may trim those tails to a half-inch as desired.

## CANVAS MANAGEMENT

This is a canvas that requires considerable thought before starting to stitch. The painting shows a pond edged in trees and a sense of depth with the distant evergreens. The trees to the left are closest to us.

The technique used by Anne Cram in the trees/bushes is "Pointillism". For the needlepoint artist this translates to French Knots and Colonial Knots. By using 4 mm ribbon for distant objects and 7mm ribbon for closer objects we gain a sense of perspective immediately. Stitching the 7 mm ribbon in Colonial Knots and 4 mm ribbon in smaller French Knots accentuates the perspective. In addition as the distances increase the colors become more muted and less distinct. Thus the evergreen trees on the far shore are just green blotches.

The sky is stitched simply to prevent it from being busy. There is enough in the trees and water to capture our attention.

The sky and water are both done in 4 mm ribbon. On the enclosed cartoon I have arbitrarily drawn a line to separate the 4 mm ribbon used on the right hand side of the canvas from the 7 mm ribbon used on the left hand side. Refer also to the photograph for more detail.

It matters little whether you stitch the trees first or the sky first. The water should be stitched after the trees so you can get a better idea of how you want the reflection to look.

The colors below are arbitrary and usually **do not** follow the painting! I wanted to use color to help establish the effect of distance so that some of the colors were chosen to that end. The colors can be bunched or blended according to whim. It's an impressionist painting – be an "Impressionist".

It will be important to follow the cartoon drawing and refer to the photograph as you read the directions and stitch this fabulous canvas. There is ample ribbon to alter colors more or less as you wish. This is an Impressionist style canvas and the colors should be exuberant!

As you get to each section you might want to gather all the colors used in that section and have them at hand ready to mix or match as you desire.

### **STITCH INSTRUCTIONS**

To do a **French knot** come up through the canvas and pull the ribbon either straight down towards you or straight up away from you. It doesn't matter.

Hold the ribbon about three inches from the canvas in your free hand. Lay the needle across the ribbon pointing it towards 9 o'clock. Using your free hand wrap the ribbon once around the needle. Put the point of the needle just barely through the canvas. (For now just go up and down through the same hole.)

Now comes the second **KEY** to success with **French knots**. With your free hand gently pull the ribbon until the wrap slides down the needle and meets the canvas. Let the ribbon go. The ribbon should now be lightly snugged against the needle and canvas. Pull the needle through the canvas and carefully keep pulling the ribbon through until you have the desired knot. Practice a number of these to decide on how much tension to apply. Remember you don't have to stitch tight knots. The knots are for decoration only. Straighten out the ribbon by twirling the needle or by letting the needle hang and unwind before starting the next stitch.

If you are left-handed follow the above instructions but point the needle to three o'clock.

The **Colonial knot** is larger than the **French knot**. It extends the possibilities for dimension and texture in your needlepoint. You actually already know most of the details of a **Colonial knot**. You need to add one small step and you have the knot mastered. As you read this, have canvas, needle and ribbon right there, ready to go, so you can follow along. Begin by bringing the needle and ribbon up through the canvas. One hand is holding the ribbon; the other hand is holding the needle. Hold the ribbon 5 inches away from the canvas so that the ribbon is pointing right at you (6 o'clock). Now move your hand to the right until the ribbon is pointing to 5 o'clock. Leave everything there for now. Next put your hand holding the needle right in front of you, in fact, touching you. It should also be on top of the hand which is holding the ribbon. Point the needle to 12 o'clock. Next move the needle forward until it slides all the way under the 5 o'clock ribbon. Bring your ribbon hand back to 6 o'clock. Now point the needle to 9 o'clock.

This completes the one small step you needed to master. Everything else is just like a **French knot**! With the needle pointing to 9 o'clock wrap the ribbon once around the needle. Put the point of the needle just barely through the canvas. (For now just go up and down through the same hole.) Pull the ribbon until the wrap slides down the needle and meets the canvas. Let the ribbon go. The ribbon should now be lightly snugged against the needle and canvas. Pull the needle through the canvas and carefully keep pulling the ribbon through until you have the desired knot. That's it! You've done a **Colonial knot**! That's exciting!

HINTS: Remember that you don't have to stitch tight knots.

Take a moment to let the ribbon unwind before the next knot. Once again the width of the ribbon used and the number of wraps determines the size and height of **Colonial knots**. This gives you the ability to vary the texture and height of your canvases.

If you are left handed change 5 o'clock to 7 o'clock and 9 o'clock to 3 o'clock respectively.

PLEASE USE THE ENCLOSED PRACTICE CANVAS, NEEDLE AND RIBBON TO **MASTER THESE KNOTS** BEFORE STARTING TO STITCH ON THE PAINTED CANVAS!! THIS WILL MINIMIZE UNCERTAINTY, HESITANCY AND FRUSTRATION.

### LET'S STITCH

**Evergreen trees:** Use rather tight single wrap French Knots. Blend the colors to establish distance.

#### Section A in the cartoon

**First trees to the left of the evergreens (see cartoon):** I used #282 and #256 blended for the majority of the tree. Use #49 and #22 for the top of the tree with an area of #268 under that to the left of the first tree trunk. Below that in order were #231, #98 and #106. Change any of these at will! Use single wrapped French Knots throughout.

**Bushes by the water:** Stay with French Knots filling the rose colored bushes with #56. Feel free to use other light greens in addition to #148. Single wrapped French Knots are used here.

**Tree trunk:** Use diagonal stitches and go over them at least once to make it look like a tree trunk. Go over 2 holes. Side branches generally get lost in the French Knots so I skipped them.

#### Section B in the cartoon

**Second set of trees to the right of the evergreens (see cartoon):** In this section use single or double wrapped French Knots. The majority of the tree was done in blended #231 and #100. Towards the lower part of the tree I worked in the other colors in pleasing bunches. The left pointing peninsula on the cartoon is done in a couple or so rows of 4 mm #218. Colors #56 and #148 complete the water's edge.

#### Section C in the cartoon

**Top tree painted in reddish:** Use single or double wrapped French Knots in #218.

This completes the areas that use 4 mm French Knots!

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The rest of the trees/bushes are done in 7mm Colonial Knots. These larger knots are used to imply that these trees are closer. That is also the rationale for the more intense colors.

Note we are not specifically stitching every dot on the canvas. The 7 mm Colonial Knot occupies too much space to allow for that. The idea is that each knot is a point and that the tree is mostly leaves with some flowers. We are attempting to give an impression (Impressionist Painting) rather than a literal reading of the canvas.

**Section D in the cartoon:** These are all colorful bushes under the trees. I started with a couple of areas of #157 and then put in bunches of the other colors to look like masses of flowers/foilage. Use your

intuition. Colors #133 and #274 are down by the water. You should use single wrapped Colonial Knots in this area.

**Sections E in the cartoon:** This is the lower part of the tree. Again stitch single wrapped Colonial Knots using #235 as the main color and #158 for the flowers. Do not attempt to do the branches, they disappear under the Colonial Knots!

**Section F in the cartoon:** Same stitch using #274 as the main color and #101 for the flowers. The next treetop to the left uses colors #158 and #235. Feel free to change these arrangements as you like. Use other extra 7 mm green colors to add variety. Do this wherever it seems to work.

**Section G in the cartoon:** The upper left corner of the canvas is done in single wrapped (with an occasional double wrapped) Colonial Knots. Use #250.

**Section H in the cartoon:** The rest of the tree continues with the same knots in #231.

**Tree trunks:** These are done as before with diagonal stitches making the trunk as long as you wish. Go over 2 holes.

**Section J in the cartoon:** This is a continuation of section D. Add the occasional double wrapped Colonial Knot as you desire. Add a bit of #157 or #107 as desired. Make this section more or less flow with Section D.

**Water:** Stitch this from right to left with horizontal straight stitches going over 3 to 5 holes with each stitch going through the adjacent stitch. The colors as listed more or less read right to left. This is all done in 4 mm. Feel free to use other colors as you have them. Don't try to make an exact reflection as Anne has painted. This tends to look odd. The effect that you want is the reflection shimmering on the surface of the water – another Impressionist concept.

**Sky:** Stitch this in Continental Stitch using #247. Watch your tension so that the result is smoother!

**Border:** About 3/4 inch diagonal stitch all around in #249. You decide on the corners etc.

**Have Fun!**

