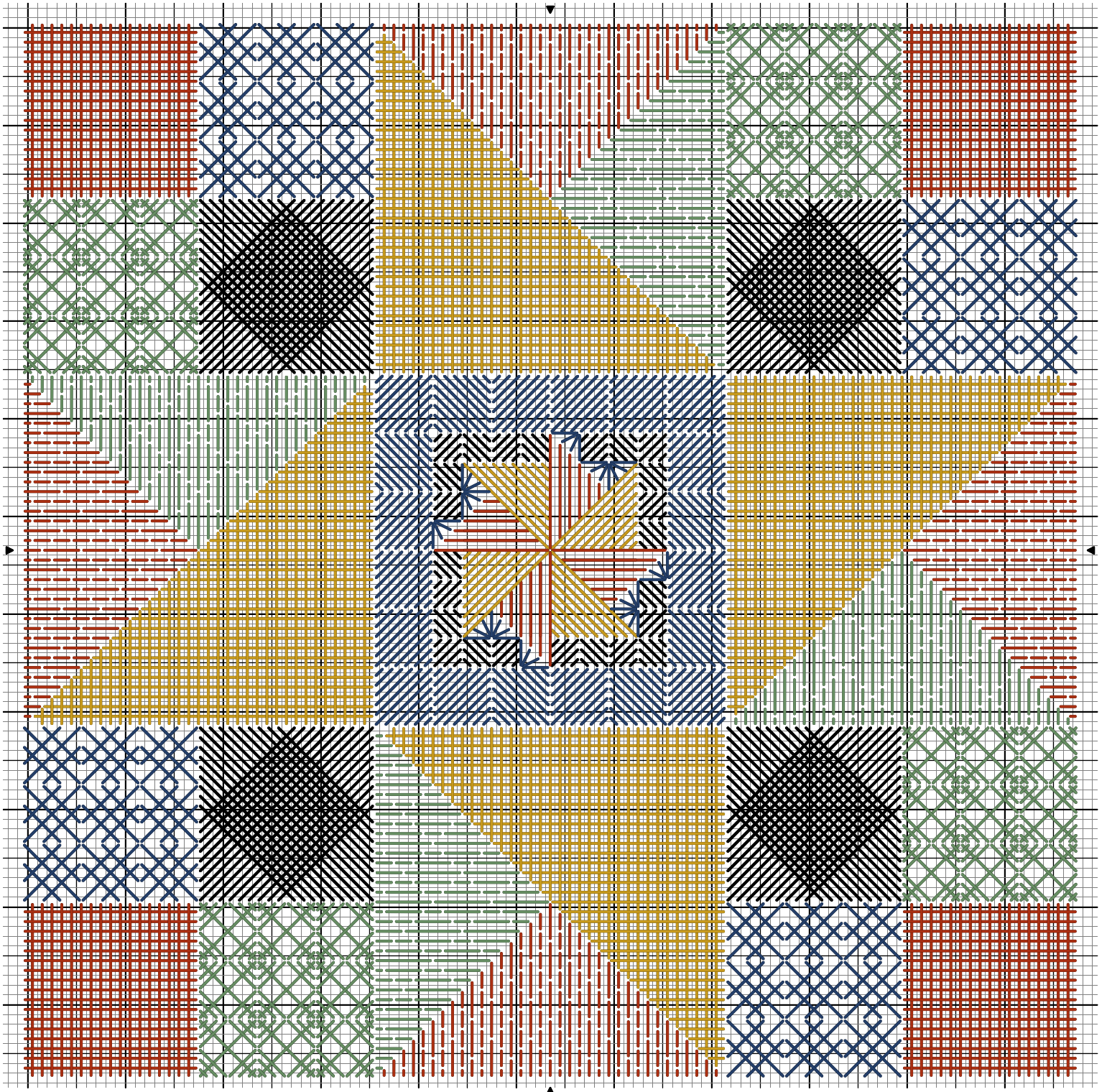


DebBee's Designs



REGAL AUTUMN

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Design size 108 X 108 stitches, about 6" square on 18 ct. canvas



REGAL AUTUMN

A Free Chart by Debbie Rowley

Regal Autumn is a design based on a traditional quilt block. Most quilt blocks are composed of squares, rectangles and triangles, which makes them perfect to translate to counted needlepoint.

First a few basics about stitching, then we'll start the diagrams for Regal Autumn.

Preparing threads for stitching:

I strongly recommend a thread management system because there are a lot of threads in the project, and it's easy to get things messed up quickly. I use FlossAway bags, and put each thread in its own bag. I don't label the bags because I can easily see through them to see the thread color and number. Snack size zip top bags also work well. You can also use thread drops if you prefer.

Presencia floss pulls from the end with the longest wrapper. There are two cut ends. I gently tug on both of them (one at a time) until I feel the thread pulling easily; pull that thread and not the other one. Presencia floss separates into 6 strands. After cutting a length, gently tap on the end of the threads until you can see the separate strands. Grasp one of the strands with the fingers of one hand, and with the other hand slide the rest of the strands down. Separate all the strands you need for stitching, and recombine them before threading the needle. Don't cut all the thread at once, but only as you need it.

The Kreinik metallic reel has ends that pop up so you can release the end of the thread. Pull off the length that you need, then gently stretch the thread before threading the needle. This helps to relax the curls and makes it easier to stitch. You can wind the cut end of the reel back around the end of the reel, then pop the lid back down to keep the thread from unwinding further. The metallic is non-divisible and used as it comes from the reel.

Presencia pearl cotton is a little tricky to get started. When you look at the wraps around the ball, you should be able to see a tighter thread that dives under the wraps, usually at the top edge. I take the tip of a needle and gently pry until the end comes loose, then I can unwrap the thread as needed. If I can't find the free end, I just cut one of the wrapped threads to get the ball started.

The Rainbow Gallery threads used in this design are to be used as they come from the cards, non-divisible. I recommend a mini-flat iron for the Neon Rays, but not for the other Rainbow Gallery threads. As a general rule, only iron flat ribbons and threads, and not round threads or you'll disturb the integrity of the thread.

The Caron Collection Watercolours I'm using is a heavy overdye cotton. It separates into 3 strands, and stitch with only one strand at a time. As a general rule I cut off 36" at a time. The skein opens into a loop, and when fully opened the loop is 36". I unwind one length from the loop, cut that one length, leaving the rest of the skein intact. Separate out one strand for stitching and save the rest for the next time you'll need the Watercolours.

Of course, feel free to use any threads you want, any colors you want, as you interpret this project. Other threads than the ones I'm using will work just fine.

For more information on these threads, you can refer to the video on my website under Video Classes—Square 1. The first few lessons cover how to mount the canvas, thread management, threading the needle, using a laying tool and other useful general tips. You do not need to register for Square 1 to view these videos, but they are there if you need additional info for getting started.

Preparing the canvas:

Cover the edges of the canvas with tape or bias tape before mounting to the canvas. This will protect the threads and keep them from snagging on the edges of the canvas as you stitch.

You may stitch with the canvas on top of the bars or under the bars, however you prefer; either way is fine. The canvas needs to be mounted to stretcher bars before stitching. Begin by assembling the stretcher bars into a square. Place the prepared canvas on the bars. Tack or staple the center of each side, then work out from the center fastener, placing tacks or staples no more than 1/2" apart. This helps to keep the canvas square and makes it easier for finishing. Work on each side alternately—place fasteners at the top and bottom working out from the center, then the sides, stretching the canvas as you fasten it as tightly as you can. Do not fasten all of one side, then the next side, then the next. You'll be able to keep the canvas tighter and squarer by working alternately. Again, you can refer to one of my videos for Square 1 if you need more info.

I recommend using a stitching frame (Lowery, System 4, K's) to hold the canvas as you stitch so you have both hands free for stitching. If you don't have a frame, you can use clamps to hold the canvas to the edge of a table, or frame weights placed on the corners to hold it securely to the table.

Tools:

You'll need a laying tool. This can be a trolley needle worn on a finger (any finger, either hand, just whatever is comfortable for you), a laying tool, a tekobari, or even just a large needle or toothpick, so long as it is comfortable for you and smooth so it doesn't snag the threads.

I have two pairs of scissors, one for cutting regular threads, one for cutting metallic threads. The scissors for metallic threads has a serrated edge that helps to keep the metallic threads from slipping as you cut. I try not to use my really good scissors for cutting metallics so I can preserve the edge. If you don't have a pair of scissors for metallics, you can use inexpensive scissors that you keep for cutting metallics, and replace them inexpensively as needed.

Starting and stopping threads:

I use a pin stitch as much as possible. A pin stitch can be a single stitch 3 times over the same canvas thread, or in the shape of an "L" or a "T". I make my pin stitches from the front of the canvas. I enter the canvas, holding on to the free end, make my pin stitch, then snip off the thread.

You can also use a loop start if you are using an even number of strands. If you are using a loop start, cut the thread twice as long as you need. Separate the strand or strands needed. Fold the strand in half, then thread the needle, leaving a loop at one end. From the front of the canvas, enter the canvas, leaving the loop on top. Bring the needle up one canvas thread from the loop, pass the needle through the loop, then enter the canvas again, pulling the loop to the back. Only make a loop start over a single canvas thread, not the length of the first stitch (unless it's over a single canvas thread). Trying to make the loop start over more than one canvas thread makes the thread hard to control. If the first stitch is longer than a single canvas thread, place the loop where the first stitch will cover it, but not at the beginning or end of the stitch.

You can also use an away knot if you prefer. Make a knot in the end of the thread, then enter the canvas from the front, leaving the loop on top of the canvas. Place the knot so you are stitching toward it, covering the tail of the thread as you stitch to secure the thread. When you come to the knot, snip it off.

To end the thread, I use a pin stitch as much as possible. I gently move the stitches aside until I can see the canvas underneath, make a pin stitch from the front going twice over the same canvas thread, then snip off the thread (this can be on top of the canvas if you're very careful, or under the canvas if you prefer). Smooth the stitched threads over the pin stitch.

If you would rather, you can bring the end of the thread to the front of the canvas, then stitch over it, kind of like a reverse away knot.

You can also weave the thread through the backs of the stitches. In this project, a lot of the stitches have very long threads on the back, or very little on the back, which will not secure the threads. It can also disturb the stitching on the front. I only use this method as a last resort, preferring to use a pin stitch instead.

For more information on starting and stopping threads, including using a pin stitch, please refer to the Square 1 videos on my website.

With all the basics out of the way, let's tackle Regal Autumn.

Center Motif

I started in the center of the canvas, with the center motif. The center motif is a Milanese pinwheel, with half and quarter eyelets, small scotch stitches and giant scotch stitches. The diagrams will show the basic stitches, then where they are in the project in colors that closely approximate the colors I'm using in the design. The overdyed thread is shown in gray because I can't portray the overdyed colors.

Find the approximate center of the design. It isn't necessary to have the exact center. The first stitch in the Milanese pinwheel is slightly offset from the center, for a reason I'll explain later. Anchor with a pin stitch in the shape of a "T" close to the center but not in the center. I anchor both threads I'm using at the same time.

Milanese Pinwheel

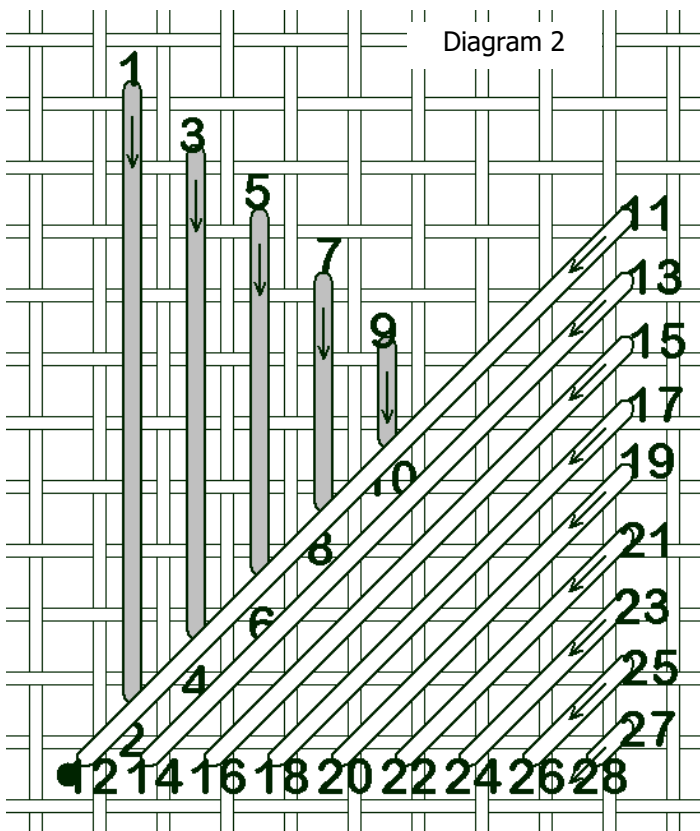
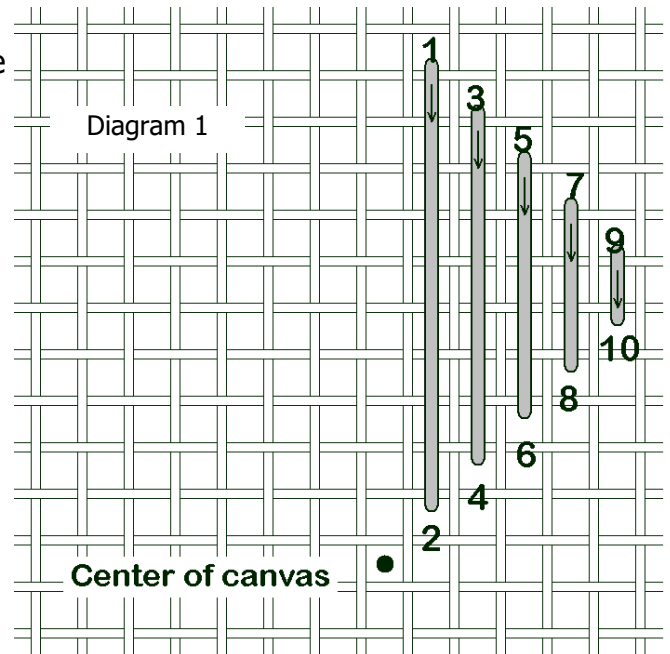
Thread Type	As Shown	Your Choice
Rayon ribbon	Rainbow Gallery Neon Rays N25 Brick Red	
Rayon ribbon	Rainbow Gallery Neon Rays N108 Yellow Orange	

I anchored both of the threads at the same before I began stitching. It will take about 24" of the first one, and about 36" of the second one, to stitch the entire Milanese pinwheel.

You may want to slightly enlarge the center hole, because there will be 8 threads in that hole when completed. To enlarge the center hole, take your needle and very gently swirl it around the hole in the canvas. Don't be too aggressive, it just needs to be a little bit larger.

Now with the first thread listed, take the first stitches shown in Diagram 1. The center of the canvas is marked with a circle. Notice that the first stitch does not end in the center of the canvas.

After taking these stitches, park the needle. I usually bring the needle up where I'll need it next; for this thread that will be 12 canvas threads to the right of the center.

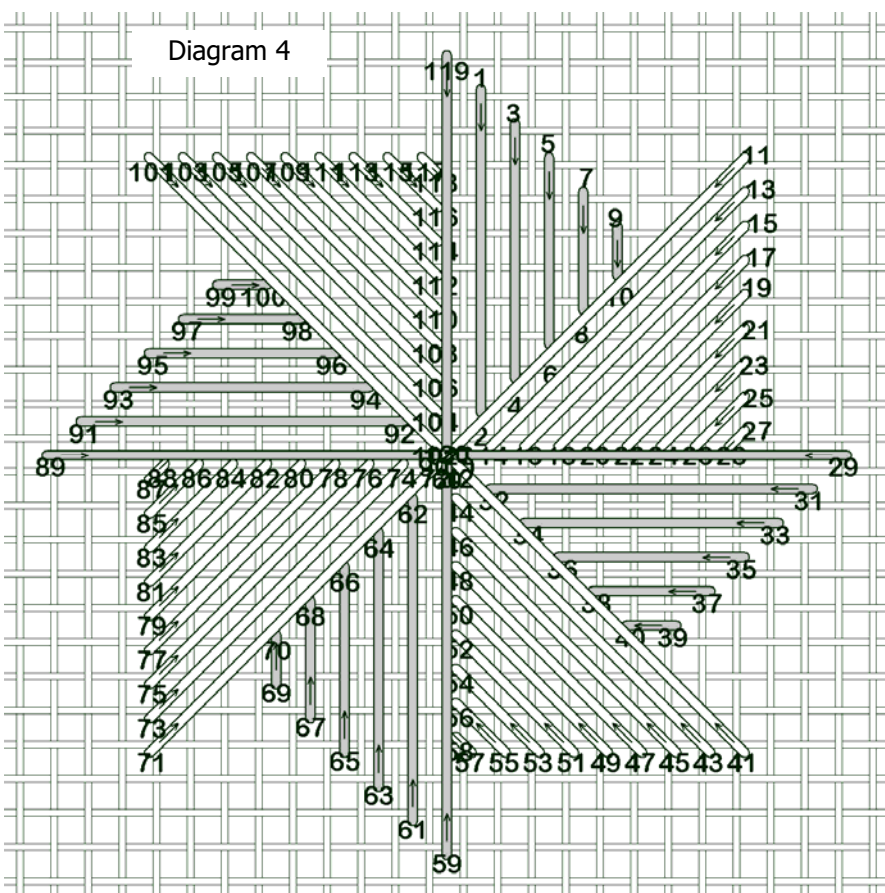
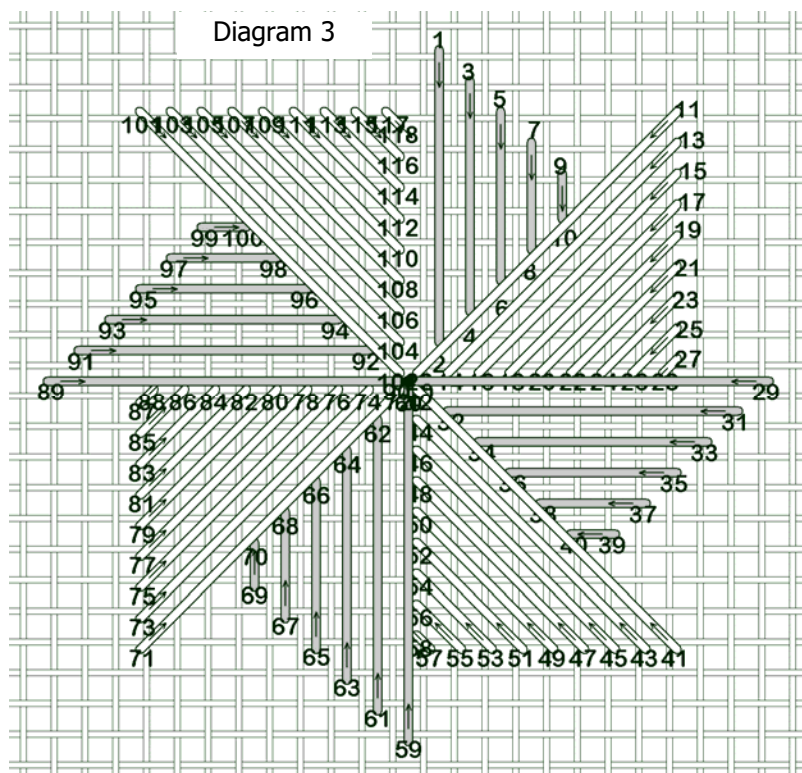


Now pick up the second thread and stitch as shown in Diagram 2. See how the first stitch with this thread covers the end points of the first stitches? It can be very difficult to find where to place the needle under a thread that's laying on the canvas, much easier to just lay it on top of the end points.

After stitching these stitches, park the needle where you'll need this thread next—bring the needle up 10 canvas below the start of the last stitch with this thread.

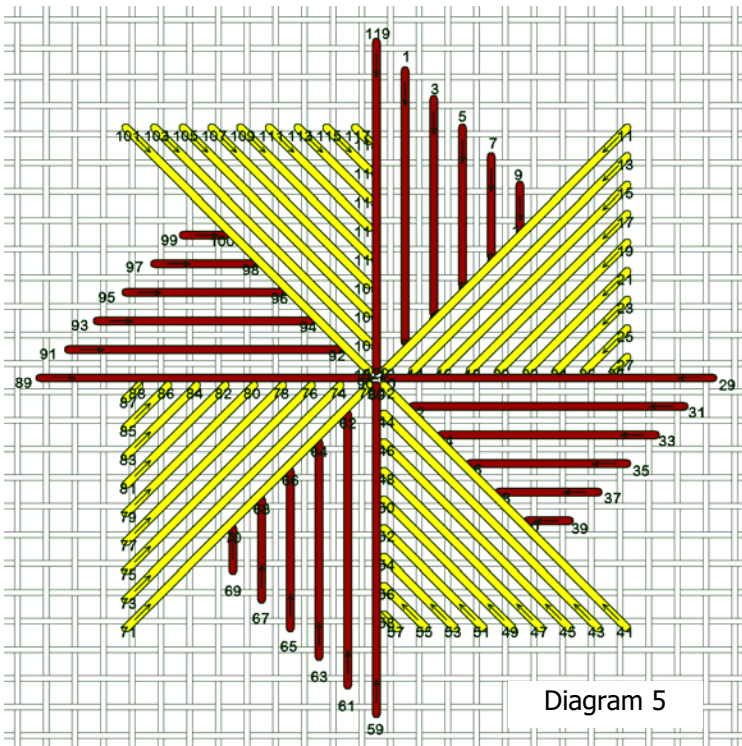
Parking the needle where you'll need it next prevents the thread getting tangled on the back of the canvas, or stitching over it and having to un-stitch to free the thread when you need it.

Continue stitching around as shown in Diagram 3, alternating the threads. All of the straight stitches are with the first thread, and all of the diagonal stitches are with the second thread.



Finish the Milanese pinwheel by taking the longest stitch with the first thread, shown in Diagram 4. Saving this stitch for last is easier than ending 9 stitches under it if it were already in place.

This is close to what the Milanese pinwheel will look like when finished.



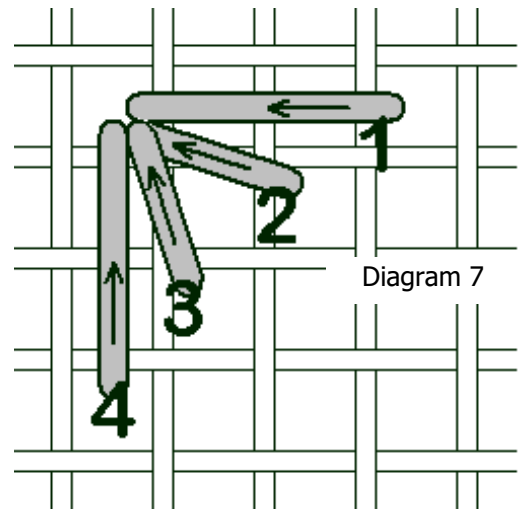
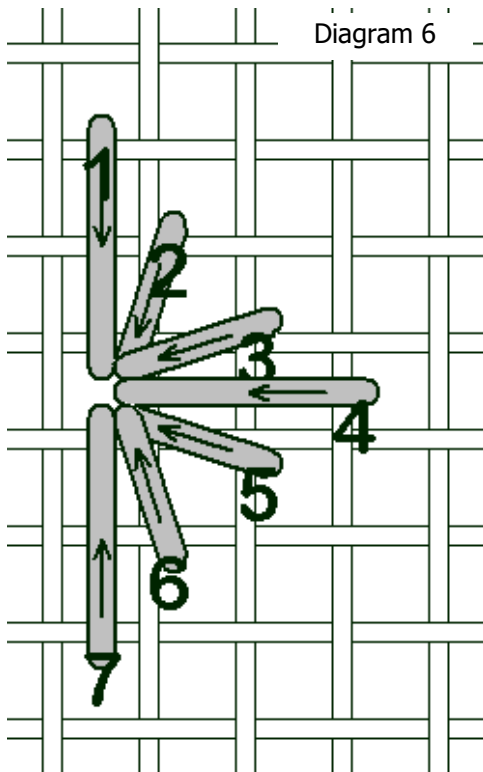
Half and quarter eyelets

Thread Type	As Shown	Your Choice
Twisted rayon	Rainbow Gallery Panache PN23 Forest Green	

Now stitch half and quarter eyelets around the Milanese pinwheel with the twisted rayon. It took about 18" to stitch all of them.

When stitching eyelets, bring the needle up along the outside edges and end in the shared hole. If you want to pull to make the hole a little larger, pull gently as you bring the needle up to begin the next stitch, not as you take the needle down to end a stitch. Pulling as you bring the needle up will

open holes in the center;
pulling as you take the
needle down will open
holes along the outside
edge.



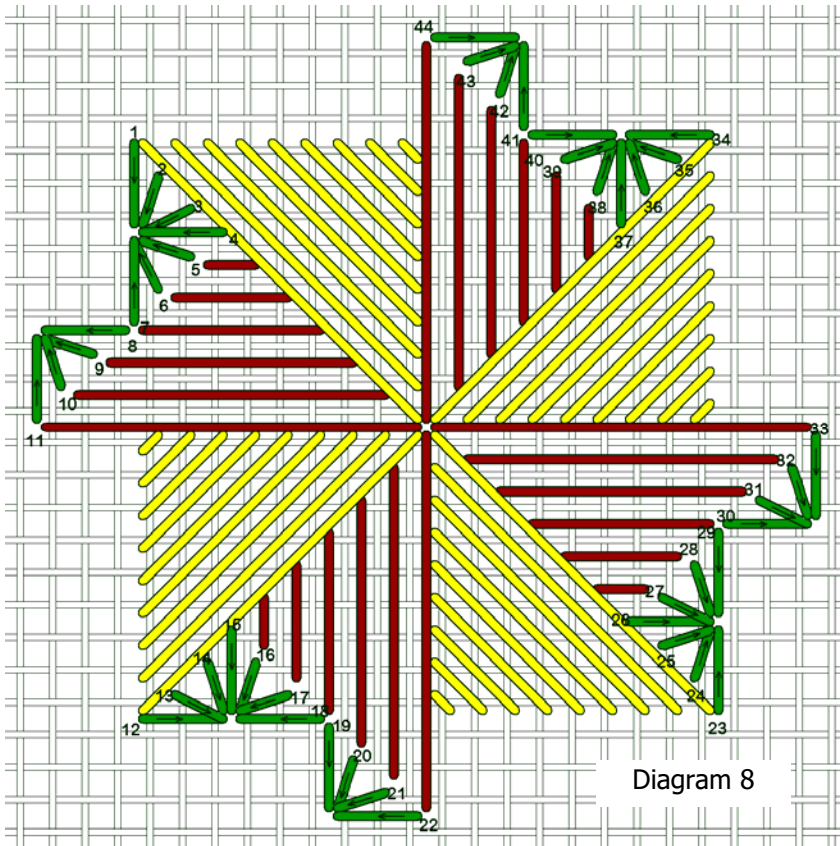


Diagram 8 shows the placement for the half and quarter eyelets.

Diagram 8

Small scotch stitches

Thread Type	As Shown	Your Choice
Overdyed heavy cotton	Caron Collection Watercolours 238 Glowing Embers (1)	

Separate out and use 1 strand of the heavy cotton for the small scotch stitches.
Stitch as shown in Diagram 9.

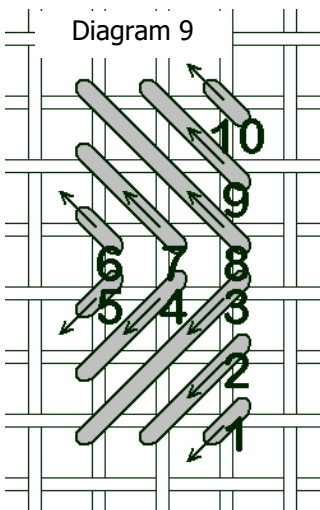


Diagram 9

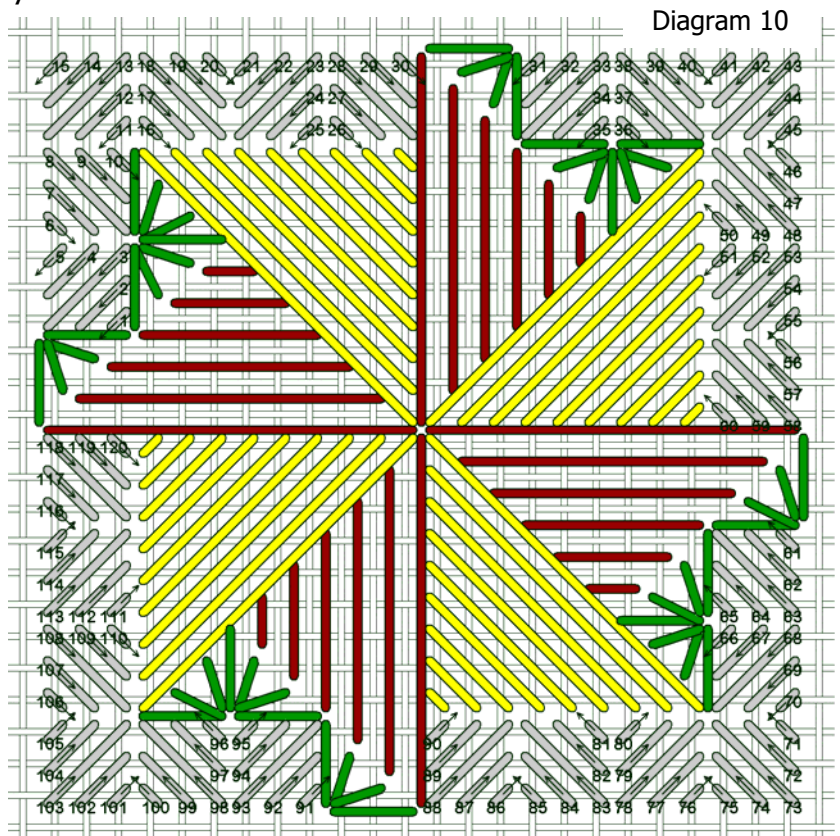
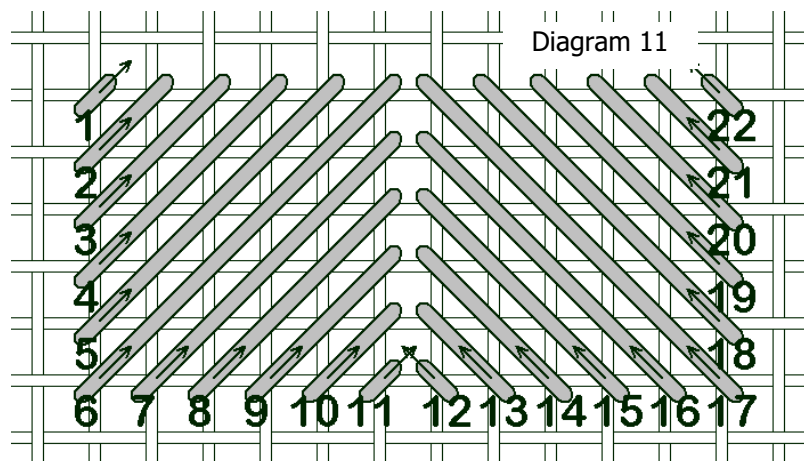


Diagram 10

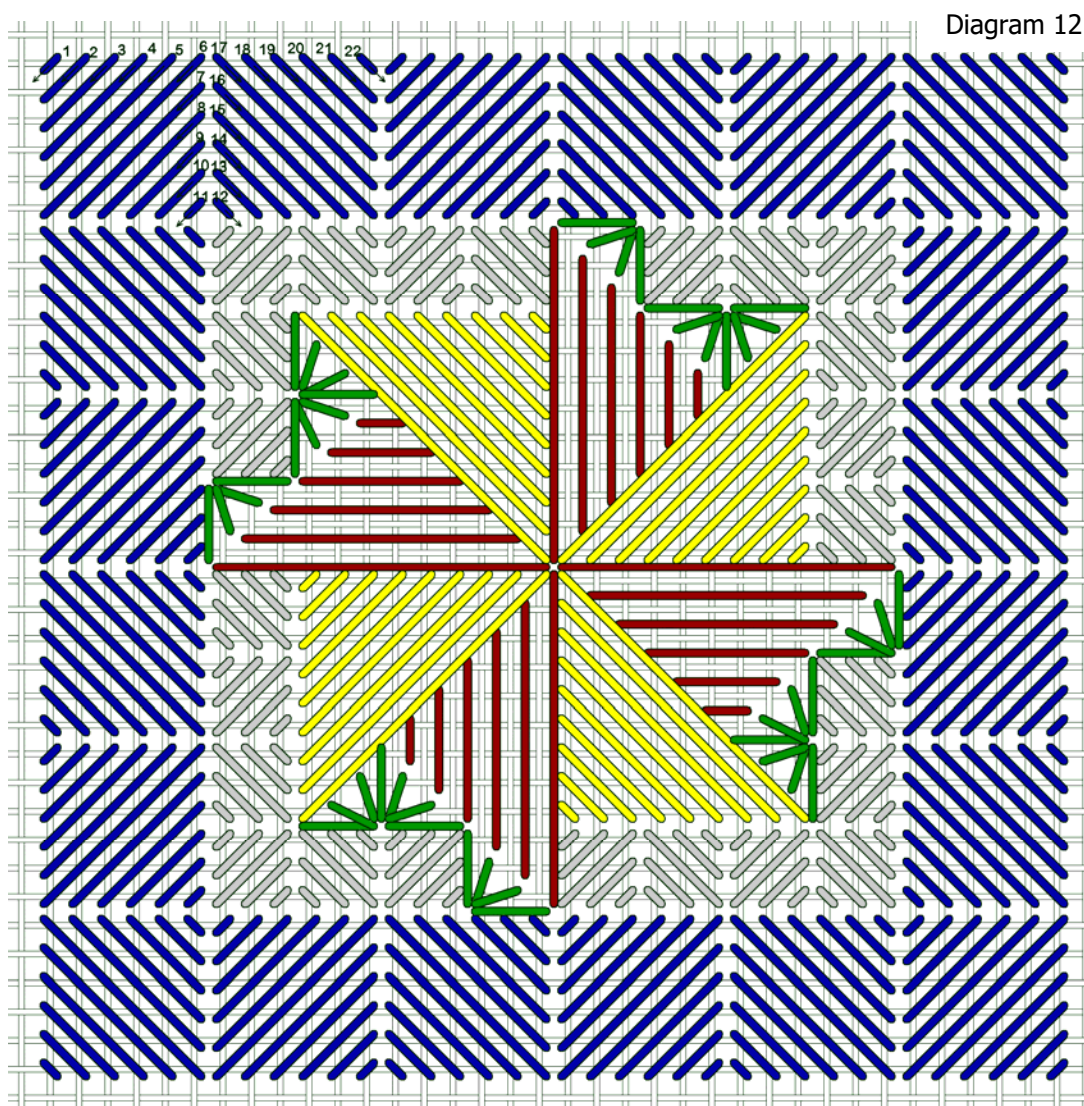
Giant Scotch

Thread Type	As Shown	Your Choice
Cotton floss	Presencia 3324 Navy Blue (3)	

Use 3 strands of floss for the giant scotch stitches. Stitch as shown in Diagram 11. There are 6 giant scotch stitches on each side of the center motif.



This is all of the center motif.



Sprat's heads

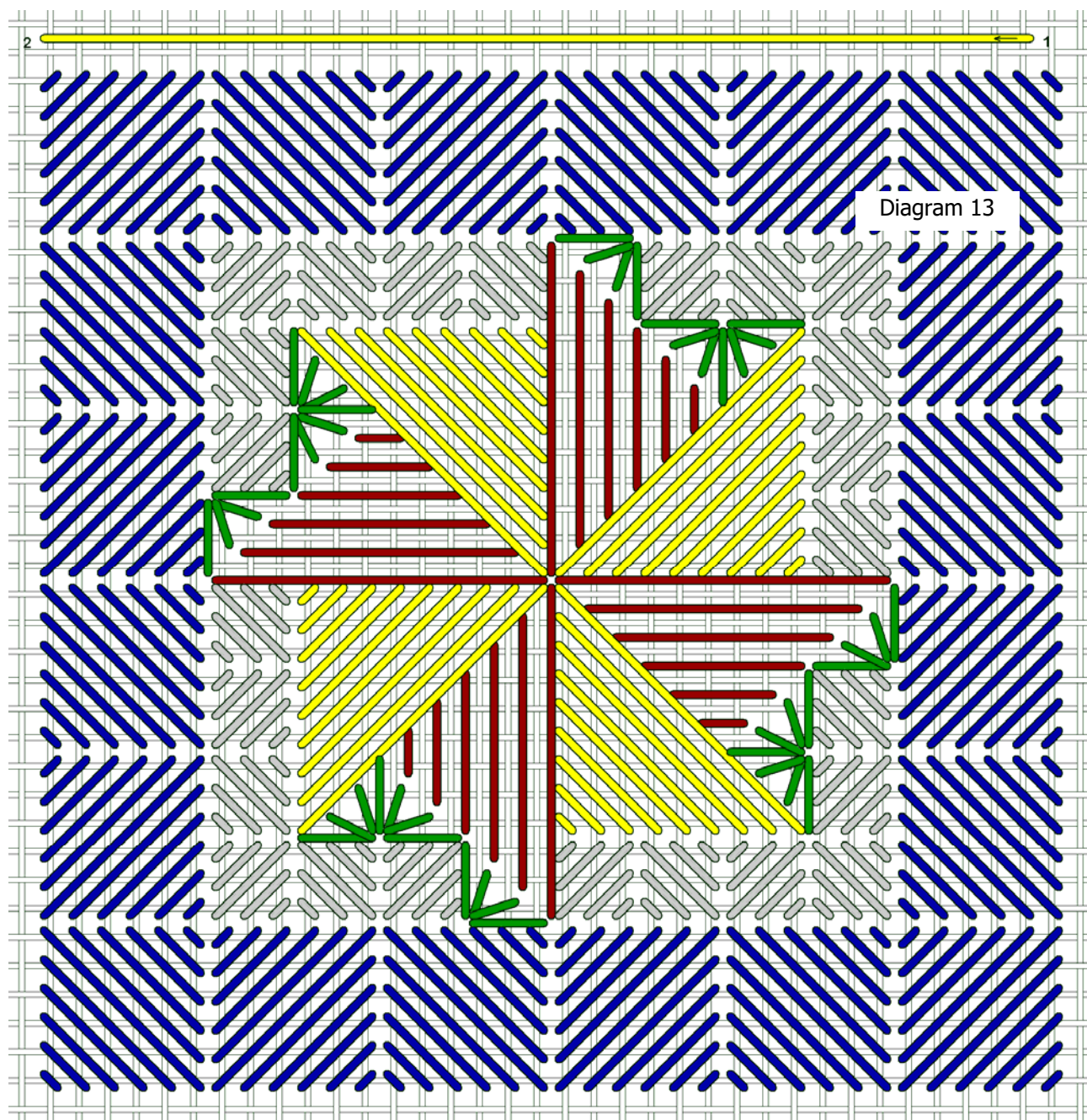
Thread Type	As Shown	Your Choice
Rayon pearl	Rainbow Gallery Panache PN24 Butterscotch	

For the next part you'll need to do a little bit of counting to get started, then should have to count much.

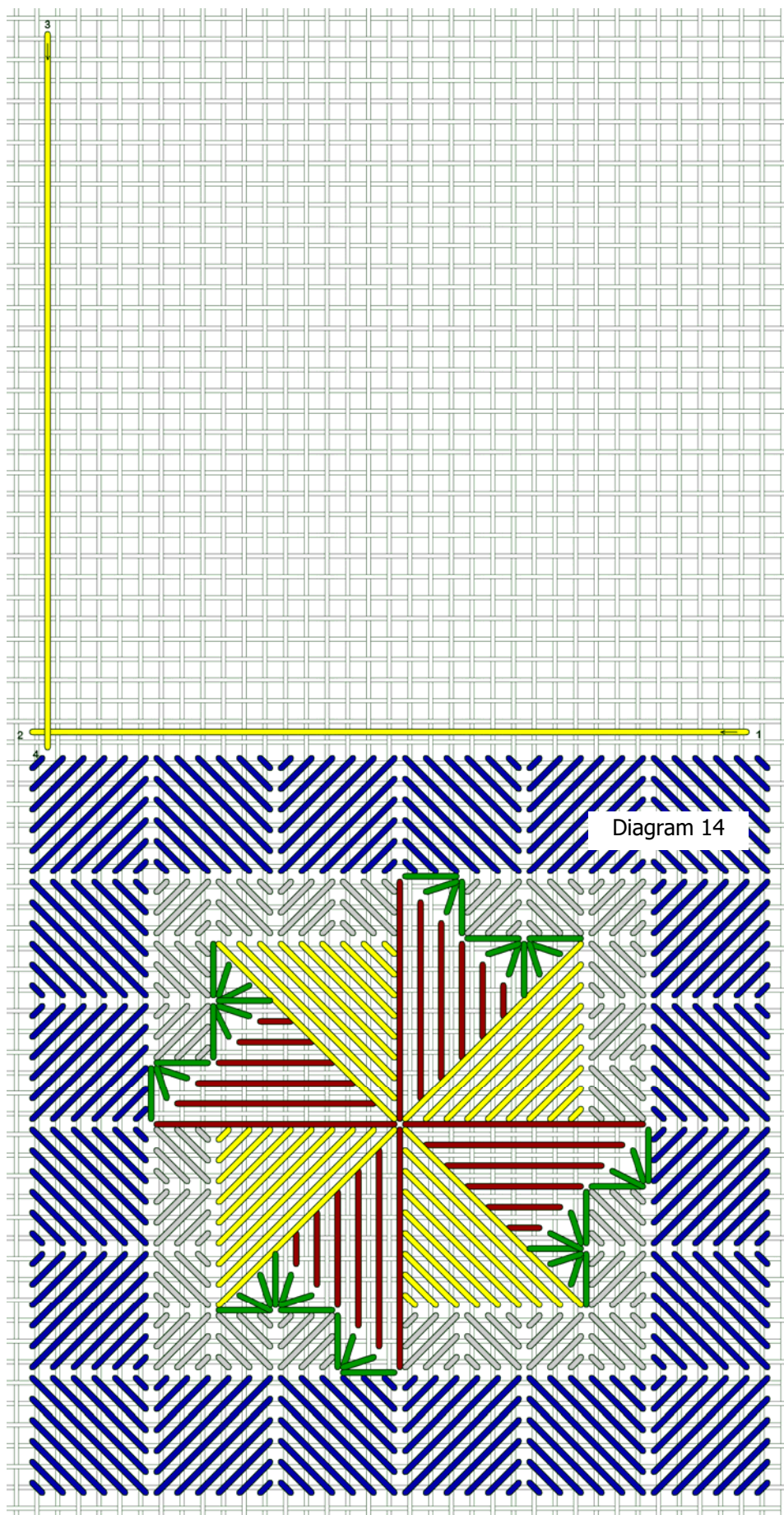
The sprat's heads form triangles on each side of the center motif. I used the rayon pearl, but pearl cotton or other round threads would work very well.

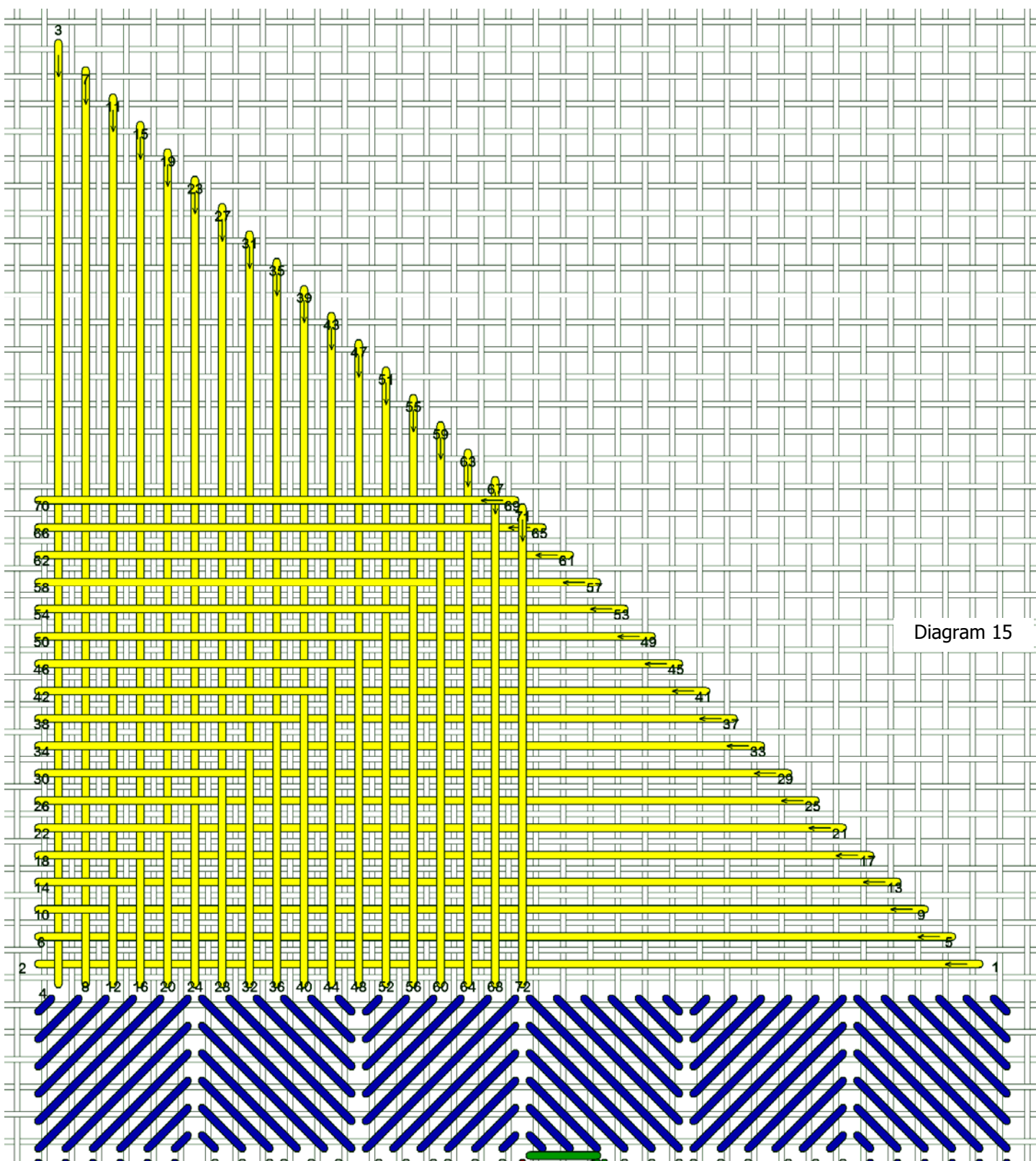
It took a lot of thread to stitch these, 132" for each one. If you don't want to stitch with that long a length, you'll need to start and stop a couple of times. The stitches are very long, though, and will cover about 2" for each stitch, so you'll need to stitch with at least 36" (better 72") so you aren't constantly starting and stopping new threads. I started and stopped with pin stitches to make sure the rayon pearl was secure, making a "T" to start and stop.

Lay the first stitch alongside the top edge of the center motif scotch stitches, with 1 canvas thread between the stitch and the scotch stitches as shown in Diagram 13.



For the second stitch: from the end of the first stitch, count up 35 canvas threads, and 1 thread to the right. Bring the needle up, then complete the stitch as shown in Diagram 14.



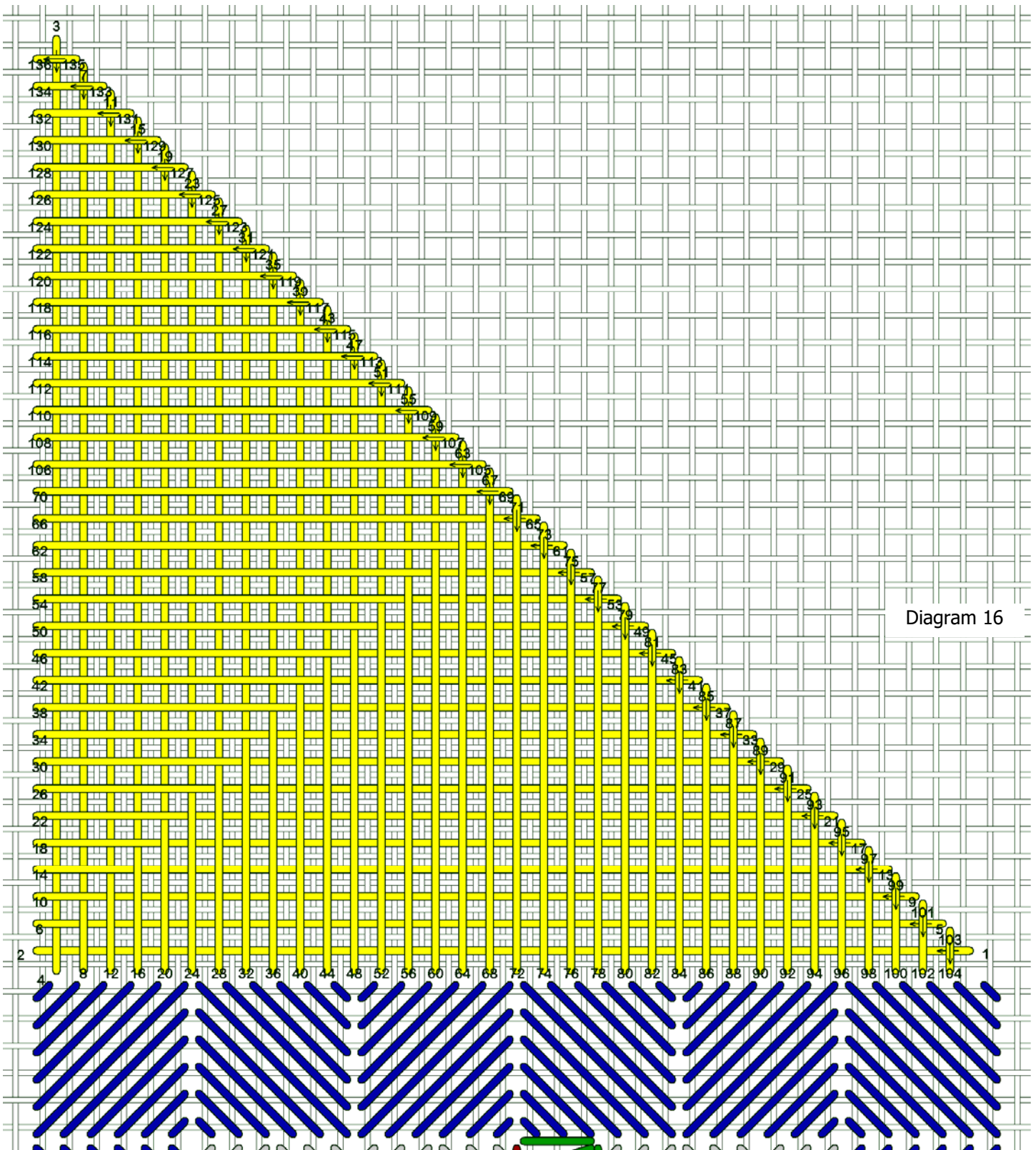


Now the hard counting is over—the stitches begin and end in adjacent holes.

Always keep in mind as you stitch that you are making a triangle shape. The challenge is to keep the diagonal edge true and not stray off it as you bring the needle up and down, because you are working from both ends toward the middle.

All of the center motif is not shown in the diagram so I can make the diagram larger.

The sprat's head could be complete at this point, but I like the look of crossing all the rest of the threads.



To complete the sides of the sprat's head, stitch all of the stitches one way, then the other—no need to alternate sides at this point.

Stitch a sprat's head on the other three sides. If you have trouble flipping diagrams, turn the canvas so you are always stitching the same orientation, just be sure to mark the top of the canvas in some way so you can get back to right side up.

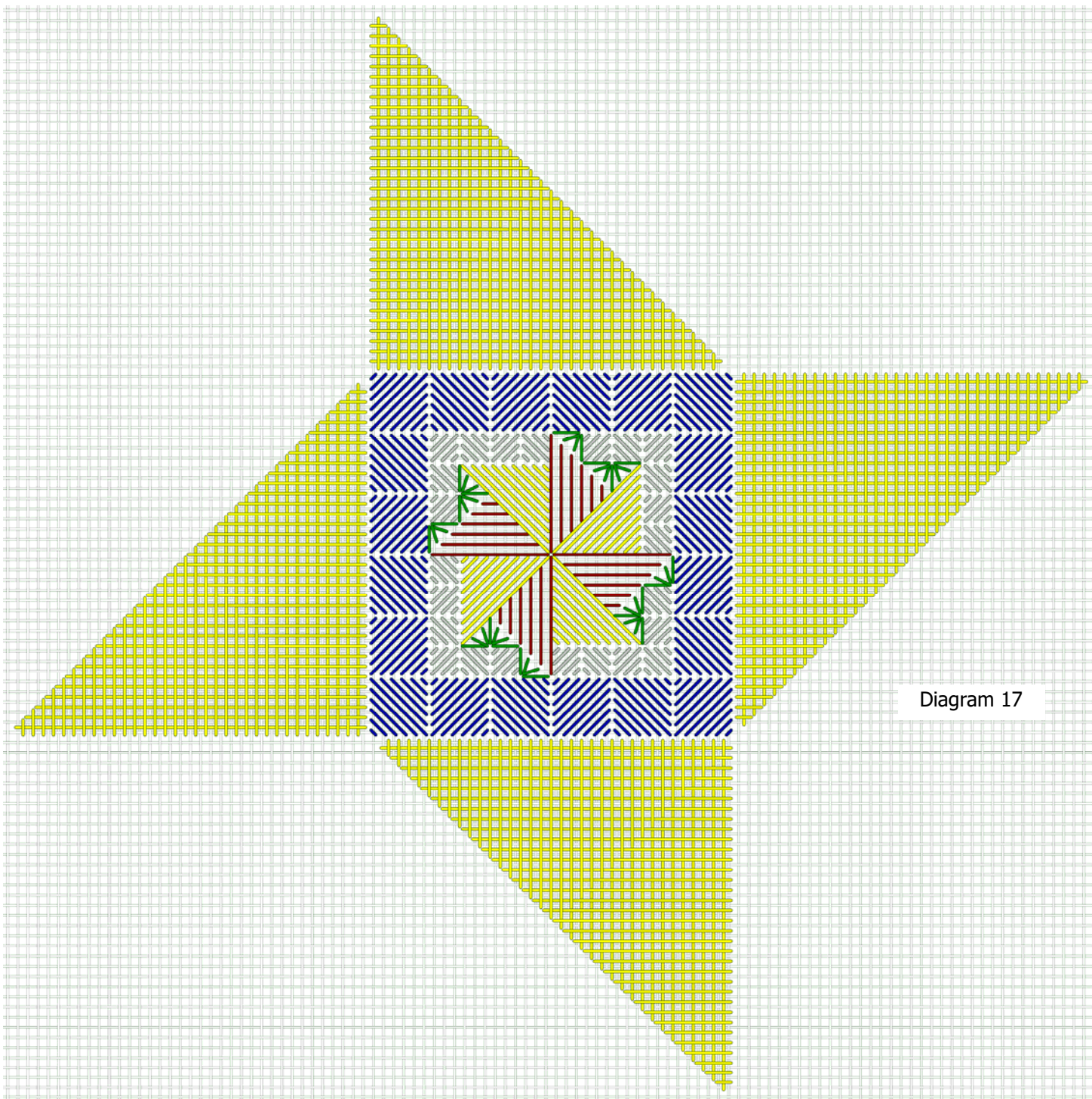


Diagram 17

Pavilion Diamonds

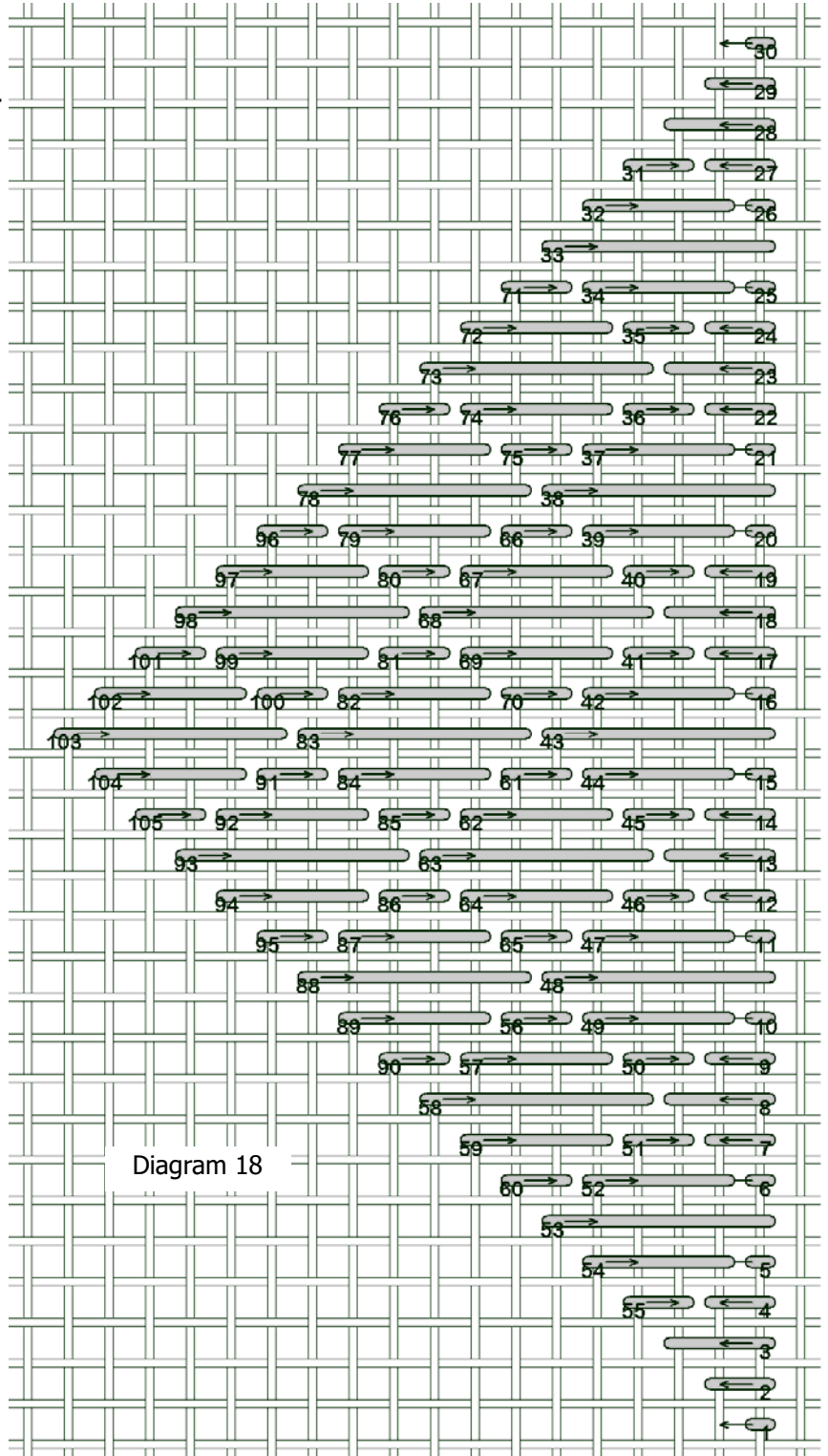
Thread Type	As Shown	Your Choice
Cotton floss	Presencia 4231 Dark Seafoam (4)	

The next step is triangles made up of pavilion diamonds, stitched with 4 strands of cotton floss. I used a loop start—take off twice the length of thread you want to use, separate out 2 strands and fold in half, with the cut ends together and a loop at the other end. Thread the needle with the 4 strands. Take the needle through the canvas with the loop on top. Bring the needle up one canvas thread away. Pass the needle through the loop and take the needle back down through the canvas, in the same hole where you brought it up. Tug the loop to the back of the canvas. Now the thread is anchored and you're ready to stitch.

If you'd like to see a demonstration of a loop start, refer to the Square 1 videos under classes. You don't need to register for the class to view the first 4 videos, and a loop start as well as other ways to anchor thread are shown in the videos.

With the thread anchored you're ready to stitch. Pavilion diamonds is a satin stitch pattern, with offset diamonds forming the texture. I started stitching with the row of half diamonds. I stitched up the row, then down the next row, stitching up and down the rows until the pattern was completed.

End off the thread by weaving through the backs of the pavilion diamonds.



Place the pavilion diamonds as shown in Diagram 19. If you prefer you can turn the canvas as you stitch, so you're always stitching the same orientation.

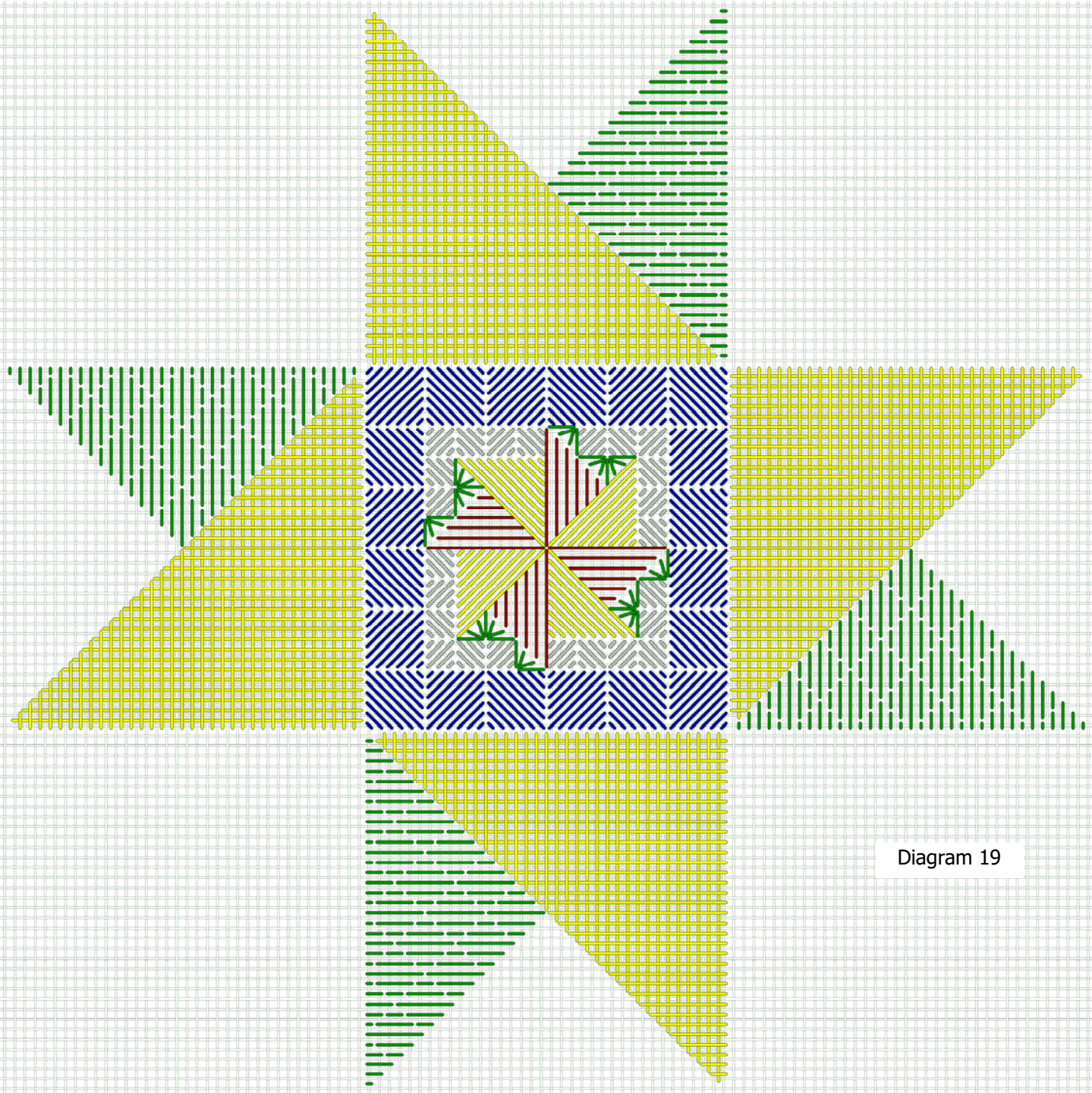


Diagram 19

Hungarian

Thread Type	As Shown	Your Choice
Cotton floss	Presencia 1490 Dark Coral (4)	

I used 4 strands of floss for the Hungarian stitches, in the space between the sprat's heads and pavilion diamonds. Hungarian stitch is a satin stitch pattern and I approached it a couple of different ways. First I tried stitching the partial stitches across the edge, and worked down to the rest of the stitches. Then I tried stitching the bottom diamond first, and working up to the partial stitches. I think that's the best way to go, because I was able to more consistently bring the needle up in an empty hole and down in shared holes.

Stitch as shown in Diagram 20.

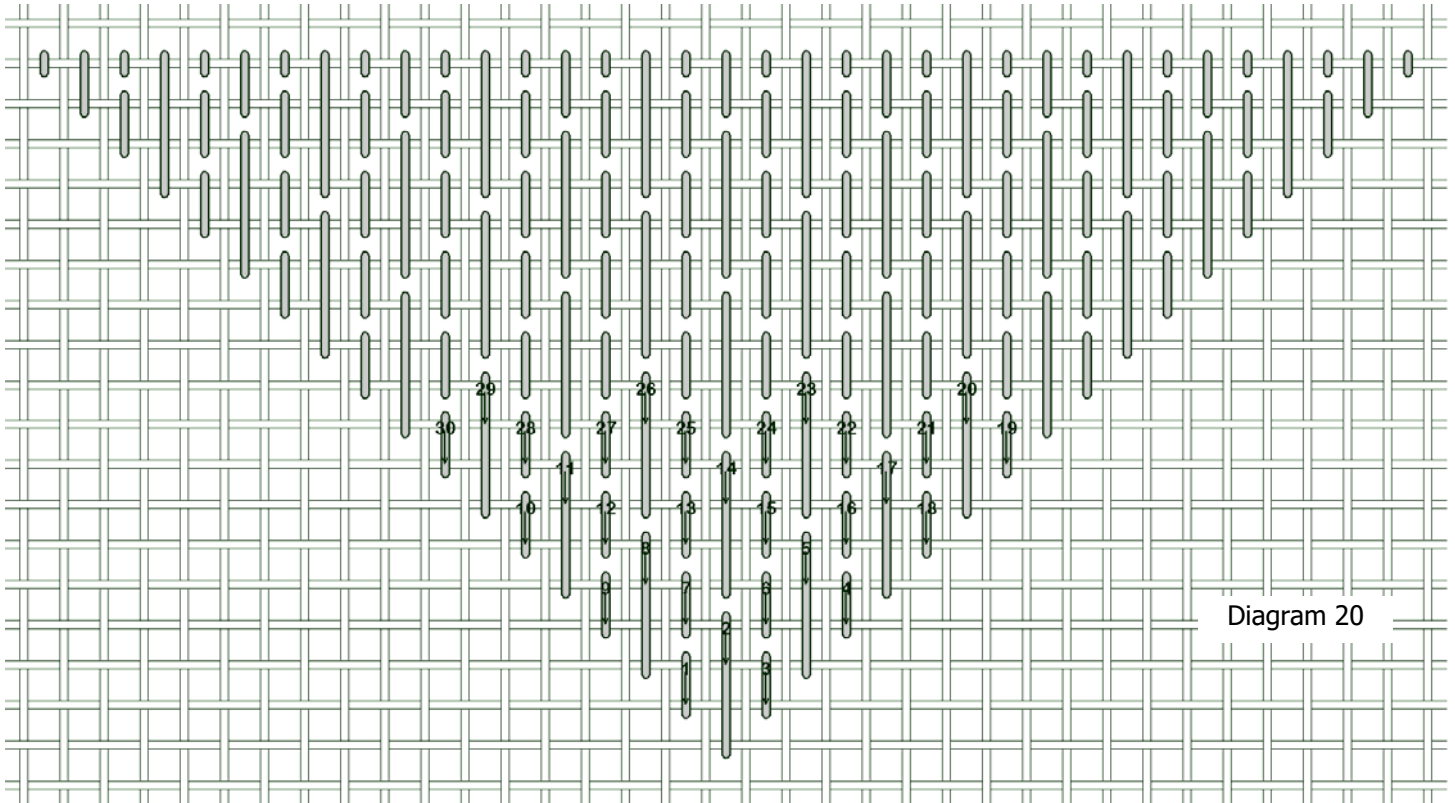


Diagram 20

The stitches work down toward the previous stitches, so you can bring the needle up in an empty hole and down in a shared hole.

I anchored with a loop start to begin the stitches, and ended by weaving through the backs.

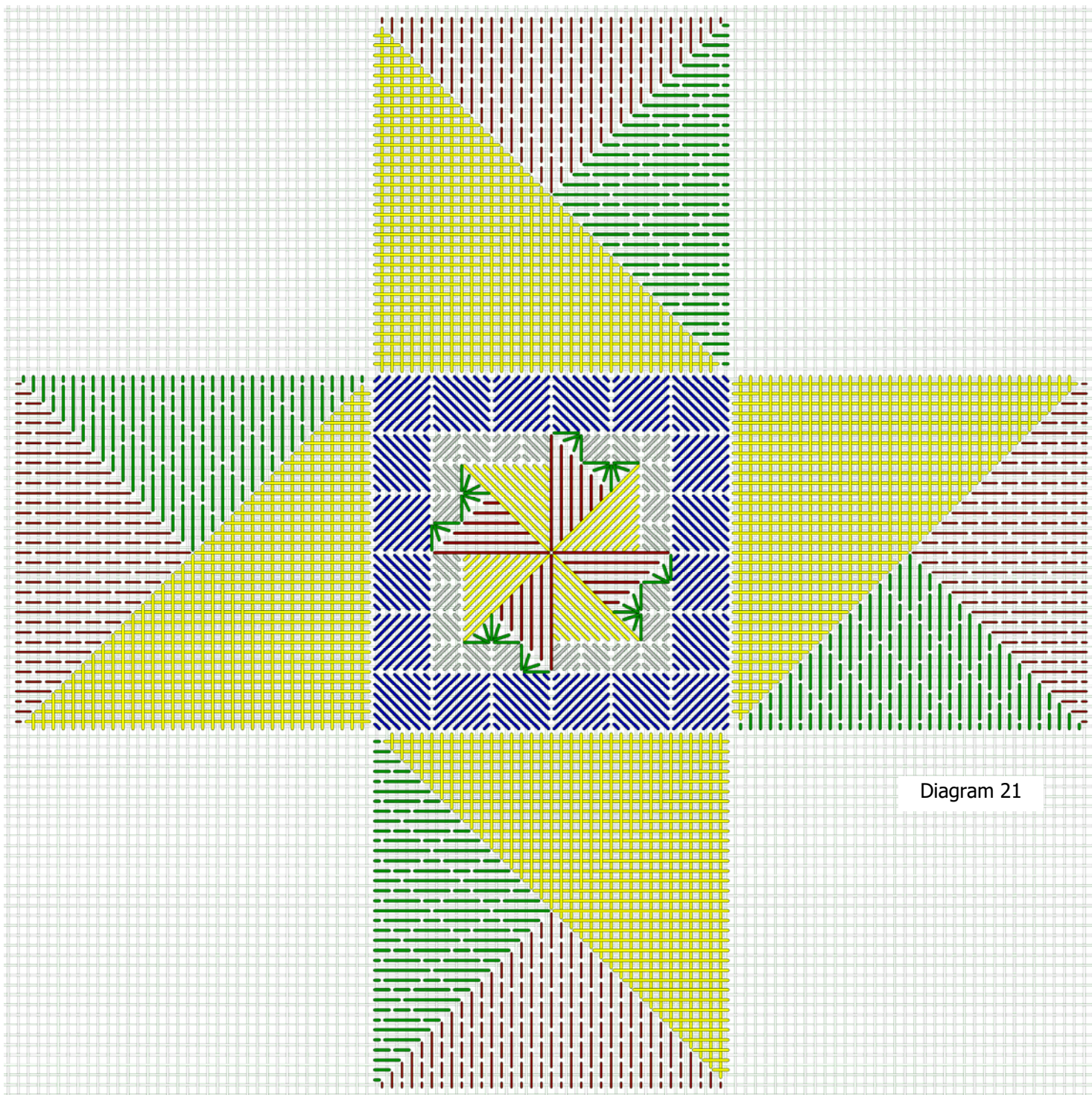


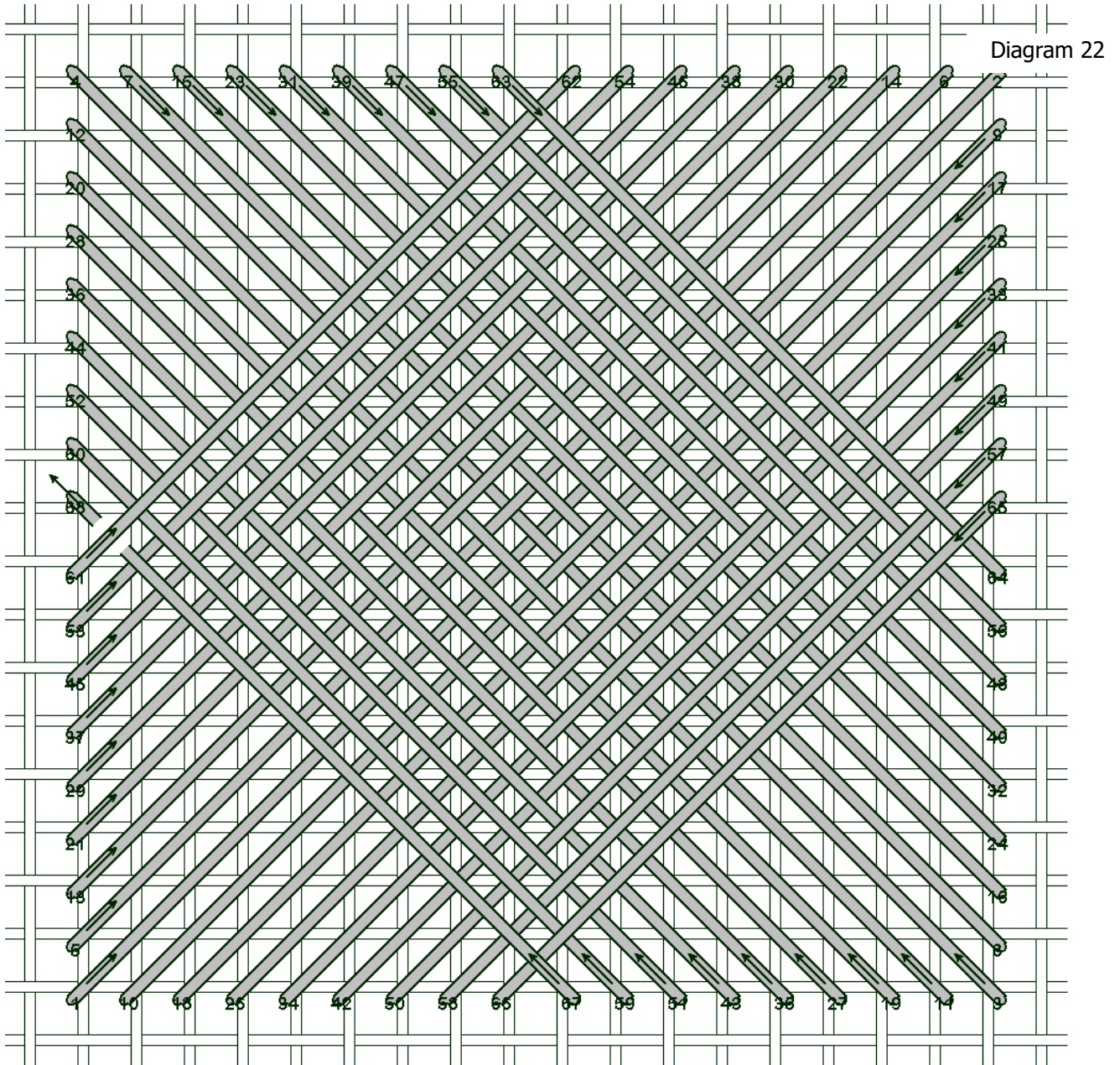
Diagram 21

Waffle Stitch

Thread Type	As Shown	Your Choice
Overdyed cotton	Caron Collection Watercolours 238	

Use one strand of the heavy cotton to stitch the waffle stitches, in the corners framed by the sprat's heads and pavilion diamonds.

I used 1 strand and anchored with a "T" stitch, right in the center of the area. These waffles are over 18 canvas threads, so it will take a longer length to stitch them completely without having to start and stop. I started with 36" but that wasn't enough, so I tried 72", and that was too much, so I think right in the middle with about 54" should be enough. I ended with a "T" stitch under the waffle; gently move the threads aside until you can see empty canvas, make the stitch from the front and snip off the thread, then gently move the threads back into place. But be cautious—I accidentally snipped one of the threads in the waffle, had to take it all out and start over again.



A waffle stitch begins with a large cross stitch, then stitches around from there. On the back you should have an open square when finished. Before ending the waffle stitch, slide the last stitch under the first stitch of the last round—stitch 67 slides under stitch 61—to give the waffle a more complete look.

Diagram 23

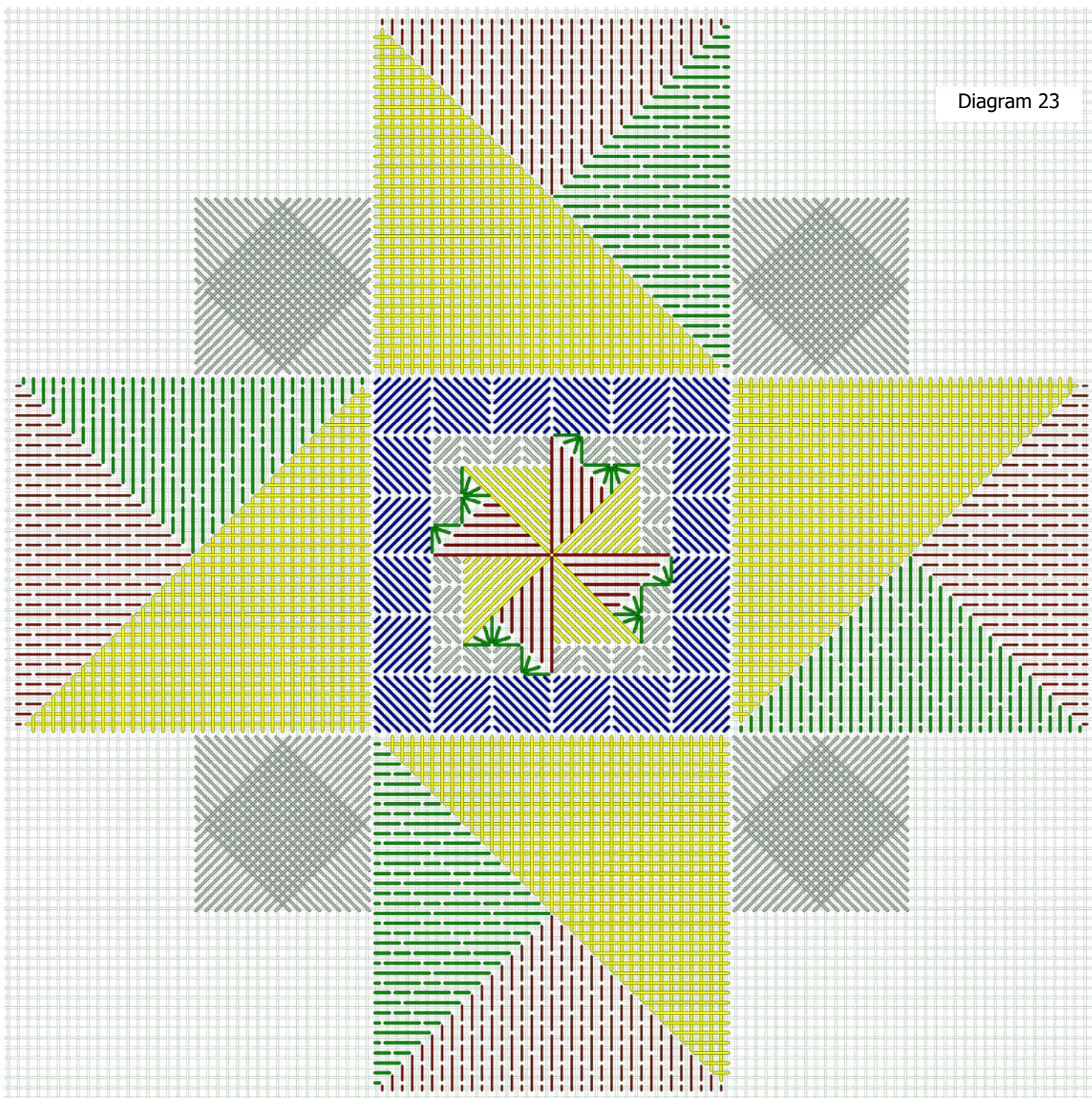


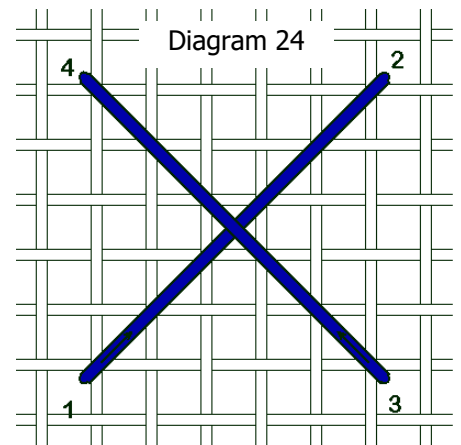
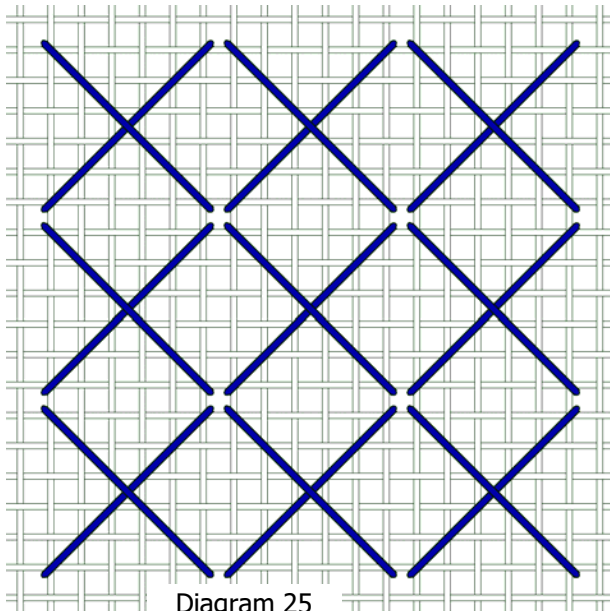
Diagram 23 shows where all the waffles go in the design.

Woven Cross Stitches

Thread Type	As Shown	Your Choice
Fine metallic braid	Kreinik #8 Braid 060 Midnight	

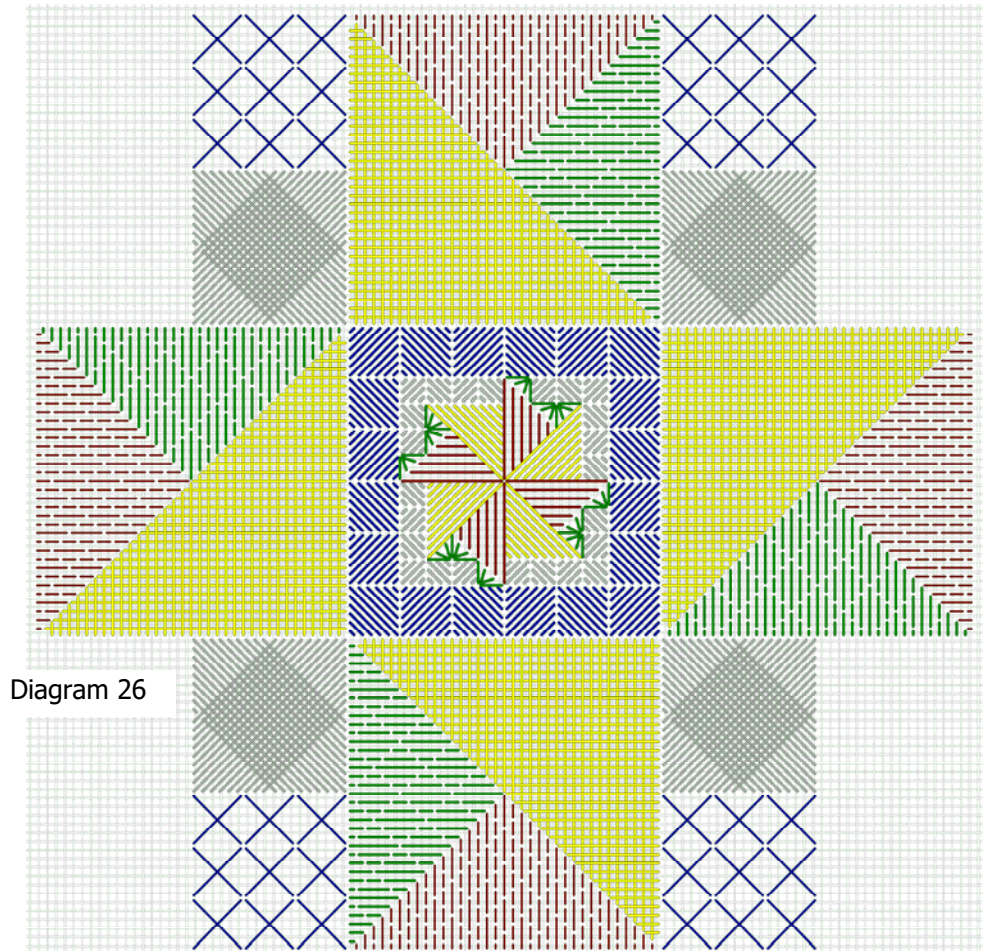
I stitched these woven cross stitches in two steps. The first step is to stitch a large cross stitch as a base. This is over 6 canvas threads in each direction.

There are 3 in each of the 3 rows, making a total of 9.



This is where they go:

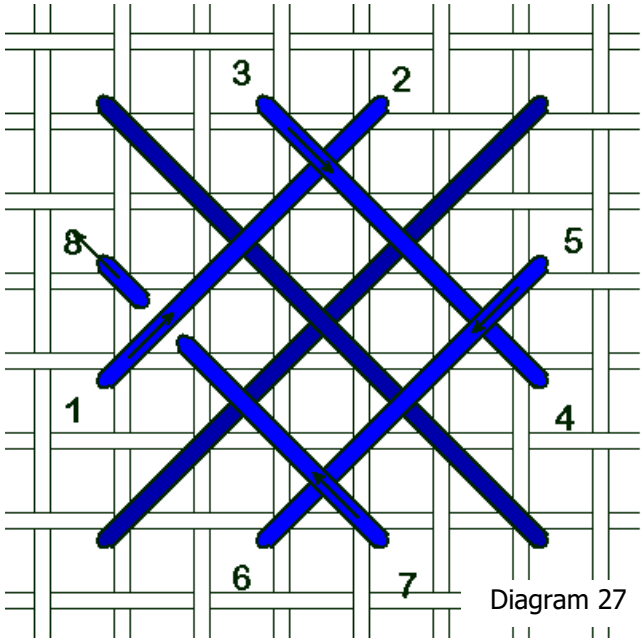
I stitched all of these before moving to the next part.



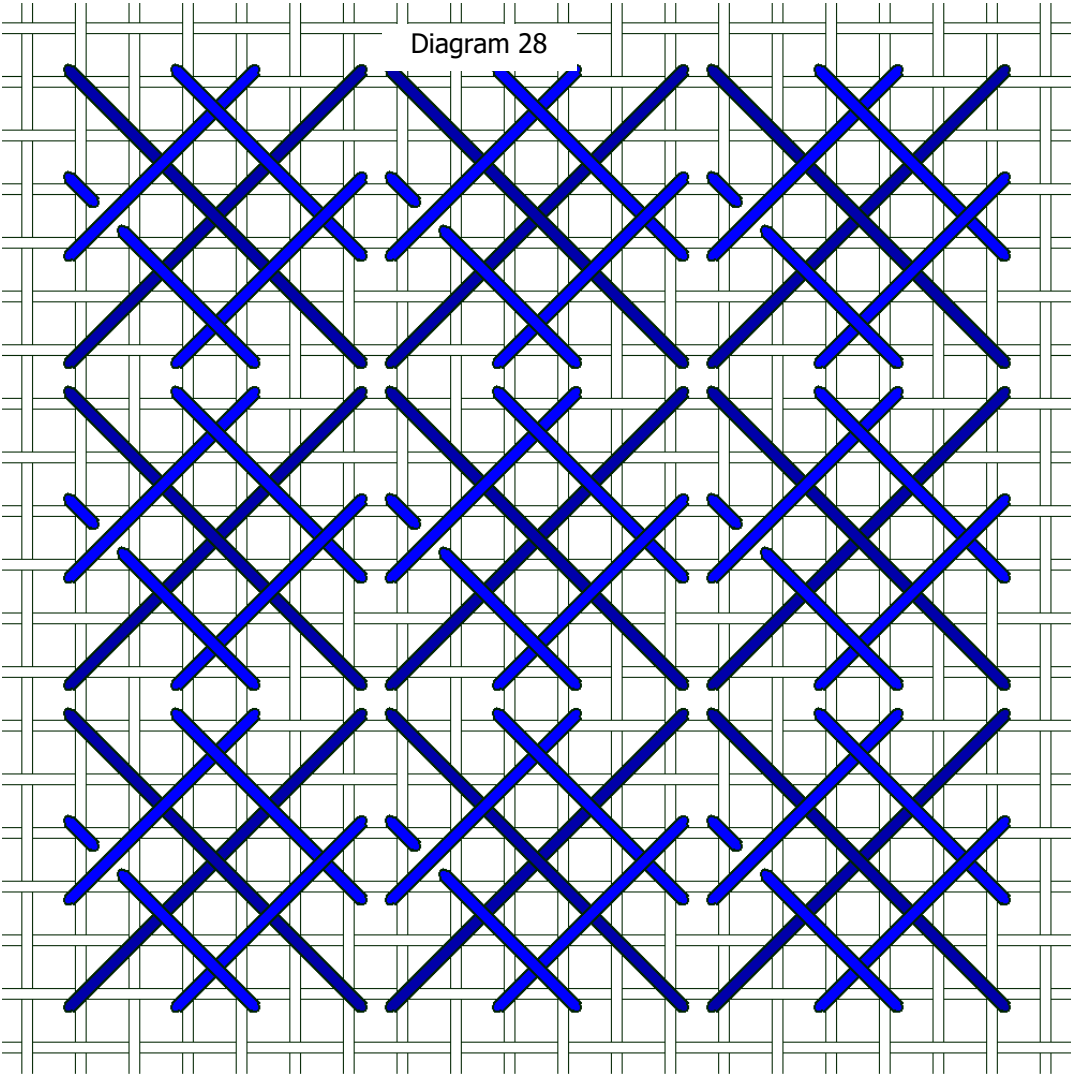
Thread Type	As Shown	Your Choice
Cotton floss	Presencia 3324 Navy Blue (2)	

Now for the next part. The woven cross stitch goes over the bases. I used 2 strands of floss and started with a loop start because it was easier.

Notice that the last stitch, stitch 7, slides under the first stitch, stitch 1, before ending. When sliding, make sure not to catch the fine metallic braid underneath.



Make a woven cross stitch over each base of fine metallic braid.



Here's the finished woven cross stitch sections:

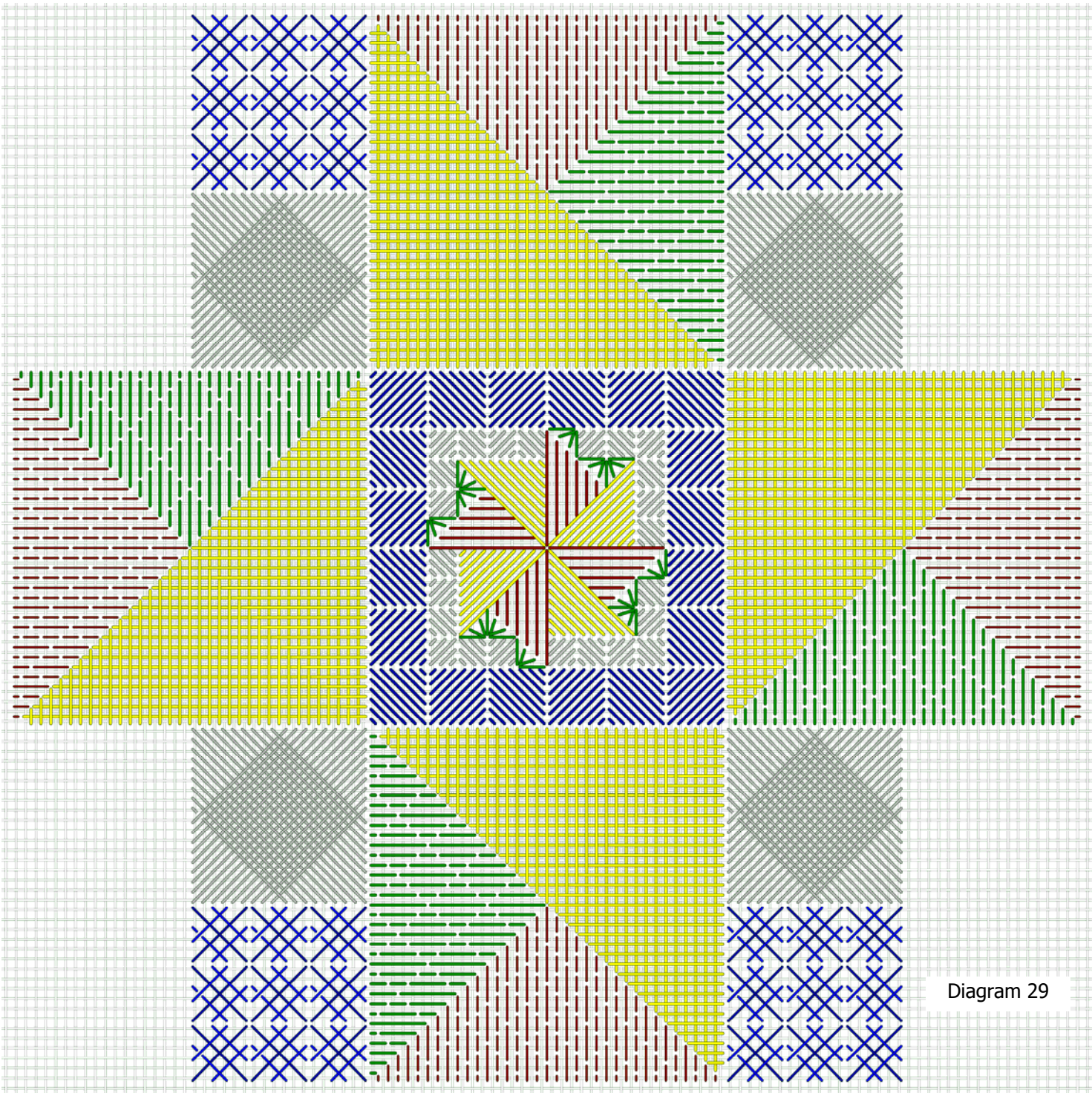


Diagram 29

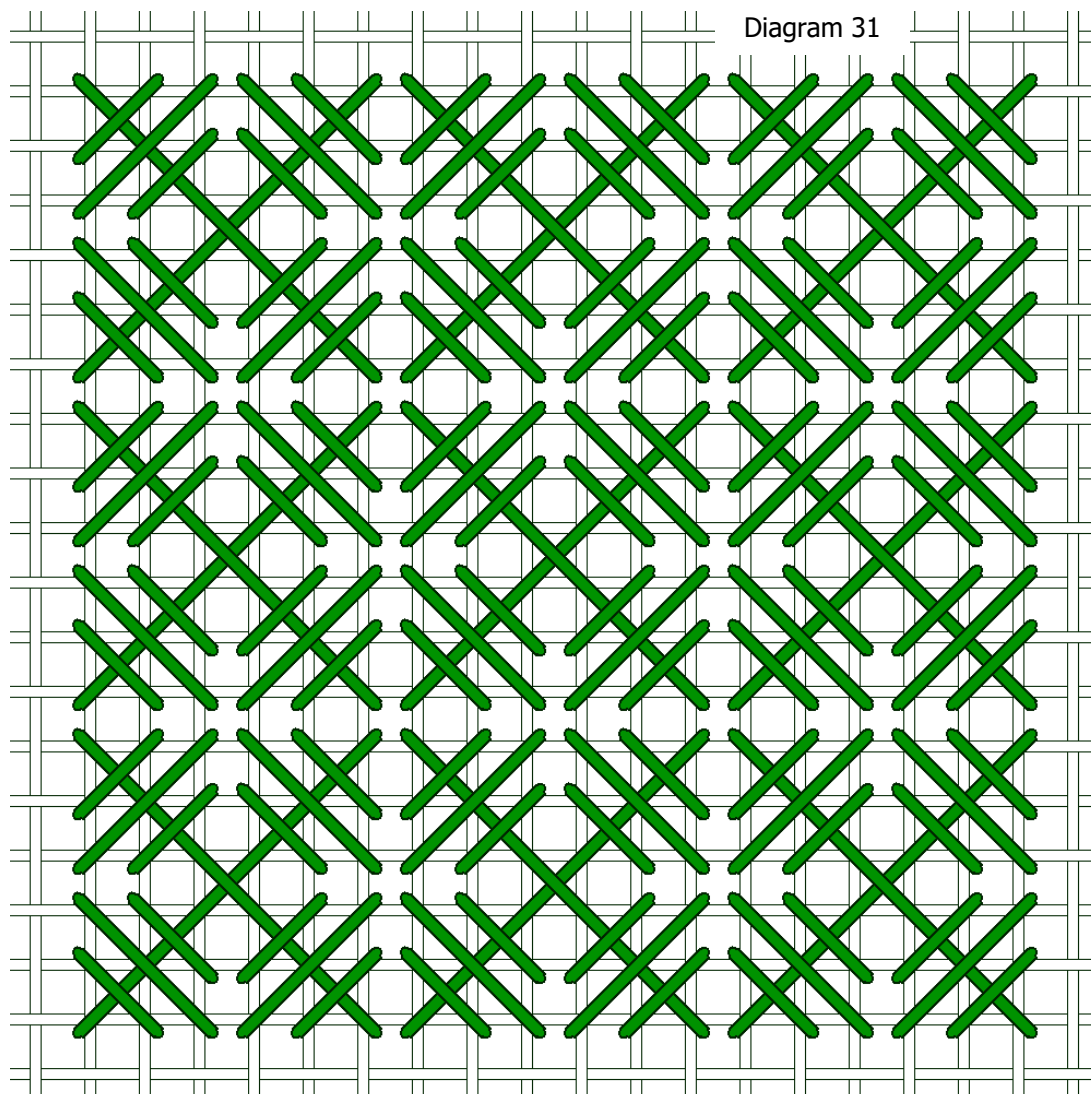
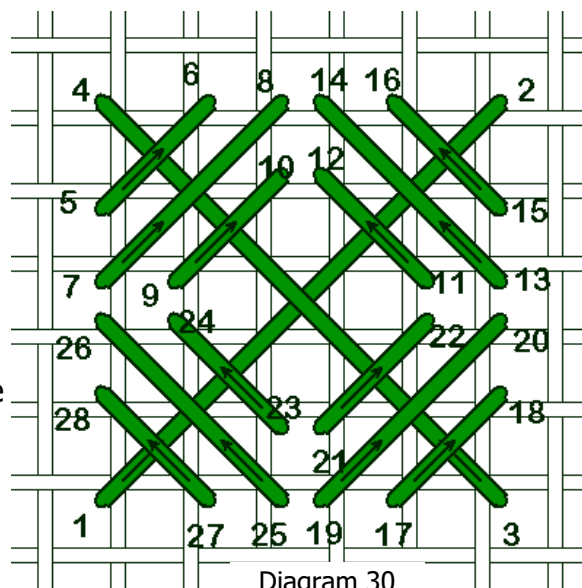
Rice Stitches

Thread Type	As Shown	Your Choice
Rayon twist	Rainbow Gallery Panache PN23 Forest Green	

The next block is made up of rice stitches over 6 canvas threads with the rayon twist. I really love this thread, shine without metal, but I know some find it difficult to use. Unlike rayon flosses and ribbons, this round twisted thread shouldn't be flat-ironed because it will flatten it and loosen the twist. So, I make sure that I keep good tension above and below the canvas when stitching with it. I hold the thread underneath the canvas while I'm starting the next stitch, then I hold the thread above the canvas while I'm completing the stitch. This keeps the thread in place on the canvas and makes it a little less difficult. You can also try dampening the thread slightly, but be aware that I've found dampening rayons dulls the shine a bit. If you decide to do this, do it for all of the lengths or you'll be able to see the difference.

OK, now for the rice stitch. It begins with a large cross stitch over 6 canvas threads, then each of the legs is tied with three diagonal stitches crossing the base stitch.

Here's the whole block of rice stitches:



Here's where the rice stitch blocks go in the design:

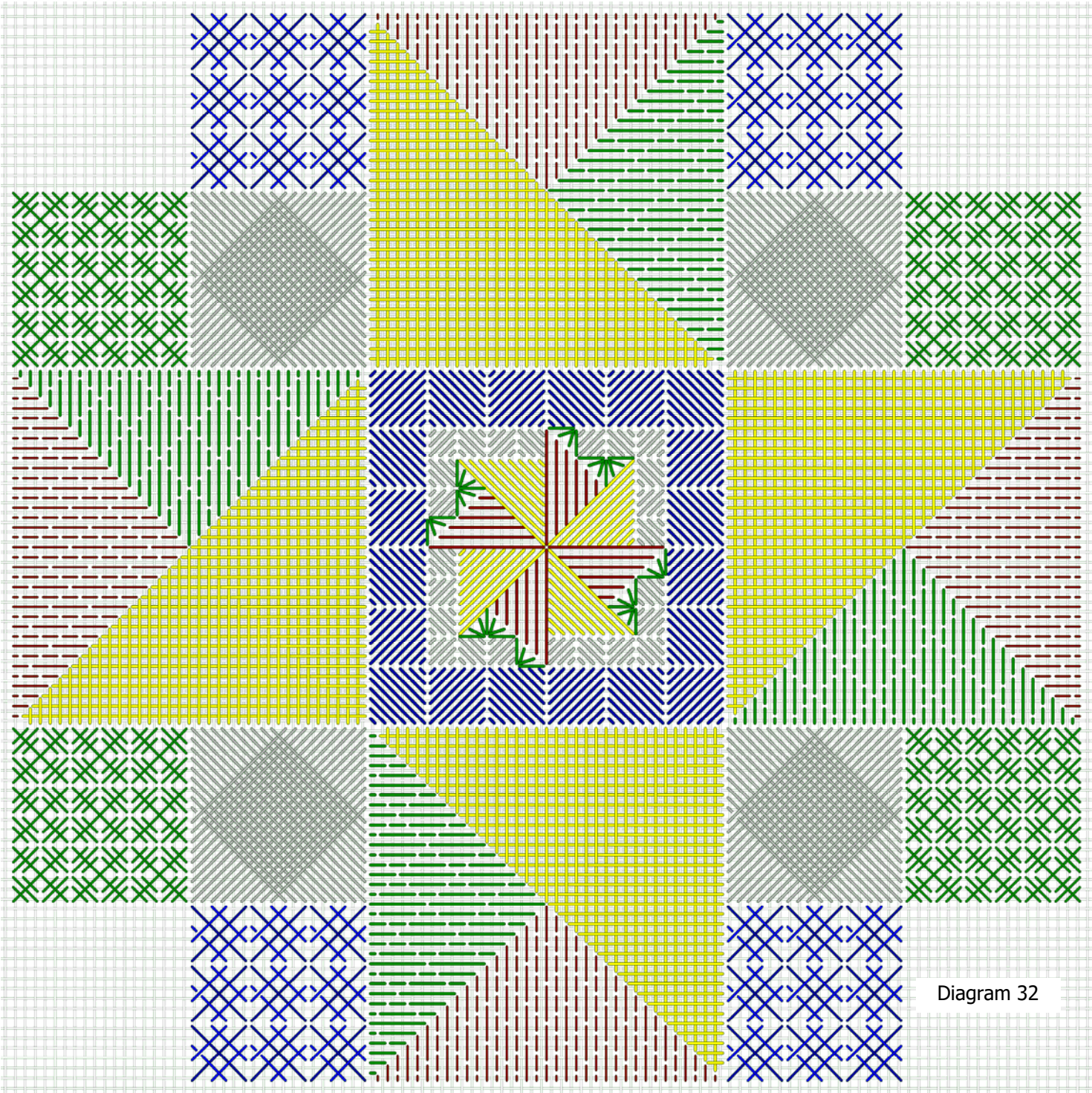


Diagram 32

Reverse Herringbone Square

Thread Type	As Shown	Your Choice
Wool/metallic braid	Rainbow Gallery Glisten G56 Tandori Spice	

The final block is a stitch that isn't commonly used, but I really like it and hope you do as well. I introduced a new thread for these blocks, something I don't usually do, but the color was so perfect that I decided to use it.

A reverse herringbone square is a large stitch covering the entire space of 18 canvas threads. It took me about 60" to stitch the entire block, including starting and stopping with pin stitches.

Begin as shown in Diagram 33. This is a large open square. Notice that the last stitch slides under the first stitch before ending; this is to put a thread on top of everything around the square.

The rest of the square is stitched the same way, long stitches with end points that move toward the center, with the last stitch of each round sliding under the first stitch of that round before ending.

The last two stitches don't slide but are stitched as shown, a large upright cross stitch covering the entire square.

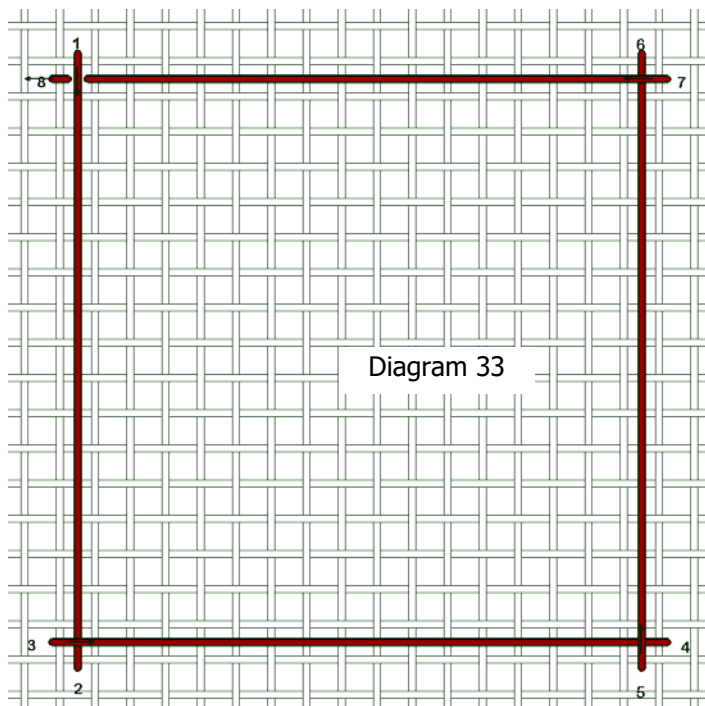


Diagram 33

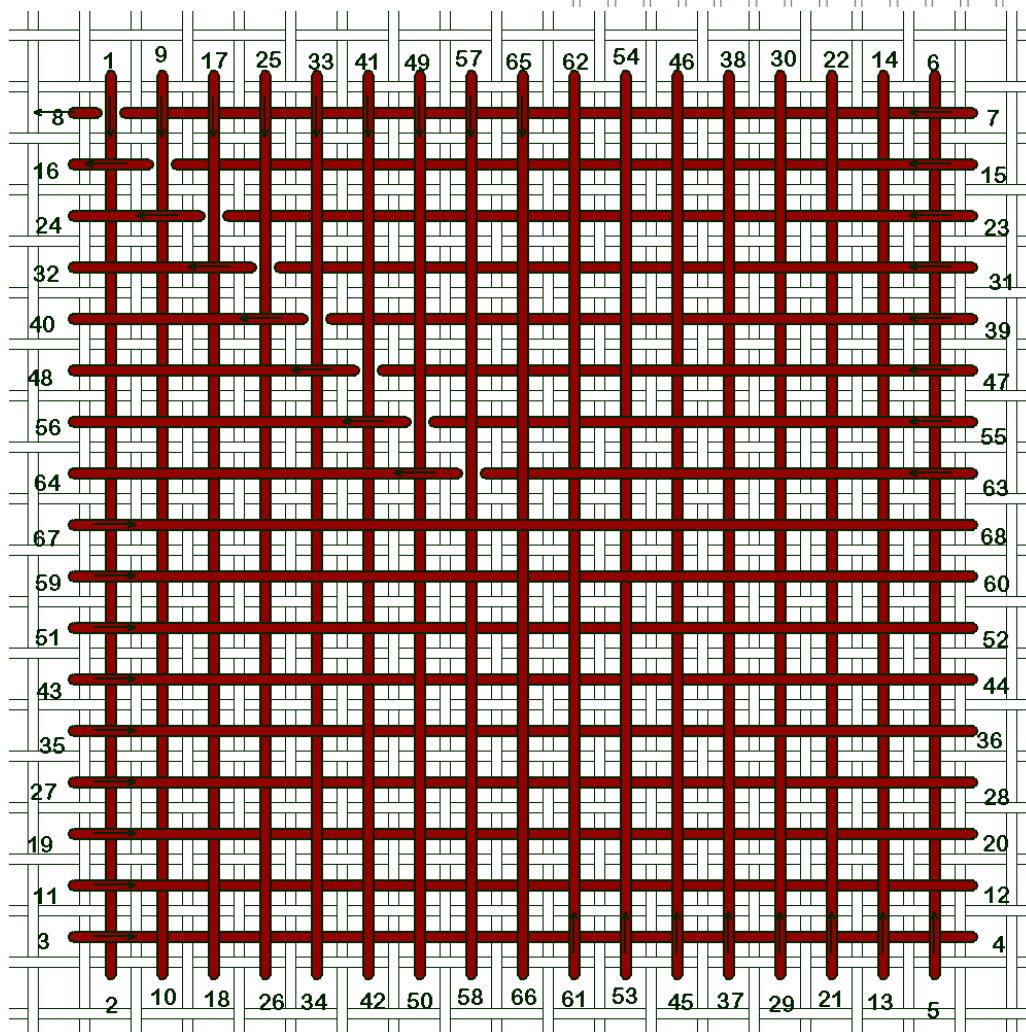


Diagram 34

I'm sure you've figured out where the blocks of reverse herringbone square go, since there isn't any other place for them to go!

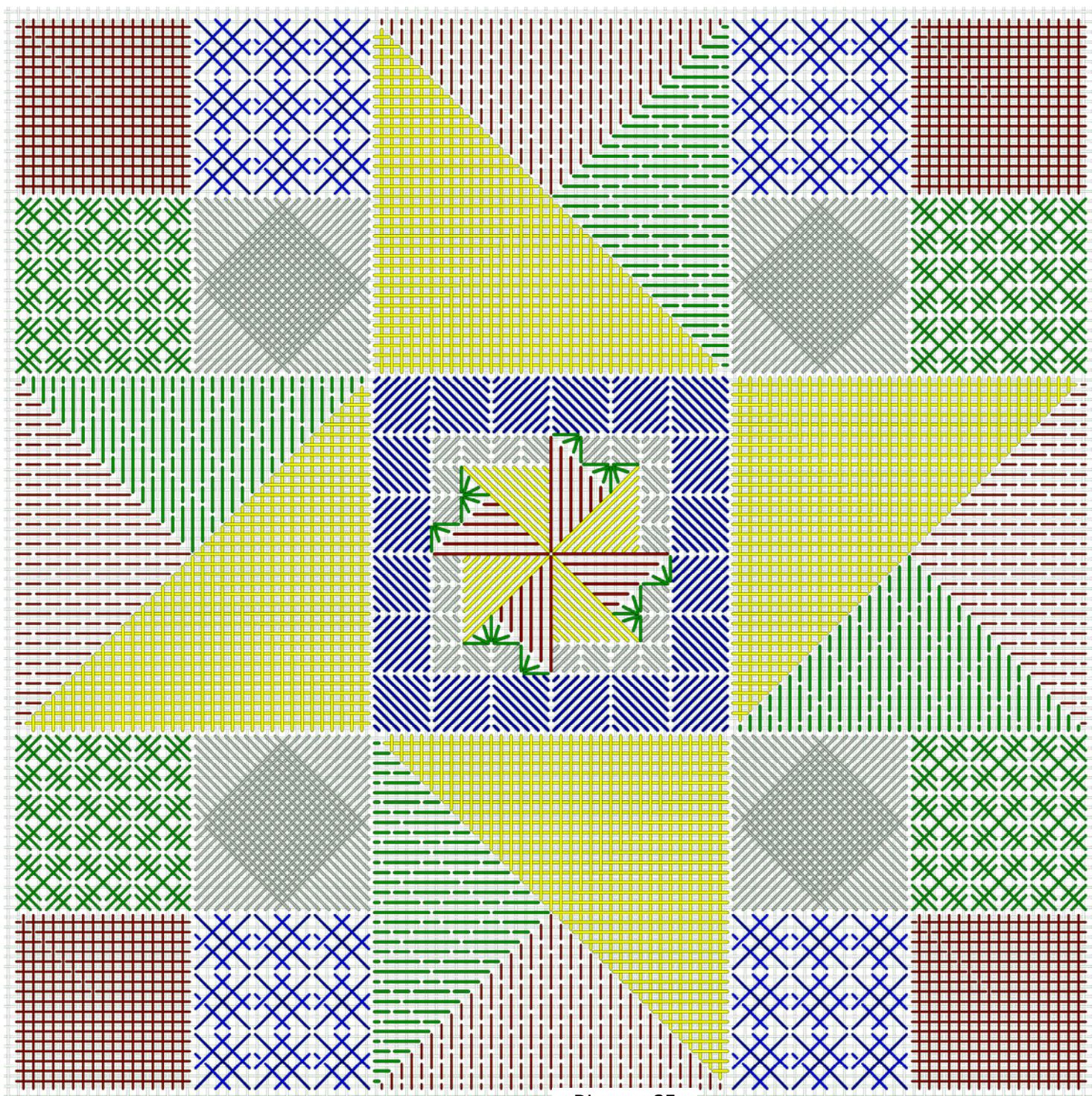


Diagram 35

I hope you've enjoyed stitching Regal Autumn! Please let me know if you have any trouble with the instructions or diagrams, and I'll help you out.

Debbie@DebBeesDesigns.com

REFERENCES

I recommend the following books for additional information on needlework:

Favorite Stitches for Linen and Canvas, Volumes I, II, III and IV, by Linda Driskell, Needlecrafts Unlimited Co., Gadsden, AL, www.888needleu.com

The Needlepoint Book, by Jo Ippolito Christensen, a Fireside Book by Simon & Schuster, Inc., 1976 and 1999, 1230 Avenue of the Americas, New York, NY 10020

Needlepoint Stitches (1988) and Stimulating Stitches (1992) by Jean Hilton, 43479 Alto Dr., Hemet, CA 92344

RESOURCES

THREADS:

Kreinik Mfg. Co., Inc., PO Box 1966, Parkersburg, WV 26102, kreinik@kreinik.com,
1-800-537-2166, www.kreinik.com

Rainbow Gallery, 7412 Fulton Ave. #5, North Hollywood, CA 91605-4126
www.rainbowgallery.com

Presencia Hilaturas USA, PO Box 2409, Evergreen, CO 80437, (866) 277-6364,
www.presenciausa.com

Caron Collection, 55 Old South Avenue, Stratford, CT 06615, www.caron-net.com

CANVAS:

Zweigart, 232 Old New Brunswick Rd., Ste E, Piscataway, NJ 08854, www.zweigart.com

SOFTWARE:

EasyGrapher Stitch Wiz, Davis Computer Services, Inc., PO Box 750141, New Orleans, LA 70175
www.easygrapher.com

Easy Cross DeLuxe, Fulford Software Solutions, 92 Penrhyn Crescent, Chilwell,
Nottingham, NG9 5PA www.easycross.co.uk

REGAL AUTUMN

Rainbow Gallery

Glisten G56 Tandori Spice
Neon Rays N25 Brick Red
Neon Rays N108 Yellow Orange
Panache PN23 Forest Green
Panache PN24 Butterscotch

Caron Collection

Watercolours 238 Glowing Embers

Presencia

Cotton floss 1490 Dark Coral
Cotton floss 3324 Navy Blue
Cotton floss 4231 Dark Seafoam

Kreinik

#8 060 Midnight

Other materials needed:

Zweigart 18 ct. White mono canvas, 12" x 12"
2 pairs of 10" stretcher bars
22 tapestry needle
Laying tool

About DebBee's Designs

My goal as a designer is to provide the clearest instructions possible so your stitching experience is enjoyable and free of frustrations. Please contact me if you have any questions or problems with your project.

I support my local needlework shop, and I encourage you to do the same.

A friendly word about copying—please don't!

This project is based on a traditional quilt block design. I used threads I had on hand, so explore your stash to find colors and threads that appeal to you. I liked the different textures of threads and the added texture of beads, but if you have other threads that you like feel free to use them. I hope you enjoy this project!

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