



Artist
Statement
Notebook

Artist's Statement Information

An artist statement is piece of writing by the artist that helps the audience access or understand their artistic work. It is written in the first person and represents the artist when not available to answer questions and such. The artists statement may include sources, ideas and information about the design.

For **Shoreline Stitchers Showcase**, an Artist's Statement is **required** for entries in the Original and Adaptation categories. An Artist's Statement is **recommended but optional** for entries in the Class project and Independent categories.

By providing an artist's statement our judges better understand why the design was stitched, what was changed or added to the piece, what was done differently to make it their own, and anything else the artist might want the judges to know.

We are providing an Artist's Statement template for you to use. If you prefer, you may use your own format to include the necessary information

Typically we like to include the following Information in an Artists' Statement:

Title / Name of the piece

Category / Class of the piece (as defined by Shoreline Stitchers Showcase)

Ground material and count

Techniques and/or stitches used

Threads used

Description

The description helps identify the subject matter and design. i.e. bunny in garden, green dragon, geometric stars, etc.

The description may also include influences and/or inspirations, creating for family and friends, design preferences, color selections, etc.

Was this a class piece?

Was anything changed or added to the design? How/Why?

Were the threads or materials changed from what the design suggested? What/Why?

Did you use different threads or materials from what the designer suggested?

What else do you want the people to know about this piece?

Entry #	First	Last	Piece Name	Designer	Division	Category	Class
3	Marlene	Leonardo	Toned Down Circle Sampler	Sue Spargo Melissa Shirley	Non-Prof	Class Project	Mixed Technique
4	Christine	Carlin	Wintergreen House	Patricia Sone	Non-Prof	Independent Project	Ndlpt: Pntd Canvas
9	Christine	Carlin	City Homes	Maggie Company	Non-Prof	Class Project	Ndlpt: Pntd Canvas
10	Christine	Carlin	Gage	Orna Willis	Non-Prof	Class Project	Ctd Thd: Sampler
11	Christine	Carlin	Klimt Kimono	Toni Gerdes	Non-Prof	Class Project	Ndlpt: Chart <12 in
12	Val	Reece	Asian Journey	Judy Souliotis	Master	Class Project	Ndlpt: Chart ≥ 12 in
13	Val	Reece	Verena's Flowers	Gay Ann Rogers	Master	Class Project	Ndlpt: Chart <12 in
14	Val	Reece	Hearts of Gold	Michele Roberts	Master	Independent Project	Ndlpt: Chart <12 in
15	Val	Reece	Through the Garden Gate	Judy Souliotis	Master	Class Project	Ndlpt: Chart ≥ 12 in
16	Val	Reece	The Dolls House	Gary Clarke	Master	Class Project	Surface Embroidery
17	Melinda	Sherbring	Heartsease Memories	Melinda Sherbring	Master	Original	Silk &/or Metal
18	Melinda	Sherbring	Moon Shadows	Melinda Sherbring	Prof	Adaptation	Ctd Thd: Other
19	Melinda	Sherbring	Twice the Taste	Melinda Sherbring	Prof	Original	Silk &/or Metal
20	Melinda	Sherbring	Rose and Poms of Gilded Age	Melinda Sherbring	Prof	Original	Silk &/or Metal
35	Kate	Ozborn	B is for Bunny	La-D-Da	Non-Prof	Independent Project	Ctd Thd: Cross Stitch

Entry #	First	Last	Piece Name	Designer	Division	Category	Class
36	Kate	Ozborn	Nature's Alphabet	Kooler Design Studio	Non-Prof	Independent Project	Ctd Thd: Cross Stitch
37	Kate	Ozborn	Antique Animal Sampler	Elizabeth's Ndlwkw Designs	Non-Prof	Independent Project	Ctd Thd: Cross Stitch
38	Kate	Ozborn	The Red and the Black	Prairie Moon	Non-Prof	Independent Project	Ctd Thd: Cross Stitch
39	Kate	Ozborn	Friends of the Hart	Plum Street Samplers	Non-Prof	Independent Project	Ctd Thd: Cross Stitch
40	Kate	Ozborn	Noel	Kate Ozborn	Non-Prof	Adaptation	Ctd Thd: Cross Stitch
41	Kate	Ozborn	Bits of Green & Blue	Kate Ozborn	Non-Prof	Adaptation	Ctd Thd: Cross Stitch
42	Kate	Ozborn	Squirrels in Autumn	Old French Pattern & Bands	Non-Prof	Independent Project	Ctd Thd: Cross Stitch
43	Kate	Ozborn	A Year in the Woods #3 - The Jack Rabbit	Cottage Garden Samplings	Non-Prof	Independent Project	Ctd Thd: Cross Stitch
50	Lynne	Wright	Autumn Delight	Lynn Wilkinson	Non-Prof	Class Project	Ndlpt: Chart <12 in
56	Susan	Fitzsimons	October Treats	Nancy Cucci	Master	Class Project	Ndlpt: Chart <12 in
57	Susan	Fitzsimons	Mermaid Princess	Mirabilia Australia	Master	Independent Project	Mixed Technique
58	Susan	Fitzsimons	Flowers and Berries Band Sampler	Catherine Theron	Master	Class Project	Ctd Thd: Sampler
59	Susan	Fitzsimons	Hearts of Gold	Michele Roberts	Master	Independent Project	Ndlpt: Chart ≥ 12 in
60	Susan	Fitzsimons	Mystery in St. Tropez	Gay Ann Rogers	Master	Independent Project	Ndlpt: Chart <12 in
74	Ruth	Plummer	Not Exactly Blackwork Poinsettia	Susan Jones	Master	Independent Project	Ctd Thd: Other

Entry #	First	Last	Piece Name	Designer	Division	Category	Class
87	Diane	Bonner	Milky Way Bracelet	Diane Bonner	Master	Original	Beads
88	Diane	Bonner	Seasonal Leaf Vessel	Diane Bonner	Master	Original	Beads
89	Diane	Bonner	Home & Love	The Drawn Thread	Master	Independent Project	Ctd Thd: Cross Stitch
90	Diane	Bonner	Window on the West	Sunset	Master	Independent Project	Ctd Thd: Cross Stitch
91	Diane	Bonner	Indian Summer	Laura Perin	Master	Independent Project	Ndlpt: Chart ≥ 12 in
97	Kim	Griffin	Spring Delights	Nancy Cucci	Master	Independent Project	Ndlpt: Chart <12 in
98	Kim	Griffin	Beginner Hardanger	Marion Scoular	Master	Class Project	Ctd Thd: Other
99	Kim	Griffin	Medusa Sea Jelly	Kim Griffin	Master	Original	Ndlpt: Chart <12 in
100	Kim	Griffin	Continuous Line Mermaid	Kim Griffin	Master	Adaptation	Surface Embroidery
101	Kim	Griffin	Bee-ded Sampler	Sue Reed	Master	Class Project	Mixed Technique
102	Mary	Fleming	Winter /Autumn Bouquet	Nancy Buhl	Non-Prof	Independent Project	Ndlpt: Chart ≥ 12 in
103	Kim	Griffin	Mystery in St. Tropez	Gay Ann Rogers	Master	Class Project	Ndlpt: Chart <12 in
115	Gay Ann	Rogers	Point de Gaze Roundel Elizabeth Cady Stanton and	Gay Ann Rogers	Prof	Adaptation	Mixed Technique
116	Gay Ann	Rogers	Susan B. Anthony	Gay Ann Rogers Kim Griffin, Sue Fiszsimons and Nancy Cucci	Prof	Adaptation	Ndlpt: Chart ≥ 12 in
124	Jennifer	Berman	Judaica Joy		Non-Prof	Independent Project	Ndlpt: Chart <12 in

Entry #	First	Last	Piece Name	Designer	Division	Category	Class
137	Rachel	Watkins	Ongaku - Music	Rachel Watkins	Master	Original	Silk &/or Metal
138	Rachel	Watkins	Gargoyles	Rachel Watkins	Master	Original	Silk &/or Metal
139	Rachel	Watkins	Green Sea Turtle	Rachel Watkins	Master	Original	Surface Embroidery
140	Rachel	Watkins	Shells and Needlelace	Rachel Watkins	Master	Original	Mixed Technique
141	Rachel	Watkins	Honey Bee	Rachel Watkins	Master	Original	Silk &/or Metal
143	Cathy	Farley	Without Ice Cream	Unknown	Prof	Independent Project	Ndlpt: Pntd Canvas
145	Cathy	Farley	Let Your Words Pass	Lauren Bloch Designs	Prof	Independent Project	Ndlpt: Pntd Canvas

Artist Statement:

This is my first Sue Spargo project,
Toned Down Circle Sampler,
embroidered and finished during
the Covid 19 pandemic in 2020.

I began this piece on April 16 and
finished it on November 30th.

This class was live and
offered for free by Sue Spargo
via Zoom/You Tube.



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Wintergreen House Artist Statement

I lived in Illinois for 21 years and remember the beauty and peacefulness of a gently falling snow and the clean, fresh look nature provided to the area where I lived. When I looked out my window at the snow, I might see smoke from my neighbor's chimney or a snowman the children made. Sometimes I would see an animal quietly out looking for food when it crossed yards.

This piece by Melissa Shirley captured those memories with color and design while Patricia Sone's stitch guide suggested stitches which enhanced the design. This piece brings a sense of peace and calm when I look at it now and together with the memories it evokes, are the reasons I chose to stitch Wintergreen House.

4

**City Homes
Artist Statement**

This piece by Maggie Company reminded me of my many travels that always seemed to include hillside views of homes that were part of a city. I have always been fascinated by hillside homes as it gives you a quick view of the character of a city depending upon the building materials, architecture and colors. Although this city view did not remind me of any specific city, I enjoyed imagining where it could be and what fun this city must be with the vibrant colors and the wonky nature of the structures.

The stitch guide by Sherri Bray added to the character of the piece by involving a lot of bling and providing challenges with many of the threads and stitches. It was a joy to stitch and will always be a reminder of my many trips and a happy piece for me.

10

Gage Artist Statement

This piece was created by Orna Willis to honor the memory of Gage Harper who died by suicide in 2019. Gage was the beloved son of Cece Strickland, who's talent in dying threads for the Thread Gatherer connects our needlepoint world to hers and thus weaves her life into ours. By creating this piece, Orna brings awareness to suicide. The vibrant colors and complex designs were meaningful to the life of Gage while opening up the stitcher's world to a subject not often talked about. The symbol for suicide prevention is the semicolon which is on the left in the middle on the piece. It is meant to raise awareness of suicide prevention and bring attention to the prevention of mental health stigma.

In addition to the story behind this piece, the beautiful and colorful threads and also the complex stitches caught my attention. I knew I would enjoy not only stitching this piece, but I would also learn new designs that would provide the challenge I always like when I take a class.

10

Klimt Artist Statement

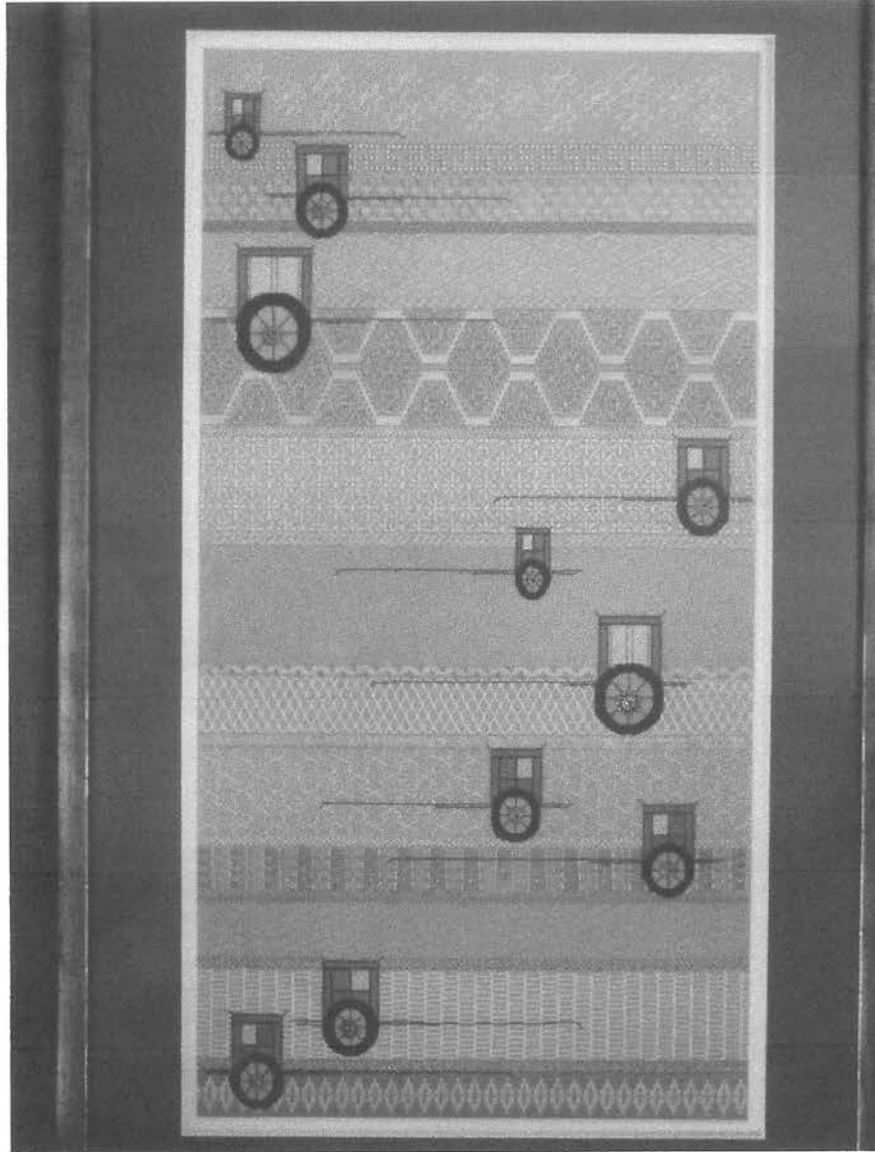
Woman in Gold by Gustav Klimt is a very famous portrait of Adele Bloch-Bauer and was completed sometime between 1903 - 1907. Needlepoint designer, Toni Gerdes, captured the essence of this masterpiece in her rendition of the Klimt Kimono. Rather than stitch this as a kimono, I chose to stitch as a rectangle which was an option offered by Toni. The rectangle represented to me a closer resemblance to the flow of the gown in the original painting.

The beautiful threads, stitches, and design as well as some new challenges got my attention when I decided to participate in this project. In addition, I especially liked Toni's interpretation of the Klimt masterpiece as it allowed me to imagine the beautiful gown through the stitched swirls and gold colored threads.

Asian Journey Artist's Statement

This piece was interesting to stitch. Keeping the wheels rounded was the biggest challenge. Each band of needlepoint was a learning experience.

My framer and I selected the blue-gray mat to bring out the blue-gray rickshaws. The antique gold frame with hints of bamboo brings out the gold in the orange rickshaws.



Verena's Flowers Artist's Statement

Gay Ann's piece was great fun to stitch. It had interesting beads, sequins, pearls, and other vintage decorations to attach.

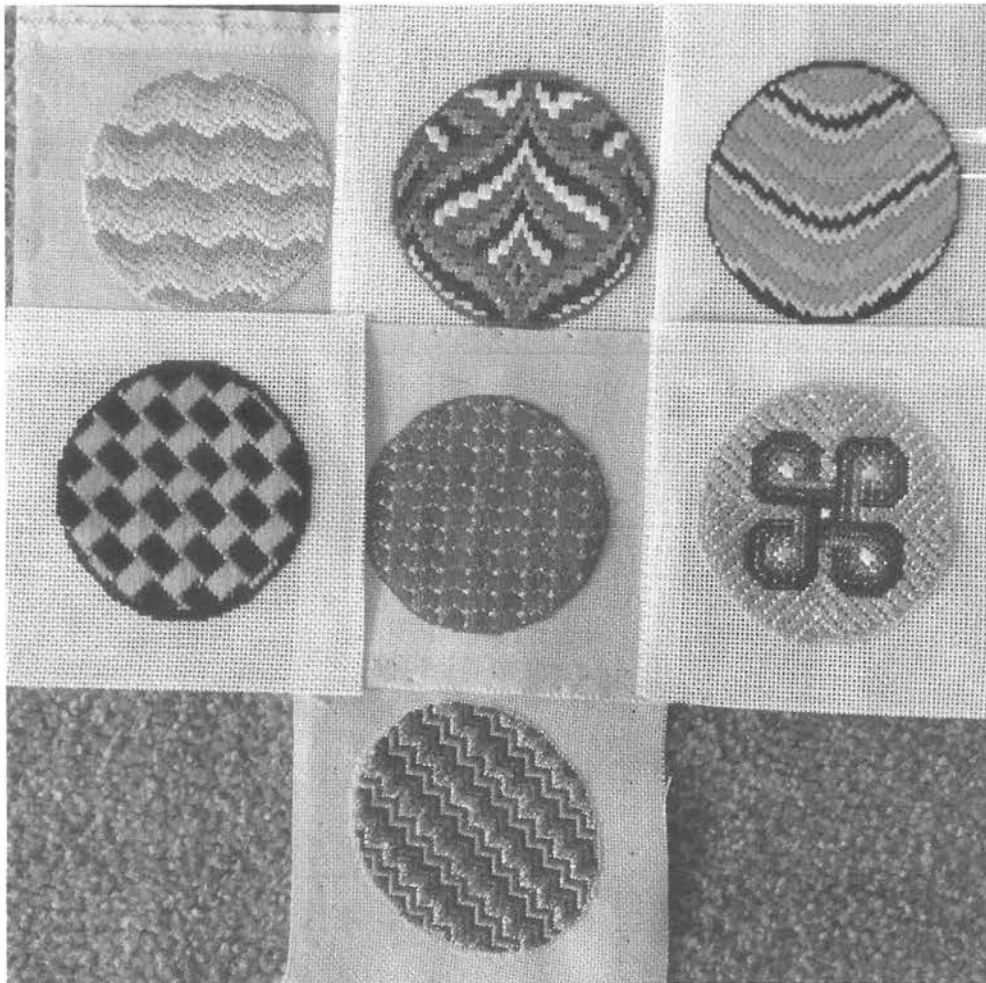


Hearts of Gold Seven Bargello Ornaments Artist's Statement

Michele Robert's Hearts of Gold was the NAS Year Long Project for 2022. I loved the design, but I knew I was going to change some things before we selected this project.

I do my own ornament finishing, but I don't enjoy finishing hearts. The thought of finishing a dozen hearts was singularly unattractive. I decided to do all the designs as circles.

I had also decided to give one of these to each family member, but I would customize the colors to be significant to them. The reason I have only seven to display is because my family already has theirs. I charted a 3" circle, which I offered to share with anyone else who wanted to use it. I discovered there are other stitchers who would rather finish a circle shape than a heart shape.



Through The Garden Gate Artist's Statement

I have always enjoyed the Japanese Garden at the Huntington Library, Art Museum, and Botanical Gardens. This piece, which I stitched as two separate pieces, captures that experience.

My framer and I selected a frame that I wouldn't have initially thought of. I had seen this piece framed in a gold bamboo frame and wanted something different. The frame we selected highlights the geometric needlepoint areas.

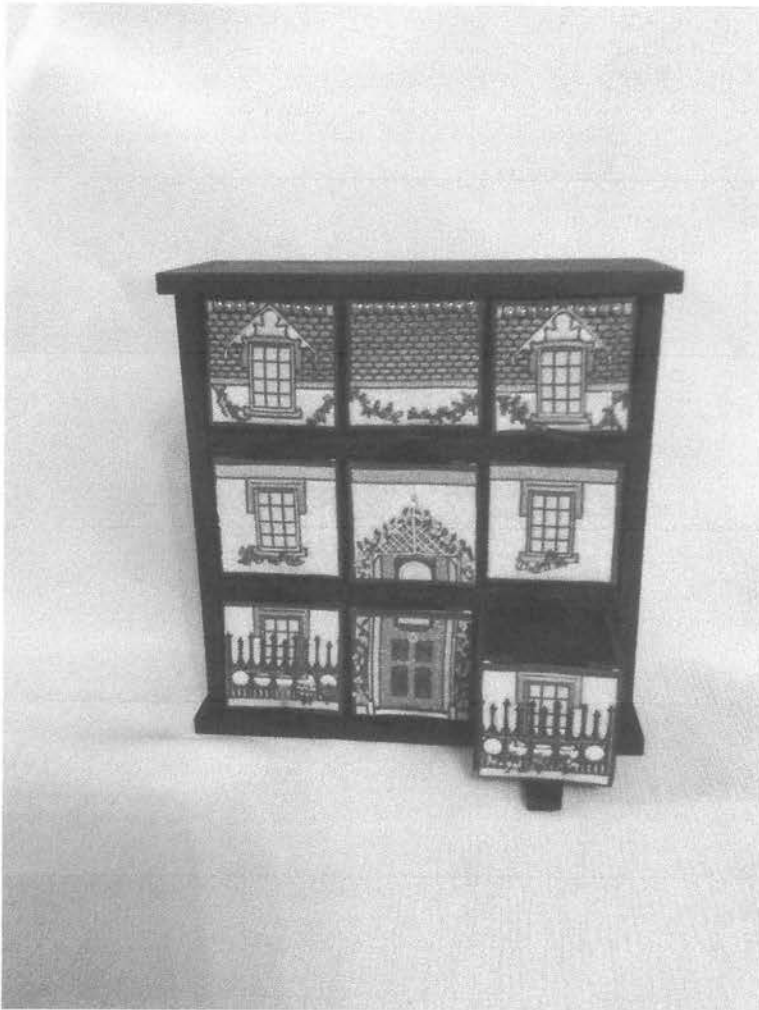


The Doll's House Artist's Statement

Gary Clarke's Doll house was great fun to stitch and assemble. I finished stitching but needed time and the correct environment to assemble and paint the cabinet and the drawers. When COVID Shutdown occurred, I had the time to do it.

I had decisions to make about how to finish it. Gary had suggestions, and I followed many of those. However, I decided to fill any of the gaps in the assembled cabinet. This worked out well.

My plans did not include breaking the wrist on my dominant hand. Fortunately, I had all the right tools to use to assemble this one-handed. My non-dominant hand discovered that it could do lots of things all by itself. I also had the use all the fingers (not my thumb) on my right hand.



Artist's Statement

Heart's Ease Memories

This Elizabethan-style blackwork box top was my reaction to the deaths in the Spring of 2023 of several people in my circle of friends. One of those friends, one I've known since the 1970s, was an Elizabethan re-enactor, which gave me the impetus to do this in an Elizabethan style.

The design is very symbolic and provided me with a task while I was mourning the death of good friends and acquaintances. The pansy flower in late 15th c. England was also known as a Heartsease or Heart's Ease. So it seemed a reasonable beginning. I put it inside a heart, my heart. The butterflies flying free are the memories I cherish.

I used black thread and gold passing thread with black center, because black is associated with death. I used gold for the golden memories they all have left me with. I also experimented with different weights of both black thread and passing thread, because people carry different weights within our memories of them.

MOON SHADOWS

ARTIST STATEMENT: ADAPTATION

I've heard the sounds and seen the images in this piece throughout my life. The moon and stars inspired me and the people I've quoted. I was lucky enough to take an astronomy class in college from the man who discovered Pluto. I watched Neil Armstrong step onto the lunar surface. In 1974, I asked the final 20th century Lunar Module pilot a question about landing on the moon. It is only fitting that the moonscape is filled with astronauts' words.

I worked nearly forty years in the aerospace industry: early on, transforming raw Landsat data into photographs of Earth; later, translating Hubble telescope's science data into words and pictures.

For over fifty years, I've spent hours beyond work practicing once-common medieval crafts, such as writing and illuminating manuscripts and stitching historically-inspired embroideries. I've used these past arts to present our first steps into a future not limited to Earth.

I love wordplay. The moon's letters have more weight than those in space. The latter are also more widely spaced. The astronaut has a moon shadow. The Lunar Command Module's pilot is "sitting in a tin can," as the notes hum.

This embroidery plays with blackwork, calligraphy, and puns to tell its tale. It layers meaning into patterns piled atop one another in a collage of words and images that sum up my experiences in work and in play.

MOON SHADOWS: CREDITS

Because nearly all the words, music, and images quoted here are not mine, I would never try teaching this piece. It is my understanding that using snippets of other works in a private piece of art falls under the Fair Use Doctrine. Here are the full credits.

Sky quotes, all of which occurred before the moon landing

"Fly Me to the Moon" lyrics by Bart Howard © 1954 Hampshire House Publ. Corp., Hampshire House Music Publishing Corp.

Opening words to "Star Trek," written by Gene Roddenberry, with contributions by Samuel Peeples, John D. F. Black, and Robert Justman in 1966; the word "man" was changed in 1987 "one" for "The Next Generation." The word covered by the lunar orbiter was originally "five-year" in 1966, changed to "on-going" in 1987, but I did not need to choose.

Closing words to "High Flight" by John Gillespie Magee, Jr., written Sept. 3, 1941. He died in Dec 1941 when his plane collided with another in mid-air. The word "untrespassed" in the quotation has been conveniently obscured with the image of a trespassing astronaut.

Music from "Space Oddity" by David Bowie © June 1969. The notes are those of part of the chorus, "... sitting in a tin can, Far above the world, The planet Earth is blue..."

Ground quotes, all but my words were spoken by astronauts, some on the moon, some on Earth after (& Cat Stevens)

"One small step for a man, one giant leap for mankind" are the first words uttered on the surface of the moon by astronaut Neil Armstrong, July 20, 1969, Apollo 11 mission.

"We leave as we came and, God willing, as we shall return: with peace and hope for all mankind," are the last words uttered on the surface of the moon, by astronaut Eugene Cernan, December 14, 1972, Apollo 17 mission.

"Science is fun. Science is curiosity. We all have natural curiosity. Science is a process of investigating. It's posing questions and coming up with a method. It's delving in." Astronaut Sally Ride, spoken on Earth many times in many contexts, promoting science education. I dropped "We all have natural curiosity" so I could fit my question and Dr. Schmitt's answer.

"How fast was the Lunar Module going when you touched down?" I asked Harrison Schmitt at a lecture he gave at my university in the Fall of 1974.

"Ten miles per hour," he answered. Dr. Schmitt was the final 20th century Lunar Module pilot, and one of the astronauts featured in the 2007 documentary "In the Shadow of the Moon."

The image of Buzz Aldrin standing on the moon belongs to the American people. According to the US copyright office, the public can use these images free of charge. These pictures were created by NASA astronauts, who took the pictures as part of their mission with a U.S. federal government agency.

"Moonshadow" by Cat Stevens / Yusuf Islam 1970 © Cat Music Ltd., Cat Music Limited. Note that the song uses "Moonshadow" as one singular word.

Artist's Statement

Twice the Taste

This piece is designed to echo a piece I did earlier, called "Taste of Honeysuckle", as a "tasting menu" of Elizabethan stitches. The central design is a stylized honeysuckle. It also echoed the name of the song "Taste of Honey," making the name easier to remember. This piece has the same style, but only one copy of each stitch, for a total of 34 unique stitches on this one.

The overall design of a lozenge with edges made of a series of short rectangles placed either horizontally or vertically is one I call a barred-edge lozenge. Barred-edge lozenges can be found on a variety of 17th and 18th century samplers*, as well as on a sweet bag in the collection of the Boston Museum of Fine Arts. The one on the sweet bag is only one and two-thirds inches wide (I measured it), so I enlarged it so that each rectangle is long enough (generally) to be filled with a stitch using a single half-yard of thread.

This seemed a perfect design to provide a taste of a variety of 16th and 17th century linear stitches.

The stitches used on this piece are listed on the next page if you are interested.

*Some of the samplers using similar barred-edge lozenges are: Cooper Hewitt 1941-69-194 (ca. 17th c.), Cooper Hewitt 1974-100-18 (ca. early 17th c.), Cooper Hewitt 2003-14-21 (early 17th c.), National Trust Collection 597670 (ca. 1630-1670), National Trust Collection 597682 (ca. 1630-1700), Victoria & Albert T.20-1913 (ca. 1600-1650).

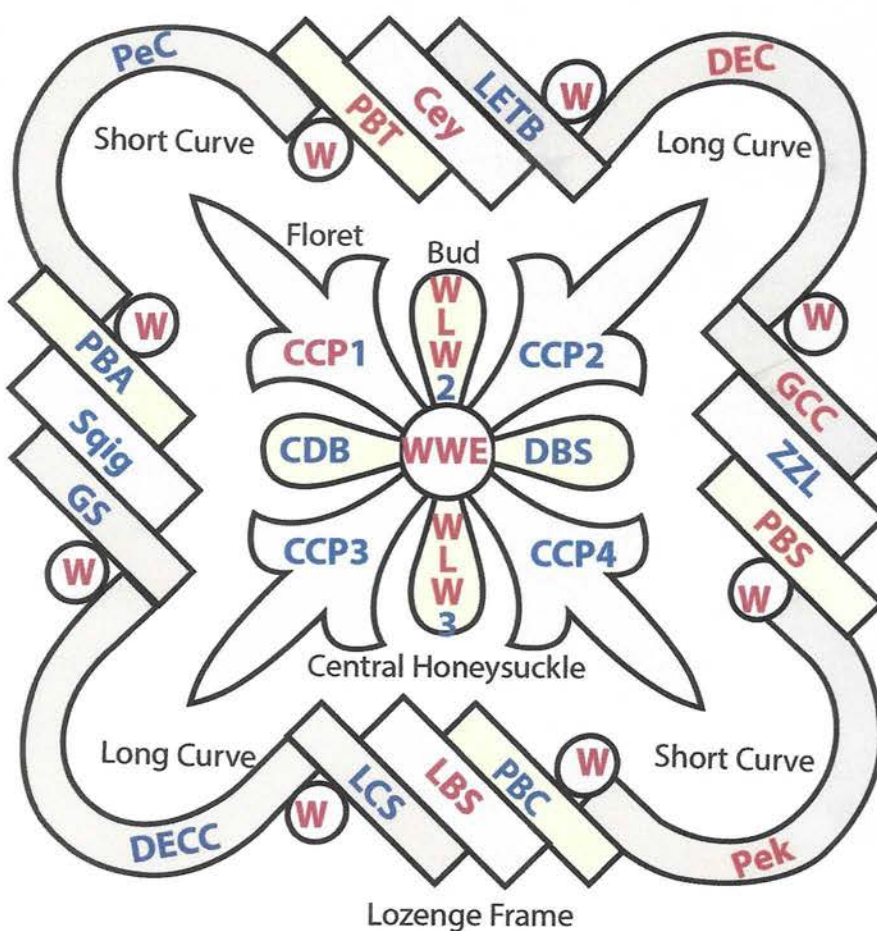
Other sweet bags with this design are Fitzwilliam T.13-1943 and CH 1971-50-731.

Pattern Labeled with What Stitch Goes Where

Stitches abbreviated in red are from the original *Taste of Honeysuckle* project. Stitches abbreviated in blue are from this new variation, *Twice the Taste*. Grey background areas are worked in silver thread, yellow ones are worked in gold, and pale orange indicates threads of both colors are used.

Some of the additional stitches introduced here are variations on ones present in the previous version as well as this one. One historical purpose of a sampler is to keep track of stitch variations so that you may refer to them later, providing you with options for your own designs. Asterisks identify new stitches that are variations of previous stitches.

CCP1	Couched Cords, Pattern 1
CCP2	Couched Cords, Pattern 2*
CCP3	Couched Cords, Pattern 3*
CCP4	Couched Cords, Pattern 4*
CDB	Corded Detached Buttonhole
Cey	Ceylon, 3 column
DBS	Detached Buttonhole
DEC	Double Edged Chain
DECC	Double Edged Couched Cord*
GS	Guilloche Stitch*
GCC	Guilloche on Couched Cord
LBS	Ladder Braid Stitch
LCS	Linked Chains Stitch
LETB	Loop-Edged Threaded Back
LHI	Corded Lark's Head, In-Line
LHO	Corded Lark's Head, Offset*
PBA	Plaited Braid, Up 2 Arcs*
PBC	Plaited Braid, Cherry ms.*
PBS	Plaited Braid Stitch
PBT	Plaited Braid with a Twist
Pek	Pekinese on Couched Cord
PeC	Pekinese on Chain*
Sqig	Squiggle Stitch
W	Woven Wheel, Raised
WL	Woven Ladder
WLW2	Woven Laidwork, 2 threads
WLW3	Woven Laidwork, 3 threads*
WWE	Woven Wheel, Even Spoked
ZZL	Zig-Zag Wrapped Ladder



Other stitches from the *Taste of Honeysuckle* pattern that are also used in *Twice the Taste*:

DR	Double Running, for outlining the sections of the lozenge frame when complete
Stm	Stem, for outlining the central honeysuckle sections when complete
ColK	Colonial Knot, used for padding the Raised Woven Wheel stitch
RevC	Reverse Chain, the first step for several stitches above
CC	Couched Cord, the first step for several stitches above

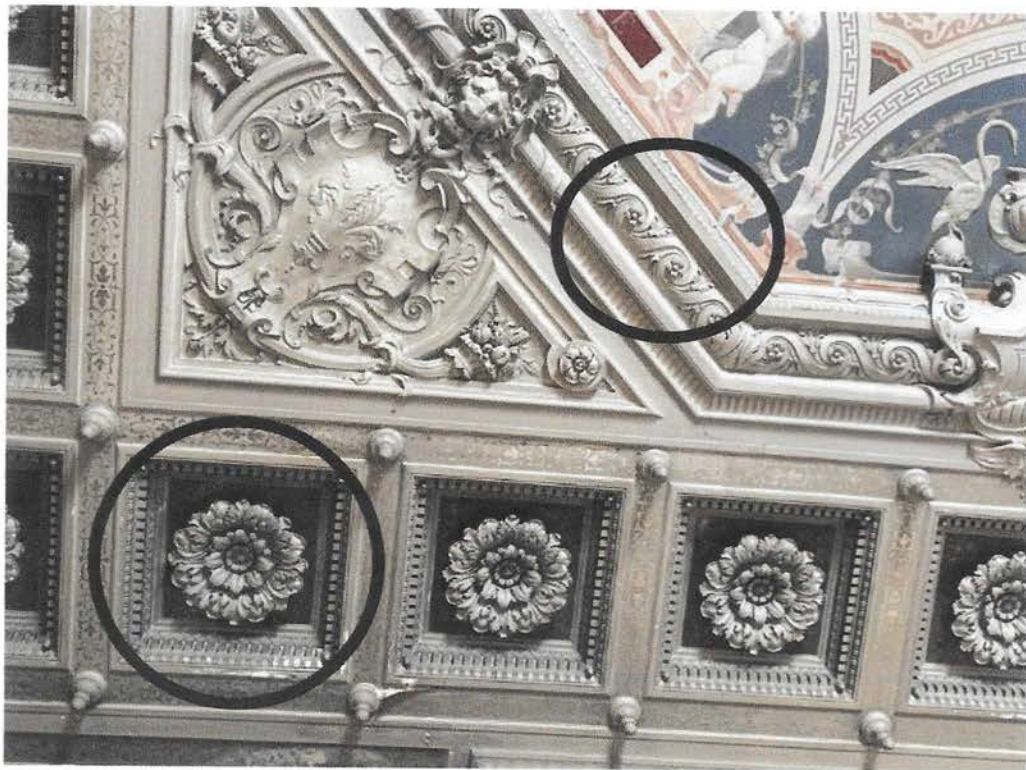
Artist's Statement

Rose & Pommies in the Gilded Age

This piece was inspired by the extravagantly carved ceiling of a Gilded Age house, without copying anything. There are sculptured boxes filled with dimensional rosettes and ribbons of gently curved leaves. The room lights playing below the stark white ceiling cause shadows somewhat reminiscent of blackwork's shades of gray. That became the inspiration for this symmetrical design of softly curved leaves, pomegranates at the corners, and a central rose, all within a golden square.

The name "Gilded Age" implies gold, and blackwork is often accented with metal threads. So while the ceiling sculptures I studied were only white, the embroidery uses touches of gold with the various grays of the blackwork patterns over a white ground. Couching the golden threads in place give it a sleek, shiny finish.

The blackwork patterns are all worked using a pattern darning method, since this was intended to be taught. That method is both fairly easy to describe and to understand. It is also a technique that is not as commonly taught as the fillings worked in Double Running stitch method. I took that as an opportunity to introduce this uncommon method of creating blackwork filling patterns to students.



B is for Bunny

La-D-Da



- Cross Stitch; framed for hanging
- Material: 28-pt Natural Linen; Charles Craft
- Threads: Silk (The Thread Gatherer); Cotton Threadworx (jump suit of bunny)

Softened the colors so the jump suit the bunny wears could be prominent as if in relief; deleted the stitched frame pattern as I felt the business of it detracted from the story; changed the right-hand far flower to soften the layout to focus on the bunny; added heart motifs and arrow motif under date of completion (completed during Covid)

Finished by Kerri Ince of We, of the Needle

(image shown is to original specs)

Nature's Alphabet

Kooler Design Studios



- Cross Stitch; framed for hanging
- 32-count linen; beige
- Threads: Cotton—DMC, The Gentle Art; Threadworx

Silk—The Thread Gatherer

- Embellishments: Charms for wings on B figure; felt hand-cut leaves in green and dark aqua (completed during Covid)

Finish by Kerri Ince We, of the Needle

(image here is done to original pattern specs)

Antique Animal Sampler

Elizabeth's Needlework Designs



- Cross Stitch; framed for hanging
- Material: 32-count lambswool
- Threads: Silks (The Thread Gatherer; Gloriana)
- Colors changed from pattern; some motifs substituted; alternated rows of alphabet colors

Finished by Kerri Ince of We, of the Needle (completed when Covid lockdown was declared)

*(image shown is done to original pattern
speeds)*

The Red & The Black

Prairie Moon



- Cross Stitch; framed for hanging
- Material: 18-pt AIDA; Zweigart Mocha
- Threads: Country Redwood (The Gentle Art)

Wrought Iron (The Gentle Art)

Blackboard (The Gentle Art)

Black flosses used alternately to create a change in effect; pattern modified in the "W" box to accommodate the year; finisher Kerri Ince of We, of the Needle. (completed during Covid)

(image shown is done to original pattern specs)

Friends of the Hart

Plum Street Samplers



- Cross Stitch; framed for hanging
- Material: tea-dyed linen (by the stitcher)
- Threads: Silk—The Thread Gatherer; Gloriana
Cotton—Country Redwood (The Gentle Art)

Pattern colors modified for more splash of color; poppy pod flowers left unstemmed as if floating in this dream of the Hart landscape; everything is floating; some elements changed such as heart in lower right corner to a dog figure; pumpkins changed to present character

Finished by Kerri Ince of We, of the Needle

(image shown is done to original pattern specs)

Noel

Self-Design

Selection of various borders from different sources to create Christmas-themed band sampler different from traditional green and red; worked towards a Victorian feel and softer approach to theme of holidays.

28-count linen—light rose

Floss: DMC solid lettering and numbers Maroon / *Amethyst*

DMC variegated # 4504 Hydrangea

Completed during Covid

Kerri Ince of We, of the Needle finisher

41

Bits of Green and Blue

Self-Design

Selections of various motifs mixed and matched with attached buttons to create a fantasy piece of colors green and blue; added design of lattice Hardanger to create stained-glass effect. Main source of inspiration is patterns/motifs from book *Splendid Samplers to Cross Stitch* by Chris Rankin.

Finished during Covid

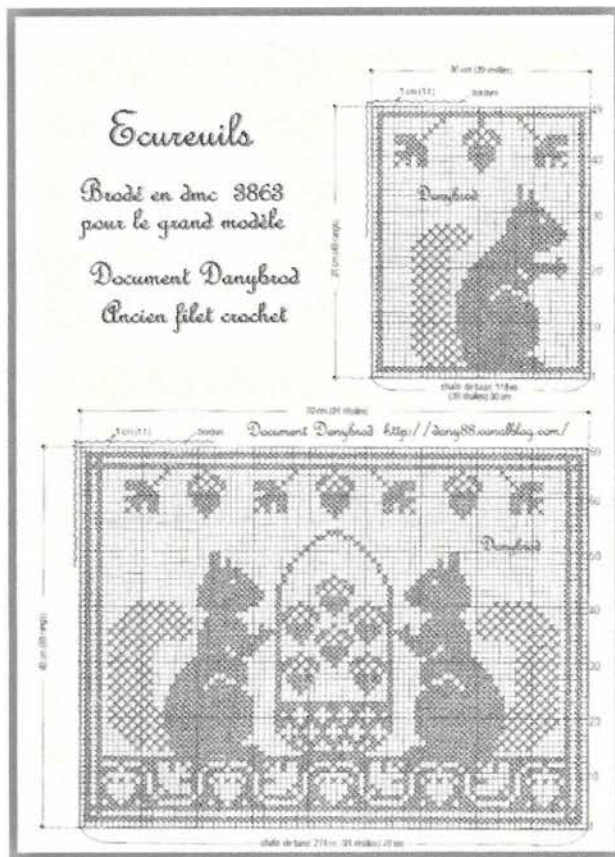
Kerrie Ince finisher We, of the Needle

42

Ecureuils (squirrels)

Old French Pattern (provenance not known)

Bands (from various sources and created)



- 32 count cream linen
- Thread: Cosmo Seasons #9013
- Adaptation Notes: I loved the squirrels holding the basket of acorns (to which I added a seventh that blends into the basket weave pattern, using it as a centerpiece in a band sampler (disregarding the remainder of the pattern's imagery) to design a band sampler, portraying patterns from various books and sources, modifying them as necessary to fit the image area; acorn and animal motifs accompany the squirrels. The Seasons 9013 floss fitted the voice of the squirrels' bond, warm rust with an anchoring of dark blue blending into deep somber yellows, intimating the coming of Fall.

(Finish work during end of covid)

Finished by Kerri Ince of We, of the Needle

(image shown is out of copyright - found on Internet)

A Year in the Woods #3 The Jack Rabbit

Cottage Garden Samplings



- Cross stitch framed for hanging
- 36-count Doubloon linen
- Threads: DMC
- Adaptation Notes: I felt the jack rabbit once done was depleted with the addition of the followers and house motif; he stood in glory by himself; also, changed the color scheme, keeping the grays but toning down the orange and adding cream-colored floss instead of stark white. The linen acts as the background, adding a sense of surrounds but not detracting from the rabbit whose personality is free to reign.

Finished by Kerri Ince of We, of the Needle.

(images shown here is done to the original specifications of the maker)

Artist's Statement

50

Title: Autumn Delight

Category / Class: Class Project / Ndlpt: Chart <12 in

Ground material and count: 18 count canvas

Techniques and/or stitches used: Various Needlepoint stitches

Threads used: Medici – Noir, Soie Crystale, Needlepoint Inc. Silk, Thread Gatherers Silk n Colors, Splendor, Gloriana Silk Floss, DMC Floss

Description:

I added the basket of apples , thanksgiving message and the squirrel I did not use the corn husk because I didn't think in would last so I stitched the leaves instead.

Was this a class piece? yes

Did you change or add anything to the design? yes

How/Why?

I did not use the corn husk because I didn't think it would last so I stitched the leaves instead I added the basket of apples, Thanksgiving message and the squirrel. So the design looks more like Autumn instead of Halloween.

Did you use different threads or materials from what the designer suggested? NO

What/Why?

That else do you want the judges to know about this piece?

Title: October Treats by Nancy Cucci

Ground material and count: White Congress Cloth

Techniques and/or stitches used:

Diagonal Beaty Corner, Tent Stitch, Basketweave, Slanted Gobelin, Lattice Work, Double Upright Cross, Scotch Stitch, Cross Stitch over 4, T Stitch, Cashmere, Straight Gobelin, Cross Stitch over 1, Straight Stitch, Byzantine, French Knots, Giant Scotch Stitch Variation, Criss Cross Hungarian, Reversed Scotch Stitch, and Smyrna Cross.

Threads used:

Kreinik #4 and #8 in Purple, Peridot and Black. Floss in Yellows, Oranges, Greens, Purples, Brown, Black, White, an Orange/yellow overdye. White/Yellow/Orange Seed Beads, and Crystal Delica Beads.

How I came up with my design:

This piece was the Year-Long Project for one of my ANG Chapters. I decided to do the piece because I have done all of the other Nancy Cucci Samplers, so how could I not do this one? After looking at the design, my friend and I decided that we wanted to change a few things. First, there were 3 pumpkins and no Bats, so we changed one of the pumpkin squares into a Bat square. Also, we made the Pumpkins into Jack-O-Lanterns. The second Cat square we changed into a Witches Hat, and we added a Ghost to one of the squares that was a pattern.

Why I chose the Ground Fabric, threads and stitches:

I used the kit as it was given to me. I didn't introduce any new stitches to the design in the squares we changed.

Title: Mermaid Princess

Ground material and count: 18 count Light Blue Canvas

Techniques and/or stitches used:

Sequins/beads, Stem Stitch, Basketweave/Tent stitch, Thread Painting, Random Darning pattern

Threads used:

Accentuate 033, 036, 352, and 396 – Fin, background

Threadworx Fine #8 Braid 710560 – Tail outline

DMC 300, 400, 435, 780 – Hair

DMC 754, 758, 948 – Face and torso

DMC 3371 - Outlines

Kreinik #8 100 – French knot necklaces

Kreinik #12 and #4 002J – Crown

Kreinik #4 100, 3237 – Attaching Beads

Mill Hill Petite Glass Beads

40479 – Necklaces

40557 – Necklaces and Crown

Green and Pale Pink Beads – Necklaces

5mm Flat Sequins

Dark Blue Green, Medium Blue Green, Light Blue Green - Tail

How I came up with my design:

In my mind's eye, I see a mermaid with a sparkly tail, and a beautiful fin. I used the shape of the mermaid from the provided chart, then went a bit crazy. First I stitched the torso of the mermaid, according to the chart. I drew the shape of the tail onto the Canvas and stem stitched around that shape. I used the three colors of sequins, mixed together, to sequin the tail using invisible thread. I, then, used the 3 colors of Accentuate to thread paint the fin. Then came the hair. I drew the shape of the hair onto the canvas, and proceeded to fill in the shape with the 4 colors of DMC using the Stem stitch, varying the combination of 3 strands of floss. The bead necklaces are strings of beads tacked into place, then added the crown (because every princess needs a crown). I used a random darning pattern to indicate the water to "ground" the mermaid.

Why I chose the Ground Fabric, threads and stitches:

I chose light blue canvas to look like water; 18 count because I had some in my stash. It took 3 tries to get the correct size and shape of sequins; flat sequins being the key! I applied them from the base of the fin to the torso so that they would overlap appropriately. I have stitched hair using stem stitch before, and I thought that it would capture the movement of hair in the water. The necklaces are made of strings of beads, tacked down so

they don't move. I used a random darning pattern to indicate the water to "ground" the mermaid.

Where the required elements (thread and charm) are used:

The Kreinik 100 #8 is used for several of her necklaces (French Knots).

The Sand Dollar charm is hanging off of one of her beaded ribbons.

Title: Flowers and Berries Band Sampler by Catherine Theron

Ground material and count: 32 ct. Linen

Techniques and/or stitches used:

Long Arm Cross, Double Running, Diamond Eyelet, Algerian Eye, Smyrna Cross, Montenegrin, Detached Buttonhole variations, Trellis Stitch, Double Italian Cross-Stitch, Diagonal Princess Stitch, Upright Cross, Double Leviathan, Satin Stitch, Reversible Montenegrin, Diagonal Cross, Chain Stitch, Slanted Encroaching Gobelin, Rice Stitch, Spiral Trellis, Colonial Knotts, Queen Stitch, Roman Stitch, Petit Point, Florentine Stitch, Cross-Stitch Braid, Satin Cushion Stitch, Four-Sided Stitch, Cross-Stitch over 1

Threads used:

Silk in Dark Red, Medium Red, Light Red, Dark Gold, Gold, Medium Blue, Light Blue, Dark Green, Medium Green, Light Green, Very Light Green, and Dark Brown

How I came up with my design:

This piece was my class at the 2022 EGA National Seminar in New York. I was drawn to the sampler because of the rich colors and the delicacy of the design. I also had never taken a class with Catherine Theron and I felt I should give it a try. I did not modify any of the design or the threads.

Why I chose the Ground Fabric, threads and stitches:

I used the kit as it was given to me.

Title: Hearts of Gold by Michele Roberts

Ground material and count: White/Gold Congress Cloth

Techniques and/or stitches used:

**Bargello: Florentine, Greek Meander, Swirl Burden Work, 4-way Bargello, Giant Byzantine,
Straight Stitches, Double Cross, and Trame**

Threads used:

DMC: S739, 833, E3852,

Rainbow Gallery: SP06, G55, PB03, PB01

Kreinik: 202HL, 102HL, 002, 321J, 221, 002J, 002HL

Accentuate: 024

How I came up with my design:

This piece was the Year-Long Project for one of my ANG Chapters. This was designed as 20 separate hearts to be finished as ornaments for a tree. I decided to put all of the hearts on one piece of Congress in a 5 rows x 4 columns manner. I modified the heart shape to make it more pleasing to me, and made all of the hearts exactly the same shape, which caused me to have to redraw the designs onto my heart shape.

Why I chose the Ground Fabric, threads and stitches:

I had White Congress Cloth shot through with Gold in my stash, and I thought it would accent the piece well. I didn't change any of the stitches from the design. Because we changed the size of the canvas, we also had to change the size of the threads. We tried to stay as close to the original colors as possible, but changed things out from our stash if it didn't quite look right.

Title: Mystery in St. Tropez – Gay Ann Rogers

Ground material and count: 18 Ct. Canvas - Sand

Techniques and/or stitches used:

Graduating Slanting Gobelin, Double Cross Stitch, Padded Diagonal Tent Stitch, Long Diagonal Stitch, Padded Diagonal Mosaic, Elongated Cross, Smyrna Cross,

Threads used:

DMC: #5 Perl Coton 3814, #8 Perl Coton 738, 602,

Watercolors: Nephrititi

Kreinik: 329, 002

How I came up with my design:

Gay Ann Rogers asked me and two of my friends to pilot this design for her. It was a Mystery piece which had a common center area, but 3 choices for the corners, and three choices for the areas between the corners. There were some ground rules: First, we all had to choose different color ways. Second, we had to have different choices for the corners and areas between the corners. Third, we needed to finish the piece in about 2 months. Of course, we needed to proof the instructions and determine about how much thread was used for each of the sections. Since I was the slowest to get started, I was left with the first corner and the first between area. To get you started with the design, she also included instructions for two ornaments which could help you to choose your color way and threads. When I got to the between area, I really didn't care for the design she had provided for choice 1. I contacted her to ask if I could design a different between area; she said I could. I stitched up the original between area to get the thread usage information but stitched my design, which brought in an element from one of the ornaments, onto my finished piece.

Why I chose the Ground Fabric, threads and stitches:

I used only stitches and motifs from the instructions I was given. I first found an overdyed that I liked, then using the instructions we were given, chose the other threads to match, then found a canvas color that brought it all together.

Hopefully this category is correct. This design was in the EGA magazine some years ago. Susan Jones, of Finger Step Designs, played with the idea of using needlepoint filling stitches on soft fabrics like linen. So yes, it is not on canvas but the fillings are needlepoint, not Blackwork. This was an exercise in using those stitches on a fabric where care was necessary to keep the stitches from slipping behind the fabric threads. And I love the lines created by the wider and narrower linen threads!

Artist's Statement: Milky Way Bracelet

This project was created by my desire to use a rare and fanciful Swarovski moon face cabochon I purchased. I also found several other glass cabochons that resembled planets. Then, the highlight for me, my husband contributed a genuine NASA Gemini capsule pin that was given to him by a relative who was a part of the team that inserted all of the Gemini astronauts into their capsule and connected up their life support.

Embroidered Vessel

88

Artist's Statement: ~~Seasonal Leaf Bracelet~~

As part of the Special Interest Beading Group of the Azure Verde Chapter of EGA, we were to create a unique bead embroidered vessel using cabochons. I have several nice leaf skeleton cabochons and was inspired to create my vessel with leaf designs.

Artist's Statement: Home & Love

This was a Drawn Thread design titled "Welcome Christmas." I had received a free Christmas decoration and wanted to use it to display some finishes, but they had to be vertical designs. I was able to use most of the letters in "welcome" to spell "home" and "love" and found the letters "H" and "V" from another Drawn Thread chart to complete my vertical Christmas designs.

Artist's Statement: Window on the West

I purchased this kit over 20 years ago and started to stitch it. I was not used to 18 count at that time and had trouble following the chart with 33 symbols (29 colors and 4 combined colors). I really liked the design, so in 2023 I found it in my WIP drawer and decided to finish it.

Artist's Statement: Indian Summer

I liked this design by Laura Perin except for her use of purple and dark blue as two of the four main colors. I substituted a turquoise for the blue and a peach for the purple. These colors are more in tune with the colors of my southwest dining room.

Artist's Statement

Title: Spring Delights

Category / Class: Class Project / Needlepoint chart <12 in

Ground material and count: 25 count congress cloth

Techniques and/or stitches used: Miscellaneous needlepoint stitches with floss and beads

Threads used: Floss and metallics

Description:

Box Sampler with patterns, hearts, flowers and butterflies

Was this a class piece? Class Project

Did you change or add anything to the design? No

How/Why?

Did you use different threads or materials from what the designer suggested? No

What/Why?

What else do you want the judges to know about this piece?

Love stitching these box samplers. Wonderful stitches and differences in the designs.

Artist's Statement

98

Title: Beginners Hardanger

Category / Class: Class Project / Counted thread: other

Ground material and count: 25 count overdyed Lugana

Techniques and/or stitches used: Hardanger Kloster blocks with woven bars, square filets, doves eyes and pico stitches

Threads used: Pearl Cottons and floche

Description:

Lace-like Hardanger embroidery stitched on overdyed ground fabric

Was this a class piece? Class Project

Did you change or add anything to the design? yes

How/Why? It was suggested to possibly experimenting with an overdyed thread to stitch the kloster blocks. I found a wonderful overdyed ground fabric and chose to use it instead with solid color pearl cottons and floche.

Did you use different threads or materials from what the designer suggested? yes

What/Why? The suggested threads were Pearl cotton #5 or Watercolours, pearl cotton #8 and #12. I decided to use floche because the pearl cotton color I chose did not come in all the sizes.

What else do you want the judges to know about this piece?

This piece was done as a Correspondence Course by my EGA Guild.

Artist's Statement

99

Title: Medusa Sea Jelly

Category / Class: Original / Needlepoint <12 in

Ground material and count: 18 count mono canvas

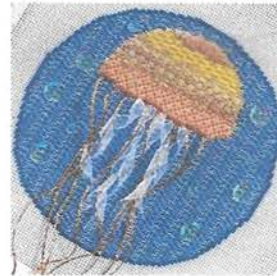
Techniques and/or stitches used: Miscellaneous needlepoint stitches with beads, sequin and ribbon embellishments

Threads used: overdyed pearl cottons, cotton floss, metallic braid, ribbon, sequins and beads

Description:

This original design was developed for the Needle Artists by the Sea (NAS) Shoreline Stitchers' Showcase fundraiser. I thought that small round ornament would be useful to help raise the extensive dollars needed to put on this event.

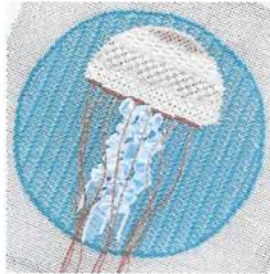
The design was picked based on the By the Sea theme of NAS and local ocean wildlife. The colorway was chosen based on the Pacific Sea Nettle (*Chrysaora fuscescens*) photo taken by Dan Parsons at the Aquarium of the Pacific.



The focus is a sea jelly moving through an ocean of sea bubbles. The medusa bell designed with various needlepoint stitches and beads to give it texture. The manubrium (center tentacles) is created using sheer ribbon and the floating tentacles with metallic thread.

The various needlepoint methods used in the design include basic needlepoint stitches (in variation) include Beaded Basketweave, Diagonal Victorian Step, Criss Cross Hungarian, and Hungarian stitch. I decided to leave the metallic tentacles loose to create the illusion of floating and undulating through the water. I chose to do a darning pattern background to create an underwater movement. I added sequins to create the bubbles.

I first stitched the design in a overdyed pearl cotton in peaches and yellows. I created a second version with white and bronze threads based on the purple-striped jellyfish (*Chrysaora colorata*) photo taken by Phillip Colla. This was to demonstrate how to use other threads to create this pretty design.



Artist's Statement

100

Title: Continuous Line Mermaid

Category / Class: Adaptation / Surface embroidery

Ground material and count: Pacific Blue 25 count Lugana

Techniques and/or stitches used: Stem Stitch

Threads used: #4 Kreinik 100

Description:

Needle Artists by the Sea created a Mermaid Stitching Challenge is to help the membership explore design by using a pattern as a starting point for a stitched work inspired by a beautiful mermaid and the sea. We started with a Mirabella Pattern "Mirabilia-Mia-Mermaid-Australia"

Requirements for the Challenge:

1. Stitch the design on any ground with any threads.
2. Use any needlework technique or combination of techniques.
3. Use Kreinik #100 braid (any size) somewhere in the design
4. Incorporate one NAS charm or equivalent (Sea Star, Sand Dollar or Triton shell).



How I came up with my design

I have seen designs drawn in one continuous line and thought I might try it on this mermaid challenge. If you start at any point on the design (such as under the armpit or at the tail) and follow the line across the parts of the mermaid, you will see that it is one nonstop line until you return to the starting point. There are several places where the lines intersect and other places where the lines lie next to each other but that is necessary to keep the line continuity.

Why I chose the Ground Fabric, threads and stitches

I chose a Pacific Blue Lugana for the ground fabric because it resembles a stormy sea. I stitched with a white #4 Krienik in stem stitch

Where the required elements (thread and charm) are used

The required thread (Kreinik #100) is the only thread used to create this design. A sand dollar charm is located at the waist of the mermaid.



Artist's Statement

101

Title: Bee-ded Sampler

Category / Class: Class Project / Mixed Technique

Ground material and count: 18 count Mono canvas

Techniques and/or stitches used: Needlepoint stitches and Bead

Threads used: Silk, Kreinik, and Beads

Description:

Gobelin banding with needlepoint patterns, flowers and beaded motifs.

Was this a class piece? Class project

Did you change or add anything to the design? Yes

How/Why? I changed the colors of the banding and part of the design motifs on the side boxes.

The original banding was stitched in red and I changed it to black. I felt this helped to accentuate the flowers and the bee.

The original side flowers were square and I changed them to create a more floral shape

I changed original side shapes to beehives by replacing all the beads to gold and leaving off the top bead.

Did you use different threads or materials from what the designer suggested? No

What/Why?

What else do you want the judges to know about this piece?

This piece was very fun to stitch with the stitching and the beading.



These pieces were designed by Nancy Buhl
& from Nancy's Needle. They have been
stitched as designed except as follows:

- Stitched on Congress Cloth rather than
18-count canvas, with appropriate change
to the threads as a result.
- The Winter Bouquet piece (the top one) is
stitched with the Autumn Bouquet
colors.

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Artist's Statement

Title: Mystery in St. Tropez

Category / Class: Class Project (Pilot) / Needlepoint chart <12 in

Ground material and count: 18 count congress cloth

Techniques and/or stitches used: Miscellaneous needlepoint stitches with floss and beads

Threads used: Pearl Cottons and metallics

Description:

Geometric Sampler with choices for colors, corner areas and middle bands.

This piece was stitched as a pilot for Gay Ann Rogers. The design was intended to allow choices for the corners and the bands. The center and band areas were the only common areas in all the pilot samples. The pilot stitchers were asked to use one of the corners provided and one of the bands provided so that all three of the designs provided were stitched.

Each design also allowed (and encouraged) for some individual changes per the stitcher.

I chose a red, white and blue color scheme.

Was this a class piece? Class Project

Did you change or add anything to the design? Yes

How/Why?

I added additional lines and patterns to square off the corners in the design. The overdyed thread on the outside was added to close in the box shape. I also modified the triangle banding to better fit the space and added stitches to bring in color and sparkle.

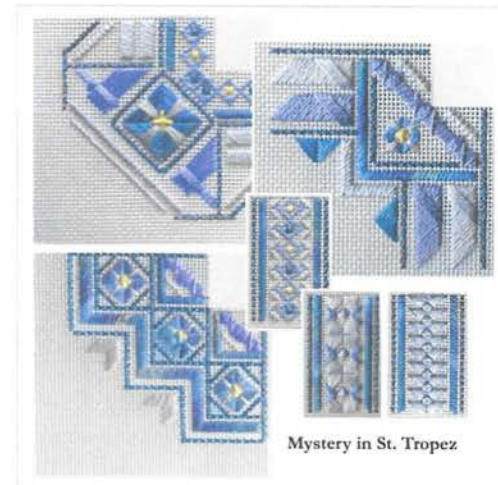
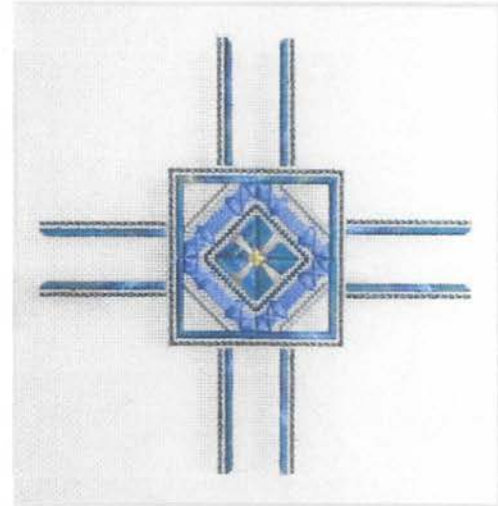
Did you use different threads or materials from what the designer suggested? Yes

What/Why?

I chose to work the piece in only pearl cottons and kreinik. I felt that the design was intricate enough without having a lot of different threads.

What else do you want the judges to know about this piece?

I really enjoyed creating a piece that was similar to my fellow pilot stitchers but really different in the color, thread and stitch selections.



Point de Gaze Roundel

I started collecting Needle Lace in the days I was travel-teaching and adapting a form of needle lace to my sampler designs. I began collecting laces to show my students what needle lace looked like in the hands of real lacemakers, and Point de Gaze is one of the forms of needle lace I collected.

Point de Gaze is a Belgian needle lace with a relatively brief history, approximately from 1850 to 1900. As I had accumulated a nice little stash of Point de Gaze motifs, I decided to repurpose some of them into a Point de Gaze Roundel. The motifs on my Roundel are all Point de Gaze handmade from 1850 to 1900.

I did more stitching on the Roundel than is noticeable at a quick glance. As it should be the dazzling little lace motifs overpower my own stitching.

People say that what I do is Needlepoint. Not actually so: the name of what I do is Canvas Embroidery. The real Needle Point are the little pieces of Point de Gaze on my Roundel. So I look at it this way: I finally made a Needlepoint that incorporates the real thing.

Elizabeth Cady Stanton and Susan B. Anthony Sampler

A few years ago I was trolling on the internet and visited a favorite sampler site, M. Finkel and Daughter, There I found two samplers, one with the date 1840. The intriguing part to me: these two samplers were barely started.

I bought the two and so began my journey what to make of them. My first impulse was to design a sampler resembling what they might have been had the samplermaker(s) finished them. I decided too obvious a choice and started looking for ideas from the 1840s. It didn't take long for me to find out that Elizabeth Cady married Henry Stanton on May 1, 1840.

From marriage to an iconic friendship was an easy step and thus began my two-year journey to commemorate a friendship that changed the lives of all women.

I have stitched s many samplers over the years and of all of them, this was the most difficult. Why? I had not left myself a lot of space to portray two very distinct looking women, each face allotted around 32 stitches across.

When I started, I thought the more challenging of the two would be Elizabeth Cady Stanton. I can't say she was an easy stitch, but Susan B. Anthony was the more difficult. Actually as I look back, both were struggles, but who would expect anything less of these two women.

After several time-out sessions it took me two years to finish the sampler and write the instructions. I gave the kit to Jan B. who proof-stitched it for me. Eh, she told me, it was an easy stitch. All my toil allocated to 'easy.' Wonders never cease.

In the end my most satisfying piece of work. What is more Patriotic than casting our votes and what more important to me personally than commemorating the two women who worked so tirelessly at giving us this right.

Here is a link to Elizabeth Cady Stanton's iconic address of 1892, 'The Solitude of Self,' as relevant today as it was then: <https://www.nps.gov/wori/learn/historyculture/solitude-of-self.htm>

Artist's Statement

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Title: Judaica Joy

Category / Class: Independent Project / Needlepoint Chart <12 in

Ground material and count: Congress, 24 threads per inch white

Techniques and/or stitches used: Various including scotch, mosaic, satin stitch, tent stitch, slanted gobelin and basketweave (with and without beads).

Threads used: Various overdyed cotton floss, solid cotton floss, Kreinik metallics, beads for texture, and a Star of David charm

Description: Judaica Joy is an adaptation of the Seasonal Samplers by Nancy Cucci. It incorporates many of the block patterns found in Nancy's samplers with blocks of Judaic symbols. The symbols include a menorah, Star of David, doves of peace, the Torah, a dreidel, two tablets, and a pomegranate. With Nancy's blessing it was designed by Kim Griffin and stitched by Sue Fitzsimons.

Was this a class piece? No

Did you change or add anything to the design? No

How/Why?


Did you use different threads or materials from what the designer suggested? No

What/Why?

What else do you want the judges to know about this piece?

I am very grateful for my friends who developed this beautiful piece that I can proudly hang in my home.

ONGAKU - MUSIC



The idea for this design came from the traditional Japanese display of the Kimono which are usually shown hanging on wooden bars to display the embroidery. I decide to use my hanging Kimono fabrics as a foundation for traditional Japanese musical Instruments from the Heian Period.

My fantasy Bird sits on top of a drum (Tsuzumi) surrounded by flutes,(Shinobue) pipes,(Sho) bells and string instruments (Koto and Biwa)

This original design is stitched using traditional Japanese embroidery stitches with flat and twisted silk on a silk ground fabric.

Some of the instruments are padded and multiple gold and silver threads were used to enhance the design.

GARGOYLES

Artists Statement

I have always been fascinated by gargoyles that were carved on the outside of Cathedrals and Churches in the 12th Century in Europe to ward off evil spirits. These symbolic reminders were a way to protect the building and were often on the corner of roofs and acted as water spouts for the rain.

I wanted to experiment by stitching circles using as many different Japanese embroidery braid stitches as possible.

I stitched a different Gargoyle in each circle using silk and metal treads on a silk ground fabric. There are also Japanese seed beads and paillettes in this embroidery.

GREEN SEA TURTLE

I have been stitching a series of animal portraits which I call "Endangered Lives", the Green Sea Turtle is one of these. When I design an animal portrait, I try to get the animal and the viewer to make eye contact for better impact and for the viewer to understand that all creatures have a life and personality and need us to protect the environment where they live.

I used several photographs of turtles as reference when creating this portrait which is stitched in Japanese flat silk on a silk ground fabric.

SHELLS AND NEEDLELACE



ARTIST'S STATEMENT

I have had a collection of unusual shells for many years and decided to create a display frame to hold them. This piece involves random needle lace patterns each designed to fill a separate space between the shells. I began with a purchased metal ring and arranged the shell display within the space. I then created the needle lace designs to fill the spaces. When the needle lace was completed, I removed it from my lacing pillow and attached it to the metal ring. After securing the lace by wrapping the ring I attached the shells. The whole piece was made using Ecru Pearl Cotton No. 12 and No.8.



BEE- Artists Statement

This embroider of a New South Wales Australian Honey Bee is an original design based on a photograph of a bee found in a Land Conservancy calendar. I chose to stitch my bee collecting nectar from an open cosmos flower.

This embroidery is stitched with flat silk and metal threads on a silk Obi fabric.

Artistic Statement: Without
Ice Cream
143

① Why Canvas Chosen:

Loved Sentiment!

Stitched over 2 days with
threads from my stash.

Colors used correspond to the painted
canvas. Images are small, so used
tent stitch except for background.

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Artist Statement: Let Your Words Pass

I was given this canvas by the editor of Needlepointers. Threads and Colors as well as stitchers choice of stitch were to be chosen for magazine publication.

The Final work was accepted and published in the magazine.

Books were used to choose stitches that matched building techniques in Japan.

Colors were chosen accordingly.