

# TERRITORIAL T'ING

Designed by Lisa Etre  
Handpainted Canvas by JB Designs



Stitch Guide  
by Carolyn Hook

Distributed by Julia's Needleworks  
[www.juliasneedleworks.com](http://www.juliasneedleworks.com)

# Territorial T'ing

## Materials

In addition to the hand-painted canvas, you will need the following materials. With some threads, I've indicated yardage in parentheses where you need only a small amount to complete this piece. I did this in case you may have some "leftovers."

### DMC Tapestry Cotton

|      |            |           |
|------|------------|-----------|
| Noir | black      | 5 skeins  |
| 2909 | green      | 1 skein   |
| 2732 | olive      | 1 skein   |
| 2820 | blue       | 1 skein   |
| 2304 | red        | 1 skein   |
| 2727 | yellow     | 1 skein   |
| 2318 | gray       | 12 inches |
| 2415 | light gray | 12 inches |

### Paterna Crewel Wool

|     |         |
|-----|---------|
| 967 | 1 skein |
|-----|---------|

### Watercolours

|     |               |          |
|-----|---------------|----------|
| 052 | Marigold      | 1 skein  |
| 068 | Mediterranean | 1 skein  |
| 114 | Clove         | 1 skein  |
| 121 | Evergreen     | 1 skein  |
| 053 | Coral Blush   | 1 skein  |
| 090 | Ruby          | 1 skein  |
| 045 | Flame         | 1 skein  |
| 124 | Sunglow       | 2 skeins |

### Velour 18 Shadow dyed

|     |         |
|-----|---------|
| 741 | 2 packs |
|-----|---------|

### Overdyed Madras

|     |         |
|-----|---------|
| 628 | 1 skein |
|-----|---------|

### Wildflowers

|     |            |         |
|-----|------------|---------|
| 061 | Harvest    | 1 skein |
| 047 | Camouflage | 1 skein |

### Soie Cristale

|      |          |
|------|----------|
| 11   | 2 skeins |
| 72   | 1 skein  |
| 6044 | 1 skein  |

### Rachel

|      |        |         |
|------|--------|---------|
| B-8  | yellow | 1 skein |
| B-17 | orange | 1 skein |

### Marlitt

|     |         |
|-----|---------|
| 819 | 1 skein |
|-----|---------|

### Cornsilk

|      |        |
|------|--------|
| V-13 | 1 card |
|------|--------|

### DMC #5 pearl cotton

|     |         |
|-----|---------|
| 792 | 1 skein |
|-----|---------|

### Balger 1/16" metallic ribbon

|     |         |
|-----|---------|
| 043 | 1 spool |
|-----|---------|

### Needle Necessities Floss Overdyed

|     |         |
|-----|---------|
| 137 | 1 skein |
|-----|---------|

### Mill Hill Beads

|     |           |
|-----|-----------|
| 968 | 1 package |
|-----|-----------|

### Assorted Beads

---

Stretcher bars to fit the canvas<sup>+</sup>

#22 tapestry needle

#5 crewel needle

#10 crewel needle (for beading)

laying tool (e.g., bodkin, trolley needle, tekobari)

beeswax

---

<sup>+</sup> This is important. Do NOT work your canvas without a frame!!

# Territorial T'ing

## General Directions

The instructions present a suggested working order. You may vary this if you see fit; however, please do not stitch the "Finishing Touches" until all other stitching is complete.

Refer to the color photograph as needed.

All stitching in this project uses 1 ply of thread unless otherwise indicated. All of the hints and handling instructions for the threads used are given below. Please refer back to this material as you're working.

Territorial T'ing uses a number of hand-dyed and over-dyed threads. In some instances, the instructions will say to use 2 ply with the colors not aligned. One way to do this is to take 1 ply from one strand and a second from the same strand, reversing the direction of the second ply so that when the plies are put together, the colors won't line up. The other way to do this is to take 1 ply from one strand and a second from another strand. In other instances, the directions will say to use some number of ply with the colors aligned or matching. You do this by taking all ply from the same strand and putting them together so the colors match. With colors aligned, there can be a striped effect; with colors unaligned there will be more of a mottled effect. The specific hand-dyed and over-dyed threads used in Territorial T'ing are:

**Watercolours** — 3-ply hand-dyed pima cotton. In this project, open the skein and cut at the knot. This results in ten 3-ply strands.

**Wildflowers** — 1-ply hand-dyed cotton. Usually, open the skein and cut at the knot. This results in thirty-six 1-ply strands. For this project, make sure there aren't different cutting directions for a particular color.

**Overdyed Floss** — 6-ply over-dyed embroidery floss. Skein is pre-cut.

**Madras** — 8-ply overdyed matte cotton. Skein is pre-cut.

Here is some more information about handling some of the other more unusual threads used in the Territorial T'ing:

**Rachel** — Flat, tubular nylon thread. This thread should be cut at an angle to help prevent fraying. While stitching, use a laying tool to help keep it flat and prevent twisting; your coverage of the canvas will be better.

**Shadow Dyed Velour** — Because this thread wears *very* quickly at the eye of the needle, it is necessary to leave a short tail in the eye. You cannot advance your needle with this thread. It is also helpful to slide the Velour up to the top of the eye of the needle which helps hold the thread.

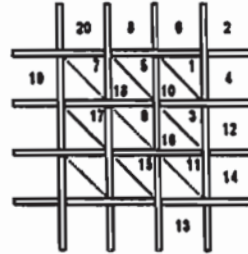
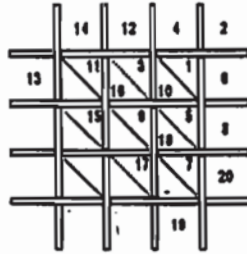
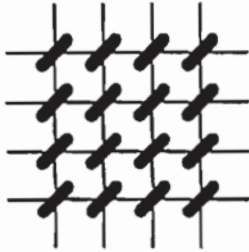
**Marlitt** — 4-ply rayon. Generally used in even number of plies. Cut length twice as long as desired working length. Strip as you would floss. Then thread half the number of plies needed with the loose ends at bottom and knot. Wet the thread with a damp paper towel and hang thread from the knot so the needle is hanging (or lay flat) and dry. For example, if you're going to stitch with 2 ply, thread 1 ply, bring both ends to the bottom, yielding 2 ply.

**Cornsilk** — 100% polyester 2 mm silk-like bias woven ribbon. Easy to work with, just be sure not to let it twist.

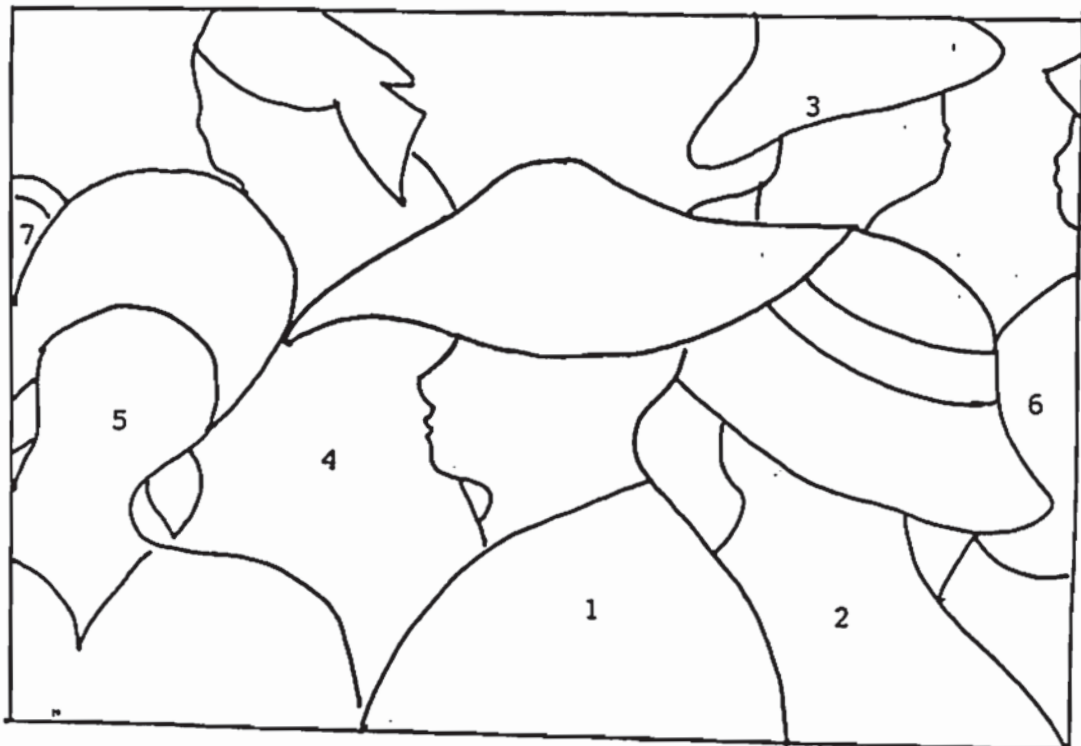
# Territorial T'ing

## Stitching Directions

Work all faces in basketweave, using tapestry cotton, black. Use a #22 tapestry needle. Remember to "read" your canvas and work your basketweave with the grain of the canvas. The diagrams below show the different beginnings of basketweave areas depending on whether the first thread is horizontal (center diagram) or vertical (right diagram).



After stitching the faces, work Figures in the order presented (1, 5, 2, 4, 3,6), area 7, the sky, and the finishing touches.

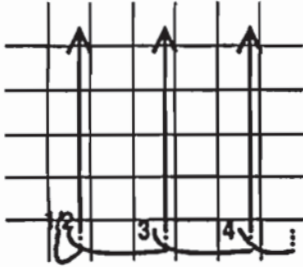


## Territorial T'ing

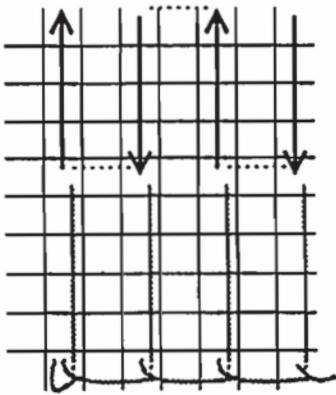
Figure 1

### Hat

1-ply Watercolours, Clove #114. The first part is the edge of the hat. Begin with a row of buttonhole stitches.

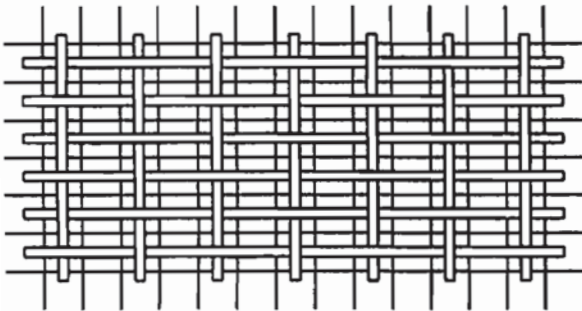


Start on the left and work to the right. The straight part of the stitch will be 2 threads apart and approximately 5 to 6 threads tall — however, they will be shorter and the beginning and end of the row. (The "straight" edge will be at the edge of the hat nearest the face.) We will complete to complete this stitch when the rest of the hat is finished.

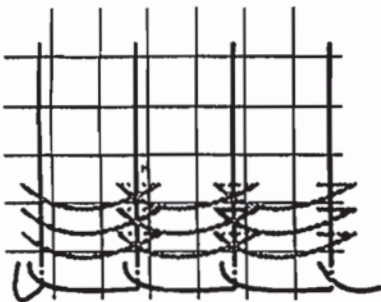


The second step is to lay the foundation of the remainder of the hat. Lay long stitches across the entire length of the hat from end to end, again with 1-ply Clove Watercolours. The top of these stitches will be at the end of the hat and the bottom will share with the buttonhole.

**Not** these stitches are laid; they are **not** satin stitches. This is because we want to minimize the amount of thread on the back of the canvas.



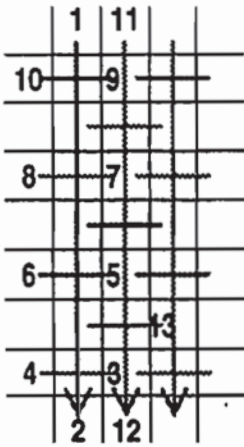
Next do a darning (or weaving) stitch over the foundation with the same thread, this time in every channel. Stitches will weave over and under, reversing in the next row. Most of the stitch is on the surface of the canvas; go down through the canvas and the end of each row and come back up to start the next row.



When the top section of the hat is complete, its time to complete the edge by weaving over the buttonhole, again using 1-ply Clove Watercolours. This is all done on the top of the canvas. The thread goes over 2 threads of the buttonhole, back around 1 thread, and then over 2. Start at the base and work toward completed area. Work all rows from left to right. Be sure to have enough thread to complete each row. Keep working, patting down stitches occasionally, until the brim is filled.

# Territorial T'ing

## Inside Hat



This is the area of canvas that is painted a darker red. In the same Watercolours (1-ply, Clove), stitch about 3 rows of outline stitch (see below) along the bottom edge. You will want this band to be a bit wider in the center of the brim, so add a partial row there. In any case, the band should be a little narrower at both ends than at the middle. Remember to work each row from left to right. Fill in remaining area with the couched filling pattern diagrammed at left. Couch each row as you stitch. This will be couched in a brick pattern.



## Dress



The dress is worked in Alternating Oblong Cross using Watercolours Coral Blush (053), Mediterranean (068), and Evergreen (121).

Use the paint color to determine which Watercolours to use, but when stitching the main part of the dress, don't strictly adhere to the painted areas. The stitch may be one or two threads in or out of a painted area. This is done so there are no compensating stitches in the dress itself except possibly on the very outside edges.

The diagram at left shows how the stitch is done — however, since I often break the rules — I worked in uneven rows to avoid striping of the Watercolours. Some rows were worked diagonally or in "curved" rows. This will allow you to control the placement of color as you desire.

There is an outline stitch along the edge of the dress — however, we will come back to it later when doing the "Finishing Touches."

## Figure 5

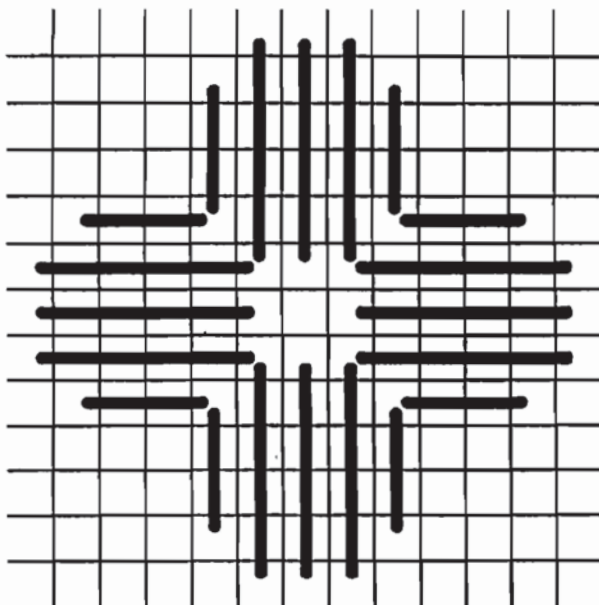
## Face

Stitch the gray line dividing the face and neck in continental stitch using 2 values of gray tapestry cotton (2318 and 2415) to match the colors of paint on the canvas.

## Territorial T'ing

### Dress

Watercolours 2-ply #068 (Mediterranean).



Work Satin Stitch flowers around the yellow painted squares. These "flowers" are not painted on the canvas. You will create flowers around the yellow dots which are painted on the canvas. Use your laying tool to keep stitches flat and threads side by side.

With 1 ply of the same Watercolours, scatter some smyrna crosses around the dress; make sure the last stitch is horizontal:



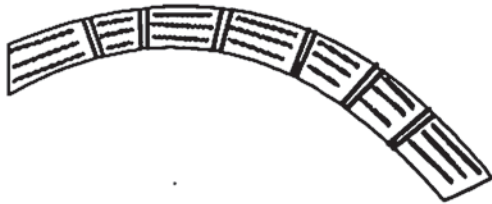
The background of the dress is worked in basketweave using 6-ply Soie Cristale #11. Refer to the directions for basketweave on Page 2. The stitches should be laid with your laying tool. Depending on your personal stitching tension, you may want to add or subtract a ply of silk.

The centers of the flowers are smyrna crosses worked with Rachel B-8. This is done last because you don't want to run under your silk stitching and it is better not to end off Rachel in each flower because the thread is so fragile. To start, anchor the Rachel in one of the satin stitch flowers, work the smyrna cross in the center of that flower, then drag the thread to the nearest flower, work that center and continue. This is another time where we break the rules; it is better to drag a light color behind a dark color than to disturb the carefully laid silk.

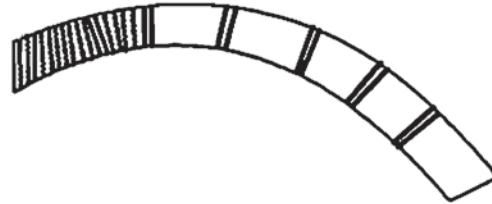
## Territorial T'ing

### Rolled Edge of Hat

The rolled front of the hat is worked in 1-ply Watercolours #068 (Mediterranean). First do padding in opposite direction of top stitching. Keep 1 canvas thread empty on all 4 sides. For the padding use straight stitches or the outline stitch; pad only the areas between the orange and yellow painted lines on the canvas. For the top stitches, use satin stitch with 2-ply Watercolours #068 (Mediterranean); these stitches should be laid with your laying tool.



Padding



Satin Stitches

After all stitching with Watercolours is complete, do straight stitches with yellow and orange Rachel. Go over the same straight stitches a second time; **do not double the thread**. When complete, do an outline stitch between the rolled edge and the face. Work from left to right and use 1-ply Watercolours 068.

### Top Area of Hat

Tent stitch the yellow and orange lines with Rachel. Keep the Rachel flat while stitching.

The area between the yellow and orange lines is worked in slanting Gobelin with 6-ply Soie Cristale #11. Start next to one of the rows of tent slanting over 3 canvas intersections. Work the whole area, keeping each stitch over 3 canvas intersections. Next go the opposite side and do the same. Fill in the area between these two rows. Stitches in this last row may cover 2, 3, or 4 canvas intersections. As you get closer to the rolled brim, make longer stitches up to that area. Use your own discretion as to when to start the longer stitches. Refer to the color picture, if necessary.

### Ties to Hat



1 2 These are the quasi-leaf shapes painted orange. Basketweave with 1-ply orange Rachel to fill in the entire area, covering the dark blue lines. When completed, use 1 ply Mediterranean Watercolours and do lazy daisy stitches on top of the stitched area (you should be able to see traces of the blue lines through the Rachel).

Come up at 1 and hold the thread to the left; go down at 2 (same hole as 1) forming a loop. Come up inside the loop at 3 at the point which is how long you want your loop to be. Pull gently toward #4; pull to make your loop the desired width. Go down at 4 on the outside of the loop.

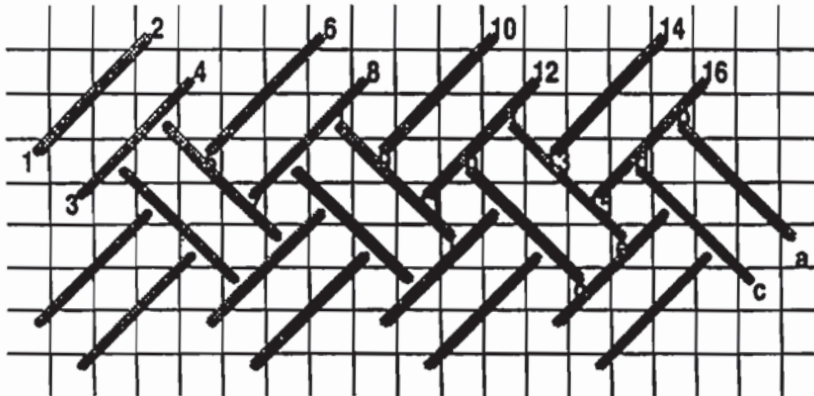


# Territorial T'ing

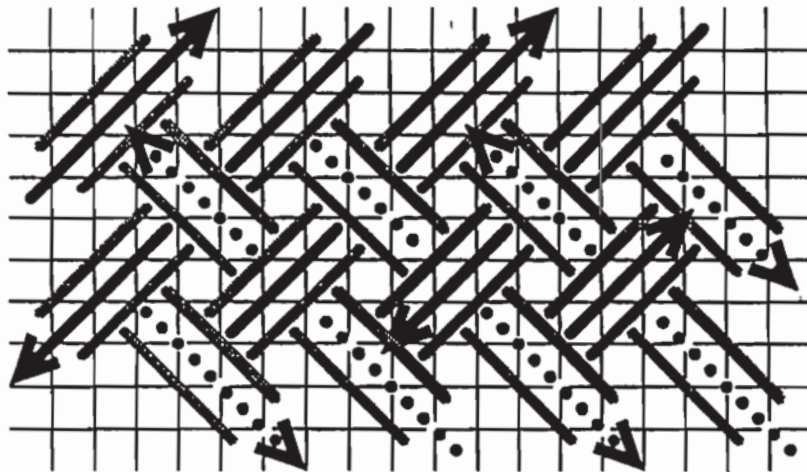
## Figure 2

### Hat Brim

Woven Trellis, Watercolours #52 (Marigold) and Paterna Crewel Wool #967.



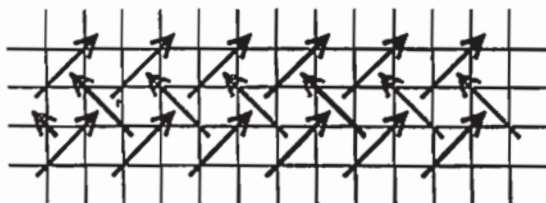
Step 1: 1 ply Watercolours #52 Marigold.  
Work in horizontal rows across en area.



Step 2: 1-ply Paterna Crewel Wool #967  
Work Step 1 in the entire area. I weave first in one direction all ov design, then in the opposite direc Don't pull tightly; just let the yarn on your canvas.

### Top of Hat

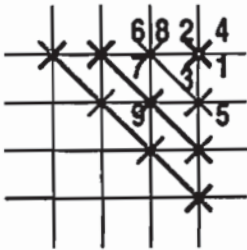
Woven stitch, 1-ply Watercolours #52 (Marigold)



Start at top left and work to right. The following rows are worked right to left, then left to right, etc. When area is complete, go back and fill in compensating stitches where needed.

# Territorial T'ing

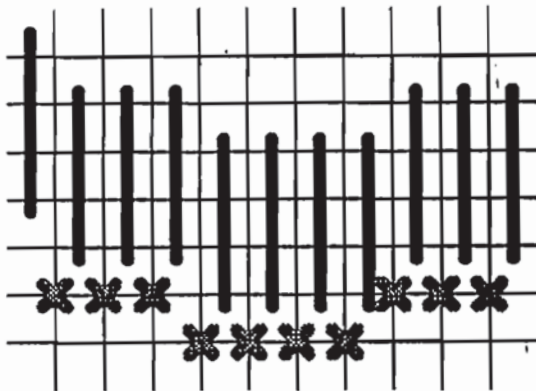
## Hat Band



Web Stitch, Velour 18 Shadow dyed #741

Start in the upper right corner and fill the area.

## Shirt



Upright Gobelin, 6-ply Floss Overdyed #137. The floss should be stripped, put back together with the colors aligned, and then each stitch carefully laid. Count down 12 threads from the lowest part of the neckline of the shirt and being stitching over 4 threads, following line of neckline. Do upright gobelin to left of center and then to right of center.

Skip 1 canvas thread and do a second row of Gobelins. Don't compensate stitches over 1

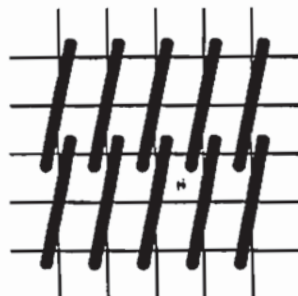
thread; do Gobelin stitches over 5 threads if needed at end of painted area.

Work a row of cross stitches over 1 canvas thread between the two rows of Gobelins; use 6-ply Soie Cristale #72.

Next do two rows of tent stitch at the top of the shirt, next to the neck with 6-ply Floss Overdyed #137 (colors aligned). Fill in remainder of shirt in basketweave with 6-ply Soie Cristale #72.

## Figure 4

### Dress



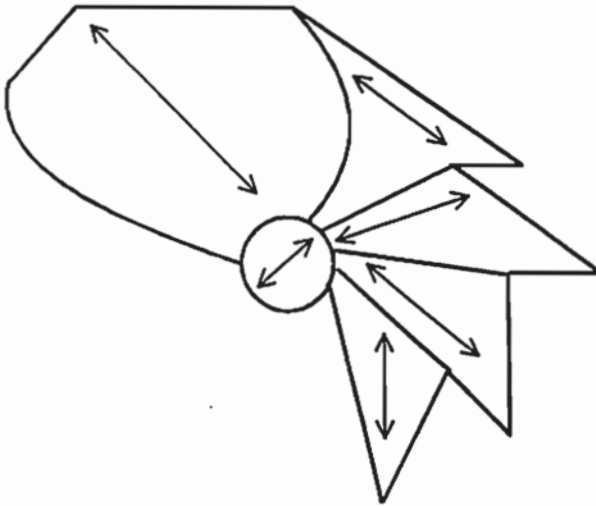
Fill in entire blue area with encroaching gobelin using #5 pearl cotton #792. Each stitch is up 3 threads and over 1 thread. Leave the red striped areas open.

Work the purple sash in basketweave with 6-ply Marlitt #819.

The red stripes are worked in 1-ply Watercolours #090 (Ruby). Work an outline stitch over a varying number of threads to accommodate the shape of the stripe. Do as many rows or partial rows as it takes to fill in the area.

## Territorial T'ing

### Scarf



Watercolours Flame #045, 2-ply, colors aligned, Straight Stitches

Either in your mind's eye or with a vanishing needlework marker (e.g., Wonder Marker™), divide the scarf into sections as shown at left. Stitch in directions as shown by arrows or those which are appropriate to how you have divided your scarf. In some areas stitches may overlap. Be sure that a long stitch from one section goes over the needle holes from an adjacent area

Once the scarf is complete, using 1 ply of the same Watercolours, working from left to right, do an outline stitch between the face and the scarf, from the forehead up to, but not including the knot (or if you turn your canvas to make it easier to reach, from the knot to the forehead).

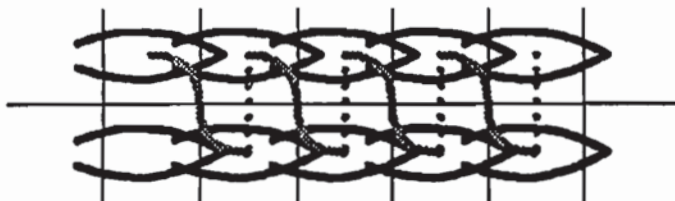
### Area 7

Basketweave with tapestry cotton with appropriate colors to match paint (#2909, #2732, #2820, #2304, #2727).

### Figure 3

#### Hat Band

I've made a hat band here which is not painted on the canvas. Using 2-ply Wildflowers #047 (Camouflage) in a #5 crewel needle, work a whipped double chain.



Imagine where a hat band would be and begin a chain stitch at the back of the hat. Using the sharp needle allows you to pierce the canvas thread if needed for placement of the chain. After completing

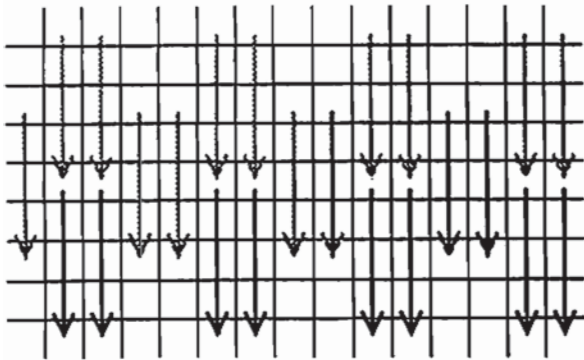
one row, do a second row right next to it — starting again at the back of the hat. When you reach the end of this row and using the remaining thread in your needle, whip both rows of chain working back to where you began at the back of the hat.

The diagram shows the stitch done on a straight line; yours, of course, will curve.

# Territorial T'ing

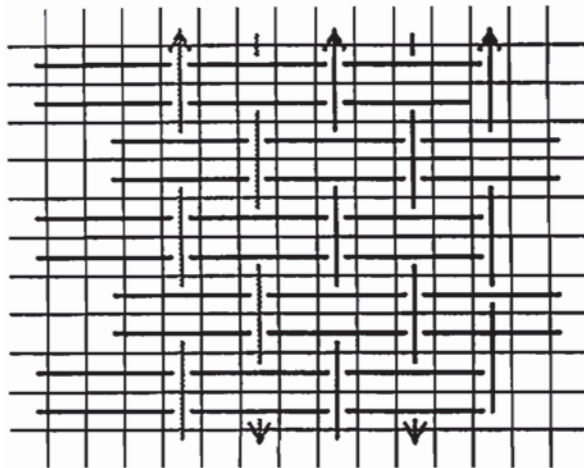
## Hat Brim

Willow Stitch, 4-ply Overdyed Madras #628, colors aligned; This is a 2-step stitch.



The first part is a double brick stitch. Turn your canvas  $\frac{1}{4}$  turn so that the right side is at the bottom. The first part diagrammed at right is also turned so that it will be in the same direction as you will be stitching. (Do not turn the page; it is held upright.) Start at bottom closest to you; lay your stitches carefully with your laying tool and work toward you.

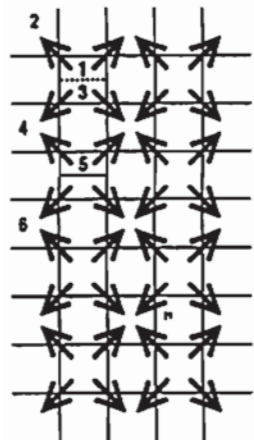
When canvas is turned with top at top again, this first part will be horizontal.



When first part is done, turn your canvas so that the top is at the bottom.

Again, using 4-ply Madras, the second step consists of long stitches which weave under stitches on top of canvas. The needle only goes down through the canvas at the end of each row. Take your time and carefully slide under existing stitches. Also keep the 4-ply side by side while weaving.

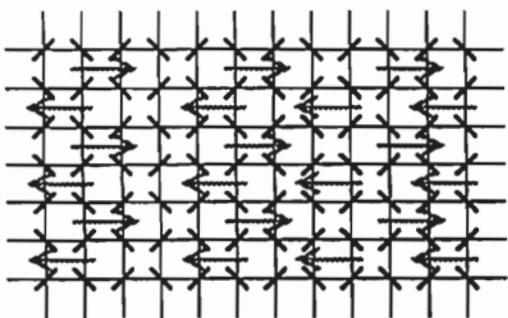
## Top of Hat



(Area Above Hat Band) 4-Way Tent Stitch With Weaving. This is also a 2-step stitch.

The first step uses 3-ply Overdyed Madras with the colors aligned. Hold your canvas so that the top is at the bottom. Work in vertical rows and from the right side of the hat to the left side (tallest point to the shortest).

## Territorial T'ing



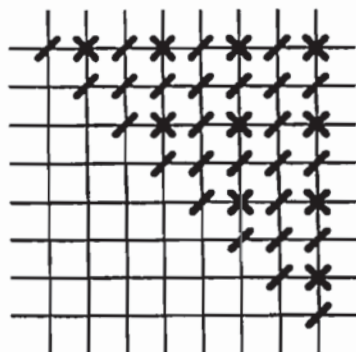
When the first step is completed, the second step is worked with 2-ply overdyed Madras #628 in horizontal straight stitches. Start at top of hat on left side, anchor in to hat band. Work to right and then back and forth, right to left, left to right. Lay your stitches.

## Shirt

Stitch in basketweave using tapestry cotton #2909, green.

## Figure 6

### Top



Evergreen Watercolours #121, Dotted Swiss Stitch (tent and cross stitch variation)

Read the canvas the same way as you would with plain basketweave and work in the same rhythm. Every other stitch in every other row is crossed.

Be sure all crosses are crossed in the same direction (opposite to the basketweave).

### Skirt

Upright gobelin over various numbers of threads. Use Soie Cristale #6044, 5-ply (vary the number of strands to suit your tension). Start at the top of skirt. Work an upright gobelin over 4 or more threads to divide the top painted lavender area approximate in half.

Follow the base of the shirt to determine the curve of the row. Skip green painted rows and complete lavender rows in same method.

In green area, fill in with basketweave with Cornsilk #V-13. When basketweave is completed, do an upright straight stitch with Cornsilk over the basketweave in every other row.

Finally with 1 ply Wildflowers Camouflage, do an outline stitch between each straight area of lavender and above and below green areas. Do not do an outline between shirt and skirt.

The hat will be done later.

## Territorial T'ing

### Sky

Random Long Horizontal Stitches, Watercolours Sunglow (#124) 2-ply, colors aligned

(If you feel that the Sunglow is too strong a color for you, you can substitute Banana Watercolours.)

Do long straight stitches of varying lengths from about 10 threads to 18 or 20 threads long. Keep your rows uneven. Start at the largest area of the sky to get the best rhythm of this free-style stitch. Of course, in smaller areas, you will use smaller stitches.

### Finishing Touches

#### Earring On Figure 4

Fill in with Mill Hill Beads #968. Use waxed embroidery floss (red to closely match painted area or beads) with a #10 crewel needle

#### Earring On Figure 1

Basketweave with Balger 1/16" metallic ribbon.



Next using waxed floss and a #10 crewel needle, 3 strings of beads will complete the earring. Using assorted beads — different sizes and different colors — do the first string at the top of the earring. Start at top point and end at bottom point. Do a second and third string. Make lengths to fit earring and have some slack to them.

After 3 strings are in place and before ending your thread, tack down the beads in a couple of places between strung beads to secure. I used a variety of colors and sizes, but nothing larger than a 10° bead (slightly larger than a Mill Hill seed bead). If you see something different as a way of finishing this earring, then do it! Creating and using your imagination is the most fun.

### Figure 2

Tie Band on Hat, Wildflowers #061 Harvest

Do not cut skein. Wind off 6 lengths approximately 25 or 26 inches long. Don't pay any attention to how the colors line up. This tie to going to run along the bottom of the velour hat band and the brim. Anchor the left side 2 or 3 threads at a time and bring up all loose threads to the front. Divide into 3 sections (2 threads each) and braid together. Braid long enough to bring it to approximately ¾" to 1" in from the right side. Tie a knot. Repeat with a short braid from right side toward knot. With 1-ply Wildflowers tack down braid here and there to hold in place.

## Territorial T'ing

Tacking stitches should be angled to fit in with the slant of the braid. When both sides are tacked down, tie both braids together to form a knot. Take remaining loose threads hanging down, separate, and braid as on band for about 1". Tie another knot at end of desired braided length. Leave some loose threads beyond knot to hang. Cut at desired length.

I also did a couple of short strings of beads to hang separately from larger knot on tie. Again, here you can use your imagination — do entirely in beads or eliminate this "finishing touch" entirely.

### Figure 2 Neckline

I did a "fringe" on the neckline of the shirt. This is optional.

Use 4-ply Floss Overdyed #137. Do a buttonhole style base from which to hang fringe. This will follow and go over the two rows of tent stitch at the top of the neckline on the shirt. Start on left and work to right. There will be two stitches of tent in between each straight stitch of the buttonhole. End on right.

Next, for ease of handling, cut about 4" lengths of 4-ply Floss Overdyed and fold in half (so 8-ply will be hanging), fold in half, thread into needle and half-hitch onto horizontal part of buttonhole to make fringe. Trim the lengths to suit your taste. Make them shorter at each end of the curve.

### Figure 6 Hat

Lastly, stitch the hat on Figure 6. Use 2-ply Wildflowers camouflage #047 and a random slanting stitch. Start on bottom of hat and stitching at an angle you feel best, do random slanting stitches over about 2 or 3 threads, encroaching slightly into the sky and face. Repeat each row until hat is complete, encroaching or splitting into previous row. This should only be about 3 rows. Fill in any empty spaces using 1-ply.

This completes "Territorial T'ing" except for you own thoughts and ideas. I hope you enjoyed stitching this as much as I did!

Happy Stitching!