September 2026 Newsletter

Welcome! We are the San Diego chapter of the American Needlepoint Guild. We meet monthly to share our love of stitching and welcome all who share our passion, from beginners to needlepoint designers. We offer workshops with nationally known designers, open stitching opportunities, and great conversation with like-minded people. Please join us.

Connect with us, Meet with us, Stitch with us!

CHAPTER MEETINGS

- **Monthly Chapter Meetings (Hybrid: In Person & via Zoom)**

2nd Tuesday of the Month @ 6:30pm PST
In Person San Diego Location: North Clairemont Recreation Center, 4421 Bannock Avenue, San Diego, CA 92117
Join Zoom: See body of e-mail for zoom link.

- **Sunday Social Stitching (via Zoom)**

Every Other Sunday @ 12:00pm PST
Hosted by Jo Ann Jackson
Join Zoom: See body of e-mail for zoom link.

- **Friday Social Stitching (via Zoom)**

Every 2 weeks on Fridays @ 7:30pm PST
Hosted by Jo Ann Jackson
Join Zoom: See body of e-mail for zoom link.

- **Thursday Social Stitching (In Person)**

First Thursdays in San Diego @ 10:00am-2:00pm PST
In Person San Diego Location: TBD

STAY TUNED!

New In Person Monthly Stitching Location to be Announced

President: Jan Woolsey
Vice President - Programs: Pamela Landsman-Blumberg
Vice President - Membership: Kimberly Scott
Secretary: Sheryl Forster
Treasurer: Catherine Salamon
Workshop Co-Chairs: Joanne Einhorn and Chris Loudon
Technology & Social Media Team: Shirley Chin and Jeannie Roehrs
Donations Chair: Susan Driscoll-Bannister
Newsletter Editor: Lindsay Kimnach

President's Report:

Dear friends -

It is almost fall but you couldn't tell it based upon our weather! It's been unseasonably hot here is San Diego county - I hope you are getting some cool weather wherever you are reading this. I also hope you are getting some stitching in!

We are heading into the busy time of year with the holidays barreling ahead. I hope you are planning some fun activities to finish out the year and that you will plan to make time for stitching with friends. Thank you to Jo Jackson for ensuring our members have friends to stitch with on a regular basis. She offers stitching on various week nights and weekends and even on holidays which I think is such a marvelous way to engage our members who may not have plans and want to get together. Thank you Jo!!

September is National Needlepoint month so please make some time to stitch. In celebration, ANG is ticking off its annual lecture series with two free lectures — Jennifer Reifenberg will share her thoughts on what makes a design work on 9/9th at 6 pm EST and on 9/19th at noon EST our very own Sue Reed will present her tips and tips. Both should be rewarding and interesting. I hope you will carve out some time to join us. Time is running out to register. Don't miss it!

Webinar Lectures - American Needlepoint Guild, Inc.needlepoint.org

Be well and I look forward to seeing you at our meeting on 9/8th.

Happy stitching!
Jan Woolsey, SDANG President

Special Announcement:

2026 SANDY HIGGINS AWARD NOMINATIONS

The San Diego ANG Chapter is seeking nominations for the Sandy Higgins Award.

If you would like to nominate a fellow member, please submit their name to the Board at board@sdang.org.

The Sandy Higgins Award is given to a member that goes above and beyond to assist the San Diego Chapter of ANG.

Deadline for Nominations is November 10, 2026.

Upcoming Programs:

September Program - *Folding Ort Box by Cathy Siebert*

Never heard of an “ort” or an “ort box”? Cathy Siebert will answer your questions with a session on creating your own ort box as designed by Marilyn Owens. This Folding Ort Box was originally offered via the ANG Project Book and earlier this year as a Quarterly Stitch project. ***The instructions are included at the end of the Newsletter.***

JOIN US Tuesday, September 8 at 6:30pm PST via ZOOM or In-person in San Diego!
Please see Zoom link in Newsletter e-mail.

October Program - *Stitching on the Diagonal by Dawn Donnelly*

Nationally recognized artist and teacher, Dawn Donnelly, and author of "Transformative Stitching: Needlework on the Diagonal" will lead this program. Learn how to overcome any intimidation you might feel toward diagonal stitching, discover how to rotate stitches, and gain the confidence to create your own stunning “transformations.” Whether you’re a beginner or an experienced stitcher, this session is designed to inspire and empower you!

JOIN US Tuesday, October 13 at 6:30pm PST via ZOOM or In-person in San Diego!

2026 SDANG THEME:

STITCHING IN YOUR NEST

Last year, our focus was on exploring stitching while traveling the world. This year, we’re bringing the spotlight **home**.
We’ll feature one member each month and highlight the “nest” where they stitch.
We look forward to sharing these stories and learning from our members throughout the year.

Next Month we are highlighting **YOU?!**

If you’d like to share the secrets of your Stitching Nest please email newsletter@sdang.org

Membership Status:

Hi Everyone!

We are still holding at 200 members!!! Wonderful.

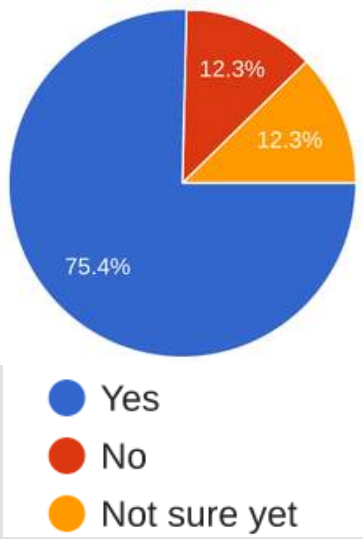
For those who are changing and/or dropping their membership, please get in touch with me at Membership@sdang.org. I apologize if the membership application is not working correctly, it is currently being worked on.

happy birthday!

Catherine Farley	09-01	Joan Kuh	09-15	Cleta Raymond	09-26
Esther Wells	09-02	Janet Knoblauch	09-15	Trudy Downing	09-27
Evelyn Laxton	09-03	Patricia Glynn	09-16	Judi Benetz	09-28
Linda Pleyer	09-09	Jacqueline Welpott	09-16	Susan Willis	09-29
Cynthia Sauder	09-09	Pamela Harding	09-21	Catherine McEnerney	09-30
Candy Chadderton	09-09	Melanie Norton	09-21	Valerie Ysmael	09-30
Mary Farias	09-10	Mary (Weezy)Patterson	09-21		
Jill Rigoli	09-13	Rose Viqueira	09-22		
Christine Carlin	09-14	Stephanie Wong	09-24		
Marietta Douglas	09-14	Javiva Horne	09-25		

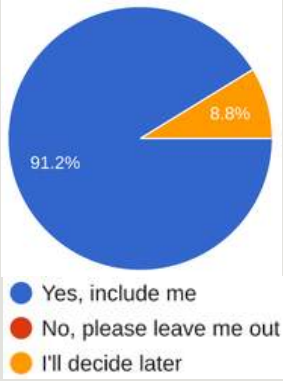
Stay Connected with Technology & Social Media:

Membership Directory Survey Results



The survey on whether to have a membership directory in the Members Portal of the SDANG website closed on August 28. Thank you to everyone who responded — we heard from 65 members.

Should we add a directory? 75% of respondents (48 members) said yes, 12% said no, and 12% are not sure yet.



Would you want to be included? Of those in favor or undecided, the large majority — 49 members — said yes, include me. A few said they'd decide later.

What should it show? Every member who answered wants Name included, and nearly all also want Email. Several members also asked for Phone and Address to be visible. A few members raised concerns regarding privacy and updating the list.

Members left many thoughtful comments on what to include and how the directory should work — we'll dig into those in future newsletters. For more details, see the Survey Results attached at the end of the Newsletter and Stay tuned for next steps...

Be sure to check us out on Instagram: San Diego ANG Instagram

And, Facebook: San Diego ANG Facebook

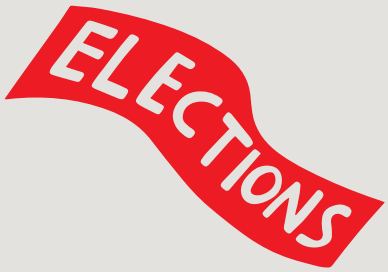
The ANG 2027 Nashville classes are posted on Facebook and you can see all the classes in this video: ANG 2027 Nashville Classes on You Tube. Registration begins in early 2027 so be sure to read the ANG online newsletter for all the details.

Special Announcements:

2027 Board Member Nominations

The San Diego ANG Chapter is forming the ***Nominating Committee*** for the 2027 Board Member Elections.

If you are interested in serving on the Nominating Committee, please reach out to Lindsay Kimnach, newsletter@sdang.org or a current Board Member.



The following positions are seeking candidates for the 2027 Board:

Vice President - Programs

Secretary

Newsletter Editor

If you are interested in serving in one of the open positions, each position has a 2-year term, please reach out to Lindsay Kimnach, newsletter@sdang.org, the Nominating Committee, or a current Board Member.

Deadline for Nominations is OCTOBER 12, 2026.

All nominations will be announced at the October SDANG Chapter Meeting on October 13, 2026.

MONTHLY TREAT SIGN-UP

Coordinator: Sandy Higgins
If you need to cancel, please contact Sandy at (858) 274-0306

September 8 - Marianne Randall
October 13 - Susan Driscoll-Bannister
November 10 - Jan Woolsey
December - Holiday Party!

Secretary's Update:

Meeting Minutes will be posted to SDANG Website: https://sdang.org

Supporting the Community:

If you have needlepoint materials to donate, please contact Susan Driscoll-Bannister.

Treasurer's Corner:

Treasurer's Report for August 31, 2026					
	Balances as of 08/31/2026				
	Petty Cash		**$107.00**		
	PayPal	$ 1,169.86			
	Note - Paypal fees through 07-31-26			$ 213.74	
	Subtotal PayPal		$1,169.86		
	SDCCU				
95	Small Business Checking	$7,529.57			
1	Money Market Max	$16,605.02			
CD	Certificate of Deposit	$0.00			Matured
CD	Certificate of Deposit	$5,109.73			
0	Primary Savings	$1			
	Subtotal SDCCU		$29,245.32		
	Total Balances		**$30,522.18**		

Artists Gallery:

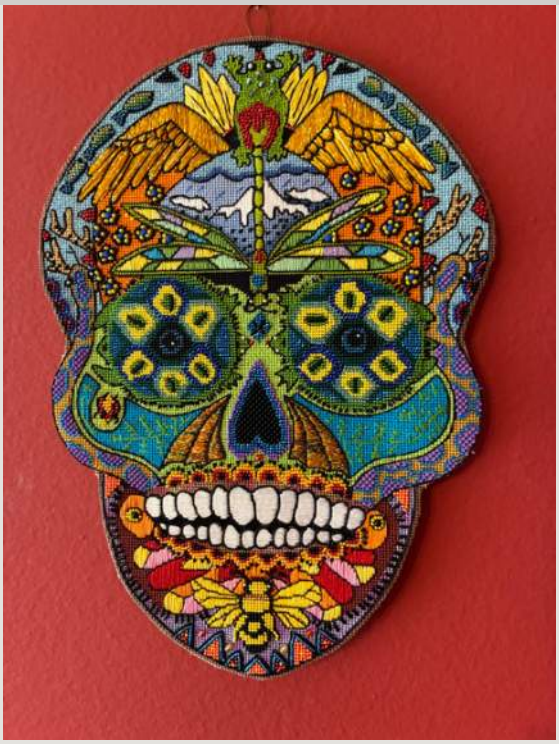
We want to celebrate our members' artistic talent each month!

PLEASE SEND PICTURES OF YOUR FINISHED PIECES WITH THE FOLLOWING INFO:

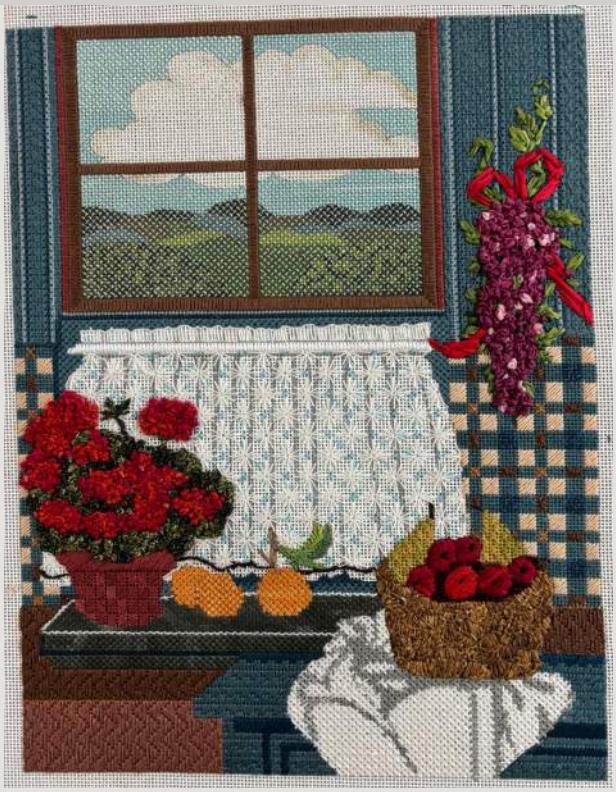
- YOUR NAME & LOCATION
- NAME OF THE CANVAS & DESIGNER
- DESCRIPTION & ANY STITCHES, EMBELLISHMENTS, OR TECHNIQUES USED
- IF THE PIECE IS STILL "ON THE BARS," HOW DO YOU PLAN TO FINISH IT?

SEE PAGE 6 FOR BEAUTIFUL COMPLETED WORKS!

Artists Gallery:



EarthArt Sugar Skull
Stitched by Nancy Harrison
Stitch Guide by Jill Rigoli



Stitched by Joanne Einhorn
Peter Ashe Canvas
Stitch Assistance by Elaine Aidonidis

The Hanukkah Gnome by
Princess & Me
Stitch guide collaboration with
Terri Christopher-Castillo
Finishing by Pacific Finishers
Stitched by Sheryl Forster

Jackpot! from the Sandie
Comache-Boles Workshop
Stitched by Shirley Chin

Jackpot! from the Sandie
Comache-Boles Workshop
Stitched by Catherine Salamon
Finished piece is mounted to a
handmade book.

Needlepoint Resources:

FAMILY ARTS
NEEDLEWORK
SHOP

5555 North 7th Street / Suite 144
Phoenix, AZ 85014
(602) 277-0694
email: familyarts@familyartsaz.com
www.familyartsneedlework.com

JULIE ELDER
DIRECTOR

pamela's needlearts

Have a burgeoning stash? I can help find new homes for things you would like to sell.

For more information:

Needlearts@comcast.net – 206-406-5642

Est. 1972

SANDY'S FINISHING TOUCHES
Professional Blocking and Finishing
For Your Fine Needlework
Sandy Higgins

(858) 274-0306
sandysfinishing@gmail.com
858-652-0832 (C)

5455 Soledad Road
La Jolla, CA 92037

Valerie B. McAleenan, MNAA, AOA
Senior Appraiser, ANG
timelessneedlearts.com
vmcaleenan@mac.com

TIMELESS
NEEDLEARTS
APPRAISALS

616.293.4815

shop owners
allyson farrimond & annette paape

the needle works

let's stitch together!

(p): 512.451.6931 | (a): 4401 Medical Pkwy. Austin, TX 78756
(e): annette@theneedleworks.com | allyson@theneedlwworks.com
www.theneedleworks.com

homestead needle arts

Homestead Needle Arts
Theresa Swiecicki

(810) 694-3040 Phone
(810) 694-0370 Fax

8185 Holly Road, Ste. 4
Grand Blanc, MI 48439
www.homesteadneedlearts.com
email: shop@homesteadneedlearts.com

Needle Nook

Vicky De Angelis
Owner

7719 FayAvenue
La Jolla, CA 92037
www.needlenook.com

858.459.1711
Toll Free 800-685-1711
ndlpoint@needlenook.com

SDANG

Membership Directory Survey - Results

Overview

We surveyed the full membership to gauge interest in adding a member directory to the Members Only portal, and to understand what information members would want included and whether they'd want their own details visible.

Response Summary

187	65	34.8%
Total sent	Total responses	Response rate

65 responses gives us a margin of error of plus/minus 10% — statistically defensible for a board decision on member sentiment.

Question 1: Would you like to see a membership directory added?

- Yes: 75.4% (49 members)
- No: 12.3% (8 members)
- Not sure yet: 12.3% (8 members)

Notable comments: a few members who said "no" cited privacy concerns tied to the portal's currently shared password, noting personal information shouldn't be posted while login access is shared and easily passed along.

Question 2: What information would members like to see on a directory?

Among the 57 members who answered this question:

- Name: 100% (57)
- Email: 94.7% (54)
- Phone: 57.9% (33)
- Address / City & State: 54.4% (31)
- Birthday (month/day only): a small number (4)

So while every respondent wants Name and nearly all want Email, a solid majority — not just a handful — also want Phone and Address visible. A few members asked for the option to choose their own visibility level (e.g., name/email only vs. full contact info).

Question 3: Visibility preference

Among the 57 members who were in favor or undecided on a directory:

- Want their details shown: 91.2% (52 members)
- Prefer to decide later: 8.8% (5 members)

Question 4: Additional ideas for the Directory or Members Only portal

Recurring themes in the comments:

- Several requests for a list of current board/officers to be posted on the portal
- A few members asked for a self-service option to choose which fields are visible
- Program calendars and recordings of past programs came up more than once
- Privacy/security concerns were raised specifically around the shared portal password — several members felt personal information shouldn't be posted until login access is individualized

ANG

Quarterly Stitch

Folding Ort Box

Folding Ort Box

Completed, Open Position

Completed, Bottom and Sides

Designer:
Marilyn Owen

SUPPLIES:
(color combinations are provided on the page 16)

- 12 x 16 18-count canvas, *interlock*, color of your choice (canvas will show).
- 12 and 16 inch stretcher bars, tacks
- Color A - 1 ball #8 pearl cotton (borders and diagonal) plus 1 skein floss (finishing)
- Color B - 1 ball #8 pearl cotton (blackwork)
- Color C - 1 skein floss
- Color D - 1 skein floss
- Color E - 1 skein floss
- Color F - 1 skein floss
- Usual stitching tools

SUPPLIES FOR FINISHING:

- 4 x 10 piece of ultrasuede for lining (you will need enough for 3 3x3 squares)
- Sewing thread to match *canvas*

This project was inspired by the article in Needlepoint Now, May/June 2000, which described making a folding ort box out of wrapping paper.

The ort box only requires small quantities of each thread, so it can be used as a stash-reduction project. The border/diagonal and blackwork threads should not require laying, and the model used #8 pearl cotton. The remainder of the threads may be used for upright stitches, and might be best as stranded threads. Choose your favorite colors and threads, and have fun!

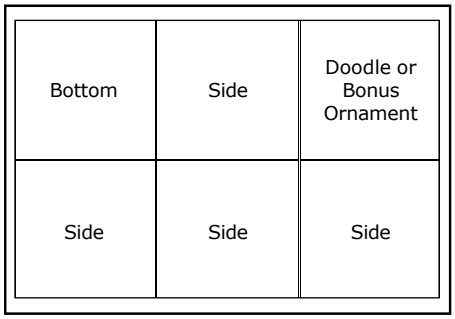
Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

General Instructions

The major purpose of this project is to learn the finishing technique, which includes stitching the border after the canvas has been folded back, attaching the fabric lining to the flat pieces of canvas, and constructing the box using the binding stitch. In addition, you will work reversible stitches and have an example of a good use for interlock canvas.

You will be working four identical sides for the ort box, and one unique bottom. Each square is 54 x 54 threads, plus 6 threads all around for finishing. Begin by basting or marking your canvas with squares that are 66 x 66 threads, which will be the **cutting** lines after all the stitching on the frame is complete. Make sure that all 5 squares fit on your canvas, and that they are within your stretcher bars, before putting the canvas onto the stretcher bars. The layout shown has made each box slightly larger than actual in scale, so there should be more room on your canvas than it looks like here. A sixth square has also been added, which can be used for a doodle area or for a small ornament later.

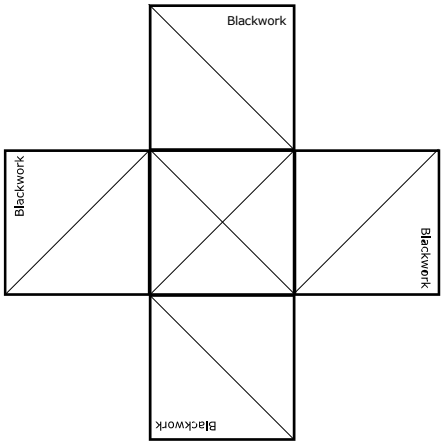


After you have marked the squares on the canvas, attach the canvas to the stretcher bars. **The entire outer row of all borders, and both borders by the blackwork will be stitched as part of the finishing, *after* the canvas has been removed from the stretcher bars and the squares cut out.**

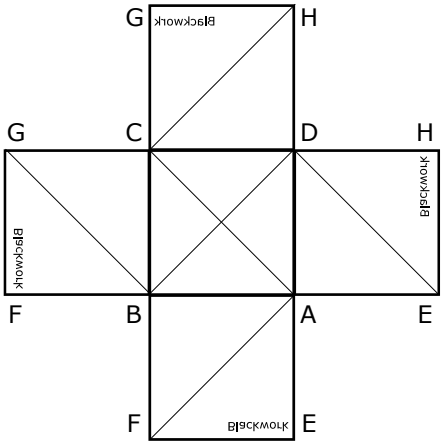
Refer to the Master Chart of the Side Square on page 3, and the Master Chart of the Bottom Square on page 10 for the placement of the various stitches.

It is recommended that you work one area of all four side squares at the same time, before moving on to the next area. This will allow you to acquire a rhythm on each stitch.

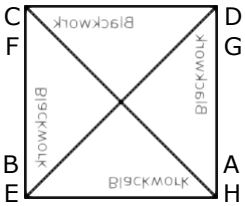
The drawings below show the right and wrong sides of the ort box when partially assembled and still flat. When assembled and folded closed, half of the reverse side of the blackwork on each side will show on the top, as depicted below. The letters map the corners from the flat drawing to the folded box.



Right Side of Stitching



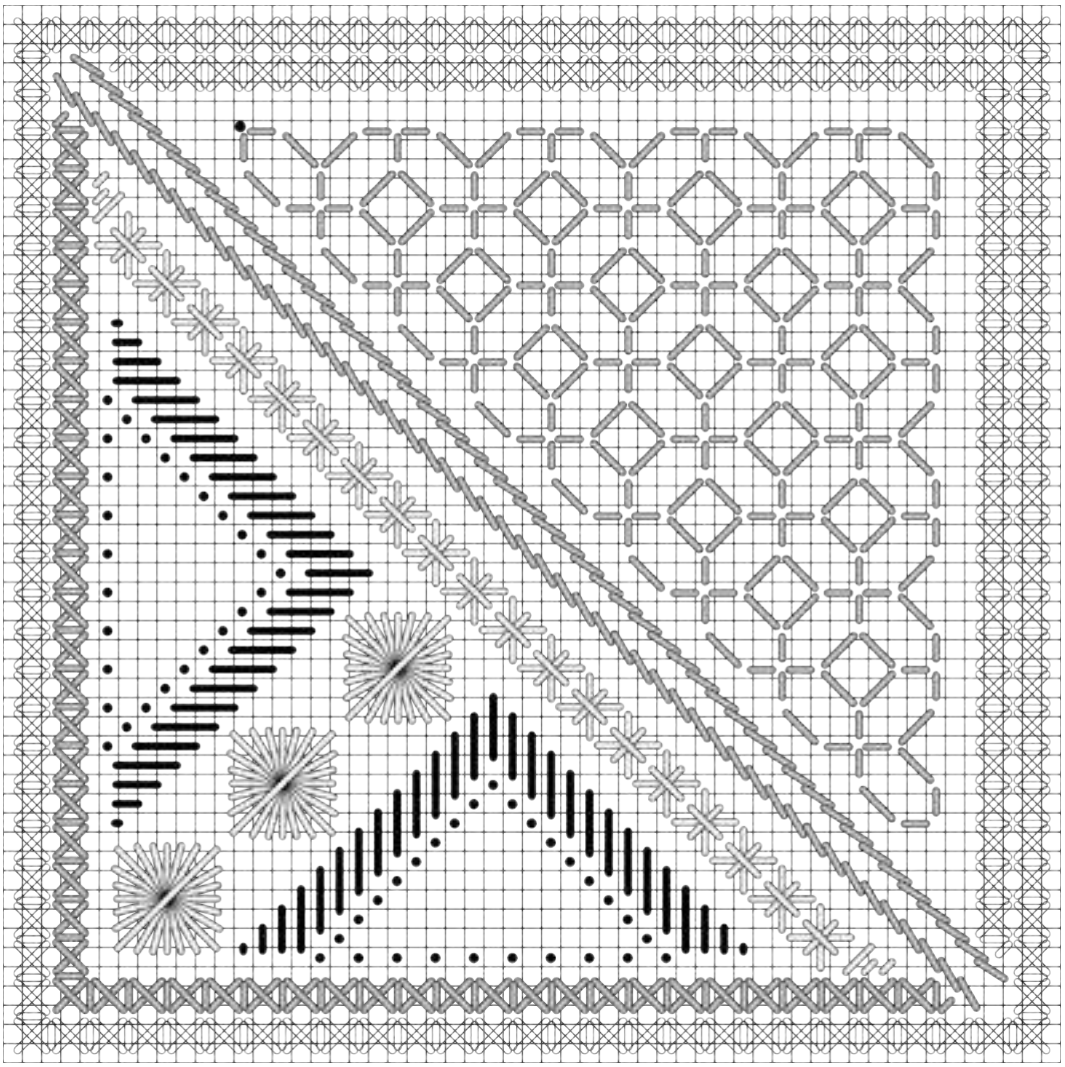
Wrong Side of Stitching



Folded Ort Box

Folding Ort Box

Master Chart of Side Square

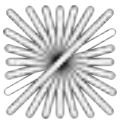


Area 1, Border
Color A, #8 Pearl Cotton

The clear Border stitches are worked AFTER the canvas has been removed from the stretcher bars and the individual squares have been cut out.

Area 2, Diagonal Divider
Color A, #8 Pearl Cotton

Area 3, Upright Crosses
Color C, 3 Strands



Area 4, Rhodes
Color D, 3 Strands

Area 5, Upright Gobelin
Color E, 4 Strands

Area 6, Sprats Heads
Color F, 3 Strands

Area 7, Blackwork
Color B, #8 Pearl Cotton

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Area 1: Inner Border of the Side Square, Cross Stitches with Bars Color A, #8 Pearl Cotton

This border is done in cross stitches with bars, which are reversible if worked in the sequence shown. *It is the wrong side of the border around the blackwork that shows when the ort box is folded closed, and this will be worked **after** the square has been cut and the edges folded back.*

The border is worked in two steps. First, the inner border away from the blackwork is used to define the sides, while the canvas *is whole*. After the canvas pieces have been completed and cut out, the outer border away from the blackwork will be used to hold the canvas margins against the stitching. At that time, both the inner and outer borders around the blackwork will be stitched so that those canvas margins will also be totally hidden by the stitches.

Using 30-36" of thread and an in-line waste knot, begin in the lower left corner of a side square, coming up in the hole 8 threads above and to the right of the lower left corner of the basting/marking.

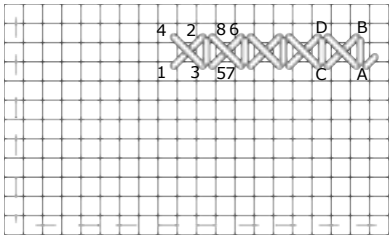


Diagram 1
Horizontal Border

Note that there is compensation at the end of the inner borders.

*Work **only** the left and lower inner borders at this time.*

This stitch is worked in two paths. The first path does the cross stitches, completing each cross as you go (numbers). The second path fills in the upright stitches between the crosses, working back from the end of the row to where you started (letters). See Diagram 1 on the left. Work 23 complete cross stitches in the first path, work the compensating stitch at the end of the row, and then return with the bars. End off your thread by coming up at 1 and running it under a few crosses on the **right** side.
Begin a new length of thread, and work the border up the left side of the square. See Diagram 2 on the right (the grayed stitch is from the horizontal row already worked). End off by bringing the thread up at 1 and run it under on the **right** side.

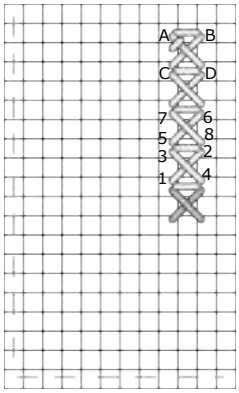


Diagram 2
Vertical Border

*Do **not** work the other two sides of the inner border at this time.*

Area 2: Diagonal Folding Line of Side Square Color A, #8 Pearl Cotton

This stitch was created so that almost all the thread is on the back of the canvas, leaving an open channel on the front to enable the ort box to be folded closed more easily. Each stitch is over 2 threads in one direction and 1 thread in the other, with stitch pairs forming an open **V** pattern on the front on the canvas.

Even though the canvas is not covered on the front, the back will be completely covered and you can begin your thread with an in-line waste knot down the diagonal, and end it by weaving under the stitches on the back. If you make your waste knot about 1.5 inches long, 1 yard of pearl cotton will be enough for the entire diagonal.

Following Diagram 3, begin at 1, which is 8 threads down and 9 threads to the right of the upper left corner of the basting/marking. On the diagram on the right, the gray stitches have already been completed, and the clear stitches along the top will not be done until after the square has been cut out. The plain white stitches are what you are working. Catch the horizontal stitch on the back as you come up for every other stitch — when coming up at 5, catch the thread from 2 to 3.

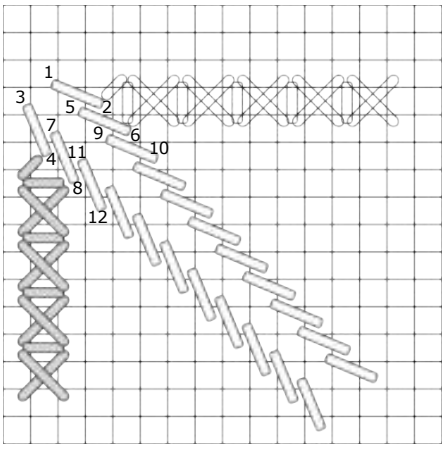


Diagram 3
Diagonal Folding Line

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Area 3: Double Upright Crosses of Side Square Color C, Stranded Thread, 3 Strands

The double upright crosses are worked along the diagonal folding line, but not sharing holes with the diagonal; they do share holes with each other. Note the placement and compensating diagonal stitches on the Master Chart of Side Square on page 3. Diagram 4 shows a good stitch sequence if you are working the crosses from the upper left to the lower right. Use an in-line waste knot and a 24" length of thread.

Note that whenever you are working with multiple strands of thread, a laying tool is recommended.

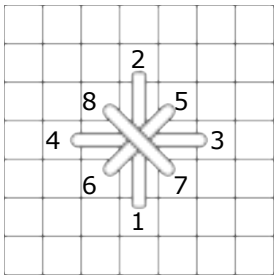


Diagram 4
Double Upright Cross

Area 4: Rhodes Stitches of Side Square Color D, Stranded Thread, 3 Strands

These stitches are worked so that the top stitch goes on the diagonal from the corner of the square toward the middle. Three Rhodes stitches are worked, which share corner holes with each other and with the center double upright cross, but are 1 thread away from the border. Diagram 5 shows the stitching sequence for each Rhodes, when working from the corner to the middle of the square (lower left to upper right). Using an away waste knot, take a locking stitch over a single thread under the middle of the first Rhodes. Stitch 1-2 goes down 6 threads above and 4 threads to the right of where it came up. When going from 24 of one Rhodes to 1 of the next, take a locking stitch inside the new Rhodes.

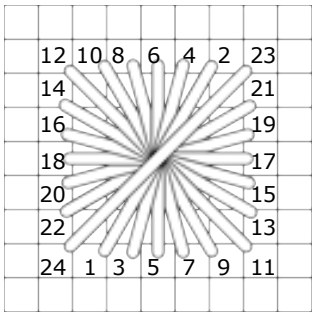


Diagram 5
Rhodes Stitch

Area 5: Upright Gobelin Stitches of Side Square Color E, Stranded Thread, 4 Strands

Work these stitches following the numbering scheme in Diagram 6 below. Doing these first makes it much easier to place the sprats head, which comes next. Begin one thread to the right of the lowest Rhodes stitch, and one thread above the inner border. Begin with an in-line waste knot, and take a locking stitch over one horizontal thread in the middle of what will be the 5-6 stitch (see black dot on diagram). Then bring your needle up at 1 and follow the numbering. When you have completed one inverted **V**, turn your canvas 90 degrees and work the other.

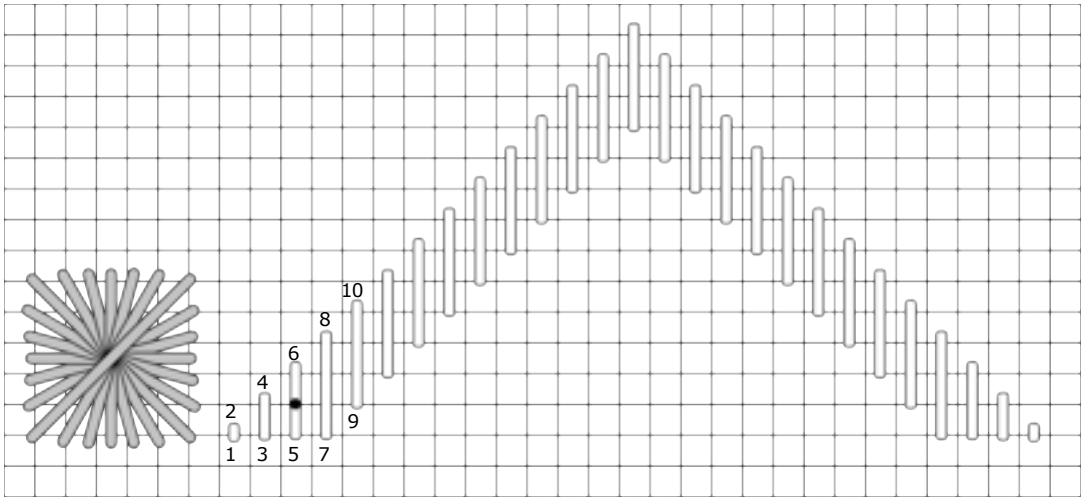


Diagram 6
Upright Gobelin

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Area 6: Sprats Heads of Side Square
Color F, Stranded Thread, 3 Strands

Work these stitches following the numbering scheme in Diagram 7. Using a 24" length of thread, begin with an away waste knot, and take all stitches over the 1-2 or 3-4 stitch. These do not share holes with either the upright gobelin stitches or the inner border.

Note that numbers 2 and 4 share a hole, as do 5 and 35, 9 and 33, etc.

Diagram 7A shows how the thread will lay on a completed sprats head worked in the sequence of Diagram 7.

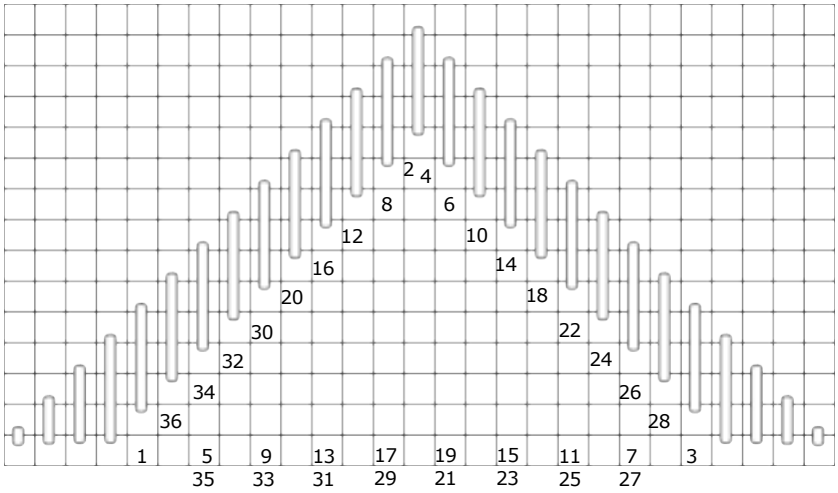


Diagram 7
Sprats Heads

When you have completed one sprats head, turn your canvas 90 degrees and work the other. For symmetry, you may want to reverse the 1-2 and 3-4 stitches and continue to alternate sides, reversing the remainder of the pattern.

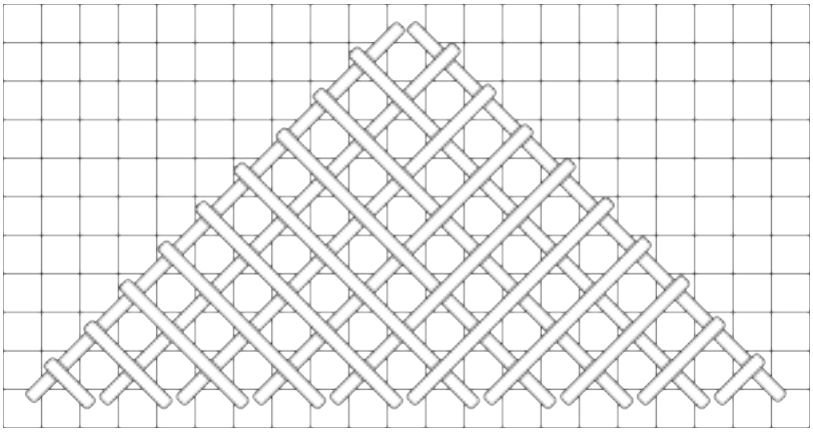


Diagram 7A
Sprats Head Completed

Area 7: Blackwork of Side Square
Color B, #8 Pearl Cotton

Cut a two-yard length of the thread. Thread one end into the needle, and count 9 threads to the right and 4 threads down from the starting point of the diagonal divider; this is the circle on the Master Chart of Side Square on page 3, and on Diagrams 8A and 8B on the next page. Go down in this hole, and come up at number 1 on Diagram 8A, pulling about 3.5 feet of the thread through to the front of your canvas. The remaining 2.5 feet will also be on the front of the canvas, and it should be moved to the side where it will be out of the way. You will work the first path through the blackwork with the longer thread, then thread up the other end and work the second path. This will allow you to complete the entire pattern without having to end off the thread in the middle. Also, both the starting and ending tails will be at what will be the bottom corner of the side, and the tying off won't show when the ort box is folded closed.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Area 7, Blackwork Continued

Stitches 1-25 in Diagram 8A below are identified with a single number, with the arrow indicating the direction that the stitch is taken (come up at the blunt end and go down at the arrow). These stitches complete the first row of the first path.

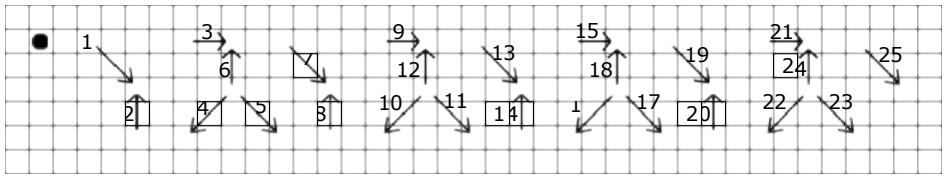


Diagram 8A — Path 1, Row 1 Stitch Sequence

Diagram 8B below shows the relationship of the starting point to the diagonal divider. The stitches of the first row of the first path are shown as black and the unworked, future stitches as clear.

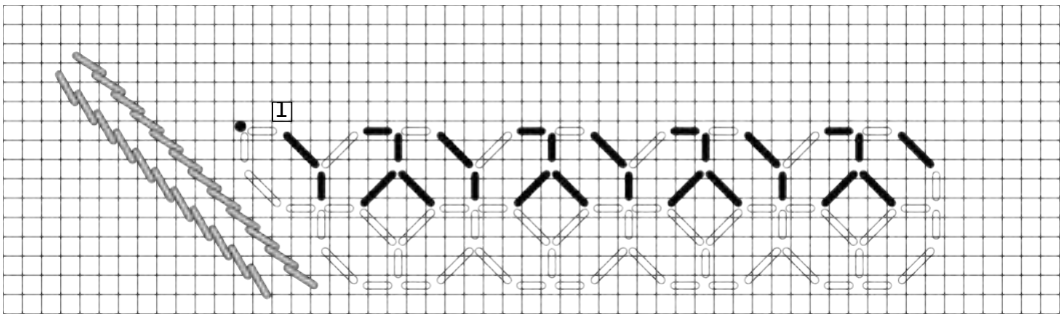


Diagram 8B — Path 1, Row 1 Stitches

Stitches 1-22 in Diagram 9A below show the stitch sequence to complete the second row of the first path.

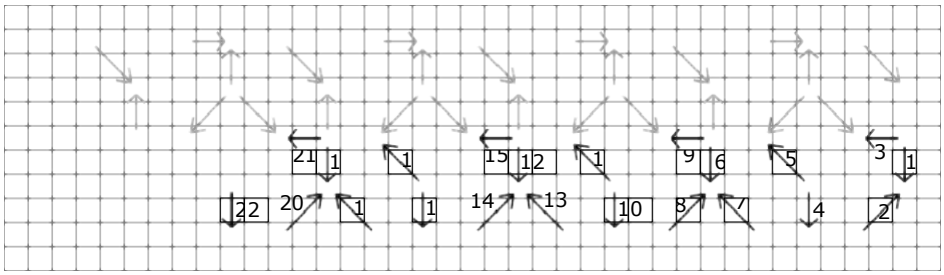


Diagram 9A — Path 1, Row 2 Stitch Sequence

Diagram 9B below shows the stitches of the second row of the first path as black and the unworked, future stitches as clear. The stitches already worked in the first row are shown as gray.

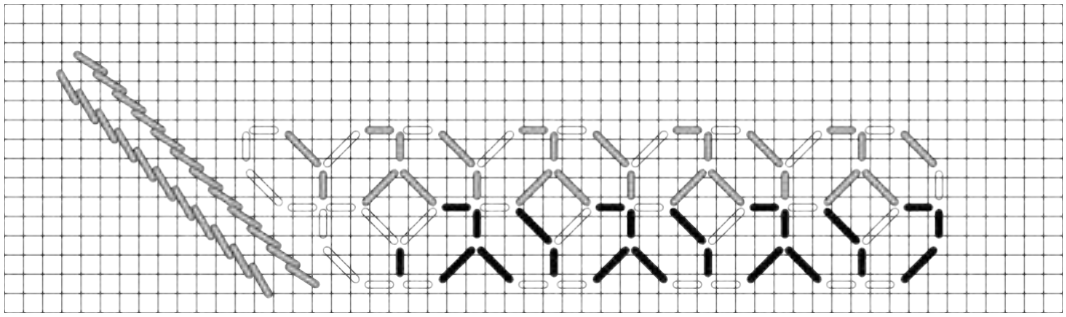


Diagram 9B — Path 1, Row 2 Stitches

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Area 7, Blackwork, Continued

Stitches 1-19 in Diagram 10 below show how the corner is turned at the diagonal, and follow the same pattern as the first row. These stitches complete the third row of the first path.

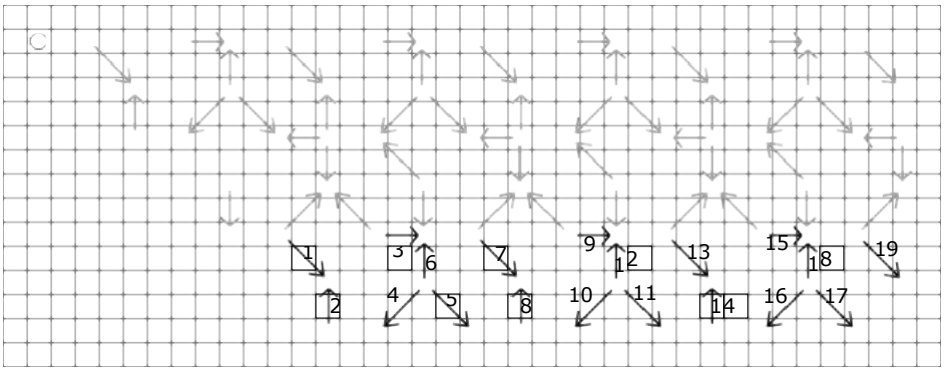


Diagram 10 — Path 1, Row 3 Stitch Sequence

Continue with diagrams 9 and 10, reducing the length of each pair of rows, until you get to the opposite corner of the blackwork area from where you started.

Diagram 11 shows the completed Path 1 (gray stitches). The stitches labeled **A** are the first stitches of the odd rows, and those labeled **Z** are the last stitches of the even rows, per the previous diagrams. The white stitches are Path 2, and the black stitch is the very last stitch worked.

When you have completed stitch **A** of the last row (which is also the last and only stitch of that row), bring your thread to the front of the canvas at the circle. Move the thread to the side where it will be out of the way. Then thread up the other end of the long length of thread, to begin Path 2 from the opposite corner.

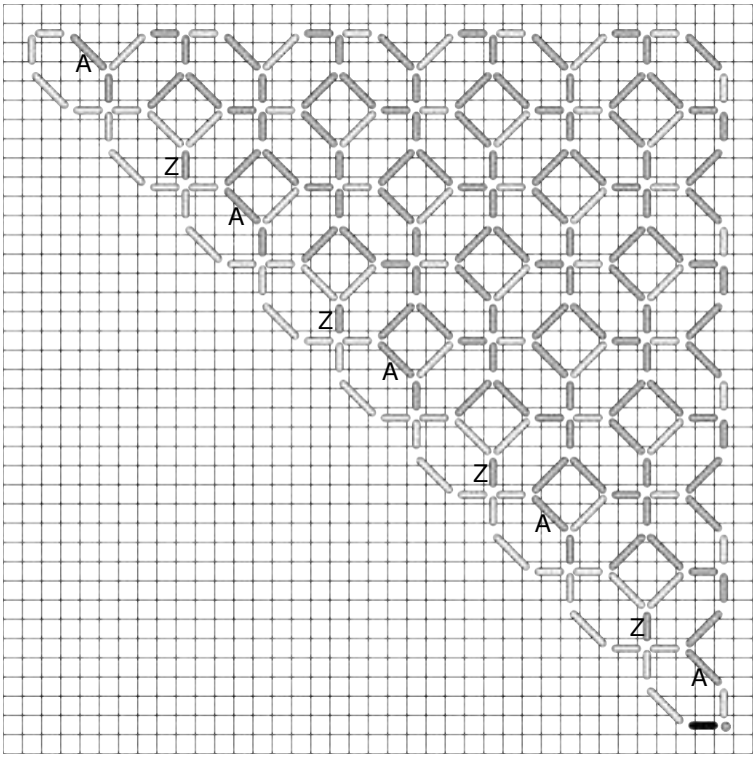


Diagram 11
Path 1, Completed

Area 7, Blackwork, Continued

Path 2 should be relatively clear, now that path 1 is completed. Diagram 12 below shows the stitch sequence for rows 1 and 2, including the turning to continue with row 3. The stitches already completed are gray, and the new stitches in path 2 are black. Stitches 1-19 are all worked in a forward direction. Stitches 20-21 are in the reverse direction, 22-25 form a "side trip" around the one shape, and stitch 26 is the same as stitch 1, beginning row 3. Continue in this manner until you reach the other corner.

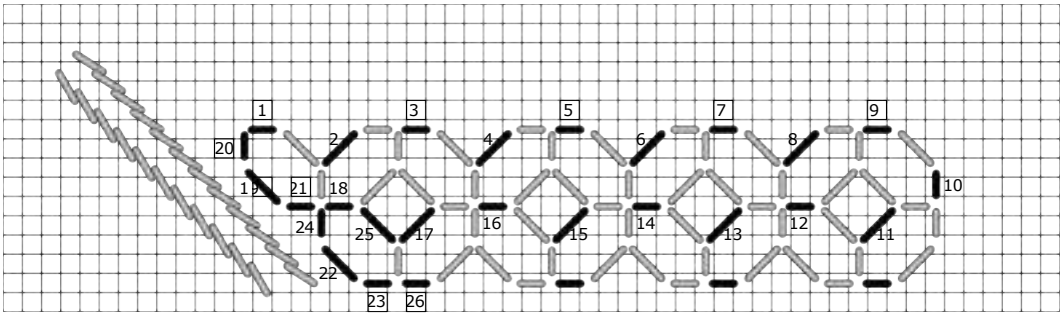


Diagram 12 — Path 2, Row 1 and 2 Stitches

When you get to the opposite corner, follow Diagram 13. The stitch labeled **A** is the same as stitch 1/26 from the previous diagram, and is worked left to right. Continue with stitches **B** and **C** in a forward direction, and come back with stitch **D**. Hold your Path 2 thread out of the way, rethread your Path 1 thread and take the last stitch, **E**, from right to left. Stitch **C** is the only one left with nothing on the back, so run the Path 2 thread through the back of stitch **E** in order to cover stitch **C**. Both tails can then be run under the diagonal divider row and ended off.

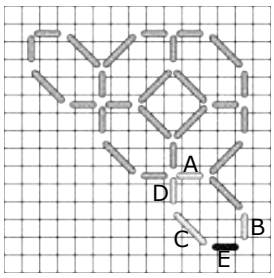


Diagram 13 — End of Path 2

This completes the side squares until they have been individually cut out.

Bottom Square Directions

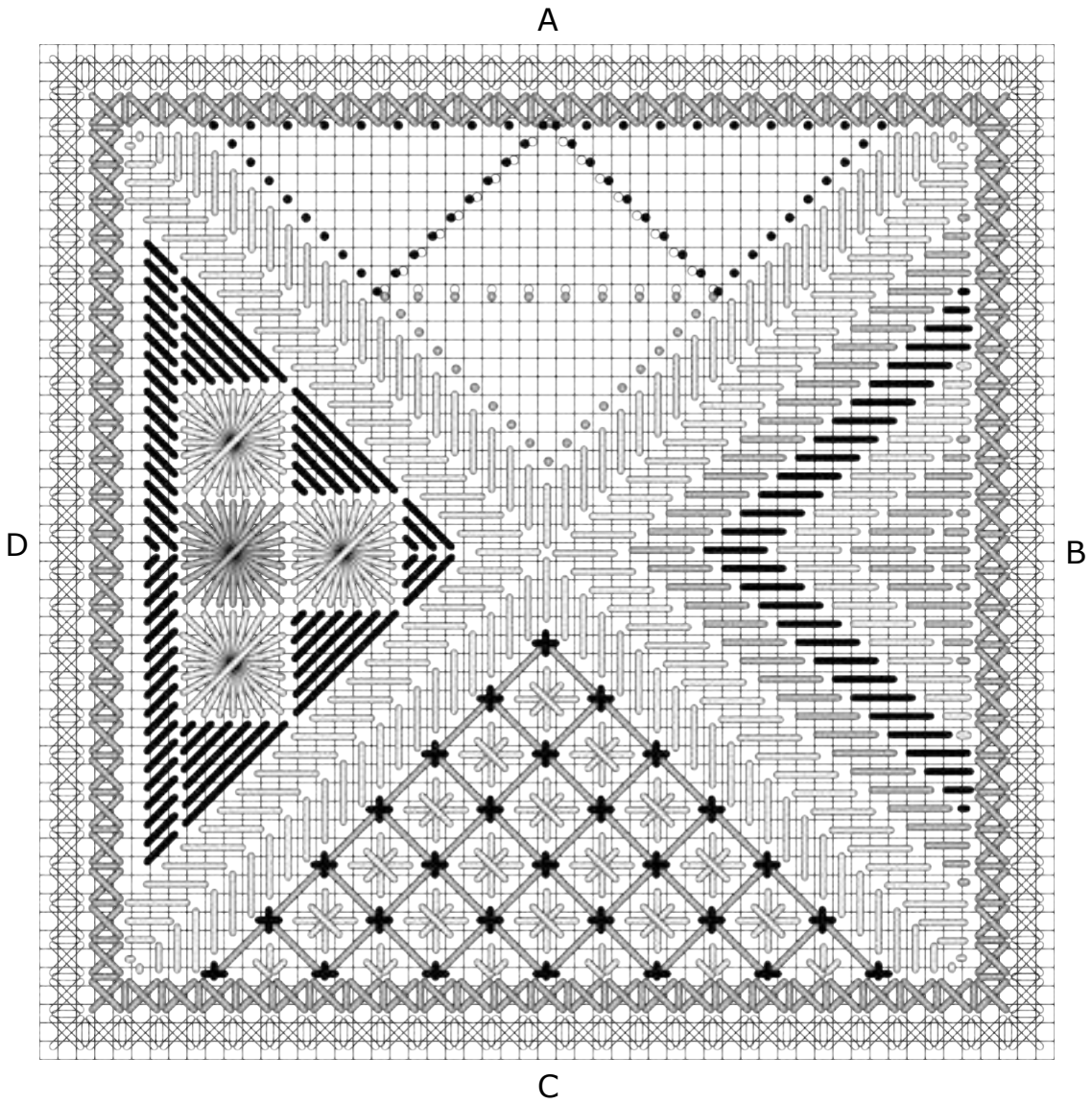
Four different patterns have been provided to use on the bottom of the ort box. Choose 1, 2, 3, or all 4 to work, or create your own design. You can also use one of the quarters for your initials and the date. These patterns repeat the stitches used on the square sides, and only brief instructions are provided here. The white, gray, and black in the diagram are used only for ease of reading, and are not meant to indicate specific color changes.

Following the Master Chart of Bottom Square on the next page, start with the inner border, which is worked the same as the inner border on each side square, using Color A, #8 pearl cotton. **Work only the gray stitches** — the clear stitches will be worked after the canvas has been removed from the stretcher bars and the square has been cut out. Work this in a log cabin method, where the bottom is worked from the left to the right, but does not include the very last cross stitch. The left is worked all the way to the top. Then turn the canvas 180 degrees and do the same with the opposite sides. Next work the upright gobelin stitches to divide the bottom into the 4 sections. Use 4 strands of a color of your choice.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Master Chart of Bottom Square



Pattern Area A — Work 4 sprats head stitches, in colors of your choice. The sprats heads share holes with each other and with the inner border, but not with the upright gobelins that divide the bottom square into 4 sections.

Pattern Area B — Work additional rows of upright gobelin stitches, changing the colors as you wish.

Pattern Area C — Work double upright crosses in one color, the grid surrounding them with each stitch over 3 intersections in another color, and then complete the pattern with small upright crosses that cover all the holes where the grid stitches start and end. Compensation will be required with both the double and single upright cross stitches along the inside border.

Pattern Area D — Work 4 Rhodes stitches, which are 2 threads away from the inside border and 1 intersection away from the upright gobelin stitches. Fill in the areas around the Rhodes stitches with diagonal gobelin stitches.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Completing the Stitching Off of the Stretcher Bars

When you have completed 4 side squares and 1 bottom square, remove the canvas from the stretcher bars and cut out each square on the marked lines. There must be 8 unused threads outside the stitched inner borders, and 12 unused threads outside of the blackwork. If working with mono canvas, you might want to add a thin layer of tacky glue all around the cut edges, and especially at the corners. Make sure the glue stays thin enough that you can continue to stitch through the holes.

Carefully clip a 5 x 5 thread piece out of each corner of each square. Use a small pointed scissors, and place the scissors so that it is cutting exactly 5 threads one direction, then do the same in the other direction. Diagram 14 at the right shows what you should have, including the corner of the inner border.

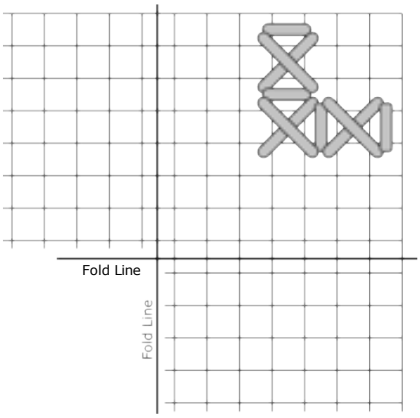


Diagram 14 - Cutting Out Corner

Next, fold each edge so that 4 threads are folded to the back, and threads 5 and 6 form the outer edge. See the fold lines identified on Diagram 14, and the result in Diagram 15. Match up the holes on the two layers of canvas, especially at the corners where there are 3 layers. If you put a needle part way through the 2 layers of canvas and look at the edge itself, there should be 2 threads of canvas forming the edge.

Be sure that you fold the canvas to the *back* — if you have stitched neatly, the back of your work may look almost as good as the front!
There should now be 2 clean holes beyond the stitched inside border, and 6 clean holes beyond the blackwork.

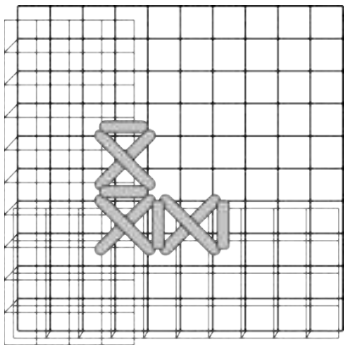


Diagram 15
Folding Back the Canvas

Finishing the Bottom Square

Begin by finishing the bottom square of the ort box, where the inner border has already been stitched all the way around. Turn the canvas so that the inner border on the lower edge has the top stitch of the crosses going southeast to northwest (lower right to upper left). Thread up with a good yard of Color A, #8 pearl cotton, and put the needle from the front to the back through an open hole about an inch from the lower left corner to set up your waste knot. Then bring your needle up through the corner hole, through all 3 layers of canvas. Double check to make sure you are in the correct hole as seen from both the right side and wrong side of the canvas. Diagram 16 shows the placement of the first cross on the outer border. Work a row of the border stitch, using the same path as before to make the stitch reversible (not that it matters on the bottom square). Work in the log cabin manner, where you end this row even with the right inner border and complete the last stitch as part of the right edge. Be sure to check the back of your work frequently, to make sure that the canvas is not slipping out of alignment. Note that two threads of the folded back allowance will remain uncovered on the back of the bottom square.

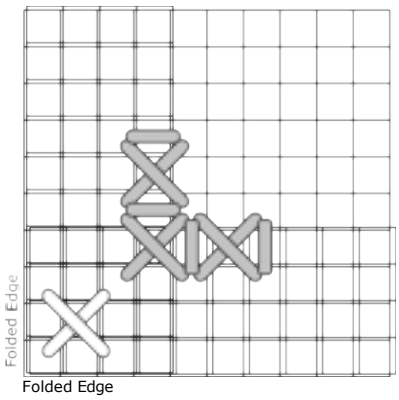


Diagram 16
Beginning the Outer Border
of Bottom Square

Folding Ort Box

Finishing the Bottom Square, Continued

When you have finished the lower edge of the outer border, work the left edge, going all the way to the top and into the very corner hole of the canvas. To retain the reversibility at the top corner, follow the sequence shown on Diagram 17, running the thread from D to E under the B-C stitch on the back. Then continue from G-H doing all the horizontal stitches down the left edge.

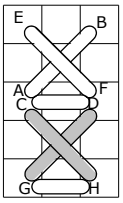


Diagram 17
Reversing the
Top Left Corner

Finally, turn the piece 180 degrees and work the other two edges.

Finishing a Side Square

To finish a side square, first work the inner border along the blackwork. This is where the border must really be reversible, because the wrong side will show when the box is closed. The inner border will be 2 threads away from the blackwork, and will still leave 2 empty holes for the outer border before the folded edge. Diagram 18 shows the first cross stitch of the inner border in relation to the blackwork and the folded edges of the square. The first stitch will come UP through 3 layers of canvas, and all the other stitches will come UP through 2 layers; all but the second DOWN stitch will go through only 1 layer of canvas, with the thread on the back wrapping over the raw edge of the folded canvas. Again, be sure to frequently check your work on the back to make sure the canvas is not slipping. When you reach the diagonal divider of the side square, remember to take the compensating stitch. Note that you will not reach the folded canvas on that edge. When ending off the inner border around the blackwork, be sure to take the final half-stitch to complete the pattern on the back, and end off your thread by running it under the inner border on the front of your canvas.

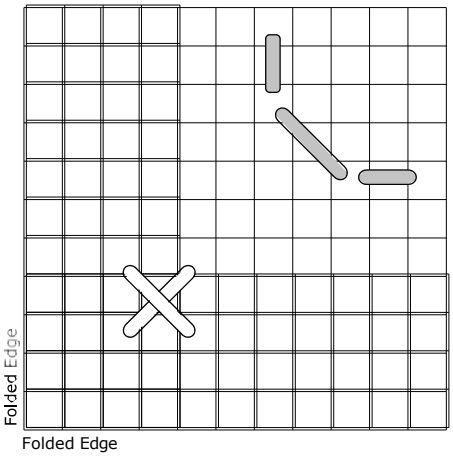


Diagram 18
Completing the Inner Border
of Side Square

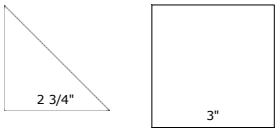
Once the inner border has been completed around the blackwork, work the outer border on all four sides, following the instructions for the bottom square. Be sure to make the outer border reversible around the blackwork.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Lining the Pieces

Each square piece is lined individually before constructing the ort box. Measure across the bottom square from the outside of the outer border, not from the canvas edge. For the model, this measurement was 3 inches. Make a square template on paper with that measurement for the bottom. Make a triangular template on paper that is 1/4 inch smaller on the straight sides.



Side Lining Bottom Lining

Cut one bottom lining piece and 4 side lining pieces from the ultrasuede. Use adhesive tape to hold the template on the fabric for the few minutes it takes to cut out. Snip each corner of each lining piece off no more than 1/16 of an inch. If you are using fabric which has to be turned back to keep from raveling, your templates will have to be made about 1/2 inch larger in each direction, and you won't snip the corners.

Starting with the bottom square, attach the lining to the canvas sharing holes with the outer border. On Diagram 19, the gray represents the lining as if one could see through it to the wrong side of the canvas and stitches. Using the sewing thread that matches the canvas and with the lining facing you, secure the thread in the back of the border stitches that will be covered by the lining, go DOWN through a dirty hole already used by the border (black circles), come UP through a clean hole where there is no thread and catch the edge of the lining (short black lines, highly exaggerated). Go DOWN in the next hole used by the border, and UP in the next clean hole, catching the lining. Continue all the way around the piece, catching the lining each time you come UP. You may need to trim a bit of the lining as you get to the third and fourth sides. This is the Colleen stitch, as described in *Miracles with the Binding Stitch.*

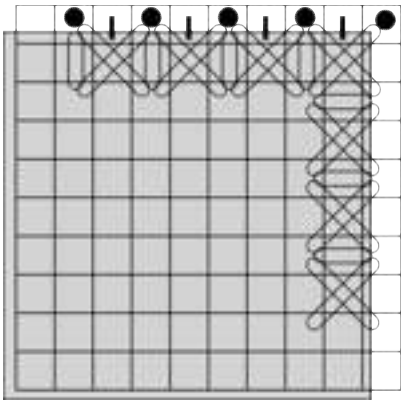
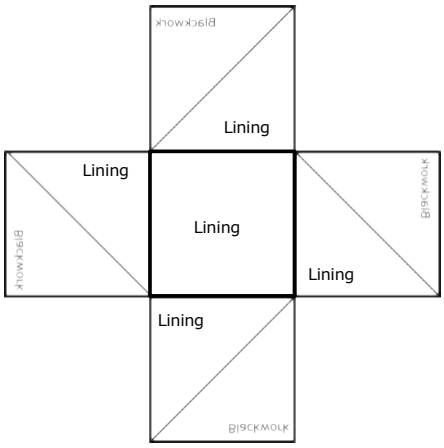


Diagram 19 — Attaching the Lining

For the side squares, begin at one of the pointy corners and work down the diagonal first. These stitches will use the row of empty holes between the diagonal divider and the upright crosses. Be sure to line the "stitches" half of the square and leave the blackwork half unlined.

Constructing the Ort Box, Binding Stitch Color A, 3 Strands of Floss

First and foremost, you want to make sure the pieces are put together in the correct orientation. Lay out the five pieces, lining side up, so that the blackwork forms a pinwheel, as shown on the right.



Wrong Side of Stitching

You will be assembling the ort box by attaching each side square to the bottom square, so that you can then lay it out flat and recheck that it looks like the drawing. After attaching the four sides to the bottom, you will attach the adjacent sides to each other. Finally, you will finish off the upper edge of the box opening.

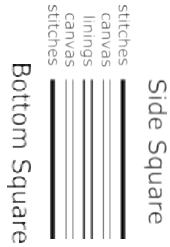
All of the construction will be done using the binding stitch. The main thing to remember with the binding stitch is "back 2, forward 3" and that the needle is at right angles to the edges of canvas on all stitches.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Constructing the Ort Box, Continued

Hold the two pieces to be connected wrong sides together, and look down at the edge of the "sandwich" with the side square on the right and the bottom square on the left. There should be stitches, 2 threads of canvas from one piece, 2 lining pieces, 2 threads of canvas from the other piece, and more stitches. A highly exaggerated attempt to show this is given on the right. You will be working the binding stitch through the 4 canvas threads, 2 from each piece, and will **not catch** the lining.



The Binding Stitch

Note: the following are definitely *right-handed* instructions.

Thread up with 3 strands of floss in the same color as the border stitches, and hold the tail on top of the edges, so that you will work over it as with an in-line waste knot. One yard of thread will enable you to complete the 3 inch edge. Bring the thread UP through the corner hole of the bottom square (0 on Diagram 15).

All the stitches will be taken from right to left, through the 4 canvas threads along the edge. When covering the starting tail, make sure your needle goes under the tail, and the wrap will go over the tail.

First take a locking stitch through the corner holes of both pieces, coming UP in the same hole (stitch 1-2 on Diagram 20). The diagram shows the position of the needle when taking stitches 1-2 and 7-8. The next two stitches will each be taken in the next set of canvas holes (stitches 3-4 and 5-6). Now begin the "back 2, forward 3" pattern, always taking the stitch through parallel sets of canvas holes and not on an angle. Each stitch should be going through dirty holes on both canvases, or through clean holes on both canvases.

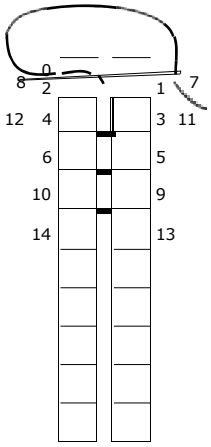


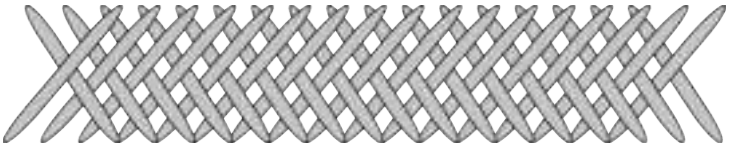
Diagram 20
Binding Stitch

End the same way that you started, with the last "forward 3" into the corner holes, followed by a "back 2" and two stitches taken in subsequent holes, ending with a double stitch in the corner holes. End the thread by running it under the border stitches or through the binding stitches.

When all 4 sides have been attached to the bottom, lay them out flat, lining side up, and match them to the drawing at the bottom of the previous page. Make sure that when the adjacent sides are attached to each other, you are attaching a blackwork edge to a non-blackwork edge, and that all of the "top" edges when the box is completed and open are blackwork edges.

Attach adjacent sides, using the binding stitch and working from the top down to the bottom corner. A few extra stitches may be needed at the bottom corner where the 3 pieces meet to make sure the canvas is all covered, and that is more easily done at the end of the stitching than the beginning.

The binding stitch will form a braided pattern down the edge, as shown below.



Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

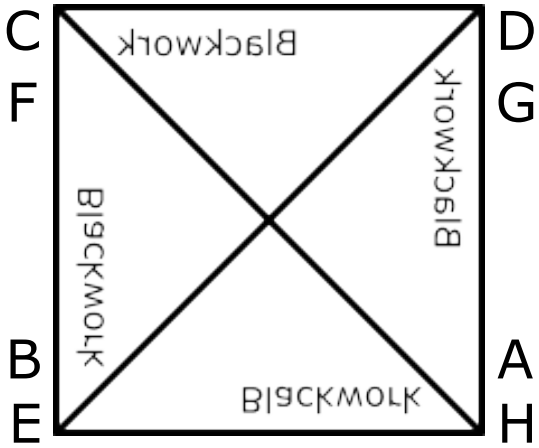
Folding Ort Box

Ort Box Construction, Continued

Finally, work the binding stitch around the top edge, where there are only two canvas threads to work through. Begin in the middle of a side, rather than at a corner. Using the same tail technique as before, begin by inserting your needle through a pair of dirty holes and begin immediately with the “back 2, forward 3″ stitch sequence. Put a stitch directly through the binding of the adjacent sides in order to cover the corner.

To end one thread and begin another, end with a “back 2″ stitch through a pair of dirty holes, and hold the tail on the front of the work, just as you started. Begin the new thread by taking it through the same pair of dirty holes, go “forward 3,” and then continue the “back 2, forward 3″ stitch sequence, covering both tails as you stitch. At the very end, when you get back to the place you started, continue the sequence for a few overlaps until the transition is basically invisible. Then end off the thread under the border stitches.

Lastly, crease each side piece right sides together along the diagonal stitches, and watch the box fold up to a flat, portable, non-fragile ort box that you can enjoy wherever you stitch!



Folded Ort Box

Bibliography

Altherr, Ilse. *Reversible Blackwork, Book I*. New Jersey: published by the author, 1978.

Hilton, Jean. *Jean Hilton’s Needlepoint Stitches*. California: published by the author, 1988.

Young, Joan. *Miracles with the Binding Stitch*. Michigan: published by the author, 1978.

Zimmerman, Jane D. *The Canvas Work Encyclopedia*. California: published by the author, 1989.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Color Options as Starters

Canvas 18 count Interlock	Borders #8 Pearl Cotton plus Floss	Blackwork #8 Pearl Cotton	Remainder Floss
(Model) Navy	Anchor 11	Anchor 6	DMC 794, 793, Anchor 6, 9
Eggshell/Gold	DMC 640	DMC 823	DMC 355, 738, 422
Eggshell/Gold	DMC 321	DMC 310	DMC 310, 321, 1/16 Ribbon 002, #12 Braid 002
White	DMC 798	DMC 798	Watercolors Delphinium, DMC 3814, 3813, 799, 333, 3746, 340
Navy	DMC 321	DMC Ecru	"Color Wheel" orange, yellow, green, violet
Teadyed Ecru (from White)	DMC 823	DMC 321	DMC 815, 321, 939, 931, 839, 840
White	DMC 902	DMC 318	DMC 931, 930, 3350, 3688, 902
Painted Sage Green (from White)	DMC 355	DMC 356	DMC 356, 758, 501, 502
White	Wildflowers Pistachio Nut and DMC 552	DMC 552	DMC 954, 955, 552, 554
Forest Green (dark)	Anchor 213	#8 Braid 829	Anchor 300, 301, 214, 217

Note on Colored Canvas:

Interlock canvas is strongly recommended for this project, because it is thinner and more flexible than mono. Zweigart currently makes the 18-count interlock canvas in several colors, although most shops only stock it in white. Please check to see if your local shop can order it in a few colors for the chapter to work this piece. If that is not possible, search for it online.

Other alternatives, as noted in the options above, are to tea-dye the white canvas to a pleasing shade of tan, or to color-wash the white canvas using thinned-down acrylic paints. Both of these techniques have been described in recent issues of *Needle Pointers and/or Needlepoint Now*.

If you select the sparkly interlock canvas, please be aware that it is very loosely woven, and the lack of stiffness may make it more difficult to construct the ort box.

Teaching Suggestions:

Plan on two half-day sessions for this project. At the first session, mark the squares on the canvas and stitch the inner border and diagonal divider of a side square (Areas 1 and 2 in the instructions). Also allow time to begin the blackwork (Area 7). Explain the remainder of the stitches used, but these are standard stitches and can be done independently. The student should have at least one side square and preferably the bottom square completed on the stretcher bars before the second session.

At the second session, cut the squares out, fold the edges back, and complete at least one row of the outer border on the bottom square. If time permits, complete all four sides of the bottom square. Explain the lining and the binding stitch. If time permits, begin the lining and the binding stitch. The group leader might want to have a separate piece of canvas and lining fabric available to demonstrate both the lining and the binding stitch.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Changes for Folding Ort Box on 14-count Canvas

The design of the sides and bottom of the ort box have been revised to enable the folding ort box to be worked on 14-count interlock canvas and still be only 3 inches on each side. The elements have been retained from the original as much as possible, and the blackwork has been simplified.

These instructions only provide information where the directions differ between the 18-count and the 14-count versions.

SUPPLIES:
• 12 x 16 14-count canvas, interlock, color of your choice (color will show)
• 12 and 16 inch stretcher bars, tacks
• Color A - 2 skeins #5 pearl cotton (borders and diagonal) plus 1 skein floss (finishing)
• Color B - 1 skein #5 pearl cotton (blackwork)
• Color C - 1 skein floss
• Color D - 1 skein floss
• Color E - 1 skein floss
• Color F - 1 skein floss
• Usual stitching tools
SUPPLIES FOR FINISHING:
• 4 x 10 piece of ultrasuede for lining (you will need enough for 3 3x3 squares)
• Sewing thread to match canvas

General Instructions:

Mark squares on the canvas that are **54 x 54** threads. The actual stitched area will be 42 x 42, and 6 threads are needed on each side for finishing.

Page 2 of this addendum contains the revised master chart of the side squares.

Area 1:

Follow the original instructions, using Color A, #5 pearl cotton, with the exception that there will be 17 complete cross stitches in the inner border before the compensating stitch. There will be some waste, but cut your pearl cotton into 1 yard lengths by cutting through the loop. One strand will then be enough thread to complete one side of the border.

Area 2:

Follow the instructions, using Color A, #5 pearl cotton.

Area 3:

Follow the instructions. The compensating stitches at the beginning and end of the row of double upright cross stitches are optional.

Area 4:

Follow the instructions. You will only be working 2 Rhodes stitches.

Area 5:

Skip this entirely; the upright gobelin stitches have been eliminated from the pattern.

Area 6:

Follow the numbering in Diagram 1.

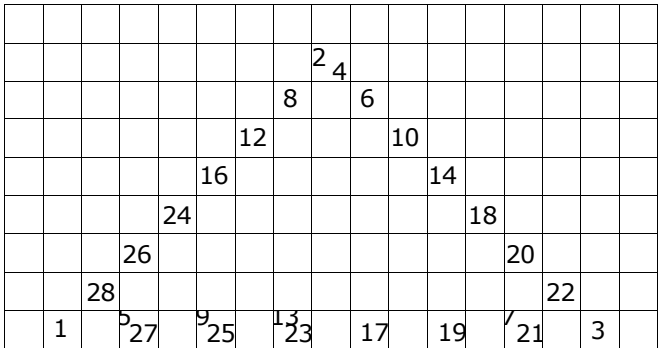
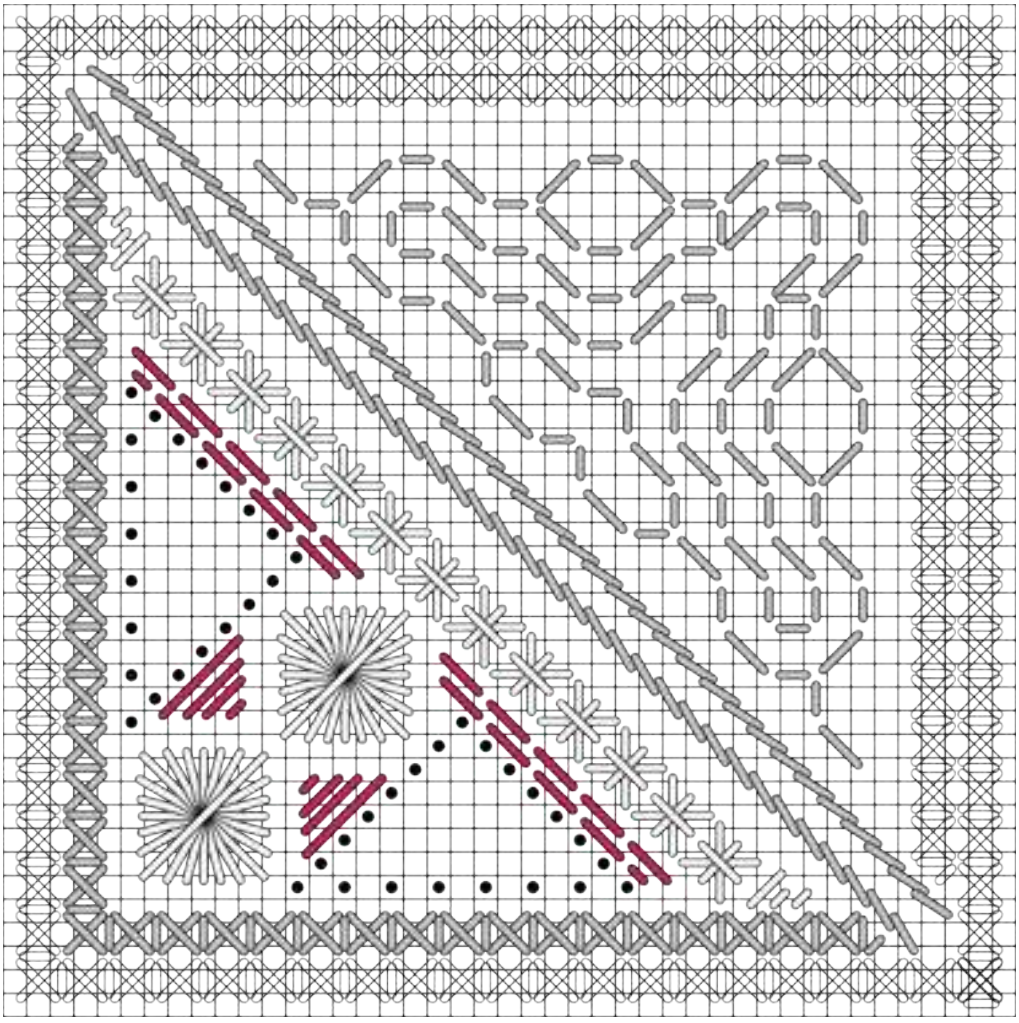


Diagram 1
Sprats Head

Folding Ort Box

Changes for Folding Ort Box on 14-count Canvas

Master Chart of Side Square for 14-Count Canvas



Area 1, Border
Color A, #5 Pearl Cotton

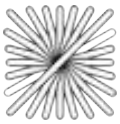
The clear Border stitches are worked AFTER the canvas has been removed from the stretcher bars and the individual squares have been cut out.

Area 2, Diagonal Divider
Color A, #5 Pearl Cotton

Area 6, Sprats Heads
Color F, 3 Strands

Area 3, Upright Crosses
Color C, 3 Strands

Area 7, Blackwork
Color B, #5 Pearl Cotton



Area 4, Rhodes
Color D, 3 Strands

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Folding Ort Box

Changes for Folding Ort Box on 14-count Canvas

Area 7, Blackwork:

Cut a length of #5 pearl cotton, Color B, about 48 inches long. This means that you can't just cut through the skein loop, but the shorter length will not be enough to complete the blackwork. Use an away waste knot by putting the thread down at the corner of one of the Rhodes stitches, and come up 5 threads above and 5 threads to the right of the center stitch of the center upright cross, at the black dot on Diagram 2.

Work stitches 1 through 5 in a forward manner. Backtrack on stitch 5, and work stitches 6 through 10 in a forward manner. Stitches 11 through 27 are what is called a "side trip" in double running stitch. These are all worked in a forward manner. Stitches 28 through 45 are the "return" half of the side trip, bringing you back to where you branched off. The exception is stitch 30, which is itself a very small side trip. Continue to work stitches 46 through 56 in a forward manner, with a small side trip for 53 and 54. Stitches 57 through 59, and then 60 through 62, form yet another side trip with its return. Complete the forward motion with stitches 63 and 64, which takes you back to where you started. Then make the easy return trip all the way back around, with stitches 65 through 87. Don't forget to take short side trips at stitches 70 through 72 and again at stitches 78 through 80. Weave both tails through the blackwork on the back, in opposite directions and following the path so that the tails are as invisible as possible.

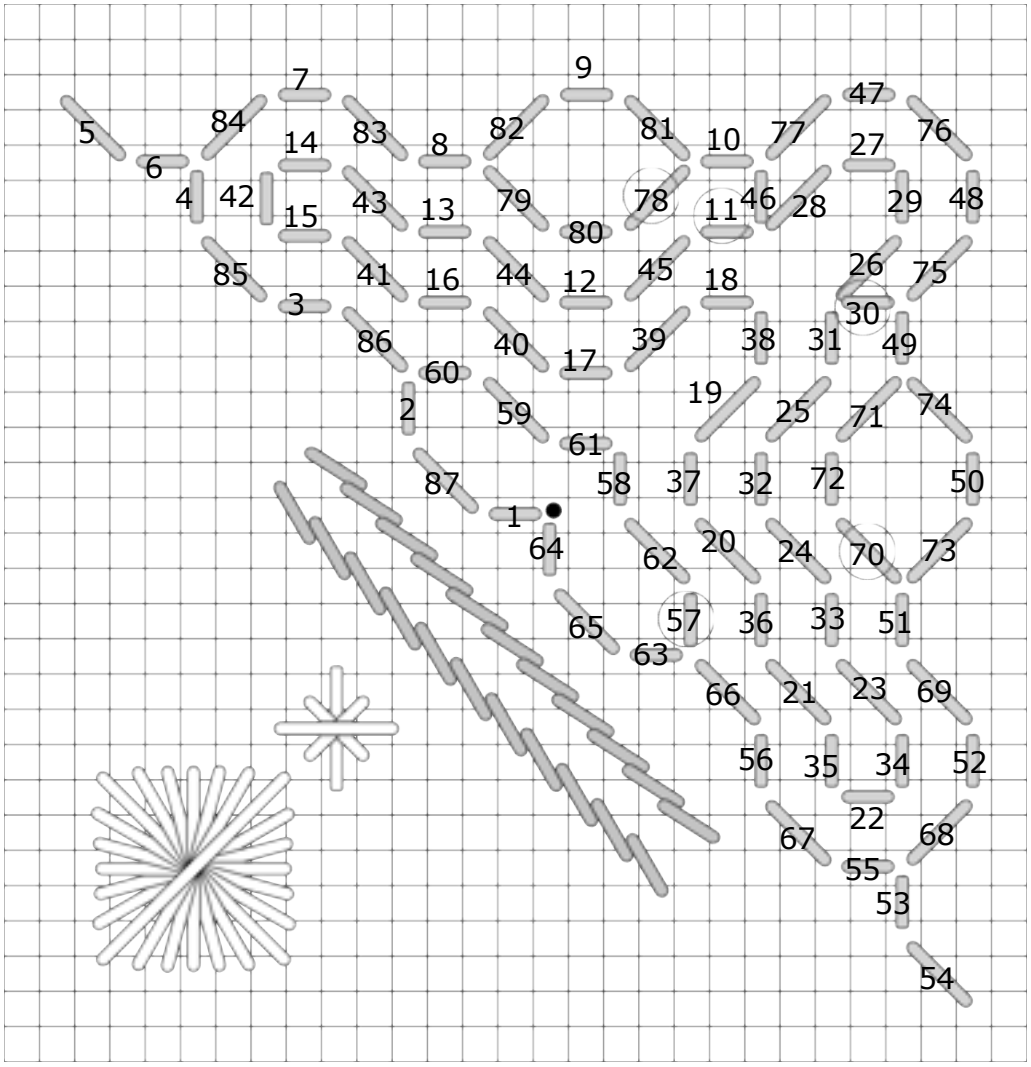


Diagram 2
Blackwork

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.

Changes for Folding Ort Box on 14-count Canvas

Bottom Square

Diagram 3 shows the bottom square that has been reduced, keeping the same elements as the original and the side square.

Work the entire **inner** border first, using #5 pearl cotton, Color A. You are working **only** the gray stitches at this time — the clear stitches will be worked after the canvas has been removed from the frame. Beginning in the lower left corner, just as you did on the side squares, work the bottom of the inner border. This time work 18 complete cross stitches, then do the upright stitches on the way back. Place an upright stitch to the right of the last cross stitch. Beginning back at the lower left corner, work the left side of the inner border, this time completing 19 stitches total (1 from the bottom segment). Do **not** place an upright stitch at above the last cross stitch. Turn the canvas 180° and work the other two sides of the inner border.

Do the bottom as charted, select one or two of the patterns and use only them, use one of the quadrants for your initials and the date, or design your own. Choose your own color for each stitch. The shading on the stitches is meant only for each of reading, and does not indicate any particular color.

Note that the Sprats Head and Rhodes stitches on the bottom are slightly smaller than the ones of the side. The method of stitching is the same, however.

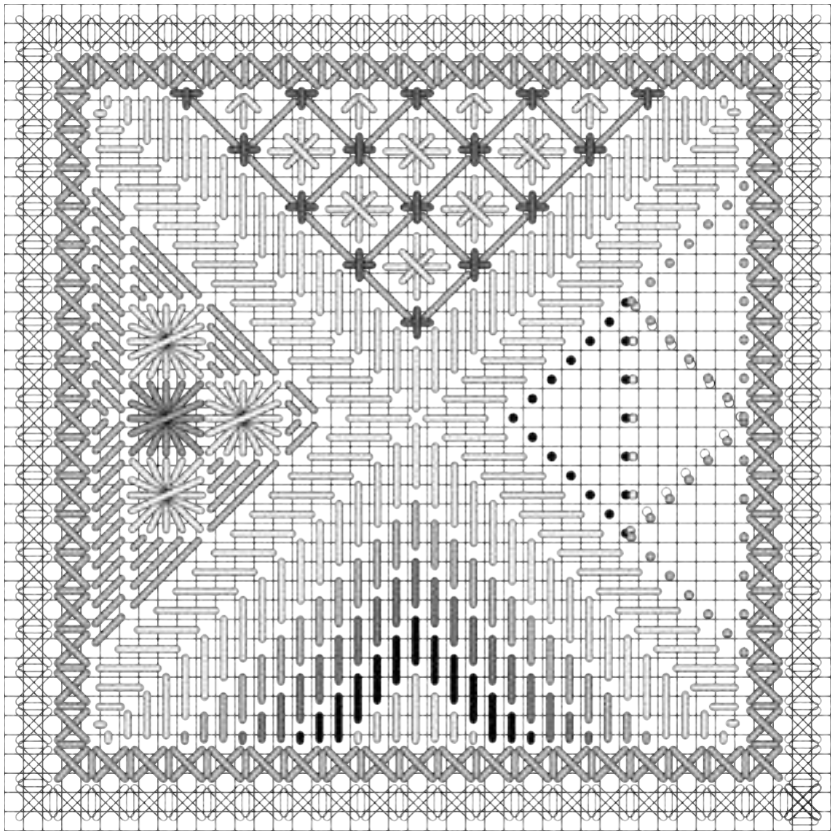


Diagram 3
Master Chart of Bottom Square

Completing the Stitching Off of the Stretcher Bars, and Finishing
Follow the original instructions.

Design by Marilyn Owen, used with permission by The American Needlepoint Guild 2026— Not to be copied or sold, for ANG member use only.