

Tree of Life - Jacobean (adapted instructions)

Fran Oakley

These instructions were derived from three versions that accompanied the transfer pattern that was given to a member of WEG. While consolidating the information, I kept the original words of Fran Oakley, and tried to keep her steps as she had written them. Other than formatting, my only changes were to combine duplicate comments about an item into the same paragraphs [indicated by square brackets]. Format: I put the instructions into points, and the colour information into tables, to make it easier to read. Any changes or notes that I added are prefaced by “2013”. ... E. Bonnett

Tree of Life Flowers:

| | |
|------------------------------|---|
| Trailing Arbutus [Mayflower] | Nova Scotia (top left) |
| Tiger Lily | Saskatchewan (top left) |
| Crocus | Manitoba (centre & top right) |
| Trillium | Ontario (top centre) |
| Violet | New Brunswick (center-right) |
| Rose | Alberta (centre right - rose hips - centre) |
| Pitcher Plant | Newfoundland (Centre left) |
| Wild Iris | Quebec (below pitcher plant) |
| Lady slipper | Prince Edward Island (Lower left) |
| Dogwood | British Columbia (lower right) |

[2013: Revised pattern includes the flowers of the territories:

| | |
|------------------|------------------------------------|
| Mountain Avens | Northwest Territories (lower left) |
| Purple Saxifrage | Nunavut (bottom center) |
| Fireweed | Yukon (lower right)] |

Note: Two changes have been made presumably by the pattern printer:

- Lower one of the crocuses has been given the wrong type of Center. Fill this with French knots. [2013: in the pattern for the **revised** version, with the territorial flowers added, these lines were removed and replaced with dots to indicate French knots.]
- The straight lines added to leaves and petals indicate shading not stitches. These were not in my original submission, nor were many of the colours - hence the correction.

Tree of Life: suggested colours but feel free to express yourself Enjoy!

Chart 1

Canadian Wild Flowers - grouped according to **colour**

Put these all on a notched card and put aside until you have laid the foundation with your browns and greens (only 2 strings lime go here).

Always arrange your colours from deep to light and work in that order, distributing the shades to the three places that require it. This will insure balance. Remember to consider weight of colour and stitch to prevent top heaviness - also Jacobean relies on solid, pattern and space for its vitality, so avoid too much "long and short stitch" which leads to monotony.

It is not necessary to outline, or to fill everything in. Well planned space adds interest.

Chart 2

Put all browns and greens on notched card, add 2 dusty rose, 6 wine, turquoise and lime. Set cool greens aside in plastic bag as soon as you have used them to avoid confusion.

Procedure

1. **Background** – using natural beige linen twill [2013: as an iron-on transfer is not available, the digitized patterns have been sectioned, and their vertical and horizontal centers are indicated in blue; we suggest you work out from the centers when transferring/tracing the patterns onto the fabric.]
2. Lay **foundation** by working all browns and greens first, plus the wine and bit of dusty rose.
3. **Trunk** -Begin with deepest brown, one side of trunk and underside of branches
4. **Branches** - Rosy-wine (*dogwood, pitcher plant, rose*). All others may be browns, greens, or combination of both.
5. Finish trunk using the other two shades of brown, lay in the three shades in a hillock on either side of the tree.
6. **Stem** - (*crocus*) - cool green - add a bit of dusty rose.
7. **Leaves**
 - A. **Cool green** (*arbutus, iris, and crocus*) bit of dusty rose. Put away. You might wish to combine it with turquoise for a hillock later on. Take it off the card now to avoid confusion.
 - B. **Olives/warm greens** – *Lady slipper, dogwood, rose, tiger lily*. Any combination of these, doing twisted leaves half solid, half patterned, leaving centers of *dogwood* open to take a pattern in either gold or turquoise
Note: "solid" means any closed stitch that gives a solid appearance.
"patterned" means any open stitch you can use for a fancy filling.
 - C. **Trillium** - lightest shade warm green, treat lightly; deepest shade for tiny leaves under petals.
 - D. **Violets** - two deepest warm greens.
 - E. **Pitcher Plant** - the leaves and blossoms, being of the same leathery composition, will take any combination of warm greens, dusty rose, and wine. You can even work gold in there as long as you use the deepest shades and blend them in with the warm greens. Refer to picture if possible.
[2013: no picture of work available, however, later instructions say to "refer to a picture" so perhaps a reference photo of a pitcher plant was meant.]
Note: Leaves of *tiger lily* and *pitcher plant* both modified for design flow.

8. **Flowers** are done next. [Now that the groundwork has been laid, begin the flowers.]

Flowers:

| |
|---------|
| Chart 3 |
|---------|

Finishing Touches

1. **Deep brown:** do spots and stigma of *Tiger Lily*, body of *butterfly*, and points of *rose hips* and edges of *Dogwood*.
 - a. Check to see where you need *weight*. Perhaps another hillock treated more heavily to hold the tree down [2 hillocks on the side needing weight, one on the other side].
2. **Dusty Rose** - you have this in two places, a bit in *crocus* stem and leaves, and in the *pitcher plant* [2013: refer to **6E** above for these notes]. Need third spot for balance so go to [a hillock in] lower right.
3. **Gold:** Take lightest shade and put in wings; deepest in the *Lady Slipper* leaves which you left open - a bit of this could go in *hillocks*, body of *bug* or *snail* - wherever you need it. [If you need some on left, do a hillock or two.]
4. For remainder of hillocks choose any combination of your muted shades; same applies to anything left.
5. Check for 'bland' spots and lift with either a deeper or lighter shade of your color.
6. **Turquoise** - Accent for insects combined with your choice of lime or gold or blue-mauve. Repeat the combination to make a second and third spot for balance - a small hillock perhaps.
7. Redefine corners of white petals, if necessary, with white darning wool or pale olive.
8. Sign your name [or initials] and the year, following the contour of a hillock (in a deep drab colour). You have chosen the stitches and the colour combinations, so it is your individual piece of work.

I hope you enjoyed doing it!

Fran Oakley,

[2013: this is the insert that came with the transfer: I deleted the supplier information]

A Transfer Pattern For Embroiderers' Association Of Canada

Tree Of Life – Canadian Provincial Wild Flowers (Jacobean Style)

This pattern has been most generously contributed to EAC by Designer-Teacher FRAN OAKLEY of Scarborough, Ontario. Its earnings will go towards EAC's needs.

To quote Fran: "Canadian patterns are at a premium and I think there are enough of us who design, who can fill the need, if we just get going."

Fran Oakley is many things – an Artist, a Designer for Embroidery, a Teacher of Embroidery, a Colorist to name a few. She has held color clinics both for Painting and Embroidery and is an active member of the Art Guild of Scarborough. Took embroidery training overseas, and continues Art training and encourages students to make their own designs, even to mounting and framing their own.

Fran has suggestions as to alternatives to Crewel Wool should this not be readily available:

- (a) Embroidery thread – three strands. Avoid the strong primary colors and choose soft muted shades. Since "Jacobean" or "Crewel" is really a "style" whether it be in drapery, rugs, pottery or embroidery, as long as your colors blend, and you "play" pattern against plain, you will finish with a sample of Jacobean Embroidery (provided you started with a Jacobean pattern, of course. Check libraries for authentic style.
- (b) Darning Wool: A card of dark brown nylon darning wool is perfect for tendrils that characterize Jacobean embroidery. (Tack down on all curves with tiny stitch. A variegated skein of darning wool gives you three very nice browns (discard the peachy one, it won't blend). The yellow, rosey wine and deep turquoise are good additions. The latter two, to pick up 'dead' rose or cool green areas.
- (c) Orchidee or Zephyr Wool – European Wool shops: Four stranded, separates to two and does not fray. A bit softer and thicker but works in quite well. Excellent range of lemon yellows and muted colors.
- (d) One strand wool Yarn Barns, wool shops: use double – avoid too bright shades except as tiny accents. Have ½ oz. of each of muted shades wound for you.
- (e) Acrylics: Tend to be bright but, as with the embroidery thread, these are ideal for the needlewoman who wishes to do crewel but is allergic to wool. The greens are overpowering so use mustards as greens and use a lot of beiges to tone down the remainder.
- (f) Whiter than white: White can be found in darning wool for doing trilliums or dogwood. Shade with white crewel wool, which is always slightly cream.

Suggested fabrics if twill in short or no supply – dress denim, serran suiting, casement cloth, Indian head, linene – is suitable for learning on [sic].