

PETITE PROJECT

featuring

Croatian Cutwork (Slinge)

By Bette Kelley



June 2007

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PETITE PROJECT
CROATIAN CUTWORK
Slinge - (pronounced “shlingeh”)

Many varieties of Croatian cutwork embroidery adorn folk costumes along the Adriatic coast. Through my research I discovered the close relationship between slinge and Venetian lace. No surprise given the Venetian penchant for exploring by water and Croatia’s location just across the Adriatic.

Slinge is also a major component of the folk costumes from Slavonia and Vojvodina, Serbia. This area spreads across the extreme northeast of Croatia and northern Serbia abutting the Hungarian border. This entire area was part of the Austro-Hungarian empire and there are many villages here with both Hungarian and Croatian names. The area also contains a sizable Hungarian minority. Upon viewing slinge, its visual relationship to the background of Hungarian Kalocsa lace is readily apparent.

The ground technique used resembles Richelieu and is known in Croatian as “pleteni riselj” (pleh-ten-ee ree-shel-yeh) or Richelieu braids or plaits. The techniques are similar, but they not the same. This style embroidery is currently very popular in the fashion world for use in dresses, blouses and skirts.

I am not an expert at these techniques by any means. I’ve had a lesson from Baka Manda (Grandma Manda Ilic) when I visited her current home in Dayton, Ohio. Her work is the subject of my research grant. In Osijek, Croatia I was also privileged to have a week's worth of morning lessons over coffee with Manda's niece-in-law Baka Mara. (Grandma Mara Vidakovic). Needless to say, I’m still practicing!

I would like this Petite Project to serve as an introduction to a new technique: surface, non-counted cutwork. To that end this project is to make a sample, to either keep as a reference or to use as an insert or edging for clothing, accessory or household linen. I have included instructions and photos for two project options with this Petite Project. There are also photos of slinge items for use as design inspirations at the end of the project's instructions. I also included pictures of my petite projects in process.

On our family web site, "www.sundrysites.com", are a variety of slinge pictures I took while visiting Croatia in September 2006 doing this research. At the web site, select "picture albums" and you will discover several interesting albums.

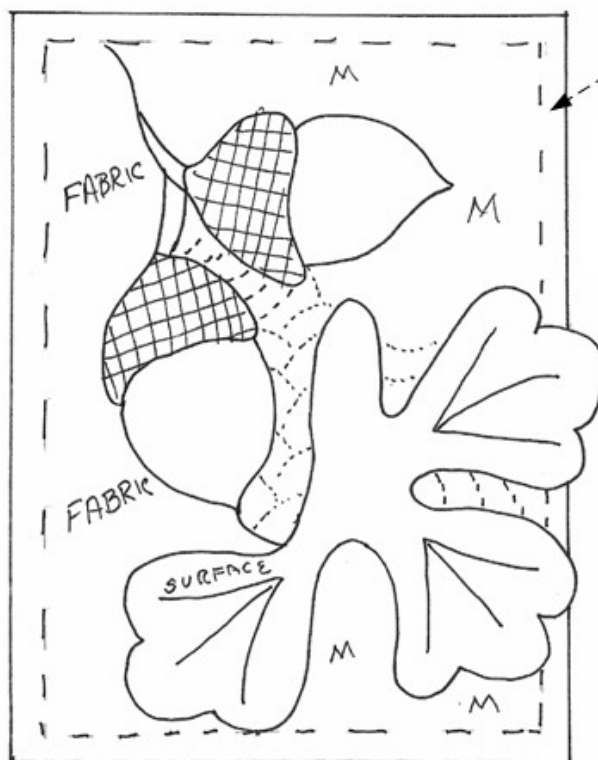
- **Petite Project** - contains pictures I selected for use as design and traditional use examples. These pictures are included with your directions.
- **Slinge** - has examples of all the linens we documented while on our trip.
- **Bette's Presentation** - towards the end, there are selected pictures from the Folk Festival parade with many costumes featuring slinge.
- **Croatia 2006 a/b** - this is down in the travel section, and contains all of Bette's photos from the trip.

As one of my grant requirements, I have documented all of Manda's slinge work. This will be available on CD from the EGA headquarters in the fall of 2007 for use as a chapter program.

An exhibit, *Legacy of a Lifetime, the Croatian Cutwork of Manda Ilic* opened at EGA headquarters in December 2007 and ran through February 2008.

Two articles about slinge will appeared in the December 2007 issue of NeedleArts. One article features Manda, her life and work. The other article is a more in depth study of the slinge technique.

PETITE PROJECT
CROATIAN CUTWORK
Acorn Motif and Design Elements (actual size)



Running Stitches



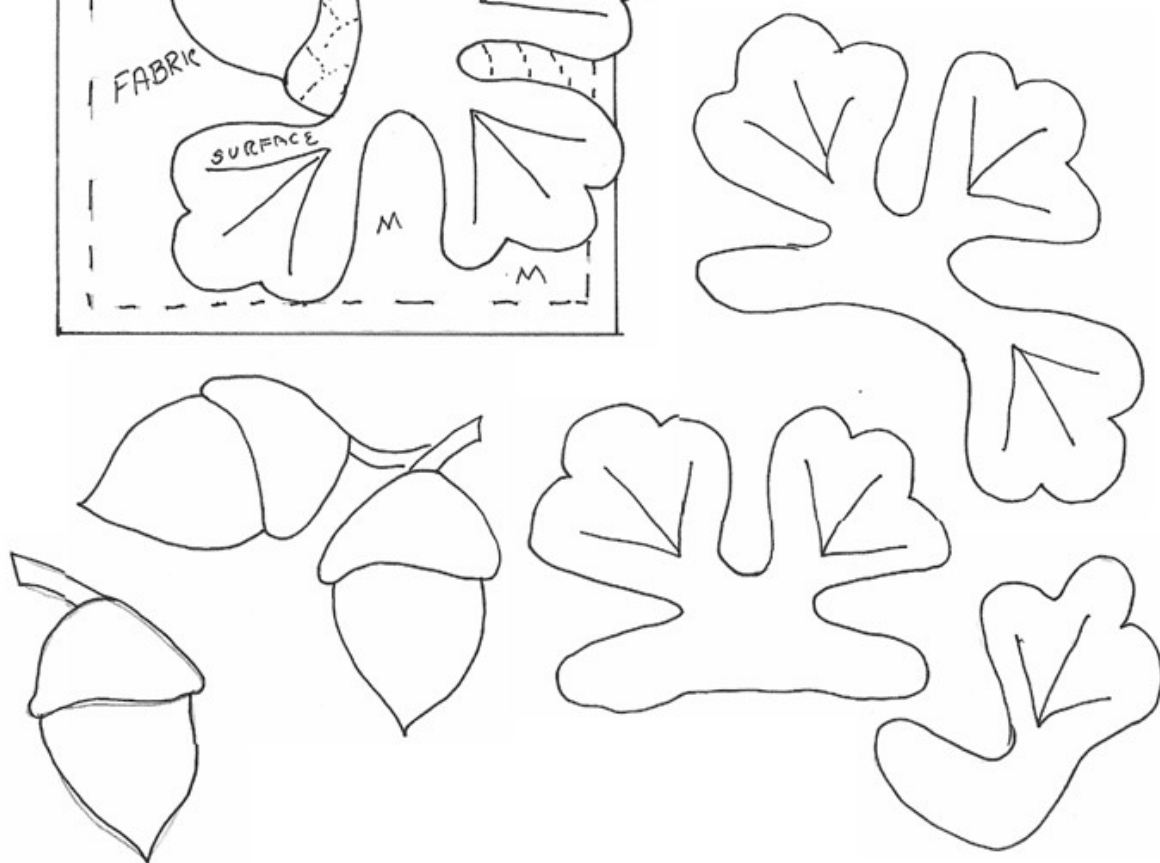
Netting

- - - - - Bridge (Single) Braids

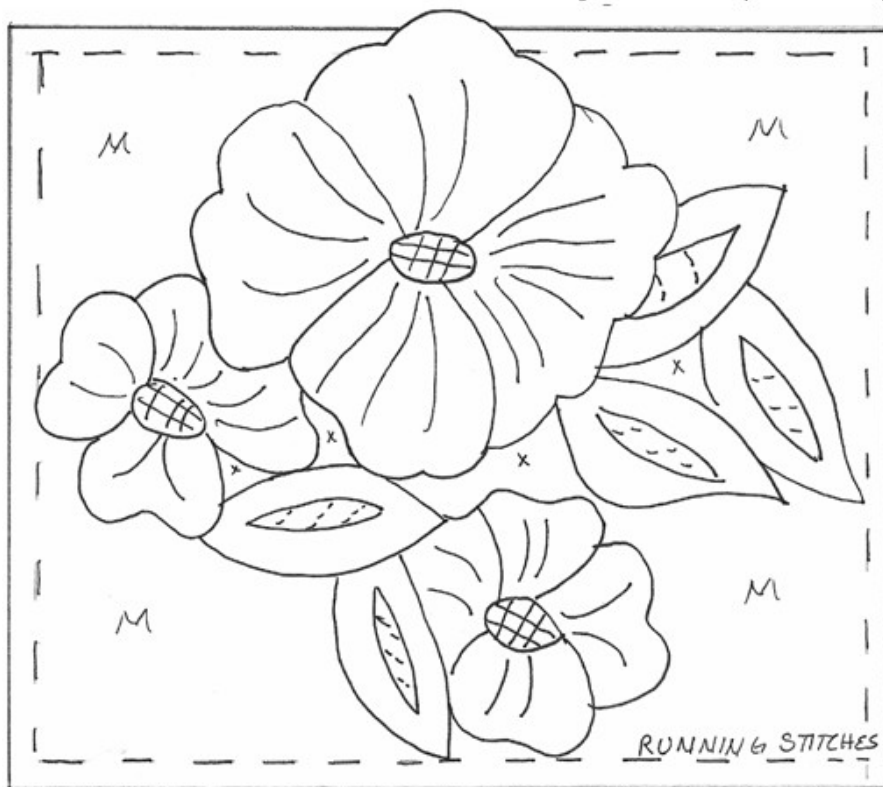
..... Simple Braids

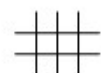
M = Multiple (lace) Braids

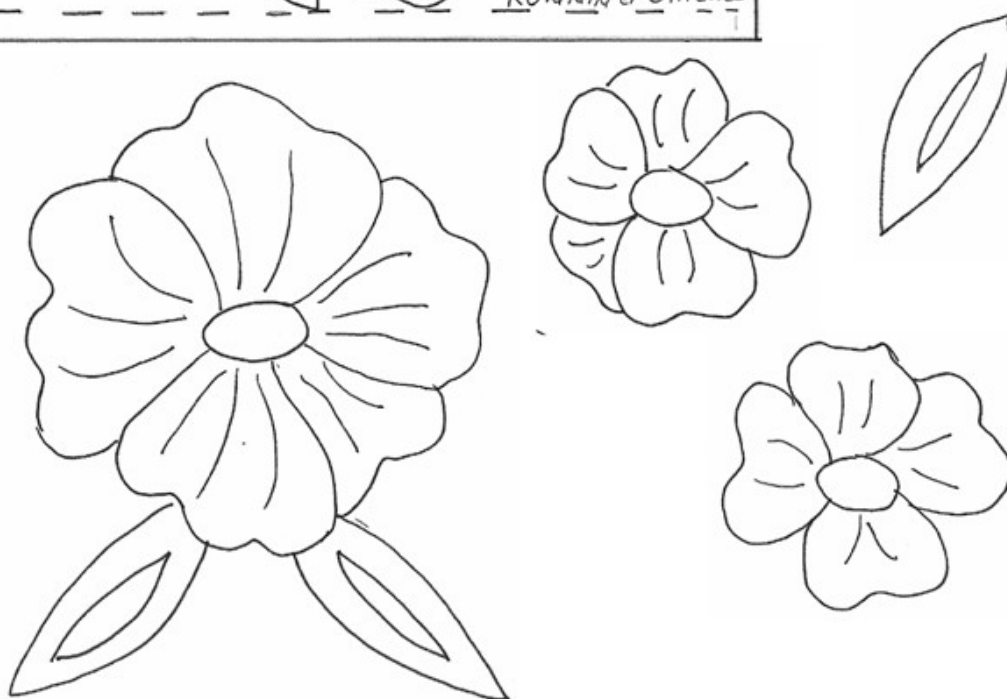
All outer motif edges and
outer edges = edge stitches



PETITE PROJECT
CROATIAN CUTWORK
Floral Motif and Design Elements (actual size)



-  Netting
-  Surface Stitches
-  Bridge (Single) Braid
- X = Open Space
- M = Multiple (lace) Braids
- All outer motif edges and outer edges = edge stitches



PETITE PROJECT
CROATIAN CUTWORK
SUPPLY LIST

Fabric:

White plain firmly woven cotton fabric i.e. sheeting - doodle size + piece large enough for your design including a 3" border around the entire perimeter.

Thread:

Small motif (as in either of these projects):

DMC Cordonnet # 50, white - used only for netting.

DMC Cebelia #30, white - used for all else.

Larger motif (for full-sized projects):

DMC Cebelia #30, white or DMC perle cotton #12, white - netting.

DMC Crochet Cotton #10, white or DMC perle cotton white #8 - all else.

Needles:

Sharp and large enough eye to accommodate the thread, comfortable sewing length.
Shorter needle for small/tight places. I use #22 or #24 chenille needles.

PETITE PROJECT
CROATIAN CUTWORK
GENERAL WISDOM

Always use tightly-woven plain cotton fabric - white on white is traditional.

Tension is the key to success. Netting, outline and edging stitches use “goldilocks” tension - not too tight, not too loose. Braids -**Tight Tight Tight**.

Always work braids in hand. Hoops optional for selected techniques.

When cutting, always start hole from front to back. Always cut from the back.

Never use knots! One small backstitch to start. Four tiny stitches to stop.

Braids will pull each other into shape.

Always work horizontally.

Slinge consists of 5 techniques.

1) Netting grid or netting - use in interior areas such as flower centers or acorn tops - adds texture.

2) Braids - single (bridge) - go from side to side.

3) Braids - simple - go from side to side, has one join - good for small openings.

4) Braids - multiple (lace) - have many branches - used to fill larger areas - creates lace effect.

5) Edging - either wrapped and/or blanket stitch.

When wrapping be direction-consistent within each braid.

PETITE PROJECT CROATIAN CUTWORK OVERVIEW AND DETAIL STEPS

1. Select Pattern
2. Transfer Pattern to fabric - designate cut areas if necessary
3. Select Needles, threads
4. Outline all interior and exterior edges with running stitch
5. Surface stitch detail if applicable
6. Stitches – netting and braids
7. Cutting – cutting and interior edging
8. Edging – outer edge finishing
9. Cleaning
10. Accepting accolades

1. PATTERN SELECTION

Since this is a non-counted surface technique that comes from an agrarian society, many patterns are organic in nature. I have included two traditional patterns for you to copy or design elements to arrange as you desire - a floral pattern with leaves and acorns with oak leaves. I like to trace my elements onto pieces of paper, cut them out and arrange them in a pleasing design. Size to your desire. Each of these patterns feature areas for all 5 of the techniques: netting, simple braids, single braids, multiple braids and edgings, including an open edge. There are also opportunities for surface stitching as well. I marked the areas and what kind of stitching will go where. This is a good visual reference even if you design your own pattern. I have also included pictures of a variety of patterns/pieces that could be adapted for your use. These are located at the back of the packet. Electronic format users can find pictures as noted on page 1, downloading is acceptable.

2. PATTERN LAYOUT AND TRANSFER

When transferring your pattern leave about a 3” border around the entire perimeter so that if the piece is to be used as an insert, there is sufficient fabric for attachment. It also makes it larger and more comfortable to hold. I have drawn 2 perimeter lines - the inside or dotted line is the line for the running stitches. If a narrower edge is desired, draw it in now. The outer edge is the finished edge of the motif. If you added the 3” mentioned above this will be beyond the finished edge of the motif. This finished edge line is more of a guideline to ensure evenly sized stitches. If you’re good at making your stitches a consistent size, you won’t need this outer border as reference.

Transfer the pattern using your favorite transfer technique. Traditionally the patterns were pounced; sometimes dressmakers’ carbon paper was used. Bear in mind that except for

any potential surface stitching, all edges will be covered. After transferring your pattern, marking the areas to be cut with a small x can eliminate visual confusion once you start working.

3. NEEDLES AND THREAD

Needles should be sharp with an eye big enough to easily accommodate the size thread you are using. If sewing in a small tight area, a shorter needle can be easier to use, though I find they cramp my hands more easily. I use #22 or #24 chenille needles.

Thread selection provides some options. It's a question of taste and scale. Traditionally crochet cotton of various weights was used. I assume this was a practical matter as fine scale crochet work was frequently used in conjunction with slings on both clothing and household items. Equivalent sizes of perle cotton can be used as well. If you like the twisted look of the perle cotton and you have it lying about or the crochet cotton is hard to locate, go with the perle.

On a small-scale motif, i.e. edging for a collar or these Petite Project motifs, I use:

DMC Cordonnet #50 for the netting grid

DMC Cebelia #30 for everything else

For a larger scale motif use the threads below. They are too large for this project:

DMC Cebelia #30 or DMC Perle cotton #12 for netting

DMC Crochet cotton #10 or DMC Perle cotton #8 for all else

Traditionally everything is done white on white, though gold metallic can be seen as accent surface stitching.

4. OUTLINING WITH RUNNING STITCH

All edges including all motif edges and any outside edges need to be outlined using a small running stitch. You are creating an inner guide for the finished edge stitching as well as giving a reference for where the braids need to be attached to maintain the integrity of the shape being filled, as well as a guide for cutting later.

Use the heavier (Cebelia #30) of the 2 threads you've chosen. Use a small back stitch to start and stop. Use a hoop if you have a tendency to pull your stitches too tight. This should be "goldilocks tension."

5. SURFACE STITCHING

If there are any leaf veins, petal detail or other details, they should be done now. Use the appropriate size thread for scale and put in these details using either an outline or stem stitch. I also experimented and used a whipped outline stitch for the one acorn edge next to the fabric. It created a more defined line without being as visually heavy as wrapping. Your choice. I used a hoop for this as it made it easier. Use a small backstitch to anchor your thread. To end a thread, run it through several of the stitches on the back.

6. STITCHES

Since nothing is cut until all netting and braids are finished, the order in which these areas are done is not critical. Having said that, I find it **easier to work from the center out and also from small to large**. I also tend to do the netting, then the smaller braids, then the multiple ones - which generally follows that plan.

Interior edging uses the same principle: work from the center out. Small undecorated areas to be cut are usually done first. Next are the internal braid areas. Last is the outer edge. **ALWAYS FINISH ONE AREA BEFORE CUTTING ANOTHER ONE.** However I had to cut part of the multiple braid section in order to finish the flower and leaf edges. Only cut the area needed to be worked.

STITCH DIRECTIONS – NETTING AND BRAIDS

Netting - I mark my vertical and horizontal threads lightly with a pencil. See netting diagram 1A, page 12. Remember that will all be cut away. Space the lines about 1/8" apart. On the acorn tops I had 5 verticals and 3 horizontals. I carefully placed each middle line where I desired and then spaced the rest accordingly. I use about a 36" thread to avoid stopping and starting. You need to be careful as it knots quite easily. Trimming the non-working thread end when it starts to fray helps.

Anchor your thread with a small back stitch at one edge and come up at the start of a vertical nearest to the side edge - either right or left. Take a stitch and move the thread to the bottom of the next vertical in line and stitch it as well. Continue across the space. I find it easiest to hold the fabric over my index finger so that my stitches are parallel to the length of my finger. The fabric is held tightly by my middle finger and thumb. This ensures good tension control. When you reach the end of the verticals, move your needle into position to stitch the horizontals in the same manner. Reorient your fabric and put in all the horizontals working to ensure perfect goldilocks tension. What will happen if I am inattentive to my tension? Pucker Problems!!!!!! The tendency is to pull the threads too tight causing the fabric to pucker and not lay flat. BAD BAD BAD. I've also used a small hoop to save my fingers.

PETITE PROJECT CROATIAN CUTWORK

Diagram 1 - Netting Diagrams

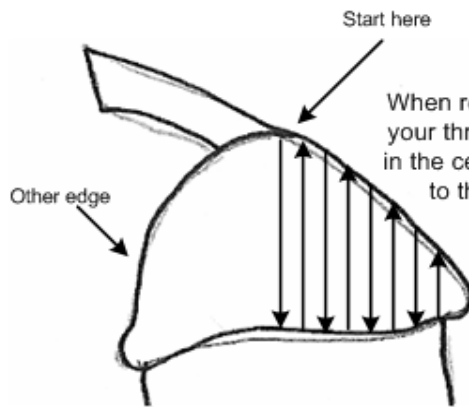


Diagram 1A

When reaching here, end your thread. Begin again in the center and work out to the other edge.

When the verticals are complete, lay the horizontal threads in the same manner, beginning in the middle and working to one edge and then the other.

Diagonal lines are laid so that they bisect the squares made by the vertical and horizontal threads. You have the option of starting either in the middle and working towards each edge, or starting at an edge and working all the way across.

You start making knots with the first set of diagonal threads, and, yes, every time you cross an intersection (the circles).

When you have finished laying the diagonal threads in the first direction, you start laying a second set of diagonals in the opposite direction, again making a knot at, yes, every intersection (the squares), even on top of previous knots. These knots attach all threads together.

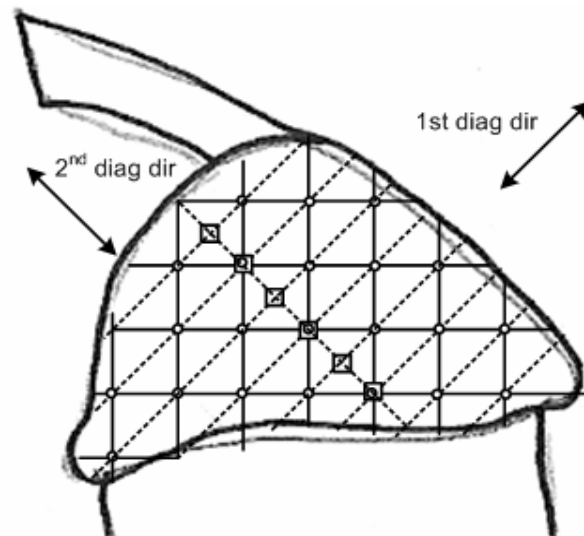
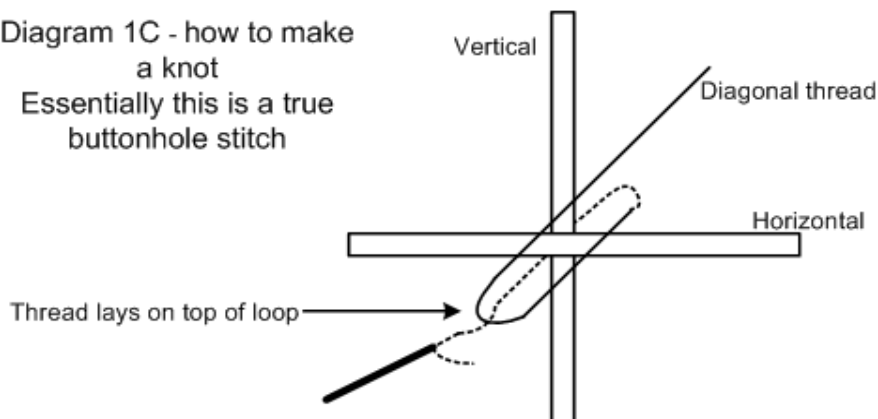


Diagram 1B

Diagram 1C - how to make a knot

Essentially this is a true buttonhole stitch



Hint

You may need to take a couple of stitches around the perimeter to move your needle when starting a new direction. This is fine. Don't cross the netting space underneath as the fabric will be cut away and everyone will know what you did.

Now for the diagonals and the knots. Read and study netting diagram #1B and #1C on page 11 first. Each diagonal will bisect an existing square. (See - you did need to learn geometry!). You will be making a knot at each intersection of vertical and horizontal threads. Basically you will be making a true buttonhole stitch, knotting these threads together. I am using compass points as a reference. Lay a diagonal thread going from NE to SW. You come to an intersection of 4 threads in positions of N, E, S and W. Hold your working thread with your right thumb in the general area of E and make a loop with your left hand that starts at E, then go to S, then go to W and finally N. Another way to say it would be to make a loop going to the left. When you are almost back to the beginning, your needle travels underneath the intersection of the N-E-S-W threads and comes up through the loop you've created. Going through the loop is what makes the knot. Pull gently into position. The goal is for the diagonal thread to have nice goldilocks tension and the vertical and horizontal threads to stay aligned as well. Knot your way across till you come to the edge. Take a stitch to anchor, and move your thread to the next diagonal position. I have to then turn my work so that I'm always sewing towards myself. When you finish with this direction, do the second direction. When you're done, stand up and stretch your hands and fingers.

When laying the second row of diagonal threads (NW to SE) repeat the process above. However this time you will be knotting all the intersections previously knotted plus the new intersections composed only of the diagonal lines.

BRAIDS

I have created some terminology for the different kinds of braids to make my references easier and clearer. All braids need to be worked in hand. Learning how to comfortably hold the fabric under tension while keeping your thumbnail on the wraps is a major component of this lesson. Baka Mara holds the fabric over her index finger as noted earlier under netting directions. I cannot do this. I tend to hold the fabric in my non-sewing hand between the thumb and forefinger with my middle finger under where I'm stitching. Experiment. This is also very hard on your hands - well it certainly is on mine - so be sure to stop and stretch your hands frequently.

Decide before you start in which direction you are most comfortable wrapping - then be consistent within a braid. This means that you will be wrapping both towards yourself and away from yourself. Frequently let your thread and needle hang to untwist. **All braids are done over either 2 or 3 threads.** My designs use a combination of all the braid types. On my acorn pattern I have designated the left hand portion as fabric, but it could also be lace braids.

SINGLE BRAIDS = Bridges - see diagram #2, page 15.

I call these bridges because they are a single span over a small interior area. They are found in the leaf interiors on the floral sample or between the acorns or leaf lobes on the acorn/oak piece. Once again feel free to draw in the lines. Although odd numbers are usually visually preferable, the number of bridges used is dictated by scale.

Use the thicker of your 2 threads in a comfortable working length. Begin by taking a small back stitch at the base of the first bridge.

Carry your thread across the space, anchor on the other side with a tiny stitch and return to your starting position and anchor again. You now wrap your 2 bridge threads as tightly as possible. Be careful not to catch the fabric underneath. Use your thumbnail to hold them in place.

GOAL - Tight tension with the wraps laying right next to one another.

When you reach the other side, holding your wraps in place with your thumb, take a tiny stitch to anchor. Stitch down the perimeter of your shape to the next bridge and repeat. Wrap toward yourself for the next braid to maintain uniform wrapping direction.

HINT - Always check to be sure you have ample thread to finish your next operation. If not, take a few running stitches in the outline area and get a new thread.

HINT - If you pull your foundation threads tight, you will have a straight bridge. In a geometric setting this is good. In an organic shape it's nice if there's a slight curve to the bridge. This is accomplished by having your foundation threads just a tad bit loose.

SIMPLE BRAIDS - see diagram #3, page 16.

I suggest practicing on your doodle cloth till both the principle and the technique are understood. This is especially important if doing the floral pattern as these braids are only found where the flowers and leaves are close to the border.

When you have a shape that is too wide for a bridge but too narrow for "lace" type braids a simple braid technique is used. The principle for all braids is the same: anchor, lay foundation threads, wrap and anchor. For both simple and lace braids, a second principle applies: you always wrap partway, then go to the next anchor point and wrap back towards the middle. Every new braid starts from the middle and goes to the edge/anchor. Here's how it works. Study diagram #3, page 16.

RULES FOR BRAIDS

1. Always wrap partway, then extend to next anchor point. Use thumbnail to hold wraps.
2. **Always wrap from outside in.** If you wrap outwards to an anchor point, you have nowhere to go.
3. **Always wrap over 2 or 3 threads.** Draw in your braids as reference points. Start at the bottom. Anchor your thread and go to a point partway up your shape anchor your thread and return to the starting point and re-anchor - exactly as you did in “bridges” - and start wrapping. When you get part way across, hold your wraps with your thumbnail and lay a third thread over to your anchor position and wrap back towards your self. When you meet where you stopped - or ideally two thread spaces shy of where you stopped, lay a foundation thread to the opposite side, anchor come back, go under your braid to anchor it and start wrapping. Repeat - when you’re about halfway there, lay your third thread to the edge and wrap back towards yourself till you meet where the wrapping stopped and continue on alternating sides till you reach the end. The last braid will be wrapped all the way to the edge since you don’t need to continue. Take a couple of tiny stitches in the outline row. Stand up and stretch!

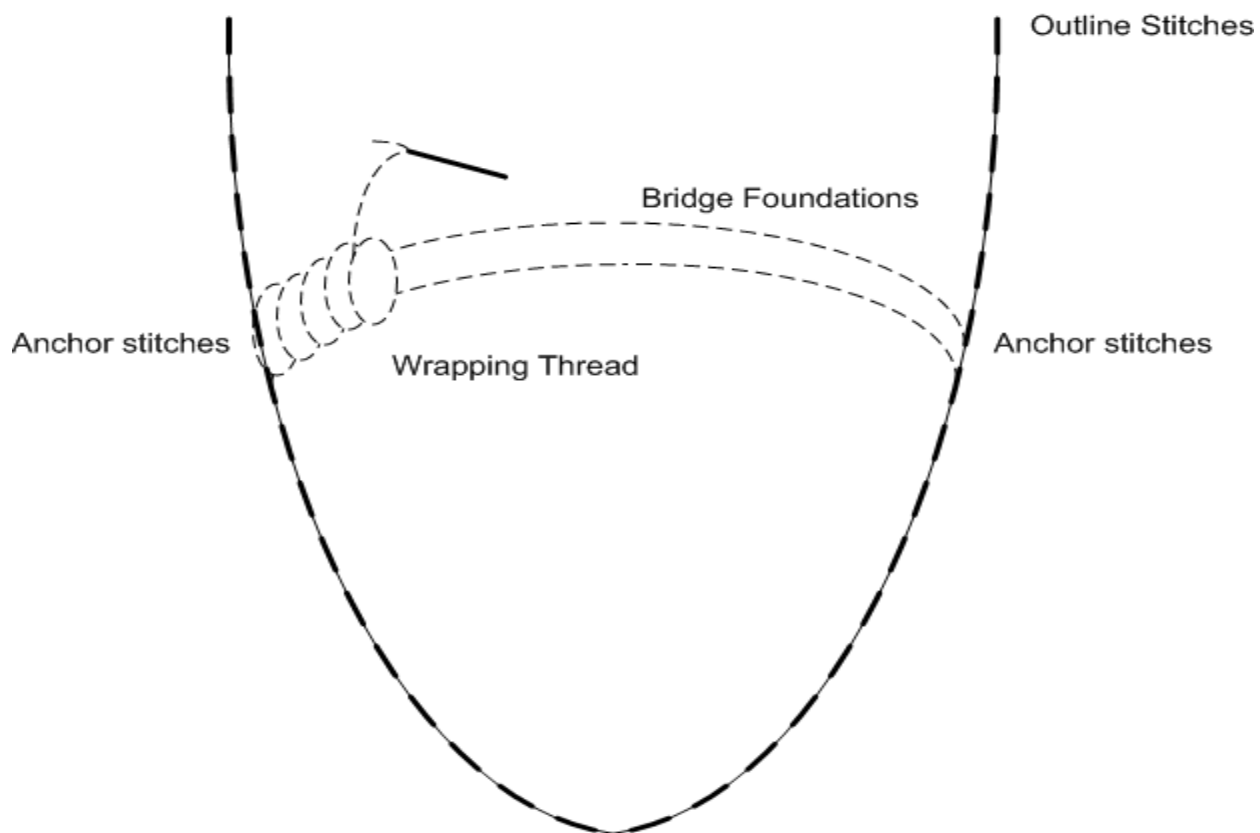
HINT - if your wrap threads start to loosen when you head to the edge to add your third thread, make a tiny half-hitch to anchor your wrapped threads.

PETITE PROJECT
CROATIAN CUTWORK
Diagram 2 – Bridge Braids



These are 3 finished
bridge braids.

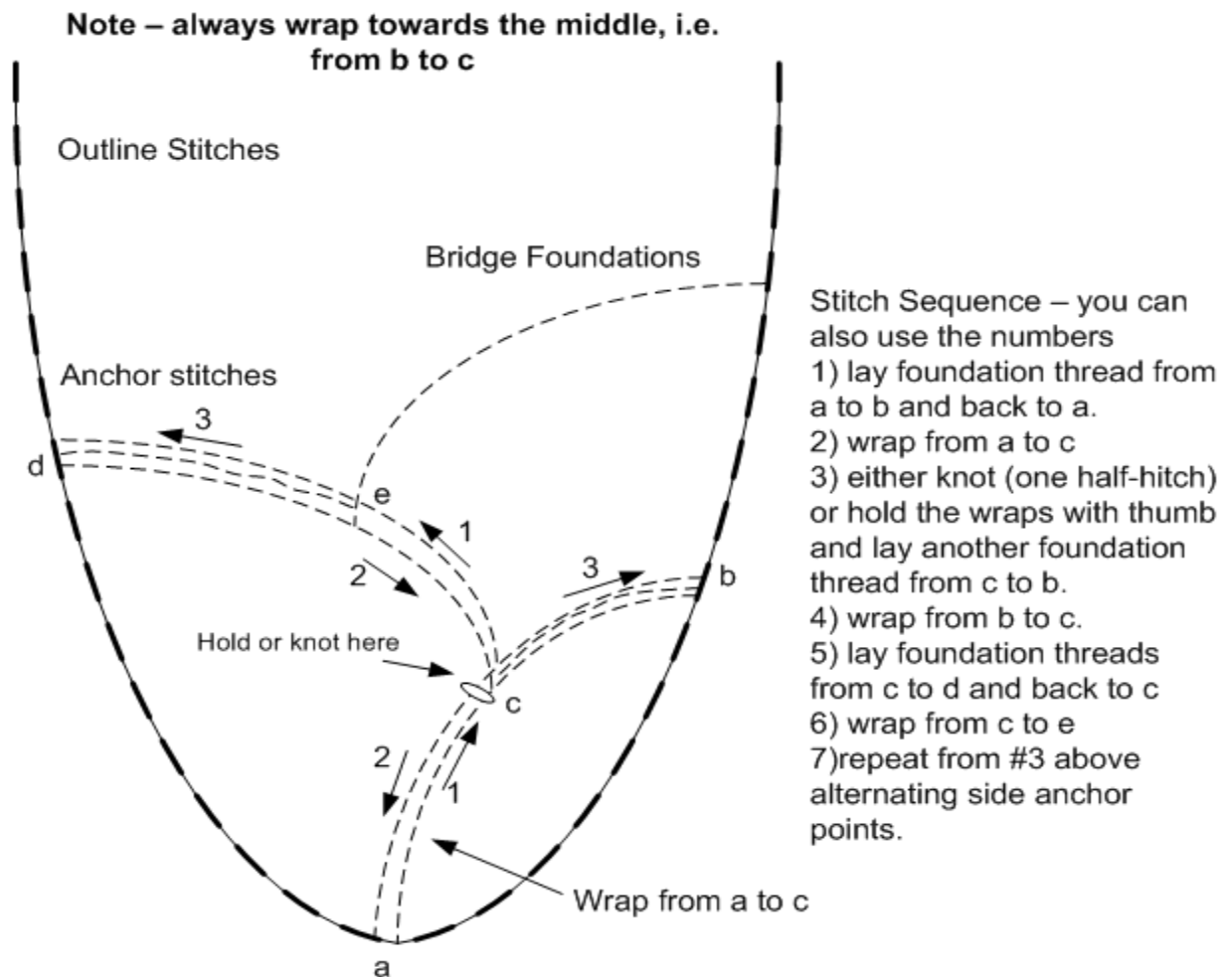
Note – both the bridge foundation and wrapping
stitches should be laying right next to one
another. For illustration they are separated.



PETITE PROJECT
CROATIAN CUTWORK
Diagram 3 – Simple Braids



This is an oval with
simple braids.



MULTIPLE BRAIDS = Lace - see diagram #4, page 18.

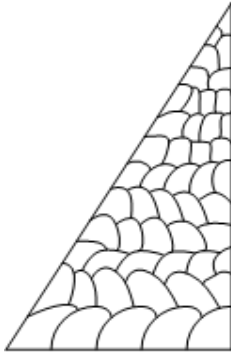
I call these “lace” because to me they resemble either a lacy or a crocheted background. When an area is too large to use the simple braid technique, a “lace” technique is used. The principle is the same as in simple braids: wrap partway, lay a third thread and wrap back towards yourself. The big difference here is that with no convenient edges with which to anchor, you will create loops and anchor to these as you go. “Corners” or side attachments are tricky.

Study diagram #4 and the sewing sequence as this is a double intersection. You have two choices. You can lay a third thread, or wait until the end and come back and add a three-thread bridge braid. If this technique is baffling, you can simply attach to the outside edge, move your thread down the perimeter and begin the next row. This is also a good technique if running short of thread. I also draw these in - especially the first row. After much trial and angst, I’ve discovered that Baka Mara was right - working horizontally is the best. It’s also crucial in this instance to have ample thread. I’m right handed, so I sew to the left. When I reach the left edge, I turn my work over so that I’m always sewing to the left. You can also leave your work as is and sew back towards yourself. This will insure that your wraps are all in the same direction.

Review the “rules” above, page 14. In this case they are even more important. I would also practice on my doodle cloth first. Draw a “large” and maybe irregular shape and put in your braid lines. The four background shapes on the floral motif are very irregular and go from small to large or vice-versa. I tried both ways of sewing - going from small to large and from large to small. The end result is much nicer if you go from large to small.

When making lace braids, you begin as you would for a simple braid with the difference being every time you come to a line designating a new braid, you stop wrapping at that point, go to your anchor point laying a new foundation thread and wrap back to the new braid line and continue on. The first row is anchored to the bottom edge. When you reach the side edge and find it’s time to make a return trip, turn around only if necessary. You can also leave your work in the same orientation and sew/wrap towards yourself. Anchor on the side in the outline area, move to a new position and work your way back across. The difference now is that you will be “anchoring” to the center of a loop you made in the first row, but your technique is the same. For the most part you’re always working on one braid at a time, while planning where to go next. I have also had instances where I had to go back to an edge and put in one braid that I couldn’t get to when working.

PETITE PROJECT CROATIAN CUTWORK Diagram 4 - Multiple Braids – “Lace”

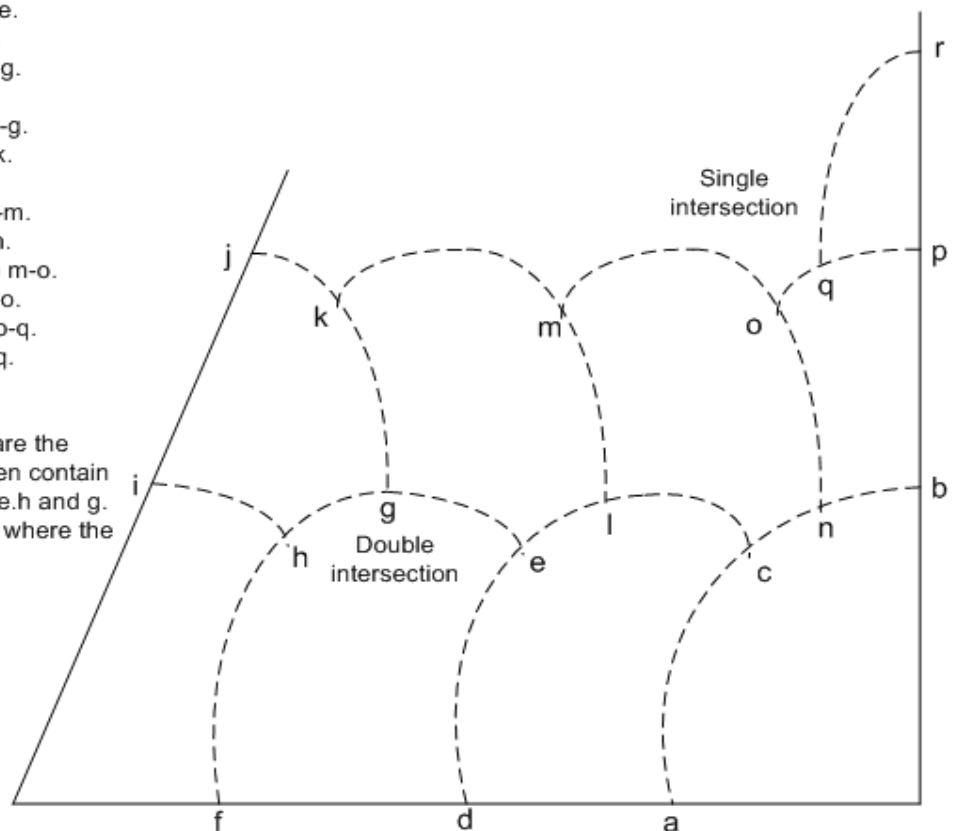


This is an example of “lace” multiple braids. The proportions are approximate, and the shape (shown as a triangle) is arbitrary. Note the direction of each row of braids alternates. This illustration demonstrates a right-handed person, sewing to the left and turning the fabric for each row.

Stitch and Wrap Sequence

- 1) Stitch a-b-a, wrap a-c.
- 2) Stitch c-b (3rd), wrap b-c.
- 3) Stitch c-d-c, wrap c-e.
- 4) Stitch e-d, wrap d-e.
- 5) Stitch e-f-e. Wrap e-g.
- 6) Stitch g-f, wrap f-h.
- 7) Stitch h-i-i-h, wrap h-g.
- 8) Stitch g-j-g, wrap g-k.
- 9) Stitch k-j, wrap j-k.
- 10) Stitch k-l-k, wrap k-m.
- 11) Stitch m-l, wrap l-m.
- 12) Stitch m-n-m, wrap m-o.
- 13) Stitch o-n, wrap n-o.
- 14) Stitch o-p-o, wrap o-q.
- 15) Stitch q-p, wrap p-q.
- 16) Continue on.

Note: Step #5, #6, #7 are the turnarounds, which often contain double intersections, i.e. h and g. You need to eyeball g, where the wrap ends.



These are really just guidelines.

7. CUTTING - GASP - AND INTERIOR EDGE FINISHING

This sounds scary, but isn't. Really.

Again as stated above-you will work from the interior to the edge cutting and edge stitching each area as you go. **DO NOT CUT ALL AREAS AT ONCE.** Bad things will happen to you.

With a **sharp** pointed pair of scissors and working from the right side, poke a small hole in the center of the space to be cut. Turn your work over. **YOU ALWAYS CUT FROM THE BACK.** Starting from the hole you just made from the other side, carefully cut to about 1/8" from the outer edge of your space and then cut around the perimeter of your soon to be open space stopping 1/8" in from the perimeter around the entire area. This is true only for interior edges. **Outer edges are stitched and then cut.** Obviously be careful when cutting so none of your braids fall victim to your scissors. If they do (says the voice of experience) take a needle and thread and anchor to the edge and then carefully attach to the wrapped piece and re-anchor to the cut-away edge. This is tedious but doable. **The 1/8" is an estimate, mine was usually smaller.** When you go to edge stitch, you will be turning this amount under with your needle so you're stitching over a non-raw edge. In essence you're making a hand rolled hem and then stitching over the top of it. If 1/8" is too large, cut away a tiny amount and try again. You can tell where the perimeter of your soon to be open space is by the line of anchoring stitches. You will also need to slit into the corners so they can turn. The 1/8" is measured from this line. When you've finished cutting, remove the piece of fabric and discard. You will be able to see your braids or netting or nothing if you're making a non-decorated hole. You will **not** be able to see the edges because of that pesky 1/8".

8. EDGE STITCHING / FINISHING

You're almost done! You have 2 choices for stitches: satin overcasting and blanket stitch. You can also use a combination of the 2.

Traditionally-which means on the older slinge that I've personally seen both are used. Satin overcasting is used for internal spaces and blanket stitch for the outer edges. Either stitch can be used for a motif that starts internally and continues to the outside. Blanket stitch seems to be favored for the edge because it creates a great attachment point for tatting or fine crochet. Both these techniques were used in joining or edgings of linens. One could also select a technique by element. i.e. Satin overcast all leaf edges, blanket all flower edges etc. Design elements that appear underneath should be done first so the next bit of edging overlaps a bit and reinforces the depth allusion.

The outer edge is stitched then cut so tension can be applied to the edge. Regardless of the stitch used, they should be uniform in size and abut one another snugly with no fabric showing.

I experimented with the outer edges of the acorn motif. Eyeballing sizes is not what I do best so I drew a pencil line to help me stitch a uniform size. I tried several different widths and decided I like the narrower one best. Choice is yours. I also learned that when sewing the blanket stitch on the fabric, it was difficult not to pull and make it stand up a bit. The internal flower edges abutting an open space were cut as described in step 7. I then carefully blanket stitched over the free raw edge with good success.

LAST PROCEDURE

After the outer edge is stitched, carefully trim away the fabric. I found that holding my extremely sharp embroidery scissors upside down and at a slight angle to the edge helped-or at least kept me breathing. Obviously you want to be careful not to cut your threads.

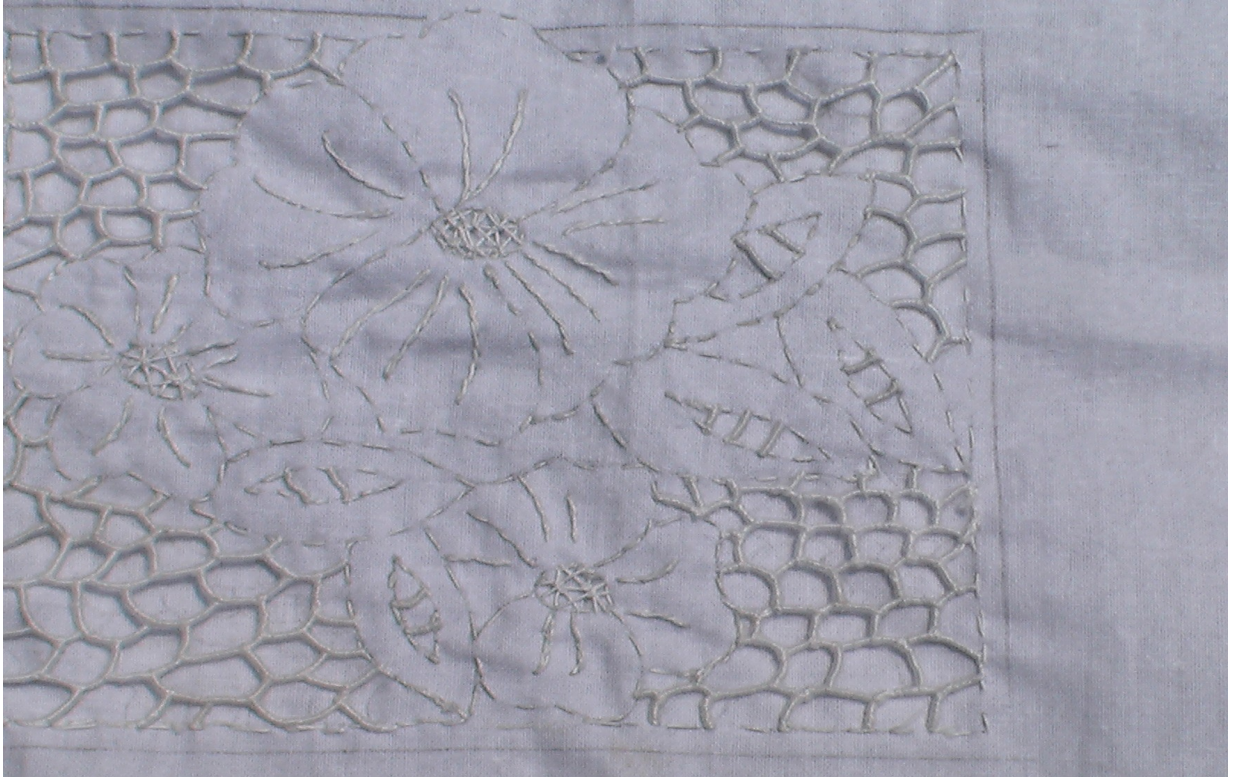
9. LAST STEP, WASHING

Wash by hand-several times till it's snowy white. Rinse well. Roll in towel to partially dry. Iron while damp till dry. Iron on the backside, using a towel to cushion the embroidery. Household linens were usually dipped in Argo starch as well. The costume skirts are so stiff they could stand by themselves. Trim away any stray threads released by washing.

10. LAST OFFICIAL ACT

Stand up and cheer and pat yourself on the back and show everyone how marvelous you are. Be gracious while accepting kudos and accolades!

Thank you for doing this project. I hope you enjoyed your brief trip to Croatia and will return often.



Bette's actual projects in process.





Manda Illic simple sling collar and detail.
Whole cloth style.





Manda Ilic coffee table cloth and detail.
Whole cloth style. Note netted flower centers.





Artists unknown. Top photo is an unusual geometric-patterned skirt bottom. Bottom photo is a whole cloth coffee tablecloth. Note use of gold metallic thread.





Top photo – artist unknown. Whole cloth design tablecloth. Great design!!!
Bottom photo – tablecloth made by Manda's cousin. Slinge insert and edging.





Artists unknown. Pictures taken at the Vinkovici (Croatia) Folk Festival.

Top photo – my favorite slinge scarf.

Bottom photo – note slinge on sleeves and skirts.

