

# WOMEN'S LEAGUE FOR CONSERVATIVE JUDAISM

475 Riverside Drive, Suite 820, New York, NY 10115

## HARDANGER EMBROIDERY HALLAH COVER

CH # 218

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Connecticut Valley Branch

### MATERIALS NEEDED:

19 ct. White Linen Cork, Zweigart, 26" x 23"  
2 balls #5 Perle Cotton, DMC, white  
1 ball # 8 Perle Cotton, DMC, white  
#22 and #24 tapestry needles

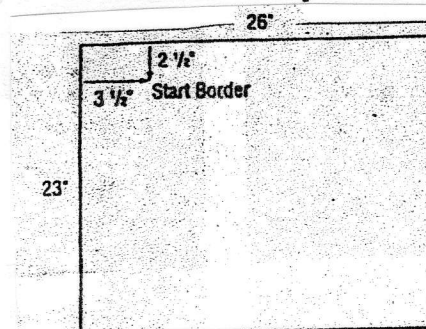


Fig. 1

### STEP 1: KLOSTER BLOCJK BORDER

Use #5 Perle Cotton, white, in a #22 needle to work the kloster blocks in the border. Measure 3 1/2" from the left and 2 1/2" from the top as shown in Fig. 1 to begin at "Start" on the border main graph (graph is at end) Work the outer border of kloster blocks in zig-zag sequence as shown in Fig. 2, then work the inner straight kloster blocks, running your thread under the klosters on the back to move from one straight section to the next (fig. 2). Note that the border graph shows only the top left quarter of the border. Continue stitching the border pattern until you have 12 points across the top and bottom and 10 points down each side. The 12 points across the top and bottom represent the 12 tribes of Israel. The 10 points along each side are symbolic of the 10 commandments given to Moses in the wilderness.

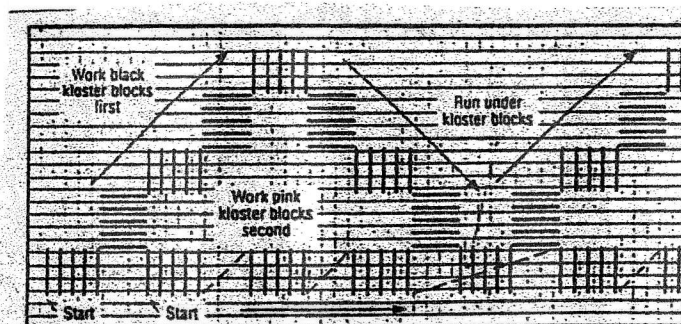


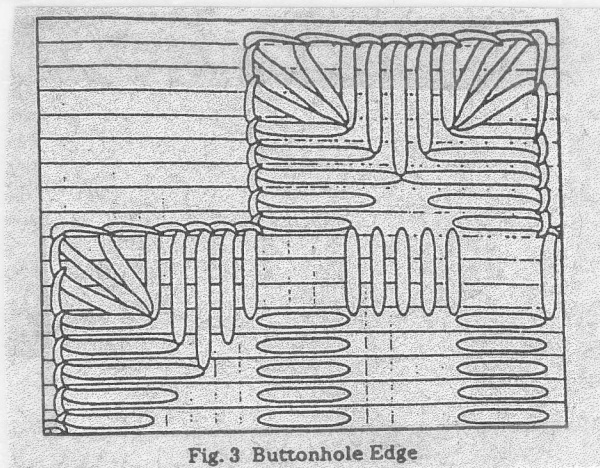
Fig. 2 Each line equals one thread.

### STEP 2: KLOSTER BLOCK STAR

From the top center kloster in the border (see star main graph), count down 76 threads and begin working the Star of David motif. Start where shown on the star main graph. Continue to use #5 Perle Cotton, white, in a #22 needle. NOTE: Horizontal kloster blocks in the star consist of 7 stitches over 4 threads, while vertical klosters are the traditional 5 stitches over 4 threads. This is indicated on the star main graph.

### STEP 3: BUTTONHOLE BORDER

Using # 5 Perle Cotton, white, work the buttonhole border around the outside of the border. The buttonhole edge is indicated in pink on the border main graph. Fig. 3 shows a close-up of the border. Observe that the corner stitches increase and decrease in length to create a more solid effect. For more detailed instructions on the buttonhole edge, refer to "Cross Stitch Sampler", Summer and Fall 1993, "Our World of Stitches, Anyone Can and Stitches, Anyone Can and Stitcher's Primer".



### STEP 4: BORDER: NEEDLEWEAVING AND DOVE'S EYES

In each point of the border cut and withdraw threads as shown in Fig. 4. Using # 8 Perle Cotton, white, in a #24 tapestry needle, needleweave the bars and insert dove's eyes where indicated in Fig. 4. Dove's eyes are illustrated in Figs. 5 – 8.

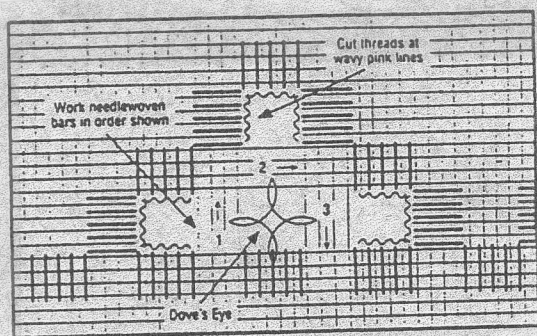


Fig. 4 Each line equals one thread.

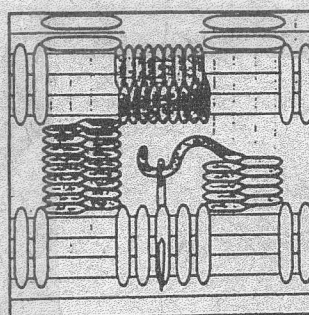


Fig. 5

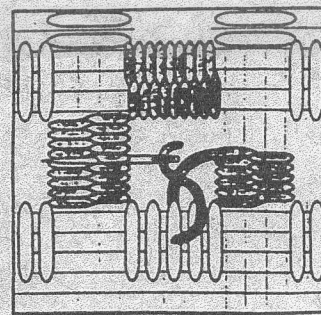


Fig. 6

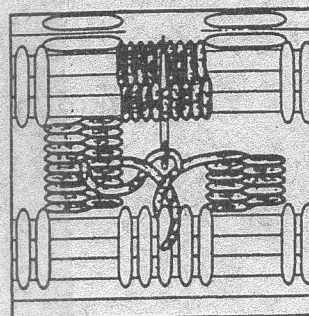


Fig. 7

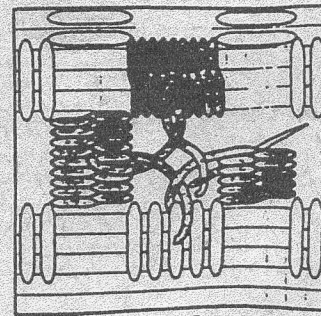


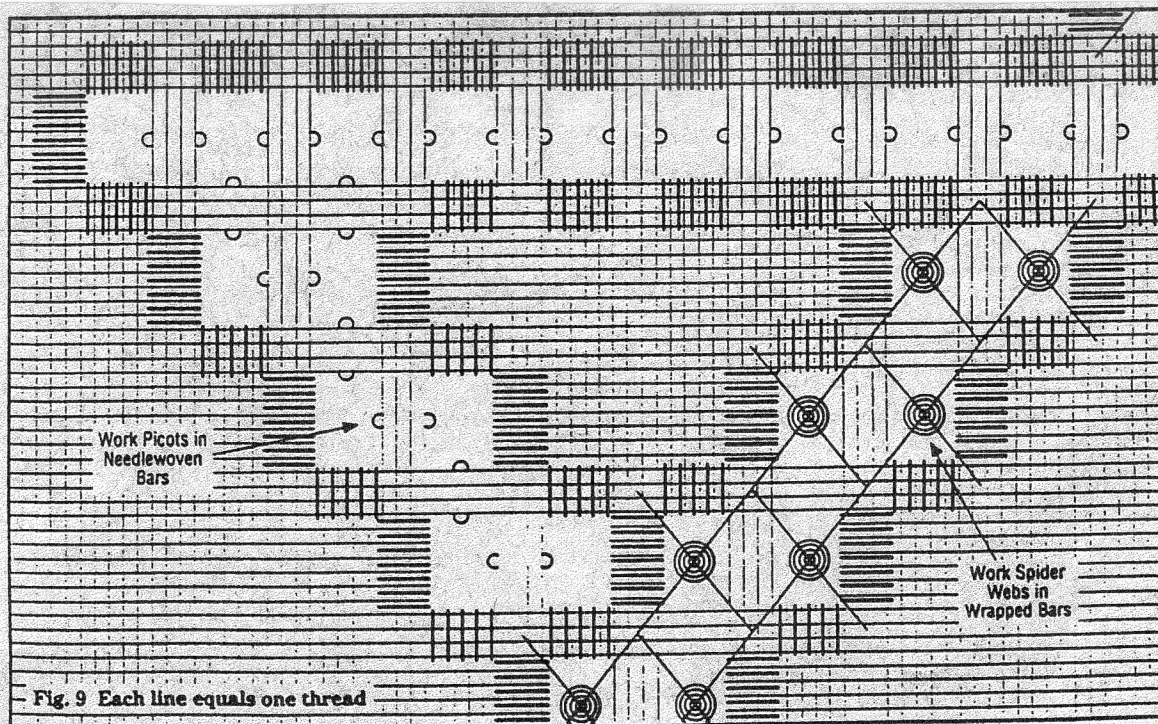
Fig. 8

## STEP 5: STAR: NEEDLEWEAVING AND PICOTS

Cut and withdraw threads protected by the kloster blocks inside the star as shown in Fig 9 (note that Fig.9 is only the top left corner of the star). For Triangle A, indicated in black, use # 8 Perle Cotton, white, in a #24 tapestry needle, to needleweave the bars, inserting picots in the centers of the bars. Refer to "Our World of Stitches", page 43, to work the picots.

## STEP 6: STAR: WRAPPED BARS AND SPIDER WEBS

For Triangle B (in pink on star main graph and in Fig. 9), the bars are wrapped instead of needlewoven. Use # 8 Perle Cotton, white, for the wrapping and spider webs. When wrapping the bars, be careful not to overlap the thread. To create the spider webs, you must have only 3 sides complete – some will have 2 sides of kloster blocks and 2 sides wrapped, and others will have klosters on 3 sides. Come UP in the corner at "A" as in Fig. 10. Go DOWN into the opening and come UP at the opposite corner at "B". Wrap this diagonal thread 3 or 4 times (Fig. 11). Note carefully the direction of the wrap, After wrapping the diagonal thread, wrap the fourth bar in the direction shown (Fig.11). Come UP at "C", go OVER the existing diagonal thread and DOWN into the opening, coming UP again at "D" (Fig. 12). Wrap once or twice back towards the center (Fig. 13), then go UNDER the first diagonal thread (A-B) and OVER the second diagonal thread (C-D), as shown in Fig. 13. Continue weaving over and under, for a total of 2 or 3 complete circles (Fig.14). Notice that you will always go over the same 2 threads and under the other 2 threads because there are only 4 spokes. Keep the web flat – do not pull into a cone. To finish, wrap around the final spoke once or twice, ending by going DOWN into the open area (Fig. 15). Run under the kloster blocks to get to the next spider web.





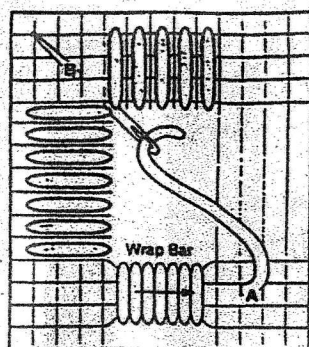


Fig. 10

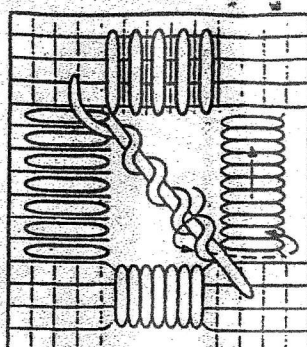


Fig. 11

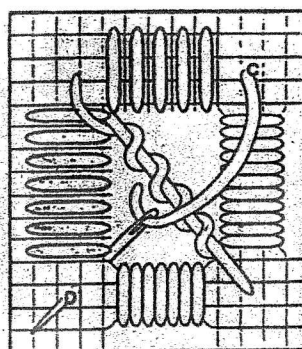


Fig. 12

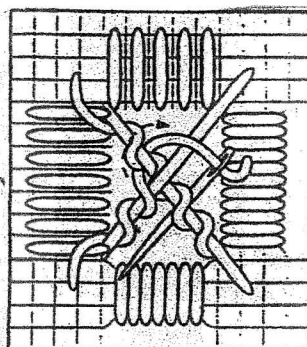


Fig. 13

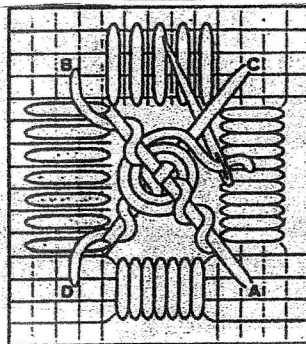


Fig. 14

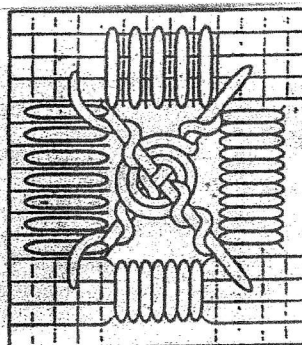


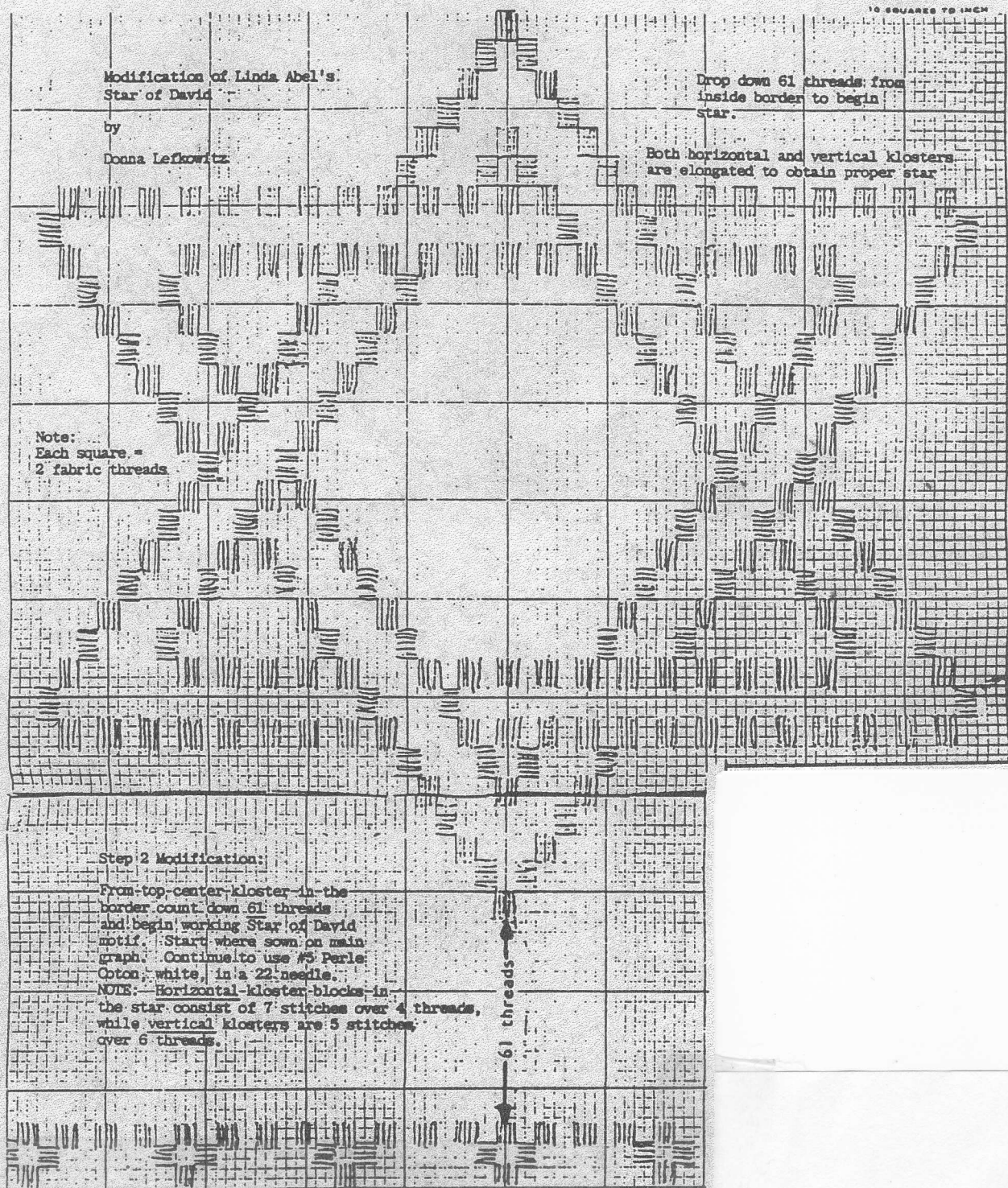
Fig. 15

## STEP 7: FINISHING

When all sections are complete, carefully cut one thread away from the buttonhole edge. Unravel the thread left, then wash and press the Challah cloth.

In addition to my modification of the central star motif, I used 25 count Dublin linen instead of the 19 count Cork called for in the original article. In my opinion the 19 count results in a challah cover that is slightly too large.

Cross Stitch Sampler (editor, Debbie Novak) holds the copyright for the original Challah cloth. Back issues of the magazine can be ordered from: NKS Publications, Inc. 707 Kautz Road, St. Charles, IL 60174 Telephone: 708-377-8399  
Cost is \$3.95 plus postage



Linda Abel, longtime contributor to Cross Stitch Sampler, is a woman who wears many hats. In addition to wife, mother, and designer, she formerly worked and taught part-time in a cross stitch shop in Naples, Florida.

Many people migrate to Florida during the winter months to escape the cold. Donna Lefkowitz who lives in Massachusetts, found her winter home near Naples and took a hardanger embroidery course from Linda. "She learned hardanger very quickly and began making matzoh covers for her family members by adapting a hardanger pattern from a round doily", say Linda. "When Debbie asked me to design a cloth suitable for Hanukkah, which could be used all year long or given as a gift, I went to Donna and asked her questions about color and design in regard to Judaic embroidery. As it turned out, she had been doing research on that very subject, and it was a great help in working out the size, the simplicity of the design, and the choice of white on white rather than introducing a color"