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Stitches

by Penelope



A NEEDLECRAFT PUBLICATION

PRICE



To the would-be-embroideress

PRACTICE makes perfect" is especially apt with regard to embroidery. If you are a complete novice have patience and do not expect wonderful results with your first attempt. Do not be too ambitious but to begin with choose the more simple stitches and types of work. Satin stitch and long and short stitch look quite easy but they above any need to be practised. There are many more stitches in existence than have been dealt with in this book but they are only variations of the same thing and the ones that you are most likely to need with some lesser known ones are all illustrated and described. They have been put in alphabetical order for convenient reference and there is a complete index on page 15. A number of stitches are known by more than one name and some of these have been included. Several full size illustrations of worked examples have also been given to show just how certain types of embroidery actually appear as it is not always possible to explain this in a diagram. Equip yourself with proper tools before you begin. Some of these may be hard to obtain in these days of short supply but you should be able to get hold of the bare necessities.

NEEDLES. Good makes of needles are available. The eye must be large enough to take the thread easily, and it should be possible to pull the needle and thread through the work without undue force. Discard bent needles or at least only keep them for tacking; they make stitches irregular. With Clark's Anchor Stranded thread use the different sizes as given in the table at the foot of this page. Crewel Needles are sharp with a long eye for ordinary embroidery and Tapestry Needles are blunt for work on canvas or for stitches counted over the threads of the ground fabric.

THIMBLE. Not every one finds it necessary to use a thimble but if you do, see that it has no rough edges to catch in the thread.

SCISSORS. These must be sharp particularly at the point and they should be small. Most households have an odd pair which just need sharpening and the rivet tightening to make them efficient.

THREAD. Embroidery threads may be scarce so the good needlewoman never wastes a single strand and keeps her skeins tidily in a box or between the folds of a length of paper. Clark's Anchor Stranded Cotton is the most adaptable of threads as varying numbers of strands can be used in the needle to obtain different effects. Ordinary sewing cottons such as Coats' 6 Cord No. 40 and Super Sheen No. 40 can be used in some instances for fine outline effects and for hemstitching and other drawn thread and drawn fabric stitches. Sewing cotton can also be used for the sewing of quilted designs.

EMBROIDERY FRAMES. An embroidery frame is

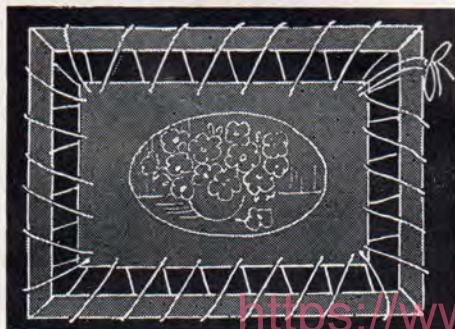


Diagram 1

essential for certain types of work. When working a design incorporating a lot of solid fillings carried out in long and short stitch and satin stitch for instance, the frame ensures against puckering and helps to keep stitches regular with an even tension. There are a number of kinds of frames, the tambour, ring or hoop type

being about the most widely used. This should have a screw on the outer ring with which to adjust it. To mount or "dress" this frame lay the inner ring flat on a table. Over it place the material to be embroidered, then a piece of tissue paper with finally the outer ring, pressing it down over the whole and tightening the screw when in position. Cut away the paper in the centre where you are going to work. The remaining paper will protect the edges.

The four piece rectangular slate frame can vary in detail but the principle of them all is the same. There are two lengths of wood with tapes attached to which the top and bottom of work are sewn and two side bars to which the sides of the work are laced. A very good frame of a similar type to this can be improvised either with four pieces of wood nailed at the corners or a picture frame. Stretch the work in the centre as shown in diagram 1, using fine string or strong thread for the purpose. Should the edges of the material be inclined to fray make a narrow turning all round and take the string through the double thickness. Binding the edges with tape is another way of securing them. Make sure the "pull" is even all round and the threads of the material are not dragged at an angle. Balance the frame against a table or the back of a chair to use.

MATERIALS. There are various fine linen and cotton materials available. Most women have scraps of material tucked away in a bit box or rag bag which can be put to good use as traycloths, small pictures, samplers and collars, etc. Do not be afraid of allying one colour of material to another in panelled, striped or patchwork effects, and use up the good parts of worn table linen and bed linen in this way. Join the pieces together with insertion stitches as shown on page 8.

For blackwork fillings, etc., it must be possible to count the threads of the material so of course it should be evenly woven.

Canvases for tapestry work can be either single or double thread, that is the crossing threads forming the mesh may be grouped in pairs. Whichever it is the stitches must entirely cover the background.

DESIGNS. The modern embroideress has the advantage over her sisters of earlier times by having designs ready made for her. Traced linens and transfers can be obtained from most good shops selling needlework requisites. Do not forget that a blue transfer should be used on light material and a yellow one on black, navy, nigger brown and similar shades. Yellow can also be used for white and dainty materials on which you do not want too heavy an outline. Sometimes a pale blue shade of transfer is obtainable for purposes of this kind. When using a transfer on a woolly or rough surface never select a design with fine detail. Previously press the material, have the iron fairly hot and when the paper adheres run the iron over it until it becomes loose; do not force it away and have plenty of extra paper between the iron and the material to prevent scorching.

COMMENCING AND FINISHING. Knots are impractical in needlework for obvious reasons, and work should be commenced by taking one or two running stitches and perhaps a back stitch on a part of the design which will be covered by embroidery, or into the back of a portion already worked. Finish by working a few stitches into the back of the embroidery and for further security you can end with a buttonhole stitch.

Strands of cotton	Size of crewel needle	Size of Tapestry needle
6	5	21
3 & 4	6	23
2	7	24
1	8	25

ALGERIAN EYE STITCH (Diagram 2)

Worked by the counted thread and used as a chequer-pattern filling for large conventional forms or as a background effect. The complete stitch covers four threads (in both directions) of the ground material, canvas or linen. Bring the needle out in the centre, work two stitches into the corner, two into the centre of the side, continuing until the square is complete and always bringing the needle up in the centre to form a hole.

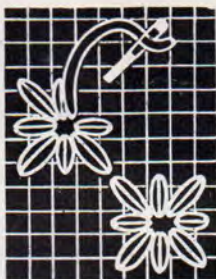


Diagram 2

BACK STITCH (Diagram 3)

Work from right to left. Bring the needle and thread up through the material and insert the needle a little behind this point. Bring it out again the same distance in front. Draw the thread through, and



Diagram 3

insert the needle at the point where it first came up. Continue along the traced line. All stitches must be of equal length.

BACK STITCH—DOUBLE. (Diagram 4)

Also named Close Herringbone Stitch. This makes a good filling for broad stems and borders. The name is derived from the effect produced on the reverse side, i.e., two rows of back stitch. Work from left to right. Bring the needle out on the upper line, take up a small stitch on the lower line slightly to the right; repeat on upper and lower lines to end. Designs on transparent or semi-transparent materials are worked from the back of the fabric in strong colours in this stitch to produce what is known as "shadow work." On the right side the colours show through softly with back stitch outlining all edges of the design (see illustration).

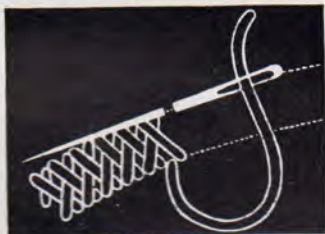


Diagram 4

BLACK WORK FILLINGS.

For examples of these see the lower border of the sampler on the cover. They are always carried out very finely in a



Example of Shadow Work.

dark colour and are worked by the counted thread on suitable linens or canvases so they are always geometric. Use straight stitches cross stitch and satin stitch can also be introduced worked by the counted thread.

BRAID EDGING STITCH (Diagram 5)

Prepare the edge to be embroidered. Place this away from the worker and bring the needle out on the right hand side. Twist the needle round the thread and with the loop on the needle pass it under the edge, pull through and away from the worker in order to tighten the knot right on the edge. Small even loops should be formed between the knots.

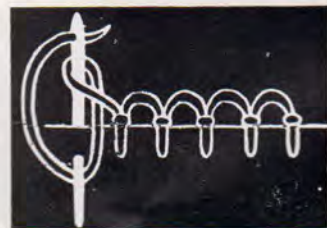


Diagram 5

BULLION KNOT (Diagram 6)

With the needle pulled through to the front take up a piece of material on the needle the length of required knot bringing the point out where the thread first came through (A). Wind the thread several times round the needle (B), place left thumb on it and draw the needle through the coil. Pull in the opposite direction to make the coil lie flatly, then take the needle through to back and bring it out ready for the next stitch (C). Do not use a needle with a very large head. The beginner will have to experiment in order to find the correct number of twists required to fill the space to be taken up by the bullion.

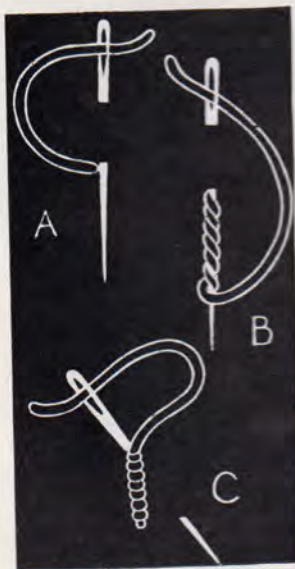


Diagram 6

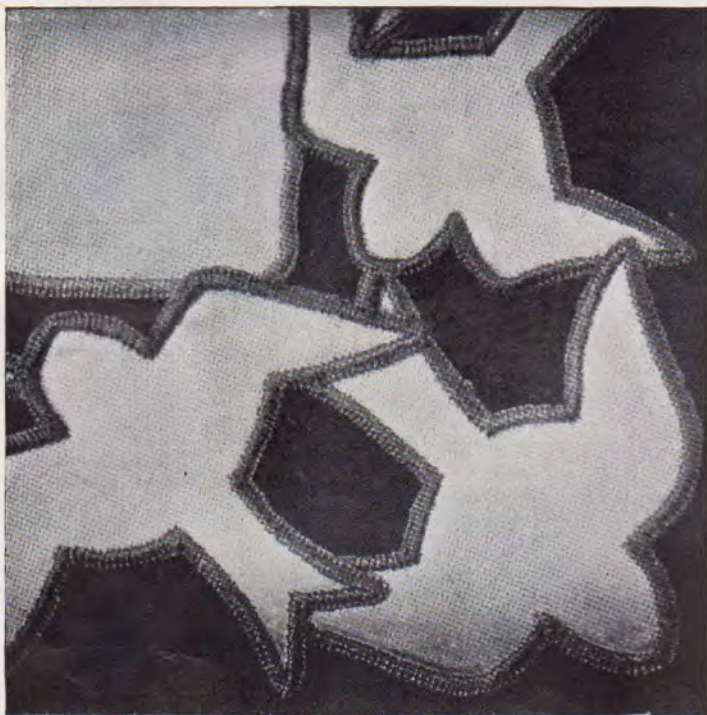
BUTTONHOLE STITCH. (Diagram 7)

Work from left to right. Bring the thread through on the lower line; hold the thread down with the left thumb take needle through and out again pulling over the thread shown in the diagram. For Cut and Riche-lieu work keep the stitches



Diagram 7

together and work a preliminary row of running stitch around all edges to be cut, for additional strength. Only cut the edges when all buttonholing has been completed.



Example of Cutwork.

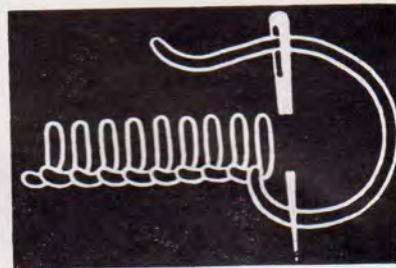


Diagram 10

BUTTONHOLE STITCH—OPEN

(Diagrams 10 and 11)

Also named Blanket Stitch. Work exactly as ordinary buttonhole but space the stitches as required. It is possible to form decorative borders by making the vertical stitches cross in pairs or from pyramid shapes, etc. Small flower heads are worked as in diagram 11.



Diagram 11

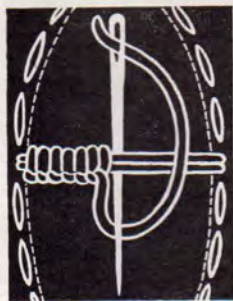


Diagram 8

BUTTONHOLE STITCH BARS. (Diagram 8)

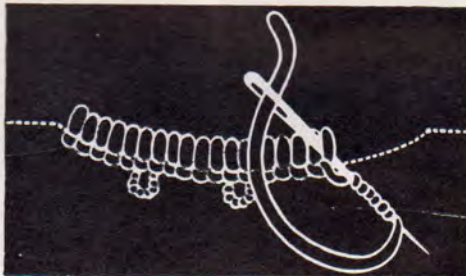
These are used in Richelieu Work to cross the spaces between the pattern. Work them before buttonholing the edges. Bring the needle up on the left side of the space, carry the thread across to the right side and take a small stitch, return to the left side and take a stitch. Keep these threads taut and work over them back to the right side in buttonhole stitch. These buttonhole stitches must not be taken into the ground fabric so that the completed bar is completely detached except at either end.

BUTTONHOLE STITCH—DETACHED (Diagram 9)

As its name implies it is not worked into the ground fabric but into a foundation thread. This can be a laid thread or threads, a line of loosely worked stem stitch or another row of buttonhole stitch. Flower petals can be treated thus. To give shape decrease or increase the stitches at both ends of the row and make the "tension" of the stitches more loose towards the centre. Do not break off at the end of a row but return with the next row of buttonhole stitch worked from right to left.



Diagram 9



Diag.
12

BUTTONHOLE STITCH WITH PICOT (Diagram 12)

Buttonhole stitch up to the point where the first picot is to be made, take the needle back into the last stitch, twist the working thread five or six times round the needle and pull through. Continue in buttonhole stitch to next picot and repeat.

CHAIN STITCH (Diagram 13)

Work towards you. Bring the needle out on the line to be covered, hold the thread under left thumb and insert the needle at the point where it came out. Bring it out again a short distance along the line and pull through over the held thread. Repeat, keeping the stitches the same length and not pulling the thread too tightly.



Diagram 13

Correctly worked, Chain Stitch produces a row of back stitch on the reverse side. It makes an attractive filling for all types of design (see illustration).



Diagram 14

CHAIN STITCH—CABLE (Diagram 14)

Commence as Chain Stitch but hold thread more loosely and to the right. Pass the needle under the held thread from left to right and pull the thread through until only a small loop lies on the material. In the centre of this insert the needle and bring it to the surface a little below where it entered but outside the loop. Pull the working thread to tighten the loop on the needle and pass the thread to the left and under the needle as in the diagram. Hold with left thumb and pull the needle through. This has made two "links."

CHAIN STITCH — MAGIC

(Diagram 15)

Thread two lengths of cotton in contrasting colours in the needle and commence as Chain Stitch. When making a link pass alternate threads under the needle allowing the one not required to be pulled through to the back. It is essential that the needle emerges and enters the same hole for each link for this to happen.



Diagram 15



Example of Chain Stitch used as Filling

CHAIN STITCH — TWISTED (Diagram 16)

Commence as Chain Stitch but instead of taking the needle back into the same spot at which it emerged, take it to the left of the previous loop and bring it out on the line over the thread as shown in the diagram.



Diagram 17



Diagram 16

CORAL STITCH (Diagram 17)

Also named Knot Stitch, Bead Stitch and Snail's Trail. Work from right to left. Bring the thread through, hold it down with left thumb and take up a small stitch under the thread as shown and pull through over the working thread. This makes attractive outlines for leaves and veins, etc.



Diagram 18

COUCHED TRELLIS (Diagram 19)

This is used as an open filling, particularly in Jacobean Designs. Long horizontal stitches are made first in one direction and then at right angles. These are "couched" where they intersect by small diagonal stitches as illustrated or by small cross stitches. More elaborate fillings can be built up on the same foundation by filling in alternate squares with cross or satin stitch, etc.

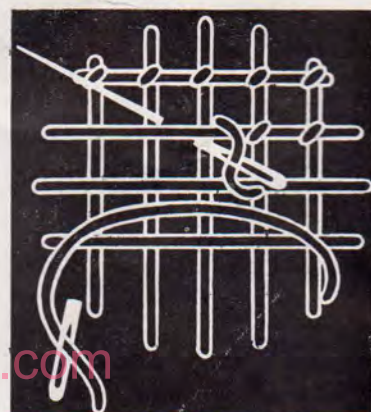
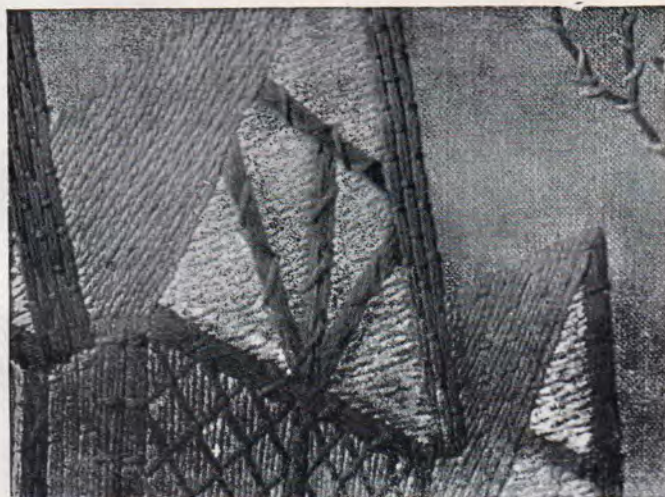


Diagram 19

COUCHED OUTLINE (Diagram 18)

Any number of threads can be sewn down in this way. Bring them through together at the end of a line and allow them to lie on the surface. Hold down with left thumb and bring out the "couching" thread a little way further along the line and make a tiny stitch over the "laid" threads at right angles to them. Bring out the needle a little further along the line ready for the next stitch. The laid threads should be held firmly and not be allowed to form loops. At the end of the line take the laid stitches to the back of the work and fasten off.



Example of Couched Stitches.

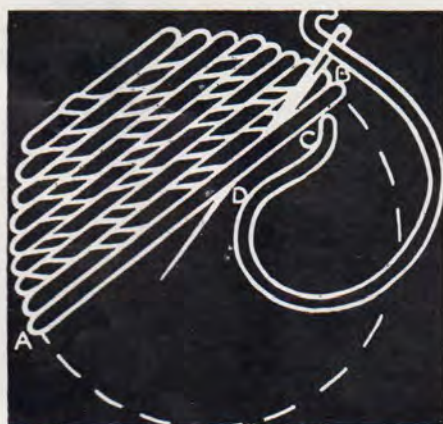


Diagram 20

COUCHING—ROUMANIAN (Diagram 20)

Work a long stitch A B bringing the needle out at C and tie the stitch A B down with a long slanting stitch made of course with the same thread and bringing the needle out at D. Continue in this way, keeping the stitches fairly loose. When a space has been filled with this stitch it should be almost impossible to distinguish between laid and couching stitches. This stitch is very useful for embroidered pictures where there is a large expanse of sky or foreground, etc.

CROSS STITCH (Diagrams 21 and 22)

Also named Gros Point. This stitch can be worked by the counted thread or with the aid of a transfer. For



Diagram 21

filling in large areas it is often worked in rows as shown in diagram 21; the first half of the stitch is worked along a line from right to left then the return journey is made from left to right. The final stitches must all cross in the same direction, this is important. For small areas of colour it is necessary to complete each cross before passing to the next as shown in diagram 22. In canvas work double thread canvas is usually chosen for cross stitch.



Diagram 22

DARNING STITCH (Diagram 23)

The simplest form is shown here. Use material of an even weave on which the threads can be easily counted. Work from right to left turning the work after each row. Carry the thread over an uneven number of stitches and pick up one on the needle. On the next row the picked up thread should be in line with the centre of the stitch on the previous row to form a "brick" pattern.



Diagram 23



Diagram 24

DOT STITCH (Diagram 24)

Also named Seeding Stitch. Used as a filling for background or pattern shapes. Each stitch consists of two tiny Back Stitches worked side by side. They should be arranged at varying angles.

DOUBLE KNOT STITCH (Diagram 25)

Work from left to right. Bring up the thread, take a small slanting stitch a short distance to the right, pull through and slip the needle under this stitch from above; pass the needle under a second time but to the right and pull through over the working thread which should be held down with the left thumb as shown in diagram. Continue to end of line.

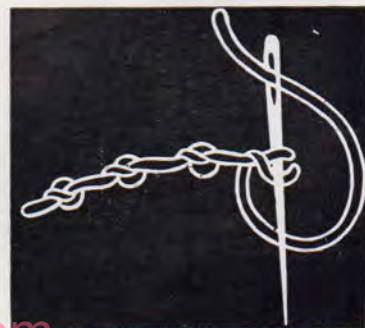


Diagram 25



Diagram 26

FEATHER STITCH

(Diagram 26)

Work towards you. Bring the thread out, hold it down to the right with left thumb, take the needle through a little to the right; bring it out below at a point half-way between where it originally emerged and was inserted and pull through over the held thread. Throw the thread to the left and repeat in reverse as shown. Continue working on alternate right and left sides. A Double Feather Stitch can be worked by first making two stitches to the right, gradually stepping them down and then two to the left and so on.

FERN STITCH

(Diagram 27)

Used for embroidering fern-like sprays or feathery veins. Each section is made up of three straight stitches of about equal length radiating from the same point. Bring the thread out at A, make a stitch A B, bring the needle out at C, back at A and out ready for the third stitch as shown in the diagram.



Diagram 27

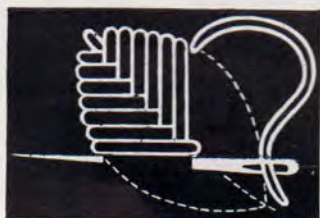


Diagram 28

FISHBONE STITCH

(Diagram 28)

This makes a good solid filling for leaves and petals. A slanting stitch on alternate sides of the shape as shown in the diagram, each stitch always crossing over the end of the last.

FLAT STITCH

(Diagram 29)

Similar to Fishbone but the stitches lie more flatly and a smaller stitch is picked up by the needle. Two lines drawn down the centre are an aid to even working.



Diagram 29



Example of Florentine Stitch.

FLORENTINE STITCH (Diagram 30)

This is a canvas stitch. It is worked vertically over varying numbers of threads, one stitch between each thread of canvas. The pattern shown is a simple one worked over four threads but with experience most elaborate patterns can be built up. Wonderful shaded effects can be obtained by working each row in a different tone. The canvas ground

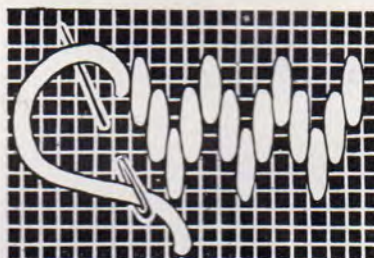


Diagram 30

must be entirely covered by the embroidery.

FLY STITCH

(Diagram 31)

Also named Open Lazy Daisy. This is a variation of the well known Lazy Daisy Stitch. It should form a V shape. The "tying" stitch can be short or long as shown in the diagram.

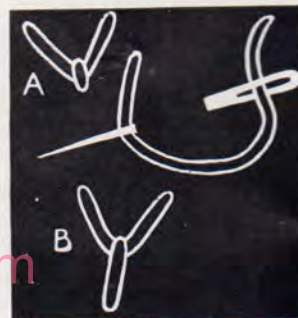


Diagram 31



Example of French Knots.



Diagram 32

FRENCH KNOT STITCH

(Diagram 32)

This is easiest to work in a frame. Bring up the thread through the material, hold it with thumb and first finger of left hand. Turn the needle round it once or twice if necessary, and then still holding thread, turn the needle and insert close to the same point at which it just came up. Do not

release the thread until the last minute. It is more effective to use a thicker thread and only wrap it round the needle once, than to twist a fine thread several times.

HEMSTITCHING (Diagram 33)

Hems are frequently finished in this way when the material is of a type from which threads can be easily withdrawn.

Remove the required number of warp threads (about two to three usually). Turn the hem up to the edge of the drawn line and tack. Work from left to right. Bring the needle out on the left side of the hem and take up the

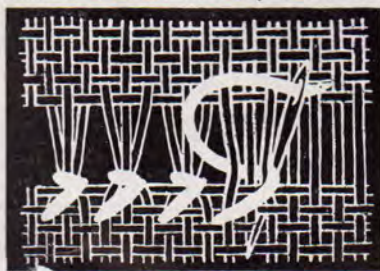


Diagram 33

first three or four weft threads from right to left. Next insert as in the diagram taking it through the hem from back to front just to the right of this group of threads. Pull the working thread tightly to bunch the group of threads and proceed with the next group in the same way. In making a hem all round a cloth the threads should not be withdrawn across the corners but the cut threads should form a square hole in the corner. Work along other edge of drawn line in same way.

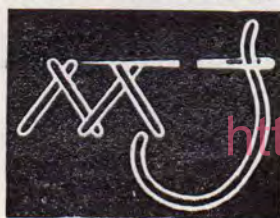


Diagram 34

HERRINGBONE STITCH (Dia. 34)

This is worked in a similar manner to Double Back Stitch but on the reverse side of the work two parallel rows of running stitch will be formed. It

makes an effective border and can be embellished by interlacing with a contrasting colour or colours.

HOLBEIN STITCH (Diagram 35)



Diagram 35

Also named Double Running Stitch. Work over the counted thread if possible in two rows of running stitch. For the first row the stitches and spaces left must be equal. When the end of the line is reached return with a second row filling the spaces left and so forming an unbroken line of what appears to be very even Back Stitch. The work should appear exactly the same on both sides. Holbein Stitch is frequently introduced into

cross stitch patterns for finer details.

HUNGARIAN STITCH. (Diagram 36)

This canvas stitch can be worked entirely in one colour or alternate rows in different colours to form a checked pattern. Work in horizontal rows,

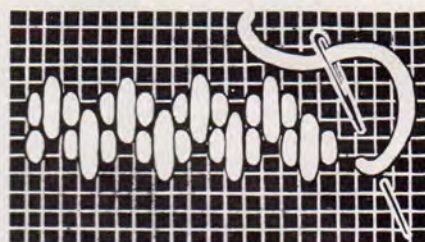


Diagram 36

the thread passing in a vertical direction over first two horizontal threads of canvas, next four, and then two. The rows fit in to one another and completely cover the canvas threads of the background.

INSERTION STITCH—BAR (Diagram 37)

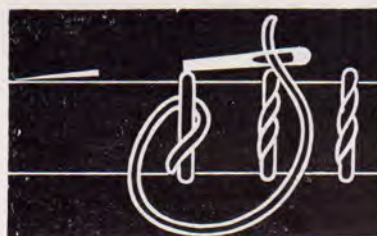


Diagram 37

the needle on the bottom edge. Pass the needle behind this stitch and so "overcast" it. Then insert the needle in the top edge as shown ready for the next stitch.

Also named Fagot Stitch. Prepare the edges to be joined, and tack to strong paper the required distance apart (about $\frac{1}{4}$ inch). Bring the needle through on the top edge, take a vertical stitch across the space and insert

INSERTION STITCH—KNOTTED. (Dia. 38)

Prepare as already explained. The stitches are placed alternately as shown the knot being made by passing needle behind and pulling through over working thread.



Diagram 38

INSERTION STITCH—LACED. (Dia. 39)

Work Braid Edge (page 3) along both edges to be joined, then lace with strong thread as shown.



Diagram 39

LAZY DAISY STITCH

(Diagram 40)

Also named Daisy Stitch, Detached Chain Stitch, Link Stitch. For flower petals and leaves bring up the needle at the base of the traced shape, hold the thread down with the thumb of the left hand, take the needle through at the base, bring it out at the other end of the petal and pull it through over the held thread as shown in the diagram. Now take the needle through again making a tiny tying stitch over the end of the loop so that a stitch is formed as shown in the diagram. Bring the needle out at the base of the right hand petal



Diagram 40



Diagram 41

ready for the next stitch. Work anti-clockwise round the flower head until it is complete. If the traced petal to be covered is a broad one work the lazy daisy stitch slightly open, that is, leave a slight space between the ends of the loop at the base. If necessary fill the centre of the loop with a small straight stitch, or if a more rounded shape is required fill with a french knot. Another variation is to work a small straight stitch of a second colour over the tying stitch.

LAZY DAISY STITCH—DOUBLE. (Diagram 41)

For large petals, etc., work two lazy daisies one enclosing the other as shown in diagram.

LEAF STITCH. (Diagram 42)

At the base of the shape to be worked bring the needle through at the left of the centre line. Insert the needle on the opposite margin a little higher than where it emerged and bring it through to the right of the centre and below the thread. Next insert the needle on the left margin and bring it through on the left side of the centre. Repeat these two movements, that is alternately right and left until the shape is covered with spaced stitches as shown. Leaves and borders are effectively embroidered in this stitch. Cover any traced outlines to the shapes which still show



Diagram 42

with Stem or Back Stitch, etc.

LONG AND SHORT STITCH (Diagrams 43 and 44)

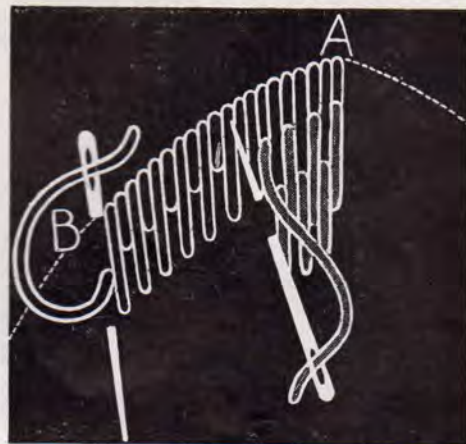
Also named Shading Stitch. Long and Short Stitch is mostly used for shaded effects but it can also be employed when large areas of one colour are required to be filled in and satin stitch is found to be impractical. An embroidery frame is necessary with this stitch to obtain satisfactory results. If worked in the hand puckering nearly always occurs. The first row of stitches should be alternately



Example of Long and Short Stitch.

long and short, making a marked difference in length. Do not make any of the stitches too small. The direction of the stitches should follow the principles of natural growth, and can be indicated on the material with a pencil before work is begun. Stitches may be required to radiate or to lie quite evenly and parallel as shown in diagram 44. Diagram 43 shows the method of working. Begin at the

Diagram 43



tip of the object, i.e., at A in diagram, and work down to B; then complete the row by beginning again at A and working down the other side. Take the first row of stitches **down** on the outline. Now work the second row commencing at A as before, but this time the stitches are of **equal length**, and **set up and down** alternately to fit into the first row of stitches. On this row bring the needle up through the ends of the stitches of the first row so that they overlap. Many workers find it easier to again work down into the ends of the



Diagram 44

stitches on the previous row ; this method is not incorrect. As many rows as are necessary are worked to fill up the form.

○ OUTLINE STITCH

(Diagram 45)

In Old English embroideries the stitch known by this name was Stem Stitch as worked in diagram 63, but in many modern embroideries the stitch shown here has come to be recognised as Outline. It is mainly used for pictures worked in monochrome effect called "needle etchings." A frame is necessary. Work from left to right. Bring the needle up a little way along the traced line. Insert it again a little distance behind this point and bring it up again the same distance in front

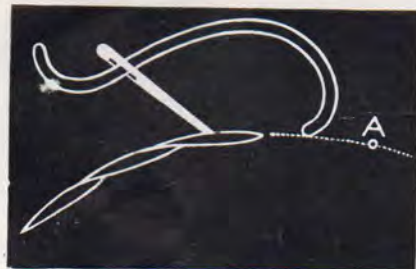


Diagram 45

(point A on diagram). Next take the needle through where the stitch before last emerged. Be sure to take the needle into the traced line every time and keep the stitches regular.

○ VERCAST EDGE

(Diagram 46)

The method shown here is used on small cut-out shapes to be seen in *Broderie Anglaise* and other forms of White Work. Straight and curved shapes are treated the same way.



Diagram 46

one piece at a time and work over the folded edge and the running stitch in overcasting as shown.



Diagram 47

Work around the outline of the shape with small Running Stitches. Knots must not be used, and a length of the thread should be left to be fastened in later. Cut across the shape in two directions within the Running Stitch outline. A circle is illustrated; in a square cut from corner to corner and in a leaf shape from point to point. Turn under point to point. Press back the piece with the needle as you work, holding the work over the first finger of the left hand and working from left to right. In corners make a deeper stitch to emphasize them. Trim away surplus material from the back of the work and run in all ends. For small circular eyelets

outline as before but instead of cutting the centre, pierce with a stiletto.

○ VERCAST FILLING (Diagram 47)

Also named Russian Overcast Filling. An even fairly loosely woven fabric is required for this stitch. It is worked by the counted thread. First prepare the ground by cutting two threads and leaving two alternately in both directions to form a lattice. Overcast, Buttonhole or Hemstitch the cut edges of the shape ; this is not shown in the diagram. Now overcast the lattice bars in a diagonal step direction ; beginning at A make two stitches over the horizontal threads, one across the diagonal and two across the vertical threads up to B. Then commence at C and work the same way to D. Continue in this manner until all the lattice ground is covered.

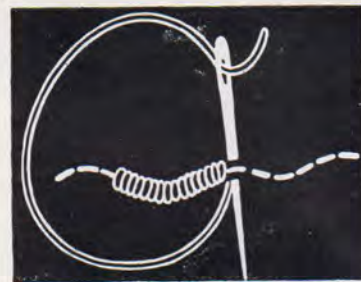


Diagram 48

○ VERCAST OUTLINE STITCH (Diagram 48)

Work Running Stitch along the line to be covered. Then working from left to right take close straight

stitches over this, picking up as little material with the needle as possible. This stitch is much used in White Work.



Diagram 49

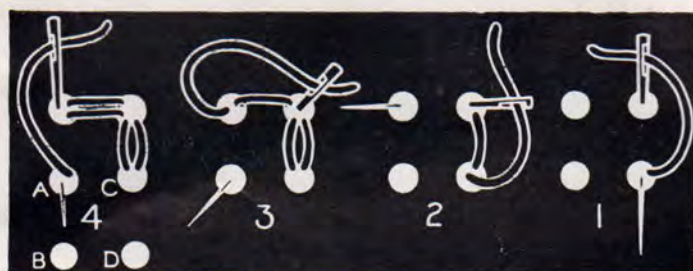
PEKINESE STITCH

(Diagram 49)

Work a row of Back Stitch, then in a contrasting colour for preference interlace this in the manner illustrated taking care not to pick up any of the ground fabric with the needle.



Example of Punch Work.



PUNCH STITCH.

(Diagram 50)

Diagram 50

This is what is termed a "Drawn Fabric" Stitch. It should be worked on a loosely woven ground by the counted thread but a simpler method and one less trying on the eyes is to use a transfer of equally spaced dots as a guide. The embroidery thread used should equal the thickness of a thread of the fabric. Work in rows from right to left. The method is shown in four separate stages numbering from right to left; note that two stitches are made over each side of the square and that only three sides are filled in on the first row. Stage 4 is really stage 1 repeated. Continue to the end of the row then turn the work in the hand and return along the next row closing the open side of the former row with one of the sides of the next row. This second row is worked as follows:—Having brought the needle out at A for the second time work BA, BA, BC, CA, CA, CD, CD, and so on to the end of the row.



Diagram 51

RAISED ROSE STITCH

(Diagram 51)

Also named Marie Rose Stitch. Small roses in garden pictures and floral designs can be worked with realistic effect in this stitch. Make a French Knot or two in the centre. Round this make three or four loose Stem Stitches, each one overlapping the previous stitch. Leave each stitch loose enough to make a loop. Work further rows of loops until the flower is complete. The outside row

of all should be tighter than the others.

ROUMANIAN STITCH (Diagram 52)

Borders or leaf shapes can be filled with this stitch. Bring the needle through at the top left hand side, take it to the back on the opposite side and bring it through a short distance in towards the centre keeping the thread below the needle. Pull the stitch to tighten and make a long slanting stitch over it taking the needle to the back nearer the left side. These tying stitches must be kept even and exactly below each other.

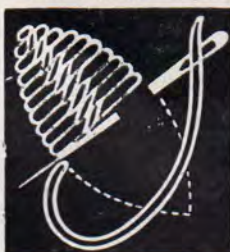


Diagram 52

Bring the needle out on the left margin again ready for the next stitch. Keep the stitches close together and do not leave spaces.

ROUMANIAN STITCH—VANDYKED. (Diagram 53)

This is a variation used chiefly for leaves as the centre tying stitch is worked quite straight (as in Fly Stitch) and forms a



Diagram 53

neat vein effect. Begin as before but bring the needle through exactly in the centre of the shape and a little lower down instead of in line so that the stitch forms a V shape. The stitches can be worked closely or spaced.

RUNNING STITCH (Diagram 54)

The diagram explains this very simple stitch. Make the stitches of equal lengths taking care to keep them in line and only picking up a thread or two of the ground fabric between.



Diagram 54

RUNNING STITCH—WHIPPED (Diagram 55)

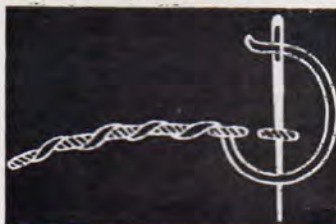


Diagram 55

Work a row of Running Stitch and then whip along this as illustrated taking care not to pick up any of the ground fabric with the needle; the eye of the needle can be passed through the stitches to avoid this.

SATIN STITCH. (Diagrams 56 and 57)

In order to avoid puckering an embroidery frame should be used for this stitch particularly if the design includes a fairly large amount of it. It is not the easiest of stitches and some practice will be required to get perfect results. Work straight stitches taking the needle



Diagram 56



Example of Satin Stitch

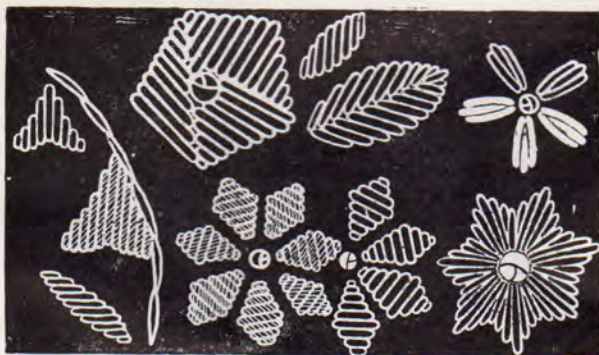


Diagram 57

through as illustrated in diagram 56. The stitches should lie fairly close together so that no background is visible but do not "crowd" them. Keep them even so that a flat surface is formed and preserve a neat firm edge to the shape being worked. Never make the stitches too long as this only gives the work a loose and untidy appearance. By varying the direction of the stitch on different portions of a design, an effect of light and shade can be given. The

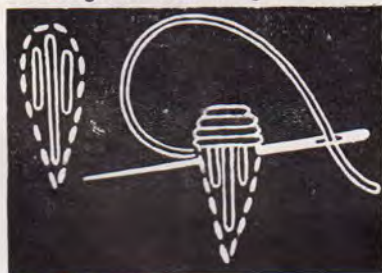


Diagram 58

treatment of various floral shapes is shown in diagram 57. Satin stitch can also be worked by the counted thread on suitably woven fabrics. This method is used in Hardanger Embroideries.

SATIN STITCH—PADDED (Diagrams 58, 59)

In *Broderie Anglaise* and other forms of White Work, Satin Stitch is usually worked over a preliminary padding to give a more risen and firmer effect. Work Running Stitch just within the outline of the shape and then inside this work a few straight stitches in the opposite direction to that in which the



Diagram 59

Satin Stitch will be embroidered. Now proceed with the Satin Stitch. This method combined with overcast outline is used for embroidered initials.

SCROLL STITCH. (Diagram 60)

A decorative line stitch which could also be used for conventional water effects. Work from left to right. Bring the needle through at the end of the line to be worked.



Diagram 60.

With the working thread make a loop by carrying it first to the right and then to the left. Hold this down with the left thumb and insert the needle in the centre of it on the line as illustrated. Tighten the loop around the needle and pull through ready for the second stitch.

SPLIT STITCH (Diagram 61)

Bring the needle up through the material and insert it a little in front of this point, now bring the needle up through the middle of this stitch, thus splitting it. If you find it difficult to bring the needle up through the thread reverse the process and split the previous stitch by taking the needle down through it. The only disadvantage with this last method is that the stitch is not so tidy on the back of the work. This stitch can be used for



Diagram 61

outlines and is also effective when worked in parallel rows for filling in drapery on figures, etc.; a frame will be required.

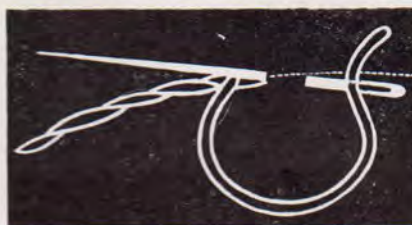


Diagram 62

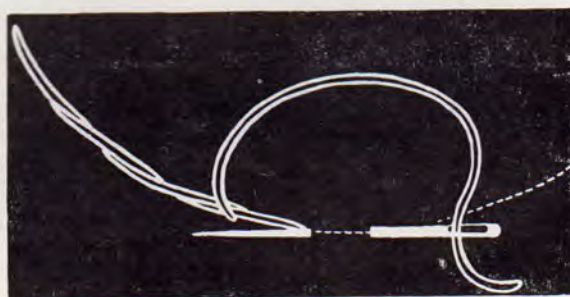


Diagram 63



Example of Stem Stitch.

STEM STITCH

(Diagrams 62 and 63)

Also named Crewel Stitch. Work from left to right. Stem Stitch is usually worked slanting a little with the thread held below the needle as in diagram 62. For a fine rolled stitch keep the thread above the needle, and bring the needle out at the end of each previous stitch so that a row of even back stitch is formed on the reverse side of the work (diagram 63).

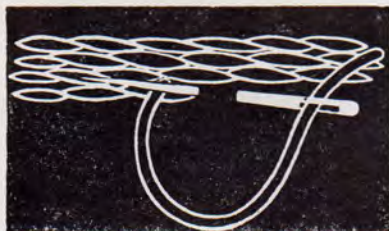


Diagram 64

STEM STITCH FILLING

(Diagram 64)

This is an easy way of filling solid shapes and shaded effects can be introduced by varying the shades of the rows. Keep the stitches regular and with each succeeding row begin at the same end.



Diagram 65

STRAIGHT STITCH

(Diagram 65)

Also named Stroke Stitch and Single Satin Stitch. Small daisy types of flower heads can be worked in this stitch which is really "separated" Satin Stitch. Stitches must not be made too long or they will "loop."

TENT STITCH

(Diagrams 66, 67 and 68)

Also named Petit Point when worked on single thread canvas. This is a Canvas Stitch and can be worked either on single or double thread canvas. On the latter it is usually necessary to lay preliminary horizontal threads in order to entirely cover the canvas; this process is termed *tramme*, and



Diagram 66

the Tent Stitch is worked over the laid threads which should lie between the pairs of canvas threads. Notice that the needle passes under two vertical threads of the canvas and so forms a long diagonal stitch on the back. This is



Diagram 67



Example of Tent Stitch.

important as it increases the wearing properties of the stitch. When a short upright stitch is made on the back of the work it is incorrect. Diagram 66 shows single thread canvas being worked, and diagram 67 double thread.

Large expanses of one colour (e.g., backgrounds) can be carried out in a diagonal method as this helps to prevent the tendency of the work to pull out of shape. Diagram 68 shows the working method. In



Diagram 68

descending (A) the needle takes a vertical stitch and in ascending (B) a horizontal stitch.

THORN STITCH

(Diagram 69)

Bring out a thread at the end of the line to be worked A, and allow it to work on the surface. Bring out another thread at a point B, take the needle to the back at C just the other side of the laid thread, out at D on the opposite side and then to the back at E. Continue along the line in this way till the end is reached when the end of the laid thread should be taken through to the back and fastened off.



Diagram 69

WHEAT-EAR STITCH (Diagram 70)

As its name implies this stitch could be used in designs for wheat spikes, or of course, as a decorative border. Begin at the top of the line and work towards you. Make two straight stitches A C, B C, set at an angle to each other as shown. Bring the needle out a little lower down at D, pass it under the ends of the two first stitches, taking care not to pick up any material, and then insert it at D, so completing one stitch. The next two straight stitches are worked into the foot of this loop D.



Diagram 70

WEAVING STITCH. (Diagram 71)

Use a loosely woven but even fabric for this Drawn Thread Work. Prepare the border or motif by securing the edges with overcasting or buttonhole stitch before cutting any of the ground fabric threads. These will only be withdrawn in one direction and the ones left are those woven. Having cut and withdrawn the necessary threads hemstitch the top and bottom of the border, grouping the threads in threes or fours. Commence in the top right hand corner, and weave under and over two or three groups of threads for length required. Without breaking off the thread, continue with a second block as illustrated. Continue working in this diagonal direction until the whole border has been completely filled in. Patterns are formed with the blocks by changing the colours.

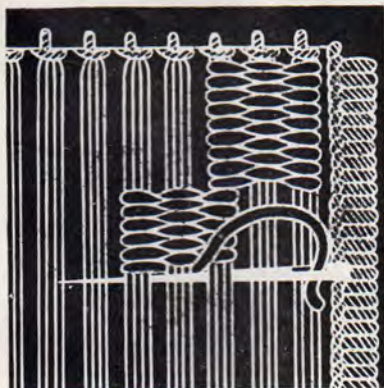


Diagram 71



Example of Needle Weaving.

A Sampler

The best way for a beginner in needlework to learn stitches is to make a sampler which can be kept for reference. Most people are acquainted with examples worked by our grandmothers and earlier generations of needlewomen. The usual designs included border effects, or animal, floral or pictorial motifs, an alphabet, a row of numerals, perhaps a verse and the name or initials of the worker with the date. The pattern of these objects should express the personal taste of the embroiderer and not be merely a copy of someone else's work.

The cover of this book illustrates a sampler on the lines of the earlier types but if so desired modern motifs of houses, ships, aeroplanes, etc., could be incorporated. As an aid to the beginner a description is given here of the sampler on the cover. A piece of fine, evenly woven linen or cotton with about 30 threads to the inch is required. The illustration is actual size and there was a narrow hemstitched hem $\frac{1}{4}$ in. wide all round. This was worked and then single threads withdrawn to divide the panels. These were worked over with one strand of cotton in a form of chain stitch in which two threads of fabric are picked up with the needle and then instead of taking the needle into the chain loop it is taken under the next two threads and so below the first loop formed. Work both sides of the withdrawn line in the same way picking up the same pairs of threads and pulling firmly so that small holes are formed.

The cross-stitch alphabet, centre panel, initials and date are worked with two strands of cotton over two threads of fabric.

The remaining borders, etc., were worked with two threads ; beginning top left hand side, they are as follows :—

1. Cross-stitch, Holbein stitch, running stitch.
2. Running stitch, satin stitch tied with horizontal stitch across centre.
3. Cross-stitch, Holbein stitch.
4. Satin stitch, French knots.
5. Buttonhole stitch (spaced), herringbone stitch.
6. As 3.
7. Buttonhole stitch, radiating lazy daisy stitches.
8. Woven border.

Top right hand side :—

1. As other side (arrangement varied).
2. As other side with stitches interlaced between satin stitch instead of running stitch.
3. Cross stitch, Holbein stitch.
4. Cross stitch, French knots.
5. Buttonhole stitch (spaced), herringbone and buttonhole stitch with upright stitches arranged to form crosses.
6. Cross stitch.
7. Holbein stitch, straight stitch.
8. Buttonhole stitch.
9. Woven border.

The two narrow vertical borders are fly stitch with French knots filling the top sections on the left and satin stitch on the right.

At the base the pink motifs are cross stitch and the blue satin stitch.

The lower portion is composed of various black work fillings made up of cross stitch, satin stitch, Holbein stitch and straight stitch.



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This Old English Sampler is undated but from its style it was probably worked during the 18th century. In this instance for some unknown reason the wreath at the base designed to frame the embroideresses name and the date, was left blank.

PRESSING AND STRETCHING WORK

Always press embroidery on the wrong side face down on a blanket. Either damp the back or press over a damp cloth. Try to avoid flattening the work. Shrink out any puckering by further damping. If this is very bad lay the work face down on several sheets of clean damp blotting paper placed on a board and pin round the edges stretching evenly as you pin using a lot of drawing pins. Place more clean paper over the whole and then some form of heavy weight on top of this; leave for twenty-four hours or longer if necessary. Stretching by pinning cannot be applied to fine silk or similar materials. Damping and pressing to shrink the puckering must only be used.

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