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# Stitches

by Penelope

BOOK 2



A NEEDLECRAFT PUBLICATION PRICE

3/-



# More Stitches

Good embroidery well executed is not only a thing of beauty, but a lasting joy both to the executor and the beholder. With the exquisite designs, fabrics and colourful threads available to-day, there is no reason why every woman should not possess beautifully embroidered table linen, pictures, firescreens and personal wear.

To further the art of embroidery and the absorbing interest being shown today by women of all ages, we take great pleasure in publishing this book of more advanced stitches as a sequel to our first book of elementary stitches, which is used by thousands of discerning women.

To assist those who may not at first feel competent enough to create their own designs, we have had a transfer of the sampler on the cover specially prepared and this is obtainable from Art Needlework shops or by writing to :—

*Penelope* Wm. Briggs & Co. Ltd., 34, Cannon Street, Manchester, 4.

It is price 5d. plus postage. Penelope will always be pleased to help with any needlework problems, but please remember to send a stamped addressed envelope for reply.

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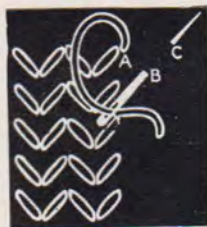


Diagram 1

by counting the threads or working over regularly spaced lines.

## ARROWHEAD STITCH

(Diagram 1)

This stitch may be used as a line or to make a surface filling. Bring the needle through at A, insert at B and bring through again at C. Insert at B again thus making two stitches at right angles to each other. Continue along line in the same manner. When used as a filling the stitches should be evenly spaced either

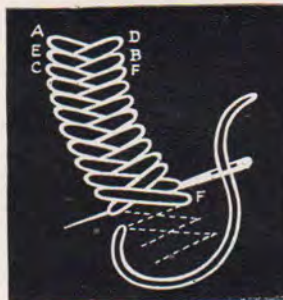


Diagram 4

ward each time. Pairs of double stitches are formed at the back of the work.

inserting in top right hand line at D and emerging between the first two stitches on left hand side at E. The needle is now inserted immediately below the last stitch on right hand side at F, emerges exactly opposite and is then taken in and out at the same spot as the two previous stitches as shown in diagram. The dotted lines below show the position of subsequent stitches, one being taken forward and then back-

## ANTWERP EDGE

(Diagram 2)

Bring needle out from behind the left hand edge of material and insert a little further along about an eighth of an inch above the edge; point needle downwards, and bring it out over thread as for buttonhole stitch, next take needle behind the crossed threads—see diagram—and pull through tightly over thread forming a knot.



Diagram 2

## BOKHARA COUCHING

(Diagram 5)

A method of covering a large flat surface. Threads taken across the shape as at (A to B) and brought up again at C when small slanting stitch is taken over the laid thread. The needle then emerges at D ready for the next stitch. The couching stitches should be evenly spaced and arranged to form lines across the surface. The right effect is obtained when these are pulled tightly leaving the laid lines between a little looser.

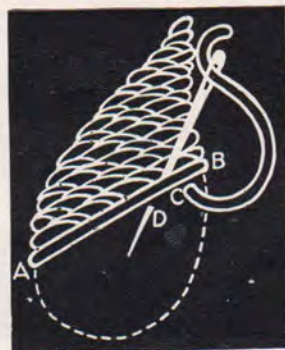


Diagram 5



Diagram 3

## BACK STITCH THREADED

(Diagram 3)

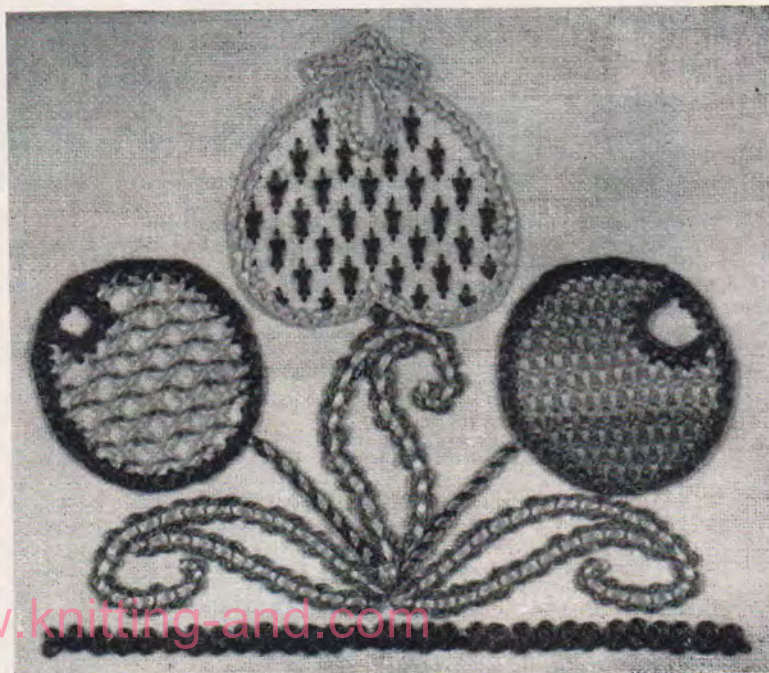
Work a foundation of back stitches along the line to be covered. The next process simply consists of passing another thread in and out of the back stitches, either in a single line as shown by the needle, or as illustrated by the shaded thread, a second interlacing thread may be worked filling in the gaps left in the first journey. The stitch is used for the leaves on Sample 1, on this page.

## BASKET STITCH

(Diagram 4)

A pretty border stitch which may be worked more openly if preferred.

Commence at left hand side by bringing needle out at A and insert a little lower down on opposite line at B. Bring out on left hand line exactly opposite (a little below first stitch) at C,



Sample No. 1—Stitches on pages 3, 4, 6, 7 and 14.



## BRAID STITCH

(Diagram 6)

Work from right to left. Bring the needle through on the lower line. With the thread to the left make a loop as shown, hold this down with left thumb and insert the needle on the upper traced line (inside loop) bringing it out again immediately below on lower line. Tighten the thread round the needle and draw through. This completes the first stitch the thread now being in position for the next. The stitch is used for the base line on Sample 1, page 3.



Diagram 6

## BUTTONHOLE WHEEL—BARRED

(Diagram 7)

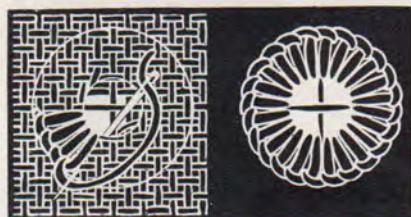


Diagram 7

arrange the stitches so that they leave a cross in the centre formed by the threads of the ground material.

An effective treatment, useful for small formal flower heads. Work round the circle in ordinary buttonhole stitch, but when inserting the needle

## BUTTONHOLE STITCH WHEEL

(Diagram 8)



Diagram 8

This stitch is worked like ordinary buttonhole stitch but in circular form, each stitch being taken into the same central hole. In this way, the fabric is pulled apart and leaves quite a large hole in the centre of the buttonholing. It is useful for tiny flowers, as suggested on the diagram.

## BUTTONHOLE RING PICOT

(Diagram 9)

An edging—Buttonhole stitch is worked along the edge until the spot is reached where the picot is required: insert needle three or four stitches back into edge of buttonholing forming a loop with the thread: draw the loop fairly tight and buttonhole over this until the edge is again reached. Continue buttonholing along the edge until the next picot is required.

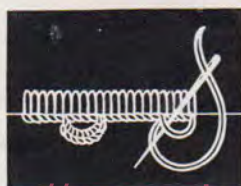
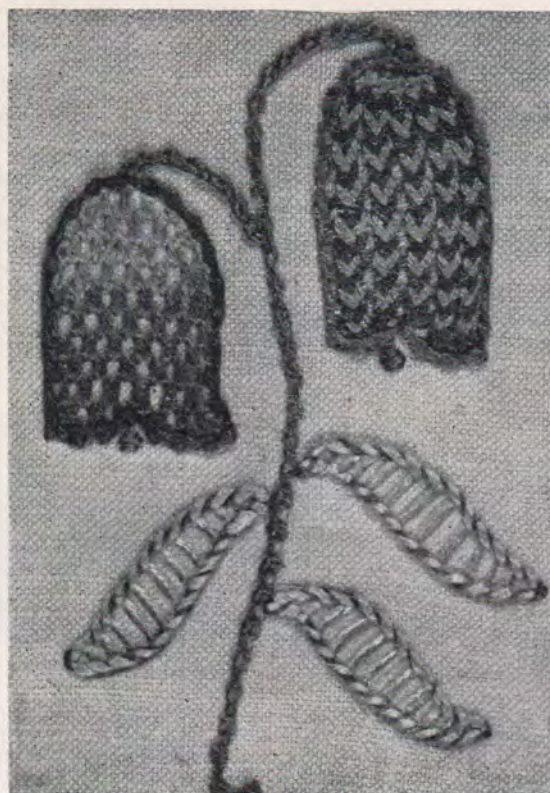


Diagram 9



Sample No. 2—Stitches on pages 4, 6, 11 and 14.



Diagram 10

## CEYLON STITCH

(Diagram 10)

A useful filling stitch for a formal shape. Bring the thread up at the top left hand side and insert in the opposite right hand side, thus laying a foundation thread. Bring the needle through again a little below the starting point (see A) and work a

series of loops all along the laid thread as shown at top of diagram. Insert the needle in the right hand margin and bring through again a little lower on the left side. Now work a row of loops around those already made in the manner illustrated by the needle. Proceed in this way from left to right until the surface is covered. The stitch may be worked closely or openly and is very effective worked in alternate bands of contrasting colour. Used for filling of right hand bellflower on Sample 2, shown above.

## CHAIN STITCH—BROAD

(Diagram 11)

Bring the needle to the surface at A. Insert a little below making a small stitch and bring to the surface again a little lower. Now pass the thread behind the running stitch and



Diagram 11



insert the needle at the point where it last came up. This makes the first chain stitch and for all subsequent stitches the needle emerges a little lower each time and is passed behind the previous loop as illustrated without entering the ground fabric. Keep the stitches small and let the thread lie fairly loosely on the material.

### CHAIN STITCH—DOUBLE

(Diagram 12)

The diagram shows this stitch quite clearly. Bring the needle out at A at right hand side of double line and take the thread to left, insert at B and bring out over the thread at C making an open chain stitch. In the next stitch the needle is inserted at B and brought out a little below on the left hand side forming a similar stitch to the first one. Each stitch is commenced just inside the previous one and is worked alternately from right to left for the length required.



Diagram 12

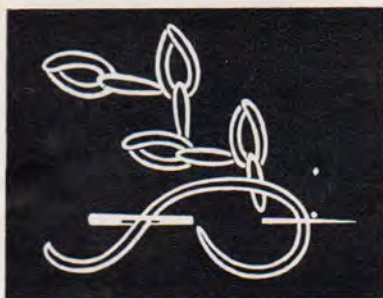


Diagram 13

lower down and bring it out higher up on the right on level with base of first chain stitch. Continue working from side to side until the line is completed.

### CHAIN STITCH—HEAVY

(Diagram 14)



Diagram 14

Bring the needle out at the top of the line to be worked and make a small running stitch. Bring the needle out a little beyond this and thread it back under the running stitch and insert it where it last came out. Let it emerge again just beyond, and thread it again under the running stitch taking it back into the material where it last came out. There are now two chain loops, one inside the other and both caught down under the same running stitch. The needle now emerges a little further beyond and passes this time under two loops instead of the running stitch.

### CHAIN STITCH—OPEN

(Diagram 15)

Bring the needle up on the left hand traced line, and take to the back on the right side just opposite; bring through again on the left a little lower. Draw through over the working thread and insert the needle in the right hand line, inside the loop just made, which should be left fairly loose. Bring up on the left as before and continue in this way to end of line.



Diagram 15



Diagram 16

### CHAIN-RAISED BAND

(Diagram 16)

A useful border stitch worked on a foundation of transverse bars. Space these stitches evenly between the traced lines and when completed bring the needle through in the centre just above the top bar. Pass the needle under this bar from below upwards, bringing it out to the left. Now work the loop stitch in the manner illustrated. Work in this way over each bar to end of line. If a wide band is required several rows of the chain can be worked side by side on the bars; two colours are frequently employed for this stitch.

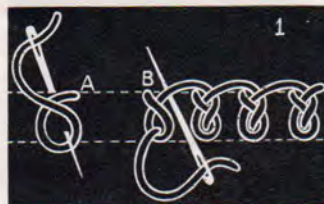


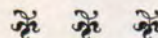
Diagram 17

### CHAIN ROSETTE (1)

(Diagram 17)

This is worked from right to left. A useful stitch for working formal patterns particularly adaptable for curved lines. Bring the needle up on the top traced line (A) take the

thread across to the left forming a loop as shown and hold down with the left thumb. Insert the needle as shown at left of diagram and pull through over the working thread. Now pass the needle under the thread as at B and continue with the next stitch.



Drawn Ground Stitches given in this book are :—

- Four Sided Stitch.
- Honeycomb Filling.
- Indian Drawn Ground.
- Raised Band - Diagonal.
- Single Faggot Stitch.

Canvas Stitches given are :—

- Cross Stitch - Double.
- Gobelin Stitch.
- Plait Stitch.





Diagram 18

## CHAIN ROSETTE (2)

(Diagram 18)

Rosette chain is very suitable for working tiny flower heads (2). The petals should be spaced evenly round a small circle, each radiating from the same spot in the centre of the flower.

## CHAIN STITCH — SINGALESE

(Diagram 19)

This is worked as open chain, but over two contrasting coloured threads. These are brought up one at each side at top of double traced line, the open chain being worked over them in a lighter coloured thread: the contrasting threads can be loosely pinned further down the lines to keep them in place whilst working. Begin the open chain by bringing the lighter thread through at top left hand side just below the contrasting one. The light thread is passed to the left and under both the other threads and is inserted in the right hand side exactly opposite and *inside* the contrasting thread—bringing the needle out a little lower down on left hand line—see diagram for position of threads and needle. This process is repeated for each stitch. This stitch can also be used for filling small leaf shapes, the stitches widening across the centre in ladder effect. The leaves on Sample No. 2 are worked in this stitch.



Diagram 19

## CHAIN STITCH — WHIPPED

(Diagram 20)

A simple stitch usually executed in two colours. First a foundation of chain stitch is worked along the line. This is afterwards whipped with another thread by passing the needle behind each chain stitch without allowing it to enter the ground fabric. The stitch is used very effectively on the bird on Sample 3, see page 7.



Diagram 20

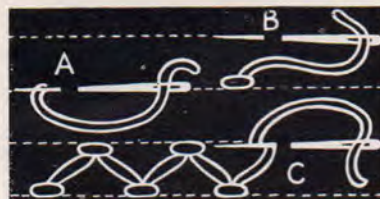


Diagram 21

## CHEVRON STITCH

(Diagram 21)

Working from left to right bring the needle through on the lower line. Insert a little to the right and bring through

again exactly half way back to the starting point (see A). Next insert the needle on the upper line towards the right. Bring through a little to the left (B) and insert again on the right making a stitch as on lower line. The needle now emerges where it first entered the upper line (C) and continues to work alternately on the upper and lower lines in this manner. This stitch may be threaded with a contrasting colour exactly as described for twisted lattice.

## COUCHING—BUTTONHOLE

(Diagram 22)

This is one of the many methods of holding down a surface thread with an ordinary stitch, in this instance buttonhole. It is used here as a filling for a flower form. First lay a thread across the shape, near the top. Then work a row of open buttonhole stitch over this, tying it down. Again lay a thread across the shape below the previous stitchery and when working the buttonhole stitch over this, let the needle pass behind the purl edge of the last row. It is not essential for the needle to enter the material except at the margins. This stitch is shown as an outline round the fillings and also for the filling on right hand shape on Sample 1, page 3.

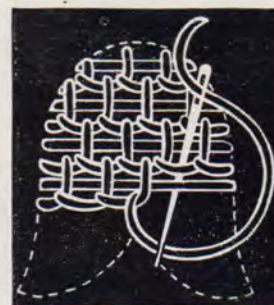


Diagram 22

## COUCHING—BATTLEMENTED

(Diagram 23)

A handsome couched filling worked in four colours. With first colour lay a perfectly even diagonal trellis (white in diagram). Repeat with each successive colour lay the threads alongside those previously laid. When completed couch

down the last set of threads where they intersect with a tiny stitch of contrasting colour. The threads will be interwoven correctly if each colour is laid first in one and then the other direction. The diagram shows the stitch in its varying stages, the upper portion being quite complete.



Diagram 23





Diagram 24

up again a little towards the centre and pull the thread through above the original stitch. Insert on the left outline and bring the needle up again a little towards the centre and above the stitch. Continue in this way alternately to right and left forming a central plait which varies in width to conform with the shape. For a line, work in the same manner keeping the plait quite even in width.

## CRETAN STITCH

(Diagram 24)

The illustration shows Cretan stitch worked as a line and as a leaf filling for which it is particularly suitable. Bring the needle through at the apex of the shape and insert on the right outer edge. Bring

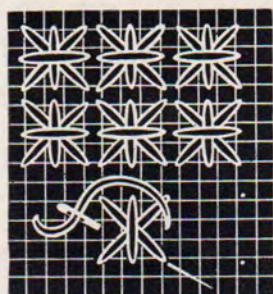


Diagram 25

## CROSS STITCH DOUBLE

(Diagram 25)

A canvas stitch. Work an ordinary cross stitch first, then an upright cross stitch over it as shown on lower part of diagram. Dots show vertical position of needle for beginning of next stitch. Top of diagram shows pattern of completed stitches.



Sample No. 3—Stitch on page 6.



Diagram 26

## ERMINE FILLING

(Diagram 26)

A light filling or powdering stitch. Begin by making a fairly long upright stitch, bringing the needle out a little to the left and lower down — see thread on diagram: the needle next picks up a small piece of material at the base of the stitch, is pulled through and finally inserted above and to the right as marked by spot on diagram. The top of the diagram shows three completed stitches. Used to fill top shape on Sample 1, page 3.

## FISHBONE STITCH — RAISED

(Diagram 27)



Diagram 27

Commence by bringing needle up at point 1 inserting it at 2 and bringing it out at 3: insert again at point 4 and bring out at 5, inserting it at 6 and emerging at 7 as in diagram. The needle is shown in the correct position for the next stitch, i.e. immediately below the tips of the stitches marked 4 and 5. Movements 3, 4, 5 and 6 are now repeated until the space is filled: stitch 1 and 2 being taken only at the commencement of the work.

## FOUR LEGGED KNOT STITCH

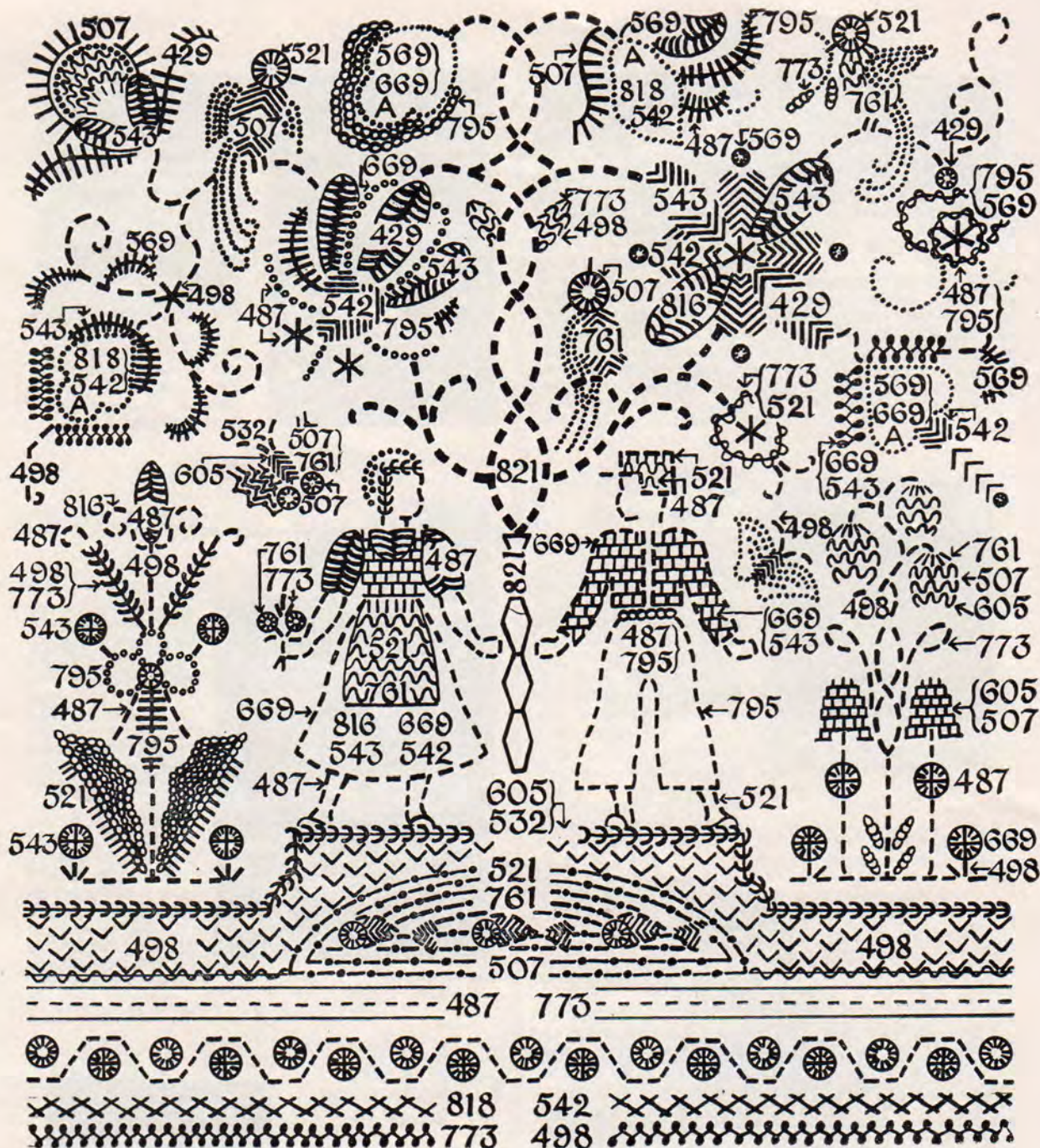
(Diagram 28)


This forms a neat little stitch which is very useful for a powdered filling. Begin as shown at top of diagram. Pull the thread through and hold it across to the left as centre diagram: the needle is then slipped behind the crossed threads and pulled through forming a knot, finally being inserted at left hand side and the thread taken back to make a complete cross as in bottom corner of diagram.



Diagram 28





**MATERIALS.**—Clark's Anchor  Stranded Cotton, 2 skeins each Nasturtium 543, Jade 521, Beige 821 ; 1 skein each Canary Yellow 487, Amber Gold 795, Golden Brown 569, Geranium 542, Terra Cotta 429, 816, Flame 669, Periwinkle 605, Kingfisher 761, Cobalt Blue 507, Navy 532, Emerald 773, Grass Green 498, Beige 818, Black. A piece of cream linen 14 ins. x 12 ins. approximately. Milwards "Gold Seal" Crewel Needles Nos. 5 and 6. **Briggs Transfer No. B.H. 19,085.**

























**MEASUREMENTS.**—9½ ins. x 8½ ins.

**INSTRUCTIONS.**—Cut wording from transfer, place design centrally on material, making sure that the straight lines are parallel to the thread of the material, pin in position and iron off; refer to the chart and key for the arrangement of the colour and stitches used. The numbers in circles on the latter refer



# Sampler on Cover

The unusual treatment and lovely colouring of this beautiful design make it a most desirable picture for practically any room in the house

-  Cretan St. ⑥
-  Loop St. ③
-  Raised Chain Band. ⑤
-  Interlaced Band St. ④
-  Twisted Lattice 2. ③
-  Raised Fishbone St. ⑥
-  Threaded Back St. ⑥
-  Pearl St. ⑥
-  Broad Chain St. ③
-  Whipped Chain St. ③
-  Detached Overcast St. ③
-  Zigzag Coral St. ③
-  Rosette Chain 1. ⑥
-  Scroll St. ③
-  Braid St. ⑥
-  Guilloche St.
-  Sheaf St. ⑥
-  Buttonhole Couching ⑥
-  Wave St. ⑥
-  Arrow-Head St. ③
-  Barred Buttonhole Wheel ⑤
-  Buttonhole Wheel 2. ③
-  Rosette Chain 2. ④
-  Twisted Lattice 1. ⑥

following colours in the needle 818, 543, 542. Shoes, satin stitch 669. Eyes Black French knots.

**LEAVES.**—Small ones at base of right hand tree are 521 with 507 beneath. Large leaves at base of left hand tree have the broad chain in 498, 773, 521 and 507; base lines 816 at left, and 816 with 498 at each end for the other.

**FISH.**—Heads and bodies 543, outlines 669, work the raised fishbone stitch in 3 strands.

**NAVY BAND AT BASE.**—Foundation 605, surface stitching 532, the threaded back stitch beneath in 532 threaded with a single line of 507. The guilloche stitch has the satin stitch, stem stitch and French knots in 773 (3 strands) with the interlacing 487 (6 strands). The barred buttonhole wheels are 543, buttonhole wheels 542, straight stitches 821, detached overcast line 818. When completed press on the wrong side with a hot iron over a damp cloth.

to the number of strands of thread used, any exceptions are mentioned below. The following notes give some of the details which are omitted on the chart. When working the branches use six strands of thread for those shown in a heavier line. Use only three strands for the small leaves in loop stitch. When the two shades are mentioned for the whipped chain the first refers to the chain stitch and the second to the whipping.

**FLOWERS.**—The one at the top left has the whipped chain in 795 and 569, wave stitch 821 at top with 818 beneath, the flower to right of it has the whipped chain in 569 and 795; the one beneath has the interlaced band in 773 and 521 with whipped chain 542 and 543. Top right centre one has whipped chain in 569 and 429, the rosette chain centre of one beneath is 795, small flower beneath, bird has centre rosette 429, scroll lines beneath 521 and 773, the flower beneath this has whipped chain in 795 and 569, and the one at left of it uses 498 for the rosette. Arrow head stitch is 773 with 498 for buttonhole wheel.

**BIRDS.**—Top left one has wings 773 and 521, tail 507 and 605; top right, wings 507 and 521, tail as other bird, centre one has wings 507 and 605, tail 521 and 773. Beaks and feet 795.

**YELLOW BUTTERFLY.**—Outline 795 and 569, inner lines 795 for both chain and whipping, body 569 (3 strands).

**GIRL.**—Skirt in battlemented couching, the first lines in 816 being laid over the traced lines then 669, 543 and lastly 542, couch down with 521 (6 strands). When working the bodies lay threads across in Black, and work buttonholing over them in 605. Front of cap 761 and 521, back 543, 669.

**BOY.**—Trousers in honeycomb filling, lay the first two sets of bars over the lines given in 487, the final interlacing is in 795 (6 strands). Jacket laid lines of 669 with buttonholing in 543 worked over them; belt Black. For both figures work the flesh with one strand of each of the



## FOUR SIDED STITCH

(Diagram 29)

A drawn fabric stitch. Bring needle out at A insert at B and bring out at C; now insert at A and bring out at D finally inserting at B and emerging at C. The needle is next inserted at D and brought out three threads to the left of C: C and D corresponding to A and B on first stitch. Continue in this manner along the row, rows of crosses being formed on the wrong side. This makes a very useful border stitch: a thread is sometimes drawn out at top and bottom of the row to give a more open effect.

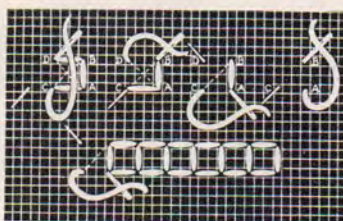


Diagram 29

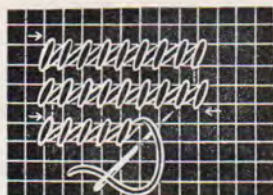


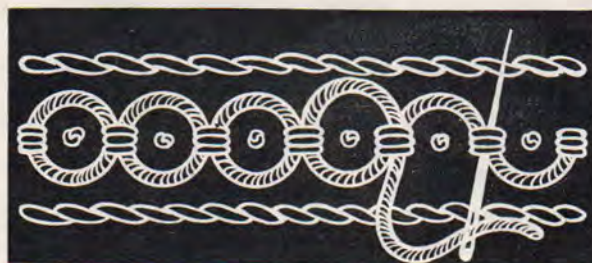
Diagram 30

and the stitch worked in the reverse direction and from bottom to top. The dotted line and arrow at lower left hand side show commencement of third row which is as the first. It is important that the rows should be worked exactly as diagram in order to get the correct "pull" to the stitch.

## GOBELIN STITCH

(Diagram 30)

A canvas stitch. Commencing at top arrow on diagram the stitch is worked over one vertical thread and under two. At the end of the row the needle is taken to the base of the second row—see dotted line and arrow—



## GUILLOCHE STITCH

(Diagram 31)

An attractive border stitch worked in two colours as suggested in diagram. First embroider the marginal lines in stem stitch and then work successive groups of 3 horizontal satin stitches between these. Next pass a thread along the line working alternately upwards and downwards behind the satin stitch groups. When the end of the line is reached return the thread this time filling in the spaces left on the first journey (see needle in diagram). Finish the centre of each circle with a French knot.

## HERRINGBONE STITCH—DOUBLE AND GERMAN INTERLACING STITCH

(Diagram 32)

Top diagram shows double herringbone being worked in two contrasting colours. Commence with the light thread as ordinary herringbone but slip the needle **under** the first stitch—this is done after each **top** stitch has been taken.



Diagram 32

Lower diagram shows the interlacing stitch: this is worked over a foundation of double herringbone. Commence by bringing needle up at arrow: use a blunt pointed one and take it over the first stitch, weave under and over the top crossed stitches, noting that it passes under **two** stitches on its way to centre. This weaving of the thread is repeated to end of border and the return journey made along the bottom stitches. The needle is shown being woven in and out of the lower stitches to the centre and will then pass over the black and under both the white and the black stitches before encircling the lower crossed stitches. This stitch looks equally well as a narrow border or as a much wider one in very thick thread. See Sample No. 4.

## HERRINGBONE STITCH—LACED

(Diagram 33)

This stitch is worked over a row of herringbone stitch but is worked in a slightly different manner—the thread



Diagram 33

being taken **under** instead of over the first stitch—see commencement of diagram—the arrow indicates the thread again being taken under the second stitch.

The interlacing is begun as in diagram, the thread being taken under the first stitch and then encircled twice round the crossed stitches as at the top, the thread of course being taken over and under each stitch and then brought down to the lower edge of border and encircled one and a half times round these crossed stitches, before being taken up to the top of the border again. This process is repeated until the length of border is complete.

## HONEYCOMB FILLING STITCH

(Diagram 34)

A drawn fabric stitch. Bring the needle out at 1 on diagram, insert three threads to the right at 2 emerging three threads below at 3: now insert needle again at 2 bring out at 3 and insert three threads to the left at 4



Diagram 34



emerging three threads below at 5. The needle is again inserted at 4 and brought out at 5. These movements are repeated, pulling the stitches taut each time. Each row must be finished off before the next is commenced. The rows are worked back to back, so that the two vertical stitches coincide. For worked effect see page 13.



German Interlacing Stitch—Stitch on page 10.

## INDIAN DRAWN GROUND STITCH

(Diagram 35)

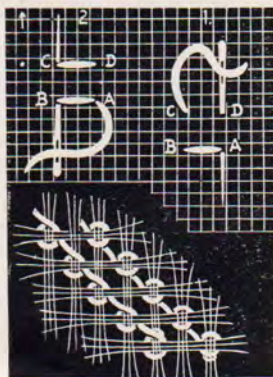


Diagram 35

A drawn fabric stitch. Commence as at 1 on diagram bringing needle out at A inserting it three threads to the left at B and bringing it out three threads above at C: insert again three threads to the right at D emerging at A. The next movement is as 2 on diagram, taking the needle in at B and out at C over stitches previously made: now insert the needle three threads to the left emerging three threads above—see dot and arrow—insert again three threads to the right emerging at C: C corresponds to A on

diagram and the stitch repeats from here, the pull of the thread forming little circles, see lower diagram. When one row is completed turn the work upside down to commence the next row: this is worked with its back to the previous one and uses some of the same holes. For worked effect see page 13.

## ITALIAN BUTTONHOLE INSERTION STITCH

(Diagram 36)

A beautifully decorative stitch for joining two edges together and one that is extremely simple to work in spite of its rather complicated appearance.

First of all tack the two edges of material to stiff paper, leaving a space of at least half an inch between them. Bring needle through material at point 1, take it over to left and insert at 2 emerging under the edge of the material. Work four or five buttonhole stitches over this thread, then insert

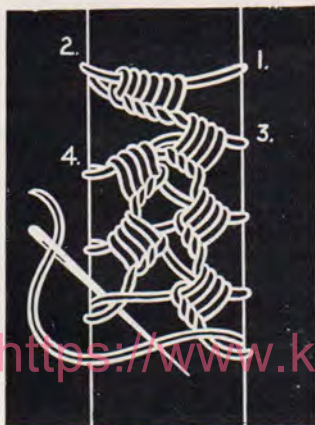


Diagram 36

needle at right hand side a little lower down at 3; now take the thread over to the left and insert a little lower still at 4 emerging under the edge of the material, but bringing the thread out over the stitch being made; four buttonhole stitches are now worked from centre outwards over the two threads at 3, the thread being next inserted lower down on the same side. Take the thread to the left and work four buttonhole stitches over the two threads at 4 from centre outwards—a similar group is being commenced lower down on diagram: the thread is then inserted and brought out lower down beneath 4 and four buttonhole stitches worked over the right hand threads. The stitches are worked alternately from side to side down the border, the needle being inserted equidistant at the edges after each group has been worked.



Diagram 37

## INTERLACED BAND STITCH

(Diagram 37)

A decorative border line effective in two colours. First work back stitching along each of the traced lines. Do not place the stitches exactly opposite

each other but arrange them brick fashion as shown in the diagram. Next interlace a second thread around these, as illustrated by the needle, working alternately on the upper and lower lines.



Diagram 38

## KNOT STITCH—DOUBLE

(Diagram 38)

A decorative line stitch worked from left to right. Bring the needle through and take a small slanting stitch as at A. Pass the needle under the surface stitch and then again pass it under, this time making a loop stitch by drawing through over the working thread as illustrated. Make another foundation stitch as at A and continue in this way to end of line. The stitch is used for the stems and outline of bell-flowers on Sample No. 2, page 4.





Diagram 39

the stitch above, diagram 4, and the thread pulled tight. Movements 3 and 4 are now repeated down the length of the border, the stitch forming a tight plait at each side with a "ladder" effect between. Though it sounds complicated, once the first stitches have been formed it is perfectly simple to continue.

## L LOOP STITCH

(Diagram 40)

May be used as a line stitch or to fill a leaf shape. Working from right to left, bring the needle through at A between the traced lines. Insert at B a little to the left on the upper line and bring through on the lower line immediately below. Now work a loop stitch round the surface stitch as illustrated, and insert the needle again on the upper line as in the first instance. Continue in this way to end of line.



Diagram 40



Diagram 41

## O OVERCAST — DETACHED

(Diagram 41)

An attractive line stitch particularly useful for stems crossing one over another. Unlike ordinary overcasting this is not worked into the ground material but over a foundation of two rows of stem stitch. These should be worked with long loose stitches as at A, the second row (shaded in diagram) crossing over the first and entering the material at different points. The overcasting should be worked closely and evenly over this foundation, producing a firm rounded line.



Diagram 42

## P PEARL STITCH

(Diagram 42)

Work from right to left. Bring the needle through at end of line and take a small stitch as shown at A in diagram. Do not draw the thread quite through but leave a small loop through which the needle is passed from above downwards (B). Now tighten the first loop and draw the working thread right through, ready to start the second stitch. If worked quite closely this stitch is similar to a row of pearls but spaced farther apart, the effect is that of a knotted line.

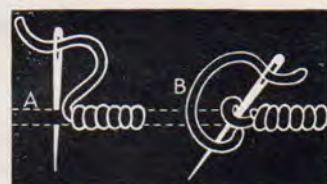


Diagram 43

## P PLAIT STITCH

(Diagram 43)



A canvas stitch. It is quickly worked and very suitable for backgrounds. The diagram shows the working very clearly: the needle passing over two threads in a forward direction and over one backwards each time a stitch is made. The back of the work consists of pairs of upright stitches.

## R RAISED BAND — DIAGONAL

(Diagram 44)

A drawn fabric stitch. Bring needle out at point marked by arrow at 1 on diagram and insert six threads above, bringing it out three threads to the left and three down—see needle at left hand side, continue for length required; after this the needle is ready for the return journey as shown at 2 on diagram, the needle being inserted at the top of the stitch below

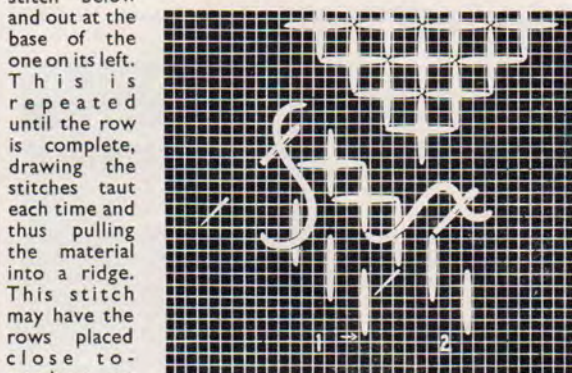


Diagram 44

and out at the base of the one on its left. This is repeated until the row is complete, drawing the stitches taut each time and thus pulling the material into a ridge. This stitch may have the rows placed close together as shown at top of diagram or have spaces between: sometimes the spaces are filled in with single faggot stitch. For worked effect see page 13.



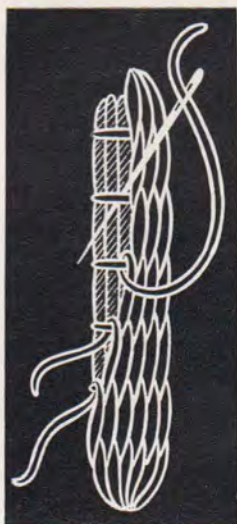


Diagram 45

## RAISED BAND—STEM

(Diagram 45)

Suitable for thick stems, borders, etc.

Commence by laying threads horizontally over the length of the stem or border. They should be placed close together and packed more tightly in the centre to give a raised effect, indicated by the shaded portions in the diagram. Single stitches are worked over these at right angles, spaced about a quarter of an inch apart. Stem stitch is then worked over the transverse threads commencing in centre at base and a little below the laid threads—see uncovered portion at top—and taking the stitches over the cross threads each time. Each line of stem stitch must be completed before the next is begun, push the rows close to each other so that no foundation threads show

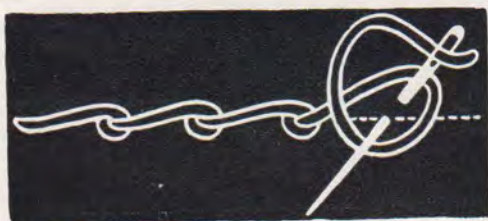
through. Note that the rows all commence and finish in the same centre hole at base and tip of band—this gives a very neat finish.

## SCROLL STITCH

(Diagram 46)

Several attractive borders may be devised by working lines of scroll stitch in opposite directions. The stitch is worked from left to right and the thread emerges at the end of the

Dia.  
46



line to be covered. The thread is then carried over to the right and back to the left again to form a loop on the surface of the material such as is shown in the diagram. Inside this loop the needle picks up a small portion of material in a slanting direction and the loop under the point of the needle and thread are then pulled through, when they are ready for the second stitch. The stitches should be spaced evenly apart, and could be used to simulate waves in conventional pictures, etc.



## SHEAF STITCH

(Diagram 47)

An important border stitch admirably suitable for

Diagram 47

## Raised Band—Diagonal.

(See Diagram 44)

## Honeycomb Filling.

(See Diagram 34)

## Single Faggot.

(See Diagram 48)

## Indian Drawn Ground.

(See Diagram 35)





representing tree stems. First lay transverse threads in pairs at regular intervals along the border. Then bring the needle up at A just under the lowest bars and pass it over the 2nd pair of bars; now return to the lowest bars and working from left to right wind the thread around these, two pairs until they are covered. Continue by winding the same thread around the 2nd and 3rd pairs of bars, working from right to left and dovetailing the stitches with those below as illustrated. Proceed to end of border, working over successive bars, alternately from left to right and right to left. The next stage of the stitch is worked where the vertical threads meet over the bars. Bring up the needle at B in diagram, pass it behind the transverse bars to the left of the two endmost vertical threads; pull through until only a small loop is left, pass the needle through this as illustrated and pull tightly. Repeat over each pair of upright threads across the band so that all are firmly secured. When passing up to the next pair of bars where the knotting process is again worked, bunch the vertical threads into a sheaf at the centre by binding with two satin stitches.

## SINGLE FAGGOT STITCH

(Diagram 48)



Diagram 48

and work another row alongside the first, using some of the same holes. These rows are repeated, see lower portion of diagram: dotted lines indicate the thread at the back of the work. For worked effect see page 13.

## TWISTED INSERTION STITCH — FAGGOTING

(Diagram 49)

Tack the two edges to be joined on to stiff paper leaving about a quarter of an inch space between. Begin at left hand side bringing needle from beneath top edge, insert a little to the right beneath lower edge, pull through and twist needle round thread as shown in diagram.

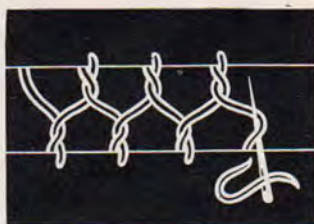


Diagram 49

## TWISTED LATTICE STITCH

(Diagram 50)

A very useful filling stitch, or it may be worked as a border as shown in lower part of diagram. For the filling threads are laid diagonally across the shape, first in one direction and then in the other: the second set must be woven under and over the first ones as in darning.



Diagram 50

## VANDYKE STITCH

(Diagram 51)

This stitch can be worked as a straight border or used to fill leaf shapes as in diagram. Begin by bringing needle through at 1, insert at 2, emerge at 3 and insert again at 4



Diagram 51

emerging at 5. The next movement is shown in diagram, the needle being slipped behind the crossed threads of the previous stitch and inserted on right hand side a little below the previous stitch. The needle then passes under the material and emerges a little lower down on left hand side in same manner as 4 and 5. These stitches are repeated over the shape or border—the crossed stitches forming an even plait down centre of shape.

## WAVE STITCH

(Diagram 52)

A useful stitch for shading. The stitches are shown open for clearness in the diagram, but should really be worked close together so that no material shows between. Commence with a row of satin stitches across



Diagram 52

the top of the shape—shown by light stitches in diagram. The next row (shaded stitches) commences at right hand side as shown by top arrow, and the needle is looped through base of first satin stitch, taken below on level with arrow and picks up a tiny piece of material: this is repeated until row is complete. Third row commences at lower arrow and the thread is looped through the end of the



first stitch : the needle taken into the material below and then looped through the base of the next **two** stitches. This process is repeated on all subsequent rows. The stitch is used to fill the left hand bellflower on Sample 2, page 4.



Diagram 53

### WOVEN BAND — DIAGONAL (Diagram 53)

Commence by working horizontal stitches a short distance apart along the length of the band. Contrasting coloured threads are required for the weaving which will be referred to as light and dark. Thread two needles (one with each colour) and bring both through the material at the same spot at top of band as marked by arrow on diagram, the lighter thread to the left. The needle with the light thread is slipped **under** the first bar and left lying—the needle with the dark thread being slipped **over** the first bar and under the second, at

the same time keeping the needle under the light thread. The dark thread is then left lying and the light thread passed over the second bar and under the third, the needle being kept under the dark thread. The next stage is shown in diagram, the light thread left lying and the dark thread being taken over the third bar and under the fourth. These movements are continued to the bottom of the band. The next row commences at the top as before but the **dark** thread is slipped **under** the first bar and the light **over** it and under the second—see diagram.

The band is completed by each row being commenced alternately with the light and dark threads on top and sufficient rows should be worked to completely cover the foundation cross-bars. The weaving threads should be long enough to cover the band without a join. If liked the band may be given a more raised effect by laying long straight stitches beneath the cross bars.

### ZIG - ZAG CORAL STITCH

(Diagram 54)

Commence by bringing needle up in right hand line, take thread across to left, loop over and make an ordinary coral stitch as 1 on diagram; take the thread to the right and insert needle a little lower down on right hand line, bring out a little to the left at the same time looping the thread over to the left round tip of needle as shown in diagram. Continue working from left to right in zig-zag manner down length of border.



Diagram 54

Basket Stitch.

Open Chain.

Chain—Raised Band.

Rosette Stitch.

Chain—Double.

Chained Feather.

Cretan Stitch.

Chevron Stitch.

Zig-Zag Coral.

Double Knot.

Guilloche Stitch.

Herringbone—  
Double.

Herringbone—Laced.

Interlaced Band.

Ladder Stitch.

Loop Stitch.

Raised Stem Band.

Sheaf Stitch.

Vandyke Stitch

Woven Band—  
Diagonal.





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