

1 Running stitch and variations

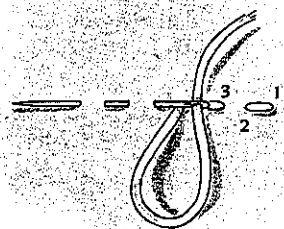
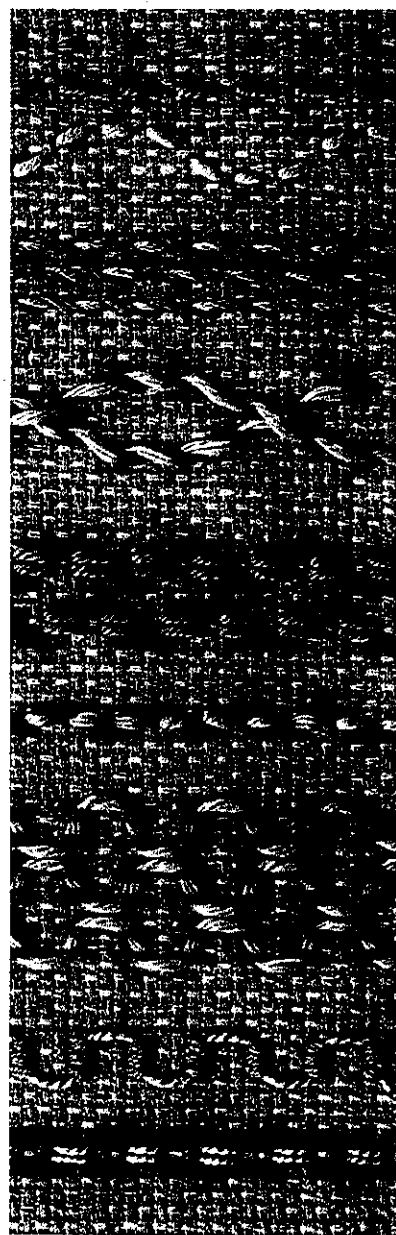


fig A

fig A Work lines from right to left. Bring needle up at 1, down at 2, and up at 3 to begin next repeat.

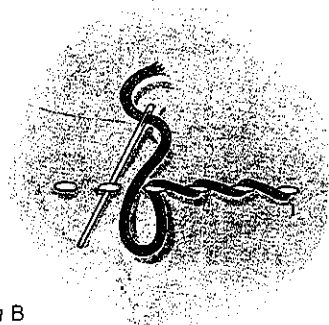


fig B

Variation 1: Whipped running stitch
fig B Work a line of running stitch. Bring contrast color in a blunt needle up at 1. Pass needle under each stitch from top to bottom without piercing fabric. Pass needle through to back at center top of last stitch.

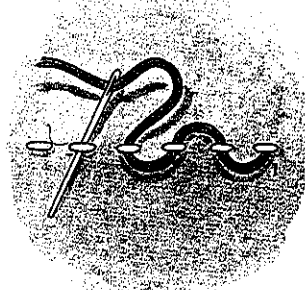
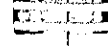
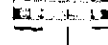
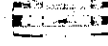
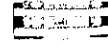
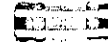
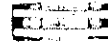
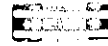
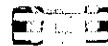
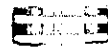
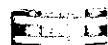
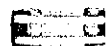
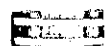
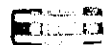
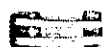


fig C

Variation 2: Laced running stitch
fig C Work a line of running stitch. Bring contrast color in a blunt needle up at 1. Pass needle under second stitch from bottom to top, then under next stitch from top to bottom, without piercing fabric. Repeat to end of line. Pass needle through to back at center top or bottom of last stitch.

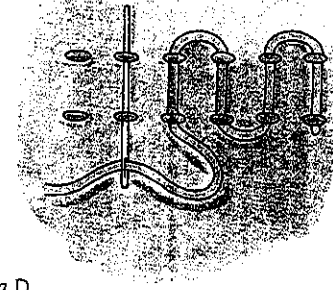


fig D

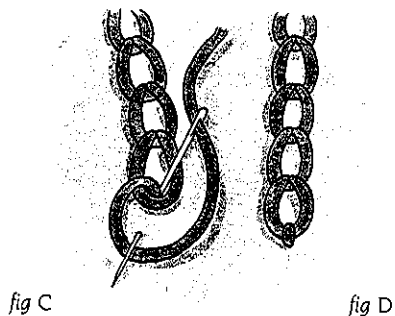
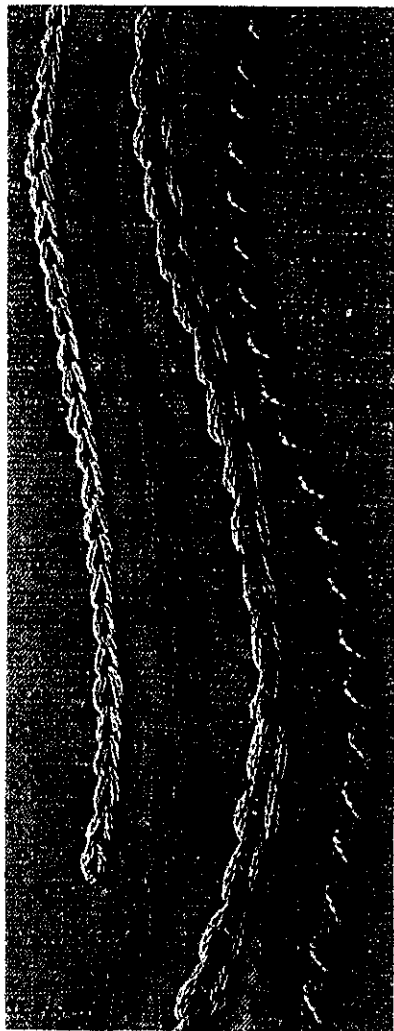
Variation 3: Interlaced running stitch
fig D Work 2 or 3 lines of running stitch with the stitches exactly above each other. With a contrast color and a blunt needle, work as for Laced Running Stitch, passing needle vertically under each group of stitches in turn.

Parallel lines of whipped, laced, and interlaced running stitches may be matched or staggered at different spacings to produce a variety of surface patterns.

USES straight and curved lines, outlines, as a quilting stitch, as a gathering stitch for smocking, as a foundation for other stitches

NOTES 1. this is one of the few embroidery stitches where several stitches may be made at once, by running the needle in and out of the fabric. 2. Stitches may be the same length as the spaces between them (i.e. the same length on each side of the fabric), or longer than the spaces between them (i.e. shorter on the back of the fabric), but all the stitches on the right side of the work should be the same length

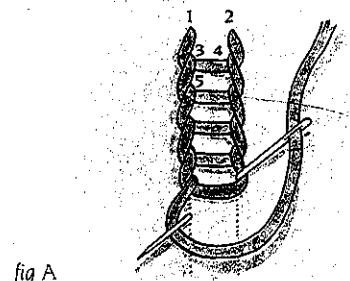
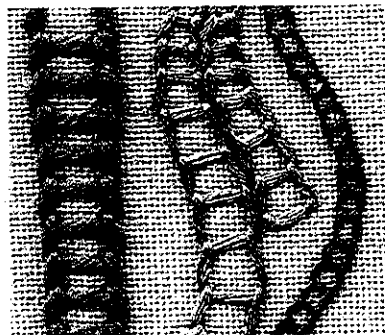
9 Chain stitch



Work from top to bottom:
fig A Bring needle up at 1 and insert at same place, looping thread beneath needle as shown. Bring needle up at 2, a short distance below 1.
fig B Insert needle in same place as 2, inside loop of stitch above, looping thread beneath needle as before, and bring needle out at 3.
fig C Repeat as required. All stitches should be the same length.
fig D To fasten off, secure the last loop of the chain with a tiny stitch.

USES straight and curved lines
NOTE chain stitch may be decorated with backstitch, or whipped in the same way as on page 38

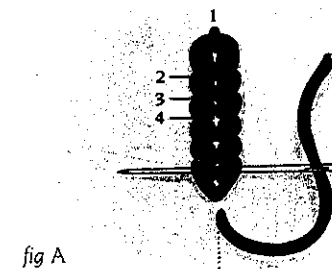
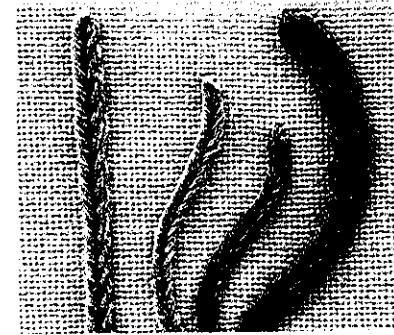
10 Open chain stitch



Work from top to bottom:
 Bring needle up at 1, down at 2, and up at 3 with thread loop under needle. Do not pull tightly. Take needle down at 4 and up at 5 with thread loop under needle. Repeat as required.
 Secure final loop with a tiny stitch at center (as for chain stitch, opposite) or with two tiny stitches, one at each lower corner.

ALTERNATIVE NAME square chain stitch
USES straight and curved lines
NOTES for regular stitches in straight lines, count threads on evenweave fabric, or mark fabric with two parallel lines of evenly spaced dots

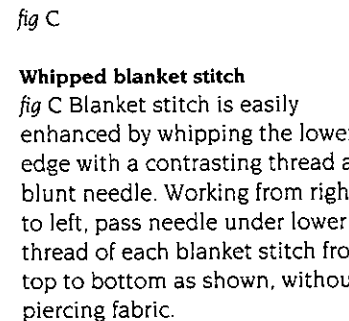
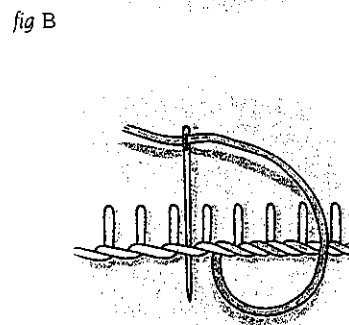
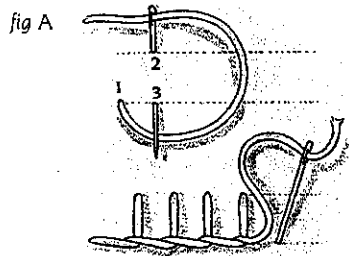
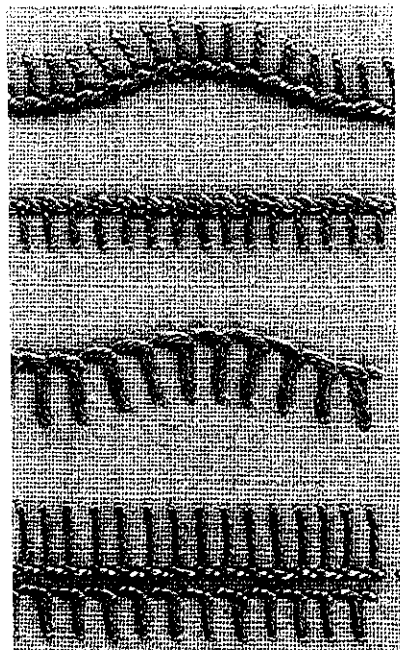
11 Heavy chain stitch



Work from top to bottom:
 Bring needle up at 1 and make a small vertical stitch downward. Bring needle up at 2 and pass from right to left through small stitch above. Insert at 2. Bring needle up at 3 and pass again from right to left through same stitch. Insert at 3. Bring needle up at 4 and pass from right to left under two preceding chains made, just above 2. Insert at 4. Repeat as required.

ALTERNATIVE NAME braid stitch
USES straight and curved lines
NOTES 1. for regular stitches use evenweave fabric, or mark fabric with a line of evenly spaced dots. 2. to avoid piercing the fabric when passing under previous stitches, a blunt needle may be preferred

24 Blanket and whipped blanket stitch



Working from left to right, the twisted edge forms at the lower line:

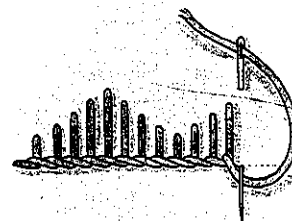
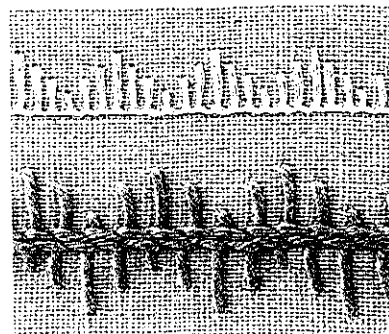
fig A Bring needle up at 1, down at 2, and up at 3, with thread looped under needle. Pull through. Take care to tighten the stitches equally throughout for a neat twisted edge.

fig B Repeat to the right. Fasten down the last loop by taking a small stitch along the lower line.

Whipped blanket stitch
fig C Blanket stitch is easily enhanced by whipping the lower edge with a contrasting thread and a blunt needle. Working from right to left, pass needle under lower thread of each blanket stitch from top to bottom as shown, without piercing fabric.

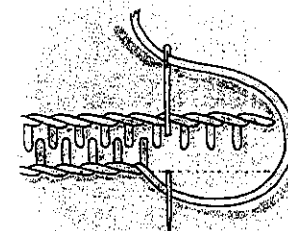
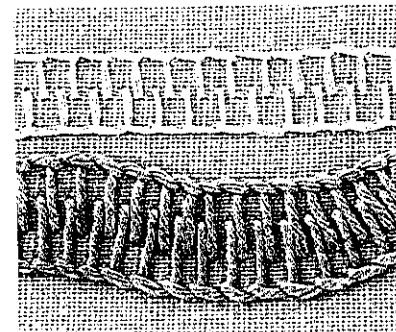
ALTERNATIVE NAME buttonhole stitch (when stitches are worked close together; see page 61)
USES straight and gently curved edgings, couching, laid work, cut work, straight and curved outlines (when worked small)
NOTES 1. when worked along a raw edge of fabric, needle passes through fabric only at point 2 shown on diagrams, the raw edge corresponding to the lower marked line. 2. for regular stitches, mark fabric with two parallel lines (or one line parallel to a raw edge). 3. when working curves, stitches may be fanned by keeping the "arms" of the stitches always at right angles to the required line

25 Long and short blanket stitch



Work from left to right:
Work in same way as blanket stitch (see opposite), but vary the length of the arms of the stitches as shown, in even steps. Each repeating group should consist of an even number of stitches, such as four or six (as shown in photograph), or eight (as shown in diagram).

26 Double blanket stitch



Work a line of blanket stitch (page 58) from left to right, then turn the work to stitch the second line of blanket stitch in the same direction:
The arms of the stitches on the second line fall between the arms of the first line, overlapping at the center by the amount required.

USES may be worked widely spaced, or close together as a bold, solid line used for double buttonhole bars (page 64) in cut work

66 Satin stitch and variation

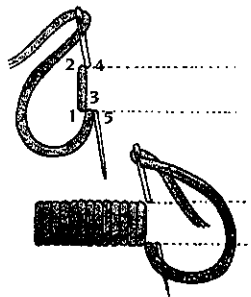
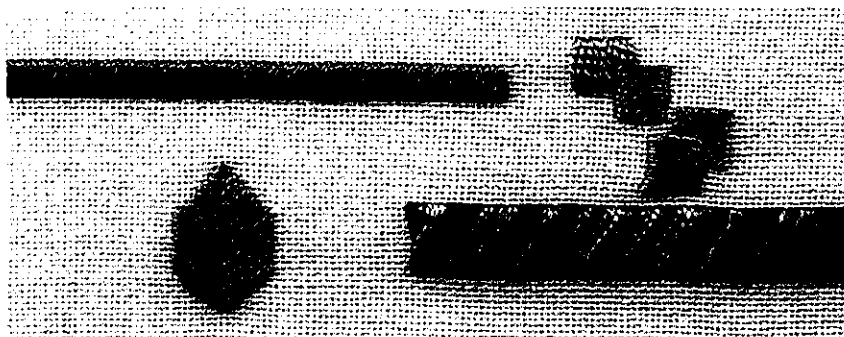


fig A

Straight satin stitch

Work from left to right:

fig A Bring needle up at 1, down at 2, up at 3, down at 4, and up at 5. Repeat as required. Stitches should be close together with no fabric showing between them.

Slanted satin stitch

Choose the direction of the slant to suit the shape: stitches that are too long will not keep their shape.

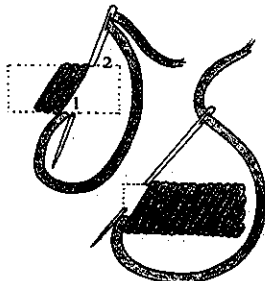


fig B

Stitches on different areas may be worked in different directions to catch the light.

fig B Begin at center of shape: bring needle up at 1 and down at 2. The first stitch sets the slant for all subsequent stitches. Work parallel stitches from center out to right. Then return to center and work parallel stitches out to left.

USES smooth, solid filling for small areas such as leaves, petals, and monograms

NOTES 1. on evenweave fabrics, stitches may be worked horizontally, vertically, and at 45 degrees. 2. outlines should be marked with a clean, crisp line: for the smoothest outline, always stitch at the same side of a line. 3. for a smooth glossy surface use stranded cotton thread. 4. keep stitches parallel: after bringing the thread through to the surface, lay it across the work next to the previous stitch to gauge exactly where to insert the needle

67 Padded satin stitch

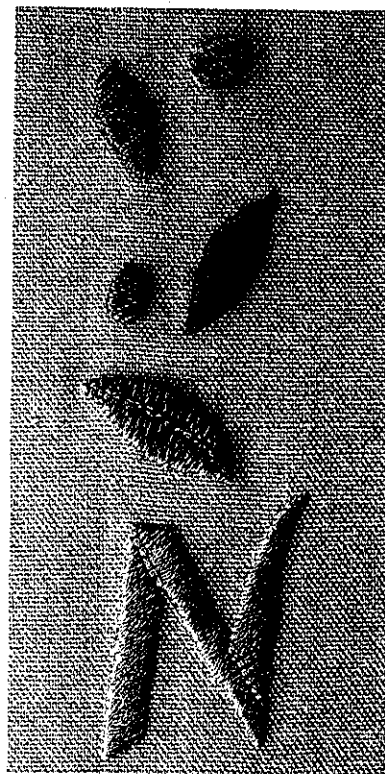


fig A

fig B

fig D

fig E

fig C

fig F

Padded with stitches

Decide in which direction the final layer of stitches will slant.

fig A Outline the shape with split stitch (page 44).

fig B Cover the area with satin stitch (left), slanting the stitches in a quite different direction to that required for the final layer, stitching just outside the split stitch outline.

fig C Work the final layer of satin stitch, slanting as required.

Padded with non-woven fabric

Cut the shape from color-fast felt or craft interfacing. Iron-on craft interfacing may be used, and the stitching in fig D therefore omitted.

fig D Using fine thread, stitch the motif in position with small straight stitches placed across the raw edges.

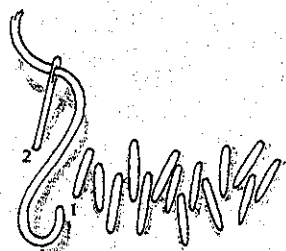
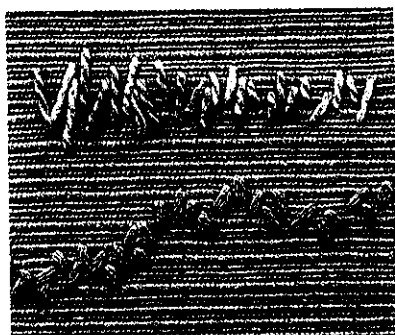
fig E Cover the shape with satin stitch.

fig F Details may be added by working a line of small backstitch (page 42) to tie down the satin stitches.

USES smooth, solid filling for small areas with a raised, embossed effect

NOTES 1. padding may consist of a lower layer of stitches or a shape cut from a non-woven fabric such as felt or craft interfacing. 2. use the same thread for all layers of stitches

91 Straight stitch



Work in any direction:

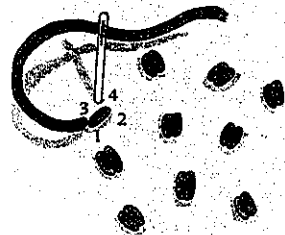
Bring needle up at 1 and insert it at 2. Repeat as required.

Where several straight stitches are closely grouped it is best to work them all in a similar direction, e.g. from bottom to top, or from top to bottom.

ALTERNATIVE NAME single satin stitch

USES isolated short, straight lines, may be scattered as a filling or used for grass and foliage effects

92 Seeding stitch



Work in any direction:

Bring needle up at 1, down at 2 making a very small stitch, up at 3, and down at 4, making a second small stitch close to the first.

Repeat as required.

USES a simple filling stitch; it may be worked as an even scatter, to give texture to an area, or clustered to shade an area from one side to the other

93 French knots

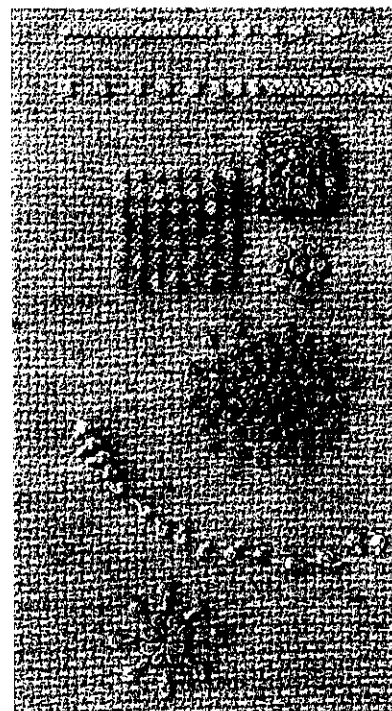


fig A

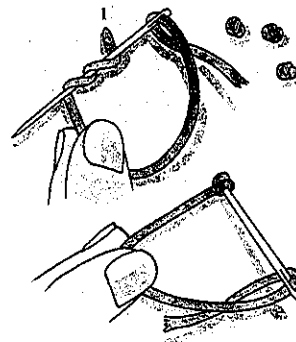


fig B

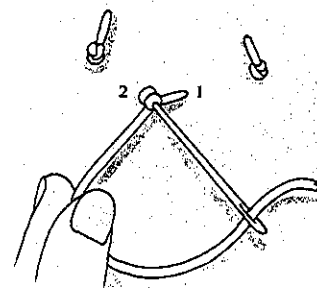


fig C

USES a bold, raised dot, used singly (e.g. as an eye) or in groups (e.g. as a flower center); may be worked closely packed or evenly scattered as a textured filling, or clustered for a shaded filling. May also be worked with a short tail for a more organic effect



107 Buttonhole loops

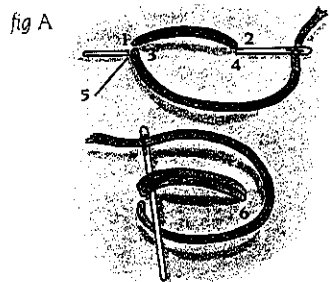
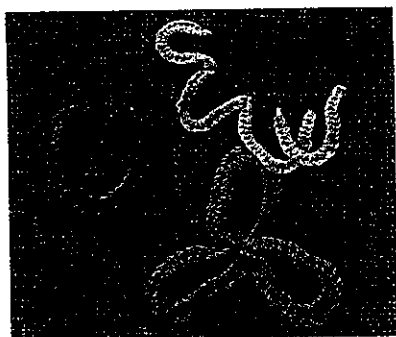


fig B

Work two foundation stitches:

fig A Bring needle up at 1 and down at 2, making a loose stitch. Bring needle up at 3 and down at 4, making a second loop. Bring needle up at 5, just beneath 3. Hold both stitches down with needle tip and pull thread gently to make both stitches the same length.

fig B With a blunt needle, work buttonhole stitch (page 61) closely over both threads together and insert needle at 6.

USES open or closed loops worked to stand free of the fabric surface; often used for floral and foliage effects; may also be used as a button loop
NOTES the finished loop may be held in place by tiny stitches

108 Raised cup stitch

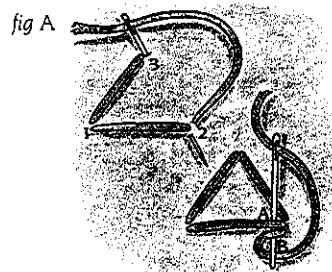
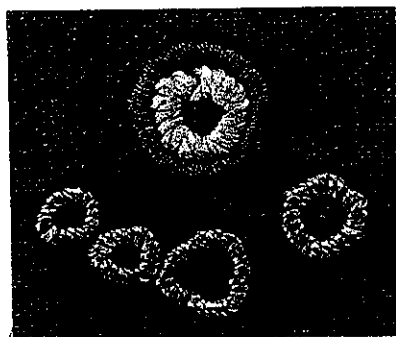


fig B

First work a triangle of backstitches as a base:

fig A Bring needle up at 1, down at 2, up at 3, down at 1, up at 2 and down at 3.

fig B Bring needle up just below 2. Change to a blunt needle. Pass needle under first bar from A to B without piercing fabric, with loop around needle as shown. Pull through gently. Repeat clockwise around the triangle, packing stitches close together to form a circle.

USES small, enclosed detached motifs, more or less circular, often used to represent tiny flowers
NOTE if the foundation stitches are worked in an equilateral triangle as shown in the diagrams, the finished effect will be circular

109 Woven picots

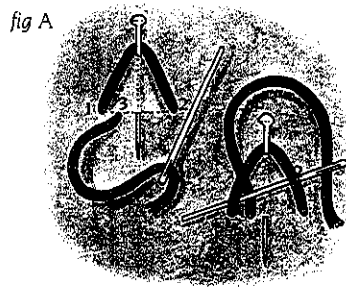
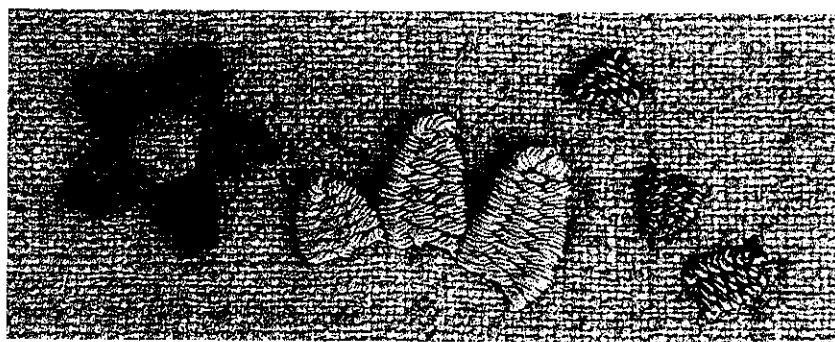


fig B

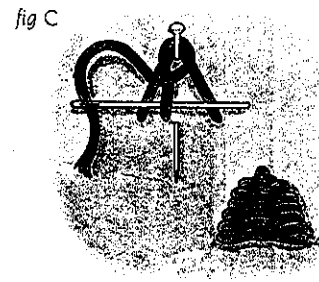


fig D

fig A Insert a pin along the vertical line of the picot shape required. Bring a blunt needle up at 1, down at 2, and up at 3.

fig B Take thread around head of pin again, then pass needle from right to left under right-hand thread, over center thread, and under left-hand thread, without piercing fabric.

fig C On return journey, pass needle over left-hand thread, under center thread, and over right-hand thread, without piercing fabric.

fig D Repeat these two journeys until the shape is full, inserting the

USES a woven petal shape attached to the fabric only at the base, used for flower petals and foliage

NOTES 1. for the best result use a firm, rounded thread, to make the weaving easier and emphasize its texture. 2. each picot may be marked with a base line and a central vertical line