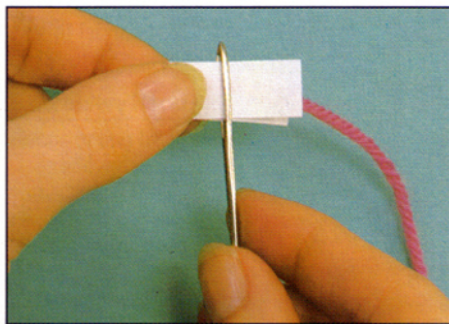
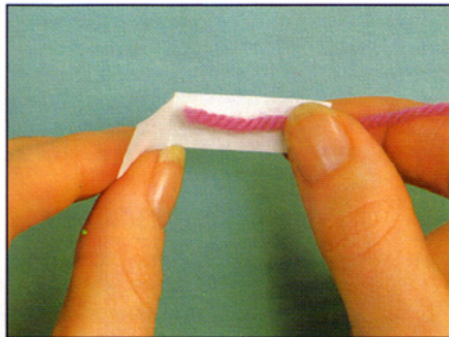
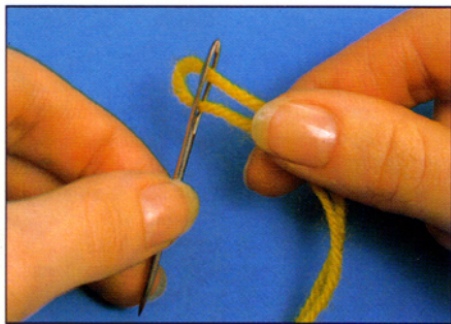
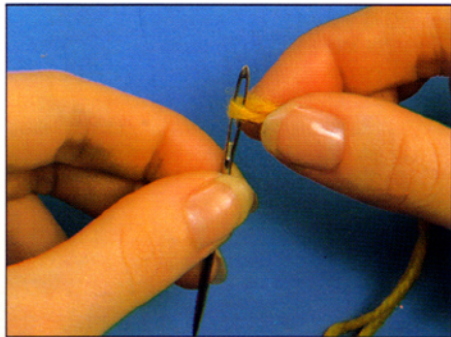


INTRODUCTION



■ THREADING A NEEDLE

There are three basic ways of threading an embroidery needle.

A needle threader has a loop of fine wire at one end. Pass the loop through the eye of the needle, push the end of the thread through the loop, then carefully withdraw the needle threader. The wire loop will pull the thread through the eye.

Use the fold method (above) for soft threads. Fold the end of the thread over the needle and pull it tight. Slip the folded thread off the needle and push it through the eye.

A paper strip (above, right) will often succeed where the other two methods fail. Cut a strip of thin paper 2 inches (5cm) long and narrower than the needle eye. Fold the strip in half and place the end of the thread inside the paper. Push the folded paper with the thread inside through the eye of the needle.

■ STARTING TO STITCH

When you start to stitch, do not make a knot at the end of the thread. A knot can cause an unsightly bulge on the right side of the fabric or canvas. Instead, leave about 2 inches (5cm) of the thread hanging loose. Darn this loose thread

in on the wrong side when you have finished your embroidery.

Alternatively, work one or two tiny back stitches (page 3) to anchor the thread in an area that will be covered by the embroidery. If you are continuing to work an area which has been partly stitched, secure the end of the thread neatly on the wrong side under a group of stitches. To finish, secure the thread under a group of stitches and cut off the loose end.

■ NEEDLES FOR EMBROIDERY

The three types of needles used for embroidery have longer eyes than those used for plain sewing. They are graded in size from fine (high numbers) to coarse (low numbers). The choice of needle depends largely on the embroidery technique being worked.

Crewel needles are medium-length, sharp-pointed needles (sizes 1 to 10) used for fine and medium-weight embroidery on plain-weave fabric. Chenille needles (sizes 14 to 26) are similar, but they are longer and thicker, with larger eyes to accommodate heavier threads. Tapestry needles (sizes 14 to 26) have blunt points and are used for canvaswork and embroidery on even-weave fabric.

■ THREADS FOR EMBROIDERY

Embroidery threads are available in a wide range of weights and colours. The most commonly used threads are made of cotton and wool, but linen, pure silk, synthetic and metallic threads can also be bought. Wool threads are hardwearing, colourfast and proofed against moths. Some threads are twisted and cannot be divided, while others are made up of several strands which can be separated to provide a thread suitable for fine work. The strands can also be mixed together to create different weights and colour combinations.

Stranded Cotton (Stranded Floss)

A slightly shiny thread made up of six strands twisted together which can be divided.

Pearl Cotton

A tightly twisted thread with a lustrous finish available in three weights, 3, 5 and 8 and in a wide range of colours. Pearl cotton cannot be divided into separate strands.

Soft Cotton

A heavy, twisted thread with a matt finish which cannot be divided.

Coton à Broder

A tightly twisted thread, similar to a fine weight of pearl cotton but without the lustre.

Pure Silk

A shiny thread with an extensive colour range, including some brilliant shades not available in cotton threads. Available as a stranded or twisted thread, silk is expensive, difficult to work with and needs to be dry cleaned.

Crewel Wool

A fine thread used for free embroidery and canvaswork. Available in a good range of subtle colours. Several strands can be used together in the needle to make a thicker thread.

Persian Wool

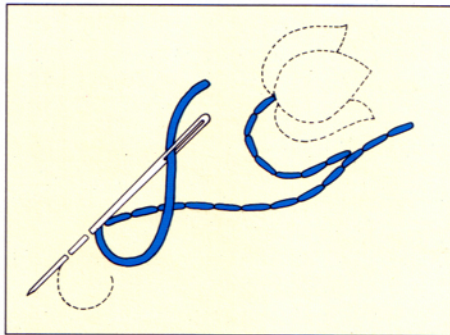
A loosely twisted, stranded thread which can be divided. Available in brighter colours than crewel wool.

Tapestry Wool

A twisted, 4-ply thread available in an extensive range of colours. Used on coarse canvas.

OUTLINE STITCHES

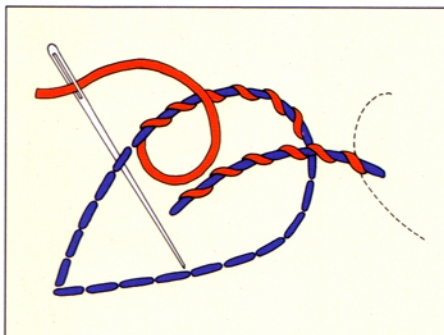
■ RUNNING STITCH



Running stitch is the most basic of all stitches and can be used on either plain- or even-weave fabric. The stitch is a versatile one with many uses, both in embroidery and in plain sewing, and it is quick and easy to work. Use it to stitch delicate outlines, which are ideal for intricate designs, or work it in multiple rows for a light filling and as a component of more complex stitches, such as whipped running stitch and Holbein stitch (right). Running stitch can also be used as a strengthening stitch in cutwork and for outlining designs in hand quilting. Any type of embroidery thread can be used to work the stitch, depending on the weight of the ground fabric and the size of the stitch. An embroidery hoop or frame need not be used.

Work running stitch along the line to be filled by passing the needle through the fabric at regular intervals with an in-and-out movement. For a closely worked effect (above) pick up just one or two fabric threads in between each stitch. Leave wider spaces in between the stitches for a different result.

■ WHIPPED RUNNING STITCH



(Also known as cordonnet stitch.)

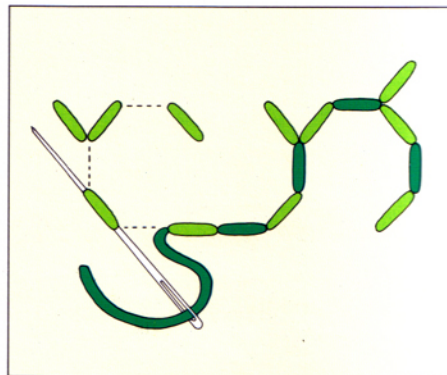
Whipped running stitch makes a heavier line than ordinary running stitch (left), producing a raised, almost corded effect. This stitch is used for outlines and linear details because it follows intricate curves smoothly and delineates complex designs.

Any type of embroidery thread can be used to work the stitch, but two contrasting or toning thread colours provide a more decorative effect than one colour used alone. Use a twisted thread such as coton à broder or a heavy weight of pearl cotton to enhance the raised quality of the stitch. Whip the row twice in opposite directions to make a heavier line, or use a really thick thread for the whipping stitches. Metallic threads can also be used, providing they are supple and will not fray. Whipped running stitch benefits from being worked on fabric held taut in an embroidery hoop or frame.

To work this stitch, first make a foundation of running stitches on the line to be covered, leaving smaller spaces than usual in between

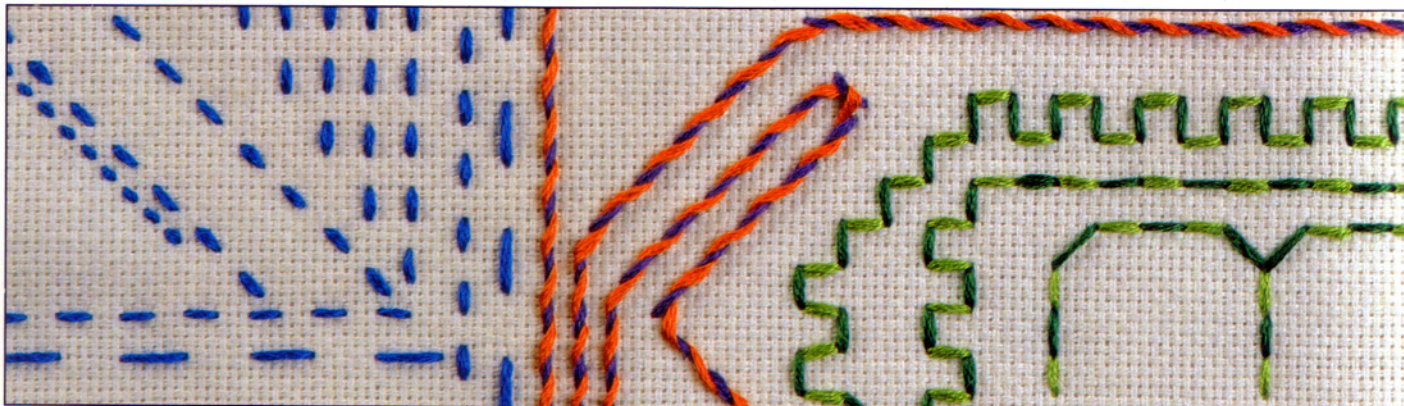
the stitches. Using a second thread, whip over this foundation, working from right to left, without picking up any of the ground fabric. Work the whipping stitches in either the same thread or one of a contrasting colour. Use a blunt-ended tapestry needle to avoid splitting the stitches in the foundation row.

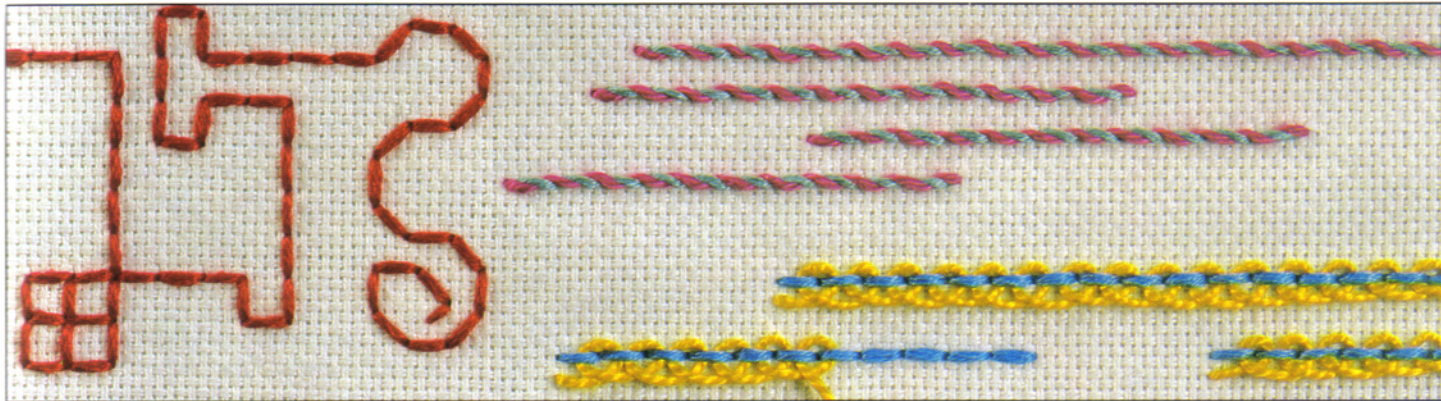
■ HOLBEIN STITCH



(Also known as double running stitch, line stitch, two-sided line stitch, two-sided stroke stitch, square stitch, Roumanian stitch and Chiara stitch.)

Holbein stitch is a simple stitch to work and is used on even-weave fabric, where the threads can be counted to ensure perfect regularity. The stitch is identical on both sides of the fabric and it can either be worked in a straight line or stepped to make a zigzag line. It is used extensively in two forms of traditional European counted-thread embroidery, Assisi embroidery from Italy and blackwork from Spain. Holbein stitch works well both as a delicate outline

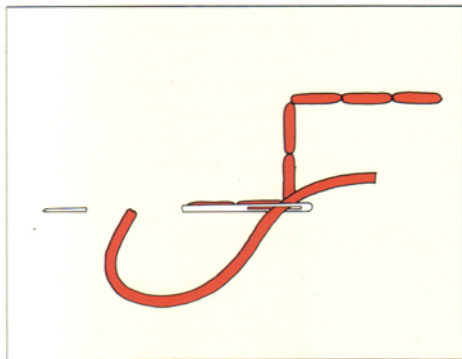




stitch and as a filling stitch used to create intricate geometric patterns.

First, work a row of evenly spaced running stitches (left) along the line to be covered. Fill in the spaces left on the first journey with running stitches worked in the opposite direction, as shown in the diagram. A contrasting thread colour can be used for the second journey.

■ BACK STITCH



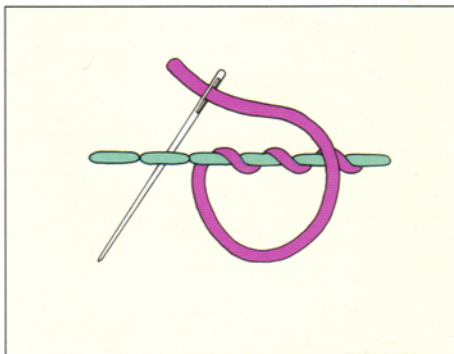
(Also known as point de sable and stitching.)

Back stitch can be worked as a delicate line stitch on both plain- and even-weave fabric. It is also used to make firm foundation rows for composite stitches such as herringbone ladder filling stitch (page 62). It follows complicated designs well when worked on a small scale. On the surface, a row of these stitches looks almost identical to a row of Holbein stitches (left), but here the line is slightly raised. Back stitch is occasionally worked on canvas when a well-defined outline or centre line is required.

Work back stitch from right to left, making small, neat and regular stitches across the

fabric. Work the stitches forwards and backwards along the line to be filled, as shown in the diagram. Keep all the stitches small and even, and position them close to each other so that the line looks as near as possible like machine stitching.

■ WHIPPED BACK STITCH

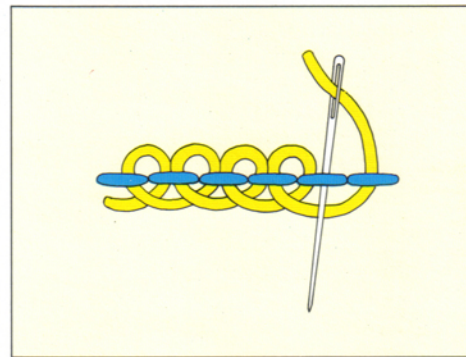


Whipped back stitch makes a heavier line than the previous stitch. The effect created by it varies depending on the choice of whipping thread. Use a heavy, shiny thread in the same colour as the foundation row to make the line of stitches look like fine cord. This technique is useful when a raised line is required on a fabric which is too delicate for a heavy thread to be embroidered directly through the weave. Whipped back stitch benefits from being worked on fabric stretched taut in an embroidery hoop or frame.

First, work a foundation row of back stitches (left), making the stitches slightly longer than usual. Using a second thread, whip over this line from right to left, as shown, without picking

up any ground fabric. Use a blunt-ended tapestry needle for the whipping thread to avoid splitting the foundation stitches.

■ PEKINESE STITCH



(Also known as Chinese stitch, blind stitch and forbidden stitch.)

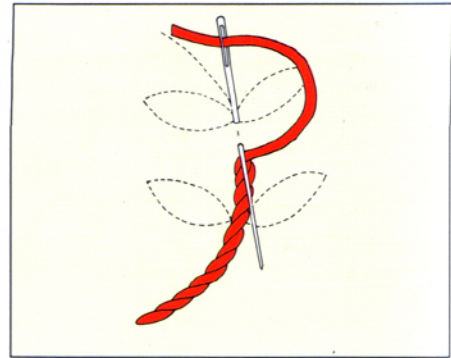
In China, Pekinese stitch was traditionally worked as a solid filling stitch in carefully blended shades of silk thread. The stitch makes a braided line and can be used singly or in multiple rows to fill shapes in the Chinese manner. For an attractive effect, the lacing can be worked in a supple metallic thread.

First, work a foundation row of back stitches (left) along the line to be filled, leaving the stitches fairly loose on the surface of the fabric. Lace a thread in a contrasting colour through the back stitch foundation from left to right, as shown, without picking up any of the ground fabric, and tighten each loop after it has been formed. Use a blunt-ended tapestry needle for the lacing to avoid splitting the back stitches in the foundation row.

OUTLINE STITCHES



■ STEM STITCH

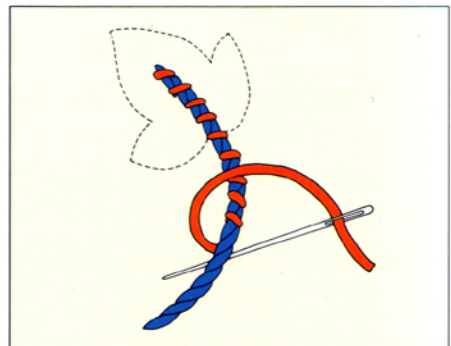


(Also known as crewel stitch, stalk stitch and South Kensington stitch.)

Stem stitch is one of the most frequently used outline stitches. It is quick and easy to work and follows intricate curves and linear designs well. Each stitch should be kept quite small and of an even size. A somewhat wider line can be made by inserting the needle into the fabric at a slight angle, instead of directly into the line to be covered by the stitches.

Work stem stitch upwards, with a simple forwards and backwards motion along the row, as shown, always keeping the working thread to the right of the needle. When the thread is kept to the left of the needle, the effect of the stitch is slightly different and it is then known as outline stitch (right).

■ WHIPPED STEM STITCH

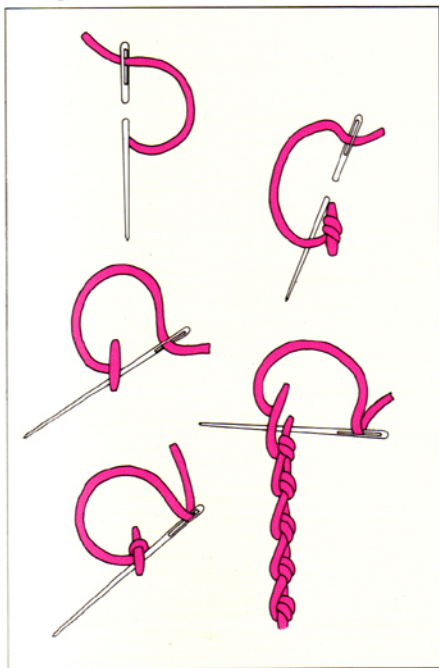


Whipped stem stitch makes a stronger line than ordinary stem stitch (above). Use it when you need a heavy outline which will follow a complex design well. The stitch can be made

more decorative if a contrasting colour and texture of thread is used for the whipping stitches. The effect created by whipped stem stitch depends on the choice of whipping thread. When a heavy, twisted thread in the same colour as the foundation row is used, the stitching looks like fine cord. A flat, stranded cotton in a contrasting colour produces an entirely different effect.

First work a foundation row of ordinary stem stitches, then whip this row with a second thread, without picking up any ground fabric. Use a blunt-ended tapestry needle for the whipping stitches to avoid splitting the stitches in the foundation row.

■ PORTUGUESE KNOTTED STEM STITCH

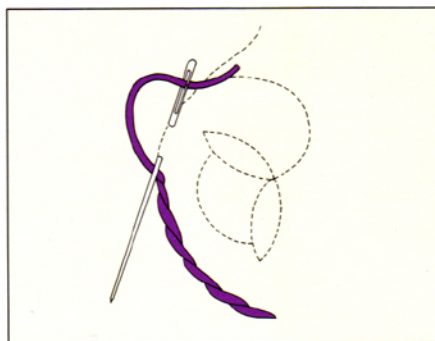


Portuguese knotted stem stitch makes a knotted, rope-like line which is accentuated when it is stitched in a thick, twisted thread such as pearl cotton. This stitch is ideal for outlining shapes and can also be used for working intricate linear designs where a heavy effect is required.

Work this stitch upwards in a similar way to ordinary stem stitch (left). Carry two whipping

stitches under and over the line to be filled, as shown, to form the small knots. Work the whipping stitches over two consecutive stem stitches without picking up any of the ground fabric with the needle.

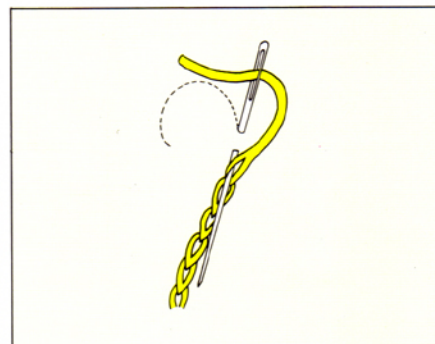
■ OUTLINE STITCH



Outline stitch is a versatile stitch which is perfect for outlines and for working complicated linear designs as it follows curves well. Use it in single or multiple rows, depending on the effect required. It makes a neat, twisted line and can be worked in any type of embroidery thread, depending on the weight of the fabric. The stitches should be kept quite small and of an even size, and should be neatly worked.

Work this stitch in the same way as stem stitch (left), but always keep the working thread to the left of the needle. The stitches will twist in the opposite direction to that of stem stitch.

■ SPLIT STITCH



(Also known as Kensington outline stitch.)

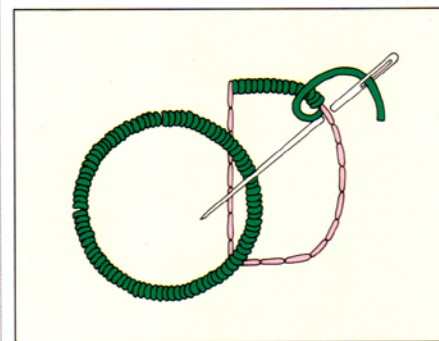
Split stitch is used as both a line stitch and a solid filling stitch. Worked in multiple rows, this

stitch lends itself to subtle shading and it is particularly popular for working figurative designs because of the 'painted' effect it can create. Split stitch was extensively used during the Middle Ages for embroidering the faces, hands and feet of human figures on ecclesiastical vestments.

It is essential to use a soft, loosely twisted embroidery thread such as tapestry or crewel wool to work the stitch, since the thread at the base of each stitch is split by the needle as it emerges from the fabric.

Work split stitch upwards, in a similar way to stem stitch (left), using a forwards and backwards motion along the line to be covered. Split the thread with the point of the needle each time it emerges from the fabric, as shown in the diagram. Keep the stitches quite small and of an even size. The resulting stitching is similar in appearance to chain stitch (page 18).

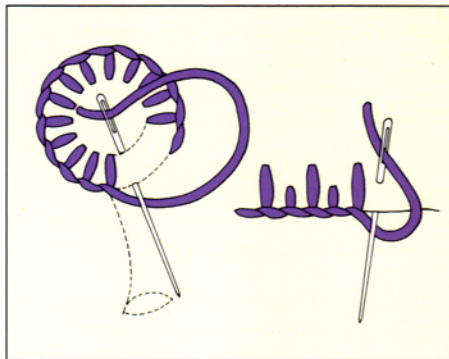
■ OVERCAST STITCH



Overcast stitch forms a smooth, raised line which is particularly useful for working initials and monograms, although it can also be used for outlining floral shapes. A flat overcasting thread such as stranded cotton or silk gives good results; a round, twisted thread like pearl cotton should be used for the padding row. This stitch should always be worked with the fabric stretched taut in an embroidery hoop or frame to prevent puckering.

First, work a padding row of Holbein stitches or running stitches (page 12) along the line to be filled. Cover this row with small straight stitches worked at right angles to the padding, as shown in the diagram. Pick up a tiny amount of fabric when making each straight stitch and work the stitches closely together so that no ground fabric is visible.

■ BLANKET STITCH

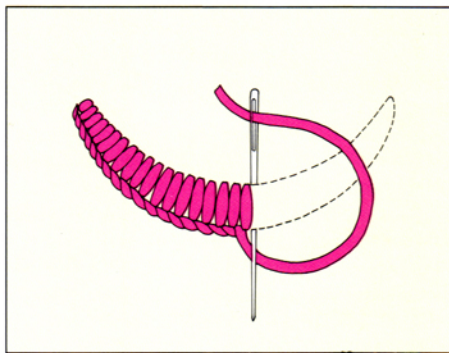


(Also known as open buttonhole stitch.)

Blanket stitch is worked in the same way as buttonhole stitch (below). The only difference between them lies in the spacing of the stitches. Blanket stitch is used as an edging stitch for appliqué and as a surface stitch. The name probably derives from its traditional use as a finish for the edges of blankets. To vary the effect of the stitch, make the uprights alternately long and short, either singly or in groups of two or three, or graduate their lengths to form pyramid shapes.

Work blanket stitch from left to right along straight lines and curves, pulling the needle through the fabric over the top of the working thread. Space the stitches at intervals along the row, as shown in the diagram.

■ BUTTONHOLE STITCH



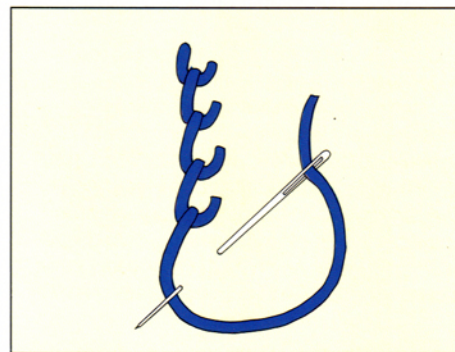
(Also known as button stitch and close stitch.)

Buttonhole stitch is a looped line stitch which is worked along straight lines and curves and has both practical and decorative applications.

You can use it for finishing raw edges and for working buttonholes, although a knotted variation, tailor's buttonhole stitch (page 27), is more durable for these purposes. Variations of this stitch are used for many types of fancy embroidery, including cutwork and Richelieu work. In these embroidery styles, the stitch is used as an edging for raw areas of fabric that have been cut away.

Work buttonhole stitch from left to right along straight lines and curves, pulling the needle through the fabric over the top of the working thread. Work the stitches closely together so that no ground fabric is visible.

■ SINGLE FEATHER STITCH



(Also known as slanted buttonhole stitch.)

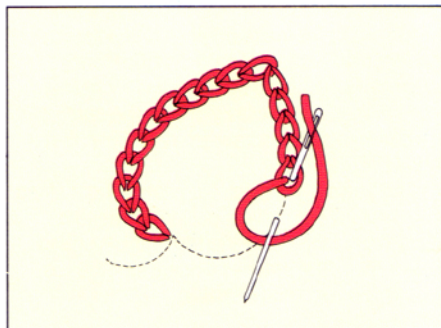
Single feather stitch is a simple variation of ordinary feather stitch (page 28) which produces a plainer line. This stitch can either be worked in a straight line or it can be made to follow a gradual curve, with the looped edge facing the outside or inside of the curve. Work it in multiple rows with the lines of stitches touching along their lengths to make a delicate, lacy filling.

Work single feather stitch downwards in a similar way to feather stitch, but position the looped stitches only at the right-hand side of the row, as shown in the diagram. Set the looped stitches at an angle to the line being followed, spacing them evenly and keeping them all of the same length.

The picture on the left shows part of a 1930s satin bedcover. The design of poppies and delphiniums has been cut from a contrasting fabric and outlined with buttonhole stitches.

OUTLINE STITCHES

■ CHAIN STITCH

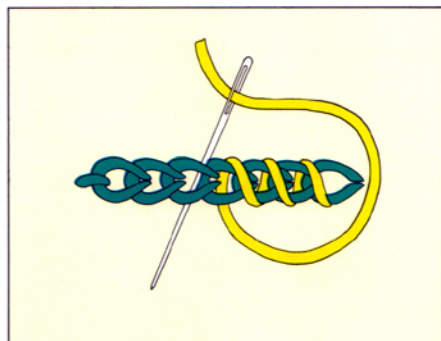


(Also known as tambour stitch and point de chainette.)

Chain stitch is one of the oldest and most widely used embroidery stitches, and examples of it can be found on both antique and contemporary textiles from many countries. It is a simple stitch to work, and can be used either as an outline or filling stitch on all types of fabric and canvas. Work it in multiple rows to fill a shape, or in a single row spiralling outwards from the centre. Any type of embroidery thread can be used, depending on the size of the stitch and the weight of the fabric.

Work chain stitch downwards, as shown in the diagram, by making a series of loops of identical size. Anchor the last loop with a tiny straight stitch.

■ WHIPPED CHAIN STITCH



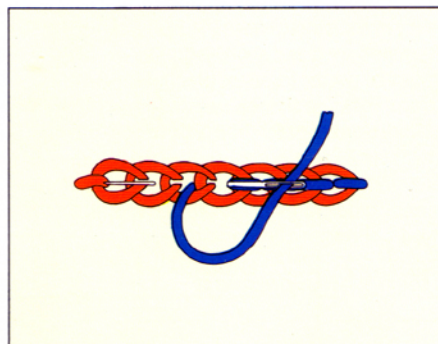
Whipped chain stitch makes a neat, raised line and is often used where a strong outline or border is required. Any type of embroidery thread can be used, but a round, twisted thread such as coton à broder or a medium weight of

pearl cotton enhances the raised quality of the stitch more than a flat, stranded thread. This stitch benefits from being worked on fabric held taut in an embroidery hoop or frame. Although this is not essential, it helps prevent puckering of the fabric and enables the stitches to be worked evenly.

Two variations of whipped chain stitch are equally attractive: whip the row twice in opposite directions to make a heavier line. Alternatively, work the whipping stitches over the left- or right-hand loops instead of over the whole stitch.

First, work a foundation row of ordinary chain stitches (left) along the line to be covered, then whip over the row from right to left with a contrasting or matching thread, without picking up the ground fabric. The whipping stitches should fall neatly over the junction of each chain stitch. Use a blunt-ended tapestry needle for the second thread to avoid splitting the stitches in the foundation row.

■ BACK STITCHED CHAIN STITCH

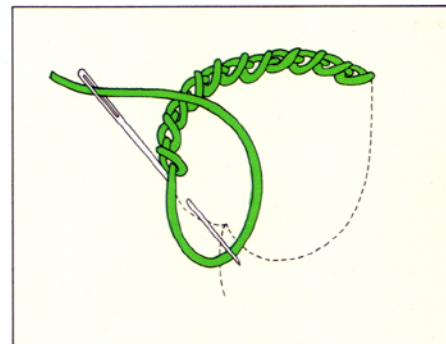


Back stitched chain stitch is a simple variation of ordinary chain stitch (left) which can be used on both fabric and canvas. It makes a heavy line that may be worked in two contrasting or toning colours and is effective for creating strong outlines and borders. On fabric, the stitch works well with intricate linear designs as it follows both tight and gradual curves smoothly. Work it in multiple rows to produce an unusual, solidly stitched filling or stitch a single row spiralling outwards from the centre of a shape. Back stitched chain stitch is often used on canvas in preference to chain stitch as it covers the canvas threads extremely effectively.

First, work a row of ordinary chain stitches along the line to be covered. Then work a row of

back stitches (page 13) from right to left along the centre of the loops, as shown in the diagram. Use either the same thread or one of a contrasting colour and weight for the row of back stitches.

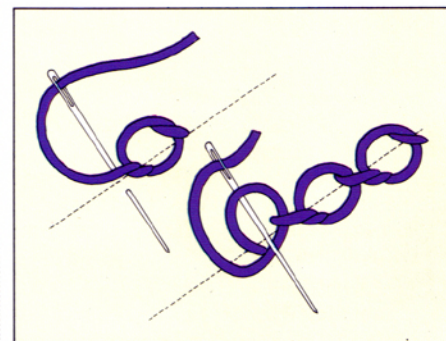
■ TWISTED CHAIN STITCH



Twisted chain stitch has a neat, textured appearance. It is always worked downwards and is a simple variation of ordinary chain stitch (left) which produces a more decorative line that is ideal for outlining shapes and working linear details. Any type of embroidery thread can be used, but a round thread such as pearl cotton makes the line slightly more raised than a flat thread like stranded silk or cotton. The most attractive effect is achieved when the stitches are kept small and positioned close to each other.

Hold the working thread on the surface of the fabric with your left thumb, then make a slanting chain stitch over the thread, as shown in the diagram. Work the stitches downwards along the line to be covered.

■ KNOTTED CHAIN STITCH

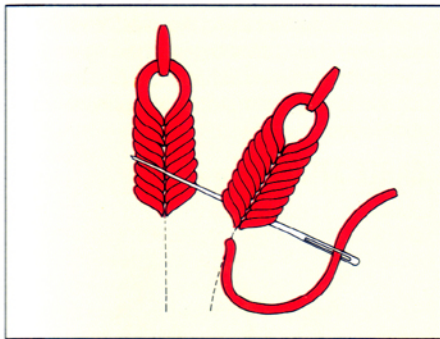


(Also known as link stitch.)

Knotted chain stitch is a fancy line stitch worked on both plain- and even-weave fabric in any type of embroidery thread. It makes a raised, knotted line which follows intricate curves well. Although this stitch is easy to work if the sequence shown in the diagram is followed, some practice is needed to work the loops neatly and evenly.

Working from right to left, bring the needle out at the end of the line to be covered and make a short slanting stitch under the line to the left. Hold the working thread down on the surface of the fabric with the left thumb, then slip the needle under the slanting stitch. Pull the thread through, adjusting the loop until it is of the required size. Hold the loop in place, then pass the needle through it, as shown, pulling the working thread through to complete the knot. Repeat along the line.

■ HEAVY CHAIN STITCH



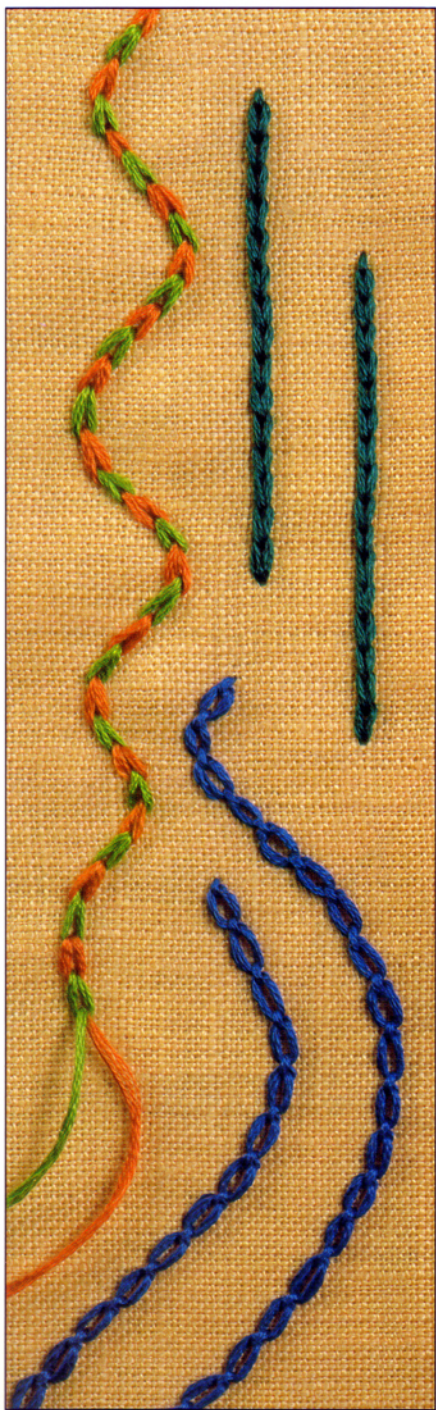
(Also known as heavy braid chain stitch.)

Heavy chain stitch produces a cord-like line which is useful when a heavy outline is required in a design. It is similar in construction to broad chain stitch (page 20), but in this case the needle travels back under two chain loops, rather than one.

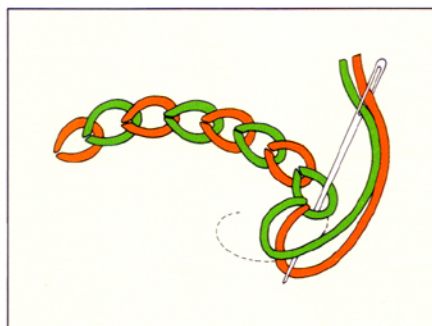
First, work a short straight stitch at the top of the row, bringing the needle back through the fabric a little further down the row. Next, work a chain loop by taking the needle under the straight stitch and then back through the fabric. Work a second chain loop under the straight stitch in the same way. Position the subsequent chains as shown, threading the needle back underneath the two previous loops without picking up any fabric. Always work the stitches downwards along the line to be covered.



OUTLINE STITCHES



■ CHEQUERED CHAIN STITCH

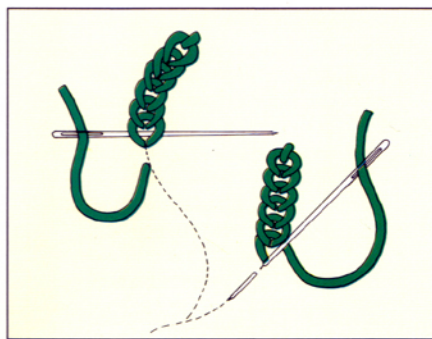


(Also known as magic chain stitch and magic stitch.)

Chequered chain stitch is a variation of ordinary chain stitch (page 18) which is used as a decorative line stitch or in multiple rows as a filling on both plain- and even-weave fabric. The stitch is worked in two threads of contrasting colours threaded into one needle. Change the colour after every stitch, or work two or three stitches in one colour before reversing the position of the threads.

First, thread two contrasting threads through the same needle, then work a row of chain stitches using the threads alternately. Keep the thread not in use above the point of the needle while one stitch is made, as shown in the diagram, then pull both threads through. If a loop of the contrasting colour remains on the surface, a slight pull on the thread will make it disappear. Reverse the position of the threads before working the next stitch along the line to be covered. Work the stitches downwards along this line.

■ BROAD CHAIN STITCH



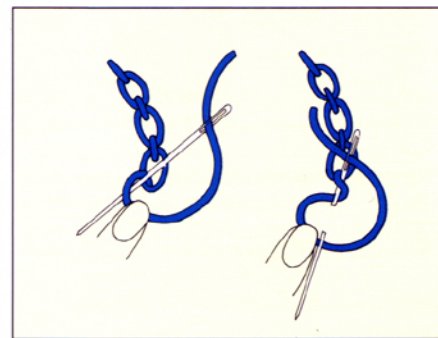
(Also known as reverse chain stitch.)

Broad chain stitch makes a bold, broad line which is worked downwards on both plain- and even-weave fabric. It is useful where a wide, strongly defined outline is required. Choose a firm, rather stiff thread to ensure that the individual stitches keep their shape well. The chain loops should not be pulled tight but should lie quite loosely on the surface of the fabric in order for the row of stitching to stay perfectly flat.

Work with the fabric stretched taut in an embroidery hoop or frame to prevent puckering and to enable the stitches to be worked evenly. Position the stitches closely together so that no ground fabric is visible.

To work broad chain stitch, make a short straight stitch at the top of the line to be covered to anchor the top chain. Then bring the needle through the fabric a little further down, ready to work the first chain stitch. Next, work a chain loop by taking the needle under the straight stitch and then back through the fabric, bringing it out further along the row. Work the subsequent chains as shown in the diagram, passing the needle underneath the previous stitch and taking care not to pick up any of the ground fabric.

■ CABLE STITCH

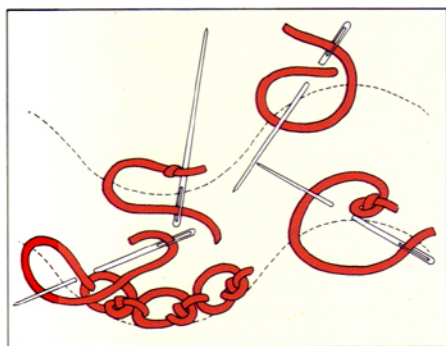


(Also known as cable chain stitch.)

Cable stitch is a variation of chain stitch (page 18). The stitch follows curves well and is used for working lines and borders. It also makes an attractive filling when worked in multiple rows. Alternatively, fill a shape by working evenly spaced, parallel rows of cable stitch across it, then lace the adjacent loops together using a thread in a contrasting colour and a blunt-ended tapestry needle.

Work this stitch downwards, twisting the thread around the needle after making a chain loop and before entering the fabric. Hold the thread down on the fabric when making the twist, as shown.

■ KNOTTED CABLE STITCH



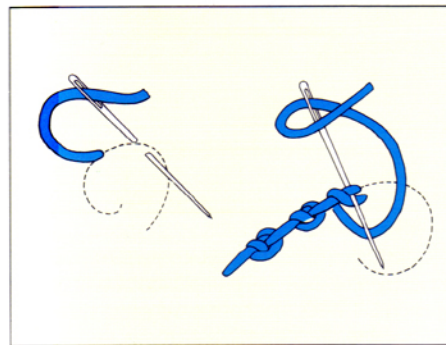
(Also known as knotted cable chain stitch.)

Knotted cable stitch can be used on both plain- and even-weave fabric. It is more ornate than ordinary cable stitch (left), producing a broader line with a knotted finish. It consists of chain stitches (page 18) set alternately with coral stitches (right).

Although this stitch looks more complicated to work than ordinary cable stitch, it is in fact quite simple to execute, as the knots hold the chain loops in place while the next stitch along the line is being worked.

Work from right to left of the line to be filled and begin by making a coral stitch. Pass the needle under this stitch and work a chain stitch, as shown. Alternate these two stitches along the row.

■ DOUBLE KNOT STITCH

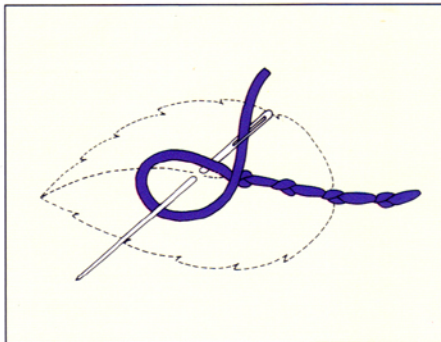


(Also known as tied coral stitch, old English knot stitch, Palestrina stitch and Smyrna stitch.)

Double knot stitch makes an attractive knotted line with a beaded texture and is used on both plain- and even-weave fabric. It is a characteristic Italian stitch used widely for outlines and borders, although it can also be worked in multiple rows to fill a shape with texture. The stitch is similar in appearance to coral stitch (below) but with a more raised effect. Use a round, twisted thread such as pearl cotton or coton à broder to show the knotted texture to best advantage.

Work double knot stitch from left to right. Make a straight stitch, then loop the thread over and under it, as shown in the diagram. Next, pull the needle through over the top of the working thread. Continue along the line to be filled. For a heavy, more textured effect, position the knots closer to each other by making the straight stitches shorter.

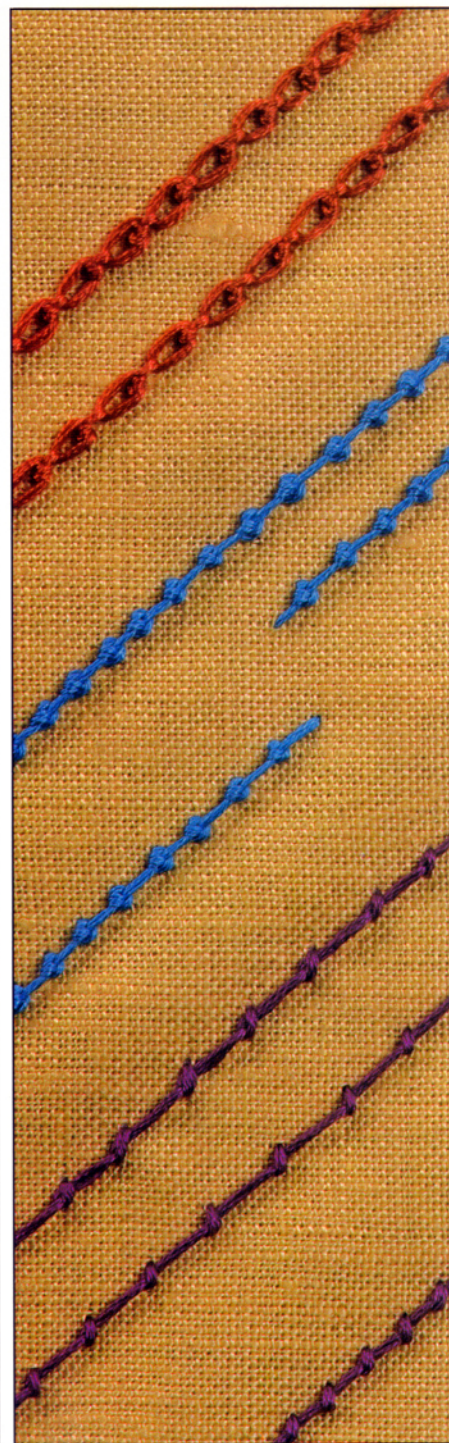
■ CORAL STITCH



(Also known as coral knot, beaded stitch, German knot stitch, knotted stitch, scroll stitch and snail trail.)

Coral stitch is used for working outlines and as a filling; in the latter case it is worked in multiple rows, with the knots positioned so that they form lines across the shape or alternately on every row. The effect can be varied by altering the angle of the needle as it enters the fabric and by changing the spacing of the knots along the row.

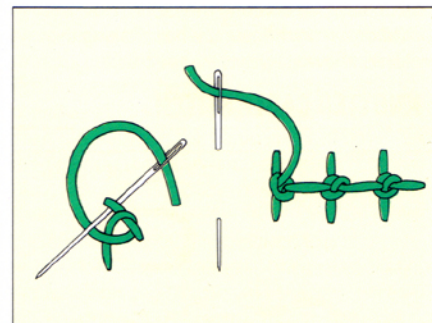
Work from right to left of the line to be filled, holding the thread loosely in place on the surface of the fabric with your left thumb. Take short stitches through the fabric and pull the needle over the working thread to form a knot, as shown in the diagram.



OUTLINE STITCHES



■ BASQUE KNOT

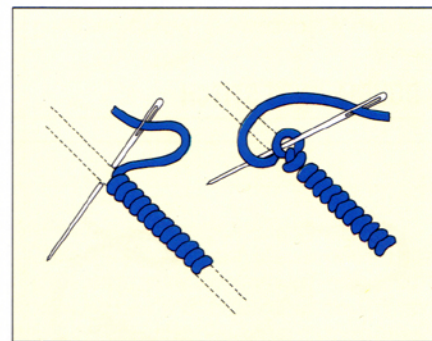


(Also known as knotted loop stitch.)

Basque knot can be used singly as a powdering or joined together in a row to make a pretty line stitch. Alternatively, use Basque knot as a heavy, textured filling by working it in multiple rows to fill a shape. The Basque knot is similar in construction to double knot stitch (page 21), but here the stitch is worked from right to left.

Begin by working a loose diagonal stitch, bringing the needle vertically through the fabric at the base of the row. Next, work the sequence of loops shown in the diagram, passing the needle over and under the diagonal stitch to form a knot. Hold the knot down on the fabric with your left thumb and gently pull the loops before proceeding to work the next stitch along the row.

■ PEARL STITCH

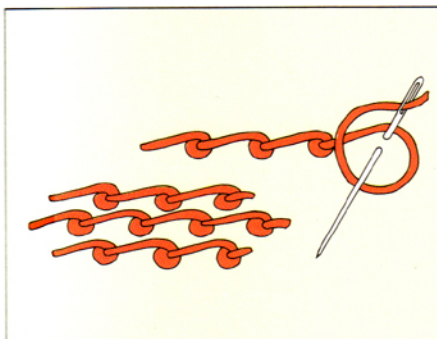


Pearl stitch makes a raised, corded line and is ideal for embroidering complicated linear designs. It looks most effective when worked in a thick thread such as soft cotton or the

heaviest available weight of pearl cotton. Pearl stitch benefits from being worked on fabric stretched in an embroidery hoop or frame. Although this is not essential, it helps prevent puckering of the fabric and enables the stitches to be worked evenly. To stop the stitching from becoming ragged and untidy, work the stitches evenly. Arrange the stitches close to each other to ensure that none of the ground fabric shows through.

Work pearl stitch from right to left. First, take a small stitch at right angles to the line being followed, leaving a small loop on the surface of the fabric. Insert the needle through the loop and then downwards through the fabric, as shown. Tighten the working thread firmly before pulling the needle through to work the next stitch.

■ SCROLL STITCH



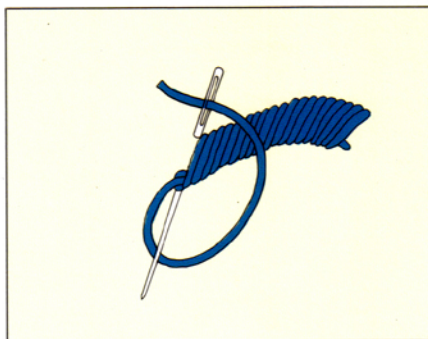
(Also known as single knotted line stitch.)

Scroll stitch makes an attractive knotted line and is used on both plain- and even-weave fabric. It is useful for all types of embroidery as it is quick and easy to work. This stitch is effective for working both tight and gradual curves and follows an intricate design with ease. Any type of embroidery thread can be used for working the stitch, depending on the weight of the ground fabric used and the effect required. A flat thread like stranded cotton or silk produces a wider, flatter line than a round, twisted thread such as pearl cotton or cotton à broder. Scroll stitch should be worked with the fabric stretched taut in an embroidery hoop or frame, if possible, as this helps to prevent the ground fabric from pulling out of shape and enables the stitches to be worked evenly.

Work the stitch from left to right of the line being followed, making the knots by pulling the

needle through the fabric and over the working thread, as shown in the diagram. Pull the thread tightly when it is under the point of the needle and space the stitches evenly along the row to provide a regular effect.

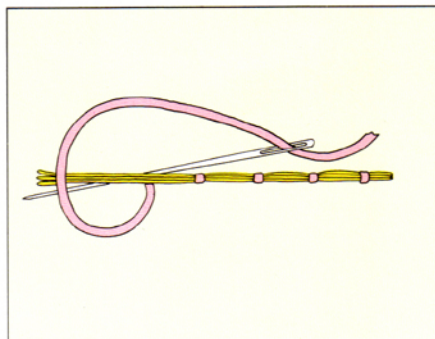
■ ROPE STITCH



Rope stitch makes a solidly stitched line which is raised along its lower edge. It is effective for working curves and spirals when a lustrous thread such as stranded cotton or pure silk is used. It is easy to work, but the stitches must be kept even to give the correct effect. Work with the fabric stretched taut in an embroidery hoop or frame to prevent puckering and distortion.

Work rope stitch from right to left by making diagonal stitches which slant backwards at a sharp angle. Pull the needle through the fabric and over the working thread so that a small knot is formed at the base of each diagonal stitch. The knots at the lower edges of the stitches do not show on the surface, but act as a padding for the base of the line.

■ COUCHING

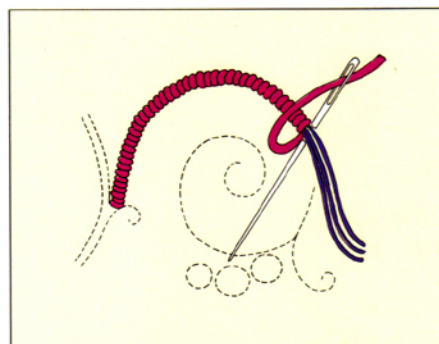


(Also known as Kloster stitch and convent stitch.)

Couching is used to attach a thread or group of threads to fabric when they are too thick, too highly textured or too fragile to be stitched directly into the fabric. The name comes from the French word *coucher*, meaning to lay down. Couching is used extensively in metal thread embroidery as a line stitch and also as a filling. It should be worked on a closely woven fabric stretched taut in an embroidery hoop or frame to prevent puckering.

Work couching from right to left. First, lay the thick thread on the fabric, following the line to be couched. Hold this thread in place with your left hand. Then, using a fine thread, work tiny stitches to tie down the first thread, as shown in the diagram. At the end of the row, pull the ends of all the threads through to the back and secure them. Arrange the tying-down stitches close to each other around curves, and work one or two extra stitches when turning a corner to prevent the angle from pulling out of shape.

■ SATIN COUCHING



(Also known as trailing stitch.)

Satin couching produces a highly raised line which is useful when a well-defined, heavy outline is required. It is a variation of the previous stitch, but in this case the laid threads act as a padding and are hidden by the tying-down stitches.

To work satin couching, first lay the padding thread on the surface, guiding it with your left hand. Then work small satin stitches (page 102) over the padding, either at a slant or at right angles. Position the stitches close to each other so that the padding is completely covered. Secure the ends of all the threads on the back of the fabric.