



CROSS STITCH

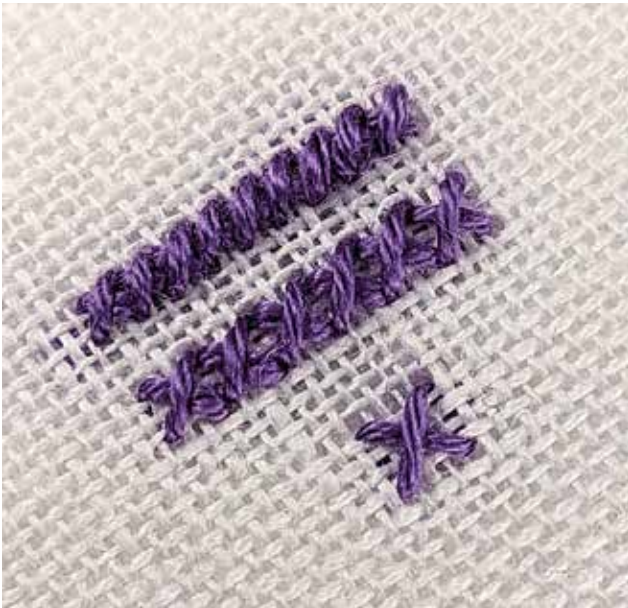
COUNTED THREAD; CANVASWORK; CROSS STITCH; SURFACE; BERLIN WOOL WORK; STUMPWORK.

Also known as Sampler stitch, Gros point, Cushion stitch, Point de croix stitch, Point de marque stitch, or Simple cross stitch.

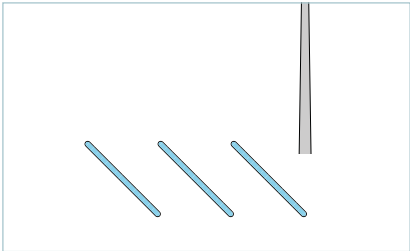
Cross stitch consists of two straight, crossing stitches which can be worked individually or in rows. The direction of the top stitch should always be in the same direction (unless variation of the shade is required). When used for marking, it is often worked in a way that the stitching is identical on both sides (two-sided cross stitch) or so it forms a neat square at the back of the linen (marking cross stitch).

Cross stitch is mainly used as a counted thread technique on aida fabric and in canvaswork, but it is also found in free embroidery on evenweave fabric. Both are commonly worked from a gridded pattern called a chart.

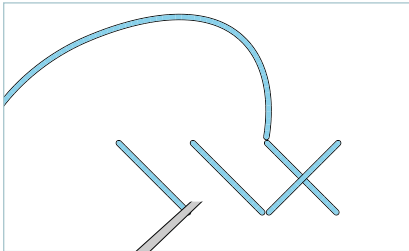
The stitch directions could be reversed (i.e. bottom left to top right as the underneath stitch, and bottom right to top left as the top stitch); it does not matter as long as the top diagonal stitch is consistent across all stitches.



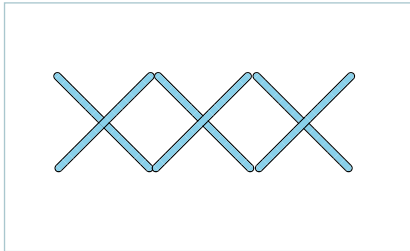
WORKED IN A ROW



1 Work the first part of each stitch from top left to bottom right.

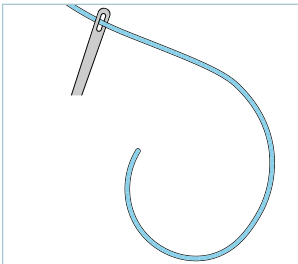


2 On the way back, work the second part of each stitch from top right to bottom left.

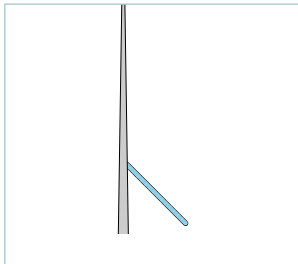


A completed row of cross stitch.

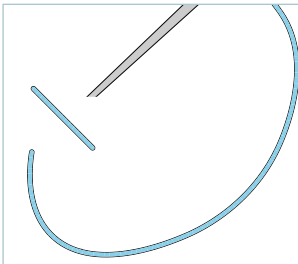
INDIVIDUALLY WORKED



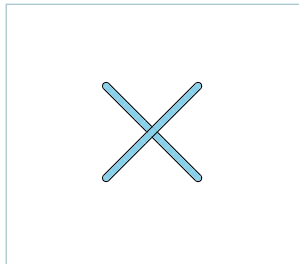
1 Take the first part of the stitch from the right-hand bottom side of the square across to the left-hand top side.



2 Bring the needle up at the left-hand bottom side of the square.



3 Work the second stitch from the left-hand bottom side of the square across to the right-hand top side.



A complete cross stitch, worked individually.



▲▲ Berlin wool work Border, RSN Collection COL.8

The image shows a small piece of border worked in cross stitch and the vibrant coloured wools associated with this style of embroidery.

Berlin wool work is a canvaswork technique which originated in Berlin in the early 19th century. Pattern books with coloured symbols were published with various designs, from motifs of flora and fauna to copies of famous paintings. It is characterized by the use of brightly-coloured wool, often attributed to the advent of synthetic aniline dyes in the 1850s.

The formulaic nature and the bold colour choices of Berlin wool work led to it falling out of favour. This in turn led to the rise of the art needlework movement, and ultimately the creation of the Royal School of Needlework.



PLAITED BRAID STITCH

SURFACE; ELIZABETHAN; STUMPWORK.

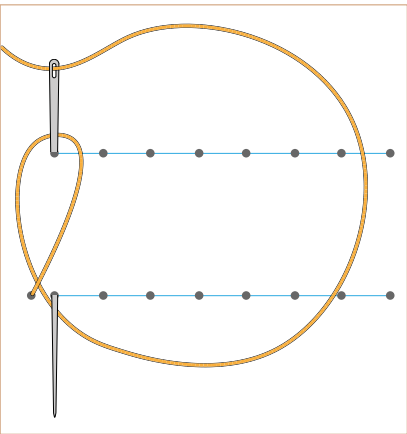
This stitch consists of interlocking loops of thread which form a solid raised line of zigzag threads. The majority of the thread remains on the surface of the stitch.

Braid stitches have been popular through history, particularly in the Elizabethan era when many versions were used, but they were not well-documented. This means that historical references to 'braid stitch' may refer to any of the many versions (including heavy chain stitch on page 76), rather than specifically this stitch.

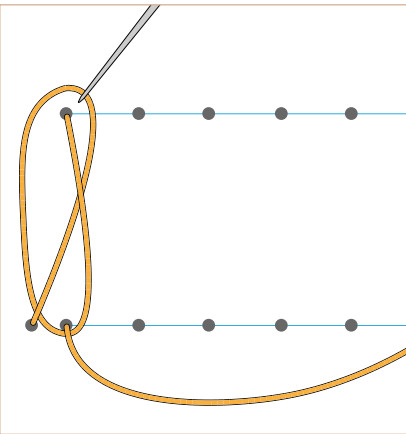
However, research has shown that this plaited braid stitch has its origins in the Bronze Age – a woman buried in South Jutland, Denmark in approximately 1300BC wears a blouse embellished with this stitch. More recently, this stitch was used extensively in Elizabethan embroidery, most commonly using metal threads. The V&A South Kensington holds many examples. These include a coif and forehead cloth which show a quintessentially Elizabethan design of flora, with curvilinear lines executed in plaited braid stitch using metal thread.



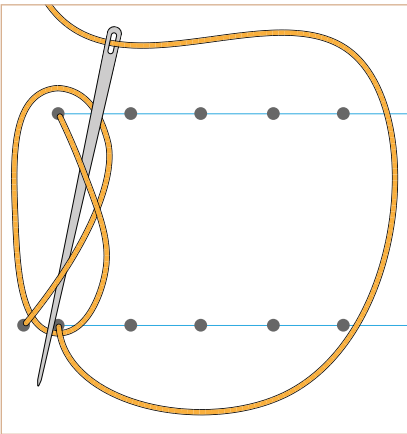
METHOD



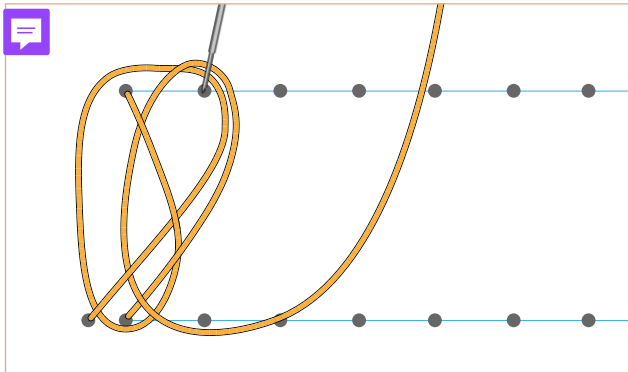
1 Bring your needle up at the end of the bottom guideline and make a loop with your thread. Take your needle down inside the loop on the top guideline (a short distance from the end), and back up on the bottom guideline, over your working thread. Your needle should emerge level with where it went down.



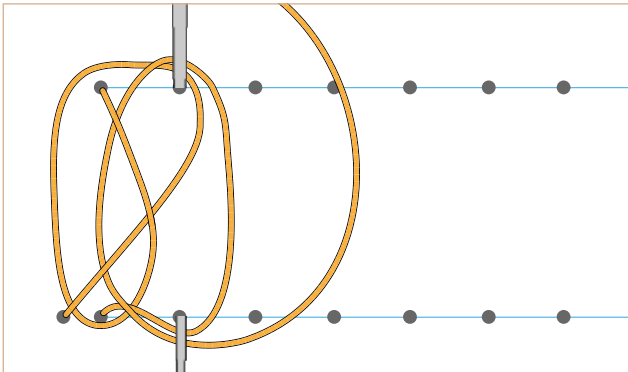
2 Use your needle to manipulate both sides of the braid so it resembles a pretzel.



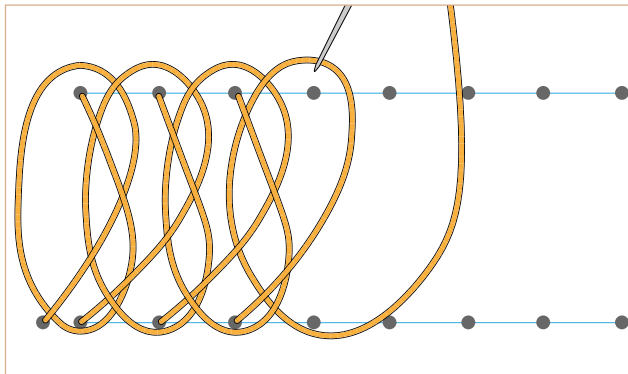
3 Motion 1: Slide your needle under where the threads form a cross, from top to bottom, without piercing the fabric. Your needle should go over the top outer loop of the pretzel, under the cross and over both your working thread and the bottom outer loop of the pretzel. Pull your thread through.



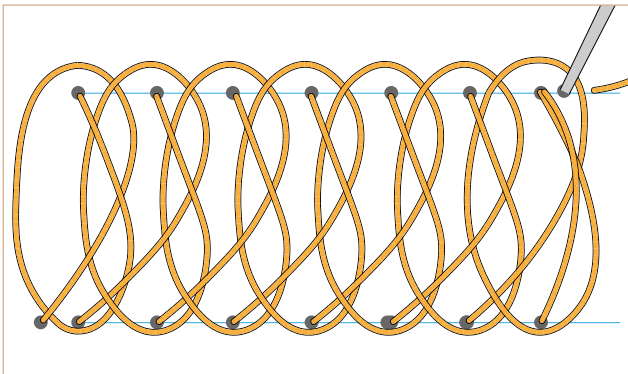
4 Use your needle to manipulate both loops of the braid so it resembles a pretzel. When ready, position the needle to enter the fabric on the top guideline.



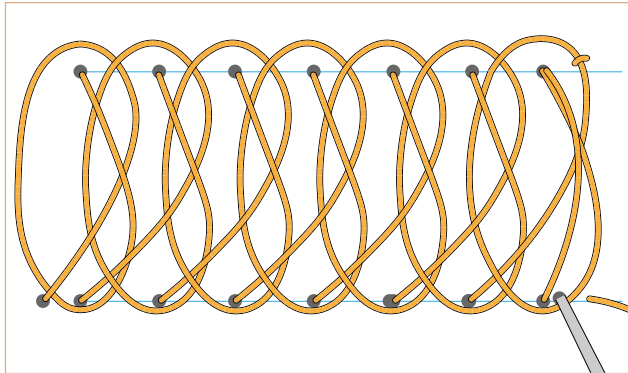
5 Motion 2: Take your needle into the fabric on the top guideline, inside two loops of thread. Bring it back up on the bottom guideline over your working thread and the outer loop. Ensure that the needle emerges outside of the diagonal thread of the pretzel. You may find it helpful to use a tapestry needle or mellor to open up the second loop in order to bring your needle up.



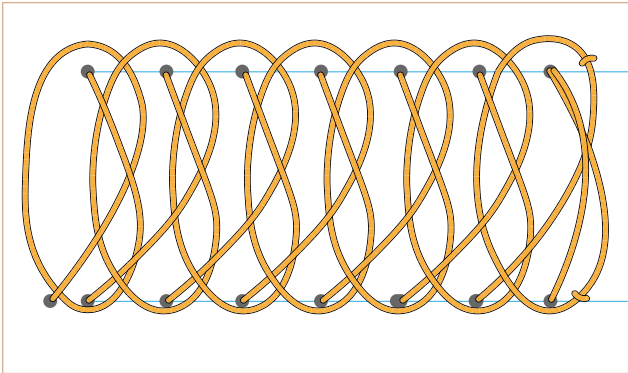
6 Continue working the braid by repeating Motion 1 and Motion 2, alternately. Adjusting the loops of the pretzel after each motion makes it easier.



7 When you have reached the desired length, bring your needle out next to one of the loops and anchor it with a small stitch.



8 Repeat the small anchoring stitch on the other loop.



A completed length of plaited braid stitch.



WHIPPED RUNNING STITCH

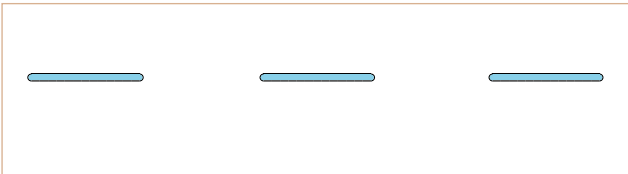
SURFACE; CREWELWORK; RIBBONWORK.

Also known as Whipping, or Cordonnet stitch.

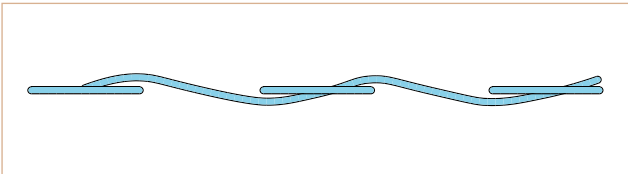
Whipped running stitch is an embellishment to a normal running stitch (see page 36). By entwining or 'whipping' another length of thread through the original base of running stitch, you can produce some interesting effects, particularly when combining different colour and texture threads.



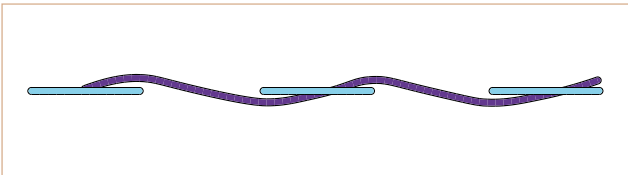
METHOD



1 Complete a line of equally spaced running stitches.



2 Using a tapestry needle, take the needle under each surface stitch. Remember to approach each loop from the same direction.



Whipping can be worked in a similar or contrasting thread.



WHIPPED STEM STITCH

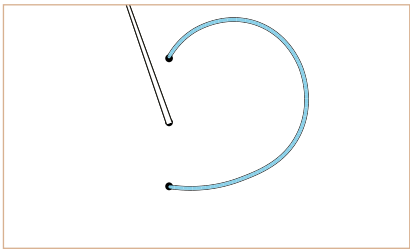
SURFACE.



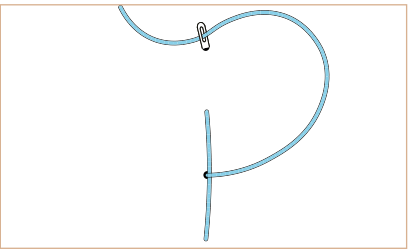
This is a variation on stem stitch: a line of stem stitch is worked, and then a thread is threaded through each stitch, always in the same direction to give a rope-like effect. The whipping thread can be the same as the stem stitch thread or a contrasting one.

Whipped stem stitch was certainly in use by the 16th century: it features on a 16th century border fragment of unknown origin and an ecclesiastical panel from the same era made in Switzerland. It also features on an English band sampler from the following century.

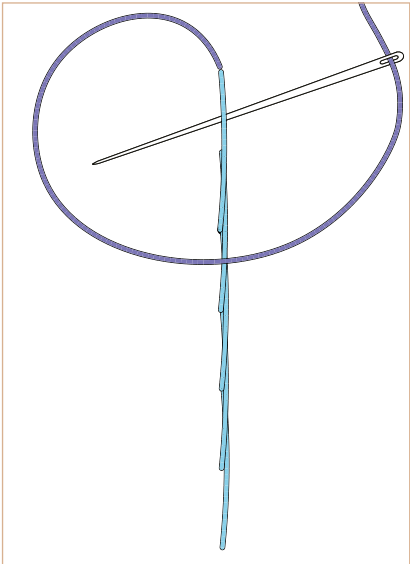
METHOD



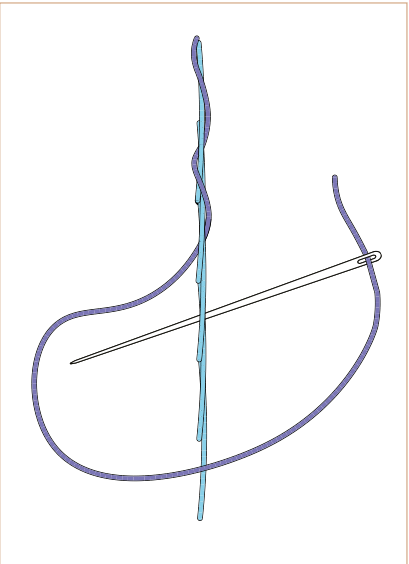
1 Working from bottom to top, make a first straight stitch, leaving a loop. Bring up the needle halfway, keeping the loop on the right-hand side.



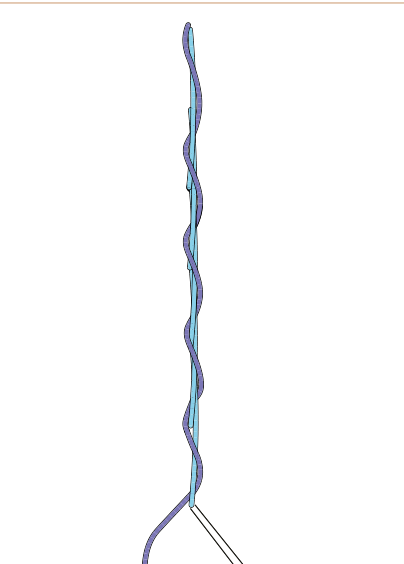
2 Continue the stem stitch as required.



3 Introduce a new thread in a contrasting colour, coming up at the end of the stem stitch.



4 Use a tapestry needle to pass the new thread under each stem stitch. Make sure not to pierce the fabric.



5 When you reach the end of the stem stitch, simply take the needle down through the fabric.



DETACHED WOVEN PICOT

STUMPWORK; SURFACE.

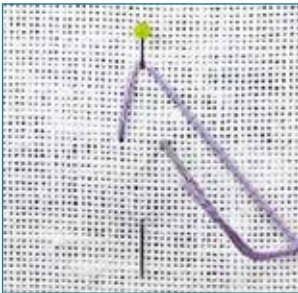
Also known as *Woven picot*.

Woven picots can be worked large or small, thin or wide. Detached picots are attached to the supporting material only at the base and can only be worked with three or five prongs. You could use fine beading wire for the outside prongs of a detached picot to create shapes that you can bend and manipulate.

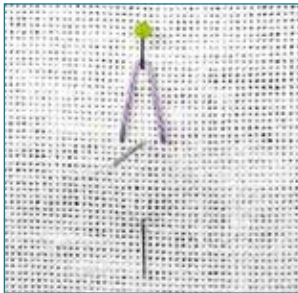
See also woven picots on pages 330–331.



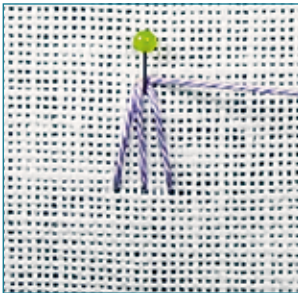
METHOD



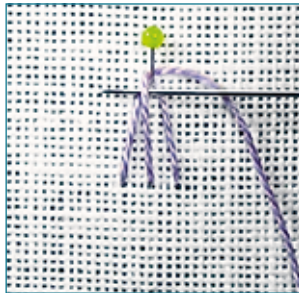
1 Place a pin in the fabric to mark the top of the picot. Bring the thread up, wrap it round the pin and take it down.



2 Bring the needle back through halfway at the bottom of the picot.



3 Wrap the thread around the pin again.



4 Do not take the thread through to the back of the fabric. Instead, weave the thread backwards and forwards across the shape's prongs, as in a normal woven picot.



5 Continue weaving the thread.



6 When reaching the bottom of the shape with your weaving, take the thread through to the back of the fabric on the side on which you finish weaving.



7 Remove the pin and bend the picot upwards, away from the fabric, with the end of the pin.



DIAMOND EYELET (SINGLE)

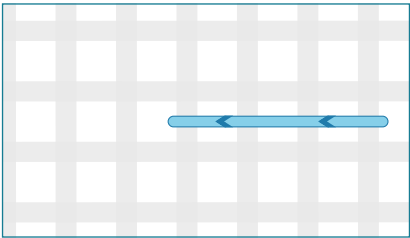
PULLED THREAD; WHITEWORK.

This is a pulled thread stitch, where sixteen stitches radiate out from a central hole to form a diamond shape and are pulled tight to create a central opening.

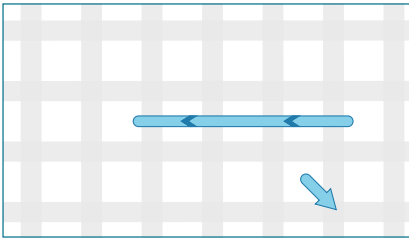
For more information about eyelets generally, see small eyelet on page 322.



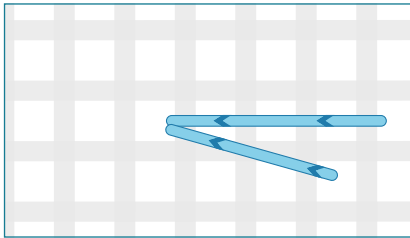
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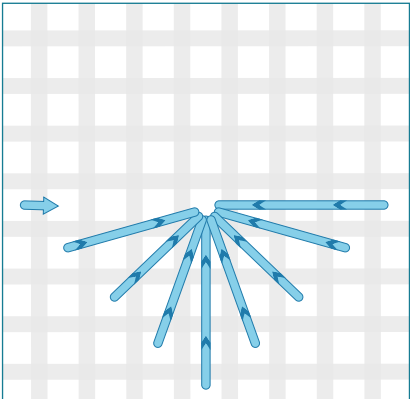
1 Bring the needle up and make a horizontal stitch four threads to the left (this is the position of the centre hole).



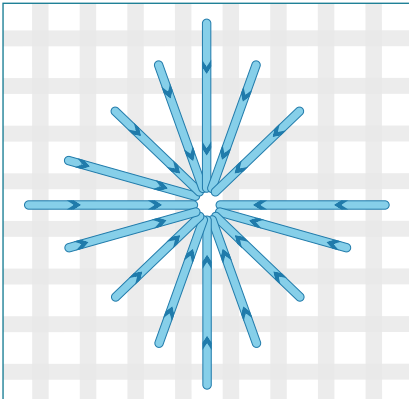
2 Bring the needle up one thread below and one thread to the left of the starting point and pull.



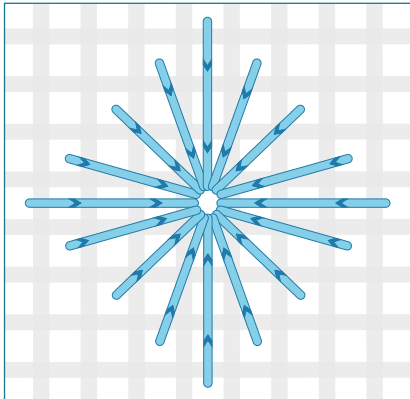
3 Take the needle down in the centre hole (three threads to the left and one thread up).



4 Follow the diagram for the placement of the stitches, and continue round the eyelet.



5 Pull the final stitch.



The finished eyelet.

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