



CROSS STITCH

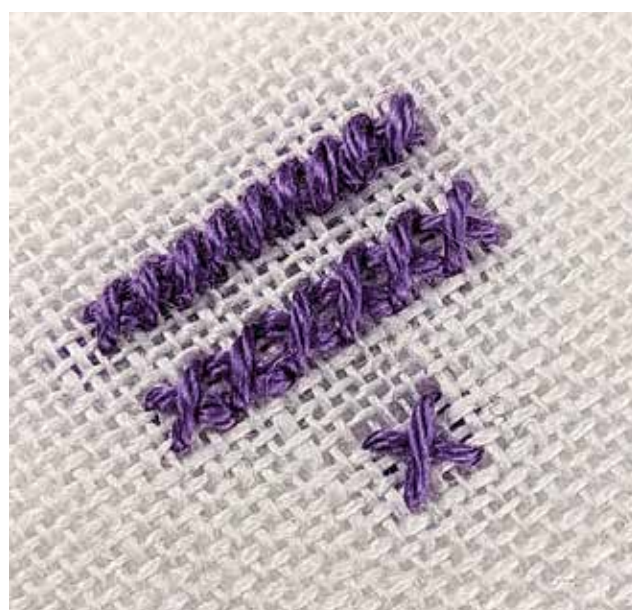
COUNTED THREAD; CANVASWORK; CROSS STITCH; SURFACE; BERLIN WOOL WORK; STUMPWORK.

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

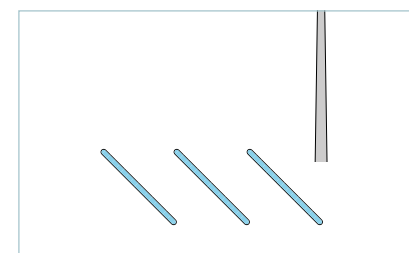
Cross stitch consists of two straight, crossing stitches which can be worked individually or in rows. The direction of the top stitch should always be in the same direction (unless variation of the shade is required). When used for marking, it is often worked in a way that the stitching is identical 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.

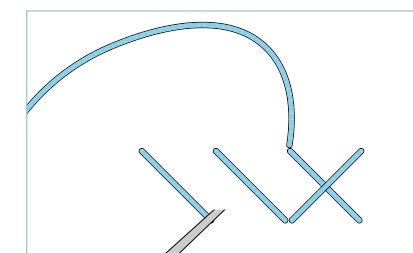
The stitch directions could be reversed (i.e. bottom left to top right as the underneath stitch, and bottom right to top left as the top stitch); it does not matter as long as the top diagonal stitch is consistent across all stitches.



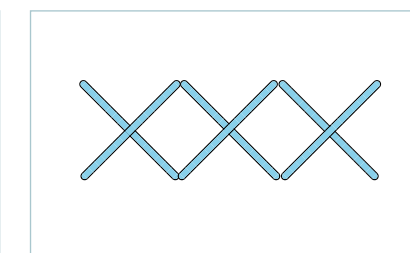
WORKED IN A ROW



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

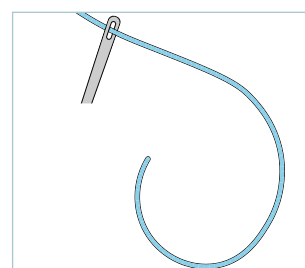


2 On the way back, work the second part of each stitch from top right to bottom left.

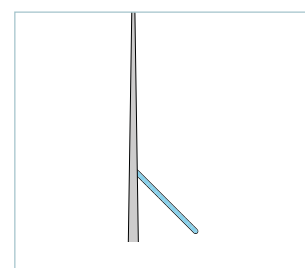


A completed row of cross stitch.

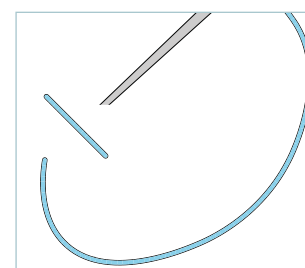
INDIVIDUALLY WORKED



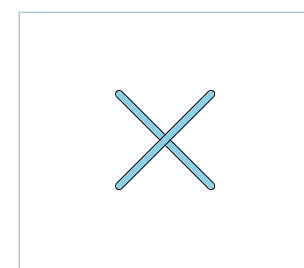
1 Take the first part of the stitch from the right-hand bottom side of the square across to the left-hand top side.



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.



WHIPPED BACK STITCH

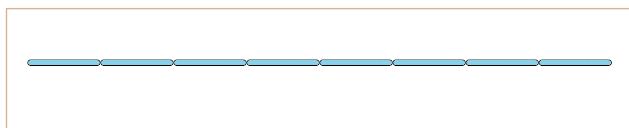
CREWELWORK; RIBBONWORK; SURFACE.

Whipped back stitch makes a heavier line than a back stitch. It gives a similar effect to a stem stitch but a touch finer with the added bonus that it can be stitched in two separate colour threads if required. 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.

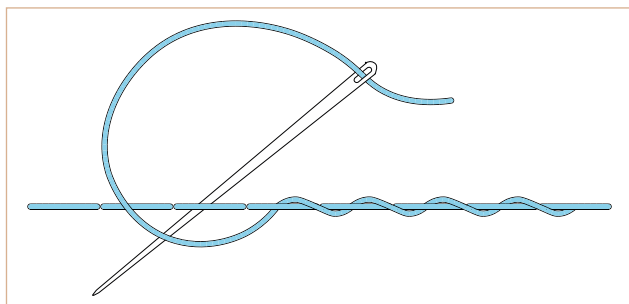
For more background see the entry for back stitch on page 16.



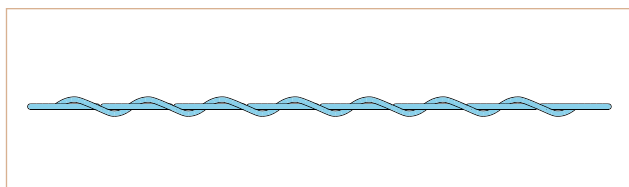
METHOD



1 Work a foundation row of back stitches, ensuring each stitch is equal in size and not too small.



2 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.



3 Continue whipping along the line. Note the benefit of having slightly larger foundation back stitches, which allows the tapestry needle to pass easily under each stitch.

WHIPPED STEM STITCH

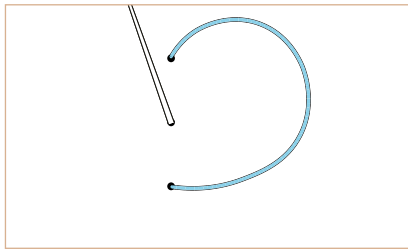
SURFACE.



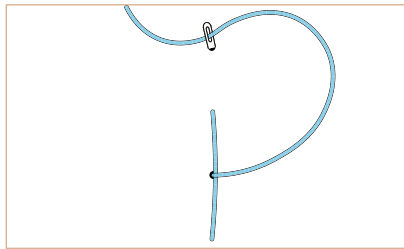
This is a variation on stem stitch: a line of stem stitch is worked, and then a thread is threaded through each stitch, always in the same direction to give a rope-like effect. The whipping thread can be the same as the stem stitch thread or a contrasting one.

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.

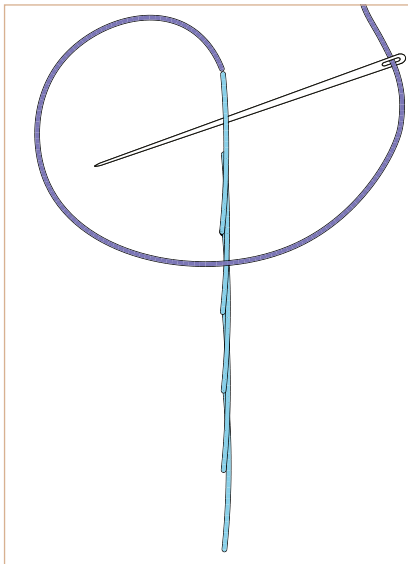
METHOD



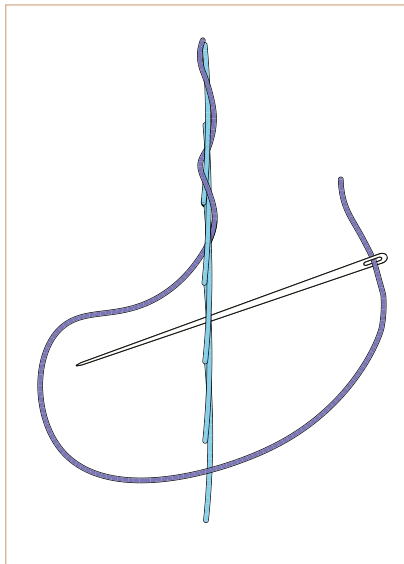
1 Working from bottom to top, make a first straight stitch, leaving a loop. Bring up the needle halfway, keeping the loop on the right-hand side.



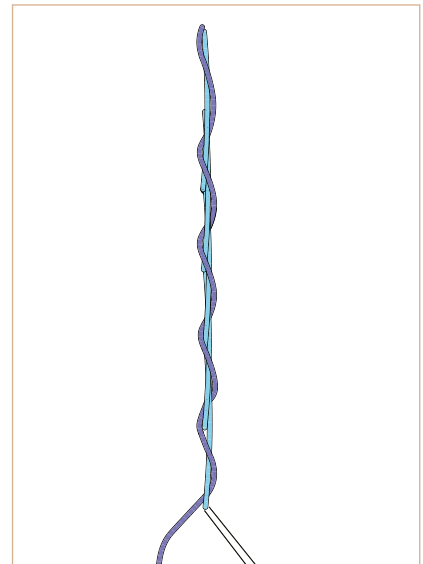
2 Continue the stem stitch as required.



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.

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