

## ACKNOWLEDGEMENTS

This glossary is the work of many members of EGA. They have given of their time and knowledge to create a serious work comprised of usable definitions of terms used in the field of needlework. This is an update of the original 1995 document and the addendum.

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Note: Capitalization of entry words in the glossy indicates that they should be capitalized when used. Further information on many of the techniques can be found in EGA study boxes and articles in *Needle Arts*.

**acid-free materials:** These have a pH of 7, neutral acidity. Used for conservation of textiles and other forms of art, they include rolling tubes for large textiles, storage boxes, mounting board, and several weights of paper.

**acrylic fiber:** Acrylic fibers, such as Orlon™ and Acrilan™, is made by polymerization of acrylic and methacrylic acid. It is one of the true synthetic fibers.

**adaptation:** An adaptation is needlework inspired by or based upon a source other than needlework and modified through significant change. Source(s) are to be documented.(EGA, 2003)

**advanced stitcher:** A stitcher with the ability to execute simple and difficult stitches in a specific technique. The stitcher also has knowledge of color and design which will allow for exploration and creativity. See beginner and intermediate stitcher.

**aida:** An evenweave fabric of cotton, wool, jute or synthetic blends, used for counted thread work, especially counted cross stitch. The weave has groupings of thread forming a square which vary in size, the higher the number, the smaller the square. Each square is counted as the place for one cross stitch.

**amateur:** One who engages in needlework as a pastime and for pleasure, rather than for financial gain. (EGA, 1989)

**appliqué:** From the French, appliquer, meaning to apply. A fabric shape applied by sewing or adhesive to a base cloth is called appliquéing. There are three basic types of appliqué: 1) on-lay appliqué is a fabric shape stitched to the right side of the ground material; 2) reverse appliqué is the method in which two or more layers are sewn together, and the top layers are cut through, revealing the underneath layers. The cut edges are turned under and hemmed, as seen in South or Central American molas; 3) Shadow appliqué is the method of positioning a brightly-colored shape between a base fabric and a sheer overlay, creating a misty effect.

**art silk:** A name given to early rayon threads because they were made to imitate silk.

**Assisi embroidery (a-see-see):** Assisi embroidery is a form of counted thread work in which the outline of the motif or design is worked in double running (Holbein) stitch, and the background is worked in cross stitch. This technique is sometimes referred to as “voiding” because only the background of the design is worked.

This type of embroidery dates back to medieval times to the Italian city of Assisi, the birthplace of St. Francis. It was used principally on ecclesiastical linens. In the late 19<sup>th</sup> century, a renewed interest in this technique started a local cottage industry using the designs of animals and mythical beasts copied from the old embroideries.

The principal stitches currently used include cross stitch and double running (Holbein) stitch. One-half of the cross stitches are worked horizontally in a row across the background from left to right, then the second part of the cross stitches are worked back across the row from right to left, forming vertical stitches on the underside. Common materials used are even weave white or natural-colored linen or cotton fabric with stranded cotton, matte cotton, and/or pearl

cotton threads. A dark thread is used for the outline stitches while a blue or rust red are the traditional colors for the cross stitches.

**attachments:** Beads, stones, shells, washers, rings, and other found objects may be added to embroidery. Since the Middle Ages, gems and metal threads have been used to decorate garments of royalty and clergy. Throughout Europe in the 16<sup>th</sup> and 17<sup>th</sup> centuries, heads of state and church wore garments so heavily encrusted with jewels that the mere weight made them a burden to wear. In the 19<sup>th</sup> century the czars of Russia were particularly fond of wearing garments embroidered with pearls.

**Au Ver a Soie** (o vair uh swa): The name of a company which manufactures silk threads; means “to the silkworm”. Threads made by this French company include: Soie d’Alger™, Noppee™, Soie Gobelins™, Soie Perlée™, and Soie Platte™ or as it is now called, Soie Ovale™.

**away waste knot:** See waste knot.

**Ayrshire embroidery** (air sheer): Ayrshire is a form of whitework characterized by flower designs of firmly padded satin stitch and open work filled with fine needlelace. Old names for this type of embroidery include sewed muslin, Scottish sewed muslin, and flowering. Related techniques include broderie anglaise and Madeira embroidery.

Ayrshire originated circa 1814 in the Scottish county for which it was named. Mrs. Jamieson, the wife of a cotton agent for the sewed muslin manufacturers in Ayr, began teaching the muslin embroiderers filling stitches that she found on a christening robe belonging to Lady Mary Montgomerie. The robe features open areas filled with fine needle-made filling stitches. Ayrshire flourished as a cottage industry in western Scotland and much of Ireland. The two events which led to the decline in Ayrshire’s popularity were the Civil War in the United States, which interrupted the supply of cotton, and the embroidery machine invented in Switzerland in 1829, which could imitate the intricate hand embroidery. The industry became obsolete about 1870 and today Ayrshire embroidery is practiced only by embroiderers interested in historical techniques.

The principal stitches used in Ayrshire embroidery include padded satin, back, chain, seeding, stem, eyelet, buttonhole, and needlelace filling stitches. The materials are white cotton threads on sheer white cotton muslin or lawn. Related techniques: broderie anglaise and Madeira embroidery.

**Balger** (Bal-jay): now obsolete, formerly the designation for Kreinik blending filaments and other metallic threads.

**bar:** A stitch that crosses an open space to strengthen, to hold two parts together and to decorate. It is used in many types of cutwork, needlelace, drawn thread, and Battenberg. Bars may be buttonholed, overcast or woven for added strength. See brides.

**Bargello:** a Florentine pattern based on chairs now located in the Bargello Palace in Florence, Italy. See Florentine.

**basketweave:** This is one of the basic stitches of canvas work, sometimes referred to as the diagonal tent stitch. It belongs to a family of stitches including the continental and the half-cross. These stitches appear similar on the front of the canvas but basket-weave gives good coverage, looks woven on the reverse side, and does not distort the canvas.

**basting:** Temporary stitches used to outline a design or area, to count off threads, to form guidelines, or to hold several layers together.

**batiste** (buh-tee-st): A fine weight of fabric, usually of cotton, but can be of wool or worsted, rayon, poly-cotton blend, or silk. Named for Jean Baptiste, a French weaver.

**Battenberg lace:** (alternate spelling - Battenburg) This type of embroidery is also known as Branscombe Point in England and as Renaissance or princess lace in Belgium. Battenberg lace is a technique combining braid or tape lace and needlelace stitches. Machine-made lace is basted to a paper or cloth pattern and held in place with a number of needlelace fillings. Buttonholed rings are often part of the design.

The center of needle-made laces was Branscombe, a small town in Devon, UK. The Countess of Hauke, upon her marriage to Prince Alexander of Hesse in 1851, assumed the title of Countess of Battenberg. Their son Maurice, married Princess Beatrice, a daughter of Queen Victoria. Following this marriage, Battenberg lace became known as Royal Battenberg Lace. The lace, already widely made in the USA, reached the height of its popularity from 1880 to 1920. After the 1920s the technique nearly disappeared until its present revival in the late 1980s.

Many stitches are used in Battenberg lace including many needlelace stitches, spider webs, picots and rosettes. The materials include Battenberg lace tape in several widths in cotton, linen, or silk. Cordonnet thread in sizes #60 to #100, pearl cotton or other cotton and linen threads, of the appropriate sizes can be used. See *Needle Arts*, March 1989, p. 6

**beadwork embroidery:** (bead work, bead embroidery, and embroidery with beads) Beadwork is a type of embroidery in which beads are attached singly or in groups to a ground fabric. Beads have been hand or machine-made in every conceivable size, shape, and material. The word bead comes from the Anglo-Saxon "bidden", to pray. Primitive people used beads as prayer-counters, as well as for currency. The manufacture of beads and the invention of hole drilling significantly advanced the use of beads in embroidery. Their application in ecclesiastical and church furnishings was extensive, as can be seen from the many museum examples. During the Stuart period beads on clothing were especially popular. In America, beadwork peaked during the Victorian period and has seen a revival in recent years. The embroidery of many Native American tribes is beadwork.

The principal stitches, several of which are attributed to the American Indians, used in beadwork include: 1) overlaid or spot which is excellent for covering large areas or following single lines. Beads are strung on a thread that has been attached to the fabric, laid on the design, and couched by a second thread between every two to three beads;. 2) lazy in which a knotted thread from the underside of the fabric is carried to the front and as many beads as are needed to cover a given space are strung before completing the stitch, making a small stitch before proceeding to the next row; 3) single in which each bead is separately stitched to ground fabric.

In beadwork embroidery on canvas, the continental stitch is most popular. The size of the bead should cover the space on the ground fabric allotted for each stitch. Layered stitches, such as the rice stitch, are especially useful in working beads into the structure of the stitch and are usually worked in horizontal rows. Rounded beads fit better in position than cut beads. Surface stitchery may also be used, especially straight or looped stitches. Careful selection of beads for the size and shape most appropriate for the particular fabric used is an essential step in design.

Beads are available by the string, hank or pound; in tubes, packages, or round containers. The common forms: seeds are round beads; bugles are long tubular beads; rocailles look like bugles only not so long; sequins, spangles, or paillettes are flat or cupped and are often used in conjunction with beads. Beads may be of natural materials, such as pearl, wood, shells, or produced from glass, plastic, metal, and ceramic materials. Needles used for beadwork are the traditional long beading needles in assorted sizes and #10 or #12 quilting or between needles which fit most beads. Thread of cotton, silk, nylon, or fine wool, which matches the ground fabric or the color of the bead, is waxed to strengthen it. Fine wire also may be used.

Ground materials used are canvas, linen, cotton, netting, silk, lace, and leather. Other aids for beadwork are containers, such as small dishes to hold beads while working; frame or hoop to hold ground fabric; a dentist's "explorer" (a small curved instrument) for picking up beads; and good lighting. Related techniques: tambour beading; beaded fringes; cords, and tassels; smocking with beads; using beads in quilting and machine embroidery.

**beeswax:** Before cotton threads were mercerized, the thread was drawn across wax, candle wax, or beeswax to make it smooth and easier to handle. Today it is used to smooth and strengthen silk threads, especially those used for couching metallic threads so the metal does not cut through the silk.

**beginner:** A stitcher with no experience in the technique being taught. See advanced stitcher or intermediate stitcher.

**Berlin wool:** Worsted wool yarn, loosely twisted. The name comes from Berlin, Germany where it was first dyed and was superior to previous wools used. This yarn is a forerunner to modern tapestry wool and was also known as zepher merino.

**Berlin work:** Canvas embroidery accomplished by using commercial patterns from a Berlin printer combined with fine merino wool. These were often in bright colors such as magenta and violet, the result of the introduction of aniline dyes. In 1804 production of graphed paper patterns in color was introduced in Berlin by Philipson, who was the first to publish colored prints on lined paper for embroidery. These prints enabled the stitcher to do patterns for canvas work without the laborious job of graphing the motif. In 1810, Madame Wittich persuaded her husband, a book and print seller in Berlin, to export these designs to Great Britain. Colored patterns became very popular in Britain and the USA. By 1840 over fourteen-thousand copper plate designs were published and the over-popularity of this work, along with the introduction of bright aniline dyes in 1856, the art needlework movement with influences by William Morris in the last quarter of the century soon made the technique fall into disuse.

**biscornu:** A small, multi-sided stuffed pincushion. Biscornu is a French term meaning “odd-shaped.” It is made of squares folded back on themselves to form the many sides.

**blackwork:** Traditionally, blackwork was embroidery with black threads on white fabric in both surface stitchery and counted work. Since the 1920s, it has been regarded as a counted thread embroidery traditionally worked in dark thread on a light background. This technique uses repeat geometric patterns as fillings for design units. Reversible blackwork is a special technique in which the embroidery is worked in the double running stitch so that the same, or an equally delightful, stitch pattern is produced on the underside. This type of blackwork is often referred to as Holbein embroidery.

Black and white embroidery is mentioned in Chaucer’s *Canterbury Tales*, written between 1388 and 1400, and for centuries it has been found in peasant embroideries of eastern European countries. Of great antiquity, blackwork is believed to have originated in the Eastern Mediterranean and traveled with the Moors to Spain. Catherine of Aragon, the Spanish wife of Henry VIII, popularized it in England during the 16<sup>th</sup> century. In household inventories of their time Spanish work is mentioned, but it is not certain that this type of embroidery is the same as the blackwork now produced. During this period, Hans Holbein the Younger painted the English nobility in their elaborate garments, many of which were embellished with blackwork embroidery. Abandoned in the 17<sup>th</sup> century, blackwork has seen a revival in the early 20<sup>th</sup> century. Today in order to express contemporary ideas, it has become freer in style and color as it is used in both pictorial form and to embellish clothing. Principal stitches used in blackwork are the double running stitch, which also is called Holbein stitch, backstitch and darning stitch. Outlines, when used, are done in double running, stem, chain, couched, or other appropriate outlining stitches. Any even-weave white or light-colored fabric with any dark-colored working thread that is roughly equal in diameter to a thread of the ground fabric is suitable for blackwork. Modern pieces frequently are worked in dark fabrics with light threads. Metallic threads and paillettes can be used for accents.

**blanket (open buttonhole) stitch:** A looped stitch worked as the buttonhole stitch except with a space between the stitches. It is worked evenly spaced along the raw edge or a folded edge.

**blocking:** A technique used to return canvas to its original shape.

**bobbin lace:** A form of weaving in which the warp threads are manipulated, it is included here because of its close association with embroidery. Fine thread is wound on bobbins that are crossed and twisted to follow a paper pattern in making the design.

**bobbin net:** Machine-made net made on a machine invented in the early 1800s which was used for needlerun and tambour embroidery. See net embroidery.

**Bokhara (Bukhara) couching:** A self-couching technique in which the first part of the stitch is laid fairly slack at a slant and the short tie-down stitches are tighter and at an angle to the first stitch. The tie-down stitches may form a pattern when Bokhara couching is used as a filling stitch. It is similar to the colcha stitch used in New Mexican Hispanic embroideries. Related techniques: colcha stitch or Roumanian couching.

**Brazilian dimensional embroidery:** Brazilian dimensional embroidery is a form of creative surface stitchery using rayon threads in variegated and solid colors in a wide variety of stitches on a ground fabric. Floral designs, ribbons, insects, and birds are typical motifs.

This embroidery technique and its threads were developed in Brazil by Mrs. Elsie Hirsch Maia in the 1960s. It was introduced into the United States by a Brazilian woman who settled in the west and shared her love of embroidery with others.

Bullion, stem, outline, couching, French knots, cast-on, double cast-on, and cast-on buttonhole are the stitches most frequently used. Many other chain or knotted stitches are worked. Brazilian threads are made of rayon in various weights and amount of twist and are colorfast and wash well. The Z twist of the threads is such that if you are right handed, when executing a bullion, the thread must wrap toward you around the needle. A closely woven fabric in cotton, polyester, or a combination can be used. More loosely woven fabrics should be stabilized with muslin or an interfacing fabric.

**brides:** The bars or connecting threads over voids on many forms of whitework and lace. The bars link the edges of the open areas together and hold them in position. Brides may be covered with buttonhole stitches, woven threads, or plain strands of thread depending on the type of work and may be decorated with picots.

**broadcloth:** A name originally referred to any cloth wider than the usual 29 inches; a tightly woven, plain weave, medium-weight fabric.

**broderie anglaise:** A whitework technique using eyelet embroidery. The eyelets are cut or punched with a stiletto. It is characterized by formal eyelet patterns and has little if any surface stitching. Even stems and veins of flowing floral designs are worked in round or oval eyelets of varying and diminishing sizes. The scalloped edges are worked in buttonhole stitch.

This type of embroidery developed during the English economic depression of the mid-1800s, when Queen Victoria ordered the royal linens to be made in England. Following the Irish and Scottish embroideries broderie anglaise evolved.

Buttonhole, overcasting, eyelet, and ladder work are common stitches. Cotton threads on a tightly woven cotton cambric; occasionally linen fabric was substituted. Related techniques: Ayrshire and Madeira embroideries.

**broderie perse:** In the 18<sup>th</sup> and 19<sup>th</sup> centuries, motifs were cut from printed fabric and sewn to a plain fabric. It was a way of utilizing expensive print fabrics in the 18<sup>th</sup> century. Many times these were quite elaborate and were further embellished with embroidery. The technique was used mainly for bedspreads and quilts. Today it is called “print appliqué”. See appliqué.

**Brussels lace:** Any lace associated with the Belgian city, an important lace center since the 17<sup>th</sup> century. It includes a variety of bobbin and needlepoint laces. The bobbin laces are non-continuous, the flowers worked separately from the ground. Fine threads are used and the resulting lace quite professional in character.

**bullion:** The French translation of the English purl is sometimes used to designate large-sized purls. Bullion is a coil of metal thread which is cut into shorter lengths to be applied as beads. See purl.

**bullion embroidery:** General term used to indicate heavily embroidered work in purls; also used to designate work on military regalia.

**bunka:** A Japanese form of punch needle embroidery. Special chainette thread is used that when stranded give a crinkled effect to the working thread. See punch needle embroidery.

**burden stitch:** A variation of couching used in crewel work, ecclesiastical embroidery and other metal thread embroidery. The fastening stitches are placed vertically over horizontally laid threads and are all the same length and evenly spaced. The stitches in one row are placed between the stitches in the preceding row at the same intervals. The stitches may be close together or farther apart showing less or more of the horizontal threads. The stitch is said to be named after a teacher of that name at the South Kensington Needlework School.

**curling iron:** Strong tweezers used to remove or pick out unwanted embroidery threads from fabrics and canvas. They may also be used to set metal threads in place to avoid touching them with the fingers.

**buttonhole stitch:** A looped stitch worked closely together so that no fabric is exposed between the stitches. This stitch can be worked on a variety of fabrics, is commonly worked along edges and is frequently used in cutwork, openwork embroidery and crewel embroidery. It is also the basic stitch of needlelace. It has many variations, is worked in many directions, and can be used as a filling, an edging, and a decorative stitch. The knotted buttonhole stitch is used to create strong buttonholes in finely tailored garments.

**cabinet:** A box or casket. See casket.

**cable:** A Kreinik product made by twisting 3 metallic cords.

**calendering:** The process of passing cloth between one or more rollers (calenders) under carefully controlled heat and pressure. A variety of textures can be produced, such as moire, chased, and water-marked.

**candlewick fabric:** An unbleached muslin bed sheeting.

**candlewicking:** A form of tufted whitework utilizing soft threads which resemble those used in the wicking of candles and gave this type of embroidery its name. The traditional technique of candlewicking employs long running stitches, known as roving stitches, worked through an unwashed ground fabric while holding a stick between the fabric and the stitch, thereby leaving a loop of thread. The stick is removed and the threads are cut, leaving strands hanging. The material is then washed and the fabric shrinks around the threads, holding them tightly in place. Texture is created by using different numbers of plies and in traditional pieces, four-, six- and eight-ply threads are used. While only knots, both French and bullion, and roving stitches were used in early works, other stitches such as outline, stem, satin stitches, and couching have joined them in modern projects.



Candlewicking is said to be a truly American needle art form. Whitework spreads, worked in floral or geometric patterns, were made in Bolton, Lancashire. When large looms were created, some of the Bolton spreads were produced by machine, just as today American candlewicking spreads are copied on machines. Candlewicking bedspreads were in vogue in America from the mid- to late 19<sup>th</sup> century. Many museums, the Winterthur and the Shelburne to name but two, have beautiful examples of candlewicking dating back to the 1820s. Generally speaking, large bedspreads are no longer made using hand techniques, but small projects such as pillows, apron bibs, and tote bags continue to attract needlework artists. Related subjects: Bolton work, Caddow quilts, and surface embroidery.

**canvas:** A stiff heavily starched, open, lattice-like evenweave cotton, silk or linen, available in sizes 4 to 64 threads per inch. Canvas is woven with single or double threads. The single thread canvas is called “mono”, unimesh, uni-canvas, or congress cloth. Mono, the oldest of the canvases, is softer to work but easily pulled out of shape. The double-threaded canvas is called “Penelope” canvas. This French canvas was developed in 1865, so that the stitcher could separate the threads to make finer stitches or continue with the larger count. In essence, larger stitches, “gros point,” and finer stitches “petit point,” could be worked on the same canvas. This canvas does not pull out of shape easily, but some find the double threads more difficult to work. The early 1970s saw the development of a canvas called “interlock.” This simply means that each thread as it passes over another thread is locked into place in a leno weave, making the canvas strong and not easily distorted. All canvas is sold as yardage and its count is determined by the threads per inch.

**canvas embroidery:** Canvaswork, or needlepoint as it is known in the United States, is embroidery on open evenweave fabric, ranging from 4 threads to the inch to 64 threads to the inch or more. It is worked with one stitch, or with a sampling of stitches. In traditional canvaswork, all of the area is stitched.

By the 16<sup>th</sup> century, the Elizabethans had begun to adapt designs from tapestries to canvas. This total stitching of the ground fabric most likely evolved from Coptic or Byzantine influences. In medieval times, this work was known as “opus pulvarium.” They used such materials as silk, wool and metal threads. Bed hangings were popular at this time as well as small canvas panels embroidered and then applied to velvet material.

All embroidery stitches may be used on canvas. The most often used are continental (tent) or basketweave (diagonal tent). Stitches are commonly grouped into outline, flat, knotted, and couching stitches. Almost all known threads can be used in canvas embroidery, couched to the surface if they are not able to be stitched through the canvas.

**canvas overlays:** In this technique, waste canvas is basted onto an uncounted fabric and stitching is done through both fabrics. When the motif on the canvas is completed, the canvas threads are withdrawn and the counted technique is then on the noncounted fabric. Threads are easily removed from this product if dampened.

**Carrickmacross:** The technique comes from a town in central Ireland. Carrickmacross is a lace-like whitework technique of appliqués on net and it is also called “the Flowerin.”

In 1820, after studying other forms of applied embroidery on net, Mrs. Grey Porter and her sewing maid Anne Steadman found that they could apply fine muslin or lawn to machine-made net. This led to the establishment of a school in Carrickmacross. Other schools developed

but relied on Carrickmacross for designs and the buying and selling of the finished lace. The appliquéd designs, influenced by Limerick lace, added embroidery and fillings to the enclosed areas. By 1850 the lace acquired a guipure, or heavy appearance, by removing the open net and adding bars and picots between the appliquéd areas. Carrickmacross remained in favor until the end of the 19<sup>th</sup> century. Some is still being produced today, largely in convents and, on commission, in a few schools.

Principal stitches are couching, picots, bars, and filling stitches. Materials used include fine lawn, muslins, net and cotton threads.

**Casalguidi embroidery:** (cas-a-gwee-dee) Casalguidi is a form of surface embroidery which is worked on linen in white threads and is usually made into small bags and purses. The distinctive heavy surface stitchery is all raised work. Floral embroidered subjects predominate, but figures and animals are often also created.

Near the beginning of the 20<sup>th</sup> century, many Italian noblewomen organized embroidery schools in their districts in an effort to aid local economics, each developing its own style. One of those schools developed in Casalguidi, a small village northwest of Florence, near Pistoia.

The ground fabric is tightly drawn using “punto quadro”- not the usual four-sided stitch, but one similar to that used in Italian hemstitching. A heavy cord arrangement in geometric shapes surrounding sections of the design characterizes this embroidery. This cord is produced by buttonholing over a thick bundle of threads and then working rows of close stem stitches on the buttonholed bars; thus covering the bundle. Additional stitches include detached buttonhole to form the flower petals and bullion stitches worked in groups. Tassels and balls are suspended from corners of the purses. See *Needle Arts*, September 1992, page 38

**casket:** Term commonly used in the 17th century for a cabinet or box. These were often used to contain writing materials, sewing materials, cosmetics, or jewelry. Many caskets were decorated with stumpwork.

**challis** (shal-ee): One of the softest fabrics made. Named from an American Indian term “shalee” meaning soft. Originally made of wool, but now of cotton, rayon, and blends.

**chart:** A pattern for needlework on graph paper.

**chatelaine:** Originally a clasp or chain worn at a woman’s waist for holding keys, a watch or other valuables which included her precious steel needles, a thimble, and scissors. Now it is usually worn around the neck on a chain or decorative ribbon.

**chemical lace:** Lace-like fabric made by dissolving or melting away a background fabric which is chemically treated to respond to moisture or heat while the lace threads remain. Chlorine or caustic soda was used to remove a cotton background which had been treated with sulfuric acid and starch. Current products on the market for machine embroidery lace respond to water or heat for removal.

**chikan embroidery** (schick-on): Chikan is an Indian whitework technique. The Indian name of this highly textured white embroidery is “chikankari”; The kari part is pronounced “car-e.”

The technique, at its zenith during the late 19<sup>th</sup> century, was worked by Muslim male professionals or court embroiderers. Today it is undergoing a revival and is worked by Muslim women as a cottage industry. While stitched by Muslims, the commercial trade always has been controlled by the Hindu traders. The three areas producing chikan commercially at one time or another were Calcutta (Kolkata), Dacca (Dhaka) in the south, and Lucknow in the north. Only Lucknow continues to produce today.

The stitches of chikan include zanzeera chain stitch; rahet stem stitch; hool detached pierced eyelet; tepchi running stitch; bakhya, closed herringbone. The banarsi stitch has no Western embroidery equivalent. Some of the stitches are worked only from the back, such as bakhya for shadow work. Others, such as zanzeera are worked only from the front. One of the major features of chikan is the phunda knot, pronounced “funda” with the accent on the first syllable. The phunda knot is a misnomer, as it is a series of blanket stitches. There is no knot involved or made with or by the stitch, but it forms a small knot-like petal shape. Many times the phunda knot is misidentified as a French knot. The richly textured floral designs are achieved through the use of stitches and the number of strands of cotton thread used for stitching. Chikan does not involve cut and withdrawn thread areas; rather it uses pulled thread areas. It employs a scalloped cut edge to finish items other than hemmed clothing. Worked on a very fine cotton fabric with fine untwisted threads, the technique has a very delicate feel. The designs show Persian or Mongol influence which add to the delicate flowing feel.

Traditionally chikan has been worked on very fine Indian loomed cotton fabric. The thread is a very fine stranded untwisted cotton. Most of the stitches and variations use six strands of thread, although some will use as few as one strand or as many as nine or more strands. A good present-day substitute for Indian fabric is fine Swiss batiste. Finding an untwisted cotton thread is improbable, unless it is imported from India. A very fine lace-making cotton thread is the closest substitute readily available in the US. See *Needle Arts*, September 1992, page 38

**class piece:** A class piece is one designed by a teacher and worked by the student under the guidance of teacher. The name of teacher should always be given when the piece is exhibited.

**commercial designs:** Commercial designs are works from kits, charts, preworked centers on canvas work, painted canvases following instructions provided. Credit to the artist, company, etc. should always be given when the piece is exhibited.

**Coggelshall embroidery:** A whitework tamboured embroidery. Its name comes from Coggelshall, a village in Essex, England. In 1810 tamboured embroidery was introduced to the weaving industry in that area. The characteristic Coggelshall designs were a trailing pattern of wild flowers worked in white on a ground of fine muslin or machine net. Tambour embroidery is a type of chain stitching using a tambour needle. The tambour needle looks much like a crochet hook with an ivory, bone, or wood handle. The method of working is to hold a long continuous thread below the work using the hook to form the chain stitch on the top of the work.

This embroidery technique was taken to Ireland by Charles Walker in 1829, and the tamboured Coggelshall lace developed into Limerick lace to which embroidered and filling stitches were added. See tambour work. See *Needle Arts*, June 1995, p. 55

**colcha embroidery:** A form of surface embroidery. The Spanish word colcha mean bed covering; thus the more correct term when referring to items using the self-couched colcha

stitch is colcha embroideries. Colcha embroidery has adorned bed covers, wall hangings, panels, altar cloths, theater curtains, chair upholstery, and dresser scarves. The colcha stitch is a self-couched stitch similar to the Roumanian or Bokhara couching.

Colcha embroidery was worked in the colonial Hispanic villages throughout the mountains of New Mexico and Colorado. Most pieces of colcha embroidery in museum collections have come from these villages.

Wool-on-wool colcha embroidery is the earliest of two forms. Handspun and handwoven wool in a tabby weave of 12-22 threads per inch called *sabanilla* (sa-ba-nee-ah) was used as the background fabric for these embroideries. The embroidery completely covered the fabric. The earliest known piece from the late 1700s has a checkered design. Curvilinear floral and scroll patterns are prevalent in wool-on-wool colcha embroidery designs. The second form of colcha embroidery is wool-on-cotton. This became common after 1821 and the opening of New Mexico to trade with the United States. Tabby and twill weaves of cotton were both used. Some sources give credit to Cuba for producing the cotton twill (*cotonilla*-pronounced ko-to-nee- ah) fabric which also was used for soldiers' trousers. The cotton twill fabric was a tighter weave than the wools, and therefore it was more difficult to penetrate with a needle even when fine embroidery yarns were used. In this form of colcha embroidery, the motifs were worked but the background was left unstitched.

There are perhaps as many ways of working colcha embroidery today as there are Hispanic families who carry on the tradition. Most current stitchers use finer yarns than in the past, with crewel wools or single strand Persian yarns the most common. Background fabrics vary as well but most are using cotton. Some needle artists are returning to the old ways, producing fabric and yarn from the sheep and natural dyes to color the yarns to work their embroideries.

The stitch is formed by taking a long stitch following the contour of the area (earliest examples) or straight across (Carson colchas, 1930s). The needle and thread are brought back to the surface a short distance from where it entered the fabric near the end of the long stitch. The thread is then worked with short stitches across the long stitch at an angle which can range from 45 to 90 degrees, generally at even intervals. The direction of the long stitch and the length and direction of the tie-down stitches give the embroidery textural qualities. When the surface tie-down stitch is long there is little thread on the reverse side. A shorter tie-down gives more coverage on the back. The stitch is flexible and encourages spontaneity. Subsequent long stitches are taken next to the previous one, and the return tie-down stitches are placed randomly so that a regular pattern will not develop. The threads should lie smoothly and not pucker the ground fabric. The use of an embroidery hoop is up to the individual. See *Needle Arts*,

*December 1994, p. 8*

**color:** Color is a general term that describes one of the attributes of an object that we can see and name. In common usage color also can refer to black, white, and gray. The terms frequently used when discussing color follow in alphabetical order:

**analogous color scheme:** Analogous colors are grouped next to each other on the color wheel. They fall within a range that includes only two of the primaries. They may vary in value and intensity. Example: red, red-violet and violet all contain red and some contain blue as well but none contain yellow.

**color wheel:** Colors are arranged in a progression around a circle or wheel, usually with yellow at the 12 o'clock position, red at the 4 o'clock position and blue at the 8 o'clock position. Between the primaries, other colors are placed according to their components.

**complementary color scheme:** Complementary hues are those that are positioned directly opposite each other on the color wheel. Different values and intensities may be used.

**hue:** Hue is the name of a color. It should never be used to describe black, white, or gray.

**intensity:** Intensity refers to a color's strength or grayness and is expressed by references to brightness or dullness.

**intermediate colors:** Intermediate colors are formed by mixing an equal amount of a primary color and its neighboring secondary color. They are yellow-orange, yellow-green, blue-green, blue-violet, red-violet, and red-orange.

**monochromatic color scheme:** A color scheme using only one hue, but with different values and intensities.

**primary colors:** Red, yellow and blue are the primary colors or hues. They are indivisible and cannot be formed by mixing other colors. Two or more of the primaries are present in all other hues. Photographers and the printing industry use cyan, yellow and magenta as the primary hues.

**secondary colors:** Secondary colors are orange, green, and violet. They are formed by mixing equal amounts of two primary colors.

**shade:** A shade is produced by mixing a hue with black.

**split complementary color scheme:** A further development of a complementary scheme where the colors on either side of one of the complements are substituted for that complement. A variety of values and intensities may be used.

**temperature:** A hue's temperature is its apparent warmth or coolness.

**tertiary colors:** The colors produced when two secondary colors are mixed together.

**tint:** A tint is produced by mixing a hue with white.

**tone:** A tone is produced when a hue is mixed with both black and white.

**triadic color scheme:** A color scheme using three hues equally spaced from each other on the color wheel. Different values and intensities may be used.

**value:** The value of a color describes the amount of light or dark that it contains. The value scale is a series of gradations from white through degrees of gray to black. White is the highest value and black the lowest. See *Needle Arts*, June 1989, page 6.

**compensation:** In order for a pattern stitch to fill a space when a full stitch is too large, compensation by stitching a partial pattern following the other stitches completes the area.

**composite stitch:** A stitch made by combining two or more basic stitches.

**contemporary stitchery:** Contemporary stitchery is a form of embroidery which utilizes traditional stitches and materials in new and unique ways. The purpose of this type of embroidery is to create a work, in fabric and threads, which represents the artist's interpretation of an idea, a concept or a design. While technique is important, the focus is on the statement

being made in the piece and its overall effect on its audience, rather than on the stitches themselves. One stitch and its variations or several stitches from the same family are used in this type of work.

Contemporary stitchery, an extension and amalgamation of many traditional forms of embroidery such as crewel, surface stitchery, canvas, machine embroidery, counted work, and needlelace began in the 20<sup>th</sup> century, as the attitudes and mores of our society began to change. Artists found stitching to be a satisfying way to express their thoughts and ideas. Mariska Karasz began the movement in the United States giving suggestions on how to experiment with traditional embroidery forms and designs. Her book, *Adventures in Stitches*, shows ways to stretch stitches and develop designs in a more contemporary manner. In the 1970s, Erica Wilson popularized contemporary stitchery, as well as other forms of embroidery, with her public television series. Contemporary stitchery is an ever-changing always developing type of embroidery. Creativity and experimentation as a means of expressing oneself are the major elements of a creative stitcher.

Contemporary stitchers choose their materials according to the effect they wish to achieve. Any and all embroidery stitches are acceptable in contemporary stitcher. There is a considerable variety of fabrics and threads on the market today and all may be used in contemporary stitchery. Broadcloth, muslin, linen, silk, and wool are a few standard fabric suggestions. Nets and chiffons may be used as overlays. All types of embroidery threads, cotton, wool, silk, linen, rayon and synthetics are used, along with strings, twines, ribbons, Tyvek™, and tinsel. Also, one might see found objects such as seeds, shells, twigs, mirrors, bones, or beach glass if the artists felt that there was a need for a special point of interest. See *Needle Arts*, September 1989, page 7

**continental stitch:** A tent stitch. This diagonal stitch covers the front and back of the canvas well, but tends to distort the canvas. The continental stitch is worked horizontally one row at a time from right to left, turning the canvas at the end of each row.

**cord:** A round thick string of any fiber used in cord quilting, padding under stitches or in quilting and when covered in fabric an edging. It is also a product made by Kreinik where synthetic or metallic foil is wrapped around a core.

**cordonnnet** (cor-duh-nay): Literally, a twist or braid, from the French verb, *cordonner*. This a six-cord cotton thread used for tatting, crochet, bobbin lace and pulled thread. It comes in a range of sizes from 10 to 100.

**coton à broder:** A lustrous mercerized non-twisted thread for embroidery and cutwork.

**coton perle:** French. See pearl cotton.

**cotton:** A natural fiber from seed pods of the cotton plant. Several varieties are grown: Sea Island, Pima, and Egyptian being the finest. Cotton is absorbent and strong when wet.

**cotton wool:** Loose uncombed cotton used as a padding in stumpwork embroidery.

**couching stitches:** The short tacking stitches holding a long thread in position on the surface of a ground fabric.

**count:** A term used to refer to the number of warp and weft threads per inch of evenweave fabric.

**counted thread embroidery:** Embroidery on an easily counted even weave fabric and includes the techniques of blackwork, cross stitch, Hardanger, pulled thread..

**crazy patchwork:** Quilt tops or other uses constructed of fabric pieces of random size, shape, and color; often with embroidered designs using top stitches to secure the edges.

**crewel** (crewel embroidery, crewel work or crewelwork, and Jacobean embroidery): Crewel is surface stitchery worked with a loosely twisted 2-ply wool yarn on a firm fabric. The stitches are freely worked, rather than counted. The term crewel formerly referred to the wool yarn and probably came from the Anglo-Saxon work “cleowen” or ball of thread.

The earliest surviving crewel embroidery is the Bayeaux Tapestry, dated 1067-70. During the Elizabethan era (1558-1603) the British East India Company opened trade routes to the Far East, and new embroidery designs flowed from east to west. There is much symbolism in the designs of this period and the colors were generally monochromatic, frequently in blues and greens with an occasional red. With the advent of the Jacobean era (James I, 1603-1625) the fanciful “Tree of Life” designs were frequently seen and the colors were brighter. The Queen Anne period (1702-1714) saw the use of silks replace wools, with the designs much lighter in appearance. In Colonial America, fewer stitches were used in crewel embroidery. The New England laid stitch became popular because of its economical use of wool yarn. Today most designs are embroidered in 2-ply wool yarn with possible highlights in other threads and the majority of the designs show Jacobean influence.

The stitches of crewel embroidery can be classified as: flat, loop, knot, couched, and laid. The flat stitches include back, straight, darning, running, cross, stem (crewel stitch), outline, satin, long and short, seed, fishbone, fern, chevron, herringbone, sheaf, and split. The loop stitches are the buttonhole (blanket), chain, Cretan, feather, fly, turkey work (tufted or carpet stitch), rope, Pekinese, and Vandyke. French, bullion, and coral knots are used. The couched and laid stitches include Bokhara stitch, New England laid, Roumanian, trellis, cloud filling, and raised, whipped, and woven spider webs.

Fabrics used are linen twill in natural and white, coarse linen, evenweave linen, British satin, and other firmly woven fabrics. Wool threads used are Appleton crewel yarn (a non-divisible soft yarn); Medici™ crewel yarn (a soft single strand non-divisible yarn; and overdyed yarns of Appleton and Medici™ crewel wool. Crewel and chenille needles which have sharp points are used while tapestry needles with blunt points are used for weaving. See *Needle Arts*, March 1990 p.50

**crewel wool:** A loosely twisted 2-ply wool thread.

**crochet:** The looping of yarn over a hook to create fabric.

**cross stitch embroidery:** Two stitches that cross one another worked in a diagonal pattern. The cross stitch is a basic stitch used in many styles of embroidery and has been worked by embroiderers throughout the world. It has been found in embroideries from ancient China and the Near East. Its simple beauty consists of the points forming a perfect square.

Cross stitch embroidery can be divided into two techniques: one is worked on fabric which has the stitches printed on it, and the other is counted on evenweave fabric. Counted cross stitch designs are worked from a chart or graph, with each square on the paper equal to a cross stitch. There are two methods of working cross stitches: one is to complete each cross before going on to the next; the second is to work a row of half cross stitches and then return completing the cross stitches. It is traditional to work the bottom half of the cross from lower left to upper right. It is important to be consistent in the direction the stitches of the cross are formed.

Variations of cross stitch include long-armed cross stitch and the Italian, or two-sided cross stitch. For counted cross stitch any evenweave fabric can be used with a thread suitable for the weave of the fabric. For printed cross stitch, any plain-colored fabric can be used with thread suitable for the fabric.

**custom-designed piece:** A custom-designed work uses materials and instructions chosen by the stitcher in consultation with the designer. The name of the designer should always be given when the piece is exhibited.

**cutwork:** Embroidery in which the ground fabric is cut away. The cut edges may be secured by stitches before cutting or after cutting. The Italians call this *punto tagliato* and the French call it *point coupé*. The design can be formed either by the shape of the fabric remaining after the cutting or by the open spaces formed by the cutting. This cutting can follow the threads of the fabric and be geometric or pictorial or be completely free form.

The earliest form of geometric cutwork was the 16<sup>th</sup> century reticello needlework. In this the few remaining threads were covered with needleweaving or buttonhole stitch and additional threads were added to make the design. It was simplified by the peasants of Hardanger, Norway, and with similar adaptations by the peasants of central and eastern Europe. In 19<sup>th</sup> century England, John Ruskin developed a cottage industry which made a needlelace technically similar to reticello.

The earliest free-form cutwork embroidery was 17<sup>th</sup> century Renaissance embroidery, which was an attempt to make an inexpensive replacement for bobbin and needlepoint laces. The pattern was first edged with buttonhole stitch and then the ground fabric was cut away. Next, these open spaces were connected with buttonhole bars. A slightly later form called Richelieu embroidery has larger cut-away spaces, with the addition of picots and rings to the bars.

The principal stitches used in cutwork are the buttonhole, satin, outline. Fabrics used include those of linen or cotton, with the stitching executed in linen or cotton threads.

Related techniques: Carrickmacross embroidery, Hardanger, renaissance, Madeira embroidery, Richelieu, and Ruskin laces. See *Needle Arts*, June 1992, page 3

**Danish flower thread:** See flower thread.



**Deerfield embroidery:** Embroidery inspired by New England designs using linen thread and fabric. Most designs are executed in blue and white. Deerfield is an old town in western Massachusetts with a most interesting history going back to the very early times of Indian massacres and the hardships of the early settlers. In the mid-1890s Margaret Whiting and Ellen and Margaret Miller became interested in the old embroideries shown at the local historical museum.

They studied the stitches used, including feather stitch in various forms, herringbone, buttonhole, outline, or stem, chain, and one frequently used in the old pieces which is now designated as New England laid stitch. They began to embroider for their own pleasure and after others in the village became interested, gradually a village craft movement evolved to become a cottage industry called the “Deerfield Society of Blue and White.” Being a member of the Society had a certain status because all work was inspected and had to meet a high standard of workmanship. Later, as other craftsmen joined the movement, it became the “Deerfield Society of Arts and Crafts.” The distinctive logo of the Society, a spinning wheel with a large “D” in the center, was worked as a part of the design in every piece. Although we may copy the old blue and white designs, the insignia cannot be used.

The three women studied and researched to find the correct linens and linen threads, and to develop the right dyes to produce the lovely old colors. Linen fabric and threads were used to foil the moths and make the pieces washable. Because they could not purchase the right blue, they experimented with indigo, keeping accurate records of what they did. Often the same pattern was repeated but always in a different combination of stitches and/or colors. Time studies were made and accurate records kept on the production of pieces produced by the many members. The method of paying the workers was interesting: using 10 parts as a whole; 5 parts went to the needleworker, 2 parts to the designer, 2 parts to the Society’s working capital, and 1 part for the materials.

Bed furnishings and round doilies of all sizes in designs which followed the old blue and white embroideries were their most successful pieces. Later efforts with more contemporary designs in the Art Nouveau style were worked. In 1926, the society was disbanded due to illness and failing eyesight. In the late 1930s someone tried to use some of the Society’s old patterns and imitate the work. The imitations were on sale for a while, but this effort was short lived.

The principal stitches used were the feather, herringbone, buttonhole, outline or stem, and New England laid stitch. The materials were linen fabrics and thread.

**design:** The term design is used in two ways. In the narrow sense it refers to pattern or the surface decoration of an object. In the larger sense, design includes the elements of line, shape, size, direction, texture, value, and color interacting with the guiding principles of unity, contrast, dominance, harmony, balance, repetition, gradation and alternation to make a visual statement.

**elements of design:** A design or composition is composed of seven elements:

**line:** Sometimes defined as a moving dot, a line is perceived either as a connection between two points or as the contour of a shape. Lines can proceed in any direction. They can be straight, curved, erratic, free form, or spiral

**shape:** When a line is closed, it becomes a shape.

**size:** In terms of design, size refers to the amount of space devoted to line or shape or to the entire format.

**direction:** The horizontal, vertical, or diagonal thrusts.

**texture:** The actual or “visual” feel of an area. Threads and stitch patterns determine the character of the surface.

**value:** The relative lightness or darkness of a color.

**color:** A property of light. Any given color can change radically, depending on the background and color placed next to it.

**principles of design:**

**unity:** The coherent organization of visual elements. Contrast may be present, with dominance to resolve it.

**contrast:** Visual opposites that create diversity or tension.

**dominance:** The features emphasized through strength of color, size, weight, value, or repetition.

**harmony:** The condition which exists when all elements are related.

**balance:** The equilibrium between opposing forces.

**repetition:** A recurrence of line, shape, contour, color, value, or motif.

**alternation:** A sequence of design elements repeated in turn.

**factors of design:**

**composition:** A plan or structure of the lines, shapes, and directions of the visual arrangement.

**focal point:** An area of emphasis. There may be more than one. Focal points can assist in eye tracking but too many can cause confusion.

**form:** A solid or shape which gives the illusion of being three-dimensional.

**medium or media:** The kind of material used.

**mixed media:** The combination of two or more materials and/or techniques used to produce a work.

**negative space:** The spaces around and between the image and the margin. A right-angled view finder often is used to determine the negative/positive balance.

**perspective:** The illusion of creating deep space by making a two-dimensional surface appear three-dimensional. Linear perspective is created by converging lines. Aerial space is achieved through value gradation.

**proportion:** The comparative relationship between elements.

**rhythm:** A meter or flow produced by repetition, alternation, or gradation of visual units.

**scale:** The ratio between the dimensions of a representation and those of the object itself.

**symmetry:** A balance of compositional units.

**asymmetry:** A balance in which equal forces have dissimilar shapes or colors or combinations of weight.

**bilateral symmetry:** A mirror image, as in a butterfly or the human body.

**radial symmetry:** Circular balance, as in a snowflake, starfish or daisy.

See *Needle Arts*, June 1989, page 6

**diagram:** A sketch, illustration, or schematic explanation.

**diamant-søm:** Diamond stitch. A Scandinavian counted thread embroidery worked on dual canvas, linen, or jute Aida using what we know as Smyrna cross stitch. Sometimes a heather type of yarn is used. Designs are often geometric but any charted design may be used.

**diaper patterns:** As an embroidery term, a diaper is best defined as a combination of one or more stitches that are arranged in a uniform all-over pattern that forms visual diagonals in both directions. This is the definition used in the Canvas Mastercraftsman Program.

The modern English term was derived from several earlier sources. The medieval English word diapre was used to label certain pattern-woven silks. The Latin word diasprus and the French word diapré were similar, and the Greeks used the word diaspros for a white figured fabric that had a diaper weave. One authority speculates that the word may be a corruption of linge d'Ypres, as there was a city in France that produced a linen in the 15<sup>th</sup> century that had a lozenge pattern woven into it. Thus, the term seems to have originated in the Middle Ages. These specific types of patterns were used as painted decorations on flat surfaces, in carving, in marquetry and in heraldry, as well as in textiles. The patterns exist in almost every form of ornamentation, but seem particularly prevalent in Oriental and Islamic designs. The term diaper, as used for a baby's breech cloth, most likely originated from the standard use for many years of absorbent white birdseye cotton fabric. A birdseye weave produces an all-over pattern that forms small diamond shapes that resemble the eye of a bird, so this connection is not a coincidence.

In embroidery the diaper patterns are most common in the techniques done on evenweave fabrics and canvas, since the uniform repeats are easily counted and adapted to such interpretation. Diaper networks also exist in other embroidery forms as well, as exemplified in many gold couching patterns and in the laid trellis fillings in crewel embroidery.

In canvas embroidery, tent stitch diapers are formed using color contrasts to create the patterns. Texture stitches also can be used; box-shaped and diamond-shaped units combine the most easily to create natural square and diamond repeats. However, anything goes as long as the end result is a diaper pattern. See *Needle Arts*, September 1991, page 5

**DMC:** Dollfus-Mieg & Cie, a French company which produces threads, fabrics, and books.

**doodle cloth:** A scrap of fabric or canvas used for practicing stitches and for working out color choices. These can be kept in a file or notebook for reference or can become interesting samplers.

**Dorset feather stitchery:** An embroidery style begun in 1954 by a group of women associated with the Dorset (England) Federation of Women's Institutes. Inspirations for designs were based on traditional patterns from the 19<sup>th</sup> century British working men's smocks and ethnic embroideries from the Continent. Flowing scroll patterns combined with the pine cone motif, spirals and trailing stems are indicative of the work, which is executed in simple stitchery with the addition of rickrack braid. The work is charming in its simplicity. Characteristic of the work was the use of shades and tints of related color families which were home dyed.

Banners, aprons, pillows, pocket books, caps and children's wear were popular articles for embellishment in this technique. Handmade buttons, known as Dorset cross wheels, were produced in east Dorset from the early 1700s to 1860 and were typical closures for this work. Hot iron transfer patterns for Dorset feather stitchery were available at one time.

A variety of stitches was used mainly feather stitch, with the addition of variations of buttonhole (blanket), chain, lazy daisy, and fly stitches. Insertions were woven buttonhole stitch. Firmly woven fabrics such as linens, cotton sateen, rayon taffetas, and felts were used for backgrounds. Twisted round threads such as pearl cotton, shiny rayon crochet threads and stranded cottons suitable to the weight of the ground fabrics were used to effect. See *Needle Arts*, September 1995, p. 53

**double running stitch:** See blackwork.

**douppion (douppioni):** Spun from the fibers of a cocoon spun by two silk worms creating a yarn with thick and thin places. Shantung and pongee are fabrics made from such threads.

**drawn fabric:** See pulled thread.

**drawn thread work:** Drawn thread work refers to embroidery in which threads are withdrawn from the fabric and the remaining strands are grouped and ornamented. This is called punto tirato in Italian. This type of embroidery is usually found as whitework but colored ground fabrics and threads also are used. The cut threads of the drawn bands can be secured either before or after cutting. If done before the threads are cut, the threads at the end of the band are either satin stitched or buttonhole stitched and then the withdrawn threads are cut at the stitches. If secured after the threads are cut, allowance must be made to have a long enough thread with which to darn the ends back into the fabric at the end of the band. The remaining threads are usually grouped into bundles by a tightly pulled stitch, such as hemstitch, coral knot, four-sided stitch, herringbone stitch and chevron stitch. The bundles of the band can be interlaced, tied into patterns by coral knots, overcast into patterns, needlewoven into patterns, or a combination of these. In drawn thread work the type of thread used to work the stitches must be strong, smooth, and of a diameter similar to the withdrawn fabric threads. The bands can be narrow or wide, single or multiple. If the withdrawn bands intersect, the corner where they meet needs special consideration in planning the design for this open space.

In an area other than a band, threads in both directions can be withdrawn forming a filet-like mesh. This mesh can be outside the pattern, as in Sicilian drawn thread work and in Russian drawn ground embroidery. The mesh can be inside the pattern as in Danish old hedebo and German Schwalm embroidery. Threads in both directions in a design can be withdrawn leaving larger areas of fabric. Here the remaining threads are grouped as before, sometimes with additional diagonal threads. In Mexican drawn work sol wheels are worked in empty spaces.

**Dresden work:** A pulled thread embroidery. Also known as Dresden point, point de Saxe, dentelle de Saxe, point de Dinante, Flemish work, and toile de mousseline. This fine whitework embroidery of floral motifs with pulled work fillings is done on sheer cotton muslin or linen cambric with fine linen threads. The outlined floral motifs are worked in a variety of filling stitches, including shadow herringbone. Dresden work is regarded as the apex of pulled thread embroidery.

This embroidery reached its peak in the middle of the 18<sup>th</sup> century and was produced in many areas of Europe as well as England and America. It was taught in embroidery classes for girls in both Great Britain and the United States from the mid-1700s to about 1800. Dresden

work is not produced today as the fine muslin and cambric fabrics and the very fine linen lace-making threads are no longer available. See pulled thread embroidery. See *Needle Arts*, September 1995, p. 53

**ecclesiastical embroidery:** Ecclesiastical embroidery is any form of embroidery which is used in a place of worship. Symbolism is a major part of any ecclesiastical design. This form of embroidery has a very old history, with references to ecclesiastical embroidery in the book of Exodus. Examples of early work from the 10<sup>th</sup> century A.D. still exist in England in vestments found in the tomb of St. Cuthbert in Durham Cathedral. Opus anglicanum is a famous English ecclesiastical embroidery of the 13<sup>th</sup> and 14<sup>th</sup> centuries. Today, ecclesiastical embroidery is being worked with contemporary materials in both traditional and modern designs for churches and temples.

Surface stitchery, silk and metal thread embroidery, whitework, appliqué, machine embroidery, and canvas work are all utilized. All types of threads and fabrics can be used. The design and embroidery technique will determine the type of threads and fabrics. See *Needle Arts*, December 1989, page 39

**Egyptian cotton:** A type of long staple (long individual fibers) cotton of premium grade used for thread and fine fabrics.

**embossed (embost) work:** Another name for raised embroidery. See raised embroidery.

**embroidery:** Embroidery is an ancient art form that continues to transform itself with each generation. Using a needle and a variety of threads and stitches, the stitcher achieves texture, embellishment and ornamental interest on any background material. (EGA 5/08) The dictionary definition of embroidery is the art or work of ornamenting fabric with needlework. It has achieved mass popularity and the status as an art form.

**evenweave:** A fabric in which the warp and weft threads are the same size and equidistant. The fabric may be made from cotton, linen, synthetic yarns, or blends. Aida cloth, Hardanger, Glenshee and Davos are evenweave fabrics.

**fabric:** The materials made from fibers (felts) and threads (woven, knitted, etc.). A ground material upon which embroidery may be worked. See *Needle Arts*, June 1991, page 8

**feather embroidery:** Colored feathers were sewn to fine fabric or net to make ceremonial garments in New Zealand, Mexico, South America, and islands of the South Pacific. Feathers were overlapped and placed close together so no fabric showed. In the 16<sup>th</sup> century sailors took them home to Europe. Featherwork is still being done today in certain areas.

**felt:** A non-woven fabric where fibers are interlocked by means of moisture, heat, chemical or mechanical action and which needs no finishing process. From the Anglo-Saxon, meaning to filter or filter, it refers to a shrunken woolen material which may be woven or unwoven. Now produced principally from polyester.

**fiber:** The fundamental unit, a textile raw material, used to create threads and fabrics. Fibers may be elongated single-celled seed hairs like cotton, or elongated cells like flax, or man-made filaments like nylon, rayon, and polyester. Bamboo and soy have recently come to the market as threads for embroidery. In order to be spun into yard, a fiber must possess adequate length, strength, pliability, and cohesiveness.

**figures:** Embroideries of people worked separately from the ground, cut out, and applied to it. Historically the edges were sealed with wax or the entire figure was glued to paper before cutting out. In contemporary work, clear finger nail polish is often used to seal edges.

**filament silk:** The single unit which is extruded by a silkworm in the process of spinning its cocoon.

**filet:** See laxis.

**fine handsewing** (French handsewing, heirloom sewing or handsewing): Fine handsewing can best be described as a technique used when holding the needle in one hand and the fabric over the fingers of the other hand. It utilizes finely woven natural fibers coupled with the use of fine laces or trims. Often delicate embroidery is worked to complement the fine handsewing.

The garments that utilized fine handsewing techniques, such as lingerie, infant and children's clothing, ladies shirtwaists and afternoon tea dresses, were in vogue at the turn of the 20<sup>th</sup> century. Today fine handsewing is mainly used for infant christening gowns, blouses, lingerie, nightgowns, and children's party clothes.

Old fashioned sewing methods are used, such as rolling and whipping the raw edges of the fabric and the whipping of lace and trims to the rolled edges. The rolled edges can be gathered on one side to form ruffles. When the fabric is gathered on both sides, the technique is called puffing. Tucks are made in the fabric with a running stitch. Several types of embroidery techniques can be used in association with fine handsewing to embellish it, such as shadow work, surface embroidery, simple cutwork, and Renaissance and Richelieu needlelace techniques. 100% natural fiber in fine weight fabrics, such as Swiss cotton batiste, silk organza, cotton organdy and fine linens. Threads used are fine weight sewing thread of 100% cotton or cotton-wrapped polyester core. Trims used to enhance the work are fine machine-made cotton laces, embroidered eyelet edgings, ribbons, insertions, and entredeux. See *Needle Arts*, December 1989, page 39

**fishing lady:** One of the few truly American embroideries is a small group of tent stitch pictures and several chair seats made in the Boston area in the middle of the 18<sup>th</sup> century. These were made in schools where young ladies were taught fancy sewing. These pictures were displayed prominently in the home. Fishing was a popular courting activity of the time. The designs for these pictures were taken from drawing and paintings of the period.

**flame stitch embroidery:** see Florentine.

**flax:** The plant from which linen is made; the long bast (stem) fibers have a shiny surface, but vary according to the soil and climate where grown.

**flat braid:** A woven ribbon-type thread. Examples of flat braid are middy braid, ribbon floss, metallic ribbons, and Neon Rays™.

**foche:** (flowsh) A literal translation from the French is floss. The original thread for cutwork and monogramming.

**floss:** The correct name for floche, often used to refer to a 6-strand cotton or to stranded silk.

**Florentine:** A counted stitchery on a canvas ground. The stitches are arranged in a continuous solid pattern of regular divisions containing repeated sequences of color. Stitches are vertical covering 4-6 threads. Also called flame stitch embroidery or Bargello.

**flower thread:** A fine soft matte cotton thread originally from Denmark which comes in a range of muted and bright colors and is used for counted cross stitch as well as other types of embroidery where a matte thread is desirable.

**found objects:** See attachments.

**four-way Bargello:** Originally used in the 18<sup>th</sup> century for borders on rugs and other items. Today's traditional and nontraditional patterns cover the entire piece. This often gives the appearance of lines radiating from the center. See Florentine.

**frames:** Braces that help to keep the canvas from distorting while working so little or no blocking will be needed. Types of frames which can be used are scroll and artist's stretcher bars; a hoop is definitely not recommended for use with canvas.

**frisette** (fri-zet): A metallic thread with a rough texture produced or manufactured in different sizes. It is known by different names, depending up the distributor.

**Gobelin:** The Gobelin stitch is an elongated stitch used to imitate the famous woven tapestries from the Gobelins factory and dye works in Paris. The misnomer "tapestry" lingers in "tapestry wool" and "tapestry needle". In Germany canvas work is known as "Gobelin."

**graph paper:** Paper with a printed grid used to chart designs for counted thread embroidery.

**Greek embroidery:** Any counted or surface embroidery worked in Greece. Diversity is the key word in the needlework of Greece. The sea and the mountains have isolated the people and the many conquerors that overran the islands of Greece have created this diversity. Geometric patterns, stylized plants, animals and human forms make up the motifs. Embroideries in the past were worked with silk on linen, silk and metal on silk, silk on cotton, wool on cotton, and wool on wool. Today embroideries are worked in stranded cotton and pearl cotton on fabrics that are either handwoven cotton or machine woven cotton called etamin. Etamin is made of long staple cotton fibers.

The earliest dated piece of Greek embroidery in the Metropolitan Museum is a Cretan skirt border dated 1697. Excellent embroidery and costume exhibits may be seen in the Benaki

Museum and Popular Art Museums in Athens. The Folk and Ethnological Museum in Thessaloniki also houses a fine collection. See *Needle Arts*, December 1994, p. 8

**gros point:** Originally a French term that has come to mean very large tent stitches in canvas embroidery.

**grounds:** Material upon which embroidery may be worked.

**group project** - A group project is the work of more than one person on a piece. When exhibited all workers should be recognized.

**guipure** (gi pyoor): Guipure is derived from the French guiper, meaning a heavy large-patterned decorative lace. Guipure, considered ‘Fancy Work’ in embroidery books of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, is a term seldom found in modern embroidery books. Several types of embroidery have come under this umbrella term: a coarse thick handmade needlelace; a form of cutwork with thick padded satin stitches and bars or brides; a machine-made heavy lace edging in a strong design; a form of tape lace held together by needlelace bars; and a metal thread edging. As Pamela Clabburn states, it is an “indefinite term with a variety of meanings . . . .”

A similar term, guipure d’art refers to a heavy lace-like stitchery of the 19<sup>th</sup> and early 20<sup>th</sup> centuries worked on square mesh or a net ground. Because of its heavy coarse appearance it was usually produced as bands and squares for inserts on pillow cases, towels, or table cloths. See *Needle Arts*, March 1995, p. 6

**hair:** Fibers from the coats of angora goats, camels and other animals; coarse and more difficult to spin than the wool of sheep. Human hair has also been used for embroidery

**hand-dyed:** Dyed by hand, usually in small quantities with dye lots often not matching. Because there always is the chance of excess dye, test before use. If excess dye is present, set with a solution of acetic acid (white vinegar) and water.

**handkerchief linen (handkerchief lawn):** The finest cotton or linen lawn or cambric. It may be used for fine handsewing.

**handsewing:** The basis of all embroidery techniques, fine hand sewing, more recently called “French hand sewing” is used in the making and embellishment of delicate clothing and household articles. See plain sewing.

**Hardanger** (Har-dong-grr): Hardanger embroidery is an ethnic embroidery with a lace-like appearance; it is classed as both counted cutwork and counted whitework. It is geometric, being composed of square and triangular (half square) medallions. Hardangersöm, which means Hardanger embroidery in English, is one of several styles of whitework used on the woman’s bunad (native costume) of this southwestern Norwegian district and is considered to be classic Norwegian Hardanger. After the 1900, modern Norwegian (actually northern European), American traditional and American non-traditional forms of Hardanger appeared. The Norwegian and American traditional forms rely on formal symmetrical design, either bilateral



or radial. Modern Hardanger incorporates colors and less formal, non-symmetrical, even curvilinear designs.

Stitches outlining the squares are parallel to the warp and weft of the fabric but the outlined squares are diagonal to the fabric threads. Cutwork areas may fill the medallions and also may separate and connect them. Frequently, a geometric eight-pointed figure, called an eight petaled rose or star was used, both as a cutwork and as a satin stitch pattern. This is the only representational pattern used. The appearance of a Hardanger cutwork medallion is not altered when it is rotated a quarter turn. There are no curved lines, curved medallions or curved edges. The beauty of Hardanger embroidery depends upon the interplay of positive and negative spaces, not on intricate surface or elaborate lace fillings.

After the 1900 Paris Exposition, needlework companies and publishers worldwide wanted to cash in on this suddenly popular embroidery so they started printing cutwork designs labeling all of them Hardanger embroidery. Coarse fabrics, colored fabrics, and threads of every sort and size, along with intricate lace filling stitches and popular surface stitches were presented as Hardanger embroidery. Unfortunately this cutwork embroidery melange became known as Hardanger and today is sometimes called American Hardanger to distinguish it from the true ethnic embroidery.

Satin stitches are used to make the alternating stepped block which secure the cut edges, making geometric patterns. These are called kloster, which translates to the English as block. There are no cross stitches or diagonal rays between the stepped blocks. After the cut threads are removed, those remaining are always worked into slender tight bars by using needleweaving or overcasting stitches. The needlewoven bars can be embellished with knot picots. The small open spaces can be filled with loop stitch, sometimes called dove's eyes, or filet with crossed overcast bars. Larger spaces can accommodate diagonal laid woven bars or simple combinations of loop stitch and overcast bars. Intricate needleweaving or lace stitches are not worked around the bars in Hardanger embroidery. Small square eyelets are usually grouped together and placed between the arms of the eight-pointed figure. In Hardanger embroidery eyelets rarely share holes with satin stitches. Reverse faggot stitch is used to surround and divide areas. Occasionally the faggot stitch is used to cover an area to vary the texture of the fabric. The four-sided stitch may be used to surround patterns. Narrow drawn thread and needlewoven bands may border areas. Small pieces may be edged with stepped buttonhole stitch. Larger articles usually have a hemstitched hem. Using this restricted set of stitches, there are an infinite number of design combinations possible. If you add other stitches such as French knots, chain stitch, and interlacements and use such representational cutwork shapes as flowers and hearts, the ethnic nomenclature Hardanger embroidery is forfeited and results in the embroidery becoming cutwork.

Traditionally this type of embroidery was stitched on 35 threads per inch, single-thread bleached linen fabric with white 16/2 and 40/2 linen thread. Household items can be stitched on linen of no less count than 22 threads per inch, but they usually are stitched on 22 count white or natural Hardanger fabric, which is a double-thread fabric, with white #5 pearl cotton for the satin stitches and #8 or #12 pearl cotton for the other stitches. Tapestry needles appropriate to the fabric and threads are used. See *Needle Arts*, September 1989, page 6

**Hardanger fabric** (Har-dong-grr): Plain evenweave fabric with the warp and weft arranged in pairs with an easily visible weave used for counted thread work. Hardanger fabric usually has 22 pairs of threads to the inch.

**Hedebo embroidery** (hed-eh-bo): The Danish word is hedebo syning. Hedebo embroidery is a traditional Danish whitework on white linen that, in its most recent form, combines cutwork, needlelace and some supporting surface embroidery. The oldest form, prior to 1840, was clearly a peasant embroidery combining cut and drawn thread work depicting stylized floral shapes. The chain-stitched surface embroidery surrounding the cut and drawn areas heavily outweighed the open work. The second style, until about 1850, developed a more formal appearance, utilizing cut and drawn squares and triangles similar to Italian reticello work. By 1850 commercialization of the work altered its appearance again, the peasant qualities being lost. The cut and drawn areas were replaced with cutwork filled with elaborate lace stitches. The surface stitching became quite insignificant, bearing the closest resemblance to broderie anglaise. The coarse homespun ground fabric and threads were replaced with finer woven fabric and thread.

The technique throughout is worked in hedebo buttonhole stitch, embroidered open or closed for different effects. Any surface stitching is worked in some form of satin stitch. A running stitch is used to stabilize the shape before it is cut. The materials used are flat closely woven linen and #12 pearl cotton or cordonnet of an appropriate weight for the ground fabric. Most commonly the work is in white or ecru, although contemporary work has introduced color in the ground fabric and/or the working thread.

**Hedebo stick:** A tapered wooden or lucite rod, a gauge for making small eyelet rings using buttonhole or blanket stitch.

**hemp:** A fiber from a type of nettle, sometimes used in the manufacture of canvas.

**hemstitching:** Hemstitching is a drawn thread embroidery technique that is used as a border or finishing edge to produce a neat decorative hem. Hemstitching was popular during the 19<sup>th</sup> century and into the early 20<sup>th</sup> century as a finishing edge for embroideries and again has become a favorite technique.

The ground fabric is traditionally white or natural linen which is worked with a linen thread. Now evenweave fabrics and threads in any color are commonly used. The thread used for hemstitching should be strong, smooth and of a diameter similar to the withdrawn threads of the ground fabric. A blunt (tapestry) needle is preferred.

The hem is measured and prepared before threads are withdrawn in an even band from the ground fabric. The hemstitch, which is a loop stitch, groups the undrawn threads into bundles and secures the edges of the band. When hemstitching, the work is held with the wrong side uppermost and the stitching is done from left to right.

The hemstitch has several variations; among them are ladder hemstitch, serpentine hemstitch, and alternating hem stitch.

**Hi Luster™:** This term, used by Kreinik, refers to the intensity of some colors in blending filament, cord, and which are used to make braids and cables. Lustre is the English spelling, while American dictionaries use the spelling luster. In general, luster is the inherent shine of the thread or fabric, for example, silk has more luster than wool.

**Holbein:** Many royal portraits by Hans Holbein the Younger from the 16<sup>th</sup> century show an extensive use of blackwork on clothing. His name was given to the double running patterns traditionally worked in black silk and metallic threads. See blackwork.

**hollie point:** Hollie point is a form of needlepoint lace. The origin of the name is lost, but some writers of historical embroidery suggest that the holes formed by the stitches, as the patterns are worked, gave the embroidery its name. Others suggest that the holes are reminiscent of holly berries, while still others point out that early pieces were made in nunneries for liturgical use and hollie is a corruption of the word holy. Whatever the origin of the name “hollie point,” this type of work is considered to be of English origin. An unfinished sampler with an oblong panel of hollie point inscribed “Mary Quelch 1609” appears to be not only the earliest white sampler to have survived, but also the earliest dated example of hollie point. Most of the surviving examples of early hollie point contain biblical subject, while later examples have initials, dates, names, and small floral motifs. This embroidery was traditionally made in narrow strips for insertions and the joining of seams. Also popular were hollie point circles for the backs of baby bonnets and christening caps. In the Victorian period there was a revival of hollie point embroidery and various exotic names were used, such as Barcelona work and Ezpelier lace.

Hollie point stitch is similar to a buttonhole stitch which has been given an extra twist. It is worked in rows on a foundation of chain stitches and, except for this outline, the hollie point stitches are detached from the ground fabric. For this reason, it is also considered to be a needlelace technique. To create a design, stitches are omitted and the resulting holes, or voids, form the pattern. See *Needle Arts*, June 1995, p. 55

**Honiton lace:** Lace made in the town of Honiton, England based on Brussels lace designs and methods. Honiton lace has a coarse more rural feel than Brussels lace. The most famous Honiton lace is that used for Queen Victoria’s wedding.

**hoops:** A hoop consists of two rings that fit together to hold the fabric taut. They are made from wood, plastic, or metal.

**huck/huckaback:** The weft or filling yarns are twisted, giving the fabric a honeycomb appearance. This fabric is used for toweling and huck embroidery.

**huck weaving (huckaback darning and Swedish weaving):** Huck weaving is a form of embroidery consisting of running stitches worked in a pattern or combination of patterns on huckaback fabric. The needle picks up the small floats in the weave without piercing the fabric. This type of embroidery is used for towels, pillows, and other household items.

The running stitch is the only stitch used in huck weaving. Huckaback fabric, which is woven with small floats or raised threads at regularly spaced intervals in the vertical weave of the cloth is the traditional fabric used. It is possible to work this type of embroidery on any evenweave fabric, but the completed piece will have stitches appearing on the underside of the fabric. Threads used include stranded cotton floss, matte cotton, pearl cotton, linen, fine wool and synthetic threads. See *Needle Arts*, June 1989, page 6

**Hungarian point:** A counted stitchery on a canvas ground. The stitches are arranged in a continuous solid pattern of regular divisions containing repeated sequences of color. Stitches are vertical, covering 4-6 threads.

**igolochkoy:** This is the Russian name for punch needle embroidery. See punch needle embroidery.

**interlock:** Describes the manner in which the warp and weft threads are woven to make embroidery canvas. The threads are in pairs, twisted around each other in a gauze or leno weave. This type of embroidery canvas is not as sturdy as mono canvas because each vertical or horizontal thread is half the size of those in mono canvas and the two half-size threads loosely twisted are not as strong as the one 2-ply tightly twisted thread which is found in mono canvas.

**intermediate stitcher:** A stitcher who has knowledge of the basic stitches, the materials, and their use in a given technique. See beginner and advanced stitcher.

**interpretation:** An interpretation is needlework developed from a professional or nonprofessional needlework design (chart, painted canvas, class project, etc.) and modified by the stitcher through the use of different colors, materials and stitches from the original design. Source(s) are to be documented. (EGA 2003)

**Irish linen:** Fine quality linen cloth woven in Ireland from Irish flax. It is used for handkerchiefs and table linen, with coarse grades used for tea towels and glass cloths.

**Irish stitch.** See Florentine.

**Italian quilting:** Two layers of fabric are stitched with parallel rows which are threaded with narrow yarn or cord. This technique is used to raise a narrow design area and is referred to as cording or trapunto.

**Japanese gold or silver:** Couching thread constructed of a filament silk core wrapped with thin strips of paper and coated with gold or silver. Currently non-metal and tarnish resistant synthetic Japanese style threads are in use.

**jewels:** Real or imitation stones used to embellish embroidery.

**klostersøm:** A group of satin stitches which makes one “block” in Hardanger embroidery, and also where one square on a chart represents one kloster.

**knitting** - Creation of fabric using circular or two straight needles, or knitting machine.

**kogin (ko-geen):** Kogin is a form of pattern darning worked on evenweave fabric whose origins are in Japan. The designs are geometric, based on the diamond shape. Early examples of kogin were worked on plain dark fabric, usually indigo, but occasionally dark brown or black. This type of embroidery originated in the Tsugaru district of the northern prefecture of Aomori. It is believed to have developed in response to the peasants’ need for warm winter

garments. Their thin fabric was reinforced by the women with thick white threads, and certain designs became associated with specific families.

The running stitch is the only stitch used. Stitching is done over a designated number of warp threads following a weft thread of the fabric. It is worked horizontally from right to left according to the set pattern. Dark blue kogin fabric is the traditional material but any evenweave fabric in a dark color can be used. White or off-white thread which is slightly thicker than the threads of the ground fabric is used, but it should not be so heavy that it distorts the threads of the weave. Kogin needles which are long and blunt are preferred, but any needle that will take the thread can be used if the point is blunted. See *Needle Arts*, September 1991, page 5

**krinkle (crinkle):** Thread constructed of flat metal wound around a thread core to which a permanent crimp has been given.

**lace:** The openwork fabric with a network of threads forming the design. Made by needle or bobbin. In the 19<sup>th</sup> century machines were introduced to mimic the hand made laces. Needle made laces include Alençon, rosepoint, Venice. Bobbin laces include Binche, Chantilly, Cluny, Lille and Valenciennes. Battenberg, Milan and Renaissance laces incorporate both bobbin and needle laces.

**lacis:** A French word meaning network; after the 12<sup>th</sup> century it refers to lace. Some authors use lacis to refer to woven ground while others use filet and lacis interchangeably to refer to knotted net. It also refers to the laces made by darning patterns on the square or hexagonal net ground. Depending on the thread used, the same one being used for the ground and filling, the lace can be fine or coarse. The making of net lace by hand declined with the advent of lacemaking machines. Also known as net darning, filet, guipure d'art. Handmade lacis has a knotted net. In machine-made filet, the net is not knotted.

**laidwork:** Threads are laid across the surface and fastened down with small stitches. These may be placed close together or spaced apart. Different weights and colors of threads can be used. This was a popular form of embroidery when threads and yarns were in short supply; very little was used on the wrong side. See couching.

**laying tool:** Used to lay multiple strands of thread smoothly against the ground. Two examples are a trolley needle and a teko-bari.

**La Lamé (lah lah-may):** The name of the company which manufactures frisette and other metallic braids.

**lap quilting:** Quilting by hand without a frame or hoop, but holding the layers together with pins or basting.

**lawn:** A light, thin cotton fabric that was first made in Laon, France. It has a crisp crease-resistant finish and is preshrunk prior to handling. It is crisper than voile but less so than organdy.

**Leek work:** Leek work was produced by the needlewoman of the Leek Embroidery Society of Leek, Staffordshire, Great Britain, which was founded in 1879 and continued into the 1890s. The Society was started by Elizabeth Wardle whose husband, was the owner of a local silk mill. He was an authority on the use of natural dyes and the printing of silk fabrics.

Leek work was done on brocades, velvets, velveteens and both plain and printed tussore silk. The lines of the patterns were completely covered by embroidery in floss silk and Japanese gold threads. The Society had high standards of workmanship and was famous for its ecclesiastical embroideries. Much of the production of this small group was designed by artists who were commissioned by architects of stately homes for draperies, bed coverings, wall hangings, and many domestic pieces. Of their most widely know works was the full scale copy of the Bayeaux Tapestry now in a Reading museum. See *Needle Arts*, December 1994, p. 9

**Lefkara lace of Cyprus:** A type of whitework also known as Lefkaritika (Lef-ka-ree-tee-ka). This whitework embroidery is worked in the mountain village of Pano-Lefkara in Cyprus. It was influenced by the Venetian ladies who came to Cyprus during the Venetian rule of the island from 1489 to 1571. The Cypriot women adapted Venetian techniques to their own embroideries. It is said that when Leonardo da Vinci returned from a visit to Cyprus to Milan he presented an altar cloth of Lefkara lace to the Duomo, a tradition that has been kept alive to this day with the annual presentation of a Lefkara altar cloth. Originally Lefkara lace was done on linen fabric that was woven on the island with linen threads especially spun for it. Today the work is done on linen woven to their specifications in Ireland and it is worked in pearl cotton.

Satin, buttonhole, whipped backstitch, Italian hemstitch and Venetian cloth stitch are used along with the needle weaving and picots. Linen fabrics and pearl cotton thread are used. See *Needle Arts*, June 1990, page 7

**Limerick lace:** An embroidered net named for Limerick, Ireland considered a whitework technique. Sometimes it is referred to as needle-run lace. The advent of machine-made net in the early 1800s in England revived the interest in net embroidery, which previously was worked on handmade net. In 1829 Charles Walker, an Englishman, brought to Limerick the production methods, established schools and started the production of Limerick lace. This lace was very popular during the 1830s but due to an over abundance of lace, it fell out of favor. It was revived as a cottage industry during the Irish Potato famine in 1846.

Limerick lace uses the machine-made net as a ground for hand embroidery using tambour chain stitching and adding darning, running, and a variety of filling stitches. The stitches used are the same in many whitework techniques. Threads used are a very fine linen or crochet cotton of two different thicknesses for variety. The net is made of cotton and crewel needles are used. Today a man-made fiber can be used for the net ground.

**linen:** The thread and fabric produced from the fibers of the flax plant. The term linen may be used only to describe the product of the natural fiber flax. The fabric is known for its rapid moisture absorption, fiber length (2” to 36”), lack of fuzziness, natural luster and stiffness, and resistance to soil.

**lumiarn:** Ground or bare thread which forms smooth metallic braids.

**Lurex™:** Metallic yarn of plastic-coated aluminum foil for use in lamé fabrics.

**machine embroidery (computerized):** Using a digitized original drawings or commercially digitized designs with a module that can be attached to a regular computerized sewing machine or a stand alone embroidery machine motifs are stitched onto fabric.

**machine embroidery (free motion embroidery):** Machine embroidery is embellishment of a ground fabric using the domestic sewing machine with the feed dogs lowered and the presser foot removed. This technique differs from hand embroidery in that the needle remains stationary and the fabric moves. Various combinations of machine speed, fabric movement and materials used produce unlimited results. Early examples of machine embroidery attempted to duplicate hand embroidery. More recently the unique quality of machine stitches has been explored as a specialized embroidery technique.

Straight stitch and zigzag machine stitches are used to create textural stitches by varying the thread and bobbin tension, creating whip stitch and cable stitch. Using these principal stitches in a variety of ways will produce satin stitch, couching stitches, wrapping stitches, and needlelace stitches. With the advent of computer sewing machines, the possibilities for further techniques become endless. Any fabric or threads available may be used. These limitations must be considered: thread must pass through the eye of the needle or the bobbin case; thickness of fabric must pass under the needle and be capable of being pierced by the needle. See *Needle Arts*, September 1994

**Madeira embroidery:** A stitching style based upon broderie anglaise and named for the Portuguese island of Madeira. About 1850 an Englishwoman, Miss Phelps, introduced the island embroideresses to the techniques of broderie anglaise, which was popular in England at the time. A style known as broderie Madera, or Madeira, developed into a cottage industry. In the beginning white threads were used on Irish linen, but these were replaced with blue threads that did not discolor in the island's humid weather. Ecrú and colored threads were later introduced as were shadow work and appliqué.

The principal stitches used include satin, eyelet, seed, blanket, whipped running, and pin stitch. Fine threads such as single strands of floche, six-stranded cotton and #80 cotton thread are used. The fabrics include fine linens, organdies, and Swiss batiste. Related techniques: Ayrshire embroidery and broderie anglaise. See *Needle Arts*, September 1992, page 38

**matte cotton:** The name of Article 89 in the DMC product line; a soft twist, dull finish, non-mercerized size 4 cotton thread.

**mercerized:** This process, devised by John Mercer, treats cotton thread with caustic soda to give strength, luster, greater absorbancy and an increased affinity for dyes. This is used mostly on cotton but sometimes on linen.

**mesh:** The number of warp or weft threads per inch of embroidery canvas. Also, any fabric with an open texture. Canvas is a mesh fabric.

**metal thread embroidery:** Metal thread embroidery is the embellishment of a ground fabric with metal threads. It is generally laid work. The long history of metal thread embroidery reaches back through the ages and through many cultures. The Bible has references to gold

threads and evidence has been found of metal thread work in the early cultures around the Mediterranean and in China, Korea, and Japan. One famous find is in the collection of Durham Cathedral, UK, of the mantle and stole from the tomb of St. Cuthbert, which dates from the 10<sup>th</sup> century.

The couching stitch is the main stitch used to attach metal threads to the ground fabric. When bullion or purl is cut to fit a shape or space, it is threaded into a needle and attached as a bead. Number One and Number Two Japanese gold and silver can be used as a thread, as it can be threaded into a needle and stitched into the fabric using satin, outline and other surface stitches.

Metal thread is a term that applies to true metal threads such as plate, Japanese gold and silver, passing thread or tambour, bullion, and purl or Jaceron. It also applies to a variety of threads that are made from synthetic materials. Today some Japanese gold and silver threads are made from synthetics. Threads included in the metal category are: crinkle, Lurex™ twists, cords, and braids. There are many sizes and finishes of metal threads.

The ground fabric for working metal thread embroidery is most often silk or velvet. Today, synthetic fabrics are sometimes used. In the western tradition, a piece of linen or cotton is stretched onto the frame as a foundation or backing. Then the ground fabric is laid on top of the foundation, anchored and stretched before the embroidery is worked through these two layers of fabric.

Maltese silk is the thread that has been used to couch metal threads to ground fabric. Today, silk, synthetic, or a metallic sewing thread can be used for the couching process. Stranded silk is also used to couch metal threads.

Related techniques: Applied work, bullion embroidery, couching, couché rentré, ecclesiastical embroidery, Italian shading, laid work, opus anglicanum, or nué, Chinese embroidery, and traditional Japanese embroidery. See *Needle Arts*, March 1990, p. 50

**metal threads:** These threads usually contain some gold, silver or other metal and must be couched or worked as beads. They may tarnish and work done with these threads is not washable.

**metallic threads:** Threads which have the appearance of metal threads but are made of synthetic materials. These threads are less expensive, often easier to work with, and are washable.

**mica:** A shiny mineral, semi-transparent when cut into thin slivers, used in stumpwork to give the impression of window panes.

**mirror surround:** Name given to a looking glass frame, often up to 4 inches or more wide, sometimes scalloped.

**miter line:** The line formed along the true bias (diagonal) of a fabric. It is used to make a 90 degree turn in counted thread embroidery, especially in four-way Bargello (Florentine) and hems on square or rectangular mats.

**mixed fiber:** Embroidery worked on or with another fiber technique - dyed fabric, weaving, knitting, crochet, or quilting.



**mixed media:** Embroidery combined with one or more non-fiber-based media to create a unified work. Non-fiber-based media may include, but are not limited to, photography and digital manipulation, clay, paint, wax, wood, paper, and pottery. Embellishment is not considered mixed media.

**mixed technique:** Two or more embroidery techniques used in one piece.

**molás:** The front and back panels of blouses worn by Cuna Indian women living on the San Blas Islands off the coast of Panama and other islands off the coast of Colombia, worked in a combination of appliqué and reverse appliqué, frequently with embroidered details.

**mono:** The term used to describe embroidery canvas whose warp and weft threads are single and are arranged in a simple tabby (over and under one thread) weave.

**mouliné** (moo-lee-nay): The past participle of the French verb mouliner, which means to throw silk. It is wrongly used as a name for stranded cotton, although it is on the label of DMC's stranded cotton.

**Mountmellick embroidery:** A form of whitework embroidery named for a town in Ireland, Mountmellick. In about 1825 a local woman, Mrs. Joanna Carter, started a cottage industry using women and children in the manufacturing of household items, and is credited with first producing this type of embroidery. Members of a convent in the area have continued to produce Mountmellick embroidery in limited amounts.

This stitchery was used mainly for large pieces, which were finished with a row of buttonhole stitches and completed with a heavy knitted fringe. Pillow shams, toilet article containers, and small pieces were either fringed or finished with a scalloped edge. The heavily textured surface was worked with naturalistic designs of wheat ears, fruit, berries, flowers, ferns, and leaves.

Cable, plaited, feather, bullion, buttonhole, French knots, and chain stitches are used. Many stitches are padded, lending the work a heavy appearance. Some controversy surround the Mountmellick stitch: certain writers say it is a specific type of stitch while others claim that it is not distinctive, though the high raised and padded surfaces have produced that impression. Strong matte cotton threads and firm heavy cotton fabrics are used in the production. A twill weave cotton fabric called white satin jean was featured in the early work. See *Needle Arts*, September 1992, page 39

**Mylar™:** A polyester film made into yarn by laminating and slitting, covering a core for today's metallic cord. Yarns made with Mylar™ do not tarnish, are washable and have a soft hand.

**nainsook fabric:** A soft thin more or less transparent plain weave lightweight cotton fabric (muslin). It is of a balanced weave which may be plain or be striped in the warp direction. It is mercerized to produce a luster. The different finishing treatments of the same gray goods results in nainsook fabrics, batiste, cambric, and other fabrics suitable for lingerie, blouses and infant wear.

**nap:** The soft raised surface of a fabric. After weaving the cloth is processed by means of rollers covered with small steel wires about 1 inch in height which raise the fibers of the yarn. Blankets, some coat fabrics, and flannel are napped. The nap of fabric needs to be considered when deciding which way a fabric should be used since the color change is subtle but noticeable. **naversöm:** Naversöm is a Swedish drawn thread embroidery. In English naver translates to birch bark, and söm to sewing. In pre-industrial times, young girls went out to the pastures to tend the cows and to pass the time they took their needlework attached to a piece of birch bark which could be rolled up and easily carried. Linen fabric was used and, if it was loosely woven, the embroidery was done directly onto it. With more tightly woven fabric, warp and weft threads were removed before embroidering and this is the technique used today. White linen threads were used in the southern parts of Sweden, while in the northern districts colored threads in reds and blues were popular along with white. The patterns were simple geometric shapes, as squares, rectangles, triangles, and sometimes hearts and stars.

Modern naversöm is worked on natural colored linen from 19 to 34 threads to the inch with linen threads in white and natural, and also with cotton pearl thread. The embroidery is worked on the wrong side of the fabric. Warp and weft threads are removed and the fabric is attached to a pin board with the right side of the fabric against the board. Four stitches are used: darning, diagonal, goose-eye, and ground stitches. See *Needle Arts*, March 1995, p. 6

**needlelace (needle point, needlepoint lace, point lace, and punto in aria (stitches in air):** Needlelace is a form of detached embroidery worked with a needle and thread onto foundation threads. The foundation threads may be suspended across an open framework, attached to a background fabric or mounted on a temporary work surface. Among the laces which fall into this classification are the raised and flat Venetian point laces, point de France, point de Bruxelles, Spanish point, Alençon, Argentan, hollie point, rose point, point de gaze, and punto avorio.

For centuries needlelaces have been used for personal adornment. The country and origin is controversial, but it is known that Italy, Belgium, and later France were centers for lacemaking in the 17<sup>th</sup> and 18<sup>th</sup> centuries, when lace was treasured as an emblem of prestige by the wealthy. Lacemaking suffered a decline during the French Revolution. The Industrial Revolution brought the introduction of machine-made laces and the further decline of needle-made laces. During the past decade, there has been a revival of interest in needlelace in England, Europe and America, both as an art form and for personal adornment.

There are more than 80 traditional lace stitch patterns, mostly detached buttonhole stitch variations including: single buttonhole (Brussels stitch), double buttonhole, treble buttonhole, corded buttonhole (cloth or toile stitch), twisted buttonhole (Spanish stitch or double toile stitch), knotted buttonhole variation (Venetian point and point de Feston), up and down buttonhole stitch (Ardenza point), hollie stitch (hollie point), Valesian stitch, pea stitch, Ceylon stitch, and pyramid filling.

Lacemaking threads are traditionally of fine linen in white or ecru and occasionally silk and metal. Contemporary needlelaces often are made with heavier more colorful threads in linen, cotton, silk, metal, rayon, and other fibers. Needlelace can be worked on a ground of fabric, parchment, paper, plastic, or any material that can be pierced with a needle to attach foundation threads. See *Needle Arts*, June 1990, page 6

**needlepoint:** Lace made by the use of a needle and comprised of the buttonhole stitches and variations.

**needlepoint:** An American term for canvas embroidery.

**needlerun lace:** This is another name for net embroidery. Linear stitches are used on fine net to produce designs. Generally the embroidery thread is the same color as the netting but the contrast between outlines and fillings is strong. Limerick, Coggelshall and Carrickmacross are variations of needlerun lace.

**needles:** A metal shaft with an eye used to draw thread through fabric. Sharp needles will pierce the fabric; blunt ones will deflect the threads.

**beading needles:** Sharp very fine needles with long thin shaft to go through beads; sizes 10 to 16.

**crewel/embroidery needles:** Long sharp needles with large eyes; size 1-10.

**chenille needles:** Needles with a sharp point and a large eye, shorter than embroidery needles; sizes 18-24.

**darning needles:** Sharp needles with small eyes.

**milliners needles:** Needles with a long shaft of equal diameter throughout the length.

**quilting needles:** Sharp short needles with a small eye; size 5-12, sometimes known as between.

**sharps:** Sewing needles longer than quilting needles with a small eye; sizes 1-10.

**tapestry needles:** Blunt needles, eye is long and oval; sizes 13-26.

**needleweaving:** Embroidery threads are woven on laid warp threads to make designs and patterns, geometrics, spider webs, fans, and unconventional shapes. It is also a form of drawn thread embroidery in which patterns are worked by weaving the needle in and out of the remaining threads.

**net embroidery:** A form of embroidered lace worked on machine-made net.

**noil silk:** Waste fibers resulting from the processing of spinning silk yarn. The Federal Trade Commission requires labeling as silk noil, noil silk, silk waste, or waste silk. It also refers to the fabrics made from the threads.

**non-project class:** A non-project class piece is an original rendition with the guidance of a teacher. The name of teacher should always be given when the piece is exhibited.

**nopee silk (nop-pee):** One-ply spun silk thread.

**ombré (ohm-bray):** Graduated or shaded effect of a color, from light to dark with at least three values of one color involved.

**opus anglicanum:** A form of silk and metal thread embroidery. Opus anglicanum is the Latin term for English work. It refers to English ecclesiastical embroidery which reached its height of fame and workmanship in the 13<sup>th</sup> and 14<sup>th</sup> centuries. The majority of this work was

commissioned and produced in London workshops by both male and female professional embroiderers, although some production was done in convents and monasteries in other parts of Great Britain.

Opus anglicanum was famous throughout Europe and was in great demand by the Roman Church hierarchy. Altar frontals and dossals, copes, maniples, stoles, chasubles, and other vestments, including sandals worn at the altar, were commissioned. Designs were based on biblical themes. The Tree of Jesse was used in several of the surviving copes. Figures of saints, angels, animals, birds, plants and heraldic emblems have been found in the embroideries. The later copes were distinctive in design, being divided into arched or arcaded sections.

The embroidery was done in silk and linen threads with much gold thread and silver gilt on a ground layer of coarse linen over which was laid the silk or velvet fabric. When the design required much gold couching, another layer of fine linen was laid between the two for strength. Another technique which was used is that of placing a layer of fine linen gauze on which the design was drawn over the velvet or silk. When the embroidery was completed, this top layer was trimmed away.

Few types of stitches were used in opus anglicanum, the main ones being split stitch and underside couching. Later works include overcasting, cross, stem, plaited, and tent stitches. The split stitch was used for skin areas, especially for faces which were worked in a circular pattern in carefully dyed silk threads. The gold thread was of a high quality and very pliant, for ease in wearing the heavy vestments. Seed pearls and gems were worked into the embroideries.

Opus anglicanum came to an abrupt end about 1349, the year of the Black Plague in England. Other factors, such as a period of general unrest, the dissolution of the monastic orders and England's involvement in the Hundred Years War led to the decline and end of this great era of English embroidery. See *Needle Arts*, December 1992, page 44

**opus teutonicum:** Most needlework historians consider opus teutonicum the Latin term for German work produced in white linen threads on linen grounds. The growing, spinning and weaving of flax was an important industry in many areas, particularly in the area of Saxony where examples of this early linen work can be found in museums. Some of these are considered coarse in design but the great variety of stitches used shows excellent technique. The geometric areas contain a wide variety of filling, pulled and drawn thread stitches. Some evidence of colored silk threads are found in a few surviving pieces.

Also produced during this period were richly embroidered church vestments and altar pieces on velvets and silks in gold, silver gilt, and silk threads with added pearls and jewels. Luxurious garments and hangings with heraldic emblems and motifs also were made for royal courts. Unfortunately only fragments of this work, which show Byzantine and Eastern influences in design, have survived the ravages of many wars and social upheavals. See *Needle Arts*, December 1992, page 44

**organdy:** A fine sheer very lightweight plain woven cotton fabric which has a characteristic stiff crisp finish. It is used for dresses, blouses, and curtains among other uses.

**organza:** Sheer silk or synthetic organdy.

**original:** An original work is one which, from the beginning, is solely the creative product of the stitcher. (EGA 2003)

**or nué** (or new-ay) (**Burgundian embroidery, shaded metal**): Or nué is a metal thread embroidery technique in which the elements of a design are filled with a metal foundation couched with polychrome silk thread. The term or nué is French and means nuance on gold. Each row of the metal thread, which can be a single strand or a pair of strands depending upon the type and diameter of the metal, is laid in close-fitting horizontal rows across the design area. The design shapes, with all their details and shadings, are defined entirely by different hues and values of silk couching thread. While pattern couching can be incorporated into a piece of or nué embroidery, the primary focus of the latter is always on the use of figurative motifs.

Or nué, exclusively a West European technique, appears to have been developed by the early 15<sup>th</sup> century Flemish embroiderers to emulate the early Renaissance style of painting and illuminating manuscripts that had a solid background of gold leaf onto which paint or ink was applied to define the design. Likely drawn by professional painters, the pictorial designs were almost always biblical scenes. This metal thread technique was popular in several European countries from the late 15<sup>th</sup> through the 17<sup>th</sup> century, particularly Italy. In the early work the metal thread foundation, a fine gilt passing thread, was covered completely by the colored silk stitches. To the unknowledgeable eye, the work appears to be a woven silk fabric rather than an embroidery.

Couching is the only stitch technique used for or nué. Each couching stitch is positioned so it is at a right angle to the metal thread it ties down. These tie-down stitches can be placed side by side so as to totally obscure the metal thread underneath or be as far apart as 3/16 of an inch.

If the entire design is to be executed in the or nué technique, a medium-weight tightly woven linen is recommended for the ground fabric. If the technique is to be used only in some areas of the design, the work should be executed on a silk ground. The fabric should be mounted very tautly on a frame as metal thread work is not executed “in hand.”

While historically a pair of metal passing threads was used, a pair of Japanese metal threads of medium diameter, sizes #6-10, is most suitable. The couching thread for these sizes of metal can be a single strand of silk, such as Zwicky silk. Note that the finer the metal, the finer the couching thread must be. In areas where it is desirable to have the metal thread foundation full exposed, the couching thread should be a particularly fine silk and one in a color to match the metal it ties down. Other metals suitable for use include medium-fine twist and fine tubular braid, such as LaLamé #1½ or #1¼ smooth braid; both types are used in pairs. A heavier twist or braid would be used in a single strand.

Fine crewel needles, such as #9 and #10 are used for the silk couching thread. Metal threads generally are not sewn in and out of the fabric as other embroidery threads, but the ends of the strands are plunged or sunk to the back of the work with the use of a chenille needle of size #18-#22, the size determined by the diameter of the metal thread. See *Needle Arts*, December 1991, page 7

**padding:** Many types of padding were and are used in raisedwork; card, leather, hemp, cotton wool or vellum being among them.

**paillette** (pay-et): French term for sequin or spangle. Commonly used for those made from a flattened link of coiled wire.

**passing thread:** A metal thread which can be sewn through the ground fabric.

**patchwork:** Small pieces of fabric sewn together to make a larger cloth. The term piece means a shape cut from fabric. When used as a verb, piece means to sew two or more pieces of fabric together with a running stitch in a patchwork design. Seminole patchwork, developed by the Seminole Indians of Florida, is a method of sewing strips of fabric into bands, cutting them apart and resewing the slices in an offset fashion to form geometric bands of patchwork.

**pattern darning:** Pattern darning is a counted thread technique in which horizontal and vertical running stitches follow the weave of the fabric. The running stitches are worked over and under certain counts of the threads of the fabric, creating a pattern on both sides of the fabric. The front-face pattern is just the reverse of the back-face pattern.

Pattern darning, used for mending and on-the-loom embroidery is one of the universal techniques appearing in almost every society that has developed embroidery and weaving. Pattern darning has been found in Egyptian tombs dating from the first century A.D. Norway and Sweden have a long tradition in this style of embroidery, as does the Netherlands where fine samplers in silk threads on linen were stitched in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Eastern Europe and Ukraine are famous for their intricate pattern darning with wool on linen or cotton. Kogin, a Japanese peasant embroidery, is pattern darning with white cotton thread on indigo-dyed fabric.

Many blackwork fillings are worked in darning patterns. Pattern darning is related to net darning and laces. Double darning is the technique where a pattern is worked in one direction and then the open areas are filled with a pattern worked in the other direction. In damask darning, horizontal and vertical rows are worked to resemble a damask weaving. Ivory embroidery, popular for table linens in the 18<sup>th</sup> and 19<sup>th</sup> centuries, is done with running stitches in white threads of silk or cotton on fine canvas. Swedish huckaback or huck weaving is done on huckaback toweling and is a close variant of pattern darning.

In pattern darning, the only stitch used is the running stitch. It is worked on evenweave fabric or loosely woven fabric with any type of thread that is similar in size to the fabric threads. Common threads are of cotton, silk, and wool. A blunt needle is a must. See *Needle Arts*, September 1991, page 6

**pearl cotton:** A twisted nondivisible cotton thread currently available in four sizes. The most well known brands are Anchor (Susan Bates) and DMC. The French perle should not be combined with the English cotton, the correct terms are perle coton or pearl cotton.

**perle purl:** Metal thread of heavy wire, used by expanding and couching the wire. Also known as Jaceron.

**pearls:** Real or imitation, used to embellish stumpwork embroidery.

**perforated paper:** Punched cardstock popular in the last part of the 19<sup>th</sup> century for making small items such as bookmarks, needlecases, and mottoes. Working on machine-punched paper was an outgrowth of Berlin work.

**perle:** A tightly twisted nondivisible cotton thread. Labeled as coton perle, it literally translates as beaded cotton and comes from the French verb perler which means to bead or form into beads. Probably so named because the twist looks like beads. It is better known as pearl cotton.

**Persian wool:** A long-fibered wool yarn with a sheen which can be separated into 3 strands. It is called Persian by the Paternayan Brothers, as it was used to repair Persian carpets.

**Persian wool thread:** A thread consisting of three strands of 2-ply long-staple wool that may be used on canvas ground that is 8-12 threads per inch. It can be separated into 1, 2, or 3 threads for use on various size of canvas. It is a softer fuzzier yarn than tapestry yarn.

**petit point:** Very small stitches on canvas. The name is derived from a French term.

**picot (pee-co):** This small knot, or loop, added to bridges and bars for decoration is used in many types of cutwork, Hardanger, hedebo, and needlelace.

**pile:** Loops, cut or not on the surface on cloth. This is produced by a weave of two or more warps and one weft (filling), or by one warp and two or more wefts (fillings). The extra warp or weft forms loops in weaving which are cut on the loom by blades creating the pile. Velvet and corduroy are pile fabrics.

**pillow lace:** This is another name for bobbin lace made on a supporting pillow.

**plain sewing:** Includes seams, hems, buttonholes, and mending for dressmaking, and other utilitarian purposes rather than decorative. These fundamentals are the basis for all stitches and embroidery techniques and are necessary for finishing embroidered articles. See handsewing.

**plate:** Thin strips of flat or crimped metal (gold or silver) which are usually couched.

**ply:** Two or more threads or yarns twisted to form a single strand for strength, as in 2-ply, 3-ply, and 4-ply. Plys are not intended to be separated.

**pounce:** A powder which is rubbed over a pricked pattern to transfer a design to fabric.

**printed (painted) canvases:** There are 2 types of printed canvases. One type is commercially produced by machine-applied color, also known as silk screen. The other type is an artist's hand-painted rendition which has been carefully painted so that the lines follow the canvas threads. This is sometimes called stitch painted.

**professional:** One who engages in needlework as a teacher, artist/designer, or stitcher and receives financial gain. (EGA 1989)

**professional (used as an adjective):** Manifesting fine artistry or workmanship based on sound knowledge and conscientiousness reflecting the results of education, training, and experience.

**pulled thread embroidery (pulled work, drawn fabric embroidery):** Pulled thread embroidery is a form of counted thread embroidery included in the category of whitework. The use of stitch tension distorts or draws the fabric threads together, creating open areas. It is the pattern of these open areas, not the stitches themselves, which creates the lace-like appearance. Pulled work has a long history of use in the peasant embroidery of many countries, especially where flax and cotton were grown. Today, in addition to decorating utilitarian pieces, pulled thread embroidery is used to create interesting art pieces and beautiful ecclesiastical work. Both traditional and free modern designs are used. These include both geometrics and florals.

Various stitches worked with a medium-to-tight tension are used, some of which can stand alone when used for individual motifs. Others are used for borders and/or filling stitches. Stitches can generally be grouped into distinct families according to the method of working them. These are: straight stitches: worked vertically and horizontally, such as satin and spaced satin stitches, four-sided stitch, three-sided stitch, cobbler filling, framed cross filling, punch stitch, and mosaic filling; wave stitches: also worked vertically and horizontally, basic wave stitch, double wave, reverse wave, window filling, double stitch filling, pebble filling, waffle, honeycomb, and cable stitches; diagonal stitches: Those to create a lacy effect including faggot stitches, diagonal drawn filling, diagonal raised band stitch, and open trellis filling; back and double backstitches: festoon border or filling stitch, pulled backstitch, ringed back and small ringed backstitches, basic double back, cushion, diamond, and triangle stitches; eyelets: square, round, star, hexagonal, diamond and free eyelets. The Greek cross stitch forms the basis of many filling stitches. Composite and surface stitches are used to enhance many designs.

Evenweave fabrics with a slightly open weave are recommended. Linen fabric and mono canvas are commonly used. A strong thread with little texture in the same weight as the ground fabric, as pearl cotton, cordonnet, crochet and lace cotton threads are used as well as buttonhole thread or twist and linen threads. Pulled thread embroidery is most attractive when there is little contrast between thread and ground fabric. Colored threads and fabric may be used for a more modern look. See Dresden work. See *Needle Arts*, September 1989, page 6

**punch needle embroidery:** This embroidery is worked with a punch needle on a firmly woven fabric. The resulting pile can be cut to imitate velvet or left uncut. Other names are igolochkoy (Russian) and bunka (Japanese).

**purl:** Metal wire fashioned like a spring; comes in rough, smooth, check, and matte finishes. It is cut to length and applied as beads. It is also called bullion.

**purse silk:** Silk thread used for couching.

**quill work:** This is one of the few Native American forms of embroidery done by both American and Canadian Indians using porcupine or bird quills.

**quilting:** Quilting is the joining of two or more layers of cloth together with a batting or filling with stitching to provide warmth, protection or comfort. The term quilt can be used as a noun or a verb. A quilt is a bedcovering having three layers; properly these layers should be secured with lines of running stitches called quilting, but in fact, people call almost any three-layered bedcovering a quilt. When the word quilt is used as a verb, it means to stitch together the layers of a quilt.



An ivory carved figure dated c. 3400 B.C. shows a pharaoh of Egypt's First Dynasty wearing a quilted mantle. Quilted clothing was worn for protection and comfort both under and over armor and suits of mail. Today quilted and appliquéd items are found in cultures worldwide.

Common terms used in quilting include: appliqué, crazy quilting, Italian quilting, lap quilting, patchwork, set, string piecing, Sashiko, trapunto, and tying.

Running stitch, blind stitch, buttonhole stitch, and machine stitching are used in quilting. 100% cotton fabrics are recommended. Sewing thread is used for stitching the blocks and appliquéing. Quilting thread is a waxed or coated thread used for sewing the layers together. Embroidery threads are used where decorative stitches are desired. Quilting needles, sometimes called "betweens," are short sharp needles. Batting is the filler used between the top and bottom layers of a quilt, providing loft and warmth. It is also called stuffing, wadding, or filler. Today, the most commonly used batts are polyester, cotton, wool, and blends of these. A template is a stiff pattern made in the shape of the patchwork or appliqué design to be cut from the fabric. A quilt hoop is a lap-sized quilting frame, either round or oval in shape, which isolates and holds taut only a small area to be quilted at one time. See *Needle Arts*, March 1990, p. 50

**raised embroidery:** A general name that applies to all embroidery which stands up from the ground fabric, whether in high or low relief. Also called stumpwork and may have padding or the shapes detached from the ground fabric.

**ramie** (ray-mee): Fiber from the ramie plant, which is similar to flax, but more brittle. The plant is also known as China grass.

**reeled silk:** Silk filaments wound directly from cocoons into threads with a loose twist. When given a full mechanical twist the product becomes thrown silk or mouline.

**Renaissance embroidery:** Over the years this term has been used for many types of lace, using tape or braid and cutwork. It now applies to whitework patterns outlined in buttonhole stitch with areas cut out and reinforced with bars and brides. See cutwork and bar.

**reticello** (ret-e-chello-o) **also known as reticella, (a little net in Italian):** Reticello was the earliest of the needlepoint laces and was a development of cutwork and drawn work. The fabric was cut away into a square or rectangular shape with only the center threads being left intact. Diagonal threads could be thrown and the open areas embellished with buttonholed triangles, circles, brides, picots, and others.

**retors à broder** (reh-tore ah bro-day): Translated from the French, it is twisted thread to embroider. It also is known as matte cotton, DMC Article #89 and Rainbow Gallery's Matte Cotton.

**reverse appliqué:** The method in which two or more layers are sewn together and the top layers are cut through, revealing the underneath layers. The cut edges are turned under and hemmed, as seen in South and Central American molas.

**Richelieu embroidery:** A type of cutwork in which picots are added to the bars.

**rococo:** A thread similar to krinkle, or a stitch commonly used in making slips.

**Roumanian couching:** A self-couching technique in which a straight stitch is laid across the ground material. The needle and thread re-emerge to stitch down the long thread on the return journey. The couching stitches are long and placed at an angle close to the straight stitch. Related techniques: Bokhara couching and colcha stitch.

**rozashi** (roh-zah-shee): Rozashi is a Japanese embroidery technique worked with silk thread, often in combination with metallic threads on ro, a special weave silk canvas. This Japanese method of stitching dates from the 8<sup>th</sup> century A.D., the Nara period, and became a favorite pastime of the aristocratic ladies of the court in Kyoto during the Edo period (17<sup>th</sup>-18<sup>th</sup> century). Its present style was developed early in the 20<sup>th</sup> century. Rozashi is frequently referred to as Oriental Florentine; however, it has been found that this Japanese method of stitching predates the European Florentine, which is thought to have originated in the late 13<sup>th</sup> or early 14<sup>th</sup> century A.D.

The straight stitch, the step stitch and the irregular stitch are used. All three are upright straight stitches. Stitching starts at the upper part of the ro, working the stitch from bottom to top.

A silk gauze-like canvas is the ground fabric. The twisting that occurs in the weaving process creates a pattern sequence of holes across the width of the ro. Two-ply silk thread, rozashi-ito, stitchable metallics, and a silk-metallic twist are used for stitching rozashi. The traditional needle is flat at the eye end with a round eye and a sharp point. This needle was designed so that it will not damage the ro. A #26 tapestry needle is also suitable. Related technique: Florentine or Bargello canvas embroidery. See *Needle Arts*, June 1990, page 7

**rushnyky:** Ukrainian ceremonial towels which can incorporate a variety of stitches across the narrow ends. Stitches include cross stitch, rushnyk (similar to blackwork), nyzynka (similar to pattern darning) and merezhka (open-work patterns). (More information may be obtained on pages 94 and 95 of Nina T. Klimova's *Folk Embroidery of USSR*) See *Needle Arts*, June 1993, page 35

**Ruskin lace (Aemilia Ars, reticello, Greek lace and Italian cutwork):** Ruskin lace is a form of cutwork developed in the Lake District of Great Britain c. 1889. It originated as a cottage industry and employed large numbers of local women in the raising of flax, spinning the fiber into thread, weaving cloth from these threads and finally embellishing a finished article with embroidery. While John Ruskin was on a trip to Italy and Greece he sent drawings of a type of embroidery he saw there back to England. He felt that the ladies of the Lake District could work the embroidery on the hand-loomed linen they were producing. Working from the drawings only and never having seen a piece of the actual work, a local woman fashioned her own interpretation of the lace. Classes were held throughout the district and items were produced for sale until the late 1930s. The production of handwoven linen ceased at this time. The designs are always geometric and the basic design unit is the square. These squares are divided by vertical, horizontal and diagonal bars. The bars are either wrapped, needlewoven or buttonholed and additional design elements are added to them in the form of buttonholed triangles, lozenges or petals. The squares are always edged with padded overcasting and bordered with four-sided

stitch. A space is created for the four-sided stitch by withdrawing two threads from the fabric four threads apart. The corners of this outer square are neatened and strengthened by buttonhole stitches, usually in a scallop shape. More than one row of four-sided stitch may be worked. If the article in which the lace is worked has a hem, the edge of the hem is embellished with bullion knots which wrap the hem from front to back about 1/8 inch from the finished edge and 3/8 inch apart.

The work consists of buttonhole and double buttonhole stitches, wrapping and needle weaving on bars. Detached buttonhole triangles, circles of laid threads covered with buttonhole, lozenges of needleweaving over laid thread, and detached buttonhole lozenges are used on shapes. Other embellishments include small bullion picots, open ovals, and bullion knots which cover the intersection of the wrapped and/or buttonholed bars in the center of a square.

Modern work is usually done on Glenshee linen (29 threads per inch) or any fine evenweave linen. Design elements are worked using wet spun linen thread of the same weight as the fabric threads and usually the same color. See *Needle Arts*, June 1990, page 6

**s-twist:** Designation for the direction of twist in yarn or thread, the inclination of which corresponds to the central portion of the letter S. Also known as left or reverse twist.

**samplers:** A stitched record of stitches, patterns, and designs. The word is derived from the Latin exemplum, a pattern; the French essemplaire; and the Old English ensample. The earliest known embroidered sampler is German and was worked in the early 16<sup>th</sup> century. The earliest dated sampler, by Jane Bostocke in 1598, is in the Victoria and Albert Museum in London. The earliest known American signed sampler was stitched by Loara Standish, daughter of Myles and Barbara Standish, circa 1640, and is in Pilgrim Hall, Plymouth, Massachusetts.

The first samplers were narrow and long, with pieces of fabric added when necessary. They were examples of stitches, patterns, numbers, and letters which were rolled up and kept for future reference for the marking, repair, and embellishment of household linen and clothing. Later samplers became an example of the stitching ability of young girls. The pictorial samples of the 18<sup>th</sup> and 19<sup>th</sup> centuries included verses, houses, schools, family, and animals, as well as the ubiquitous alphabets. Samplers also were made as records of pulled work, whitework, drawn thread, counted thread, and darning patterns.

Cross stitch over 1, 2, or 3 threads was the most common stitch used in samplers. Many other stitches were used, among them queen or rococo, long-arm cross, Montenegrin, Italian cross, double running, satin, eyelet, four-sided, chain, buttonhole, detached buttonhole, herringbone, running backstitch, French knot, bullion, stem, Florentine, split, Gobelins, long-and-short, fly, tent, couching, and feather.

Linen was most often used as the ground fabric, with silk threads for stitching. Colors in antique samplers were made from vegetable dyes and were brighter than they now appear. See *Needle Arts*, December 1990, page 7

**sashiko** (sa-she-co): A Japanese quilting technique, using the running stitch to form geometric designs, usually white on indigo.

**satin:** A fabric produced by a satin weave which gives a smooth lustrous surface. Satin fabrics may be light-weight for dressmaking or heavy and backed with cotton for upholstery.

**Schwalm embroidery** (shvalm): Schwalm embroidery, named for the river valley in central Germany, is a form of counted thread work which was traditionally done in white thread on white fabric. Schwalm Weisstickerie is the German term used to refer to this embroidery.

This embroidery includes both drawn and pulled thread techniques. The motifs such as hearts, tulips and doves are outlined in both chain stitch and coral stitch before being frilled with drawn thread stitches. Drawn thread hemstitching is often part of the overall design on articles such as pillows and table linens.

It is thought that the whitework in the Schwalm region grew out of the ecclesiastical whitework done in Germany during the Middle Ages. Early forms of Schwalm embroidery believed to be from the late 17<sup>th</sup> century have no open areas or pulled or drawn thread stitches but are embroidered entirely with surface stitches. Pieces from the 18<sup>th</sup> and 19<sup>th</sup> centuries show a combination of surface stitchery, drawn thread, and pulled thread techniques. Schwalm embroidery was used to embellish the blouse sleeves and aprons of women's regional costumes, as well as the wedding shirts worn by men. Women also used this white embroidery on household linens such as pillow cases, bed sheets, decorative towels, and table cloths.

The techniques used in modern Schwalm embroidery include surface stitching, drawn thread, needleweaving and pulled thread. The surface stitches used include the coral knot, chain stitch, satin stitch, blanket stitch, and herringbone stitch. Drawn thread stitches include the Greek cross and satin stitch done with a tight tension. Needleweaving can be done over drawn thread grids as a filling for motifs. It is also used in the often elaborate drawn thread hemstitching. The pulled thread technique is represented by eyelets and half-eyelets formed with blanket stitch.

The fabric used today in Schwalm embroidery usually is an evenweave, most often made of linen, and the thread count can range from 37 threads per inch to a fine handkerchief linen. The finer fabrics are not evenweave and the embroiderer compensates for this as she stitches. In past times, of course, the ground fabric was handwoven linen. Even though embroidery was done with linen thread in the past, cotton thread is common today. When deciding which thread to use, the embroiderer must take into account the size of the threads in the ground fabric. Surface stitches are done with thread which is slightly heavier than the threads of the fabric. Filling stitches are done with thread which is a 4-ply softly twisted embroidery cotton, which is about the same size or finer than the threads of the ground fabric. Cotton â border thread is used in sizes 12-40 that is not stripped or separated before use, and it is used for both surface and filling stitches. See *Needle Arts*, September 1994

**scoring:** A method of marking an evenweave fabric without running a basting thread is to place a blunt needle on the fabric where the mark is to be made. Hold the needle firmly in place and pull the fabric. The needle will "score" the fabric just enough to be able to see where the stitch goes or the hem is to be folded.

**scoring:** When used in judging, it refers to the awarding of points for color and design, workmanship, finishing and use of materials.

**scrim:** A lightweight open weave fabric made of cotton or linen which was popular in the first half of the 20<sup>th</sup> century for counted thread embroidery. It also refers to a heavily starched canvas woven with fine threads.

**selvage:** The firmly-woven edge or “self-edge” of a fabric in which the warp ends are placed very close together. Selvages always run the length of the fabric and should be at the sides of the ground, not at the top or bottom.

**Seminole patchwork:** This unique form of machine strip piecing was developed by the Seminole Indians at the end of the 19<sup>th</sup> century when hand-turned sewing machines were introduced. Long strips of fabrics in varying widths are sewn together. These wide strips are cut apart diagonally or perpendicularly. Patterns are made by offsetting these sections in various ways and sewing them together. Solid bands are sewn across both sides of the new strip and joined to additional strips. These colorful strips are made into clothing for men, women, and children.

**sequin:** A small disk with a hole in the center, punched from a larger sheet of plastic or metal. Sequins can be cupped or flat, round or shaped. Also called spangles.

**set:** The way in which blocks are joined to form a quilt top. Blocks may be set with alternate plain squares, lattice strips, or other types of blocks between them. A set is the arrangement of the blocks. After the blocks are appliquéd or pieced, they are sewn together to form the quilt’s design; this is known as setting the quilt.

**shadow work:** Shadow work is a type of embroidery stitched on the underside of a transparent fabric, producing an opaque design on the right side. Early examples were worked in white threads on fine white fabric. Colored fabrics and threads are used frequently in modern work, with strong colored threads being used so that the design shows up sharply on the right side. Designs commonly used are stylized flowers and leaves.

The principal stitches include double backstitch and closed herringbone stitch. Other stitches often combined with these are French knots, satin, and stem stitches. The materials used are fine linen, cotton, silk or synthetic fabrics in white or pastel colors. Organdy is a common fabric choice. Fine threads are used, such as one strand of stranded cotton thread, silk thread, and fine sewing threads.

Related techniques: Indian shadow work, shadow appliquéd, and shadow quilting. See *Needle Arts*, March 1989, page 6

**shisha:** Pieces of mica or mirror glass used in India and Pakistan to embellish clothing and household articles. They are attached to the ground fabric with thread lacings and decorative stitches.

**silk:** The only natural fiber that comes in filament form and can be from 300-1600 yards in length. It is the excretion that the silkworm produces to make its cocoon; a very tough and elastic fiber.

**silk and metal thread embroidery:** The use of silk and metal threads for embroidery. The embroidery can be worked on any fabric, evenweave, non evenweave or canvas.

**silk embroidery:** Silk embroidery is the use of silk threads on a ground fabric to work designs in raised or other ornamental techniques. It is used closely with metal thread embroidery, but

can stand alone. Silk embroidery fragments were found of the Chinese Neolithic era (1523-1027 B.C.) in Shang Dynasty tombs. Silk found its way to Byzantium in the 6<sup>th</sup> century, and by the 12<sup>th</sup> century Italy had become the center of silk manufacture with the city-state of Florence being famous for its silk guilds. Silk embroidery is found in the opus anglicanum works of the Middle Ages. The faces of saints and animals were worked in silk in a split stitch technique. The metal threads were couched with silk. The Japanese court ladies were working silk rozashi in the Tenpyo era (710-794 A.D.).

Chinese embroidery, couching, gold embroidery, Italian shading, laid work, metal thread embroidery, needlepainting, or nué, stumpwork, embroidery on silk and velvet, and traditional Japanese embroidery are all silk embroideries. Silk floss, silk twists and flat silk threads are used. The ground fabric is usually silk but velvet, linen, and synthetics are used. See *Needle Arts*, December 1991, page 7

**six-strand cotton:** Double mercerized 6-strand divisible thread of long staple cotton. Erroneously it is referred to as floss. Both Anchor and DMC make a complete line of stranded cotton.

**sizing:** A starchy glue-like substance applied to fabric to make it stiffer and give it more body. The fabric may soften with over-handling or wetting.

**skein:** A length of thread or yarn that has been wound loosely, usually in a measured length.

**slip:** A motif worked separately from and applied to a larger embroidery. On canvas these commonly were worked in tent stitch or rococo stitch.

**smocking:** Smocking is manipulation of fabric into pleats which are held in place by stitches. The surface embroidery holds the gathered fabric in even folds or pleats. The embroidery can be worked to create geometric patterns, or it may be worked to create picture smocking.

Smocking, as a way of decorating fabric, is found among many ethnic groups around the world. On many peasant costumes, the smocking is worked on just the collars and cuffs, particularly for the women's clothing. However, in England it was the men's smocks or shirts which were elaborately decorated with smocking. These smocks reached their zenith in 19<sup>th</sup> century England, when elaborate smocking was worked on the fronts, collars, cuffs, and sleeve caps incorporating embroidered symbols of the man's craft or occupation. Examples of these smocks and those from other ethnic peoples are found in costume collections in major museums around the world. Today in the United States, smocking is worked primarily on children's clothing, lingerie, and some women's apparel.

English smocking is the term used when the material is prepared for embellishment by ironing on rows of dots, then gathering the dots by stitching from dot to dot in long lines by hand. Another way of creating the gathers is by the use of smocking machines (pleaters). These smocking machines, using rows of threaded needles, pleat the material for the embroidery.

The running stitch is used to baste the pleats or gathers. Embroidery stitches used are outline, cable, honeycomb, wave, chain, French knot, bullion, and satin stitches. Cotton thread is used to form the gathers and stranded cotton, silk or rayon thread for the embroidery. Ground fabrics can be 100% cotton, silk, or synthetics. See *Needle Arts*, December 1989, page 39.

**smooth braid:** Metallic thread made in different sizes by braiding multiples of a fine Japanese gold-type thread or lumi-yarn; available in many colors.

**Soie Cristale™** (swa-cris-tahl): Twelve-stranded spun silk thread which is made in Italy and dyed and marketed by Caron and is suitable for canvas work or surface embroidery.

**Soie d'Alger™** (swa-dal-jay): Seven-stranded spun silk manufactured by Au Ver a Soie.

**Soie Gobelin™** (swa-Go-blahn): Two-ply twisted filament silk manufactured by Au Ver a Soie. The name comes from the woven Gobelin tapestries.

**Soie Perlée™** (swa-perlay): Twisted 3-ply filament silk thread manufactured by Au Ver a Soie.

**Soie Platte™:** Flat silk manufactured by Au Ver a Soie is now called Soie Ovale™.

**sol:** Round motifs used in drawnwork from 17<sup>th</sup> century Spain and popular in Spanish colonies and possessions. A form of lace. See Teneriffe.

**spangle:** Similar to sequin, but made by hammering a ring flat; available in many sizes.

**Spanish Lagartera embroidery:** Lagartera is a form of embroidery that is worked on an evenweave fabric, using bright colored threads to form geometric motifs. It is named for the village of Lagartera in central Spain, west of Madrid. There is no record of when this needlework became popular, but it is known that the village women would meet in groups to embroider. They made their own dresses and household linens and even today brides have a large dowry of this embroidery. The traditional designs reflect a strong Arabic influence.

In contemporary Spanish embroidery publications much of the traditional Lagartera embroidery is featured, along with stylized floral designs that are worked in a rather unique manner. The stitching is done in satin stitches of various lengths to fill in an area. The shading is very simple and many times variegated threads are used, giving an unusual effect. All the stitches are worked in the same direction, even those in leaves and stems. These floral motifs are sometimes used in combination with an openwork embroidery similar to Norwegian Hardanger.

Satin, cross, back, and four-sided stitches are most commonly used. The backstitch is often worked in a zigzag or diagonal pattern and also in a circle to form a ring. Traditionally Lagartera was worked on fine linen, but today any evenweave fabric is used including colored fabrics. Cotton thread, such as six-strand embroidery thread and pearl cotton in bright colors, are used.

**stab:** This stitching method requires two separate hand motions, one to put the needle into the ground and the other to bring the needle out on the wrong side. This same hand puts the needle in from the back and the other hand brings it through to the right side ready for the next stitch.

**stamp:** A device for printing a design on fabric. These were popular at the end of the 19<sup>th</sup> century. They were made for local use and were often copies of designs that appeared in

magazines. Thin strips of metal were shaped into designs and hammered into blocks of wood. They were inked and stamped on the fabric for embroidery with cotton or silk floss.

**stiletto:** A very sharp pointed instrument for making various sizes of eyelet holes. It was usually made of bone, ivory, or metal.

**stitch:** The placement of threads upon ground fabric to construct and/or embellish. Any embroidery stitch may be used on the canvas. Stitches are usually grouped into outline, flat, knotted, and couching stitches.

**stranded cotton:** Double mercerized 6-strand divisible thread of long staple cotton. Both Anchor and DMC make a complete line of stranded cotton.

**stretcher bars:** See frames.

**string piecing (strip piecing):** The sewing together of narrow strips of fabric, by hand or machine, to form a new fabric.

**stripping:** Stranded threads are separated into single strands and then recombined as required for use.

**stumpwork embroidery (raised embroidery):** Stumpwork is a contemporary term for high-relief silk and metal thread embroidery, primarily of the 17<sup>th</sup> century, characterized by certain motifs and conventions. Some think that to be true stumpwork the embroidery must contain representations of one or more people. This term probably was not used before the 19<sup>th</sup> century.

The following terms are used in connection with stumpwork embroidery: bullion, bullion embroidery, cabinet, casket, cotton wool, embossed (embost) work, embroidery on the stamp, figures, jewels, krinkle, mica, mirror surround, needlepoint, padding, paillette, pearls, purls, raised embroidery, rococo, sequin, slip, spangle, symbolism, vellum, wire frames, wooden mold.

Just about every stitch in the needlework vocabulary is used in stumpwork. Historically, the most commonly used fabric was silk and the most commonly used threads were silk and metals. Additional materials commonly used were beads, pearls, spangles, mica, and jewels.

**surface embroidery:** Any embroidery in which the stitches do not follow the grid of the fabric. It usually refers to free embroidery as opposed to counted thread work.

**Swedish weaving:** See huck weaving.

**Swiss batiste:** A fine opaque fabric noted for its high luster and use of special grades of long staple cotton. A Swiss mercerization process is used in manufacture.

**symbolism:** Ecclesiastical, heraldic and stumpwork embroidery contained a great many motifs which carried symbolic significance. Among these motifs were the stag, tiger, lion, unicorn, caterpillar, and butterfly.



**synthetic:** Man-made fibers made entirely of chemical combinations using coal, petroleum, air, and water.

**tabby:** The simplest of all weaves in which the weft passes alternately over and under one warp thread. On the return journey it passes under and over. See weaves.

**tambour beading:** Beads are attached to the fabric with a tambour hook. A string of beads, on a working thread, not the one they came on, is held beneath the frame to the right side of the fabric. The tambour hook pulls the thread up and locks it in place pulling the bead to sit firmly on the surface of the fabric.

**tambour work:** Tambour work is done using a hook with thread on fabric to form continuous lines of chain stitches. About 1760 this technique of working the chain stitch was introduced into Europe from the Orient, where it had been produced for centuries. It became very popular as a pastime for ladies of society and commercial production of tamboured muslin became a profitable industry. It received the French name tambour, which means drum, because it was worked on tightly stretched fabric in a frame. Designs were drawn on the fabric and a hook was used to pierce the fabric and bring a loop of thread from the underside to the surface. Once the technique was mastered, the work went rapidly.

Pointed hooks of various sizes were used, depending on the size of the thread and the type of ground fabric. A common type of hook had a hollow handle to contain several sizes of hooks which could be attached to the handle as the size of the thread and the type of fabric changed. A variety of fabrics and threads was used for tambour work with fine white muslin and white cotton threads being the most popular. The fashion of that day demanded white embroidered muslin for dresses, aprons, collars, and other clothing. Silks and satins were done in tambour work with colored silk threads on fancy waistcoats and other apparel for men.

About 1782, in the west of Scotland, workshops producing hand-tamboured muslin for export were set up by local cotton manufacturers using commissioned designs from artists. Other areas of Britain also commercially produced hand-tamboured muslin, but little is known about this work. With the invention of the Cornely machine, which could mass produce chain stitches on fabric, the popularity of hand-produced tambour work declined. In 1809 a machine to produce net was invented; tamboured net is still produced in limited quantities for veils. See Coggelshall embroidery. See *Needle Arts*, September 1994

**tapestry wool:** Lightly twisted wool used for coarse canvas work. Some tapestry wools are divisible (but not strippable) into 2-ply.

**tapestry yarn:** A non-separable yarn usually all wool made with 4-ply long staple wool which gives a smooth look.

**teko-bari (tekobari):** A laying tool made in Japan. The name translates as “stroking needle”. See laying tool.

**temari:** traditional Japanese balls wrapped with thread and embroidered.

**template:** A master shape used for marking or cutting identical shapes of fabric. It can be used as a guide when stitching various shapes.

**Teneriffe (Tenerife) lace:** Teneriffe lace is a type of needle-made lace done on a small frame or wheel of pins on which cotton or linen threads are stretched. These threads are knotted, darned and laced into many different patterns. The lace can also be made in square, shield, leaf, or composite shapes. While the origin of this type of lace work is unknown, it is credited to the Castile and Catalan areas of Spain where it was known as sol and rueda. The technique migrated to the island of Tenerife, the name by which this style is now known. From there it went to the New World with the Conquistadores. It is still being worked in Mexico, Paraguay, and Brazil in the traditional manner. In the USA and Britain the lace is worked with colored threads in a freer style.

The Teneriffe knot which is similar to a coral knot and weaving and darning patterns in the running stitch. Cotton, linen, metallics and ribbon are the choice for threads. White is the traditional color of threads. See *Needle Arts*, June 1989, page 7

**tension:** Refers to the amount of pull exerted on the working thread in any form of embroidery but especially in pulled thread work where the amount of tension affects the appearance of the stitch pattern. Proper working tension is important in all embroidery techniques to form perfect stitches and to control distortion of the ground.

**tent stitch:** This diagonal stitch wraps the canvas thread on the front and back of the canvas, but will tend to distort the canvas.

**thimble:** A metal or leather cap to protect fingers from sharp needles which may be very decorative with insets of bone, ivory, porcelain, or precious stones.

**thread:** Long twisted strands of yarn made of various fibers. Thread is made from yarn, never yarn from thread. Thread is plied to give it added strength, with 3- and 6-ply being common. Finer yarns are known as threads; bulky ones as yarns. The higher the thread number the finer the thread.

**threads:** Wool, silk, cotton, rayon, velour, and any other fiber or thread used for embroidery.

**tramé:** A system of laying yarn on top of the canvas grid and stitching over it. This is sometimes used as a guide for color stitching and offers a padding technique.

**trapunto (stuffed quilting):** Raised quilting in which the design is thrown into relief by inserting batting or stuffing between the top and back of the quilt through small holes made in the backing.

**trianglepoint:** Canvas work in which upright gobelin stitches of varying lengths (2, 4, 6, 8) form units of triangles, diamonds, lozenges, hexagons, and stars depending on color placement is known as trianglepoint.

**trolley needle:** A tapestry needle mounted on a metal finger clip, used for laying multiple strands of thread and yarns. See laying tool.

**tufting:** Running stitches are clipped on the surface to form tufts. See candlewicking.

**tulle:** Machine made net with hexagonal shapes formed when the threads are interlaced

**Turkey work:** In the 16<sup>th</sup> and 17<sup>th</sup> centuries, carpets were knotted to make rugs to cover tables rather than the floors. They were made in imitation of more expensive oriental rugs. Worked on sturdy linen canvas with wool yarns, pieces were used for cushions and upholstery. Now it is used in embroidery when a fuzzy or looped texture is desired.

**tussah** (tus-uh): Fabric derived from filaments from wild silk that is more uneven, coarser and stronger than cultivated silk. It is difficult to dye or bleach.

**tvistsöm:** Tvistsöm translated into English is stitching with a change in direction. Söm translates to sewing, but tvist literally means a dispute or controversy. This ethnic embroidery has a long history throughout the Scandinavian countries, but the most famous area for this type of embroidery is Skåne, in the southern part of Sweden.

Stylized flowers, plants, and animals, especially the reindeer, were popular designs in the early work, along with the 8-pointed star and heart motifs. Tvistsöm was worked in white and bright reds, yellows, blues, and greens which when seen today are soft, faded colors. This embroidery was used for sleigh and carriage cushions, household furnishings and wall hangings.

Long-arm cross stitch are worked in rows either horizontally or vertically. The rows alternate in direction; when a vertical row is stitched from bottom to top, the next row is stitched from top to bottom. This alternation also is used when working horizontal rows, for, if the first row is worked right to left, the second row is worked left to right. This change in the direction of the rows of stitching gives tvistsöm embroidery its unique appearance setting it apart from other embroidery done in the long-arm cross stitch. Besides being known as the long-arm cross stitch, the tvistsöm stitch also is called the long-legged cross, the Greek cross, the plaited Slav stitch, and the Old Icelandic stitch.

Today the ground fabric may be any cotton, linen, or blend of fibers in an evenweave. Threads of cotton, linen, wool, and blends of fibers can be used if they are of a suitable weight to the fabric threads. See *Needle Arts*, March 1995, p. 6

**twill:** A weave of fabric where yarns interlace creating a diagonal rib or chevron pattern.

**twist:** Yarn has an S twist if when held in a vertical position the spiral conforms in slope to the central portion of the letter S. If the slope conforms to the central part of the letter Z, it has a Z twist.

**tying:** The anchoring of the three layers of a quilt with a series of a series of tied knots, usually of yarn, instead of quilting.

**vellum:** Parchment made of thin sheets of calf or lamb skin. When thin strips are wrapped with silk or cotton, stiff fringe-like attachments can be constructed.

**void or voided:** Part of a design is left unworked to become an important element of the design, sometimes referred to as “negative space.” See Assisi and Japanese embroidery.

**voile (voyl):** A fine sheer fabric similar to organdy, but less stiff and capable of draping.

**warp:** The lengthwise threads in woven fabrics.

**waste canvas:** Canvas that is used to place a counted thread design on a fabric that cannot be counted. Once the stitching is complete, the canvas is dampened and pulled out.

**waste knot:** To avoid confusion this technique should be considered an in-line waste knot. A knot placed directly in the line of stitching which is cut off or “wasted” when the stitching reaches that point. An away waste knot is placed well outside the area of stitching; after the stitching is completed, the knot is cut off and the tail is woven into the stitches on the back side of the fabric.

**Watercolours™:** An American thread of 100% pima cotton, able to be divided into 3 strands. It is hand-dyed using fiber reactive dyes marketed by Caron.

**weave:** The interlacing of warp and weft threads in different sequences to provide a variety of fabric. Two examples are tabby and twill.

**weft:** The crosswise threads in woven fabrics.

**whitework:** Whitework is all embroidery which is colorless and worked with white, or unbleached cotton, or linen thread. Early examples of whitework date from about the 15<sup>th</sup> century, although records indicate it was produced earlier. It was worked both in China and India and throughout most of Europe. Whitework falls into many categories but may be classed as coarse work and fine work. Coarse whitework includes such techniques as cutwork, Mountmellick, Hardanger, old hedebo, and reticello. Fine work is Ayreshire, Carrickmacross, chikan work, Dresden work, and shadow work appliqué.

**wire frames:** Wire bent into shapes to support embroidery or wrapping.

**wooden mold:** A form sometimes used to support raised embroidery.

**wool:** Hair fiber from sheep, alpacas and some goats. Wool has more crimp than hair which makes it easier to spin.

**woolen:** Fabric and threads from carded wool that is softer than and not as highly twisted as worsted yarns.

**worsted:** Smooth hard twisted thread or yarn made from long staple wool and the fabrics made from them.

**yarn:** The product of spinning fibers used in knitting, weaving, and making thread. A generic term for the grouping of fibers or filaments, natural or man-made, twisted together to form a continuous strand which can be used to create textiles.

**z-twist:** Known as right twist, or counter-clockwise. When the yarn is held vertically the twist conforms to the central portion of the Z. Brazilian rayon threads have a z-twist.

**zephyr wool:** A soft fairly fine loosely twisted 4-ply worsted yarn made from the fleece of merino sheep. The yarn was developed in Germany in the 19<sup>th</sup> century and was easily dyed with the then-new aniline dyes that produced brilliant rather than soft grayed colors. It is used for Berlin work.

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