



Glossary of Embroidery Terms

Compiled by the EGA Education Department



Education Department
Embroiderers' Guild of America

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Note: Capitalization of entry words in the glossary 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: Paper products with a pH of 7, neutral acidity. Used for conservation of textiles and other forms of art, they include adhesives and markers as well as paper products such as storage boxes and tubes, mounting board, and several weights of paper.

acrylic fiber: Fibers, such as Orlon™ and Acrilan™, are made by polymerization of acrylic and methacrylic acid. They are true synthetic fibers.

adaptation: 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: One with the ability to execute simple as well as difficult stitches in a specific technique. The person 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: A fabric shape applied by sewing or adhesive to a base cloth. 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. The term is from the French, *appliquer*, meaning to apply.

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

Assisi embroidery (a-see-see): 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.

The principal stitches currently used include cross stitch and double running (Holbein) stitch. Alternate stitches to the cross stitch are the long-armed cross stitch and the N stitch. 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 added to embroidery for decoration.

Au Ver a Soie (o vair uh swa): The name of a company which manufactures silk threads. The term 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): 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.

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): An obsolete term, 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: One of the basic stitches of canvas work, also 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 basketweave 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 of fabric 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) 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. This type of embroidery is also known as Branscombe Point in England and as Renaissance or princess lace in Belgium.

Many stitches are used in Battenberg lace including 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) A type of needlework in which beads are attached singly or in groups to a ground fabric.

The principal stitches 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) lane or 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.

Beads may be of natural materials, such as pearl, wood, shells, or produced from glass, plastic, metal, and ceramic materials. 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.

Related techniques: tambour beading; beaded fringes; cords, and tassels; smocking with beads; using beads in quilting and machine embroidery.

bead weaving on a loom: A traditional Native American art form. Beads are placed on the weft (filling) thread and are placed between the warp threads on the loom. The needle passes back through the beads from the opposite direction after going over or under the edge warp thread.

beeswax: A tallow-like substance used to treat thread. 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.

Bindalli: Greek goldwork. The name means “with a thousand branches”. It is done on velvet – the gold is couched over a stiff paper shape. See *Needle Arts*, December 2012.

béiscornu (biscournu): A small multi-sided stuffed pincushion; The top and bottom or sides can be decorated with embroidery.

blackwork: (black work): An 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.

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 evenweave 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 and other fabrics which are stitched 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: 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.

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: Originally the name referred to any cloth wider than the usual 29 inches. Today it is 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.

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

broderie perse: A form of appliqué from the 18th and 19th centuries in which motifs were cut from printed fabric and sewn to a plain fabric. It was a way of utilizing expensive print fabrics. 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 17th 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 is quite professional in character.

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

burling 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 three 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.

canvas: A stiff heavily starched, open, lattice-like evenweave cotton, silk, linen or man-made fibers, available in sizes four 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 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 means that each warp thread as it passes over the weft in a figure eight is locked into place, 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: 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. It is also known as canvaswork, or needlepoint in the United States.

All embroidery stitches may be used on canvas. The most often used are tent (half cross-stitch, continental, 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: A technique in which 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: A lace-like whitework technique of appliqués on net, and it is also called “the Flowerin.” The technique comes from a town in central Ireland.

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): 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 20th 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: A clasp or chain for holding keys, a watch or other valuables which included her precious steel needles, a thimble, and scissors. Originally worn at a woman’s waist, 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): A Hindi whitework technique. The Hindi name of this highly textured white embroidery is “chikankari”; the kari part is pronounced “car-e.”

The technique, at its zenith during the late 19th 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.

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. Others, such as zanzeera are worked only from the front. One of the major features of chikan is the phanda stitch. This is a raised stitch that resembles millet.

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

commercial designs: Works from kits, charts, preworked centers on canvas work, and 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 named for a village in Essex, England. The characteristic Coggelshall designs were a trailing pattern of wild flowers worked in white on a ground of fine muslin or machine net.

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 means bed covering; thus, the more correct term when referring to items using the self-couched colcha stitch is colcha embroideries. 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. Colcha embroidery has adorned bed covers, wall hangings, panels, altar cloths, theater curtains, chair upholstery, and dresser scarves. Most pieces of colcha embroidery in museum collections have come from these villages.

There are perhaps as many ways of working colcha embroidery today as there are Hispanic families who carry on the tradition. Many 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. See *Needle Arts*, December 1994, p. 8.

color: 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:

achromatic: Black, white and gray are considered non-colors and can be used in any color scheme or as a scheme by itself.

analogous color scheme: Colors that 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 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: A plan that includes hues that are positioned directly opposite each other on the color wheel. Different values and intensities may be used.

hue: The name of a color. It should never be used to describe black, white, or gray.

intensity: A color's strength or grayness and is expressed by references to brightness or dullness.

intermediate colors: Colors 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 design 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: Orange, green, and violet are secondary colors formed by mixing equal amounts of two primary colors.

shade: 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: Apparent warmth or coolness.

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

tint: Mixing of a hue with white.

tone: Mixing of a hue with both black and white

triadic color scheme: The use of three hues equally spaced from each other on the color wheel. Different values and intensities may be used.

value: The amount of light or dark that a hue 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.

commercial: Work by a stitcher which uses patterns, printed charts, painted canvases, kit, class projects, designed by others. It usually implies payment. See non-original.

compensation: A partial pattern stitch used to fill a space when a full stitch is too large to complete an area.

composite stitch: The combination of two or more basic stitches.

contemporary stitchery: 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.

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 20th century, as the attitudes and mores of our society began to change.

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 stitchery. There is a considerable variety of fabrics and threads on the market today and all may be used in contemporary stitchery. All weights and weaves of cotton, linen, silk, and wool are 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 diagonal stitch that covers the front and back of the canvas well, but tends to distort the canvas. It is worked horizontally one row at a time from right to left, turning the canvas at the end of each row. The thread on the back is angled and covers two intersections. It is one of the three ways of stitching the tent stitches.

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.

cordonnet (cor-duh-nay): 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. The term from the French verb, *cordonner* means to twist or braid.

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

coton perlé: 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.

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. It 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): Surface stitchery worked with a loosely twisted two-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 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) and Heathway™ crewel yarn and overdyed yarns of both. 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 two-ply wool thread that is not divisible.

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. 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: Work that 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 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.

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 historic town in western Massachusetts. 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 New England laid stitch. Gradually a village craft movement evolved to become a cottage industry called the “Deerfield Society of Blue and White.” 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 embroiderers may copy the old blue and white designs, the insignia may not be used. The materials were linen fabrics and thread.

design: The term design is used in two ways. Used as a noun, it refers to the pattern or the surface decoration of an object. As a verb, it is the process of creating and 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 the following seven elements:

line: 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. Sometimes defined as a moving dot.

shape: A line, when closed, 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.

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.

The following principles of design should guide a design:

unity: The coherent organization of visual elements.

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.

The following factors of design must be considered when creating a 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.

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

medium or media: The kind of material used.

mixed media: Embroidery that combines with one or more non-fiber-based media to create a unified work.

negative space: The spaces around and between the image and the margin.

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 where left and right sides are identical but one is reversed from the center.

radial symmetry: Balance around a circle, as in a snowflake, starfish or daisy.

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 arranged in a uniform all-over pattern that forms visual diagonals in both directions. This is the definition used in the Canvas Master Craftsman Program.

The modern English term was derived from several earlier sources. The term seems to have originated in the Middle Ages when 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.

divisible thread: Several strands in skeins or cards that may be separated and used singly or in combinations. Examples are 3-strand Persian wool, 6-strand cotton, or 7 and 12-strand silk.

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 19th 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.

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.

double running stitch: See blackwork.

douppion (douppioni): Thread spun from the fibers of a cocoon produced 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: 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 open spaces. Here the remaining threads are grouped as before, sometimes with additional diagonal threads.

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 18th century and was produced in many areas of Europe as well as England and America. 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.

ecclesiastical embroidery: Any form of embroidery that 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 10th 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 13th and 14th 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: 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, 2008). 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.

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 16th 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 filt or filter, it refers to a shrunken woolen material which may be woven or unwoven. Now produced from polyester, acrylic and bamboo.

fiber: The fundamental unit, a textile raw material, used to create threads and fabrics. Fibers may be plant fibers such as longated single-celled seed hairs like cotton, or elongated cells like flax, animal fibers 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 yarn, 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, dilute water-soluble glue, fray stopping liquid from the home sewing department, and clear finger nail polish may be used to seal edges.

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

filet: See lacis.

fine handsewing (French handsewing, heirloom sewing or handsewing): A technique used in which the sewer holds the needle in one hand with the fabric over the fingers of the other hand. 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 20th 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.

fishing lady: An early American motif found in a small group of tent stitch pictures and several chair seats made in the Boston area in the middle of the 18th 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 that varies 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™.

flat silk: Silk filaments, as they come from the cocoon, that are combined into strands without any twist.

floche (flowsh): A literal translation from the French is floss. The original thread for cutwork and monogramming. It is made of cotton with a soft twist.

floss: The correct name for floche. In the United States it is often used to refer to all stranded threads including 6-strand cotton. Without qualifiers it has no meaning. When used to describe silk it denotes loosely twisted strands.

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 four to six threads. Also called flame stitch embroidery or Bargello.

flower thread: A fine soft matte cotton thread originally from Denmark that 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: Canvas work that was originally used in the 18th 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 in a square or rectangular shape 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.

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

Gobelin: An elongated stitch used to imitate the famous woven tapestries from the Gobelin 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: Materials 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): A heavy large-patterned decorative lace. Guipure, considered ‘Fancy Work’ in embroidery books of the late 19th and early 20th 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.

A similar term, guipure d’art refers to a heavy lace-like stitchery of the 19th and early 20th 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.

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.

hand sewing: The act of using a needle and thread to make stitches by hand rather than with a machine. 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 fine handsewing and plain sewing.

Hardanger (Har-dong-grr): 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 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.

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): A traditional Danish whitework on white linen that, in its most recent form, combines cutwork, needlelace and some supporting surface embroidery. The Danish word is hedebo-syning.

The technique throughout is worked in detached 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 used as a gauge for making small eyelet rings with buttonhole or blanket stitch.

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

hemstitching: 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 19th century and into the early 20th 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.

herringbone: A beading technique, also known as Ndeble and can be worked flat or in tubular fashion.

herringbone stitch: A plaited or cross stitch which can be worked open or closed. It can be used as a basis for variations, as well as being worked in a detached manner. It is the Russian stitch in needle lace.

Hi Luster™: This term, used by Kreinik, refers to the intensity of some colors in blending filament and cord, and which are used to make braids and cables. Lustre is the English spelling, while American dictionaries use the spelling luster.

Holbein: Patterns of double running stitches. It is named for Hans Holbein the Younger from the 16th century whose portraits show an extensive use of blackwork on clothing. See blackwork.

hollie point: A form of needlepoint 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.

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. 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.

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

hoops: Consisting 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): A form of embroidery consisting of running stitches worked in a pattern or combination of patterns on huckaback fabric.

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. The needle picks up the small floats in the weave without piercing the fabric. 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, matte cotton, pearl cotton, linen, fine wool and synthetic threads. This type of embroidery is used for towels, pillows, and other household items. See *Needle Arts*, June 1989, page 6.

Huipiles: Blouses of the indigenous women of Mexico and Guatemala. It is a loose rectangular garment with a hole for the head. It is a traditional symbol of strength. See *Needle Arts* September 2013, page 22.

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 four to six threads.

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

interlock: 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 two-ply tightly twisted thread that is found in mono canvas.

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

interpretation: 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 drying cloths for glass.

Irish stitch. See Florentine.

Italian quilting: Two layers of fabric are stitched with parallel rows that 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 that 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): 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: Openwork fabric with a network of threads forming the design. It can be made by needle or bobbin. 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. In the 19th century machines were introduced to mimic the handmade laces.

lacis: A French word meaning network; after the 12th 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. Handmade lacis has a knotted net, but in machine-made filet, the net is not knotted. The making of net lace by hand declined with the advent of lacemaking machines. Also known as net darning, filet, guipure d'art.

laidwork: Threads laid across the surface and fastened down with small stitches that 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: An implement 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: Sewing layers of fabric and batting together 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: Embroidery produced by the needlewoman of the Leek Embroidery Society of Leek, Staffordshire, Great Britain, which was founded in 1879 and continued into the 1890s.

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.

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. 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

Limerick lace: An embroidered net named for Limerick, Ireland. It is considered a whitework technique, and sometimes 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. 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 with tambour chain stitching, 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.

lumiyan: Ground or bare thread used to form the core for smooth metallic braids.

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

luster: The inherent shine of the thread or fabric, for example, silk has more luster than wool.

machine embroidery (computerized): Motifs are stitched onto fabric using 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.

machine embroidery (free motion embroidery): 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 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, introduced the island embroideresses to the techniques of broderie anglaise, 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. Ecru 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-strand 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: A process, devised by John Mercer, that treats cotton thread with caustic soda to give strength, luster, greater absorbency and an increased affinity for dyes. The process 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: 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 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. However, 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 traditionally used to couch metal threads to ground fabric. Today, stranded and other silks, synthetic, or a metallic sewing thread can be used for the couching process.

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.

metal threads: Threads usually containing 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 than metal threads, often easier to work with, and are washable.

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

mirror surround: Name given to a looking glass frame, often up to four inches or wider, sometimes scalloped.

miter line: The line formed along the true bias (diagonal) of a fabric. The line 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 that is worked on/with another fiber technique, such as dyed fabric, weaving, knitting, crochet, quilting.

mixed media: Embroidery that combines 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: (multiple techniques): Two or more embroidery techniques combined in one piece, i.e. free surface embroidery on a canvas-worked ground or Hardanger with cross stitch.

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. The panels are 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. Often used by European manufacturers on their six-strand cotton threads.

Mountmellick embroidery: A form of whitework embroidery named for a town in Ireland, Mountmellick. 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 surrounds 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 the film, covering a core for today's metallic cord. Threads 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 that 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 (undyed and unfinished woven fabric) results in nainsook fabrics, batiste, cambric, and other fabrics suitable for lingerie, blouses and infant wear.

Nakshi kantha: embroidered story quilts from Bangladesh. See *Needle Arts*, September 2012.

nap: The soft raised surface of a fabric. After weaving, the cloth is processed by means of rollers covered with small steel wires about one 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 because the color change is subtle but noticeable.

naversöm: 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, such 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.

Ndebele: An African flat beading technique that creates a herringbone effect and is often called herringbone rather than Ndebele.

needlelace (needle point, needlepoint lace, point lace, and punto in aria (stitches in air): 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.

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. The finished lace is removed from the ground.

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: 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 needle: Sharp, very fine needle with long thin shaft to go through beads; sizes 10 to 16.

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

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

darning needle: Sharp needle with small eye.

milliners (straw) needle: Needle with a long shaft of equal diameter throughout the length.

quilting needle: Sharp short needle with a small eye; size 5-12, sometimes known as betweeners.

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

tapestry needle: Blunt needle with an eye that is long and oval; sizes 13-26.

needleweaving: Embroidery threads 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-divisible thread: Strand of thread in skeins, cards or balls whose component parts are not meant to be separated for stitching. Crewel wool, tapestry wool and pearl cotton are examples.

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

non-original: All designs by individuals other than the stitcher, class projects, kits, printed charts, painted canvases, patterns. See commercial designs.

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

non-professional: See amateur.

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 13th and 14th 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.

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 fabrics for strength. Another technique 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 end about 1349, the year of the Black Plague in England, although in a recent (2017) Victoria and Albert Museum exhibit samples shown date a bit later but of an inferior quality. 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: The Latin term for German work produced in white linen threads on linen grounds according to most needlework historians. 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 is 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 that has a characteristic stiff crisp finish. Dresses, blouses, and curtains are among its main uses.

organza: Sheer silk or synthetic organdy.

original: A 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**): 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 or nué is the use of figurative motifs. Couching is the only stitch technique used for or nué.

Or nué, exclusively a West European technique, appears to have been developed by the early 15th century Flemish embroiderers to emulate the 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.

outsider art: The creative output by self-taught artists, often by those who are incarcerated.

padding: Various types of materials were and are used in raised work; card, leather, hemp, cotton wool or vellum being among them.

paillette (pay-et): French term for sequin or spangle. It is 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. 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.

patchwork lace: also called Normandy Lace – combining pieces of vintage or antique lace to form a new piece of lace. See *Needle Arts*, September 2008.

pattern darning: 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 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 18th and 19th 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 lacies. Double darning is the technique where a pattern is worked with alternate stitches in one direction and then the open areas are filled with a stitches 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 18th and 19th 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.

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

perlé: A tightly twisted nondivisible cotton thread. Labeled as coton perlé, 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.

perle purl: Coiled metal thread of heavy wire, used by expanding and couching the wire between the loops. Also known as Jaceron or pearl purl.

pearls: Real or imitation smooth white gems, used to embellish stumpwork and other types of embroidery.

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

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

Persian wool thread: A thread consisting of three strands of two-ply long-staple wool that may be used on canvas ground that is 8-12 threads per inch. It can be separated into one, two or three 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.

Peyote stitch: A beading technique also known as gourd stitch. The stitch is worked with needle and thread and can be worked with an even or odd number of beads in the row. Flat, round or other shapes can be made with the peyote stitch. It can be worked with one or two needles. Evidence of peyote stitch exists from ancient Egypt and also many Native American tribes.

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

pile: Loops, cut or not on the surface of cloth. This effect is produced by a weave of two or more warps and one weft (filling), or by one warp and two or more wefts (fillings). In weaving, the extra warp or weft forms loops which may be cut on the loom by blades creating the pile. Velvet and corduroy are generally cut pile fabrics while terry cloth retains the loops.

pillow lace: Another name for bobbin lace made on a supporting pillow.

plain sewing: Seams, hems, buttonholes, and mending stitches 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 two-ply, three-ply, and four-ply. Plys are not intended to be separated.

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

printed (painted) canvases: Canvas on which a design is printed. 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): 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. Various stitches worked with a medium-to-tight tension are used. The Greek cross stitch forms the basis of many filling stitches. Composite and surface stitches are used to enhance many designs.

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: 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: 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.

Evenweave fabrics with a slightly open weave are recommended. Linen fabric and mono canvas are commonly used. See Dresden work.

punch needle embroidery: Worked on a firmly woven fabric with a punch needle that forms loops on the surface. The resulting pile can be cut to imitate velvet or left uncut. Other names are igolochkoy (Russian) and bunka (Japanese).

punt'a brodu: Embroidery from Teulada, Sardinia. Originally it was worked with white sewing thread on white cotton percale although colored threads are now being used. Traditional motifs include a tree and a cockerel. See *Needle Arts* June 2013, page 14.

punt'e nu: Counted thread embroidery from Teulada, Sardinia. The technique uses knots to create various traditional geometric designs in high relief. Motifs include a tree and the cockerel. Only the weft threads are worked and there is little thread on the back. Historically used on collars, cuffs,

facings. Linen even weave fabric is used with pearl cotton or crochet thread. See *Needle Arts* September 2013, page 14.

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

purse silk: Silk thread used for couching.

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

quilting: The joining with stitches of two or more layers of cloth together with a batting or filling 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.

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. One hundred percent 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.

raised embroidery: A general name that applies to all embroidery which stands up from the ground fabric, whether in high or low relief. It is 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: 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): The earliest of the needlepoint laces and the 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 added 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 used in embroidery. 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.

right angle weave (RAW): An off-loom beading technique with the thread making right angle turns. A variety of shapes, flat, tubular and three dimensional, can be made with one or two needles.

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

Romanian point lace: Lace made of crocheted cord and filling stitches. It originated in Romania and was inspired by reticella lace of the Italian Renaissance. As the lace spread to other countries, each created its own patterns, its own stitches, its own designs. Some filling stitches, or needle lace stitches can be found in more than one country, others only in certain countries. This lace was introduced in Romania directly from France, the exact time period being unknown.

Crochet cord of varying complexities outlines the areas of needle lace fillings. A great variety of patterns can be achieved by various combinations of cord and stitches. See *Needle Arts*, September 2010, page 36; December 2010, page 22; September 2013, page 30.

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): 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 8th century A.D. Its present style was developed early in the 20th 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 13th or early 14th century A.D.

The straight stitch, the step stitch and the irregular stitch are used. All three are upright straight stitches.

The ro is a silk gauze-like canvas. 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, revised*) See *Needle Arts*, June 1993, page 35.

Ruskin lace (Aemilia Ars, reticello, Greek lace and Italian cutwork): A form of cutwork developed in the Lake District of Great Britain c. 1889. 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. 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 esemplaire; and the Old English ensample. The earliest known embroidered sampler is German and was worked in the early 16th century. The first samplers were narrow and long, with pieces of fabric added when necessary for added stitches. These examples of stitches, patterns, numbers, and letters 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 18th and 19th 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 one, two or three 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, Gobelin, 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.

sashiko (sa-she-co): A Japanese quilting technique that uses 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): 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 filled 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 in central Germany grew out of the ecclesiastical whitework done during the Middle Ages. Early forms of Schwalm embroidery believed

to be from the late 17th century have no open areas or pulled or drawn thread stitches but are embroidered entirely with surface stitches. Pieces from the 18th and 19th 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 and 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.

scoring: A method of marking an evenweave fabric without running a basting thread is to place the point of a blunt needle on the fabric where the mark is to be made. Hold the needle point 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, the term 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 20th 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: A form of machine strip piecing developed by the Seminole Indians at the end of the 19th 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 combining 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 or shape punched from a larger sheet of plastic or metal. Holes may be centered or along an edge depending upon the shape. Sequins can be cupped or flat, round or shaped. Often called spangles or paillettes.

set: The way in which blocks are arranged to form a quilt top. Blocks may be joined with alternate plain squares, lattice strips, or other types of blocks between them. 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: 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 appliqué, and shadow quilting.

shisha: Pieces of mica or mirror glass used in India and Pakistan to embellish clothing and household articles. The pieces 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, even weave, non-even weave or canvas.

silk embroidery: 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 6th century, and by the 12th 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.

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.

silk ribbon embroidery: Embellishment for fabric that uses simple stitches to attach a variety of widths of ribbon to create three dimensional shapes, particularly roses. It is often added to quilting, knot stitches and raised work.

Ribbonwork was initially used in France for military uniforms and ecclesiastical clothing and became part of fashion in the Rococo period (1750-1780). The invention of the Jacquard loom in 1801 allowed machine weaving of ribbon that increased the production and lowered the price. Ribbons were then attached to pillows, hats, blankets and bedding. Natives in North and South America used ribbonwork to embellish ceremonial dress, and ribbons could be seen on clothing, moccasins and dance regalia as early as the late eighteenth century. The results were extremely fragile and few of the earliest works survived.

Ribbonwork had a comeback during the 1940s and could be seen on fireplace screens in the White House, couture gowns in the 1950s and doll gowns in the 1980s. Ribbonwork has become very popular in the last few decades, and needleworkers now burn, dye and recycle silk to push the design elements of silk ribbon embroidery.

six-strand cotton: Double mercerized six-strand divisible thread of long staple cotton. Erroneously it is referred to as floss. Anchor, DMC, Presencia/Finca, and Sullivan are companies that make a complete line of stranded cotton.

six-strand (6-strand) couching: The couching of an unplied (not divided into strands, also known as unstripped) silk thread with one strand (of divisible thread) or ply (filament) of silk. The laid and couched thread should be at least twice the size of the couching strand(s). The name derives from the practice of couching six strands of silk as it comes from the skein.

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. It is a commercial or retail packaging of thread.

Slinge, Croatian embroidery: A non-counted cutwork technique closely resembling Richelieu embroidery, also called Italian cutwork. It is usually white on white. See *Needle Arts*, December 2007.

slip: A motif worked separately from and applied to a larger embroidery.

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 pictures.

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 19th 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.

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-strand 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-strand spun silk manufactured by Au Ver à Soie.

Soie Gobelin™ (swa-Go-blahn): Two-ply twisted filament silk manufactured by Au Ver à Soie.

The name comes from the woven Gobelin tapestries.

Soie Perlée™ (swa-perlay): Twisted three-ply filament silk thread manufactured by Au Ver à Soie.

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

sol: Round motifs used in drawnwork from 17th century Spain and popular in Spanish colonies and possessions. A form of lace. See Tenerife.

spangle: Similar to sequin, but made by hammering a ring flat so the joined edges or the ring are pressed together. Spangles available in many sizes. It is also called a paillette.

Spanish Lagartera embroidery: 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: A stitching method that requires two separate hand motions. The first hand motion is to put the needle into the ground fabric and the second motion is to bring the needle out on the wrong side. This can be accomplished by the use of two hands, one on top of the fabric and the second beneath or it may be worked with one hand, putting the needle in from the front to back and then bringing it through to the right side ready for the next stitch.

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

stiletto: A very sharp pointed instrument for making various sizes of eyelet holes. It is 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.

strand of thread: fibers twisted together to form plies that are then twisted together for strength. A strand is stitchable by itself or may be combined with other strands.

stranded cotton: Double mercerized six-strand divisible thread of long staple cotton. Anchor, DMC, Presencia/Finca, and Sullivan are companies that 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: The process of separating stranded threads into single strands and then recombining them as required for use.

stumpwork embroidery (raised embroidery): A contemporary term for primarily high-relief silk and metal thread embroidery of the 17th century, which is 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 19th century.

The following terms are used in connection with stumpwork embroidery: bullion, bullion embroidery, cotton wool, embossed (embost) work, embroidery on the stamp, figures, jewels, krinkle, mica, needlepoint, padding, paillette, pearls, purls, raised embroidery, rococo, sequin, slip, spangle, symbolism, vellum, wire frames, wooden mold. Wooden items such as cabinets, caskets (small chests), mirror surrounds were embellished with stumpwork.

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 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: Motifs with allegorical significance used in ecclesiastical, heraldic and stumpwork embroidery. Among these motifs were the stag, tiger, lion, unicorn, caterpillar, and butterfly.

synthetic: Man-made fibers consisting 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 attached to fabric with a tambour hook. The method of working is to hold a long continuous thread with beads below the fabric and using the tambour needle or hook pull the thread up in a chain stitch. The thread is locked in place pulling the bead to sit firmly on the surface of the fabric.

tambour needle (tambour hook): A specialized needle that looks like a crochet hook and is used to produce a chain stitch.

tambour work: Work 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. See Coggelshall embroidery.

tapestry wool: Lightly twisted wool used for coarse canvas work. Some tapestry wools may be divisible (but not strippable) into two-ply.

tapestry yarn: A non-divisible yarn usually all wool made with four-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. Temari is one of the most unique forms of needlecraft, and perhaps one of the oldest. Children used the balls in games with chants and rhymes, compared to jumping rope rhymes today. By the early twentieth century, the introduction of rubber balls made temari skills nearly obsolete, the balls were relegated to gifts for weddings or the birth of babies and often became family heirlooms.

The technique for creating temari is to fashion a core, often from old socks or other soft material (although many “cheat” and use Styrofoam balls). This core is wrapped with yarn and then a layer of thread until it reaches the desired size; the ball is then divided into equal sections before the pattern is stitched on the outer layer of thread. The quality of a temari ball is assessed by the evenness and perfection as the pattern travels around the ball. This means that the wrapping is extremely important as a lopsided or off-center wrap will skew the design. The ball is sectioned with marking threads to allow the geometric pattern to evolve evenly. Alternately, the ball may be wrapped in different yarns and thread to create a pattern simply from the different layers showing through. The tradition of temari is the art of recycling materials so it is a perfect use for scraps of material and stray bits of yarn or thread

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: 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 technique uses 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: 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: A diagonal stitch made over one canvas intersection. It can be achieved by the half cross stitch, continental stitch or diagonal tent stitch. The back side of diagonal tent stitch consists of alternating vertical and horizontal stitches, referred to as basketweave.

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

thread: Long twisted strands of yarn made of various fibers. Finer yarns are known as threads; bulky ones as yarns. Thread is plied to give it added strength, with three- and six-ply being common. The higher the thread number the finer the thread.

threads: Wool, silk, cotton, rayon, velour, and any other fiber that may be used on any ground fabric including canvas.

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 lifted 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 (over 2, 4, 6, 8 threads) 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: A technique on which 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: A knotted or looped stitch that imitates the knotted rugs from the Middle East. It is used in embroidery when a fuzzy or looped texture is desired. It is also called Turkey rug stitch and Ghiordes knot.

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

tvistsöm: An ethnic embroidery that has a long history throughout the Scandinavian countries. Tvistsöm translated into English is stitching with a change in direction. Twist literally means a dispute or controversy and söm translates to sewing.

Stylized flowers, plants, and animals, especially the reindeer, were popular designs in the early work, along with the eight-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: The direction of the angle of a spun thread. 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 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 that is left unworked to become an important element of the design. It is 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: Evenweave fabric 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 the threads pulled out leaving the cross stitch design.

waste knot: A technique to invisibly start a thread for an embroidery pattern. A knot placed directly in the line of stitching which is cut off or “wasted” when the stitching reaches that point is called an in-line waste knot. 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 three 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: All embroidery which is colorless and worked with white, or unbleached cotton, or linen thread. Early examples of whitework date from about the 15th 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: Shapes made of wire 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 from other animals 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 that can be used to create textiles.

Yemenite Israeli embroidery: Traditional embroidery of Yemenite Jews who immigrated to Israel in the late 19th century and after World War II. Traditionally the patterns and colors used indicated the home village or region and the Jewish culture in Yemen. Post-World War II to the 1970s, the designs were incorporated into clothing without regard to the cultural significance.

Silk, cotton and metallic threads were used. Spiral designs were couched onto cotton, rayon, wool jersey or polyester double knit fabrics. See *Needle Arts*, March 2014, page 38; *Needle Arts*, December 2018, page 40; *Needle Arts*, March 2019, page 47.

zardozi: Gold embroidery, in the Persian language is made of two words, Zar, meaning gold and dozi meaning embroidery. See *Needle Arts* March 2015.

z-twist: Yarn and threads that have a right or counter-clockwise twist. 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 four-ply worsted yarn made from the fleece of merino sheep. The yarn was developed in Germany in the 19th 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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