



*'A Stitch In Time'*

*The Story of Heritage Needlecraft Art*

*&*

*Modern Day Needlecraft for Fun*

*and practical purposes*

*Researched and Compiled by Seniors*

*in association with*

*The Whitby Historical Society*

*A New Horizons for Seniors Project*

# *'A Stitch In Time'*

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The background of the page is a white fabric with a delicate lace border at the bottom. Scattered across the fabric are several small, embroidered flowers in shades of pink and white, each with green leaves and a brown stem. The text is centered in a blue, cursive font.

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*wishes to thank*

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*'A Stitch In Time'*

*without which neither the project,*

*nor this e-book,*

*could have been realized.*

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## *Vintage Needlework Pictorial*

An example of a scenic pictorial on display at the museum. The sky painted the rest is all done in needlework. See close up stitchery of lamb.

The Cathedral is highlighted in gold thread as is some of the foliage. The pictorial is approximately 14 inches across. Image here is cropped in segments to show needlework close up.



# 'A Stitch In Time'



Margaret Boyce, growing up in England in the 1930's attended The Embroiderers' Guild as a young girl before entering teacher's college.

Margaret was an avid needleworker and created many fine specimens of heritage needlework.

With great sadness, we must let the reader know that Margaret passed away suddenly, on December 9th, 2011. She will be greatly missed. She contributed to this project, giving it her all for the year before she passed away, leaving much copy and works to be included in this book which was begun before her passing.

Margaret hoped many would discover a love for needlework and consider it an art form, more than a craft, and engage in learning or practicing needlework for the enjoyment it

gives both the worker and the beholder.

Margaret dedicated much of her retirement to furthering the Whitby Historical Society and endeavoring to save the collection of artifacts for future generations. She insisted it was a hands on place, a children's museum that was alive. The children that came were always fascinated with her stories. Margaret was founder of the Canadian Heritage Art Guild which showcases the talents of artisans and needle workers.

It would take another book to really tell about all of the wonderful things Margaret did for her community as a teacher, a mother, a friend. Margaret always believed in giving people a chance to express their creativity. She often, in teacher fashion, would organize projects.

Margaret would get seemingly impossible things done, and inspire others to do the same. When confronted with obstacles, she would just say, "Well let's get on with it then." In stoic fashion born out of someone who grew up during the second world war, she was unflappable.

History lives on in our stories, 'A Stitch In Time' tells of happy times, moments of importance in history and times of trial in everyday lives as well as the joys. Needlework is always providing something of beauty to look upon and be something to be remembered by.

The following is a brief outline of basic needlework and stitchery compiled and written by Margaret Boyce.

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## *Art of Stitchery'* **History of Stitchery and Needlework**

By: Margaret Boyce

Embroidery is one of the oldest known art forms. Of the "stitch" crafts, it is one of the earliest 'art' forms of placing colour and designs onto a simple, undecorated piece of material. As far back as we know, as we can even imagine, ancient people of all races have been putting "stitches" into many forms of materials; Vines in birch bark for canoes, Thonging Strips of skin to join together skins for wear and for teepees. Sharp, pliable pointed plants or stalks would be used to fasten together long leaves etc. to wear and live in.

Since those very early times, we have had embroidery from the Far East, art forms on canvas and linens from Europe, of crewel, smocking, and of course the Bayeux Tapestry. Designs, stitches and techniques have been used to embellish the world we live in. Stitchery is a pure art form. It has been used from past generations to cover, to embellish, to provide warmth and comfort and to decorate our homes; it was and still is used in churches, government buildings, and large public buildings for displays. Women have and have always been expected to be the seamstress, the repairer, the embroiderer, and the chief designer of all household articles. It is a craft and art form handed down from generation to generation of young ladies.

In Victorian days and earlier, girls from 7-11 years old were expected to learn to sew, to knit, to repair, to embroider and to make their own clothes etc. The young lady who could not sew was referred to as a "spinster" or worse, whether by choice or not, but she was regarded as a disgrace to the family. Occasionally girls became teachers, nurses, skilled business and professional women and did not marry. It was automatically expected by all men, that the young lady that he would marry and choose as his wife – or second wife – should the first wife have died, that she would be an accomplished sewer, embroiderer, cook, general house-keeper, animal keeper, shopper, cleaner plus his helper, not to mention giving birth to and raising his children, of whom there would usually be many.

Once a lady became an accomplished sewer her work would have then been valued on a par with the skilled crafter, such as wood carvers, stained glass creator and the skilled craft workers in silver and gold. Cotton fabric and the much rarer silk fabrics were extremely expensive and rare; therefore the articles and embroidered pieces were highly prized and valued until Victorian days.

### **Plain Needlecraft**

Plain embroidery means the simple addition of some ornamentation to any plain, simple fabric. Quite simply, all one needs is some coloured thread, a needle and a piece of fabric. Children can learn and enjoy the simple task of working a single running stitch on fabric to outline their design.

In a few years these beginners, in past

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generations, would have experimented with stitches and techniques by making samplers, and discovered the types of embroidery that really suited them, their lifestyle and their ability. Embroidery and stitchery is a very quiet and calming activity. It keeps active hands busy and with many rewarding results. Girls made sheets, pillow cases, kitchen towels, table clothes and their own clothes.

## *Free Embroidery*

Free embroidery is often the most popular kind of embroidery work. It is free expression in design; a work chosen by the needle worker and one that will offer the most pleasure and the best of expressive scopes in all design elements. All free embroidery is worked on a plain background. The area and size of the work will be filled with colours and stitches of your choice, whether making a hanging, a cushion cover, or a picture for a house.

### **You will need:**

Sewing needles, frame, thimble and scissors  
Mercerized cotton thread  
Stranded cotton – single thread  
Soft embroidery cotton – a thick matt cotton.

## *Embroidery Styles*

### Counted Thread Embroidery – Drawn Thread Work

In counted thread and drawn thread works, the designs are dictated by the mesh – the warp and weft weaving of the fabric. Therefore the designs will tend to have a more geometric form; these are not free

style works. It is essential that the fabric to be used is carefully prepared and truly squared. The chosen design will now be based upon the accurate counting of the treads, on all 4 sides. The end result cannot be an unbalanced design – hence the accurate count required. The design is formed by stitches carefully worked over the specific “counted thread” numbers. Choose an even weave type of fabric for the best results.

IN drawn thread work, some threads are drawn out from the fabric. The open thread areas left will be worked in decorative stitching on the warp or weft open thread areas. The fabric used is usually a beige open “mesh type” and the embroidery stitches are much appreciated, when done in white or beige. These pieces are usually tray cloths, small table cloths, runners or small mats to go underneath vases.

## *Hardanger Embroidery*

Hardanger embroidery is known to come from Norway and is named after the Hardanger Fjord. It is traditionally worked on a course type of linen with white thread. Satin stitches are used mostly in these geometric designs. The resulting “squares” are made with an uneven number of stitches, on four sides, and in groups leaving a small space in the centre. When completed the inner threads at the centre of these squares have to be cut out carefully.

## *Hadebo Embroidery*

Hadebo embroidery, like Hardanger

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Embroidery, is also worked with white thread on linen. It is a traditional design of Danish needlework in cut and drawn thread work and was used to embellish their garments. The design is often outlined by using a chain stitch.

## *Smocking*

Smocking first began as a way of holding fully gathered material in place. The first known smocking was used on work smocks, these were loose garments gathered across the chest, back and other areas of the garment. This allowed the lower area to be loose and much easier to use as working wear. The woman folks would make gathered smocks for their men folk – shepherds, farm and field workers, later many more workers decided to use them for work, for their ease and simplicity. These were garden workers, wagoners, milk maids, and grave diggers. The garments were made of linen or even home spun 'hemp' material. Now little girl dresses are smocked, as are ladies aprons and blouses.

## *Cross Stitch*

The fabric used in cross stitch work will be very similar to the drawn –thread work fabric. An open, even-weave or mesh fabric which is required for counting is essential to a good finished piece. They are often worked in bright, cheerful and vivid colours, but quiet delicate and muted colours can also offer a change in mood in any room décor. Usually they are used in picture embroidery. Sometimes bell pulls, children's pictures, samplers and family tree and names

hangings and are done completely in cross stitch. Others have been known to have been integrated with fancy stitches – if the certain work dictated this.

## *Embroidered Applique*

Applique is, as it says, one type of material applied to a background with any type of stitching. Any other material can be used such as wool, silk or cotton with varied or matching threads to finish. Most fabrics are suitable for these works, to make a wonderful pictorial work, a representative design or something quite imaginative, such as an abstract wall hanging. Any size or type of small off cuts, scraps or decorative left over shapes, will make a wonderful piece to enjoy. Let the imagination run wild! It is a piece of art!

Also added interest will come with the embroidery stitches, used to hold these small pieces in place, including any 'found' objects such as laces, beads, ribbon or braid. Add these elements to the background, to make decorated jackets, skirts, dresses aprons or wall hangings.

## *Quilting*

When thinking of quilting one always thinks of the old quilt one snuggles beneath on a cold winter's night. Quilts followed skins and very heavy blankets to keep families warm and were both a necessity especially in olden days in colder countries. The decorative stitches were used to hold together the various layers of fabrics for warmth and comfort. Two pieces of material would be seen together, but would have a third

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thick wadding addition between the two outer layers to provide added warmth. The stitching, plain or fancy, would hold the three pieces together. The top piece would be a colourful piece, a thick warm wadding or wool blanket and a plain bottom or underneath piece. In poorer households the top layer would be made of many left over pieces of fabric. The small pieces stitched together first, painstaking work.

## *Patchwork*

Patchwork, or tiny pieces of left over material began many hundreds of years ago, when there was a "waste-not-want-not" era for daily living. It was the recycling of old. All the bits and pieces of material were saved, all old clothes were cut up and the good parts saved and used. These pieces would be sewn together to make quilts, blankets, rugs, jackets, coats and cushions. Pieces were cut and saved – random shaped squares and triangles – they were all assorted colours, weights, shapes and sizes. These were sorted and carefully sewn together with a plain stitch, later more fancy stitches could be added making a large flat, but useful piece of fabric for a quilt, a jacket, a cover or a cushion.

## *Dolls*

For doll making and doll collecting there is much to consider. Dolls cover many shapes, sizes, ages and nationalities. The term "antique" doll usually applies to any doll that is 75 years or older. Some dolls are classed as 'collectable' dolls. There are many types of dolls that have been produced in

the past 75 years. Of course we now have the modern and contemporary dolls that have been produced in the past 25 years. Dolls have been designed, made, bought and loved for thousands of years, for children, adults, collecting and displays. Dolls such as wooden dolls, toy dolls, paper dolls, sock dolls, "double" dolls sleeping dolls, jointed dolls, 'famous' dolls, baby dolls and dolls from all parts of the world just to name a few. There are dolls for collecting such as Holly Hobby dolls, Barbie dolls, and Eaton Dolls. The true antique collector dolls are the French, Jumeau and Bru dolls, the German bisque head dolls, Kestner dolls, the baby Bylow dolls and even Shirley Temple dolls, mannequin dolls, clown dolls and the dolls hospital to mend a broken heart. Everyone has a doll he or she remembers even the pirate or army dolls.

## *Florentine*

Florentine designs and work are called needlepoint. They are usually worked on an even weave linen, such as a canvas that is covered entirely. Workings always were, and still are made for chair seat covers and for stools. The zig zag work or pattern is worked of many upright stitches, all are worked in graduated shades and picks of the same colour; one row following another row, until the canvas is completely covered and is very colourful. The rows would be of graduated colours of light to dark or vice-versa of the same colour-through the spectrum of the rainbow. Some people preferred to use only muted colours, but all are hardwearing. Florentine work originated in Europe hundreds of years ago.

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## **Silk Ribbon Work**

Silk ribbon work is mainly seen on cushions and pillow covers. Fancy narrow ribbon can be made into flowers, leaves and make small floral pieces. It can also be used around the edges of dresses, blouses, underskirts, baby dresses and on dolls clothes when threaded through lace. It is also used in embroidered pieces of work, held by fancy stitches. In Victorian times, many households had pyjama cases, hankie cases and box holders of silk and ribbon decoration, many given as gifts.

## **Felt Applique**

Felt applique is enjoyed by children and youth. To have a bag, a skirt or a purse specially made of felt, of many small patterns, designs and motifs on all sides, was pleasing to look at, to use and to show off. This is a simpler work to do with children and young teens; here they can begin to learn simple stitching. It is a great way to express their creative side, by designing, arranging and sewing and having a useful end product. Felt was originally woollen pieces, that were boiled and coloured to make a material 'felt'. A wool blanket will 'felt' if not washed properly.

## **Crewel Wool Tapestry and Silk Tapestry**

Crewel work is a form of embroidery- an ornamental needlework that is done in wool on a course-grain material. It was a practical and decorative art form used for hundreds of years. In very early days crewels were used for making tapestries- with their soft muted colours, the wool was usually homemade

and dyed. All early forms of tapestry work were inspired by things from nature; flowers, birds, and animals. People, trees and larger animals were also incorporated into more formal works. Many works from the Tudor and Stuart times in the U.K. still survive, although the wool is badly worn on some, but the old crewel designs were often reworked in silk and have been well preserved. Stitches used were (and still are) back, running, loop and knot stitches.

## **Rug Hooking**

Rug hooking was devised hundreds of years ago. They are made as a small square or oblong rug to put your feet on- or place behind a draughty door – when sitting by the fire on a cold frosty night; usually an old stone slab cottage floor! No heaters just the fire for warmth and light. The first rugs were made of Hessian, sacking pieces for the under section of the rug. The upper section was small squares of wool or thick linen materials and sewn on by hand in rows. These rugs were essential in olden days, mothers would sit and sew left over pieces of cloth, old woollen clothes or blankets – nothing was ever wasted. Later the rug hooking was done by using a sharp hooked implement called a 'rug hook' needle and thin strips of woollen home dyed materials, pushing through the Hessian and cutting the loop on the upper side. This made a thick plush rug for years and years of use.

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## **Knitting**

Knitting is a close-textured form of work. Using two slim needles of wood, metal or plastic, they work together to form stitches – one row at a time. By working them together one stitch at a time and wrapping the wool around the needle pulling the loop through; the piece is knitted by these interlocking, successive, series of loops of yarn or wool., thereby making a wool garment for wear and for warmth. The two main stitches are (front) knit and purl (back). There are many fancy stitches used to make intricate patterns. Once a person has learned to cast on and cast off stitches, it is a simple art and enjoyed by teens also. In later years, we now have knitting machines!

## **Cotton – Spinning**

Cotton, the white downy fibrous 'fluffy' substance -clothing the seeds of the cotton plant is used for some of the finest stitchery. It was first grown in Egypt, used by natives making the first togas and cloth in Mid-Eastern and Mediterranean countries. Later it was exported around the world. Cotton is also grown in the Southern United States. It is used for making threads and cloth. The 'fluffy' cotton ball is collected from the plant and spun on spinning wheels to make threads of all types and weights and then dyed. The cloth is used to make clothing, towels, table cloths, bedding and curtains. Usually cloth is spun and woven on large machines in damper climates like in Lancashire U.K. During the industrial revolution, mills started popping up in Preston, Manchester and Irish areas.

## **Wool**

Wool is the fine, soft, curly hair that forms the fleecy coat of sheep, angora, Llamas and alpacas. Wool has the in-built knack of felting (due to imprecated surface of the filaments) which is used in its prepared state of marking cloth. Woolen yarn that is twisted is used for knitting using 2 or 3 strands. Wool is then made into lengths or bales of cloth and to make garments. The very fine wool from 'close to the skin' hair of certain animals called 'down' is short and extremely soft. Wool is woven on weaving looms in factories but does not require a damp atmosphere, as does cotton. Wool can be woven in the home with a local weaving loom. It is put into bales and rolls before being sent off to tailors to make suits and dresses etc. Wool work is referred to as wool embroidery by many enthusiasts.

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*Machine Embroidery by Jean Preston*

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Jean Preston shows Erin McMorrow how to use the Embroidery machine.

As much as it is nice to hand embroider, there comes a time when it is just simpler to do it by machine.

Many seniors enjoy doing machine embroidery now as it is less intense. There is of course nothing like hand done work, but then with a machine you can make some frilly do dads to go on anything and not be too serious about it.

Or, there are some who consider machine embroidery a new art form and take it many leagues from the simple. Computers after all are just a new tool so why not use them!

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## Quilts

By: Jean Preston

We usually think of old quilts as being made from scraps of material left over from other sewing. However, quilters would often use material bought for the purpose, just as they usually do now. We have both types here, quilts made from purchased material and scrappy quilts.

### Redwork quilts

We have two examples of Redwork embroidered quilts here, one in the bedroom and one in the gentleman's dressing room.

Before the late 1800's the only color-fast threads available for needlework were silk or fine wool, so embroidery was a pastime of the wealthy. Then a colour-fast dye called Turkey Red was found for less expensive cotton thread, and embroidery work became affordable for more people. Simple outline drawings done in red using mainly line or stem stitches, called Redwork, began appearing on linens of all kinds.

Redwork became so popular that a cottage industry arose to provide pre-marked squares for the work. Patterns were marked on squares of muslin, which were called Penny Squares because they cost a penny. Another penny would buy a skein of the cotton thread. Because the cost was so low, children often learned their stitching on penny squares.

At the turn of the century Redwork quilts became popular, with whole quilts made

from Penny squares. The older Redwork quilts were made without sashing, which is coloured borders between the squares. Sometimes a feather stitch or cross stitch would be used on the seams.

Redwork remained popular until the early 1900's when a multitude of colours in cotton threads became available. Simple line embroidery was still called Redwork, so that designs done in, for example, blue thread would be called Blue Redwork.

### Quilts in the Men's Dressing Room at the Museum

1. Crazy quilt. A crazy quilt is made of random-shaped scraps of fabric pieced onto a backing, usually of muslin. Victorian crazy quilts were often made with expensive silk, satin, and velvet fabrics, and extravagantly ornamented with lace and embroidery. Such heavy materials were not quilted, but tied. However, this one was made for everyday use with leftover cotton shirting, and hand quilted to hold the layers together. Long cross stitches or feather stitches outline each piece of fabric.

2. Variation of log cabin. This scrappy quilt is made of light and dark log cabin squares, put on point and filled out with triangles. Each cabin is built around the traditional red patch, which is supposed to represent the hearth at the center of each home.

3. Redwork: Circa 1910-1920. The Redwork quilt in the dressing room was made in the United States before it traveled

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here to Whitby. This quilt was made without sashing, which is the more traditional design for Redwork quilts. These squares were likely purchased pre-printed or perhaps transfers were used. There are several American political figures, flags, government buildings as well as flowers and other decorative patterns.

4. Pineapple: This scrappy quilt uses the traditional patchwork pattern called pineapple, as the light coloured diagonals are supposed to represent stylized pineapples.

Pineapples have been a symbol of hospitality since the late 1700s. They were a popular decorative motif, used on door knockers, gate posts, carved into furniture, and sculpted in stone and wood. Hostesses used real pineapples to impress their guests with their style and financial status. They were expensive enough, and would keep long enough, that Victorian gardeners would rent a pineapple to a hostess, rather than sell it outright.

The quilt was slightly damaged in a fire in 1986.

## *On the quilt rack*

1. Star: A well-worn scrappy star quilt. Possibly early 1900's. Each star square is hand pieced, but a machine was used to put the pink sashing on. The quilting was done by hand. The backing is made from flour sacks, and is again pieced by hand, rather than by machine.

2. Pin wheel: Made with material bought for the purpose, rather than leftovers from

other projects. Machine pieced and hand quilted.

3. Pre-printed panel. This quilt is a modern one, made from a printed panel that looks like pieced squares. The panel even has quilting lines printed on it, although the quilter added her unique creative element by using her own sense of where to quilt rather than following the suggested lines.

## *Quilts in the Bedroom at the Museum*

1. Redwork Signature Quilt. The Redwork quilt in the bedroom is also a signature quilt. It was made in 1897, here in Whitby, by members of a social club called the VDJC Club. Each square is an original design, although the embroiderers may have used transfers for the flowers and leaves. Each square has the signature of a member of the club. Many of them contain a personal message as well. Signature quilts like this were often made when someone was leaving a group, either moving away or getting married. This quilt is in excellent shape, so it was probably not used very much. It would have been a treasure for the person who received it, as it is for us now. That is indeed a crokinole board there in the middle, as well as the red ensign, Canada's original national flag. The quilt is sashed and bordered with red cotton cloth, and each white muslin square is edged with feather stitch embroidery.

Although this quilt is hand quilted, it is machine pieced.

2. Bow tie: A scrappy, crib-sized quilt. Machine pieced and hand quilted.

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## Needlework Topics

to

## Tease You



A large part of the project, 'A stitch In Time' were the programs presented in the museum by and for seniors as a way to get together and share their talents. The project sessions were open to those with advanced skills as well as beginners.

The following are a synopsis of topics covered and a little write up about each one. A craft or two to tease you, a pattern or two to enjoy doing or learning.

A big part of the project is to not just give samples of needlework terms as a reference but also to give you a little history or an aside as interesting reading.

Many thanks to all those who contributed time for research and to all those who came and enjoyed the social aspects of doing their needlework together with others, sharing stories and laughter and helping everyone enjoy needlework projects as a group activity rather than a solitary one.

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## Topics

## for

## Discussion



## Demonstration

- **Embroidery Styles in Victorian and Edwardian Periods**
- **Embroidery from the 1950's and 1960's**  
-How to sew a heritage apron with embroidery and appliqué.
- **Styles of Hand Embroidery and Demonstration**
- **Introductory Demonstration for computerized machine embroidery**
- **How to create a design for computer embroidery**
- **Cozy time Knitting**  
How to make cozy bed slippers
- **Craft Dolls, How to make wool dolls for Christmas Tree ornaments and as a child oriented craft to share with young grandchildren.**
- **Rickety Crikety Crochet**

**How one hook can make a lap blanket and create an heirloom**

- **Rug Hooking techniques and Demonstration**
- **Making Handmade lace, Tatting, and edging.**
- **Free-style do as you like Needlework – drop in and use the computerized embroidery machine.**
- **Learn the basics of Quilting**
- **Quilting and Sewing Bee Social Afternoons**
- **Heritage Quilts – Special Occasion Marker Quilts**
- **Let's be Social and Knit with new friends – Bring your projects in for help**
- **Quaker free-style embroidery Demonstration**
- **How to stretch and frame your embroidery**
- **Seniors teach after school needlework program, a show and tell.**  
**Learn how some women created a business with knitting.**  
le: Paula Lishman - The Original Knit Fur.  
[http://www.paulalishmaninternational.com/collection\\_2009/index.shtml](http://www.paulalishmaninternational.com/collection_2009/index.shtml)

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## *Sewing and Quilting techniques in Pioneer Days*

A 'stitch in time', is a memory in time. In the settling of early Ontario, staying warm in winter was a major task. We think little of it today, with our central heating systems but even as a child growing up in the 1950's I can remember hovering under quilts at night as 'space heaters' as they were called then, were turned off at night. Many a morning was spent wrapped in a quilt in front of the 'space heater' until the place would warm up.

Imagine days when, people had to survive in log cabins, with only wood stoves that would often go out at night! Tragically there are many reports of babies freezing in the night, quilts having been accidentally thrown off. Ontario winters in the wild, are harsh and our early settlers used every scrap of warm material they could find to piece together quilts, or blankets. Mostly the quilt making was a woman's job, but even men were brought into service at times, it was a matter of survival!

Today we think of it as time consuming painstaking work they did, but hands in those days were always kept busy. Where did they get the time you ask? Well, there were no TV 's and no computer games. Not only were quilts born out of utilitarian necessity they had an aesthetic purpose too. You see we as people have always enjoyed things of beauty around us.

Looking at something pretty lifts the spirit and gives reminders pleasant memories.



Sad memories were often sewn into quilts too. I can imagine that many a woman sewed as therapy, sewed past the tears of losing a child, a parent, a friend, a husband.

Sewing or doing needlework of any kind is still therapy today. It is old wives wisdom that if you keep your hands busy, the mind will calm itself and you can get through. After a tragedy, when tears can no longer come and only numbness sets in, to be alone leads to more numbness and depression. People think of the sewing circles of years ago as gatherings of women and young girls to talk and laugh.

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And surely that was so. But stories passed down also tell of women coaxing and cajoling a family member or friend to come get back into the circle after suffering a loss, to put her fingers to work, sometimes in silence, just being in the presence of loving and kind women and sewing past the tears or numbness.

Somehow, things would always get back to normal and life would go on. Beauty is in our hearts, we have to have it around us. So given anything, anything at all it is our natural bent to create something pretty or nice looking, even if it is just sewing an old rag, or used clothing into something useful. I'm sure many a pioneer woman looked at a quilt of a morning and made remembrance of thoughts she had doing the stitches. A stitch in time is a memory in time.

Because keeping warm was a matter of life and death, youngsters of only three years old were started on learning how to sew and piece together bits of fabric. Waste, was frowned upon. Bolts of pure cloth were hard to come by, so any fabric would do. Tiny pieces were all sewn in somewhere for warmth.

Long after the beginning periods of settlement, quilt making was considered essential. Girls in early days often busied themselves with mom's help, to put together what was called a 'Hope Chest'. A girl would enter marriage with at least twenty or thirty quilts.

The practice of making quilts, or quilting,

is that of stitching two or more layers of fabric together. Any pattern will do, but there are many intricate designs. Quilting is math and geometry based, with exacting measurements and it can also be done in free styles.

Quilts usually consist of an upper pieced layer made to look good, a middle cotton batting or wool layer for warmth and a bottom layer, either of pieced together grain sacks or all one piece as in later quilting. Quilting originally was all done by hand, today machine quilting is more common as it takes less time.

Hand quilting after pieces are stitched together is done by sewing across the entire quilt in a pattern with long running stitches in order to hold all the layers together. Very old quilts were often only tied though as there were so many layers and different materials that it would have been quite impossible to get the threads through.

*My grandmother always said, "There isn't anything a little love and kindness can't mend. If you give it half a chance."*

*"It is sew much fun to sew together."*

# 'A Stitch In Time'

## *Quilting is a 6 step process;*

- 1 – select the pattern and fabric;
- 2 – measure and cut the fabric to make the blocks for the pattern;
- 3 – sew the pieces together either by hand or machine;
- 4 – layer the top of the quilt with the batting and the back;
- 5 – quilt through all layers of the quilt either by hand or machine;
- 6 – square up the edges and add the binding around the quilt. Earliest quilters lacked scissors and tore fabric into strips and used the length of their fingers, thumbs and size of hand-spans as measurements for the parts of a block.

Log Cabin quilt designs are among the easiest of all quilt patterns. Beginning with a center shape, usually a square, the traditional design is made by sewing strips in sequence around the sides of the square, varying the colour values between light and dark.

Today we think of quilting as a pioneer invention, yet there are now accounts of quilting having been found in ancient Egypt and used to put around mummies of kings. These found their way to England, France and other parts of Europe where women adopted quilting too.

Apparently the earliest signed and dated Log Cabin quilt made in the USA was in 1869, according to Barbara Brackman's database. The British Quilt Heritage Project found Log Cabin quilts made as early as the second quarter of the 19th

Century. Log Cabin patterning on the other hand, has been found in very early inlaid wood designs, in weaving, and in embroideries. In Great Britain, a square perfume sachet was found to be worked in lattice silks and the pattern is shown in a 1926 book. A beautiful small box made for keeping sewing tools in is embroidered on four sides with the classic Log Cabin style. A row of Courthouse Steps Log Cabin quilts can be found in the National Museum of Scotland dated around the mid-1700's.

Early French people were also avid quilters. In Quilter's Newsletter Magazine, #293, Darcy Pattison cites "Description de l'Egypte" which is a document published by French scholars who went to Egypt with Napoleon in the early part of the 19th Century. It contains pictures and drawings of mummies and the Log Cabin design. Darcy discusses the Mummy theory in some detail, from both the British and French viewpoints.

Janet Rae, of Edinburgh, Scotland tells of another possibility for the source of the log cabin design. Her theory is that as land cultivation was commonly practiced from the Middle ages onward in Europe and the British Isles. Farmers lived within the confines of the village walls, going out each day to work their fields. Every tenant was given a portion of both wet and dry fields, known as "run-rigs". Early maps of run-rig farming shows fields laid out in patterning very close to Log Cabin designs. Janet has just published an excellent book about Log Cabin quilts, tracing several

# 'A Stitch In Time'

of these theories, including a possible relationship to early Greek and Roman geometric designs as the origin of the pattern.

Yes, quilting as I mentioned is all related to math. Now that should de-bunk some of us women who think we are not that great at math. Why we've been mathematicians for centuries!

Early log cabin pattern quilting from Canada is called, "Canadian Logwork" and there are many Log Cabin quilts found in Canada. The Log Cabin pattern quilts found throughout Great Britain are very similar to the ones in both Canada and the United States with similar variations in materials such as cotton, scrappy wools, some silks and even velvets from the late 19th Century. Not all were purely utilitarian, many survive that were done deliberately from fabric obviously chosen specifically for the project because it is all colour /pattern coordinated.

People on the Isle of Man take the pattern as theirs and call it "The Roof Pattern". Quilts were sewn with pieces of folded cloth strips, sewn by hand onto a fabric foundation and date back to the 1850's. So why not create a sewing or quilter's circle in your own neighborhood, it is a good way to be among friends with like interest and join in fun and laughter or even help each other through those tough times of life.



# *'A Stitch In Time'*



# 'A Stitch In Time'

## Embroidery Styles

### in Victorian and

### Edwardian Periods



## Victorian Embroidery

### and Lace

### in Fashions

The Victorian Era of clothing design is showcased the class structure and economic status of the wearer. Precise cut, material, embellishments and even color of a garment revealed the social class of the wearer. Elegant and detailed embroidery styles were most favoured. The more complex the garment, the higher the social standing of the wearer was considered to be.

Dresses were made up of layers upon layers of fabric, trimmings and embroidered details even on undergarments not seen by anyone but the wearer. Styles were complex with what were called, 'under dresses and over-dresses'.

A properly dressed Victorian 'Lady' would be heavily accessorized with gloves and bonnets. Bustlines were higher than earlier,

as Victorian modesty and look of propriety gained widespread adherence. Waistlines on the hand fell as designers revived the popularity of formal dresses reminiscent of Georgian France.

In the first quarter-century, puffy "mutton-leg" sleeves became all the rage, but these were later replaced by fitted sleeves and eventually bell sleeves. Victorians considered the "hourglass" shape to best flatter the female form, and women wore restrictive corsets to achieve this ideal. The Victorian era also saw the progression from crinoline skirts to hoop skirts and finally to bustled skirts.

Queen Elizabeth I liked cameos as a complement to her garments and this contributed to the style being widely adopted. Catherine the Great had an impressive collection of cameos and Queen Victoria revived cameos during her reign as well. Cameos during the Victorian era were often attached to a black velvet ribbon and worn as a choker.

Embroidery styles were very elaborate pictures, and drew inspiration from Greek mythology and sometimes portrayed maidens with flowing robes adorned with grape leaves in their hair. The Victorians' appreciation for naturalism, especially their love of gardening, was also captured in embroideries featuring flower bouquets, leaves and trees.

- Victorian Men's fashions of the era reflected the attitude that it was improper for a gentleman to appear in his shirt

# 'A Stitch In Time'

sleeves before a lady other than his wife, so Victorian men nearly always wore an informal "sack coat" during the day. The sack coat was a loose-fitting, single-breasted garment appropriate for travel or business, which was distinctive for its small collar, short lapels, a fastened top button close to the neck, moderately rounded hems, flap or welt pockets on the hips, a welt pocket on the chest and a slightly baggy appearance.

Men's formal attire consisted of a top hat, dapper cutaway coat or frockcoat, waistcoat, cravat and trousers. Gentlemen in those days carried handkerchiefs; Kleenex of course had not yet been invented. It was considered fine to have little embroidered or hand worked pulled thread variations of embroidery in miniature to embellish these handkerchiefs.

*A young lady in love might quietly embroider a handkerchief for herself and surreptitiously it would end up in the hands of a suitor. A small set of initials, a flower, a bird, intertwined with a design could signal willingness to accept a courtship.*

*One of the garments which always had some hand embroidery in Victorian times are christening gowns.*

A Christening gown from the Victorian Period boasts perfect examples of hand embroidery, perhaps lovingly hand done by an expectant grandmother or the mother herself while awaiting the birth.

In Victorian times a baby was not fully

dressed for their baptism unless they also wore an elegant cape or mantle over the christening gown.

## *Edwardian Fashions*

- In the Edwardian era, the shape of women's fashions transitioned from the popular Victorian silhouette of an "hourglass" to dresses designed with an "S" Curve.

The "S" Curve style did away with confining corsets replacing them with what were thought to be "health corsets". These were designed to supposedly support the spine and abdomen. The "S" Curve style created curvaceous clothing and marked the Art Nouveau Period. Ladies' hats became larger, a trend that continued steadily until 1911.

The Art Nouveau style also invaded women's jewelry styles and embroidery motifs. Peacocks, dragonflies and butterflies and even moths were created out of dazzling enamels and gold filigree for accessories and elegant designs were created in matching embroideries.

You must remember that again, needlework, provided both a practical use of one's time and an enjoyable and artful way in which to while away some hours or find a relaxing moment to yourself.

Ladies of the day, who had household help, had time on their hands. They needed some outlet to be creative and express an artful nature that was appropriate to

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the thought of the time as to what a lady should be doing in those days.

- Throughout the Edwardian period, women's fashions were highly influenced by the advancing feminist Suffrage movement. Women modeled their behavior and appearance upon the "Gibson Girl", a popular image of the "A Modern Woman of the Day".

Designers soon borrowed from men's clothing styles such as the suit, shirt, hard collar and tie, to create fashions appropriate for women entering professions formerly occupied by men. Embroidery was relegated to undergarments and nighties as well as table and bed linens.

- During the second stage of the Edwardian era, fashions once again transitioned from the "S" Curve dresses to the pre-flapper, straight-line clothing of the late 1910s. As women began participating in athletics, casual and comfortable "sport clothing" also became popular. Women's

fashions also generally became lighter in construction and materials, as epitomized by the "lingerie dress", a feather-light white cotton dress inset with strips of open-work lace and netting, another form of needlework. The period between 1890 and 1914 enjoyed some of the most beautiful Art Nouveau style dress design were from this period and the period was nicknamed "la Belle Epoque" ("The Beautiful Epoch").

Babies Christening Gowns always had special embellishments and embroidery during the Victorian and Edwardian period, and the practice is carried on in some circles even today.

If you are looking for a vintage gown with that little bit of something extra then perhaps making a copy of an Edwardian in style gown replete with lots of embroidered details, gorgeous elements, that create an heirloom will be just the thing.

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## *Here is a description of some styles of Christening Gowns.*

A high yoke is decorated with delicate hand embroidered daisies. The neck and short sleeves are both decorated with inserted lace and narrow lace trim at the edges. The skirt and yoke join with a beautiful open cutwork lace bands. A long flowing skirt has a lovely front panel that is trimmed with narrow lace edging with intricate hand embroidery finishes on the skirt panels finishing off a fresh and pretty gown.

A 1930's christening gown would be made from pure cotton lawn fabric. Influenced by the Edwardian period the gown would have a high yoke decorated with delicate hand embroidered cutwork flowers. The long sleeves would have long cuffs trimmed with narrow cotton lace the same as is the neckline. The long skirt joins the yoke with a scalloped row of lace flowing into a wide hemline which is decorated with hand embroidered cutwork flowers and a scalloped edging.

A rather simple by Edwardian standards, yet typical of the period would be a lovely Edwardian Christening Gown dating around 1900's. Elegant, by today's standards it had vertical bands of alternating pin tucks and cotton lace with narrow cotton lace trim around the neck as well. Full length sleeves are gently gathered and the cuffs are again trimmed with the same narrow lace. The skirt is full and joins the yoke neatly with tiny pleats. It was on the skirt that the gowns showed

off their beauty. Gorgeous embroidered flowers and cutwork would adorn the whole of the skirt.

A gorgeous shorter style Edwardian Christening Gown dating around the 1910, was made of delicate white muslin. This dress was probably used in the summer months. The dress is typical of the Edwardian era with a high yoke that is decorated with vertical panels of fine lace with lace also inserted in places. Embroidered side panels compliment the lace with short sleeves also edged with thin cotton lace. The shorter length skirt falls away to a lovely hemline that is decorated with rows of pintucks and inserted lace, finally finishing with a lovely embroidered panel with a pretty scalloped lace hem.

Christening gowns in Edwardian times as even now were family christening gowns passed to several family members' new babies in turn. They were exquisitely sewn and embroidered as heritage heirloom memorabilia. Often a method of gauging seamlines was used to create the tiniest of gathers that would allow for the fullness of a gown to flow with no bulky seams. The softest cotton lawn fabrics were used for these heirloom gowns.

Even though Edwardian times sometimes left out the Victorian practice of having Christening jackets, this is not always the case as we found with this heritage Edwardian example of Edwardian grandeur. Mostly for a boys outfit, this one is made from a paneled cotton fabric. The jacket was decorated with a beautiful

# 'A Stitch In Time'

broderie anglais embroidery work with a small button fastening the jacket at the neckline.

*Broderie Anglaise, also known as English Embroidery, is a simple kind of White Embroidery. Patterns for this type of embroidery consist of outlines of various sized holes, arranged to make floral geometrical patterns. These embroideries were used as four or five inch edgings for blouses and other garments or flounces.*

*To make: Run embroidery cotton round the outlines where the holes will be cut later. Once embroidered pierce the holes with a stiletto, or cut through with tiny sharp scissors and turn the edges under and sew the cut edges over with more embroidery cotton. The art in the work consists in cutting and making all the holes and in taking the sewing over very stitches closely and regularly so that no fraying occurs.*

When used as an edging, a scalloped or 'Vandyked' border should be worked in a Buttonhole Stitch so that the outer lines of the border run in the same manner as the holes. Do not cut away the waste linen outside the Buttonhole until the work has been washed, as it will then wear longer, and there is less fear of cutting the embroidery cotton in the process.

English Embroidery is often used as an edging. This type of edging work was quite often used for trimming washing dresses or under garment linens.

For winter baptisms a lovely thick cotton is ideal. The bodice would be created from

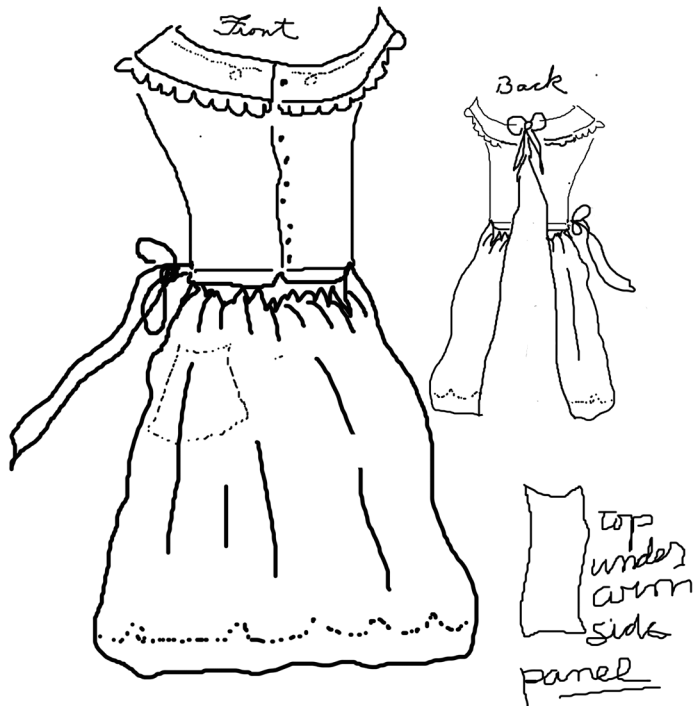
a fine lawn featuring lovely embroidered flowers. Long sleeves and a high neckline are decorated with narrow cotton lace with a long skirt being plain until the hemline at which point there are sixteen inches of pintucks and lace providing interest finished with a large lace trim at the hem making it truly superb.

Delicately embroidered cotton baby bibs are also heirloom treasures as accompanying little pieces so as not to detract from the gown itself and yet be a practical way to avoid soiling the whole outfit with spit up or drool.

- *Embroidery from the 1950's and 1960's*  
-How to sew a heritage apron or pinafore with embroidery and appliqué.



# 'A Stitch In Time'



## Glossary of Embroidery Stitches:

*A is for Always trying  
your best.*

### *Algerian Stitch or Algerian Eye Stitch*

The Algerian Stitch is a kind of Cross stitch somewhat akin to Cretan stitch. It may be worked as a single or double stitch. (See Double Algerian Stitch.)

A basic cross stitch often used in needlework samplers. It's also known as the Star stitch because of the resemblance to a star. It's a simple design style rather than an actual stitch as it uses the straight (satin) stitch taken 8 times in a square pattern.

It can be used to form flowers, borders, rows and, of course, stars. The Star Eyelet stitch is just a variation of the Algerian Eye using 16 stitches instead of 8 You can take every fourth stitch a bit longer for added interest.

**Tips:** Either work on even weave fabric or sketch a square on your fabric the size of your desired star. Come up from the back side of your fabric in the center of your square. Thinking of a clock, take the either a straight or diagonal stitch as appropriate

- *Styles of Hand Embroidery and Demonstration*

Several demonstration events took place at the museum to showcase both hand and machine embroidery. Below is a glossary of stitches.

# 'A Stitch In Time'

8 times starting a 11:00 o'clock, moving clockwise and ending with stitch number 8 at 9:00 o'clock. Always stitch from the center out to the next place on your clock.

## *All-over Stitch*

The All-over Stitch is a stroke stitch used to work groundings where no particular pattern is desired. It has a painterly look and has been used more extensively in Amish or Quaker style free-style embroidery.

## *Alphabet Stitch*

The Alphabet Stitch is actually a couching stitch used in making monograms.  
Anchor Stitch

This anchor stitch is a decorative stitch, similar to Horn stitch, but with a longer middle portion.

## *Anchor Stitch*

This stitch is similar to Horn stitch, but with a longer middle portion. To work, make two side stitches joined at the bottom. Next make a Chain stitch covering the joining, fasten this Chain stitch down by means of a long overcast stitch, taking the needle to the back of the work. Upon completion of a number of these stitches, the result will look like the sample below.

## *Anchor Stitch - embroidery*

Reference to this stitch was found in a book dated 1912. Although this is technically not of the "Victorian Era", many ladies still produced items that retained Victorian characteristics. This stitch was helpful in doing so.

## *Applique Stitch*

The Applique stitch is used in appliqué work to attach one material to another. The Applique Stitch is a stitch used in applique work to attach one material to another.

## *Applique Stitch*

In reality it is similar to buttonholing, but beginning from the left hand side, and worked towards the worker, whereas correct buttonholing is worked away from the worker. The latter stitch makes a knot, which Appliqué stitch avoids. The stitch is necessarily worked very closely over the raw edge of the appliqué material, to avoid fraying.

## *Arrow-head Stitch*

1. Thread your tapestry needle, securing the thread with a knot at the end of your working thread before inserting it into your embroidery fabric.
2. Insert the threaded needle into the fabric, bringing it up where you would like the center of your first arrowhead stitch to appear.
3. Bring the threaded needle up toward

# 'A Stitch In Time'

the right upper corner, making a straight diagonal stitch.

4. Push the needle through the fabric to complete the straight diagonal stitch.

5. Come up through the fabric back where you began the first diagonal stitch.

6. Make another straight diagonal stitch, this time working downward and to the right. You should now have 2 straight stitches that form an arrowhead, with the arrow pointing to the left of the fabric.

7. Continue making the arrowhead stitches, securing the thread in the back.

Snip it with scissors when you have completed your row or border.

## *Au Passe Stitch*

The Au Passe Stitch is a flat Satin Stitch, worked across the material, with no raised foundation. This stitch is also called Point Passé, Passé, Long Stitch, and Satin Stitch. It is used in all kinds of embroidery upon linen, silk, satin, and velvet, and is much employed in church work. Anything that can be threaded through a needle will embroider in Au Passé. Often embroidery upon silk, this stitch forms the chief stitch, surrounded in some places by a border of Stem or Crewel Stitch; in others it forms its own outline, but in all cases follows the curves and lines of the arabesque fruit and foliage it delineates.

Mostly this stitch should be worked in a frame and the satin or silk backed with muslin.

To work: The materials required: a silk or satin foundation and embroidery silks.

Make the stitch by bringing the needle from back of the frame up in the center of the leaf or inner part of petal, and putting it back again at the outer side. These long stitches must follow the curves of the leaf or flower outline.

*B is for making the  
Best of it.*

## *Back Stitch*

The Back Stitch, also known as Hem Stitch, is a neat stitch utilized in both embroidery and plain sewing but is used mainly to ornament linen or fine canvas. It is a popular stitch with quilters. It is most easily used on even weave fabrics where threads can be counted to ensure even stitches. It can be use effectively on simple as well as complex outlines. When completed, it looks much like machine stitching.

Back stitch can be worked in any direction. Although a wonderful stitch for outlining, it should never be used as a fill stitch. Work is done from top to bottom or from right to left.

Bring the needle up upon a traced line, and insert it into the material, a little behind where it came up, and bring it out a little beyond, both putting it in and bringing it out upon the straight lie. Put the needle down again in the same hole made when it first came up, and bring it out again on

# 'A Stitch In Time'

the line a few threads forward. Continue to make small even stitches in this way along the line.

The beauty of the stitch depends upon every stitch being made of the same size, and kept in an even line. Victorian ladies were advised to draw a thread for a guide. Today, if this is not possible or practical; a pen with disappearing ink or temporary marking pencil may be used.

## *Backstitched Chain*

Worked with heavy thread and contrasting colors makes this stitch very interesting.

There are a number of Chain Stitch variations which may be used by themselves for filling large shapes, or as line stitches which can be used successfully for working an entire embroidery item. There are also variations of the chain stitch which may be used for working broad bands.

The Zigzag Chain is worked in a similar way to chain stitch, but the stitches are made between two lines. Insert the needle first on the right side and then on the left to form a border.

## *Twisted Chain.*

The Twisted Chain is like the simple chain stitch, but instead of the needle being inserted in the loop it is placed to the left and to the outside of the last loop.

## *Double Chain.*

The Double Chain Stitch may be recommended as the most elegant edging or appliqué figures. The stitch looks complicated but is in reality very simple, when understood. It consists of two rows of Common Chain stitching laid parallel and connected by a third thread which laces the inner loops of the two rows by an over and over stitch

The effect of this work is very pretty when the lines of chain stitches are laid half an inch apart and connected by a contrasting color.

## *The Double-Double Chain.*

This is a useful stitch for bands. It is worked with a chain stitch movement from side to side between double lines about ¼ inch apart. The width of the band is determined by the thickness of the thread. Insert the needle in the last loop, first on one line and then on the other, alternately forming triangular loops.

## *Open Chain.*

The Open Chain is another stitch suitable for bands and which is worked between two lines. The needle is inserted in the loop, first on one side and then on the other with a chain stitch movement. The needle emerges immediately below where it is inserted and the making of the next stitch pulls the loop into a square shape.

# 'A Stitch In Time'

## *Checkered Chain.*

This is worked with two threads of different colours, both threaded into the same needle. As the name implies, one loop is of one colour and the next of the other. Pass one thread at a time under the needle to form the loop. The colours are used alternately to give a checkered effect.

## *Cable Stitch.*

The Cable Stitch is made in the same manner as the Chain Stitch, except that the needle is inserted to the right and a little below the loop preceding it, instead of inside. This leaves the links open and gives the name of Cable Stitch.

## *Long Cable Stitch 2.*

In appearance the Cable Chain is like the ordinary chain stitch with a single stroke between each loop. The first stitch of this chain stitch variation is made as ordinary chain. To make the second and subsequent loops work as follows: make a twist in the thread with the point of the needle which is inserted in the line of sewing just below the last loop made. Pass the thread under the needle point, and pull the thread through.

## *Barred Witch Stitch or a Fancy Herringbone Stitch*

## *Herringbone Stitch*

The Herringbone stitch, also known

as the Witch Stitch, is a stitch used in plain needlework to join flannel pieces together. It is also as an ornamental stitch in embroidery. The beauty of this stitch depends entirely upon the execution.

Every stitch requires to be put in at an exact distance from the last made, and the amount of material taken up upon the needle should always be the same. Without this uniformity of execution the work is spoiled.

To work: If the worker's eye cannot judge a straight line without a guide, make two parallel lines, a quarter of an inch apart, upon the material, with a succession of dots, hold the material in the left hand, with the part to be worked along the first finger, bring the needle up from the wrong side in the top line, put it into the bottom line in a slanting direction, take up only a small quantity of material, and put the needle in with the point to the left hand. Draw up the cotton, and put the needle in the top line in a slanting direction, the point of the needle towards the left. Draw up, and the cotton of the last stitch will cross over the cotton of the first. Continue to cross the cotton in this manner until the lines are filled.

## *Fancy Herringbone Stitch*

The Fancy Herringbone stitch is also known as the Barred Witch Stitch.

To work: Commence with a line of Herringbone, and work the stitch more upright and less slanting than in ordinary

# 'A Stitch In Time'

Herringbone. Then take a new thread, bring it from the back, and twist it over the cross of the Herringbone, run it down under the slanting line to the next cross, twist it over that, and continue running the thread up and down the slanting lines and over the crosses until a barred appearance is given to each cross.

## *Border Stitch*

The Border Stitch is a variation of the Herringbone/Witch Stitch. It is made by following a line or edge, and working toward you. Each stitch is taken as in Herringbone, but the work proceeds from top to bottom, instead of from left to right, following a perpendicular instead of a horizontal line.

## *Basket Stitch*

The Basket Stitch is a distinctive stitch from that used in Basket Couching (see Couching), and is a kind of Cross stitch. A solid border stitch, it is worked between two lines, giving a raised effect if worked with a stout thread. To work, draw two parallel lines any distance apart and mark dots at even distances on both lines. Bring the needle from the under over to the upper side of the material on the first dot on the lower line. Cross over and insert in the third dot on the top line, bringing it out on the corresponding dot on the lower line. Put the needle into the second dot on the top line, bring out on the second dot on the lower line, and cross over to dot four. Continue the pattern in this way.

To carry out the diagram below without marking dot, as above, trace two parallel lines on the material. Commence, bring the thread through on the left-hand line, then insert the needle on the right-hand line about one-eighth of an inch lower down and bring it through on the left-hand line exactly opposite (see needle in fig.); the next stitch is worked by inserting the needle on the right-hand line but above the last stitch, that is at point A, and bringing it through at B. To continue, repeat from the beginning.

Different effects can be produced based on how closely the stitches are embroidered as well as the choice of thread used. This stitch would be appropriately used when applied to some representation of basket work.

## *Battlemented Stitch*

The Battlemented Stitch is an arrangement of Overcast, Holbein, or Point de Russe, making a species of fret pattern to imitate in embroidery the indented line of battlements upon castles, etc. The stitch is used in ticking and other ornamental Embroidery.

To work in Holbein stitch with both sides alike: Run the thread first over, then under, and then over the traced line, so that every alternate stitch fills up a marked space. In the second running, work over the plain spaces and under the ones already filled in. To work in Overcast: Trace a battlemented line on the material. Bring the needle up from the back, and cover the line with a

# 'A Stitch In Time'

fine and even Overcast stitches, working from left to right.

To work in point de Russe: Trace a battlemented line. Bring the needle up from the back of the material, at one end of the short line forming the top of one Battlement, put the needle back at the end of this line, only take up a few threads of material, and bring the needle out, at the top of the short upright line, put it down at of the line, take up a few threads of material, and bring it up ready to make the next line in the same manner. Work from right to left, and continue to then end of the traced line. The three diverging lines at the top and bottom of each battlement work in Long Stitch.

This stitch may be worked in any size and may be worked in single, double, or treble lines. Variations are limited only to the embroiderer's imagination.

Bead Stitch

The bead stitch is a Satin Stitch used making representations of rows of beads. Each group consists of three Satin stitches, a central one with two side stitches.

**BERRY STITCH** — The Berry Stitch is used for working berries, seeds of fruit, etc. It is a small Satin stitch, worked as for bead work. It may be used padded or otherwise. The inner portion should be colored strands with a black or dark outline.

**FIGURE STITCH** — This is the Satin stitch that is used for working raised

figures. Strands of cotton are first laid down, following the lines of the figure, and the working is then done as in the illustration below.

**PADDING STITCH** — Close Satin stitch can be worked over a raised or padded grounding.

**RIBBON STITCH** — A Satin stitch which gives the appearance of narrow ribbon. Overcast closely and then backstitch each edge very evenly.

**SQUARE-AND-CIRCLE STITCH** — *This* may be worked large or small for borders. Draw parallel lines to gauge distances. If large, work the squares and circles in Satin stitch, if small, simple outline stitches are sufficient.

## *Beading Stitch*

The Beading Stitch is a loop or knot, formed over the principal thread. It is used where very light sprays of flowers and/or leaves are needed in a design.

## Bird's Eye Stitch

The Bird's Eye Stitch is a sort of chain stitch, from a central point, the loop caught down by a short stitch. It is applicable to long, narrow forms grouped about a center, as in some leaves and flowers (such as in daisies) having many oval petals. The loop is caught down by a short stitch at its base.

# 'A Stitch In Time'

It is an outline stitch only. It is one of the quickest and easiest of stitches to make.

Bring the needle up from beneath, at the center of the figure, drawing the silk out to its full length. Insert the point and bring the point up at the tip of the figure, throwing the thread around the needle point as in making the simple Chain Stitch. Draw the silk through to the upper side again at the center, and make the succeeding loops in the same fashion, until the entire figure is worked. The center of a figure thus worked is usually finished with French Knots.

## *Blanket Stitch*

Blanket stitch is a simple but effective stitch, not only for binding edges of material, but as a decorative stitch as well. There is a difference between the

**BLANKET STITCH** and **BUTTONHOLE STITCH** (sometimes called *Tailor's Buttonhole*).

**BLANKET STITCH** got its name because the stitch was used to hold down the edge of a blanket, turned once. It falls into the category of "looped" stitches. Having numerous variations it still remains blanket stitch. Don't look down at the lowly blanket stitch. Learn to do it well. Use this stitch to edge blankets, afghans, raw seams (to prevent ravelling), in short, any edge that needs protecting or beautifying in some way. It is the basic staple of cutwork embroidery. It is also the stitch used to make fine laces, where it is called tulle

stitch.

Tip: To keep the stitches even across the edge, when drawing the needle through. Pull the thread in the direction you are stitching

## *Blind-Stitch*

1. Thread a long, thin sewing needle with thread that matches the material you are going to sew.
2. Knot one end of the thread.
3. Iron the material to crease it if necessary. (In the cases of hems, or edges of applique, for example.)
4. Position the fabrics as you want and pin them in place.
5. Slide the needle through the material from the back side to attach the thread to the material. (The thread knot should hold in the material after the needle has slipped through.)
6. From this point forward, your objective should be to take long stitches in one piece of fabric and tiny stitches in the other. By careful positioning of the needle points of exit/entry into the fabric, you can minimize the appearance of the hemming thread and make it appear invisible. See sketch.

## *Border Stitch*

The Border stitch is a great stitch if you need a border design. The stitch is one you probably already know but is worked just a little differently.

## *Brick Couching*

Brick couching stitch consists of cords that

# 'A Stitch In Time'

are laid side by side and fastened down with over stitches alternating with each other on every other row the work.

Brick Darning Stitch or  
Brick Stitch

Brick stitch is really a system of running or darning. A number of rows the same length are stitch horizontally. Rows of stitches are then embroidered vertically, alternating between rows. The result is that of brick work.

## *Brick stitch*

The Brick stitch is in reality a system of running or darning stitches. It is an all-over or grounding stitch. It may be used as a Couching, or in simple series of single lines.

First run a row of stitches of the same length, with a space of the same length between each two stitches. Then run another row in the same line, so that the stitches will come in the spaces left vacant. Make a number of rows in the same way, keeping all the rows the same distance apart.

These constitute the horizontal lines of the brick work.

Now run in the perpendicular lines, seeing that they alternate properly. One perpendicular always runs from the middle of one brick to the space between the two above it. Of course, in running the horizontal lines, care must be taken to have the stitches alternate, the spaces

between two coming opposite the middle of another.

*Brier Stitch* - It is sometimes called Cat Stitch or Coral Stitch as well as other names and is used in sewing as well as in embroidery.

Brier Stitch is a perfect example of one stitch being called by a number of names. It is sometimes called Cat Stitch or Coral Stitch. It is used in working over lines when a more fanciful effect is wanted than would be obtained by the use of a Simple Outline stitch. The stitch is used in sewing as well as in embroidery.

The Brier Stitch not only goes by numerous names, but has as many variations as well. Victorian ladies found that when a designed called for this particular stitch, they could use any variation of the stitch that suited them. Each variation gave a piece a totally different look.

*To make it The Brier Stitch* - begin at the point farthest from you and bring the needle up from beneath; take a short stitch toward the line along which you are working, slanting somewhat towards you, and throw the silk below the point of the needle so that a Buttonhole Stitch is formed when the silk is drawn through. Take the second stitch on the opposite side of the line so that it shall be the reverse of the one just taken as to slant, forming the Buttonhole Stitch as before, and proceed thus along the length of the line. The stitch will be familiar to most workers.

# 'A Stitch In Time'

## *Broad Chain Stitch Styles*

### *Lazy Daisy Stitch.*

This stitch is also known as the Link Stitch. A single chain stitch tied down with a small stitch. This stitch may be used singly to form a spot pattern over a large area or may be clustered together to make small flowers.

### *Wheat Ear.*

The Wheat Ear is a combination of the Lazy Daisy Stitch and the Fly Stitch worked together to form a wheat ear design. They may be worked individually as a spot motif or as a continuous line, as shown in the illustration below. This stitch is suitable for working leaves and grasses.

### *Single Wheat Ear.*

A fly stitch is made first; this is like a lazy daisy stitch opened out. A lazy daisy stitch is then worked with the tips of the loops hooked into the base of the fly stitch. See illustration below.

### *Single Wheat Ear Chain Stitch or Continuous Wheat Ear.*

This stitch is worked between two parallel lines. The ears of the stitch are made first with two single stroke stitches. Bring the thread through in the center of the lines and pick up a horizontal stitch from left to right, inserting the needle in the left-hand line and bringing it out immediately

opposite on the right-hand line.

These three points should form a triangle. Pull the thread through and insert the needle again where the thread emerged, bringing it out immediately below this point.

The size of this last stitch should be the same as the two stroke stitches. Next, slip the needle under the stroke stitches from right to left .

Complete the movement by picking up a diagonal stitch parallel with the first stroke stitch. The first stroke stitch of the next and subsequent wheat ears are made by inserting the needle at the base of the last loop.

### *Broad Chain.*

The Broad Chain should be worked with a firm thread or the finished result will be spidery. To work this chain stitch variation, start at the top and make a small running stitch along the sewing line, bringing the needle out the length of the broad chain below the running stitch. Slip the needle under the running stitch or previous chain, from left to right, and insert it again in the place where it last emerged picking up another stitch along the line for the beginning of next stitch.

In this stitch, there should be a line of back stitch on the wrong side.

### *Raised Chain Band.*

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The Raised Chain Band is a good border stitch which is worked on a basis of straight threads made at right angles to the direction of the border. Insert these threads first, making them about 1/16 in. or more apart, according to the thickness of the thread. Start at the top and work downwards, making a chain stitch on each thread. The needle is slipped up under the thread on the left and down under the thread on the right, with the loop thus formed passing under the needle point.

Then slip the needle up to the left under the next thread. This forms the tying-down stitch and the commencement of the next loop. If the foundation threads are worked farther apart, the finished effect will be more open. A contrasting shade can be used for the chain to give added interest.

**Backstitched Chain.** This chain stitch variation is an interesting variety of chain stitch, especially if worked in thick thread. First work a line of chain, then, with a contrasting colour, make a line of back stitch down the center.

## *Single Reverse Chain Stitch*

With the Single Reverse Chain Stitch we obtain the same effect as in the Common Chain Stitch, but the method and direction of working it is reversed, hence its name. To work this particular chain stitch variation, first make a short stitch at the farther end of the outline and send the needle up the length of a stitch below. Pass the needle through this stitch, but not through the fabric and insert it at the left of

and close beside the point at which it was drawn out. Bring the needle out again the length of a stitch below, pass it back of the previous loop and send it down again as before, and so continue the length of the outline. If the needle splits the silk when you pass it beneath the loop, send the eye of the needle through first instead of the point.

## *Double Reverse Chain Stitch.*

To form the Double Reverse Chain proceed in the same way to the point of the first "Single Reverse Chain Stitch," but instead of sending the needle down the distance of a stitch below, insert it the same but bring it out just to the right or at about the point where the thread leaves the fabric. Draw this tiny through and pass the needle again back of the simple stitch, thus forming a double loop. Send it down again on the point to the left of the start and out the length of a stitch below on the outline.

The next stitches are taken in the same way, passing the needle back of the loops as in the first case back of the simple stitch.

## *Rope Stitch*

This stitch is a chain stitch variation but it may not seem apparent when looking at it. Once the stitch is begun, it is quite obvious that it is. Rope Stitch gives a heavy twisted effect, which is much richer than any of the other Chain Stitches.

This chain stitch variation is commenced by the same kind of a loop as the Common 42

# 'A Stitch In Time'



**Chain Stitch** The succeeding stitches are taken by sending the needle down to the left and back of the loop instead of through it.

Bring the needle out to the right and form the loop as in common chain. This makes a beautiful raised outline. The effect is not unlike that of a couched cord. It is

moreover strong and therefore appropriate where a couched cord would not be.

## *Tambour Stitch*

The Tambour Stitch, although classified as a Chain Stitch variation, can scarcely be classed strictly as an embroidery stitch, although it is sometimes employed in

# 'A Stitch In Time'

Turkish embroidery. It is the usual Chain Stitch, but worked through the fabric by means of a fine crochet hook.

As you can see, the Chain Stitch is a very popular and versatile stitch. Because it is so versatile, it is a stitch that embroiderers love to experiment with. There may be as many Chain Stitch variations as there are imaginative embroiderers. No matter if you use a tried and true variation like one of those above, or one of your own invention, it is sure to add beauty to anything to which it is applied.

## *Bulgarian Stitch*

The Bulgarian Stitch is a heavy outline stitch consisting of several rows of Kensington Outline Stitch, set side by side.  
Bullion Stitch

Add richness to your embroidery by using the Bullion Stitch for stems and leaves. It is great for adding dimension to almost any project.

## *Bullion and Star Stitch*

A variation of the Bullion Stitch and Star stitch combined make a beautiful combination

## **Buttonhole Stitches**

The buttonhole stitches, also called "Overcast" stitches, are worked in the hand. Other stitches in the Buttonhole Stitch category are the "Fish-net Stitch," the Honeycomb Stitch, and the "Cat, Brier, or Coral" stitch.

*C is for Caring about  
finishing a project someone  
else started.*

## *Cable Plait Stitch or Cable Stitch*

The Cable Stitch is another variation of the Chain Stitch. It is made in the same manner as the Chain Stitch, except that the needle is inserted to the right and a little below the loop preceding.

## *Capturing Stitch*

The Capturing Stitch is used for borders or as an all-over stitch.

## *Carpet Stitch*

A term sometimes applied to varieties of Cross stitch, Cashmere stitch, and a Rug Stitch.

## *Cashmere Stitch*

The Cashmere Stitch, also known as Condensed Cashmere Stitch, is supposed to, when completed, look like cashmere. It is a needlepoint stitch worked on canvas.

## *Cat Stitch*

This is another name for the Brier Stitch.  
Catch Stitch

# 'A Stitch In Time'

## *Chain Stitch*

Also called Plain or Common Chain Stitch. The Chain Stitch is a basic but very important embroidery stitch. It is used mainly for outlining.

## *Checkered Chain –see Chain Stitches*

As the name implies, the finished work is two colors, both threaded into the same needle.

## *Coral Stitch*

This is another name for the Brier Stitch

## *Cord Stitch*

The Cord Stitch is a twisted stitch made by securing it with a stitch at the farthest side and twisting the needle around and around this laid thread back to the starting point.

## *Couching Stitch*

The couching stitch is a stitch used to “couch” or fasten down cord, silk, or thread to form an outline of a design.

## *Covered Knot Stitch or Cretan Stitch*

The Cretan Stitch is a creative filling stitch often used for leaves and petals in the traditional embroidery. It is also a popular stitch for crazy quilts.

## *Cross Stitch*

This is the first to be learned in doing

canvas-work. On Java or ordinary canvas one-half crosses diagonally from left to right, and the other half in just the opposite direction. Some embroideries are worked entirely in variations of cross stitch.

## *Cushion Stitch*

The Cushion Stitch is arranged in a series of geometrical Vandykes or half circles and gives the appearance of woven fabric.

*Dis for Dyeing ...when  
things aren't the colour you  
want just dye them to suit!*

## *Damask Stitch*

Damask Stitch is a name given to Satin stitch when worked upon linen for household purposes.

## *Darning*

The Simple Darning Stitch consists in running parallel lines of alternating stitches.

## *Diaper Couching Stitch*

The Diaper Couching Stitch is done by taking one long stitch diagonally across the form, then another at a distance of from one-eighth to one-fourth of an inch, and so on across the space. This is repeated

# 'A Stitch In Time'

diagonally across the already sewn threads. A smaller stitch is then stitched at each intersection.

## *Dot Stitch*

The Dot Stitch is a good stitch to use to fill flower centers and much more. It is also known as Point de Pois, point d'Or, Point de Poste, and Dotted. It is usually worked in outline and overcast stitches.

## *Double Algerian Stitch*

The Double Algerian Stitch is, as its name implies, the Algerian Stitch using two different colors of silk.

## *Double Cross Stitch*

Do a Cross Stitch and then double up on it.

## *Double Herringbone Stitch*

The Double Herringbone Stitch is a variation of the regular Herringbone stitch, although worked slightly different. It is made up of two rows of herringbone intertwined. Two different colors of threads can be used with this stitch.

Another variation of the Common Chain Stitch and worked like the Single Reverse Chain Stitch except doubled.

*E is for Embroidery on  
Everything!*

*F is for the Famous -  
some people make it - others  
are glad to just be happy  
sewing. Both are just as  
good.*

## *Faggot Stitches*

Faggoting is both useful and quite beautiful. It is used in joining of two pieces of material by means of an insertion stitch.

## *Fancy Herringbone Stitch*

The Fancy Herringbone Stitch is also known as the Barred Witch Stitch. The addition of another thread, possibly in a different color can create a beautiful stitch.

## *Feather Stitch*

The Feather Stitch can cause some confusion among those following Victorian instructions. Earlier versions of this stitch

# 'A Stitch In Time'

were made using the long and short stitch. This stitch became synonymous with the Coral stitch.

## *Figure Stitch*

This is the Satin stitch that is used for working raised figures. Draw and outline of a letter or number and leave spaces sort of like hollow lettering and then fill the inside in with a satin stitch. Filling Stitch or Filling-in Black Stitch

## *Fish-net Stitch*

The Fish-net Stitch is a filling stitch that is made the same way as the Honeycomb stitch with the exception that most of the stitches are not stitched through the fabric.

## *Fish Scale Stitch*

The Fish Scale stitch is a perfect embroidery stitch to represent fish scales. It has many other uses such as seascapes, etc. Flat Spider Stitch

## *French Knot*

The French Knot is a small but very important stitch to know. It can add so much to an embroidery piece like no other stitch can.

*G is for God's Grace ,*

*for times when you need a  
little extra understanding.*

## *German Stitch*

The German Stitch is a great stitch for borders where the foundation can be left exposed but is rarely used for another popular application.

*H is for the hard times  
that needlework helps you  
get through.*

## *Half Solid Kensington*

This stitch is more commonly known as the "Long and Short" stitch. To learn all about it, see Half-Solid Kensington Stitch. or Long and Short Stitch.

## *Hemstitching*

Hemstitching is a form of Drawn Work that has unlimited border design potential. It can only be worked upon fabrics that can be readily drawn.

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## *Irish Stitch*

The Irish Stitch is used in Iron Berlin work as a “filling in” or “grounding” stitch.

## *Ismit Stitch*

The Ismit Stitch, also known as the Turkish Cross Stitch, is an adaptation of the Herringbone Stitch and is used to fill long leaves and petals and is generally seen in conventional roses.

## *Herringbone Stitch*

This stitch is also known as the Witch Stitch. The beauty of this stitch depends entirely upon the execution. Every stitch requires to be put in at an exact distance from the last.

## *Holbein Stitch*

The Holbein stitch, which goes by a number of other names, is most commonly used in blackwork.

## *Honeycomb Stitch*

The Honeycomb Stitch is used to draw together in an ornamental pattern the gathers on clothing but is also for all kinds of decorative gathering. Care must be taken when using this stitch.

*It is for I am ok!*

## *Italian Hemstitch*

The Italian Hemstitch is a drawn hemstitch that is quite beautiful. Discover how to use this beautiful stitch in one of your embroidery projects.

*It is for Joy ...to live it is  
to sew it.*

## *Janina Stitch*

The Janina stitch, also known as the Filling Cross Stitch, is often used when embroidering leaves. It can have many different looks depending on how it is stitch.

## *Japanese Stitch*

The Japanese Stitch is a modification of the Stem stitch. It is often used to depict

# 'A Stitch In Time'

water or ground in an embroidered landscape.

## *Jewell Work Embroidery*

*K is for knots, some  
you make, some you keep  
trying to unravel.*

## *Kensington Stitch*

The Kensington stitch is also known as “Solid Embroidery”, the “Feather Stitch” stitch, and by some as just the repetition of the Long and Short Stitch. Kensington Outline Stitch

The Kensington stitch is one of the most used outline stitches. It is a reverse back stitch and , although care must be taken with to hide the outline on the material, is an easy stitch to master.

## *Knotted Cord Stitch*

The knotted cord stitch is an easy stitch to make and The Knotted Cord stitch is made with one thread only making a close series of knots in a row.

## *Knot Stitch*

The Knot stitch is also called Knotted. It is used in embroidery to form lines decorated at set distances with Knots. It is also used

in Drawn Work to tie threads together in variously arranged patterns. There are many variations of this stitch.

*L is for Love, put  
some in every stitch!*

## *Ladder Stitch*

The ladder stitch, often used in ornamental embroidery. As it's name implies, the embroidery pattern looks like a ladder. After the stitching is complete, the fabric is cut away from between the stitching.

## *Lattice Stitch*

The Lattice stitch is used in making borders of uniform width. Worked much like the Ismit Stitch, it is quite easy to do and provides a pretty pattern to embroidery projects.

*Lazy Daisy Stitch* – See Chain stitch variations

Also known as the Link Stitch, is a popular chain stitch variation. Use often to embroider daisies and other simple flowers.

## *Leaf Stitch*

Is a combination of three easy stitches and makes a beautiful leaf!

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## *Leviathan Stitch*

Line or Double Line Stitch- See Holbein Stitch.

## *Long and Short Stitch*

The Long and Short Stitch is the foundation of all solid embroidery and it is the most important stitch to master.

## *Loop Stitch*

The Loop Stitch is an easy embroidery used to make very small leaves and also as a powdering.

*M is for Men that love  
needlework too!*

Mexican Stitch Over the course of time, different stitches have become known as the Mexican Stitch. Both can be used for ornamental embroidery work and one can be used as a faggoting stitch.  
Mourning Hem Stitch

*N is for always learning  
something New*

*O is for appreciating Old  
Friends that teach you  
thing inspite of yourself.*

## *Open Chain*

is a member of the Chain stitch family. It is suitable for bands and is worked between two lines.

## *Outline Stitches*

Outline stitches, which there are many, are stitches that follow the outline of a design and are usually considered as accessory only to others. Very good work, however, may be done with them alone.

## *Overcast Stitch*

Overcast stitch is an outline stitch made somewhat like the Satin Stitch but without varying width.

## *Overlap Stitch*

The Overlap Stitch is an embroidery stitch used when scrolls or tendrils are to be done in solid raised work.

# 'A Stitch In Time'

*P is to remind us that  
only God makes perfect  
stitches!*

## *Padding Stitch*

Close Satin stitch is worked over a raised or padded grounding.

## *Pattern Darning Stitch*

When the Pattern Darning Stitch is employed, all the work is done upon the background, and the design is left clear.

## *Persian Cross Stitch*

The Persian Cross Stitch is another variation of the Herringbone Stitch. It can be used as a filling stitch or in rows.

## *Persian Stitch*

The Persian Stitch is a variation of the Herringbone, but the stitches are not so close as to overlap. The result is a braid-like band.

## *Picot Stitch*

Picot Stitch, also known as Loop Stitch, was used in Ticking work and other fancy Embroideries, and to

## *Picots*

Picots are ornamental knotted stitches used in embroidery to decorate edges or borders. There is a great variety and others may easily be invented.

## *Plush Stitch*

Plush Stitch gives a soft, dimensional look to your embroidery.

## *Point de Riz*

Point de Riz is another name for the Rice Stitch.

## *Point Natte*

Point Natte Stitch is a fancy outlining stitch consisting of a succession of slanting stitches on each side of an outline. It is easy and fast.

## *Point Russe*

*Q is for Queries, when in  
need of some stitching,  
ask a friend.*

## *Queen Anne Stitch*

The Queen Anne, or Weaving Stitch, is a regular, fine darning stitch. Darning, of various kinds, is now largely used in embroidery, principally in backgrounds.

# 'A Stitch In Time'

*R is for Reving things  
up... keep making tracks,  
keep going with a smile on  
your face.*

## *Railway Stitch*

The Railway Stitch is aptly named for its quick execution when used in embroidery. Also known as the chemin de fer or loop stitch.

## *Raised Chain Band*

This stitch is a good border stitch which straight threads are made at right angles to the direction of the border.

## *Raised Overcast Stitch*

The Raised Overcast Stitch is sometimes called the Laid Stem Stitch. It gives a heavy raised outline effect suitable for elaborate work.

## *Raised Rope Outline Stitch*

The Raised Rope Outline Stitch is aptly named. The raised rope effect is especially handsome in heavy

## *Ribbon Stitch*

A Satin stitch which gives the appearance of narrow ribbon.

## *Rice Stitch*

The Rice Stitch is used extensively in Rice Embroidery, which is a White Embroidery. It is used as a fill-in stitch and is quite easy to do.

## *Robe Stitch*

## *Roman Stitch*

Roman Stitch is one of the nicest solid stitches to use for leafs and other forms showing a mid-rib.

## *Rope Stitch*

Rope Stitch gives a heavy twisted effect, which is much richer than any of the other Chain Stitches. It is often used to create the look of couching where actual couching stitches would not be acceptable to use.

*S is for sweet surprises...*

*like when you discover a*

*new stitch.*

## *Satin Stitch*

The Satin Stitch consists of placing parallel stitches completely over a given form, allowing no break in the surface.

# 'A Stitch In Time'

## *Seed Stitch*

The seed stitch is quite a versatile stitch. It can be used for texture and even shading.

## *Ship-Ladder Stitch*

Looks just as its name implies. It is an easy, but interesting stitch, that will add interest to any embroidery project.

## *Single Reverse Chain Stitch*

The Single Reverse Chain Stitch is a variation of the Common Chain Stitch. The same effect as the Common Chain Stitch is achieved, but the method and direction of working it is reversed, hence its name.

## *Snail Trail Stitch*

The Snail Trail Stitch is a popular and effective stitch for stems and outlining where a fine spotted tracery or broken effect is desired.

## *Solid Overlap Stitch*

In Solid Overlap a circular or oval form is covered with successive rows of the Overlap Stitch.

## *Spider Web Stitch*

The Spider Web Stitch, which looks as its name implies, is used for conventional embroidery for filling spaces, within circles or between scrolls.

## *Split Stitch*

The Split Stitch is a wise choice to use when a narrow outline is required. It may be worked in the hand, however, using a frame will use less silk.

## *Square-and-Circle Stitch*

This stitch pattern is an alternating two squares connected by a bar and a circle. It is great for borders, large or small.

## *Stem or Outline Stitch*

The Stem Stitch is an embroidery outline stitch that is very useful for stems of flowers as well as adding a balance to many designs. This stitch allows the embroiderer to choose the width of the stem or outline.

*It is for temptation... like  
when you go into a sewing  
shop and find oodles of  
silk thread you just have to  
have!*

# *'A Stitch In Time'*



# *'A Stitch In Time'*



# 'A Stitch In Time'

## *Tambour Stitch*

The Tambour Stitch is another variation of the Chain stitch and can scarcely be classed strictly as an embroidery stitch. It requires a special needle that has a hook on the end.

## *Tapestry Stitch*

The Tapestry stitch is another stitch that may cause some confusion to those using Victorian patterns and instructions. While most instructions refer to it as a version of the long and short stitch for backgrounds, another stitch, otherwise known as the Tent stitch, is often called the Tapestry stitch.

## *Tete de Boeuf Stitch*

The Tete de Boeuf stitch derives its name from its shape - the ox head. It is a useful stitch in Ticking and ornamental work.

## *Thorn Stitch*

The Thorn Stitch is a line of interlaced loops resembling Single Coral Stitch, used to make thorns in embroidery. Simple yet effective.

## *Trellis Stitch*

The Trellis stitch is a great filling stitch. It is a "Mount Mellick" (Mountmellick) stitch. Used in any design, Mountmellick or not, it will add a great element to your embroidery piece.

## *Tufted Stitch*

The Tufted Stitch is also called the Plush Stitch.

## *Turkish Cross Stitch*

The Turkish Cross Stitch is also known as the Ismit Stitch. It is an adaptation of the Herringbone Stitch and is used to fill long leaves and petals and is generally seen in conventional roses.

## *Twisted Outline Stitch*

The Twisted Outline Stitch adds richness to embroidery pieces. The thread is twisted after being brought up through the fabric and before sending the needle down.

*U* is for understanding  
*that we all have times we*  
*need to re-stitch.*

*V* is for trying very very  
*hard.*

## *Vine Chain Stitch*

Good for embroidering vines.

# 'A Stitch In Time'

*Wis for Worthwhile  
Work that you Love.*

## *Weaving Stitch*

The Weaving Stitch is also known as the Queen Anne Stitch. It is a regular, fine darning stitch.

## *Wheat Ear*

Is a combination of a single chain stitch and a stroke stitch.

## *Wheat Ear, Continuous*

The Continuous Wheat Ear is worked between two lines and is suitable for working grasses and leaves.

## *Wheat Ear, Single*

The Single Wheat Ear is often used as spot motif.

## *Whipped Chain Stitch*

Whipped Stitch is a decorative, two color variation of the Chain Stitch.

## *Wound Stitch*

The wound stitches are those for the execution of which the thread is turned one or more times around the needle before it is sent through the fabric.

*It is what best describes a  
Cross Stitch*

*Y is for Yes you can  
learn to Embroider...*

*Yes you can do whatever  
you put your mind to!*

*Z is for Zoning out when  
someone says your colours  
need re-working. It is  
all a matter of opinion  
anyway!*

## *Zigzag Chain Stitch*

This is another variation of the Chain Stitch. As the name implies, a completed chain of these stitches forms a zigzag pattern.

# 'A Stitch In Time'

## *Introductory Demonstration for computerized machine embroidery*

- *How to create a design for computer embroidery*

1. Choose artwork to digitize from a high quality print, digital art or a favourite child's drawing. Select a design that is crisp, has clean lines and has as few colors as possible. The best artwork to digitize is a vector file or jpeg of a high resolution. You can also create a design with your favourite graphics program such as illustrator or photoshop which can usually convert image files from one format to another.
2. Load the design into your embroidery program. Scan your artwork or create a graphic design and load it into your computer in a format that your embroidery editing program will recognize.
3. Edit the design if necessary. Depending on how complicated the artwork is, you may have to clean up the edges and reduce the amount of color combinations before the digitizing program can transform the image into a series of embroidery stitches.
4. Use your particular embroidery editing software to manually digitize your

design or use an auto trace feature if it's available to you. Either way, with some patience, practice and the right program - you will be able to create your own unique embroidery designs.

## *Cozy time Knitting Patterns*

### *How to make cozy bed slippers*

#### **Adult Size Bed Slipper Pattern**

Knit these handy slippers with reinforced soles. They are easy to pack, pretty to look at and make good foot warmers. One size fits all.

Materials: About 3 ounces 4-ply worsted weight yarn, number 10 1/2 standard knitting needles; one darning needle.

Knitted Bed Slipper Pattern: Cast on 29 stitches, leaving an allowance of 12 inches of yarn for sewing up heel of slipper.

Row 1: K across.

Row 2: K 9, p 1, k 9, p 1, k 9.

Rows 3 through 26: Repeat rows 1 and 2, with each 2 rows forming pattern, end with row 2.

Row 27: K 10, add extra strand of yarn from smaller ball, k 9 with two strands, drop one strand, k 10 to end of row.

Row 28: With single strand, k 7, p 1, pick up second strand, k 1, inc 1 st, k 9, inc 1 st, k 1, drop extra strand of yarn, p 1, k to end

# 'A Stitch In Time'

of row-31 sts.

Row 29: K across, adding extra strand only for middle 11 sts.

Continue working 31 sts, adding the extra strand only for middle 11 sts, as for rows 1 and 2, until you have 46 rows. Fasten off extra strand, ending with row 2.

Row 47: K across 31 sts with single strand.

Row 48: K 9, p 1, k 1, k 2 tog (dec), k 2, k 2 tog, k 2, k 2 tog, p 1, k last 9 sts- 28 sts.

Rows 49 through 59: K 2, p 2 across.

Finishing: Fasten off yarn, leaving a strand eighteen inches long on slipper. Thread needle with strand, pull through and draw 28 stitches together, continue sewing for 3 inches above toe. Sew back of heel with 12-inch strand left at start of work. Draw elastic cord through top of slipper to hold it on foot. Xxx

## *Grannie's Easy Slippers*

Instructions are for Child' Size with changes for Women's & Men's in parentheses.

Size 9 (10.5 for men) knitting needles and 3 oz of worsted weight yarn.

1 strand Gauge: 4 sts= 1 inch 8 rows--4 ridges= 1 inch 2 strand gauge: 3.5 sts= 1 inch 7 rows= 1 inch

Slippers can be worked in single or double strand, but I prefer double for extra warmth.

## *Grannie's Easy Slipper Pattern*

Cast on 27 (29-35) sts

ROW 1: - this will be the wrong side - K9 (9-11), p1, k7 (9-11), p1, k9, (9-11).

ROW 2: K all sts.

Repeat these 2 rows for 5 (6-8) ins., or 2 (2 1/2-2 1/2) ins. less than desired finished length allowing the 2 (2 1/2-2 1/2) ins. for toe, end on wrong side. You will now have a rectangle that will be folded to make the foot portion of the slipper. Keep going and knit toe.

TOE: ROW 1: P 1, \*k1, p1; repeat from \* to end.

ROW 2: K1, \*p1, k1; repeat from \* to end. Repeat these 2 rows of ribbing for 1 1/2 (2-2) ins., end on wrong side.

First DEC. ROW: Work ribbing for 7 (7-9) sts, \* slip, k and passover, k1, k2 tog. \*, work 3 (5-7) sts ribbing, repeat between \*'s once, finish row in ribbing; 23 (25-31) sts.

NEXT ROW: Work 7 (7-9) sts ribbing, p3, work 3 (5-7) sts ribbing, p3, finish row.

2nd DEC ROW: Work 6 (6-8) sts, \* k2 tog., k1, slip, k and pssso \*, work 1 (3-5) sts, repeat between \*'s once, finish row; 19 (21-27) sts.

Break yarn leaving an end about 12" long. Thread yarn tail onto yarn needle, and remove the remaining sts (toe) from the knitting needle by weaving the yarn through them, pull tightly to close. Repeat pulling tail through all sts twice.

Finishing -- Fold cast on edge in half (so slipper is inside out) and sew 3 (4, 5) ins. from toes leaving just enough room for your foot to go inside slipper. Back stitch for 4 sts and cut yarn. Re-attach your yarn at heels then stitch heel shut. Make another slipper for the other foot. Xxxx

# 'A Stitch In Time'

## *The Easiest Slipper Pattern for Beginners*

Size information: Size results given here are approximate. Your final size results may differ slightly depending on how tight knitted stitches are.

- Small Size - Approx. Child Shoe Size 1 and Smaller
- Medium Size - Approx. Child Shoe Size 2 to Women's Size 7
- Large Size - Approx. Women's Size 8 and Larger

Read sizes in this pattern as shown here; 40 is small, 44 is medium and 54 is large; 40(44, 54)

## *Pattern Instructions for Easiest Slippers*

- Cast on 40(44, 54) stitches.
- Knit every row until the piece measures 4.5(5, 5.5) inches. This is the foot portion of the slipper.
- Now the Toe: Next row, cast off the first 5(7, 9) stitches and knit to row end.
- Next row, again cast off the first 5(7, 9) stitches and knit to row end.
- Next row, cast off the first 3(3, 3) stitches and knit to row end.
- Next row, again cast off the first 3(3, 3) stitches and knit it row end.
- Knit every row for 2.5(3, 4) more inches after the last 3 stitches were cast off.
- Knit 2 stitches together 12(12, 14) times. [12(12, 14) stitches remain]
- Knit next row.
- Knit 2 stitches together 6(6, 7) times. [6(6, 7) stitches remain]
- Cut yarn about 18 inches from finished knitting and thread the end of the yarn with the yarn needle. (If you cannot get this thick yarn through your yarn

needle, simple use a crochet hook in its place to pull the yarn through.

- Remove the knitting needle from the remaining stitches and send the yarn needle through all the stitch loops. Pull tight. This will bring the ending edge together and start to create the toe of the slipper

- To stitch the slipper together use a looping method; To do this, first, line up the left and right edges that you wish to stitch together, then send the yarn in a circular direction through the edges on each side to join them as shown in the photo at right. Pull snug with each loop or circle stitch. Repeat working along the open edges that you are connecting.

- Continue stitching the slipper together from the toe up to the top edge. Knot the end and trim the extra yarn.

- Line up the back sides of the slipper. Thread another piece of yarn (or use the crochet hook and some yarn) and stitch up the back of the slipper from the heel to the top edge. Knot the end and trim the extra.

- Fold the top edge over to form the cuff. Done!

Xxxx

## *Only Two Needles Quick n' Easy Knitted Socks*

These knitted socks are fun knit, easy to take along in your purse. One Size fits age 6 - adult!  
(the ribbing makes them stretch or shrink.)

Materials:

2- Size 8 knitting needles

4 oz of any 4 ply worsted weight yarn - soft

- Cast on 36, (40 for men) sts

# 'A Stitch In Time'

- Row 1 – to as many as you like depending how high up the leg you want to go:

Knit 2, purl 2 across, ending with purl 2.

- Repeat this row for desired length - 15” -18” (22” for men).
- Ending: Knit 2 together, purl 2 together, repeating across entire row. (18 sts left) (17 sts, 19 sts)
- Cut yarn leaving a 36” strand to stitch up the seam. Thread a large eye plastic needle and draw yarn through the 16 sts on the needle to form a ring for the toe. Before pulling tightly, thread the yarn through the same sts again to make it stronger. Now pull tightly shut.
- Sew the seam at the back of the sock. That’s all folks!

PS. You can also make these doing a Knit 1, Purl 1 pattern instead of the k2, p2 pattern. Give that a try too--these socks are so simple and fast to make and you can experiment in any stitch with them which makes them even more fun! Use soft yarn for best effect.

Xxxx

- *Craft Dolls, How to make wool dolls for Christmas Tree ornaments and as a child oriented craft to share with young grandchildren.*

Take a few strands of yarn and cut lengths about 7 inches. Fold over and tie across the middle about 1 inch down from the fold. Place a strand of wool through the top as a hanger. That’s it folks!

## *Rickety Crikety* *Crochet*

How one hook can make a lap blanket and create an heirloom

### *A Vintage Lap Blanket or Baby Blanket*

#### REQUIRED MATERIALS

9 oz. 4-ply and 3 oz. 2-ply Fingering Wool  
1 oz. Crochet Silk  
Vulcanite Hook (a trifle thicker than a slate pencil)

#### STEP-BY-STEP INSTRUCTIONS

The inside of the Blanket

- Commence with 124 chain. Turn and make 1 double crochet in 5th stitch from needle, \*1 treble in next stitch, 1 dc in next. Repeat from \* to end of row, ending with a double crochet.
- 2nd Row — Turn with 3 chain and make 1 dc in each treble and 1 tr in each double crochet all the way.
- Repeat 2nd row until you have a large square (40 to 42 inches)

#### Ruffly Fancy Border

- 1st Row — Take fine wool and begin about the center of a side. Make 1 tr, 1 ch, 1 tr in
- 1st stitch, 1 tr in next alternately all around, increasing at corners just sufficiently to keep work square. Join by slip stitch.

# 'A Stitch In Time'

- 2nd Row — 3 tr (3 ch to stand for 1st) in each chain stitch between treble, passing over the single treble.
- 3rd Row — 3 treble in center of each treble group of previous row.
- 4th Row — 1 tr, 1 ch, 1 tr in center of each group, and 1 tr in space between each group.
- 5th Row — 1 tr, 1 ch, 1 tr in center of each group, and 1 tr on each single treble.
- 6th Row — Repeat the 2nd row.
- 7th Row — Repeat the 3rd row.
- 8th Row — 5 tr in center of each group, 1 dc between groups.

Edge with silk, 1 dc in double crochet stitch, slip stitch into 1st treble, \*2 ch, 1 tr in same place, slip stitch into next treble and repeat from. After you slip stitch into 5th treble, make 1 dc in double crochet, then slip stitch into 1st treble of next group, and work on as before all around.

Xxxx

## *Vintage Heirloom Baby Lace Dress/Frock*

### REQUIRED MATERIALS

6 1/2 ozs. (28 1/4-oz. balls) of Art 23

Bertha Regina Silk

Steel Crochet Hook

### STEP-BY-STEP INSTRUCTIONS

Baby Frock - Lace

- Commence with 27 chain.
- 1st Row — 1 treble in 7th stitch from needle, 1 treble in same place, 2 chain, 2 treble in next stitch, 2 chain, miss two stitches, 2 treble in next, 1 treble in next, \* 2 chain, miss four, 1 treble, 3 chain, 1

treble, all in next stitch. Repeat from \* twice more.

- 2nd Row - Turn with 5 chain, 1 treble in loop of 3 chain by needle, 1 chain, 1 treble, three times in same place; 1 treble in next 3 chain loop, 1 chain, 1 treble three times in same place; 1 treble in next loop, 1 chain, 1 treble three times in same place; 1 treble on each of 3 treble of previous row, 3 treble in hole made by 2 chain; 2 chain, 2 treble, 2 chain, 2 treble in centre of like group below.

- 3rd Row - Turn with 5 chain, 2 treble, 2 chain, 2 treble, in centre of group, 3 treble in hole, 1 treble on each of 6 treble; \* 2 chain, 1 treble, 3 chain, 1 treble in centre space of group. Repeat from \* twice.

- 4th Row - Turn, with 5 chain, and work the same as for 2nd row, but you will have 9 treble, then 3 treble in hole, 2 chain, 2 treble, 2 chain, 2 treble in centre of group.

- 5th Row - Turn, with 5 chain, and work as for 3rd row, having 15 upright treble.

- 6th Row - Turn, with 5 chain, and work as for 4th row, but having now 18 upright treble.

- 7th Row - Turn, with 5 chain, 2 treble, 2 chain, 2 treble in centre of group, 2 chain, 3 treble in hole, \* 2 chain, pass over 5 treble, 1 treble, 3 chain, 1 treble in next. Repeat from \* twice more.

# 'A Stitch In Time'

- Turn and repeat from 2nd row until you have 21 scallops. Sew ends together so that pattern meets correctly.

## Pattern for the Skirt

- Join into a 5 chain loop on straight edge, 6 chain, 1 treble in same place, \* 2 chain, 1 treble, 3 chain, 1 treble in next loop. Repeat from \* all around. Join with slip stitch.
- 2nd Row - 4 chain, 1 treble, 1 chain, 1 treble, 1 chain, 1 treble, 1 chain. 1 treble in same place, 1 treble, 1 chain. 1 treble, 1 chain, 1 treble, 1 chain, 1 treble, all in centre of next group.
- Repeat these two rows 9 times more.

## Beading at Waist of Baby Frock

- 7 chain silk, 3 time's round needle, hook through centre of group below, draw through 2 loops at a time until all are off (this is a triple treble), 1 chain, \* 1 triple treble, 1 chain, 1 triple treble, in next loop. Repeat from \* all around.

## Waist of Frock

- 2 treble, 1 chain, 2 treble, in centre of each group.
- 2nd Row - 1 treble, 2 chain, 1 treble, in centre of group below, 1 chain, 1 treble, 2 chain, 1 treble in centre of next group. Repeat all around.
- Repeat these 2 rows three times, then

the first row.

- Next Row - Work 2nd row over 32 groups, turn, and work the two rows of pattern three times more.
- Now work 1st row over 11 groups, turn, and work 2nd row over 6 groups, then remaining 5 groups, omitting the chain between each group.
- Next Row - 3 treble in centre of each of first 6 groups, 2 treble, 2 chain, 2 treble, in each of remaining five.
- Next Row - 1 treble, 2 chain, 1 treble, in each of 6 groups, with 1 chain between groups, 1 chain, 1 treble on each of next 6 treble, 3 chain, miss three treble, 1 treble on each of next 6, 3 chain, 1 treble on last. These 3 chain form button holes. Break off silk. Work other shoulder and front to correspond.
- Begin at back and work the same as front, until the last row. Here work over the first 6 groups, then make 1 treble, 1 chain, 1 treble, in centre of each 3 treble group to end. Turn and make 1 treble on each treble, and 1 treble in centre of group to end of 6th group. You will have 18 treble. Turn and make 1 treble on each.
- From shoulder to shoulder at neck work a row of double crochet, taking 2 stitches together at corners. Turn and work a row of 1 treble, 1 chain, miss one, 1 treble in next stitch. Turn.

## Pattern for the Edge of Baby Frock

# 'A Stitch In Time'

- Slip stitch in 1st treble, \* 3 chain, 1 treble, in same place, miss one treble, slip stitch into next and repeat from \* to end. Sew up shoulders to where they will open.
- Now around armhole work 2 rows of alternate 2 treble, 1 chain, 2 treble, in one space, and 1 treble, 2 chain, 1 treble, in next all around.
- Work a third row (catching through the loop of 5 chain at head of lace, with chain stitch between), groups of 2 treble, 1 chain, 2 treble.

Lace for the Sleeves

Commence with 22 chain.

- 1st Row - 1 treble in 7th stitch from needle, 1 treble in same place, 2 chain, 2 treble in next stitch 2 chain miss 2 stitches, 2 treble in next, 1 treble in next ; \* 2 chain miss four 1 treble, 3 chain, 1 treble, all in next stitch Repeat from \* once.
- 2nd Row - Turn with 5 chain, 1 treble, in loop by needle, 1 chain, 1 treble, 3 times in same place; 1 treble in next chain loop, 1 chain, 1 treble, 3 times in same place, 1 treble in each of 3 treble, 3 treble in hole 2 chain, 2 treble, 2 chain, 2 treble, in centre of group.
- Work two more rows to complete scallop, as you did for wider lace, but, of course, 6 treble less on solid point, and 1 group less on open point. Thread ribbon through beading, and tie at sides.

Xxxx

## *Make a Crochet Vintage Bedspread*

### REQUIRED MATERIALS

J. & P. Coats or Clark's O.N.T. Best Six Cord Mercerized Crochet, Size 20. Single Size: Big Ball - J. & P. Coats - 87 Balls. Double Size: Small Ball - J. & P. Coats - 206 balls or Clark's O.N.T. - 402 balls  
Steel Crochet Hook No. 8 or 9

### NOTE(s)

Heirloom Bedspread Gauge: Each motif measures 3 1/4" in diameter after blocking. For a Single Size Spread about 72" x 105", make 22 x 32 motifs. For a Double Size Spread about 88" x 105", make 27 x 32 motifs.

### STEP-BY-STEP INSTRUCTIONS

#### Heirloom Bedspread Motif

1. Starting at center, ch 10. Join.
2. Rnd 1: Ch 1, 18 sc in ring. Sl st in first sc made.
3. Rnd 2: \* Ch 5, skip 2 sc, sc in next sc. Repeat from \* 5 times; ch 5.
4. Rnd 3: In each lp around make sc, half dc, 5 dc, half dc and sc (6 petals).
5. Rnd 4: Ch 7, insert hook in next lp from back to front of work, bring it out in next lp from front to back of work; thread over, draw lp through, thread over and draw through all lps on hook. Make 4 more ch-7 lps, then ch 7.
6. Rnd 5: In each lp around make sc, half dc, dc, 7 tr, dc, half dc and sc (6 petals).
7. Rnd 6: Same as 4th rod, only joining last ch-7 with sl st in first lp (6 lps).
8. Rnd 7: Ch 3, 7 dc in same lp, 8 dc in each lp around (48 dc in rnd), sl st in 3rd st of ch-3 first made.

# 'A Stitch In Time'

9. Rnd 8: Ch 3, dc in next 2 dc, \* ch 2, dc in next 3 dc, ch 4, sc in 4th ch from hook (picot made), dc in next 3 dc. Repeat from \* around. Join.
10. Rnd 9: Ch 3, dc in next 2 dc, \* ch 2, dc in next 3 dc, ch 1, picot, ch 1, dc in next 3 dc. Repeat from \* around. Join.
11. Rnd 10: Ch 3, dc in next 2 dc, \* ch 2, dc in next 3 dc, ch 2, picot, ch 2, dc in next 3 dc. Repeat from \* around. Join.
12. Rnd 11: Ch 3, dc in next 2 dc, \* ch 2, dc in next 3 dc, ch 11, dc in next 3 dc. Repeat from \* around. Join.
13. Rnd 12: Ch 3, dc in next 2 dc, \* ch 2, dc in next 3 dc, 11 dc in next sp, dc in next 3 dc. Repeat from \* around. Join and break off.
14. Make necessary number of Motifs and sew corresponding (9 dc, ch 2 and 9 dc) sides of adjacent motifs together with neat over-and-over sts on wrong side. There will be one group of 8 dc, ch 2 and 8 dc free between joinings.
15. Heirloom Bedspread - Fill-In Motif
16. Ch 7, join.
17. Rnd 1: Ch 3, 15 dc in ring. Join with sl st to top st of ch-3.
18. Rnd 2: Ch 7, \* skip 1 dc, dc in next dc, ch 4. Repeat from \* around, joining last ch-4 with sl st to 3rd st of ch-7 (8 sps).
19. Rnd 3: Sl st in sp, ch 3, 7 dc in same sp, 8 dc in each following sp around. Join and break off. Sew 8 dc (in sp of Fill-In-Motif) to center 3 dc, ch 2 and 3 dc of free group of large motif.
20. Sew 3 adjacent groups in this manner, leaving 4 groups of 8 dc free on Fill-in-Motifs. Fill all spaces between joinings in same way.

## *Easy Elegant Vintage Crochet Afghan*

### REQUIRED MATERIALS

10 skeins of white and 2 of color or off white

No. 4 Crochet Hook

### STEP-BY-STEP INSTRUCTIONS

With white, chain 161.

1. \*Make 1 single crochet in each of the first 10 stitches. In next stitch make 3, then 1 in each of the next 10 stitches. Skip 2.\* Repeat across chain.
2. 2nd Row - Same as 1st. From now on take the 10 stitches always in back loop, and 3 stitches in both loops. Always place the 3 stitches in center stitch of 3 in previous row.
3. Make 10 rows of white, 2 rows of color, 4 rows of white, 4 rows of color, 82 rows of white, 4 rows of color, 4 rows of white, 2 rows of color, 10 rows of white.

# *'A Stitch In Time'*

## *Rug Hooking Techniques and Demonstration at the Museum*

Rug hooking is a country craft that began as a necessity, creating a cozy rug to make cold floors more comfortable, originally people made the most of whatever materials were available. Rug hooking involves pulling loops of fabric or yarn through some sort of base with a grid. Originally burlap from an old feed bag was used, now that are special rug hooking platforms.

The origins of rug hooking are generally traced to the early years of the 19th century. Tradition has it that the art form was born among the working class in Yorkshire, England. Textile workers were allowed to take home the sweepings from the manufacturing floor, which were often called thrums. Thrums were considered to be too short and of lesser quality, so they were not appropriate for the creation of goods that could be sold. These worthless scraps were worked into mats that were ideal floor coverings in the flats of the day. Rug hooking also caught on among the poorer classes in North America as well.

During the 19th century, persons in the United States and Canada would take spare scraps of fabric and use them to create unique patterns for rugs that could cover the bare dirt and wood floors that were not unusual among frontier communities as well as among the poor of the cities.

While many people engaged in the thrifty practice of rug hooking, it was decidedly a phenomenon among the poor. There were not books printed to aid in rug hooking, and none of the popular ladies' publications of the day included rug hooking among the pastimes considered acceptable for a proper lady.

Over time, rug hooking began to be more respectable. By the middle of the 20th century, the hooked rug had become a hallowed part of folk and country art.

Rug-hooking resources, such as books and patterns, began to appear. Today, thrifty persons of all economic levels, especially those who enjoy the primitive country look in the home, enjoy rug hooking as a hobby. There are two forms of rug hooking that have proven to be enduring.

Traditional rug hooking makes use of a crochet hook that has been embedded into a wooden handle and is used to create the loops that are central to the rug hooking process. Latch-hooking is very similar, but makes use of a hinged hook instead, which allows the formation of a knotted pile rather than loops. In both the traditional

# 'A Stitch In Time'

and latch hook methods, burlap is still considered to be an acceptable base. In addition, line and rug warp bases also provide an excellent working surface for the creating of hooked rugs.

## *Making Crocheted lace, Tatting, and edging.*

### *Heirloom Round Crocheted Doily Pattern*

#### Materials List

Mercerized crochet cotton or Star pearl cotton size 5. About 500 yards will make one doily.

Steel crochet hook No. 9 or 10.

Doily measures about 13”.

1. Ch 6, dc in first st of ch, \* ch 2, dc in same space, repeat from \* 4 times, ch 2 and join in 4th st of ch 6.
2. 2nd ROW: 3 sc in each loop, join.
3. 3rd ROW: Ch 4, 1 dc in each sc with ch 1 between each dc (21 meshes).
4. 4th ROW: 2 sc in each space.
5. 5th ROW: Increase in every 3rd sc and work 1 row even.
6. 7th ROW: Increase in every 5th sc and work 2 rows even.
7. 10th ROW: Ch 4, skip 1 sc, tr in next sc, ch 4, skip 1 sc, sl st in next sc, repeat from beginning all around ending row with tr instead of ch.
8. 11th ROW: Ch 7, sc in next tr, repeat from beginning all around.
9. 12th ROW: 9 sc over each loop.
10. 13th ROW: Ch 6, tr in center of

scallop, ch 6, sl st between scallops, repeat from beginning all around ending row with d tr instead of ch.

11. 14th ROW: Ch 7, 3 sc over next tr, repeat from beginning all around.
12. 15th ROW: 1 sc in each sc and 8 sc over each loop.
13. Next 5 Rows: 1 sc in each sc.
14. Repeat 10th and 11th rows.
15. Next Row: Work 7 sc over each loop, join, and repeat 13th row.
16. Next Row: Ch 6, sc in next tr, repeat from beginning all around.
17. Next Row: 7 sc in each loop.
18. Next 5 Rows: 1 sc in each sc.
19. Next Row: 11 sc, \* ch 7, skip 4 sc, 1 sc in each of the next 11 sc, repeat from \* all around, ending last loop in 2nd sc of 1st group of sc. Work 8 more sc, ch 6, sl st into center of loop, ch 6, skip 1 sc, 1 sc in each of the next 9 sc, continue all around and work 4 more rows decreasing 1 sc each side of solid section and increasing 1 mesh each side of open section of scallop. Break off.

Xxxx

Art Deco Doily – Round with an eight point star centre

Materials used: DMC size 40 crochet cotton and 0.6 mm hook.

Finished size approximately 11 inches in diameter.

The beginning of this doily is a little tricky when working with fine cotton and so probably not suitable for beginners. As you go along it may wave somewhat but on ironing flattens out nicely.

1. Start by winding cotton 4 or 5 times around a pencil, insert hook into ring and pull up a loop. Ch1 to secure. This is possibly the hardest part but a very

# 'A Stitch In Time'

effective and old fashioned way of forming a padded ring to start in.

2. Rnd 1: Work 24 sc in ring and join with a sl st in 1st sc.

3. Rnd 2: Ch1, sc in same st as join. \*ch15, skip 2 sc, sc in next sc. Rpt around, joining last 15ch loop with a sl st in 1st sc. (8 15ch loops).

4. Rnd 3: Working around 1st 15ch loop, sl st in 1st ch, sc in next ch, hdc in next 5 ch, 3dc in next ch, hdc in next 5 ch, sc in next ch, sl st in last ch.

5. Repeat for all loops around.

6. Rnd 4: Sl st in each stitch of 1st loop up to 1st dc at top. Ch1, 1sc in each of the 3dc at top of petal. Ch9, sc in each of the 3dc at top of next petal. Repeat around joining last 9ch loop with a sl st in 1st sc of round.

7. Rnd 5: Ch3 to count as 1st dc. Dc in next 2 sc. Dc in each ch and sc around. Join with a sl st in top of beginning ch3. (120dc)

8. Rnd 6: Ch1, sc in same st as join. \*Ch2, skip 1 dc, sc in next dc. Rpt from \* around ending with ch2, sl st to join in 1st sc.

9. Rnd 7: Sl st in 1st ch2 loop. Ch1, sc in same loop. \*Ch3, sc in next loop. Rpt from \* around ending with ch3, sl st to join in 1st sc.

10. Rnd 8: Sl st to center of 1st ch 3 loop. Ch6, dc in next loop. \*Ch3 dc in next loop. Rpt from \* around ending with ch3, sl st in 3rd ch of beginning ch6.

11. Rnd 9: Sl st in 1st loop. Ch3, 2dc in same loop. \*Ch1, 3dc in next loop. Rpt from \* around. Ch1, sl st to top of beginning ch3.

12. Rnd 10: Ch3, beginning dc cluster

over next 2dc. \*Ch3, dc cluster over next 3dc. Repeat around ending with ch3, sl st in top of beginning cluster to join.

13. Rnd 11: Ch1, sc in tip of same cluster. \*ch6, skip 1 cluster, sc in tip of next cluster. Rpt from \* around ending with ch6, sl st to join in 1st sc.

14. Rnd 12: \*Ch2, 5dc in 6ch loop. Ch4 for picot, sl st in last dc just worked. 5 more dc in same loop. Sl st in next sc. Repeat from \* in each 6ch loop around. Join with sl st.

15. Rnd 13: Sl st up to 1st picot. Ch1, sc in same picot. \*Ch8, sc in next picot. Rpt from \* around, ending with ch8, sl st in 1st sc.

16. Rnd 14: Ch3, dc in each of next 8ch. Dc in next sc. Continue around working dc into each ch and sc. Sl st in top of beginning ch3 to join.

17. Rnd 15: Ch5, sc in same place as join. \*skip next 3 dc, (dc, ch2, dc (v stitch)) in next dc. Rpt from \* around. Join with a sl st in 3rd ch of beginning ch5.

18. Rnd 16: Sl st into space of 1st v stitch. Ch5, dc in same space. \*ch1, (dc, ch2, dc) in next v st. Repeat from \* around .ch1 and sl st to join in 3rd ch of beginning ch5.

19. Rnd 17: Sl st into space of 1st v st. Ch5, dc in same space. \*ch2, (dc, ch2, dc) in next v st. Rpt around, ch2 join.

20. Rnd 18: Sl st into space of 1st v st. Ch5, dc in same space. \*ch3, v st. in next v st. Rpt around. Ch3, join.

21. Rnd 19: Sl st in space of 1st v st. Ch6, dc in same space. \*ch3, (dc, ch3, dc) in next v st.

22. Repeat from \* around. Ch3, join with sl st in 3rd ch of beginning ch6.

# 'A Stitch In Time'

23. Rnd 20: Sl st in space of 1st v st. Ch7, dc in same space. \*Ch4, (dc, ch4 dc) in next v st. Rpt from \* around. Ch4, join with sl st in 3rd ch of beginning ch7.

24. Rnd 21: Sl st in space of 1st v st. (note: the clusters in this round consist of 3 trc worked off together to form cluster.) Ch4, beginning trc cluster in same space. Ch2, trc cluster in same space again. \*Ch4, (trc cluster, ch2, trc cluster) in next v st. Repeat from \* ending with ch4, sl st to join in beginning cluster

25. Rnd 22: Sl st in ch2 space between clusters. Ch4, beginning trc cluster in same space. Ch3, trc cluster in same space. \*Ch4 (trc cluster, ch3, trc cluster) between next 2 clusters. Rpt from \* ending with ch4, sl st to join in beginning cluster.

26. Rnd 23: Same as last round.

27. Rnd 24: Sl st into space. Ch4, beginning trc cluster, ch3, trc cluster in same space. \*ch5, (trc cluster ch3 trc cluster) between next 2 clusters. Rpt from \* ending with ch5, sl st to join in beginning cluster.

28. Rnd 25: Sl st into space. Ch4, beginning trc cluster, ch4, trc cluster in same space. \*ch5, (trc cluster, ch4, trc cluster) between next 2 clusters. Rpt from \* ending with ch5, sl st to join in beginning cluster.

29. Rnd 26: Sl st into space. Ch4, beginning trc cluster, ch5, trc cluster in same space. \*Ch3, sc in next 5ch loop, ch3, (trc cluster ch5, trc cluster) between next 2 clusters. Rpt from \* ending with ch3, sl st to join in beginning cluster.

30. Rnd 27: Sl st into space. Ch4 and complete a beginning trc cluster of 2trc instead of 3. Ch5, work a cluster of 5trc

in same space, ch5, a 2trc cluster in same space. \*Ch4. Yarn over, insert hook in ch3 space before next sc and pull up a loop. Yarn over and pull through 2 loops on hook. Yarn over, insert hook in 3ch loop after sc and pull up a loop. Yarn over and pull through 2 loops on hook. Yarn over and pull through remaining 3 loops on hook. Ch4, (2trc cluster, ch5, 5trc cluster, ch5, 2trc cluster) in next cluster space. Repeat from \* around, ending with ch4, sl st to join in beginning cluster.

31. Rnd 28: Ch1, sc in same place as join. \*7sc in 5ch loop. Sc in tip of centre cluster. Ch3, sc in same cluster for picot. 7sc in next loop. Sc in tip of next cluster. Ch2, sc in tip of next cluster. Rpt from \* around ending with ch2, sl st to join in 1st sc.

32. Fasten off and darn in ends.

# 'A Stitch In Time'

## Tatting

### *Pattern for making a Tatted Heart*

....You surely gotta love it!

#### Instructions:

ds double stitch R ring  
p picot j join  
Ch chain

#### Materials:

Flora thread in your choice of color, size 20

2 tatting shuttles

1. R: (3ds p) 13 times, 3ds, close, turn (this R will be referred to as the big R in this pattern)

2. Ch: (2ds p) 5 times, 2ds, turn

3. R: 3ds p 3ds j to 12th p of the big R, 2ds p 2ds p 2ds, close

4. R: 2ds j to last p of previous R, 2ds p 2ds p 3ds p 3ds, close, turn

5. Ch: (2ds p) 7 times, 2ds, turn

6. R: 3ds p 3ds j to 3rd p of previous R, (2ds p) 4 times, 3ds p 3ds, close, turn

7. Ch: (2ds p) 7 times, 2ds, turn

8. R: 3ds p 3ds j to 6th p of last R, 3ds p 3ds, close

9. R: (3ds p) 3 times, 3ds, close, turn

10. Ch: (2ds p) 7 times, 2ds, turn

11. R: 3ds j to 2nd p of previous R, 3ds p 3ds p 3ds, close, turn

12. Ch: (2ds p) 9 times, 2ds, turn

13. R: (3ds p) 3 times, 3ds, close

14. R: 3ds j to last p of previous R, (2ds p) 4 times, 2ds j to 9th p of the big R, (2ds p) 4 times, 2ds p 3ds, close

15. R: 3ds j to last p of previous R, (3ds

p) 2 times, 3ds p, close, turn

16. Ch: (2ds p) 9 times, 2ds, DO NOT turn

17. Do the following clover with the second shuttle.

18. R: (3ds p) 3 times, 3ds, close

19. R: 3ds j to last p of previous R, (2ds p) 9 times, 2ds p 3ds, close

20. R: 3ds j to last p of previous R, (3ds p) 2 times, 3ds p, close, DO NOT turn

21. Ch: (2ds p) 9 times, 2ds, turn

22. R: (3ds p) 3 times, 3ds, close

23. R: 3ds j to last p of previous R, (2ds p) 4 times, 2ds j to 5th p of the big R, (2ds p) 4 times, 2ds p 3ds, close

24. R: 3ds j to last p of previous R, (3ds p) 2 times, 3ds p, close, turn

25. Ch: (2ds p) 9 times, 2ds, turn

26. R: (3ds p) 3 times, 3ds, close, turn

27. Ch: (2ds p) 7 times, 2ds, turn

28. R: 3ds p 3ds j to 3rd p of last R, 3ds p 3ds, close

29. R: (3ds p) 3 times, 3ds, close, turn

30. Ch: (2ds p) 7 times, 2ds, turn

31. R: 3ds p 3ds j to 2nd p of previous R, (2ds p) 4 times, 3ds p 3ds, close, turn

32. Ch: (2ds p) 7 times, 2ds, turn

33. R: 3ds p 3ds j to 6th p of previous R, (2ds p) 2 times, 2ds, close

34. R: 2ds j to last p of previous R, 2ds p 2ds j to 2nd p of the big R, 3ds p 3ds, close, turn

35. Ch: (2ds p) 5 times, 2ds, turn

36. Cut off and tie to base of big R.

*Needleworkers have a great sense of humor... they keep everyone in stitches all the time!*

# 'A Stitch In Time'

Programs at the Whitby History Museum  
and Canadian Heritage Art Guild 2011.

We would love you to be involved...  
please get in touch via the website at  
[www.whitbyhistoricalsociety.com](http://www.whitbyhistoricalsociety.com)

Free-style do as you like Needlework  
Use the computerized embroidery machine  
at the Museum - supervised sessions only,  
by appointment.

- *Learn the basics of Quilting*
- *Quilting and Sewing Bee Social Afternoons*
- *Heritage Quilts – Special Occasion Marker Quilts*
- *Let's be Social and Knit with new friends – Bring your projects in for help*
- *Quaker free-style embroidery Demonstration*
- *How to stretch and frame your embroidery*
- *Seniors teach after school needlework program, a show and tell.*

*Learn how some women created a business with knitting.*

Ie: Paula Lishman - The Original Knit Fur.  
[http://www.paulalishmaninternational.com/collection\\_2009/index.shtml](http://www.paulalishmaninternational.com/collection_2009/index.shtml)

*Did you know that knitting saved a Norwegian Cottage industry? They started knitting bikinis and wow, they are still knitting and can't keep up with demand! Just had to learn to tie knots everywhere to avoid unravelling :)*

## *Quaker Tapestries*

Throughout history, embroidery has been used to tell a story, illustration using thread on fabric. Quaker Tapestry, a contemporary tapestry stitched in the narrative style of the famous Bayeux Tapestry Tradition.

“The Quaker Tapestry is the combined work of 4,000 men, women and children from around the world, and took 15 years to complete.” The museum has started some story telling tapestries on hand made woollen fabric. We are at the design stage at this writing and hope to produce four works representing Whitby. This is an ambitious project and will be part of the ongoing part of the A Stitch In Time Project.

### *About The Bayeux Tapestry*

“Bayeux Tapestry refers to an ancient story telling art work done in needlework. When first referred to (1476), the tapestry was used once a year to decorate the nave of the cathedral in Bayeux, France. There it was “discovered” by the French antiquarian and scholar Bernard de Montfaucon, who published the earliest complete reproduction of it in 1730. Having twice narrowly escaped destruction during the French Revolution, it was exhibited in Paris at Napoleon’s wish in 1803–04 and thereafter was in civil custody at Bayeux, except in 1871 (during the Franco-German War) and from September 71

# 'A Stitch In Time'

1939 to March 1945 (during World War II).

Montfaucon found at Bayeux a tradition, possibly not more than a century old, that assigned the tapestry to Matilda, wife of William I (the Conqueror), but there is nothing else to connect the work with her. It may have been commissioned by William's half brother Odo, bishop of Bayeux; Odo is prominent in the later scenes, and three of the very few named figures on the tapestry have names borne by obscure men known to have been associated with him. This conjecture would date the work not later than about 1092, an approximate time now generally accepted.

The tapestry has affinities with other English works of the 11th century, and, though its origin in England is not proved, there is a circumstantial case for such an origin. The tapestry is of greater interest as a work of art. It is also important evidence for the history of the Norman Conquest, especially for Harold's relation to William before 1066; its story of events seems straightforward and convincing, despite some obscurities. The decorative borders have value for the study of medieval fables."

## *Glossary of Terms*

*to know in Heritage  
handwork and sewing.*

*A is for making*

*Alterations for the better*

*...to the way you think*

*about things.*

**Appliqué**—Ornamental piece of fabric or motif applied to garments, commonly shaped in floral, sequin, or bead designs.  
**Argyle**—Multicolored diamond knit pattern most often seen in socks and sweaters.

*B is for Beauty...*

*fashion is only great when*

*it is beautiful!*

**Bengaline**—Fabric which has a crosswise ribbed effect made of silk or wool and has a lustrous finish.

**Bloomers**—Named after Amelia Jenks

# 'A Stitch In Time'

Bloomer known to be one of the first adopters of the wide leg full trousers gathered below the knee. Bloomers were popularly worn by women in the 1890's with the advent of the bicycle.

**Bodice-** The portion of a dress between the shoulders and the waist. Bodices have varied in length depending on location of the waistline in any era of history pertaining to style of the period.

**Bolero-** An open front, sleeved or sleeveless jacket, almost reaching the waist. Often with braid or embroidered embellishments.

**Bouclé-** Bouclé fabric is woven or knitted from looped yarn which gives it a highly textured surface.

**Broadcloth-** Closely woven plain weave combed cotton or cotton blend fabric with a smooth surface used primarily for blouses.

**Brocade-** Jacquard weave fabric with a raised design usually floral or paisley designs woven into the fabric. Often woven with gold or silver threads primarily associated with eveningwear.

**Bustle-** A general term referring to back fullness in a skirt. Bustles were an important element of style in women's skirts from about 1870 to 1890.

*C is for Comfortable ...*

*May you always feel good in what you wear!*

**Cameo-** Sculptural relief design cut into a hard stone used as jewelry. Most popular relief is of a women's silhouette, found on pins and worn on women's blouses and dresses or on a band around the neck.

**Challis-** Lightweight plain woven fabric mainly used for blouses.

**Chenille-** Fabric or trim woven with a dense hair-like texture.

*D is for the Daring...*

*there is always room for a little more daring!*

**Dart-** A pointed tuck sewn on the inside of the garment to shape it to the lines of the body.

**Devoré Velvet-** Also known as cut velvet or burn out velvet. Fabric in which the looped pile velvet has been cut into a figured pattern with a backing of chiffon.

**Dobby Weave-** Dobby weaves produce all over figured fabrics. They are made on looms having a doobby attachment. Dobby weaves are simple, small geometric figures, with the design repeated frequently.

# 'A Stitch In Time'

**Drawers-** Long loose fitting knickers worn to the ankle made to be viewed below skirts, usually made of cotton.

**Duster-** A long lightweight coat introduced during the late 19th century with the advent of the automobile. Worn while motoring to protect clothing from the dusty roads at the time. Dusters had long sleeves, high collar, and cut in full length. A house coat.

*E is for Everything...  
Whatever makes you  
happy, hope you can have it  
all!*

**Edwardian-** A style of dress associated with the period between the 1900 to 1910. Showcased with clothing lines including high collars and long sleeved, voluminous bust-lines, fitted waistlines and curved full hips. Skirts had majority of the fabric gathered at the back waistline and length reaches to the ankles. This era followed the Victorian period.

**Embroidered-** Ornamental needlework of designs used to decorate fabric, clothing and linens as well as pictures.

**Eaton Jacket-** Originally a boy's short waist-length jacket worn by students at Eaton

College in England from the mid 19th until the early 20th century. Similar short jacket styles became popular in the late 1900's which became popular for women.

**Eyelet Fabric-** Fabric with small holes edged with embroidered stitches as part of a design. Mainly seen in lightweight cotton and voile fabrics.

*F is for Fun... Fashion  
is Fun! Strut you Stuff.*

**Flounce-** A fabric piece of a design which can be decorative, or gives volume to a the piece. Usually gathered or pleated material attached by one edge sewn to a garment  
**Frog-** Decorative braid closure which loops over a braid toggle or button.

*G is for Great...  
That's you!*

**Gabardine-** Twill woven fabric with a smooth diagonal weave. Produced in a variety of weights in natural and man-made fibers.

**Garibaldi-** A shirt or blouse worn by women in the 1860's. A loose high-necked blouse with long sleeves styled after the red flannel shirts worn by Garibaldi's soldiers.  
**Gathers-** A design element of fabric drawn

# 'A Stitch In Time'

together with thread to create volume. A means of distributing fullness in some part of a garment to make soft folds in order to decrease the width of the fabric.

**Gore-** Fabric panels sewn into skirts that are intended to add gradual fullness to a garment. Skirts often consist of three or more gores. They allow a closer fit over the hips and then gradually flare out at the lower part of the garment to increase the fullness at the hemline.

**Grosgrain-** Closely woven heavily ribbed ribbon. Popular trim used on hats.

*It is for Happiness...*

*Make the most of what  
you have, it will make you  
happy.*

**Herringbone-** Also known as chevron weave. Fabric pattern consisting of adjoining vertical rows of slanting lines, any two contiguous lines forming either a V or an inverted V.

**Hoop-** Also known as crinoline. An undergarment used to hold out a full skirt. Its structure varies. It can be a series of gradually larger diameter hoops starting below the waist and reaching to the hem. These hoops are held together by

vertical tapes or sewn into a petticoat. Alternatively, the garment may be a petticoat made from a stiff fabric. Crinoline, now used as a synonym for a such a petticoat, was a firm fabric originally made with horsehair. An important part of a woman's wardrobe in the 1860s, today hoops are worn under evening gowns and wedding dresses.

In the 1960's hoops were popular in wedding dresses and the first ones out did not bend so the groom when standing close to the bride for a photograph would have to hold onto the hoop from behind so that the gown would not bulge forward. Now hoops have play or bend so that they will stand out, but bend inwards if someone stands in close.

**Houndstooth-** A fabric design of small jagged checks in the shape of a four-pointed star check design in a broken twill weave the checks are medium-sized and one of the colors is often white. Used for men's sports suiting.

**Hourglass-** Also known as 'S' curve silhouette. Shape exemplified with the Victorian and Edwardian period when women wore corsets to pull in the waist and push out the bust and hips. Victorian designs accented the hourglass gradually moving into an 'S' Curve with the new corsets designed to be healthier. Later and even today, women wore gurdles; devices to cinch them in. Today whole undergarments or body wraps are designed to smooth the figure. Most women do not wear gurdles or these garments on a

# 'A Stitch In Time'

day to day basis as they are confining and restrictive. Gurdles started to go out in the 1970's but I know women who were older at the time and could not go comfortably without wearing one as their muscles were weakened by the wearing of them.

*I is for Intelligence...  
which is knowing the  
difference between 'A  
Stitch in Time' or  
'Putting it off till Later'  
tell someone you love them  
today!*

**Inseam-** The seam in a trouser that runs from the crotch to the hem. Leg length is measured based on the inseam and the finished hem length of trousers.

**Iridescent Fabric-** A fabric in which two colors reflect in the light, sometimes to a shimmery effect. Iridescent fabric can be produced either when a yarn in one color is woven with a yarn in a different color, or when one type of yarn is woven with another type of yarn.

*I is for Just do it...  
never be afraid of sewing  
up a storm -you might  
just be creating something  
good.*

**Jacquard-**A fabric with an intricately woven pattern mainly a decorative weave created by a jacquard loom and used for brocades.  
**Jodhpurs-** Very full wide-hipped riding pants of heavy cloth, fitting tightly from knee to ankle, also known as riding breeches. Worn by motorcycle riders and aviators in the 1920's to the 1950's.

*K is for Knights...  
They do all the hard jobs.  
Always appreciate the  
Knights in your life!*

**Khaki-** A common slang term in the United States Navy that refers to chief petty officers and officers (who wear a khaki-colored uniform). Today, civilian "khakis" come in all ranges of colors

# 'A Stitch In Time'

and the term refers more to the particular design or cut of twill weave pants/trousers. The most popular and well known is Levi's Dockers brand of khaki. Also referred to as a color, 'dust-colored', a brownish-yellow color.

**Knickerbockers-** Also known as knickers, knee pants, knee breeches, breeches, plus two's, or plus fours. Full trousers gathered or banded just below the knee. Worn by men since the 18th century and became an important garment as sporting attire. In particular bicycling and golf. Famous in the 20th century worn by pro golfer Payne Stewart.

*L is for Life...*

*Live it to the fullest!*

**Leg-of Mutton Sleeve-** A sleeve that is cut with a very full top that is gathered or pleated into the armhole, then tapers gradually to fit closely at the wrist. A popular style of the 1890s. It is also sometimes called by the French name for a leg of lamb, a 'gigot' sleeve.

*M is for Mind*

*keep ahold of it, things go*

*better.*

**Mandarin Collar-** A stand up collar on jackets, dresses and blouses, adapted from a close fitting Asian collar.

**Mantle-** A hooded cloak or cape worn by women as an outer garment in the mid to late 19th century, usually waist or hip-length it could also be full length like a cape and the design is full flowing.

**Mobcap-** Large full simply decorated gathered cap worn indoors during the 19th century to protect the hair.

*N is for Necessary...*

*some things like nice shoes,  
are just necessary!*

**Newsboy Cap-** A flat hat with a round full body, and multi paneled with a button on top, and often with a snap attaching the front of the hat to the small stiff brim in front. Cloths used to make the hat range from tweed (most common) to solid colors. Used as driving caps for summer wear and was popular in Europe and the United States in the late 19th and early 20th centuries among both boys and adult men.

As the name suggests, it is associated with newspaper boys and golfers. Sometimes also referred to as the: Baker Boy, Apple Cap, Eight Panel, or a Jay Gatsby, from The Great Gatsby.

# 'A Stitch In Time'

*O is for Ordinary...  
that is not what you are,  
you are Super Duper!*

**Oxford-** A woven fabric, employed to make the fabric in oxford shirts. The warp has two fine yarns paired together. The weft has one heavier, a softly spun fill yarn. A soft, basket-weave cotton is used as one of the most popular fabrics for a dress shirt.

*P is for Perfection  
We all strive for it -but  
don't beat yourself up about  
it!*

**Pagoda Sleeve-** A sleeve that is shaped much like an Asian building called a pagoda. The sleeve is narrow at the top where it fits the upper arm closely, then gradually flares out to become wide at the bottom. The shape is similar to a funnel, and so this sleeve style may also be called a funnel sleeve.

**Paisley-** A fabric design with a colorful woven or printed and swirled pattern of abstract curved shapes. Most popular garment with paisley design is a type of woolen shawl popular in the 19th century,

made of a soft wool fabric. Paisley is also used in cottons for overall paisley patterned dresses. Paisley goes in and out of style, it last came in style in the late 1970's.

**Pantalettes or Pantaloon-** Also known as a pantalet, are long drawers extending below the skirt, with a frill or other finish at the bottom of the leg, commonly worn by women and girls in the 19th century.

**Peplum-** A ruffle or flared section in the construction of a jacket, blouse or skirt that extends a short distance below the waistline or is attached to the hemline. Peplums may be sewn to the bodice or skirt, cut in one with the bodice or skirt. Petticoat- An under skirt which fits around the waist with ties or elastic, worn as a separate garment below the fashion skirt or dress. Gives the skirt or dress the desired fashionable shape and polishes the outer attire. Throughout the 19th century, petticoats were generally made of linen, cotton, muslin, or wool.

**Pigeon Front-** Also known as pouter pigeon front and hourglass silhouette. The design of a pigeon front has extra material gathered or pleated on the front of the blouse or dress which forms a pouch in the front. This pouching in front, combined with fullness in the rear of the skirt, produced the fashionable 'S' curve silhouette of the early twentieth century. Blouses and dresses were full in front and puffed into a "pigeon breast" also known as mono-bosom shape of the early 20th century that looked over the narrow waist, which sloped from back to front and was often accented with a sash or belt.

# 'A Stitch In Time'

Necklines were supported by very high boned collars and skirts brushed the floor, often with a train, even for day dresses, in mid-decade.

***Pinafore-*** An apron with a bib front, halter neck and long skirt, that ties behind the waist.

A sleeveless dress resembling an apron; worn over other clothing.

***Pin Tucks-*** Narrow sewn rows of fabric that form very small pleats on the exterior of the design. Edwardian blouses were heavily pin tucked throughout to give a highly adorned look. Also used to fitting purposes to help tailor a garment. Pin tucks are used extensively on Christening gowns even today.

***Plus Two's Knickers-*** See Knickerbockers. English terminology for knickers. Plus Two's have a Two inch fold-over below the knee.

***Plus Four Knickers-*** See Knickerbockers. English terminology for knickers. Plus Fours are longer and wider trousers with a baggy effect, They are called plus fours because there is an extra four inches of material which folds over below the knee.

*S is for Sensible fabrics...  
well sometimes!*

***Shantung-*** A fabric of an intricate weave, it employs as very simple plain weave design with a ribbed effect, which allows the plain weave to produce the raised or ribbed sections of the fabric. Whether produced with spun silk or synthetic blends, shantung is a durable textured fabric that has both desirable texture and visual attraction.

***Shirtwaist-*** Originally the word for a ladies blouse, the feminine version of a man's shirt. Crisp tailored designs are typical in shirtwaists with little lace, some trimmings or embroidery to adorn this style of blouse.

***Silhouette-*** An outline representation of all parts in proportion to the whole, in fashion, the proportion of each element of the design, when added to the whole, equating a familiar overall appearance. For example in Victorian silhouettes, the hourglass of 'S' curve, wide shoulders, usually large puffed sleeves, small waist emphasized with a belt or contrasting color, finishing with a full broad hemline.

***Suspenders-*** Designed to hold up men's trousers and knickers, consisting of two bands joined in the back and attached to trousers or knickers with buttons. Later designs attach with metal clips. Usually made of elastic, and known in the UK as 'braces'. Formal wear for men still utilizes suspenders to make sure the trousers don't sag.

# 'A Stitch In Time'

*Tis for Terrific...*

*as soon as you see such an outfit get it or Sew it.*

**Taffeta-** A crisp, smooth, plain-woven fabric with a glossy lustrous sheen. Made of various fibers, such as silk, rayon, or acetate, and used especially for women's eveningwear garments.

**Tea Gown-** Long loose-fitting gown formerly popular for wear at afternoon tea. This allowed corsets to be loosened or even removed underneath. Tea gowns are characterized by unstructured lines, light fabrics, lace trim, and frothy feminine detail.

**Tweed-** A fabric with a rugged, nub surface, in any of various weaves of two or more colors or shades. Often with multi colored nubs interwoven throughout the weave with a soft, open, flexible texture resembling cheviot or homespun, but more closely woven. It is made in either plain or twill weave and may have a check, twill, or herringbone pattern. Subdued, interesting color effects (heather mixtures) are obtained by twisting together different-colored woolen strands into a two- or three-ply yarn. Tweeds are desirable for outer wear, being moisture resistant and very durable, used chiefly for casual suits, hats, and coats.

**Twill-** A weave used to produce fabric which is a woven pattern of diagonal or twill lines that run upward to the right or left on the fabric face. A hard-wearing fabric used for making sporting jackets and pants. Twill Weave is used primarily for denim jeans and Levi's Dockers.

*Vis for Victorious...*

*it is how you feel when you have achieved something good. Or when you just got that dress on sale!*

**Venise Lace-** Also known as Venetian lace. A lace of varying thickness of thread available in hundreds of patterns. May be cut into motifs or used as all over lace. Made of either cotton or rayon. Venise lace often has a high profile, and is made using a needlepoint technique rather than embroidery. A heavier weight lace, the patterns vary from geometric to floral. Each pattern is attached to the others by bars made of thread.

**Victorian-** A style of dress associated with Queen Victoria, her reign 1837 to 1901. She was responsible for many fashion trends. This style is now used to define styles of elegant highly decorated clothing

# 'A Stitch In Time'

and home décor. As to clothing, a long period, with silhouettes from the full circle skirts and tight bodices to a slender front skirt with bustles to the back, and slender bodice with tight sleeves, to the hourglass silhouette of the 1890's.

*Wis for Waisted...  
in that when you are happy  
about where your waist  
happens to be, you can  
finally relax about life.*

**Walking Suit-** A women's suit very popular in the 1890's consisting of a braid trimmed jacket with front closure and an ankle length skirt which flares at the back to permit easy walking.

*These days we can go walking in anything almost.*

**Waistcoat-** Also called a Vest is a men's waist length, sleeveless garment worn under a jacket and over a shirt. Can be made of plain or embroidered fabrics, buttons up the front and usually has two small pockets. Occasionally women's styles also include vests or waistcoats.

*Z is for Zoo*

*in that its a 'Zoo out there'  
on Boxing Day! I  
prefer to sit back and enjoy  
the turkey leftovers and  
read a good book...*

**Zouave Jacket or Shrug-** A collarless, waist or shorter length jacket, bolero style with three quarter length sleeves. Made to be worn as a cover up garment for a sleeveless dress.

**Zipper-** Something to do up. A great invention for bringing two pieces of fabric together without buttons.

*Something with Zip, is something with ease,  
quick and light hearted.*

*There is a time to have Zip and a time to  
enjoy lingering in the moment or enjoying the  
formalness of some event or elegant piece of  
clothing.*

*Every day you should admire something elegant  
or aspire to be elegant. It is good for the soul. A  
daisy is actually elegant in it's simplicity just as  
a palace is elegant in its grandeur.*

# *'A Stitch In Time'*

*Needle work is much more than just putting a few threads through fabric, it is a way of looking at life.*

*You can go through it a stitch at a time, making sure each one is exact or you can decide to make a crazy quilt inbetween and have a little adventure.*

*Whatever you sew up for yourself make it a good one, be happy with what you stitch, don't take it too seriously and share some good times and laughter along the way.*

*Keep everyone in Stitches and you will have a lot of friends, a happy family and lots of Fun Times!*

# *'A Stitch In Time'*

*So keep on making*

*A Stitch in Time.*

