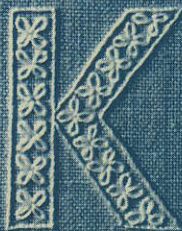
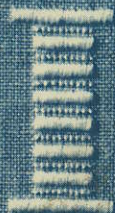


Elsie Svennas
A HANDBOOK OF
Lettering
FOR STITCHERS

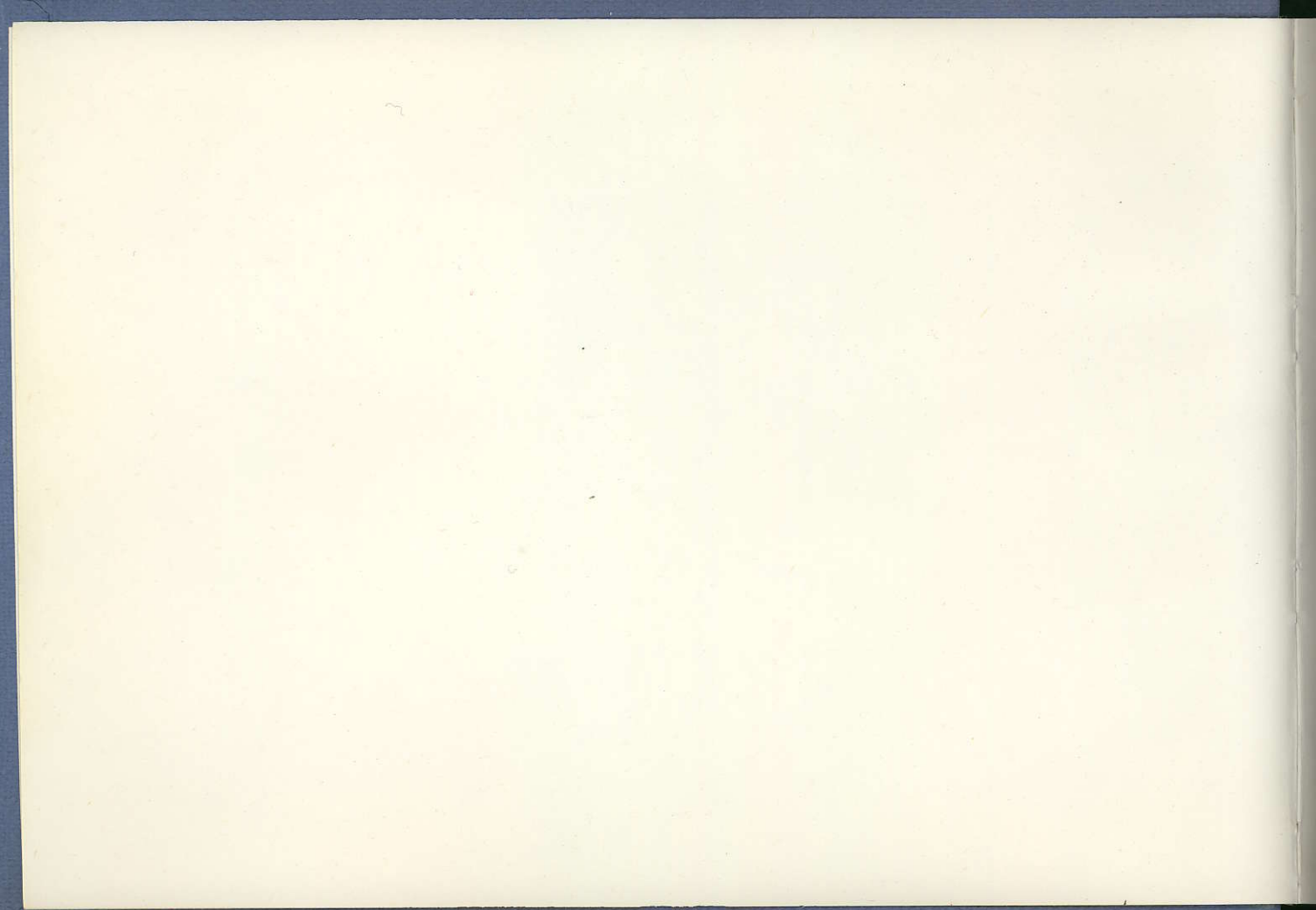


About this book:

The Author has set out in this book with three distinct aims. Firstly to write a concise history of Lettering, tracing the development from the simplest markings to the elaborate and decorative monogram. Secondly to give an illustrated dictionary of all stitches that are suitable for carrying out any lettering. Finally to display in an illustrated section the great variety of lettering designs suitable for various stitches using every letter of the alphabet as examples.

The result is a book which will appeal to all those interested in embroidery and the profusion of design ideas will help and inspire anybody who enjoys monogramming.

A HANDBOOK OF
Lettering
FOR MERCHANTS



A HANDBOOK OF

Lettering

FOR STITCHERS

ELSIE SYENNAS

A HANDBOOK OF
Calligraphy
FOR STUDENTS

A HANDBOOK OF
Lettering
FOR STITCHERS

ELSIE SVENNAS



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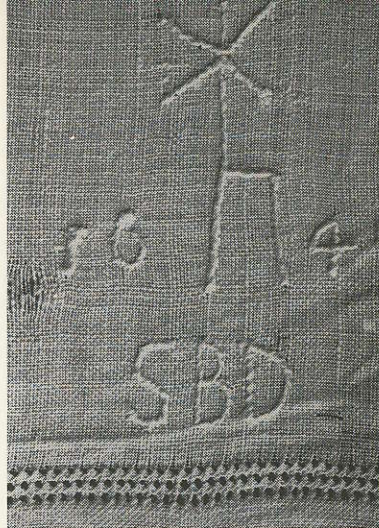
Marking

Even during the Middle Ages, before the art of writing became general, the well-to-do families of Europe used to put a private 'mark' or mark of ownership on their houses and possessions. It went with the farm or the family and usually enjoyed legal protection. This 'mark' was a sign or sometimes a letter. It was made up of straight lines, circles and other simple heraldic devices, owing to the fact that the material was often stubborn to work in. (This type of marking is still in use, for example, on timber and cattle.) Textile materials, on the other hand, were easily worked, and there the mark was replaced at an early stage by letters or a *monogram*, which comes from the Greek word meaning a single letter. The worked monograms had both a practical and aesthetic function and were formed in the style and manner of the period. For some inexplicable reason, however, textile marking has not developed over the past fifty years. All too often the letters are still formed in styles which we now avoid in other contexts such as books, newspapers and other typographical products. On inherited linen we like to see the old monograms, often large and highly elaborate—perhaps because it gives a nostalgic reminder of the past. For the sake of future generations, however, we ought to build on tradition, and adapt the shape and size of the monogram to the taste and style of the day.

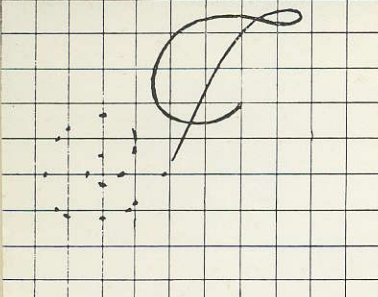
A well-worked monogram is nowadays often the only decoration on, for example, a sheet. And to relieve the plainness of other textile articles such as table mats, napkin cases, bibs, storage bags, handbags and clothes of various sorts, a monogram is a suitable decoration which at the same time makes the article more personal.

The monograms in this book are in many cases as simple as the old idiograph, but there are also examples of letters in various kinds of type as well as fantastic and romanticised forms. Most of them can be embroidered in various stitches, some easy, some more difficult. Some are intended to be worked in 'free style' embroidery, that is, following traced lines, others are to be worked in cross stitch and other 'counted thread' embroideries.

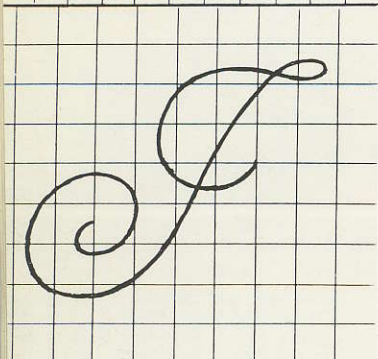
For a marking to be beautiful it must be well-executed and take textile properties into consideration. Choice of letters, material and embroidery technique depend of course not only on the article to be marked and the time at your disposal, but also on your skill. We all find pleasure in having a beautiful linen store, and marking can be an enjoyable and exciting way of expressing your personal taste and style. This book will show you how the work is done and the many techniques and forms of letters at your disposal.



Choice of letters, enlarging and reducing



Nowadays a single letter is often used for marking. The linen store is, after all, the property of the whole family, so that the initial of the family name is suitable as a monogram. The shape and size depends on the position where the monogram is to be placed, also bearing in mind any pattern on the fabric. To simplify the choice of monogram there are several pages in this book showing a collection of different styles of the same letter. The letters are very close together, but when you have chosen one or two styles, trace them on transparent paper. You will be able to see better how the letter looks alone and see whether it is suitable. Most of the letters are intended to stand alone, but just a few of the styles recur on different pages and can be used together.



If a number of letters are to be used together it is best to choose them from an alphabet in which the actual letters are so shaped that they balance well together. Place all the letters on the same level for preference. This is more up-to-date than standing them on a slant or entwining them together. The distance between the letters must be carefully considered. Experiment by drawing the letters on separate pieces of paper and bringing them closer together or further apart. The letters need not be intertwined. There are examples in this book of a few such combinations, but the inexperienced worker will

obtain better results by not attempting this.

By all means include the date. It is interesting to have both date and letters in order to check wear and tear and for the benefit of future generations. It will be seen from the earlier monograms reproduced in this book that the date often took up as much space as the letters.

The size of the letters in this book is not always the size you will want. Sometimes the fabric or article will demand a different scale. Many people like to have all their linen uniformly marked and then the monogram must be worked in different sizes. It must not look either too large or too small. On an ordinary unpatterned hand towel about 1 inch high is a reasonable size. The figures on the left show how to enlarge or reduce with the help of squared papers. This can either be bought in various sizes or homemade. If you are going to use the monogram a lot, it will save time if you have photostat copies made, enlarged or reduced.

The placing of a monogram is also important. Find out the most practical place and remember that traditionally a monogram should be seen and also decorate the article. On a place mat, for example, it must not be covered by the plate and on table cloths, napkins and towels it must be placed so that it will be seen when the article is folded up.

Transfer to the material

When the form and size of the monogram has been decided, draw it on a piece of transparent paper with a hard, sharp lead pencil. If you are going to work a lot of identical monograms it is better to draw it in Indian ink on tracing cloth. To help in placing it on the material draw a vertical and horizontal line on the paper. Then select the place for the monogram and tack a cross on the fabric along the line of the weave (remember that nowadays monograms are seldom placed obliquely over corners). On applying the paper, fit the two sets of lines exactly over the tacked cross. Sometimes lines can be marked by drawing a pin along the surface instead of tacking.

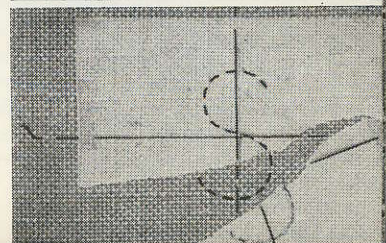
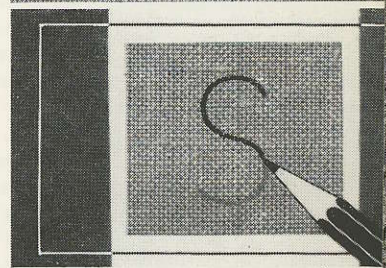
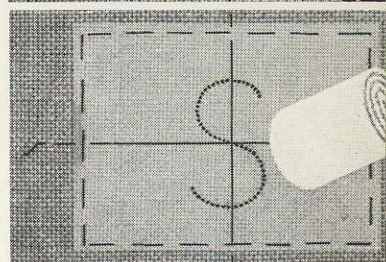
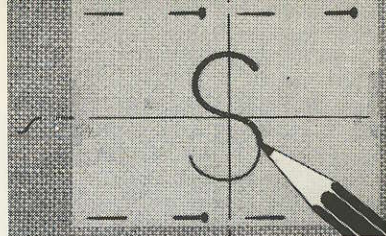
The transfer can then be made by any one of four different methods. The easiest is by using *carbon paper* (dark or light according to the colour of the fabric). Lay the fabric on a hard, smooth surface and fix the paper with the monogram firmly over it with pins or tape or by tacking it down. Then lay the carbon paper coloured side down between the fabric and the paper. Draw over all the lines with a pen, steel knitting needle or crochet hook, carefully lifting the edge of the paper to make sure the impression is clear. You can if you wish make carbon paper yourself by colouring the back of the paper on which you have drawn the monogram with soft lead pencil or chalk.

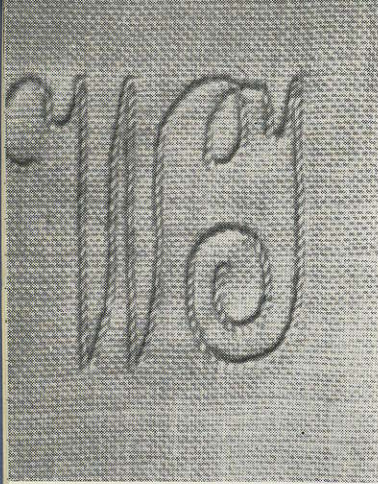
The best results are usually obtained by the more

laborious method of *pouncing*. Lay the paper or tracing cloth on which the monogram has been drawn on a soft surface and prick along all the lines with a sewing needle. Fix the pricked monogram over the fabric and with a piece of cotton wool or a twist of wool smear coloured powder all over the monogram so that it works through the holes. The coloured powder can be ordinary talcum for dark fabrics and talcum mixed with blue for light fabrics. After removing the paper you will see the lines as rows of pricks and can fill them in with pencil or Indian ink.

A simple method applicable in the case of light, thin fabrics is transfer by *light*. This involves making the letter drawn on the paper show through the fabric by holding both to a light. This can be carried out in comfort by laying a sheet of glass, for example, over a suitably wide gap between two tables of equal height and placing a strong lamp underneath the glass. A darkened room will facilitate the process. While you are drawing the letter on to the fabric this must be held taut with the left hand or be fixed in a frame.

The fourth method is by working *small running stitches* along the outlines through both fabric and paper. The paper is then carefully torn away. This method is excellent on all fabrics, and gives a fresh, unmarked final result. It is almost the only method possible for towelling and similar surfaces.



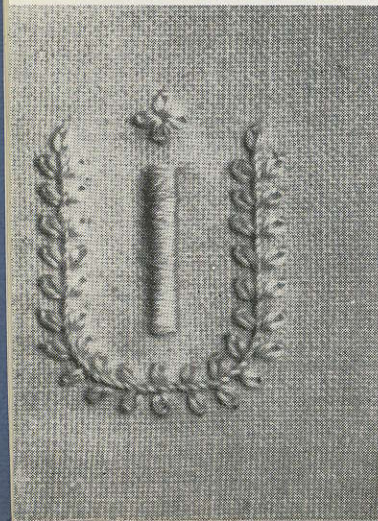


Materials

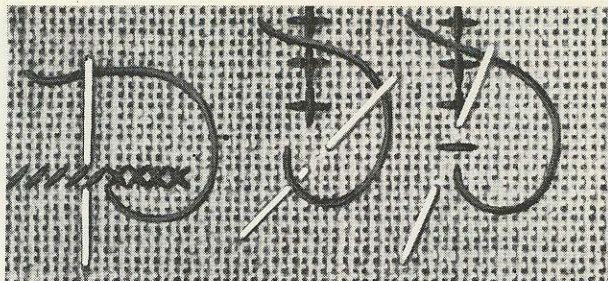
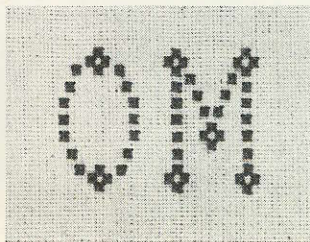
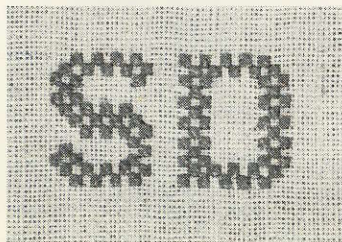
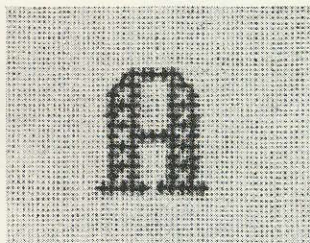
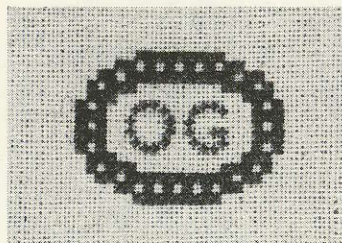
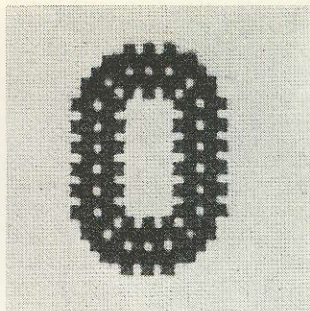
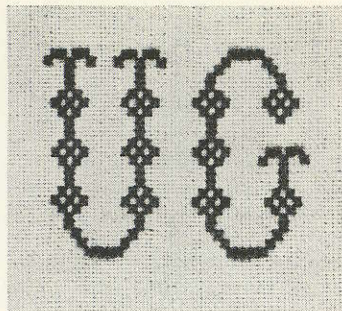
The thread you mark with should suit both the character of the fabric and the types of letters you have chosen. A very common mistake is to use too thick a thread, often with the idea of speed. This makes for a clumsy result: it is better to choose too fine a thread than too coarse a one. All unevennesses in the embroidery will be unnecessarily enlarged if the thread is coarse and the stitches large. White marking thread is made in very fine thicknesses, but not all shops supply it and correspondingly fine coloured marking thread is probably unobtainable. However, if your thread is too coarse and a finer one is unobtainable, it is always possible to draw out one or two strands of the thread you have. For raised satin stitch and in certain cases ordinary satin stitch, for which the stitches should form a smooth, even surface, it is better to work with thread from which a strand or two has been removed. Very loosely twisted threads and techniques that involve long, loose stitches should be avoided because they will not last.

Sometimes different thicknesses of thread must be used in the same monogram to obtain the best appearance. For narrow outlining work mercerised sewing thread is recommended. It is available in a wide range of generally fast colours. With all coloured fabrics or threads it is important to make sure the dye is fast by washing a sample in the ordinary way.

Once fastness is established contrasts can be made: for example, a white thread contrasts well with a coloured fabric. Hand-woven materials may be successfully marked with scraps of the spun warp thread. Coloured threads of a different quality and different dye from the fabric may be the same colour when first used, but will possibly look quite different after a few washes. Unbleached linen thread, for example, has an attractive, warm grey colour at first, but gradually turns quite white. A grey marking looks good against silver, stainless steel and wood. On linen fabric it is usually best to use twisted linen thread, which is available in both white and colours and is sold in good handicraft and needlework shops. Certain special colours will only be found among moulinée yarns. Single-thread cotton, often used for traditional embroideries, with its attractive pastel tones is suitable for coloured marking. White bed linen edged with lace is best marked in white. Sheets with coloured borders look extremely effective if the monogram is worked in exactly the same colour as the border. White monograms are the most practical on plain-coloured fabrics. The difficult problem of marking striped materials can often be solved by appliquéing on, e.g. a broad band of white cotton, and then working the monogram on that in colour.

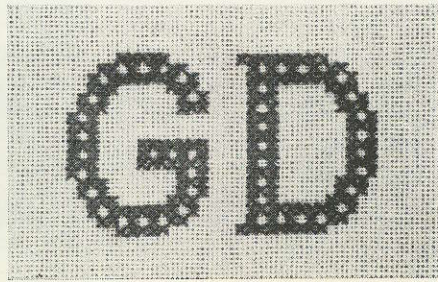
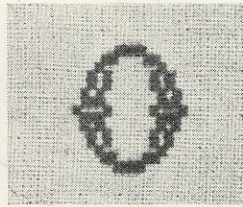
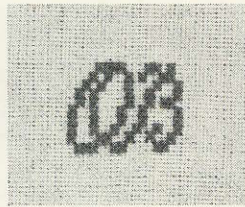
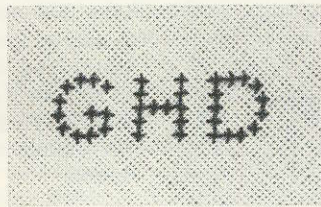
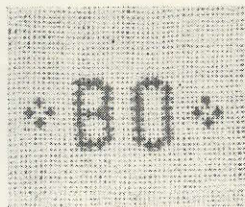
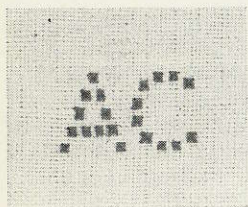
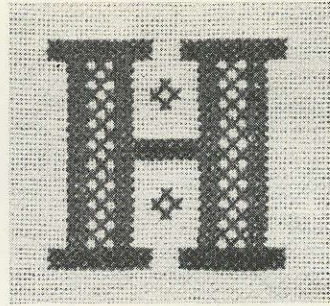
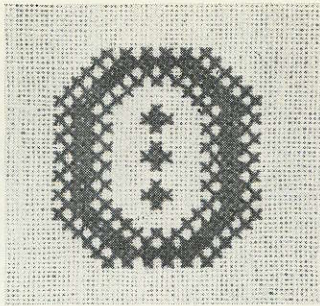
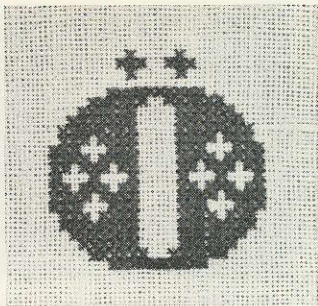
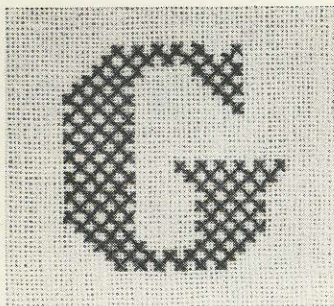


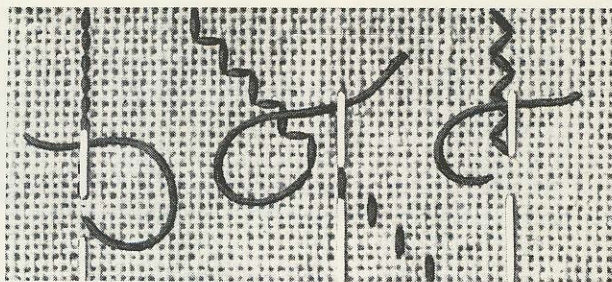
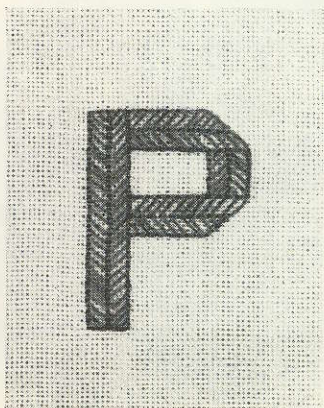
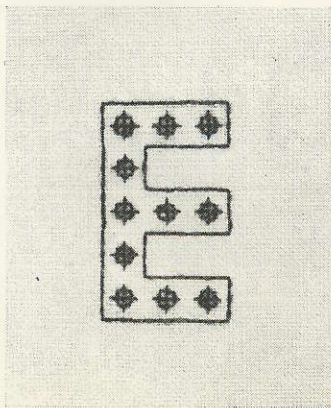
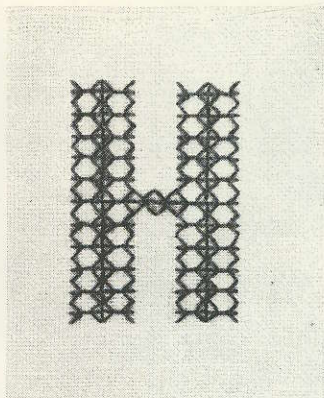
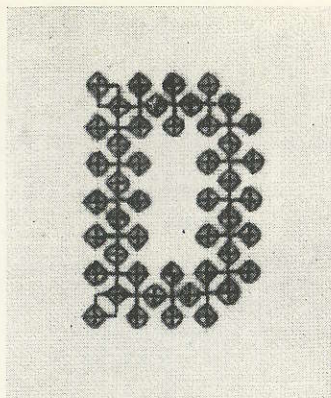
Embroidery techniques



Embroidery techniques have followed the tides of fashion in the same way as forms of letters. Many of them have a long history behind them and have appeared at different periods in different materials and combinations. The technique used should be adapted to the quality and style of the article. Some of those described on the following pages have not generally been used for marking, but the illustrations of the worked examples show how they can be applied.

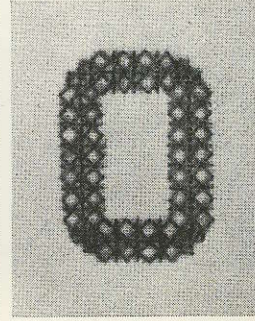
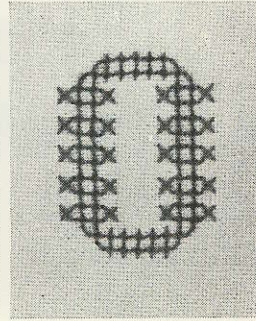
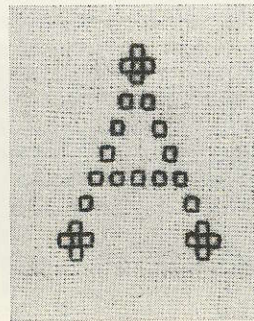
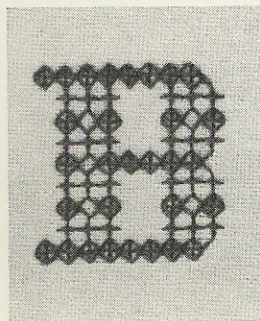
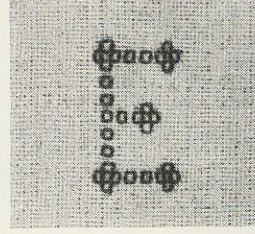
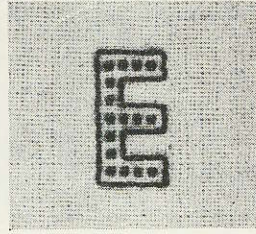
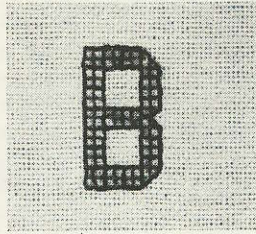
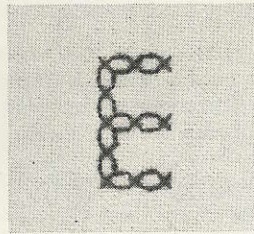
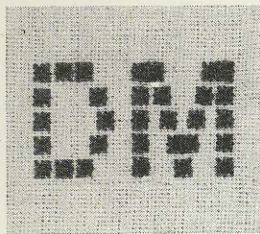
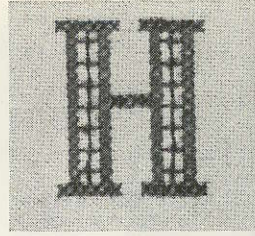
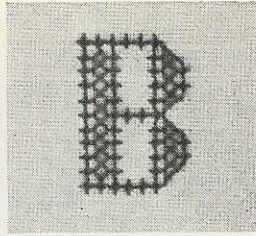
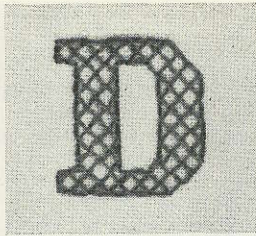
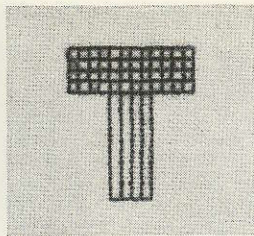
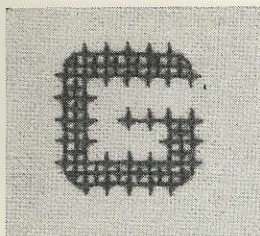
Cross stitch. The diagram above shows one of the most commonly-used stitches—the diagonal cross stitch on the left hand side. The bottom stitch is worked from left to right and the top stitch from right to left. All the stitches in a piece of work should lie in the same direction. The thread should always be attached in the direction of the stitching, never at right-angles. If you are working on a loosely-woven fabric, take care not to pull the stitches too tight. The right hand diagram shows the straight cross stitch. This can be worked in different ways: the diagram shows the two stages of a method in which the whole stitch is completed at once. Straight cross stitch must be worked over an even number of threads. A

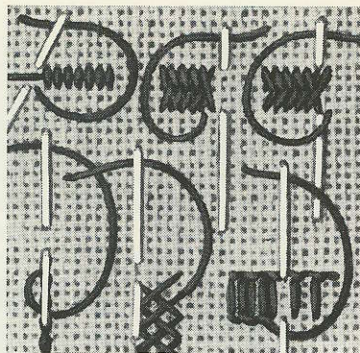
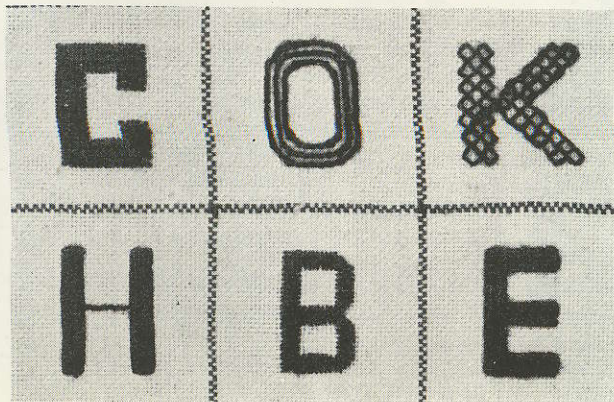
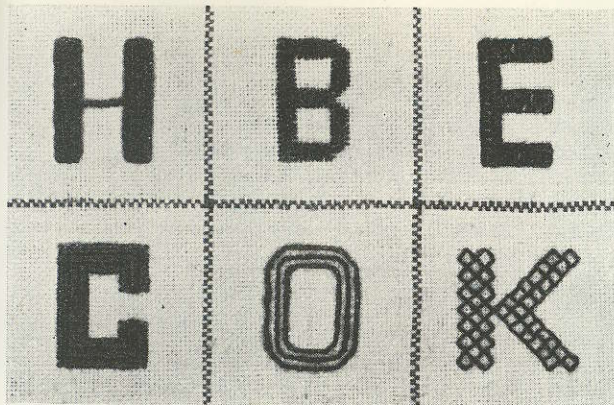




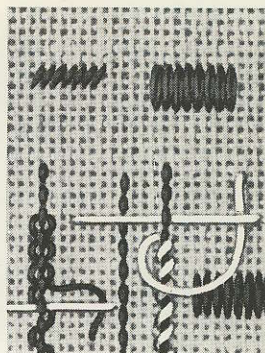
monogram which is designed to be worked straight over the threads of the fabric can also often be worked obliquely over the threads, but then it will also stand obliquely on the fabric. The two cross stitches can be combined in letters and designs.

Back stitch, four-sided stitch. The stitches shown in the diagram above, back stitch (left) and four-sided stitch (centre and right), can be used in conjunction with cross stitch and satin stitch for both simple and more demanding monograms. They may often be appropriately used on tablecloths and place mats in combination with so-called 'black' stitch embroidery. This was originally worked in black silk on white linen. Nowadays the same technique is often used in modern interpretations, worked in red, pink or blue thread. Brown or grey yarn is also used for marking tablecloths and napkins. Most of the monograms on this page are taken from pages 50-4 and worked in one thread of moulinée yarn. It is important that the thread should be fine. B in the middle of the next page is worked in two colours. In lower case (see under B and on page 53), these letters can be used for longer texts, as for example on presents such as cushions.





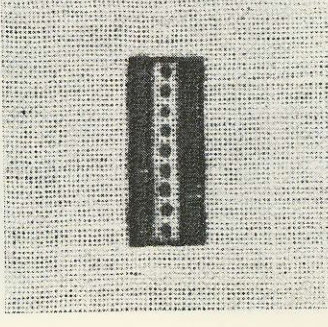
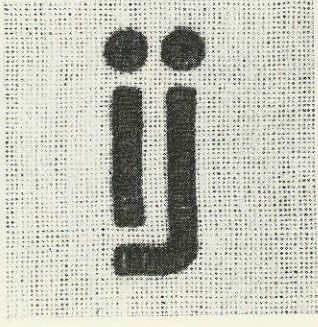
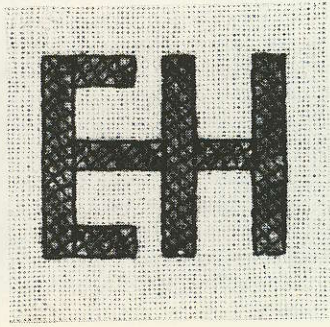
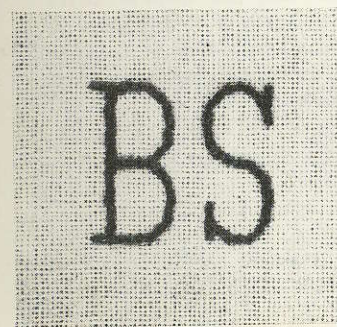
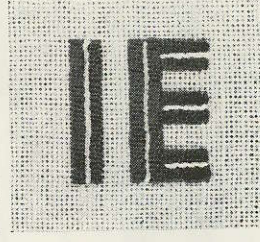
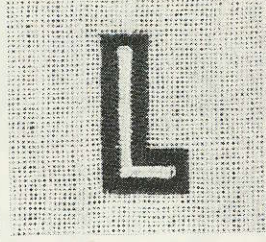
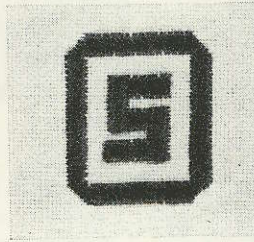
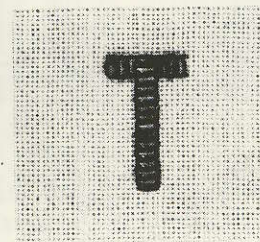
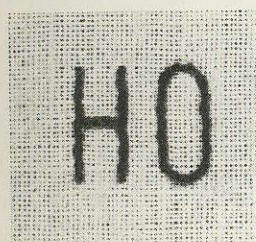
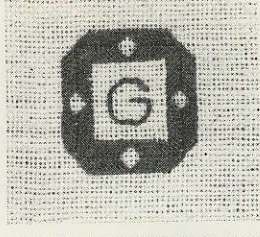
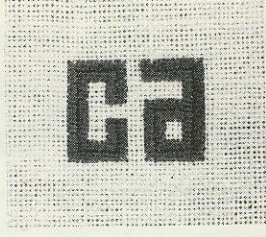
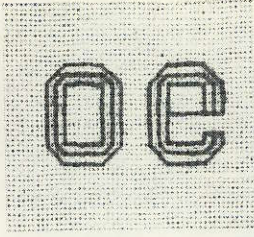
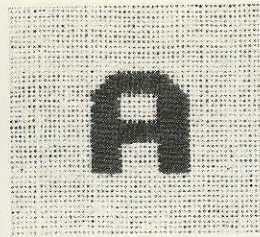
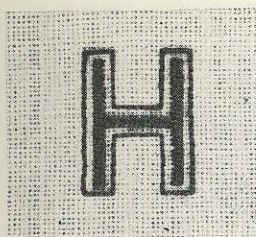
Right side



Wrong side

Techniques for two-sided embroidery. Marking should always be done very neatly, so that even the 'wrong' side looks nice. Quite a number of the letters of the alphabet keep their shape *unchanged* on the back. By tracing the initial on a piece of transparent paper you can test whether the letter will look the same on the back. The illustration on the left shows the same letters on the 'right' and 'wrong' side. In some cases combined letters can also be read in the correct direction on both sides (see I E on page 14).

A few examples of suitable stitches are shown in the diagrams. A narrow satin stitch will have more body if worked over a few trammed threads. Stem stitch and in some cases herringbone stitch becomes back stitch on the wrong side. This can be worked over with a whipping thread or otherwise decorated. See examples above. Herringbone stitch can also be worked so that the back becomes satin stitch.



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Satin sti
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Raised satin stitch. Raised satin stitch recalls the characteristic seventeenth century relief embroidery, often magnificently executed in gold and silver thread. At the middle of the nineteenth century cotton yarn came into general use and with this the delicate eighteenth century linen thread embroidery evolved into a heavier relief embroidery. This included the so-called *broderie anglaise* with satin stitch and raised satin stitch. Since then, generation after generation has used these techniques for marking. But you have probably often noticed how the material tears away at the side of heavy raised satin stitch and at the deep impressions left on mangled articles. The so-called 'filling in' raised satin stitch is consequently used sparingly nowadays. In this technique even the thin lines of the letters are worked by overcasting at right angles to the underlying 'filling'. Raised satin stitch then, like 'whipped' outline stitches, is really only suitable for materials such as drill, bird's eye weave and damask. Ordinary satin stitch and stem stitch are not suitable on these self-patterned fabrics.

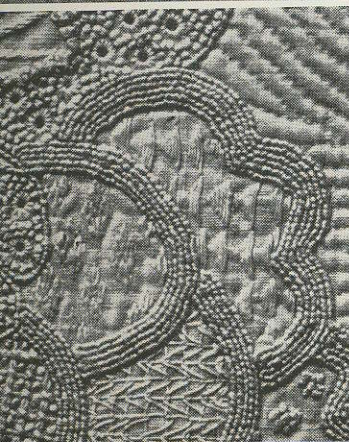
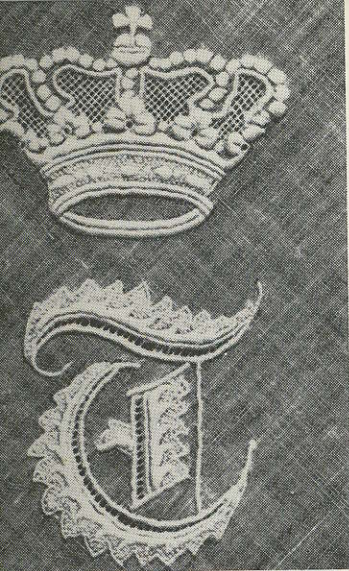
Satin stitch. Satin stitch is suitable for work on firm, smooth surfaces. It was the most usual surface-filling stitch in the eighteenth century white embroideries and occurs both as a 'straight' satin stitch, with the stitches at right angles to the outline, and also with

the stitches slanting in order to follow the shape of the pattern better. It is important to make sure that the stitches all slant the same way. The outlines round satin stitch will be more raised and more even if you first work round the outline in back stitch or stem stitch. Another way of making satin stitch more even at the edge is to work round it afterwards in a fine outline stitch. In many letters the satin stitch may be allowed to merge gradually into stem stitch.

Outline stitches. Of the outline stitches *back stitch* (see page 18) and *stem stitch* (see page 19) are the simplest. Rich embroideries with Renaissance-type ornamentation and letters worked in red and black silk in lines of stem stitch only go back as far as the sixteenth century. The stitch can be worked both right handed and left handed. A broader line is simply achieved by working several rows of stem stitch close against each other. For neatness begin and end each row of stem stitch with a smaller stitch.

'Whipped outline' stitch is a relief stitch. It originates from the outline stitching in sixteenth and seventeenth century appliqué work. In the rich and skilfully executed eighteenth century white embroideries a 'whipped outline' stitch was used for outlining the pierced or filled grounds characteristic of the period.





It is suitable for work on closely woven fabrics, particularly patterned weaves as it stands out enough to make the monogram conspicuous. The stitch consists of various overstitched outline stitches and consequently differs in thickness. The thinnest is worked over back stitch or stem stitch and the coarsest over chain stitch. The whipping is done from right to left except over stem stitch, for which the 'whipping' lies in the opposite direction to the stem stitch.

Chain stitch is another easily worked outline stitch, common in eighteenth century markings. Worked in fine thread in small stitches it is suitable for ornate letter forms. It is also used, like stem stitch, for tramping.

Couching is used firstly as an outline stitch, when a single or double thread is laid on the fabric and fastened down with small stitches in the same or a different colour, secondly it is used as a 'filling' with its long trammed threads oversewn with small stitches.

Knot stitch is a relief technique usually worked by winding the thread a certain number of times round the needle. In the eighteenth century white embroideries these knots covered whole surfaces. In modern monograms knots are used as decorative

stitches in combination with other techniques. They should be fastened very firmly to the fabric so as not to be left hanging on a 'stalk' and on articles to be washed frequently they are better replaced by small 'lazy-daisy' stitches. A kind of outline stitch, in which small twisted chain stitches form the knots, is also known as knot stitch.

Tambour stitch. Tambour stitch looks like chain stitch but is worked differently. It gets its name from the French word *tambour* (drum), and refers to the fact that it is worked on fine fabric stretched over a frame. The thread is held in the left hand as in ordinary crochet, but it is held *underneath* the fabric, and the loops are drawn up with a crochet hook and worked into a chain. This is a medieval technique which was very fashionable in the eighteenth and nineteenth centuries. It is excellent for towelling and similar surfaces where chain stitch is normally recommended. Tambour stitch is quicker to do and unlike chain stitch is easy to undo, if one should wish to change the monogram. On the wrong side the stitch looks like back stitch, which can easily be made attractive by overstitching.

Split stitch. This can also in some circumstances look like chain stitch. Most of the thread lies on the right

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Shaded
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side of the fabric. The stitch takes its name from the fact that one pierces the working thread with the needle on making the stitch. Split stitch is used both as an outline stitch and for filling as a sort of 'shaded' stitch.

Shadow stitch. Shadow stitch is one of the eighteenth century techniques. It is worked on thin fabric with a fine thread (sewing cotton is quite suitable) in the colour of the fabric. On the right side the work makes outlines resembling back stitch, but most of the thread lies on the back as a filling. It consequently appears as a shadow against the thin fabric. The filling also means that the monogram is raised against the surface.

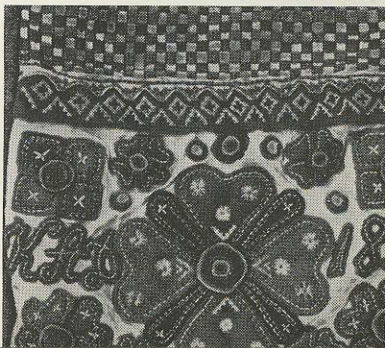
Buttonhole stitch. One of the commonest techniques used in *broderie anglaise*. It used to be employed frequently with filling and as an edging to the work. *Double buttonhole stitch* is most suitable for monograms. It gives much the same effect as satin stitch outlined with stem stitch. *Feather stitch* is an easy stitch, closely allied to buttonhole stitch.

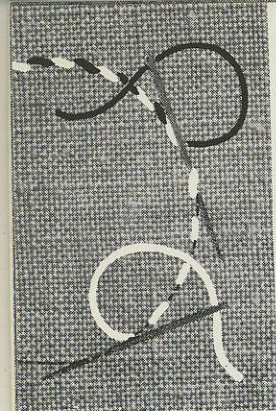
Shaded stitch. This occurs in one or two variations. It is a medieval technique which reached its highest peak in the eighteenth century, during which it was

executed with great skill in silk. It takes its name from the fact that it was usually worked in a number of different shades of silk, which gave a softly blended colour effect. In modern monograms it is worked in one colour only. On articles to be washed frequently the stitches should not be too long nor lie too loosely on the surface of the fabric.

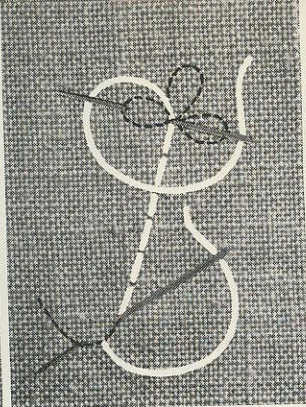
The embroidery techniques described will be made clearer by the following diagrams and photographs of worked monograms, all enlarged for the sake of clarity. A certain number of techniques, and possible variations not mentioned above are also shown. The diagrams often show the embroidery executed in two colours. This is for the sake of clarity and does not necessarily mean that the work needs contrasting colour.

The most important thing for a good result is, however, accuracy in execution. On loosely woven fabrics free style embroidery will be most successful if the work is stretched in a frame. Do not use too coarse needles. If the thread is coarse, use pointed tapestry needles, otherwise ordinary sewing needles. Do not leave the thread lying in long, loose loops on the back. Work with reasonably long lengths of thread and fasten off carefully.

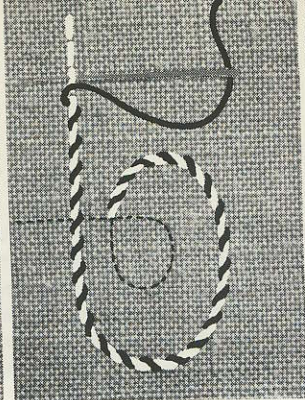




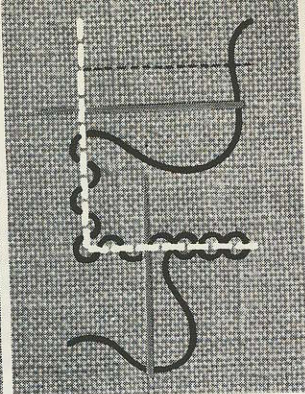
Running stitch



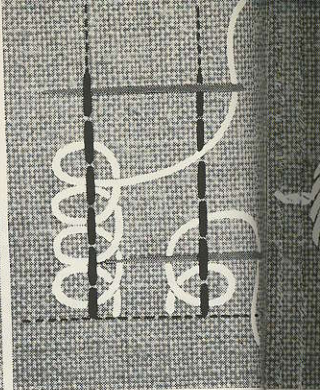
Back stitch and
'lazy daisy' stitch



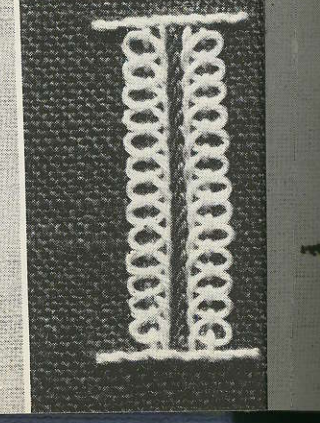
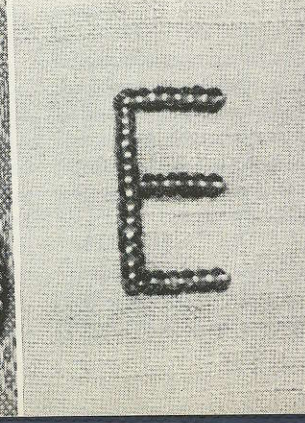
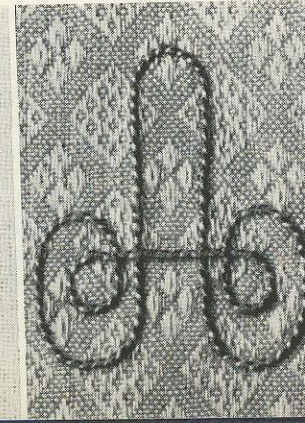
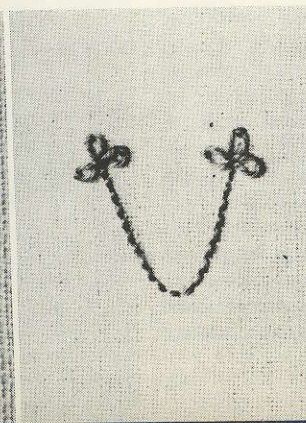
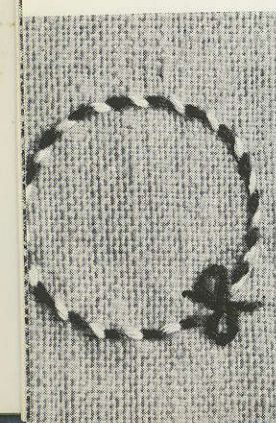
Whipped back stitch

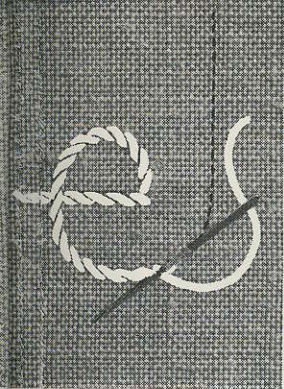


Laced back stitch

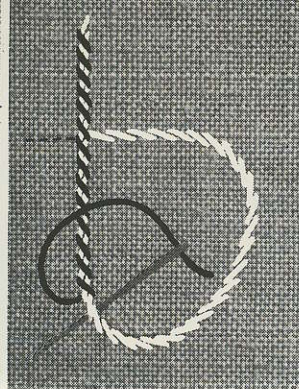


Pekinese stitch

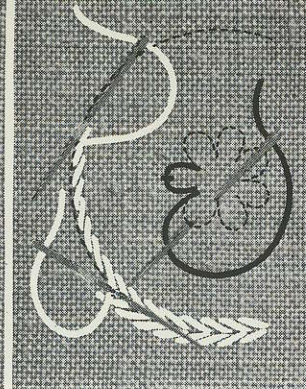




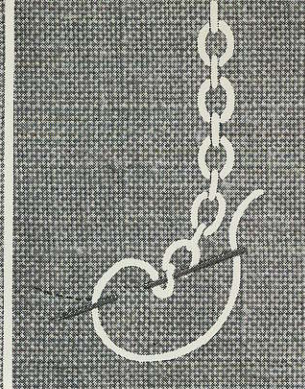
Stem stitch



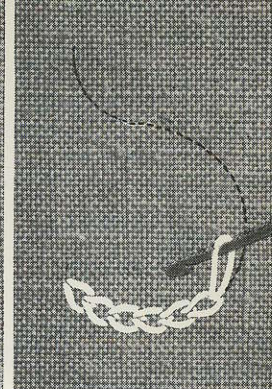
Whipped stem stitch



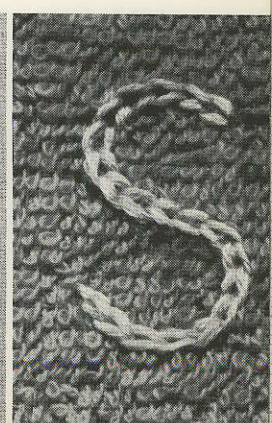
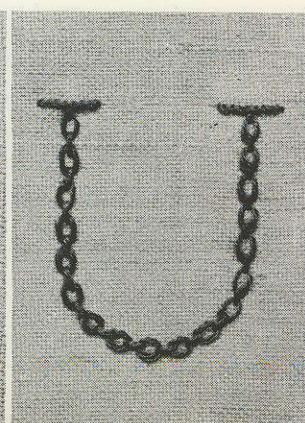
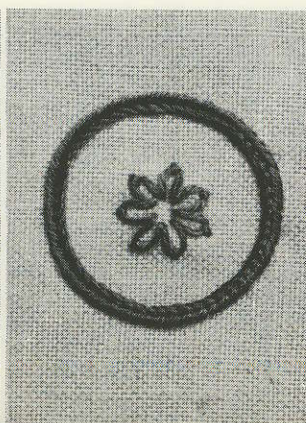
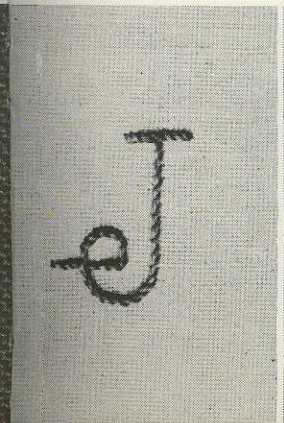
Stem stitch worked to right
and left and variation
of lazy daisy stitch

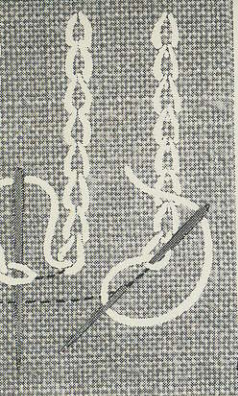


Cable chain stitch

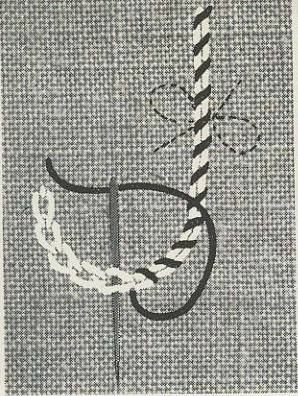


Tambour stitch crocheted
through the fabric

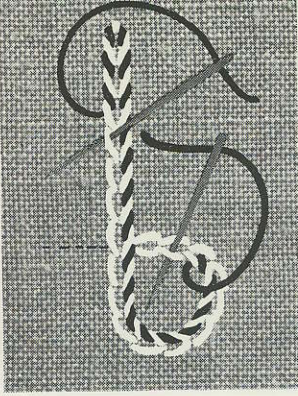




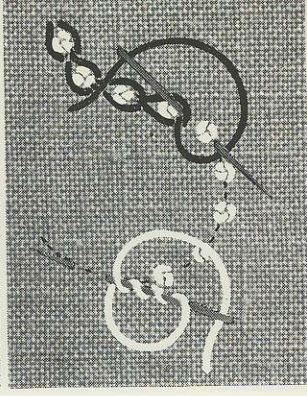
Chain stitch



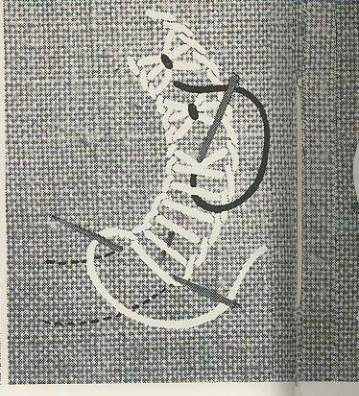
Whipped chain stitch



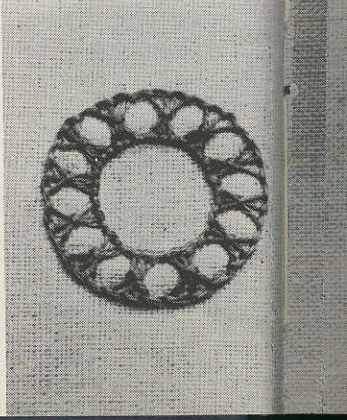
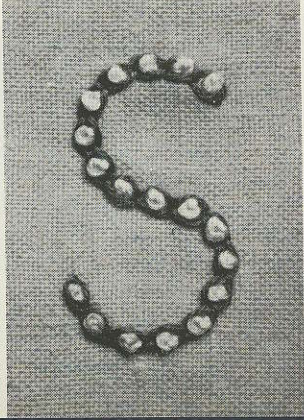
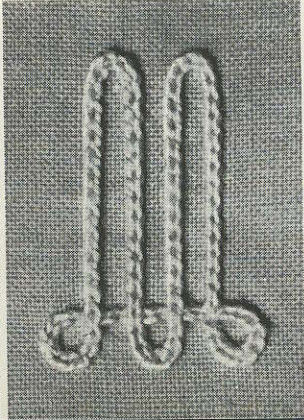
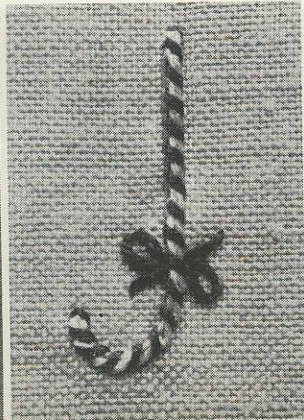
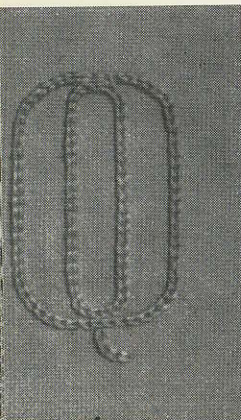
Variation of whipped
chain stitch



Chain stitch over
french knots

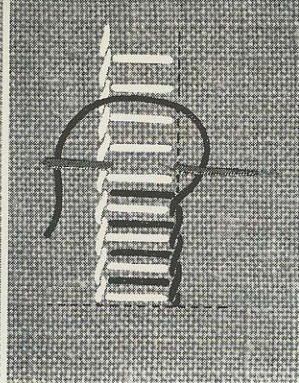


Open chain stitch with
stitches in groups

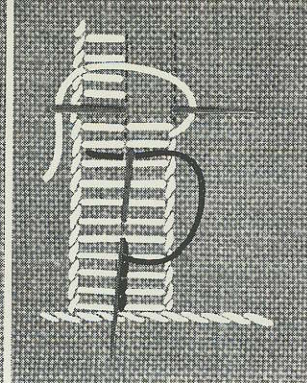




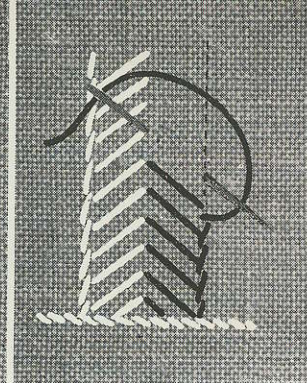
Button hole stitch



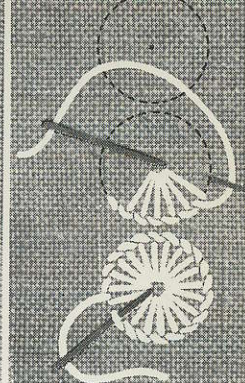
Double buttonhole
stitch



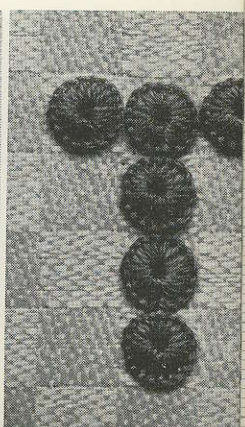
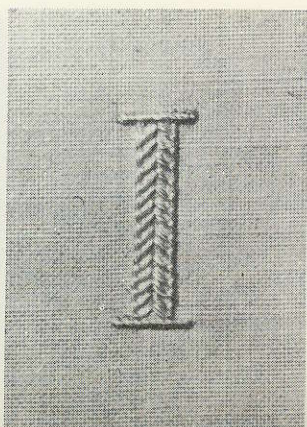
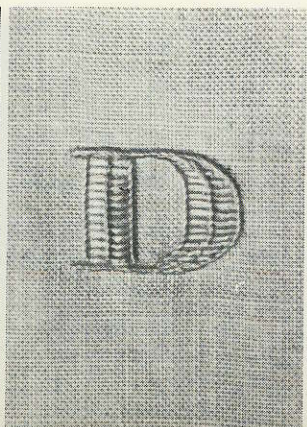
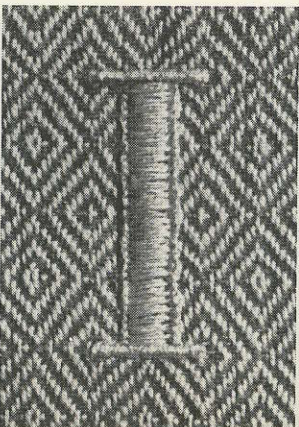
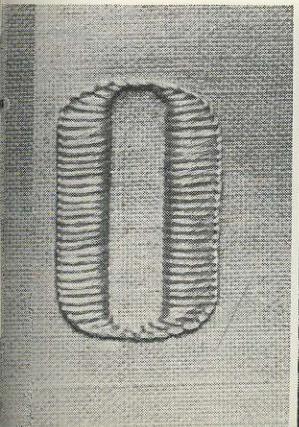
Two rows of buttonhole
stitch with chain
stitch in between

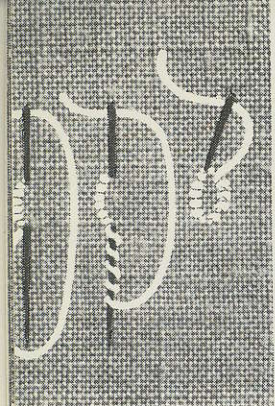


Slanting buttonhole
stitch

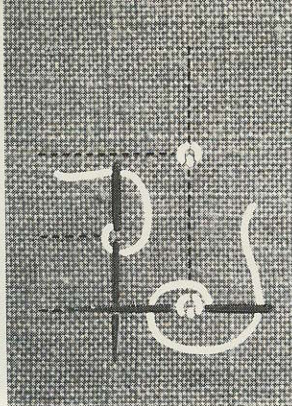


Buttonhole stitch

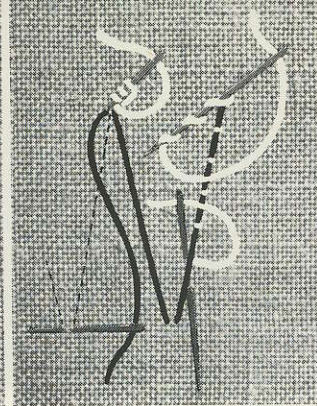




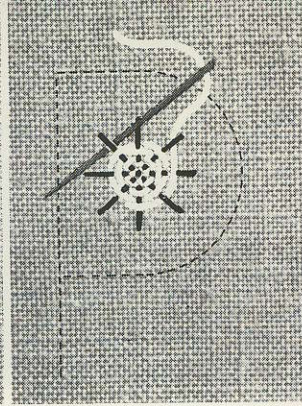
Bullion knot



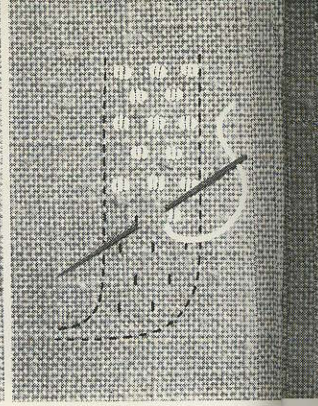
Small chain stitches
as knots, or double
chain stitch



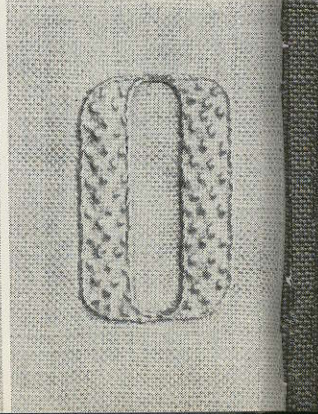
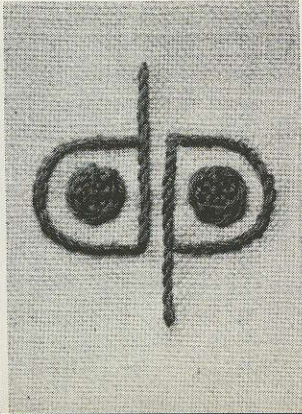
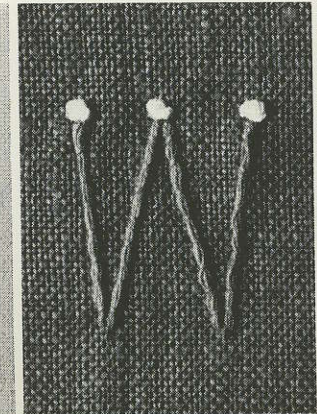
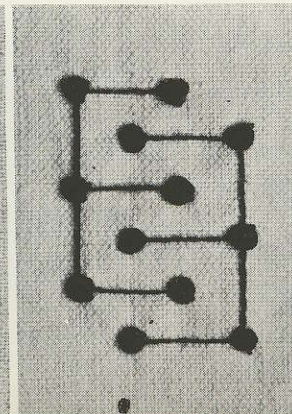
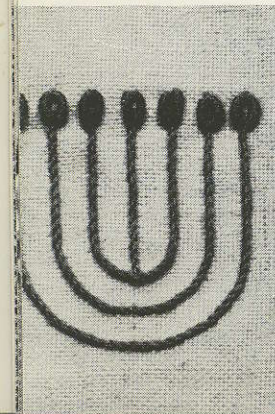
Couching and
knots

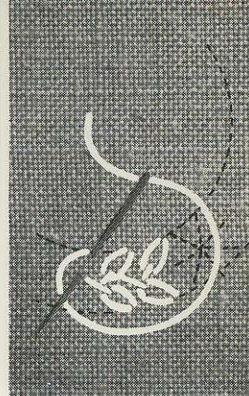
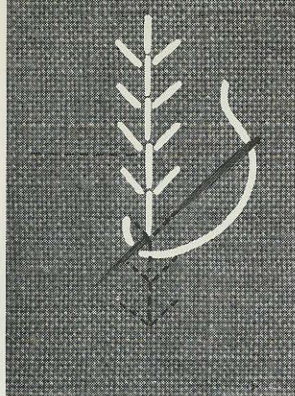
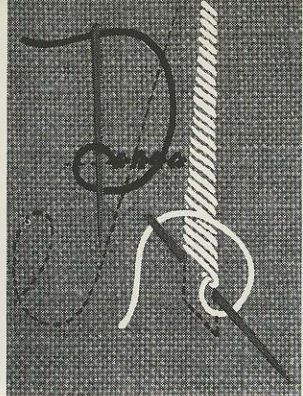
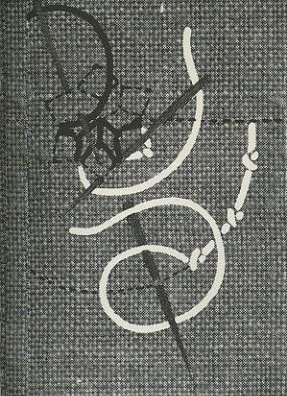


Darning over star-
shaped threads



Small free style stitches
as ornament inside
outline stitch





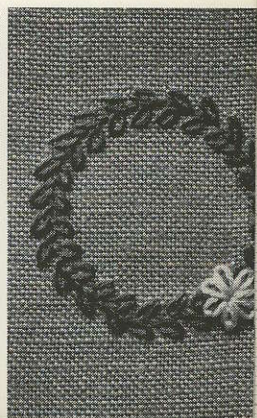
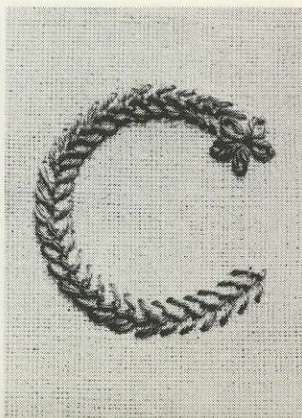
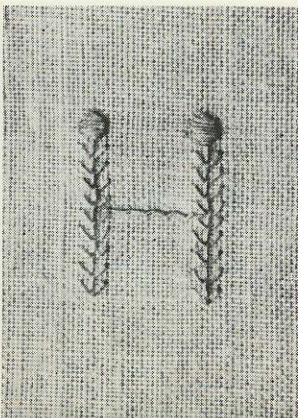
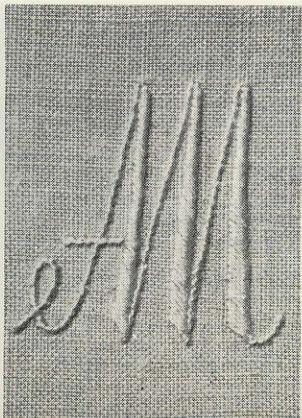
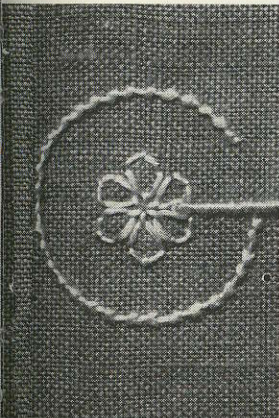
Knotted stitch, flower
in buttonhole stitch

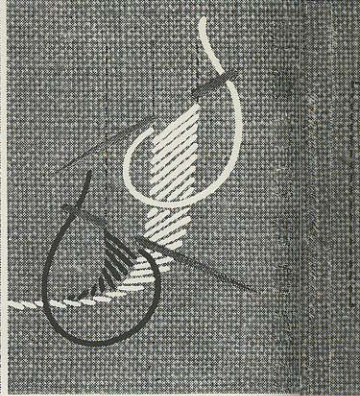
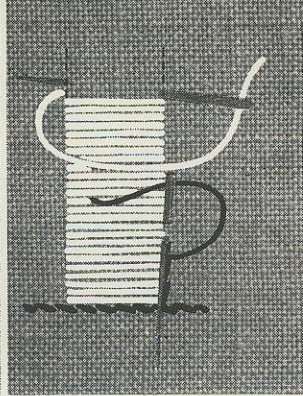
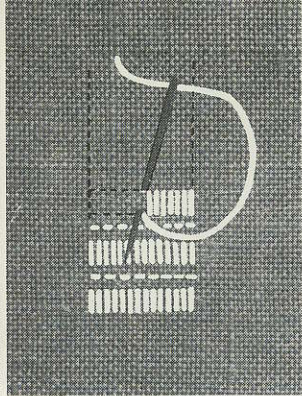
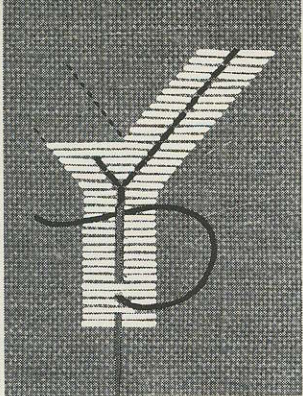
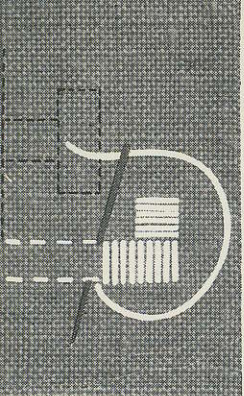
Knotted stitch and
variation on twisted
chain stitch

Fly stitch

Feather stitch

Chained feather stitch





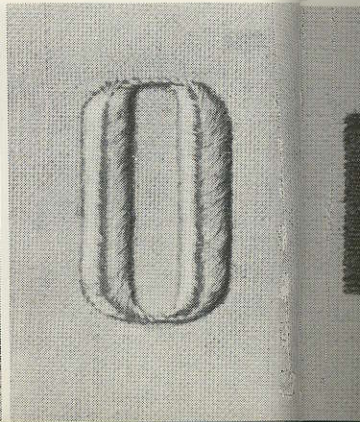
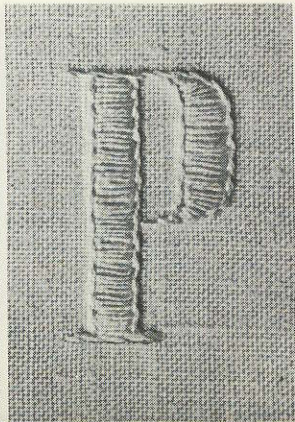
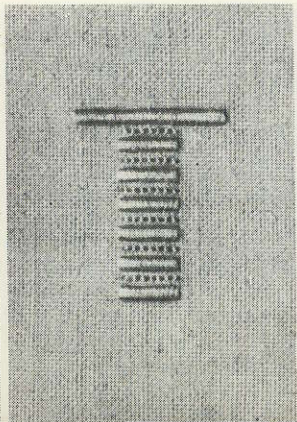
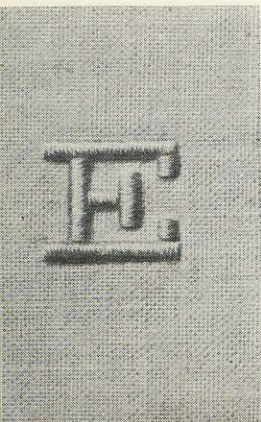
Straight satin stitch.
outlines in running
stitch

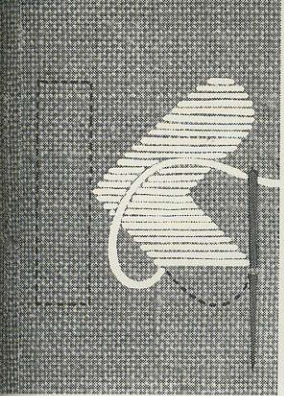
Satin stitch oversewn
in back stitch

Satin stitch
and back stitch

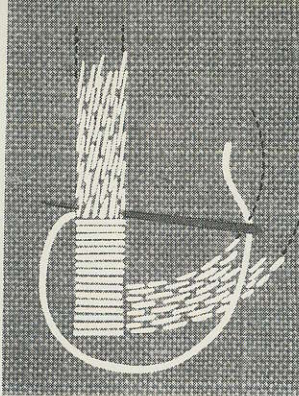
Satin stitch with
stem stitch outlines

Satin stitch slanting
to right and to left

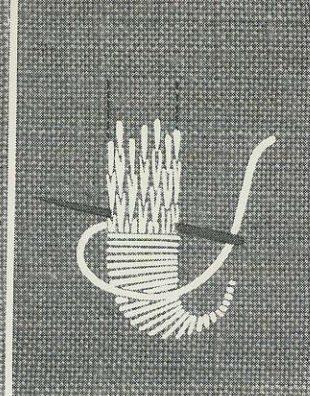




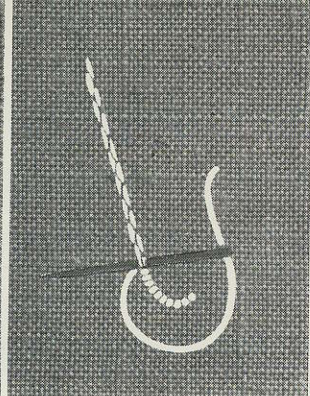
Satin stitch



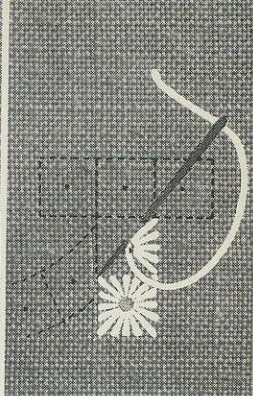
Raised satin stitch,
stem stitch or back
stitch filling



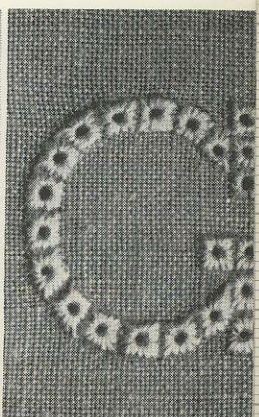
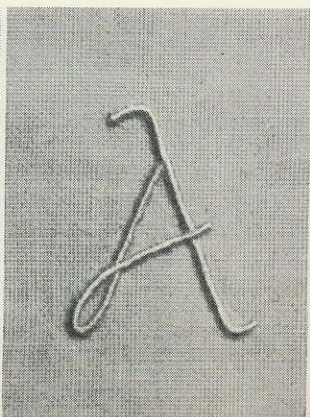
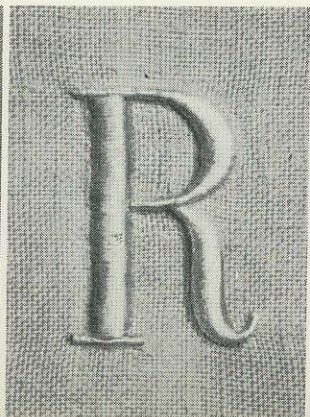
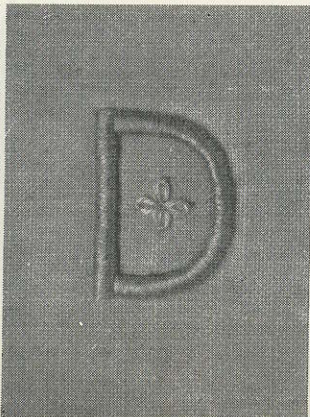
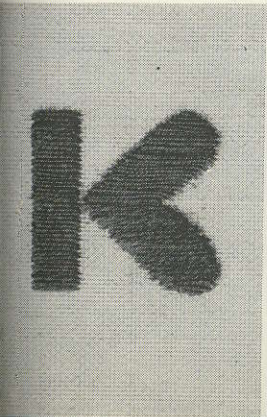
Raised satin stitch,
split stitch or
chain stitch filling

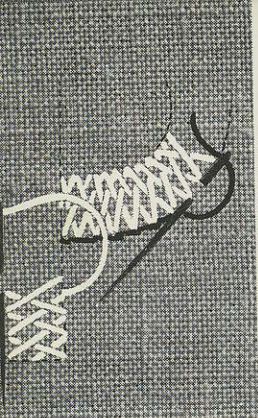


Raised satin stitch
over two rows of
running stitch

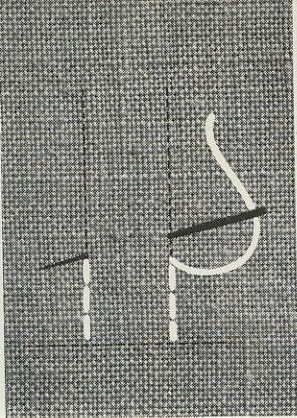


Looped holes

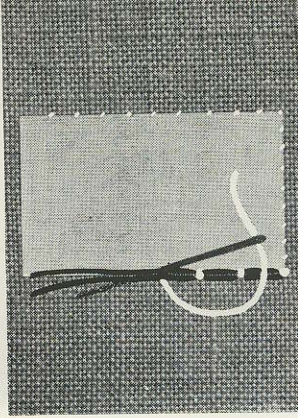




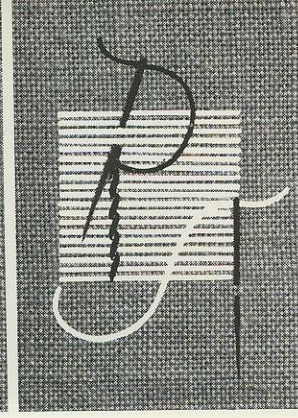
Closed herringbone stitch
with stem stitch outline



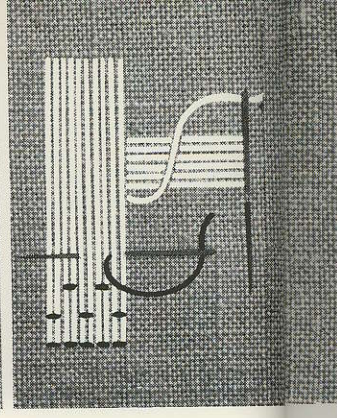
Shadow stitch (as
edging for closed
herringbone stitch)



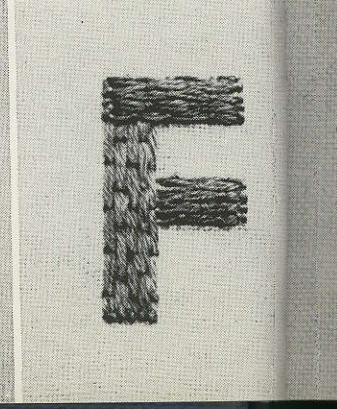
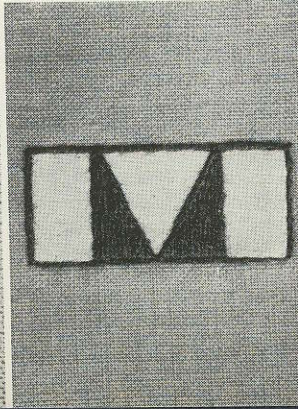
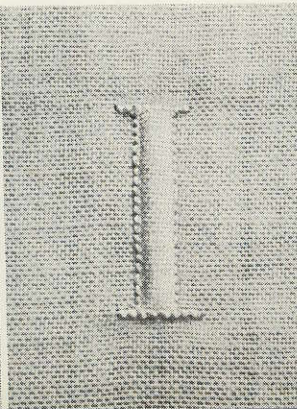
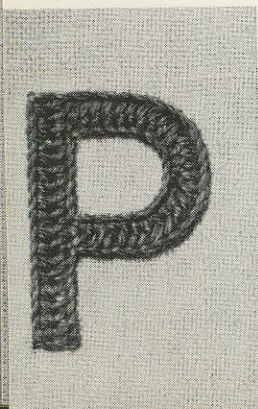
Appliqué work with
couched outline

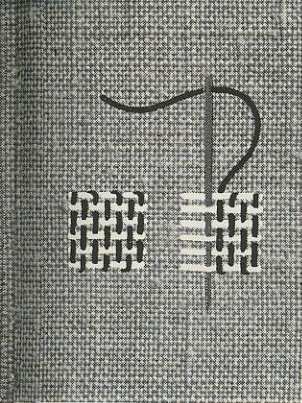


Trammed threads oversewn
with stem stitch

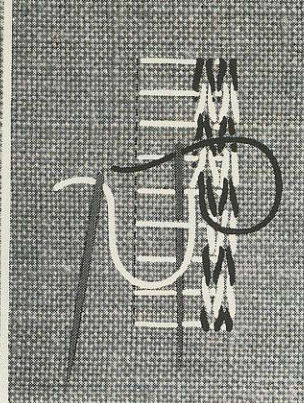


Trammed threads oversewn
with small back stitch

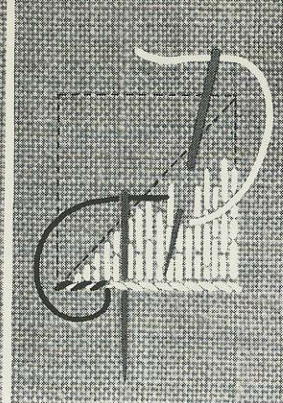




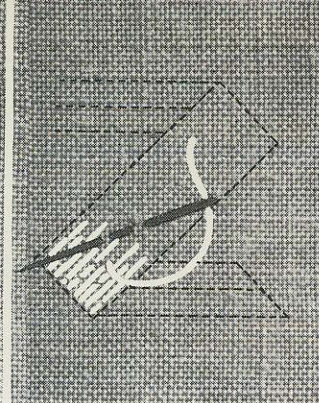
Darning stitch



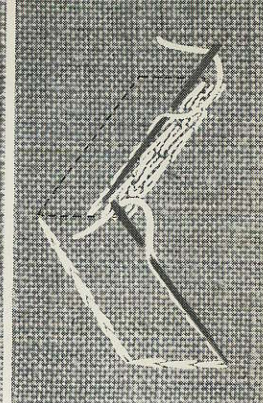
Double darning stitch on
threads laid crosswise



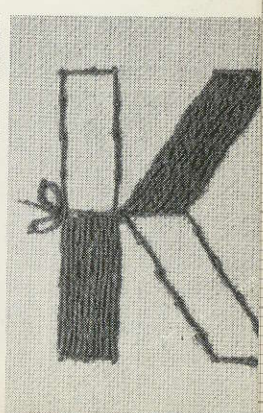
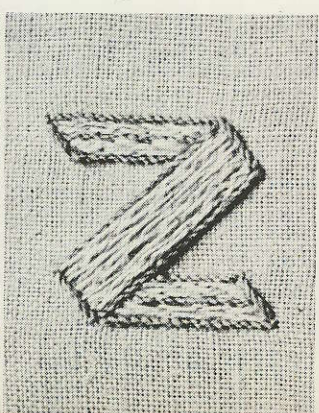
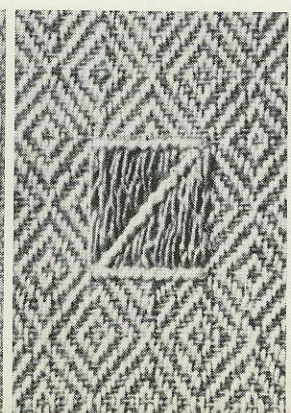
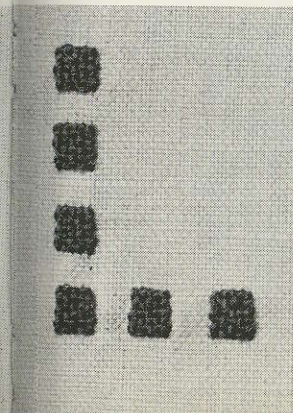
Shaded stitch without
whipped stem stitch

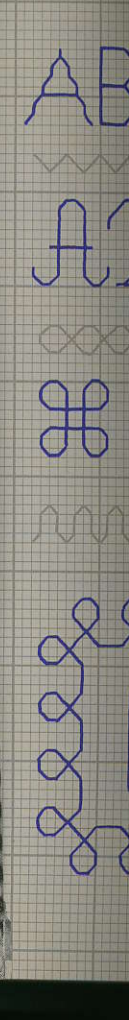
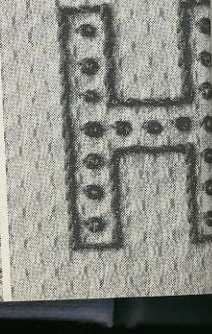
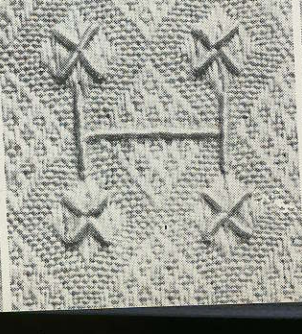
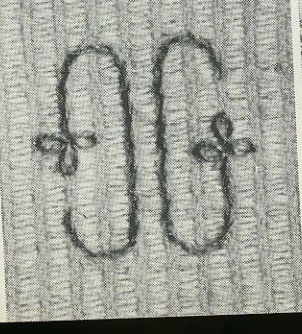
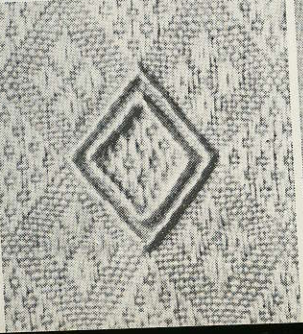
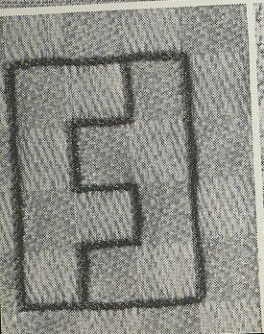
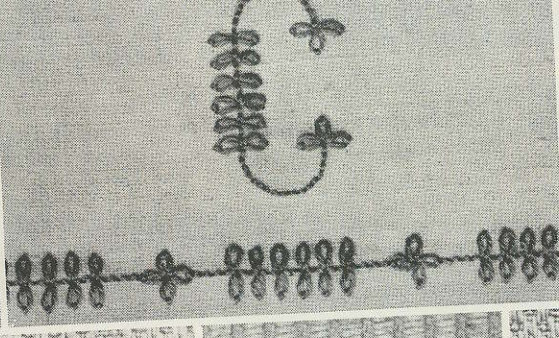
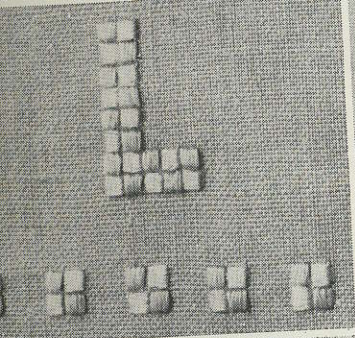
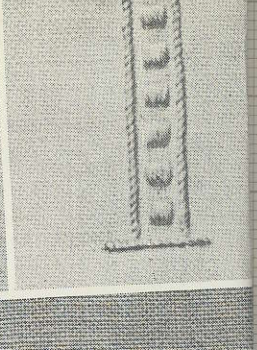
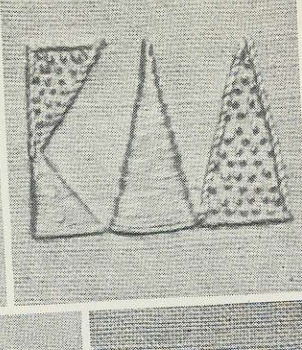
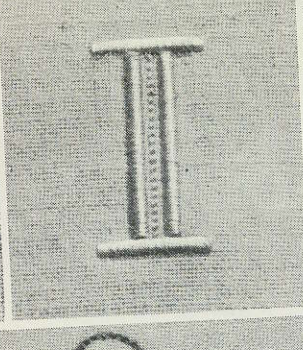
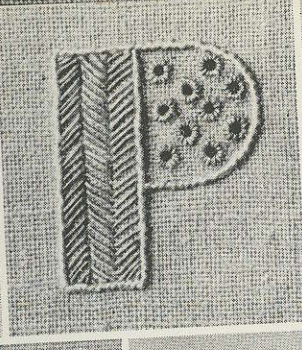
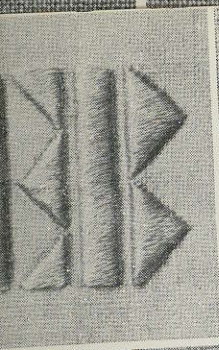


Shaded stitch with
stem stitch outline



Split stitch in outlines
and filled surfaces

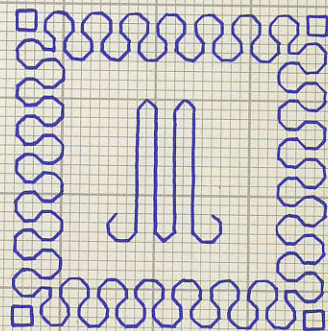
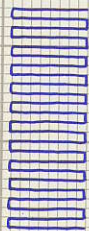
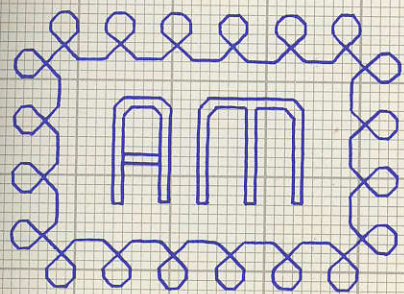




A B C D E G H J K L M N Q R S T U V X Y Z

A B C D E F G H I J K L M N O P Q

R S S T U V W X Y Z






A B C D E F G H I J K L M

X K X

Simple and easily worked monograms for towels etc. On the right, examples of how extra ornament can be added to a number of letters, worked in the same or a contrasting colour. The cross of the A can be worked in two different ways. Combined letters should be in the same style.

X O X E



N O P Q R S T U V W Y Z A

A B C D E F G H I J K

X L L M N O P Q R S T

U V W W Y Y Z A A O

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

e t c

On the right is shown how letters can be adapted to go with round letters better. In the bottom row, examples of monograms. Most letters worked in cross stitch can be left plain against an otherwise filled background, like A S.

A A O

H H S S O O

A B C D E F G H I J K L

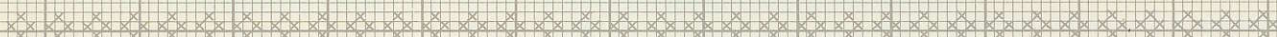


M N O P Q R S T U V



W X Y Z A A A O O O O O O O O

A B C D E F G H I J K L M N O P



Q R S T U V W X Y Z A A O



1 2 3 4 5 6 7 8 9 0

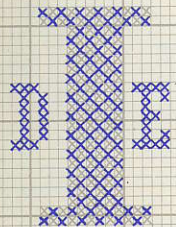
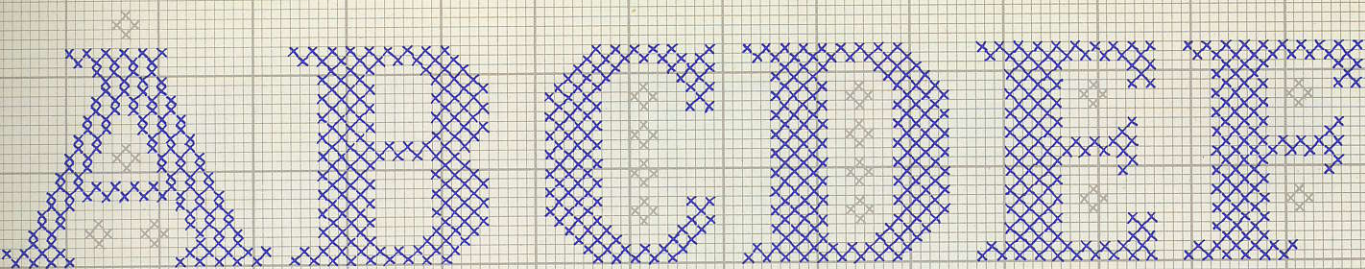
A B C D E F G H I J K L M N

P Q R S T U V W X Y Z A A O

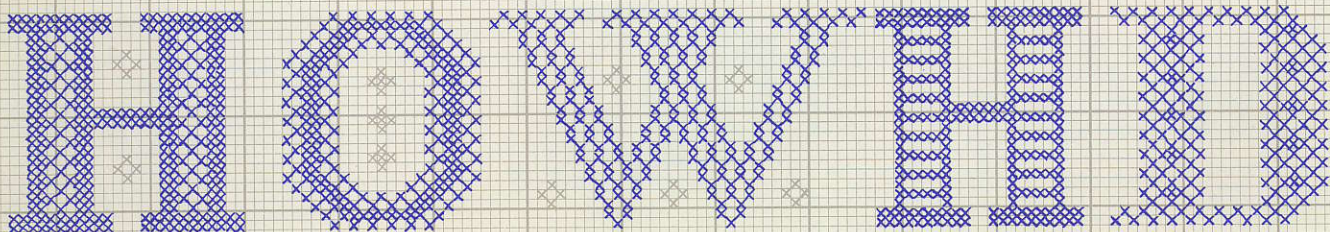
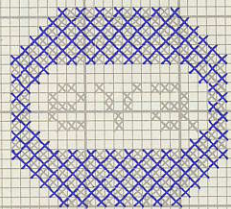
G S

G A B

S B



Larger alphabet for larger items such as table cloths. It can be worked in comparatively coarse yarn in the colour of the fabric. The surface then turns out rough, very much like moss stitch in knitting. If one thread of moulinée yarn is used the letters become so small that they are also suitable for towels and table-napkins. The embroidery can also be worked in two colours, as shown in I and O on either side of the text. On the left, an example of how the initial of the surname can dominate in relation to those of the Christian names. The decorations around each letter may be omitted or varied. In the H (bottom left) and D the uprights are one stitch wider.



G H I J K L

M N O P Q R

S T U V W X Y Z

A B C D E F G H I J K L M



N O P Q R S T U V W X Y Z



X Y Z A A A O E H O X L I

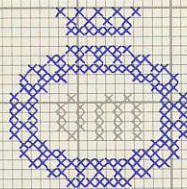
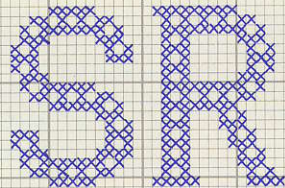
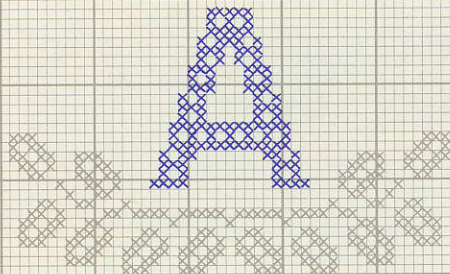
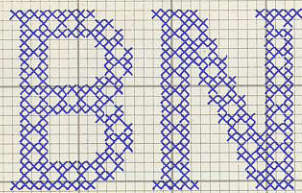
a b c d e f g h i j k



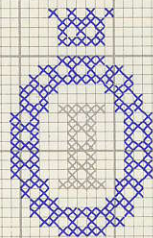
l m n o p q r s t



u v w x y z a a o



The alphabets on pages 39 and 41 can be used together with advantage. The monograms on this page show how certain large letters can be widened with good results. O can be the initial of the surname, framing that of the Christian name (right), but it can also be used upright or flattened as pure decoration (left). The coronet perhaps belongs to the marking of earlier days, but it makes an attractive decorative touch, where its use is justified!



A B C D E F G H I J

K L M N O P Q R S

T U V W X Y Z A A O

A B C D E F G H I J



K L M N O P Q R S



T U V W X Y Z G A S

A B C D E F G H I

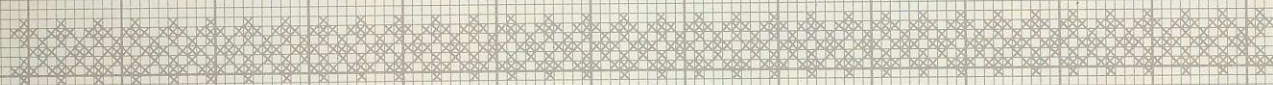


J K L M N O P Q



R S T U V W Y Z

A B C D E F

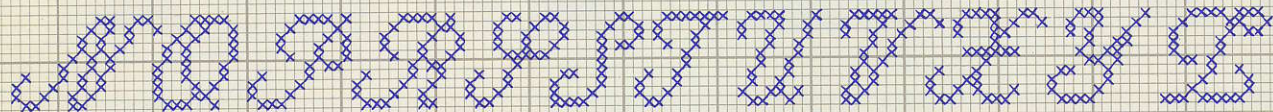
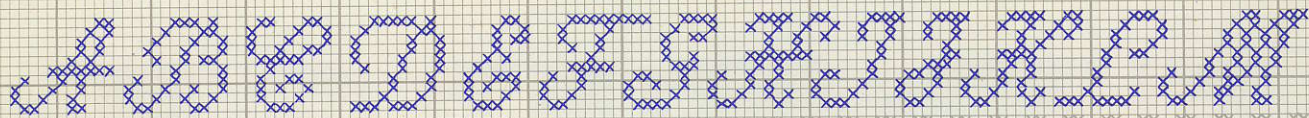


G H I J K L M

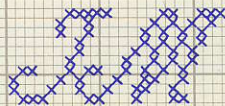
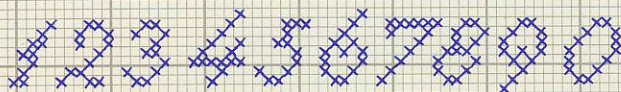
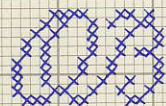
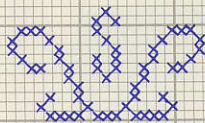
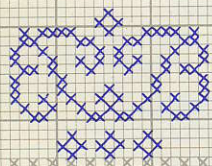
N O P R S T



U V W Y Z



Cross stitch monograms are nowadays usually upright, but there are old examples of beautiful, elegantly sloping cross stitch alphabets. Here is a simple cursive style. The letters can be worked in with each other in some cases as, for example, OB, below left. On either side of the text are examples of mirror monograms.



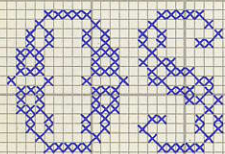
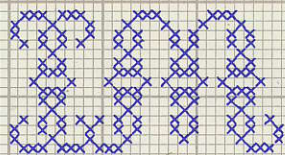
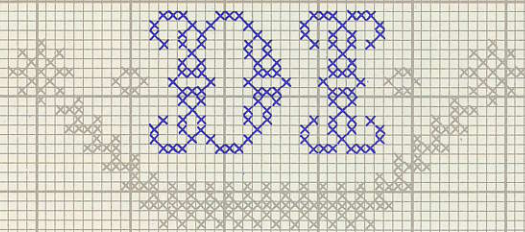
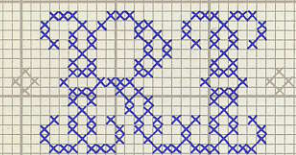
A B C D E F G H I J K L



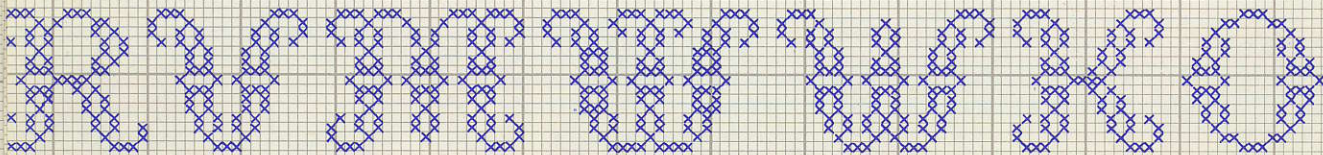
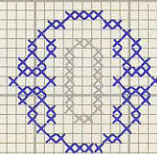
M N O P Q R S T U



V W X Y Z A A O L S R



This alphabet can look gracefully old-world, worked, for example, in greyish brown on linen table cloths. The curled ends on the uprights can be partially removed to make the alphabet a little plainer. Several variations of the shape of M and W are shown (below).



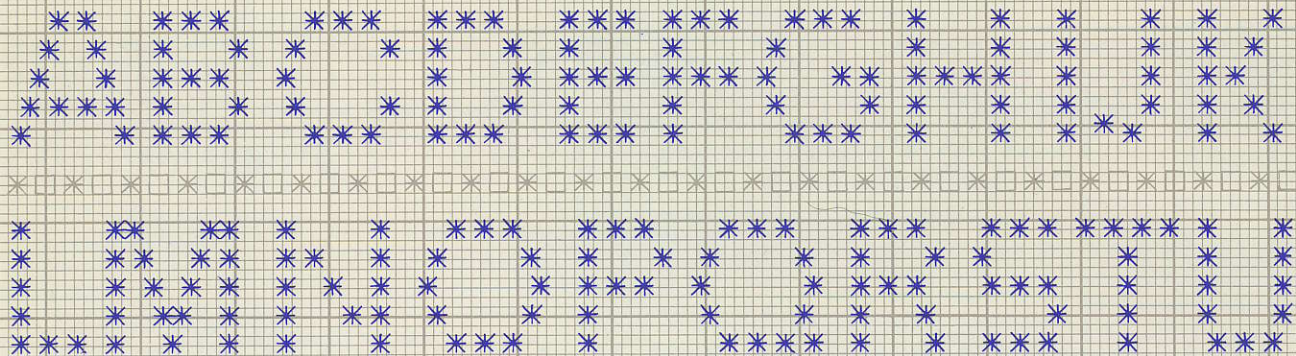
A B C D E F G H I



J K L M N O P Q

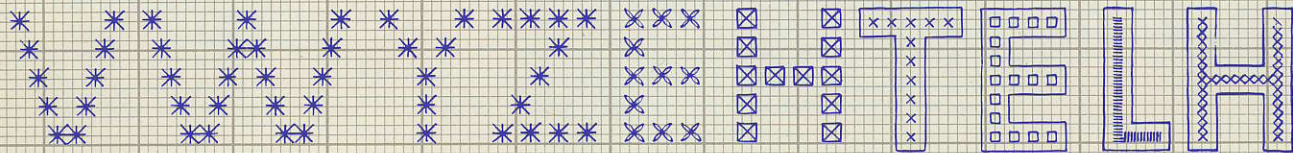


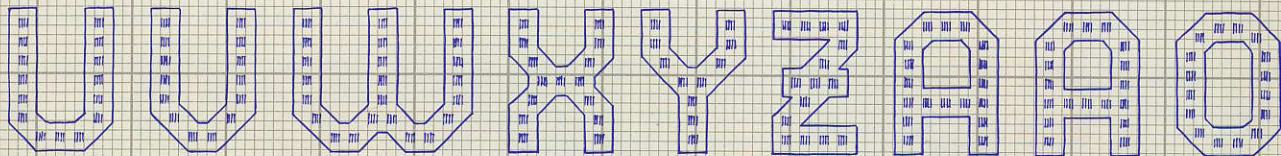
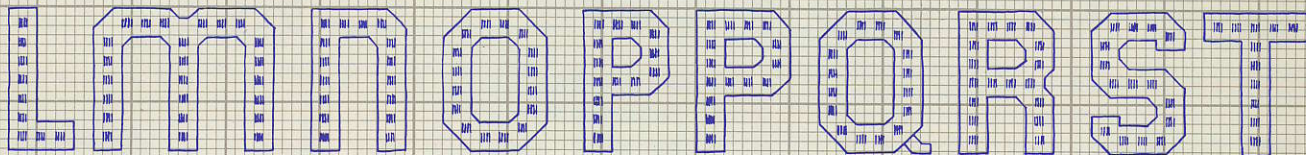
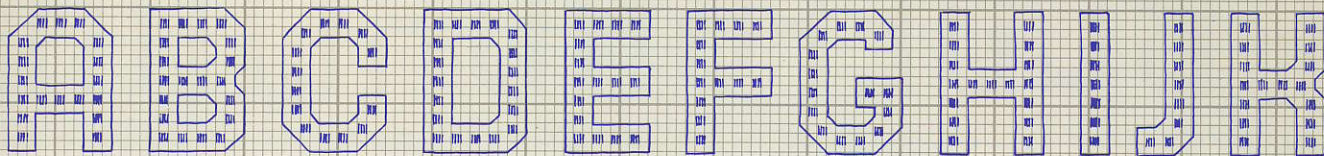
R S T U V W X Y Z



This alphabet can be worked in a number of different ways, but it should always be worked over an equal number of threads. It is designed for double cross stitch, that is, a straight cross stitch on top of a diagonal cross stitch. This makes quite a raised effect, with four threads on top of each other at the centre of the stitch. If you wish to avoid this, in view of ironing and general wear, the diagonal cross underneath may be worked in four small stitches, each radiating from the centre of the square. If the letters are worked

in very fine thread or on a larger scale, four small chain stitches or 'lazy daisy' stitches may be used instead of the double cross stitch. The alphabet on page 51 is designed for satin stitch framed in back stitch, but may be varied in a number of ways (see below). The squares of satin stitch may be exchanged for ordinary cross stitch (T) or small unfilled squares (E). Lines of continuous satin stitch or cross stitch could also be used in the case of the straight letters (L and H).





A B C D E F G H I J K L M N

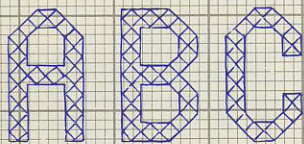
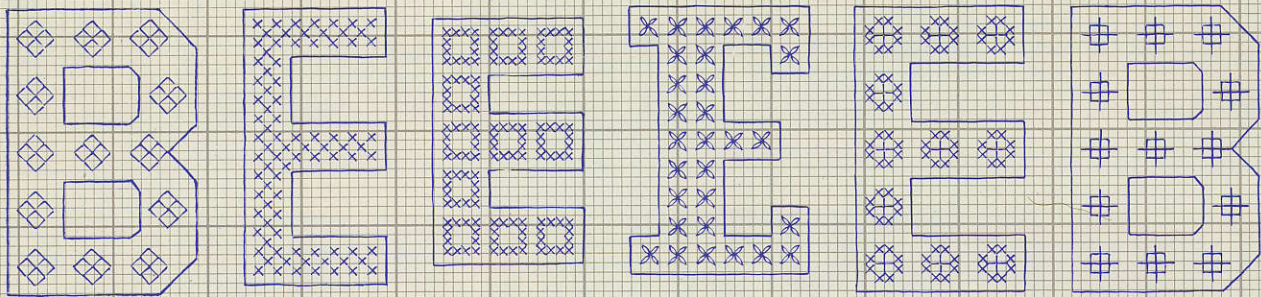
O P Q R S T U V W X Y Z A A O

H

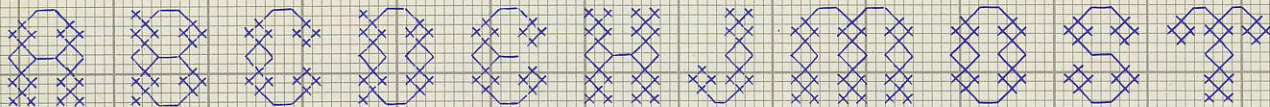
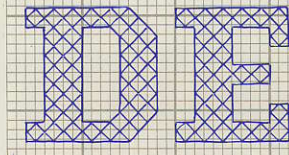
The letters on these two pages are designed for satin stitch and four-sided stitch, but they can also be worked in other stitches. For example, herringbone stitch, cross stitch, back stitch or stem stitch. See examples. Most of these stitches can give an equally neat wrong side (see page 13). If the upper alphabet on the next page is worked in four-sided stitch, it may be found desirable to add an oblique stitch at the corners of the rounded letters.

Q

A B C D A B C D A B C D



Above, examples of a decorative filling inside a framework of back stitch. On page 55, letters for four-sided stitch, worked in fine yarn, with outline if preferred (see on each side). The grey squares in the upper alphabet on the right show how offsets may be used on certain letters. Letters with and without offsets must not be used together. Notice that Y in the bottom row works out one square higher or lower than the other letters.

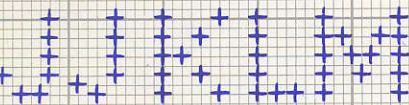
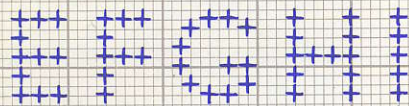
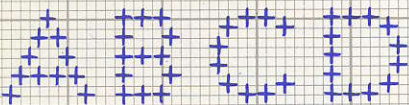
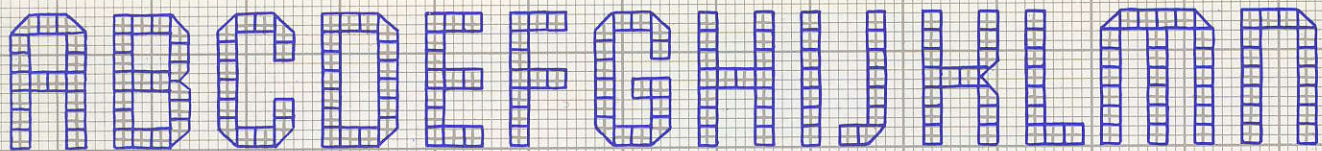


A B C D E F G H I J K

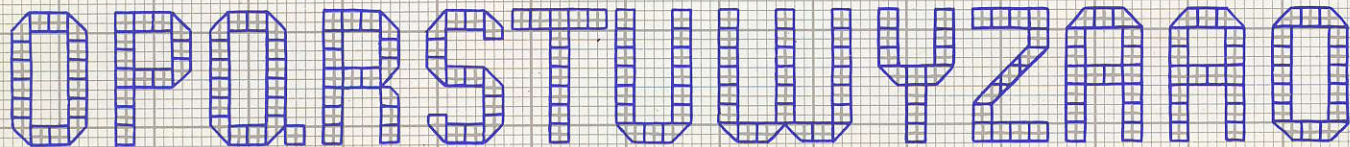
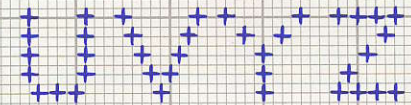
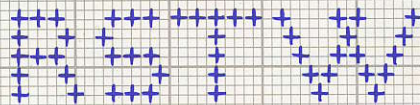
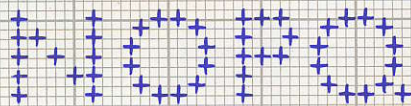
L M N O P R S T U V

X Y Z A B C D E F G H I J K

L M N O P R S T U V W X Y Z



The alphabet on either side of the text must be worked over an even number of threads, either in cross stitch or four small chain stitches for each cross. The squared alphabet (above and below) should be worked in fine yarn in either one or two colours. It is worked in straight cross stitch or back stitch. The letters on page 57 are worked in straight cross stitch. It is easiest to work two rows of cross stitch first, so that the straight uprights look like step ladders, and then cross stitch in the empty spaces (see below). The embroidery then looks woven. It can also be worked in two colours.

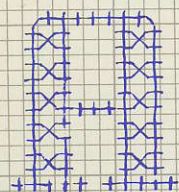
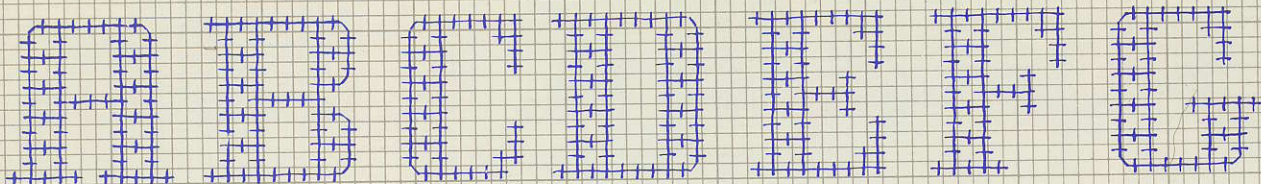


A B C D E F G H I

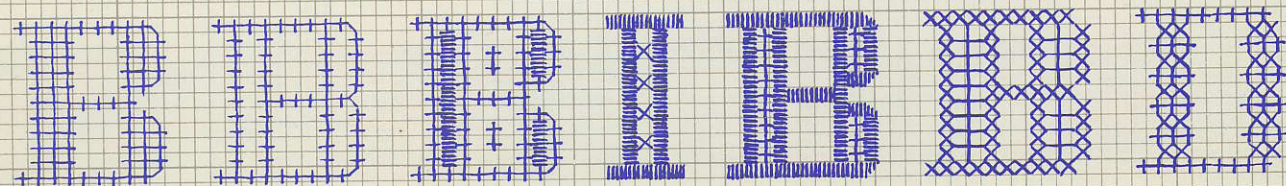
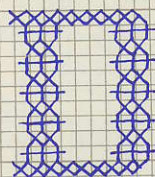
J K L M N O P R S

T U V W X Y Z A B C

D E F G H I J K L M N O P R S



On this and pages 59 and 60 larger squares have been used, to make it easier to count the stitches. One square must correspond to an even number of threads, when one is working straight cross stitch. The alphabet on this page is suitable for towels. It should be worked direct over the threads of the fabric without canvas and not too large. In addition to the straightforward alphabet several variations are given. Here as in other places in this book you can construct several other letters of the alphabet on the basis of the letter B.



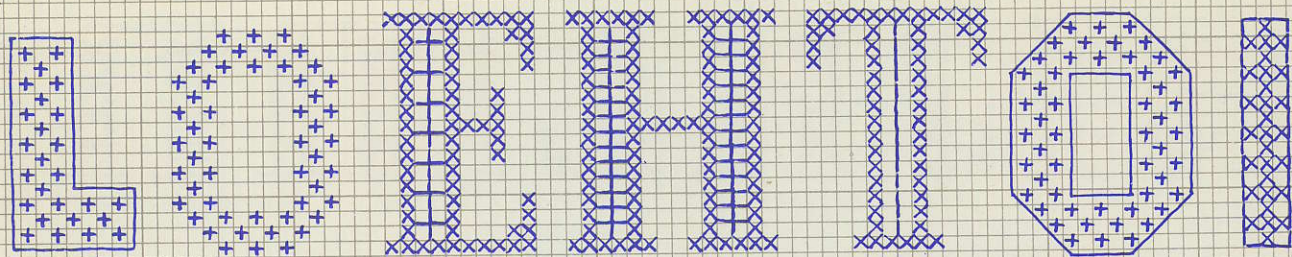
H I J K L M N

O P Q R S T U V

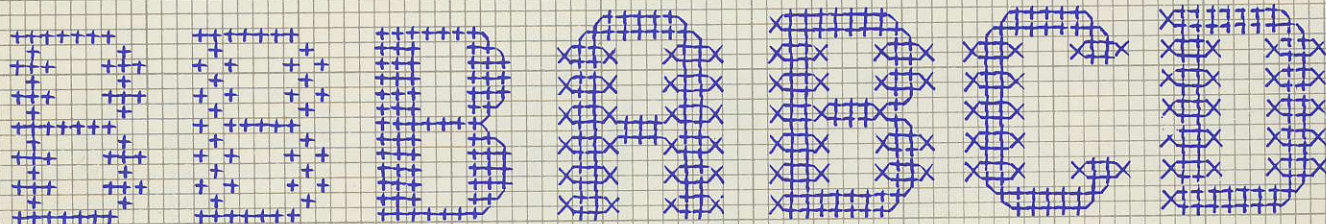
W X Y Z

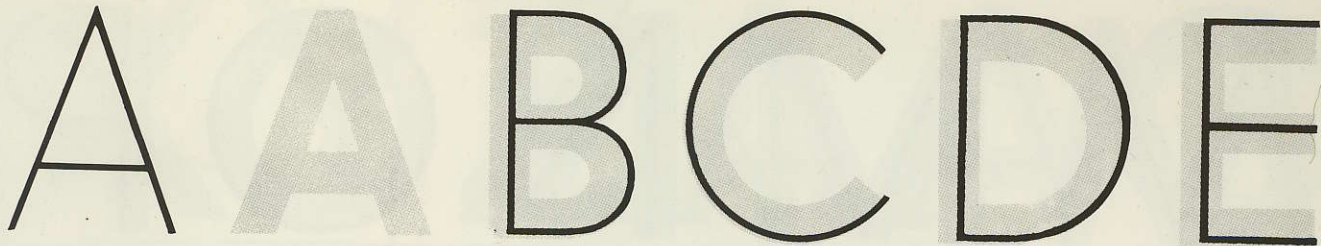
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



On this page are a number of single letters intended, to be worked in straight and diagonal cross stitch. L, O and I (above) have an outline worked in back stitch or stem stitch.

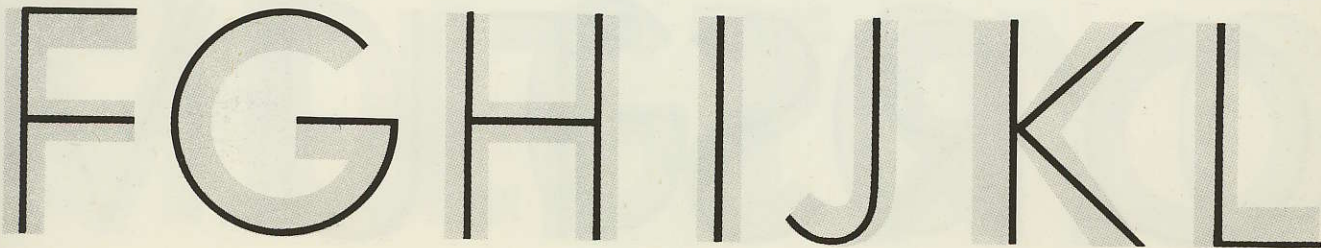


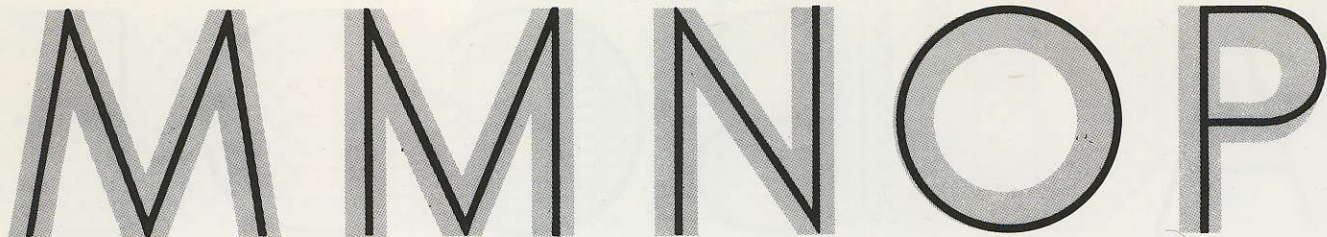


If you wish to make a thin letter, trace the black line, otherwise trace the grey surface. Suitable stitches are whipped outline stitch, stem stitch,



satin stitch, back stitch, chain stitch, two rows of whipped outline stitch, outline stitch filled with decorative stitches.



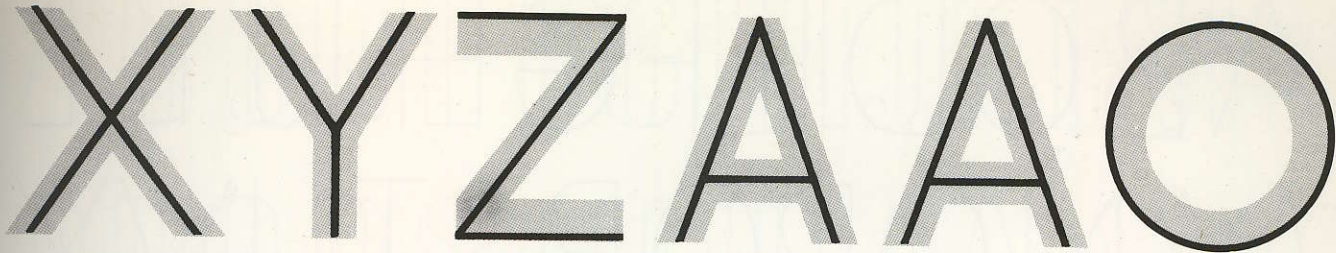


M can have sloping or vertical sides. Stem stitch with buttonhole stitch (M) and chain stitch (N), whipped outline stitch, feather stitch, satin



stitch, buttonhole stitch, stem stitch, shadow stitch.





If the round letters of the alphabet appear too large, they can be made oval (see bottom row).



A B C D E F G H I J K L

M N O P Q R S T U V Y

N E O G B D H K C Q N H O R A G K H I

Simple monograms resembling ideographs. Below and right, variations on mirror monograms which can also be turned upside down.

N I O A C K U K D N G F P R

A B C D E F G H I J K L M M N O P Q R

S T U V X Y Z A A O 1 2 3 4 5 6 7 8 9 0

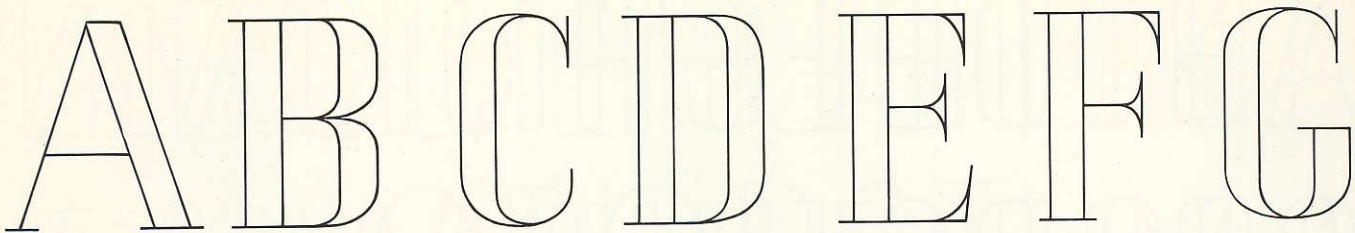
A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

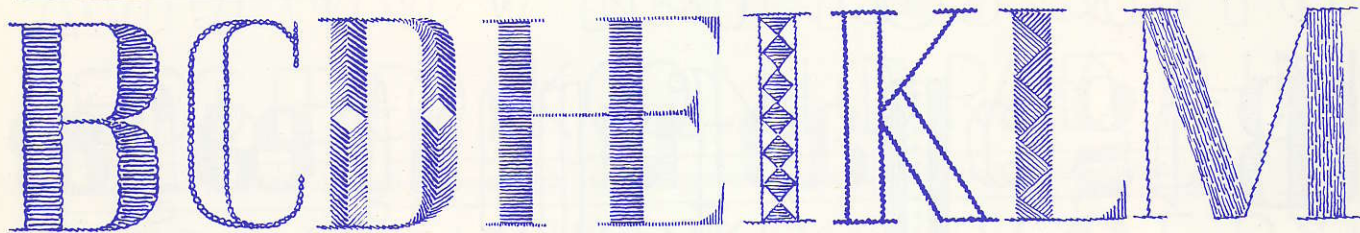
B þ g e l æ f n m i j e a j æ

a b c d e f g h i j k l m n

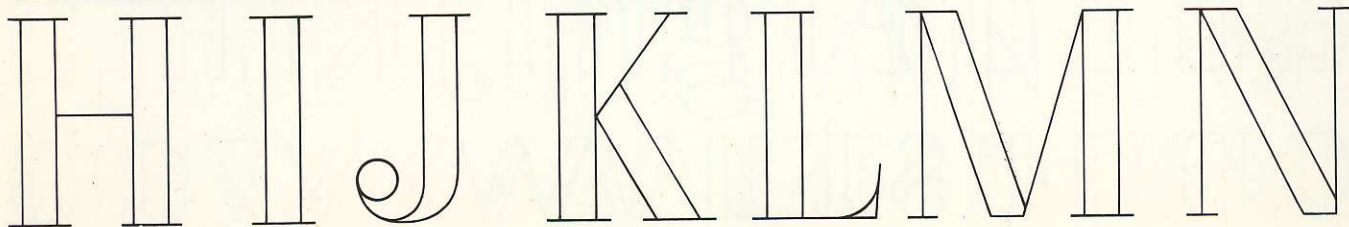
o p q r s t u v w x y z a o

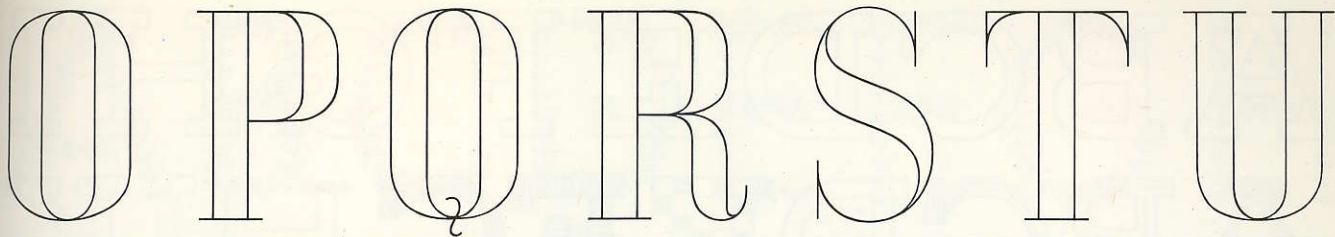


Letters suitable for sheets, table cloths and towels. They can be worked in outline or filled as shown. Double buttonhole stitch, chain stitch.



slanted satin stitch, raised satin stitch, satin stitch, stem stitch, satin stitch, shadow stitch or split stitch.

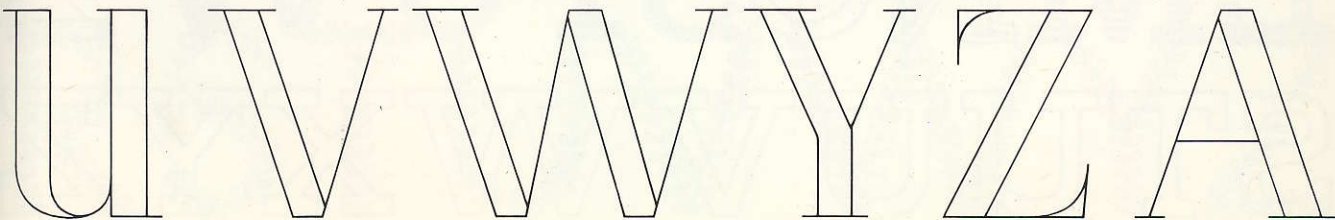




Letters can either be filled in or left open.



Buttonhole stitch, stem stitch, satin stitch with outline, feather stitch, filling with small stitches, satin stitch.



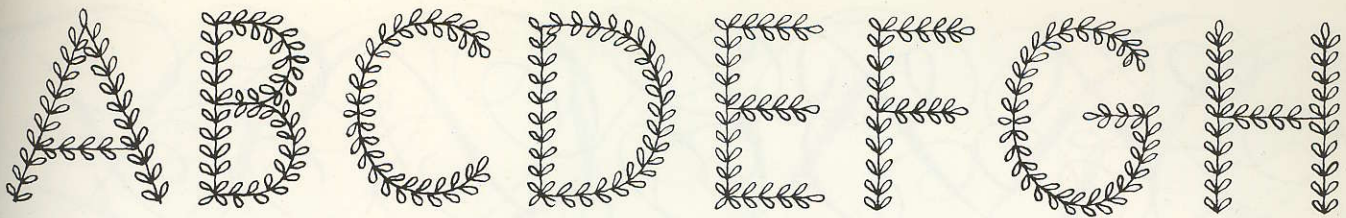
A B C D E F G H I

A B C D E F G H I K

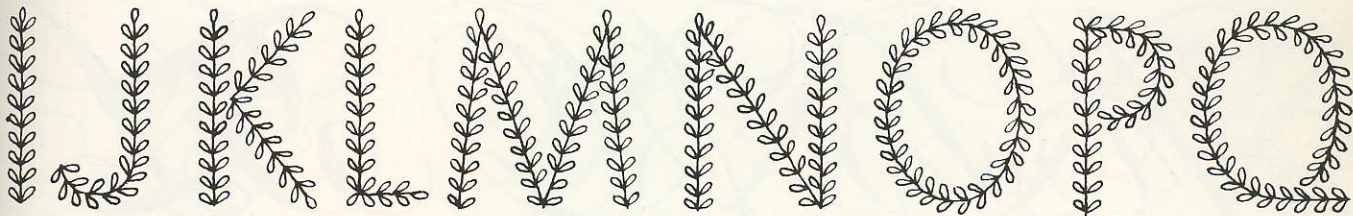
J K L M N O P Q R

L N O S T U V W Z

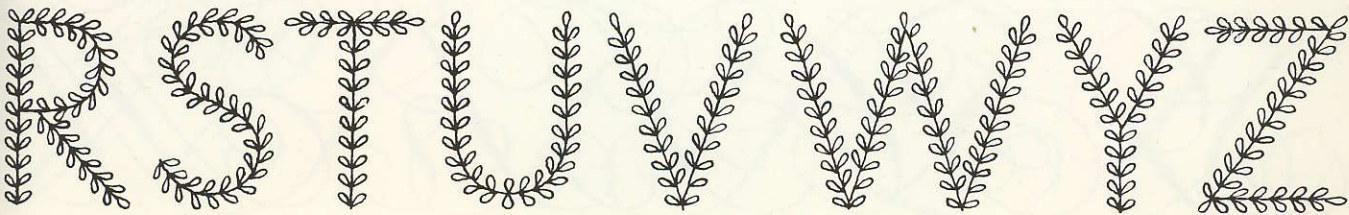
S T U U V V W X Y Z



The central lines of the letters are worked in stem stitch or narrow whipped outline stitch and the leaves as small 'lazy daisy' or chain stitches.



The leaves can be filled with two or three stitches lengthwise. A simpler version of the alphabet can be worked in fly stitch.

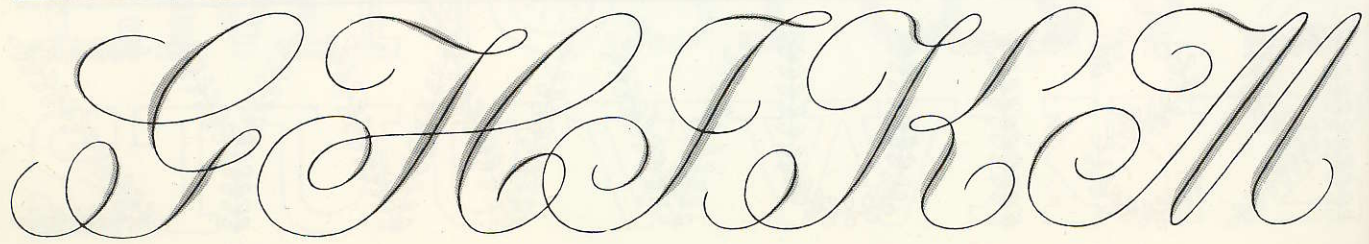




These letters are most easily worked in outline stitch along the black lines. Stem stitch, chain stitch, or whipped outline stitch may also be used.

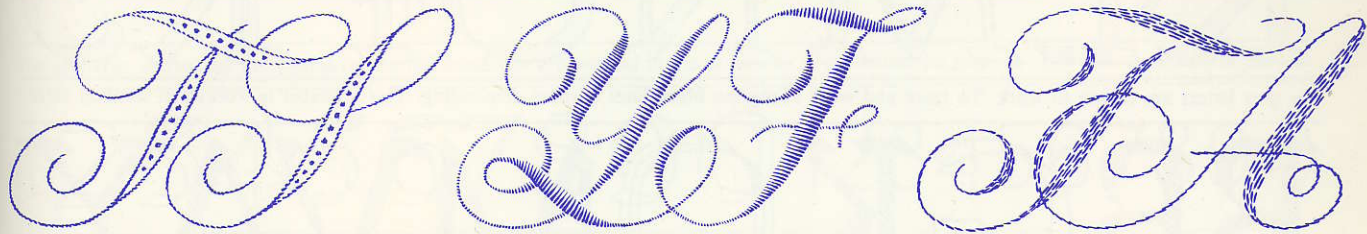


Satin stitch or raised satin stitch along the swellings marked in grey is more difficult and will take longer.

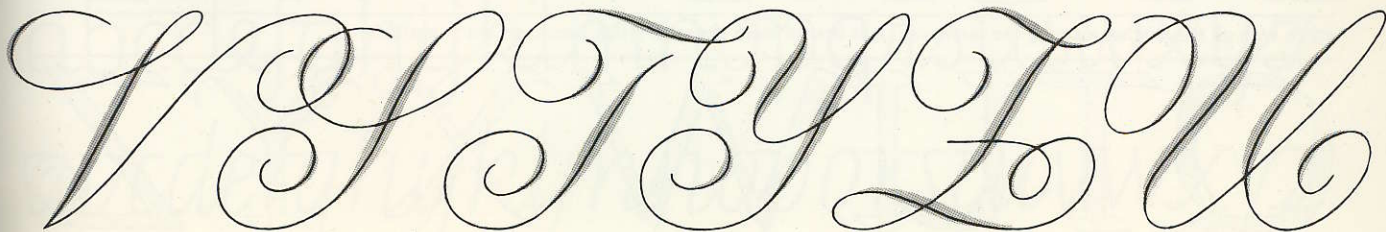




The middle row shows a few examples of how these sinuous letters can occasionally be linked together in a natural way. Avoid obscure inter-



twings. It is better to put the letters side by side on the same level.



A B C D E F G H I J
K L M N O P R S

The grey letters are easiest to work. To trace and work along the black lines is more demanding. This alphabet is worked in slanting satin

B B G K O M V A Y

stitch with all the stitches slanting the same way. It is best to work the satin stitch over stem stitch outlines.

Q T U V W X Y Z

a b c d e f g g h i j k l m
n o p q r s t u v w x y z

The alphabet above and the figures on the left hand side are worked in the same way as the letters on page 72. The remaining figures and the

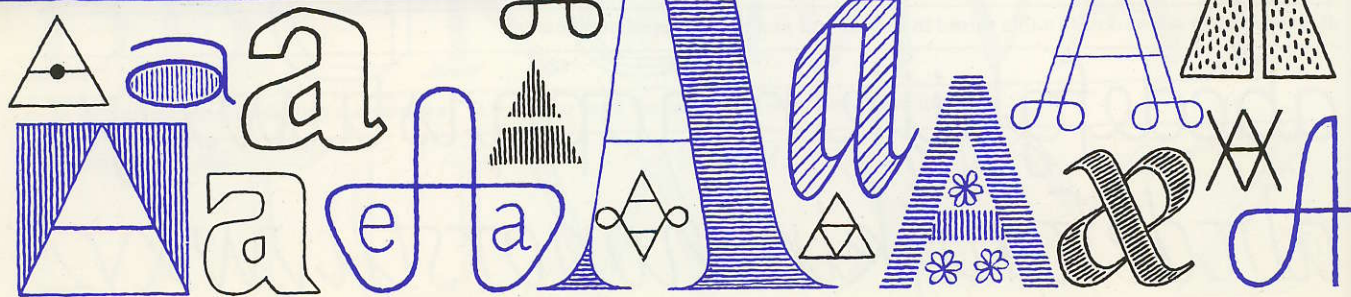
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

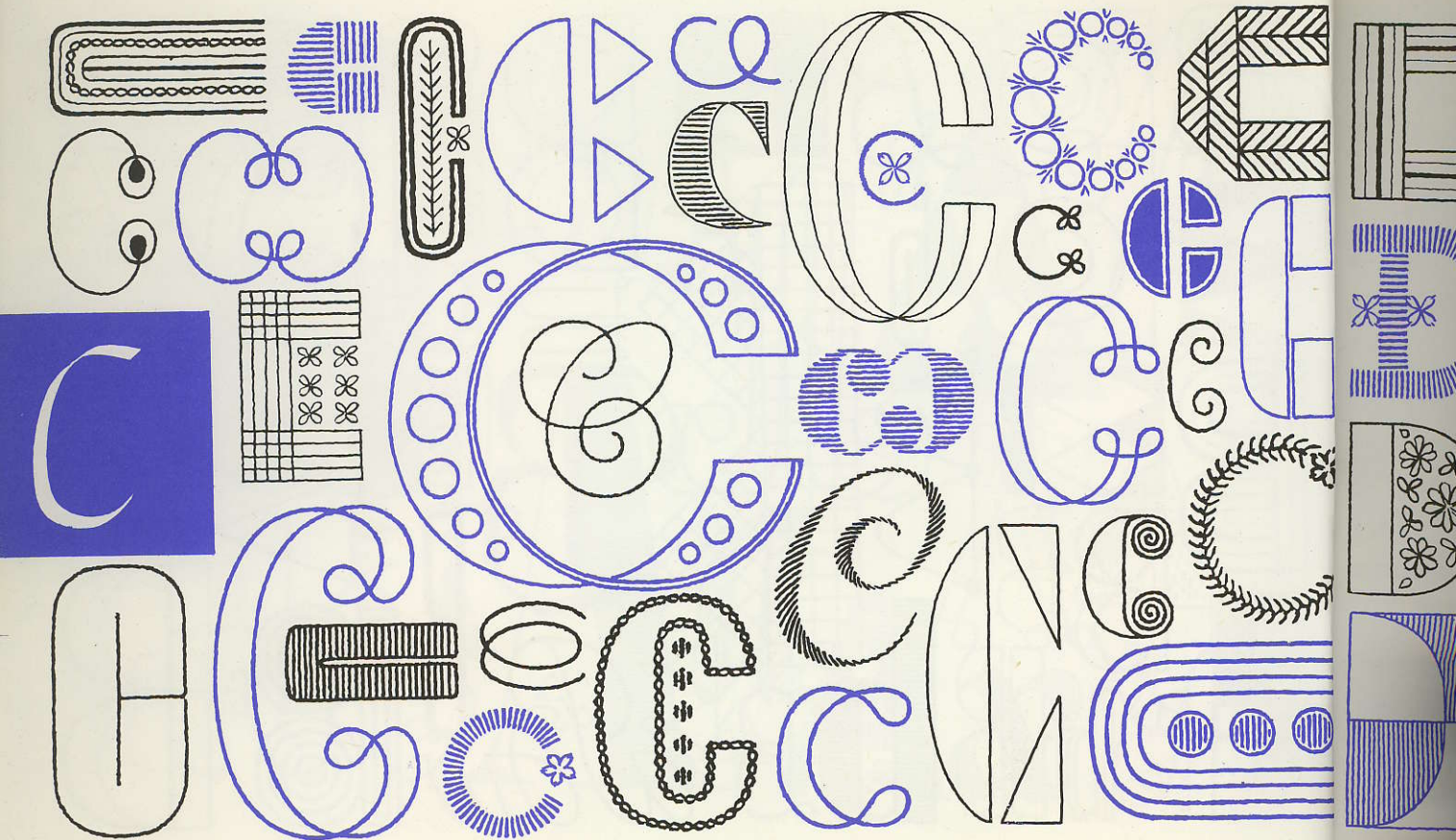
alphabets below are worked in a thin thread in very narrow and even whipped outline stitch.

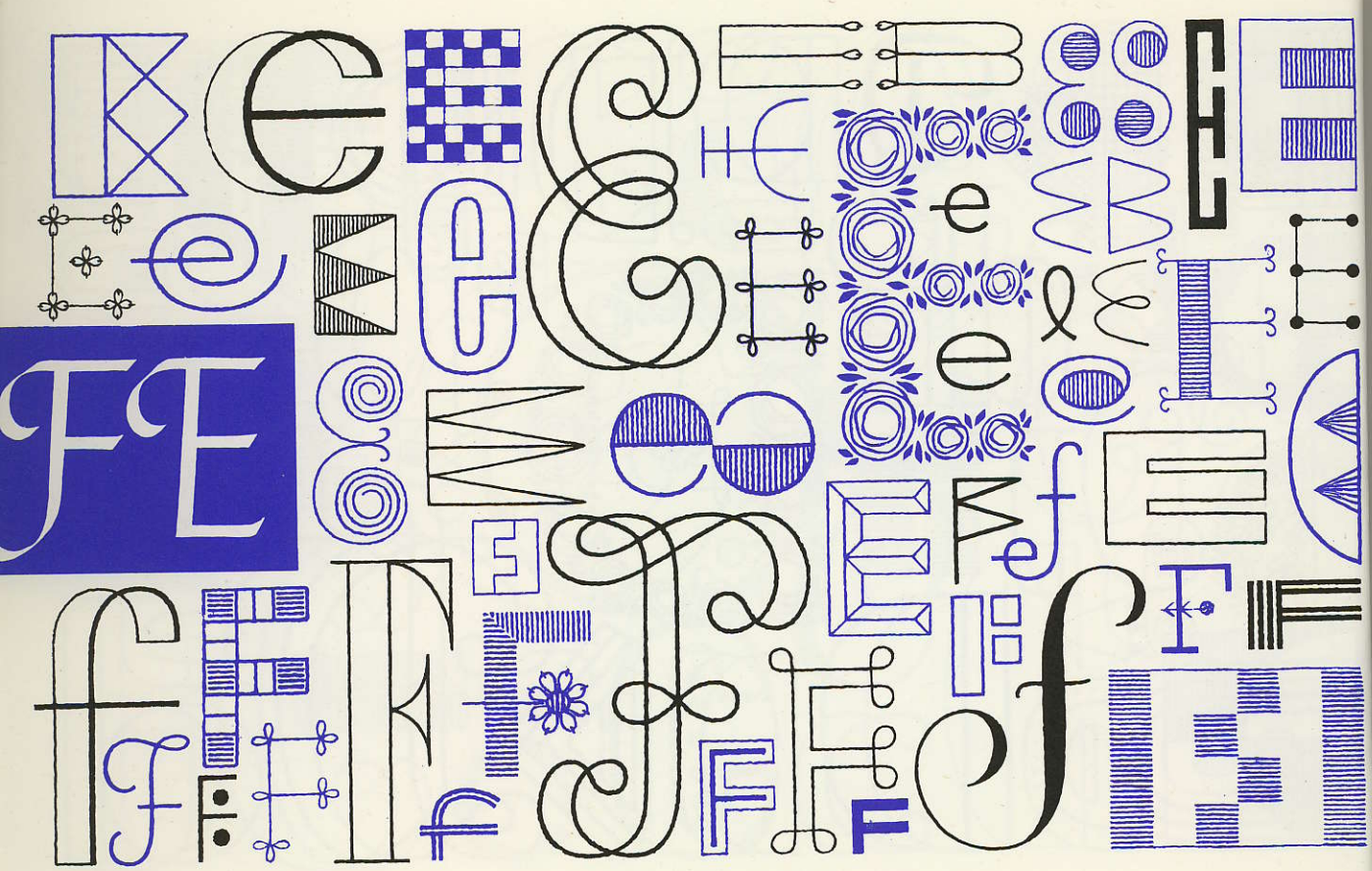
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

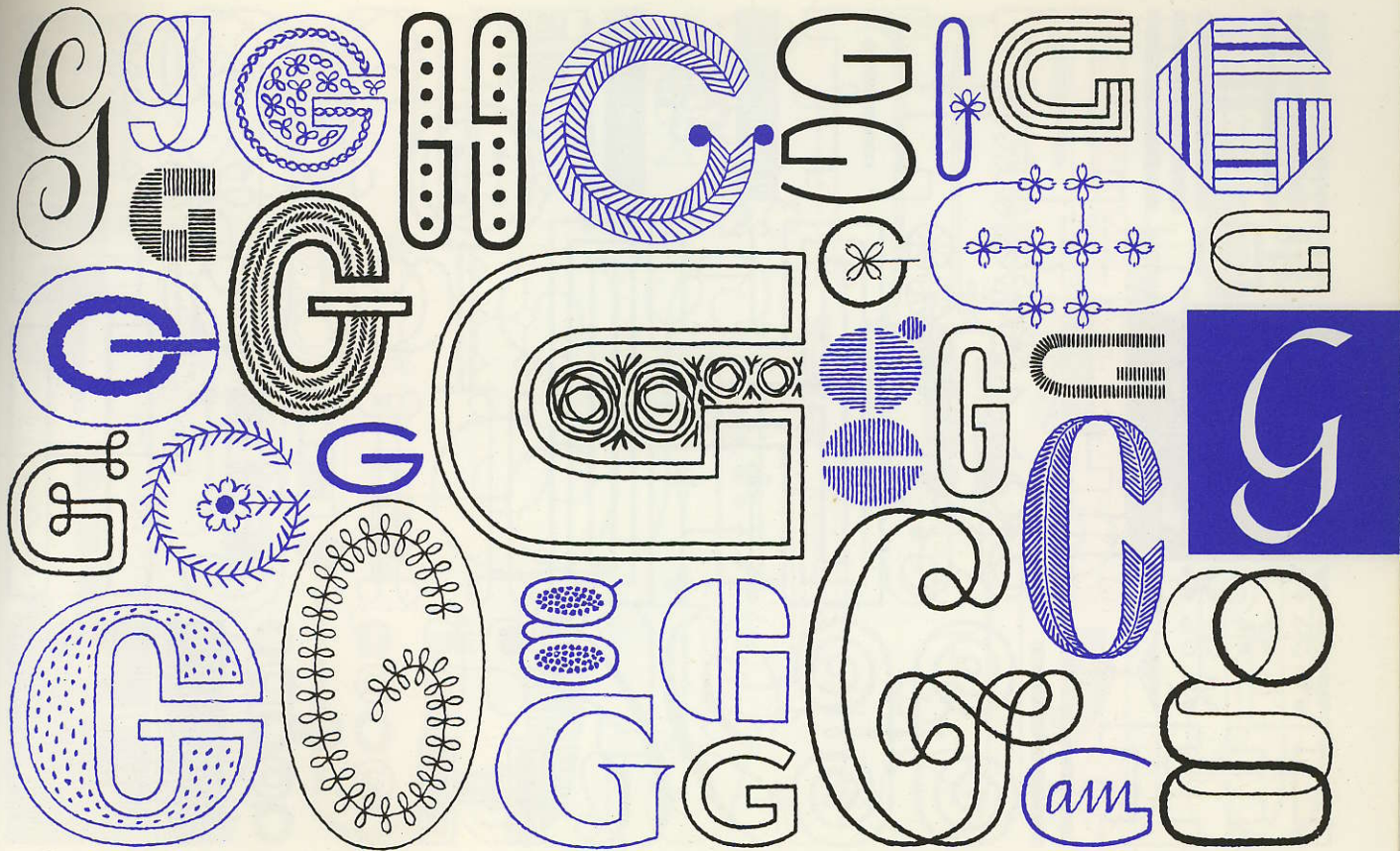


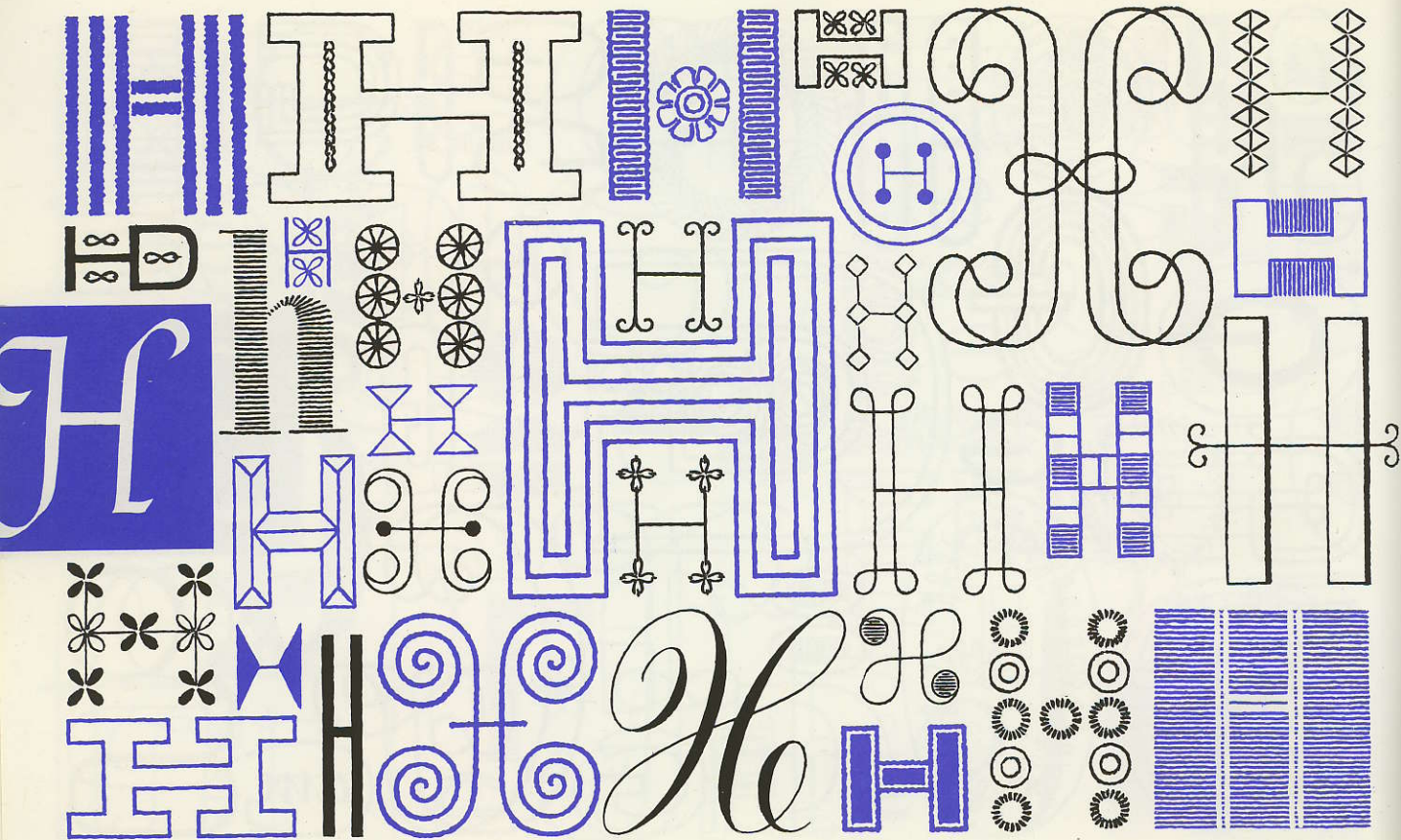
A A A

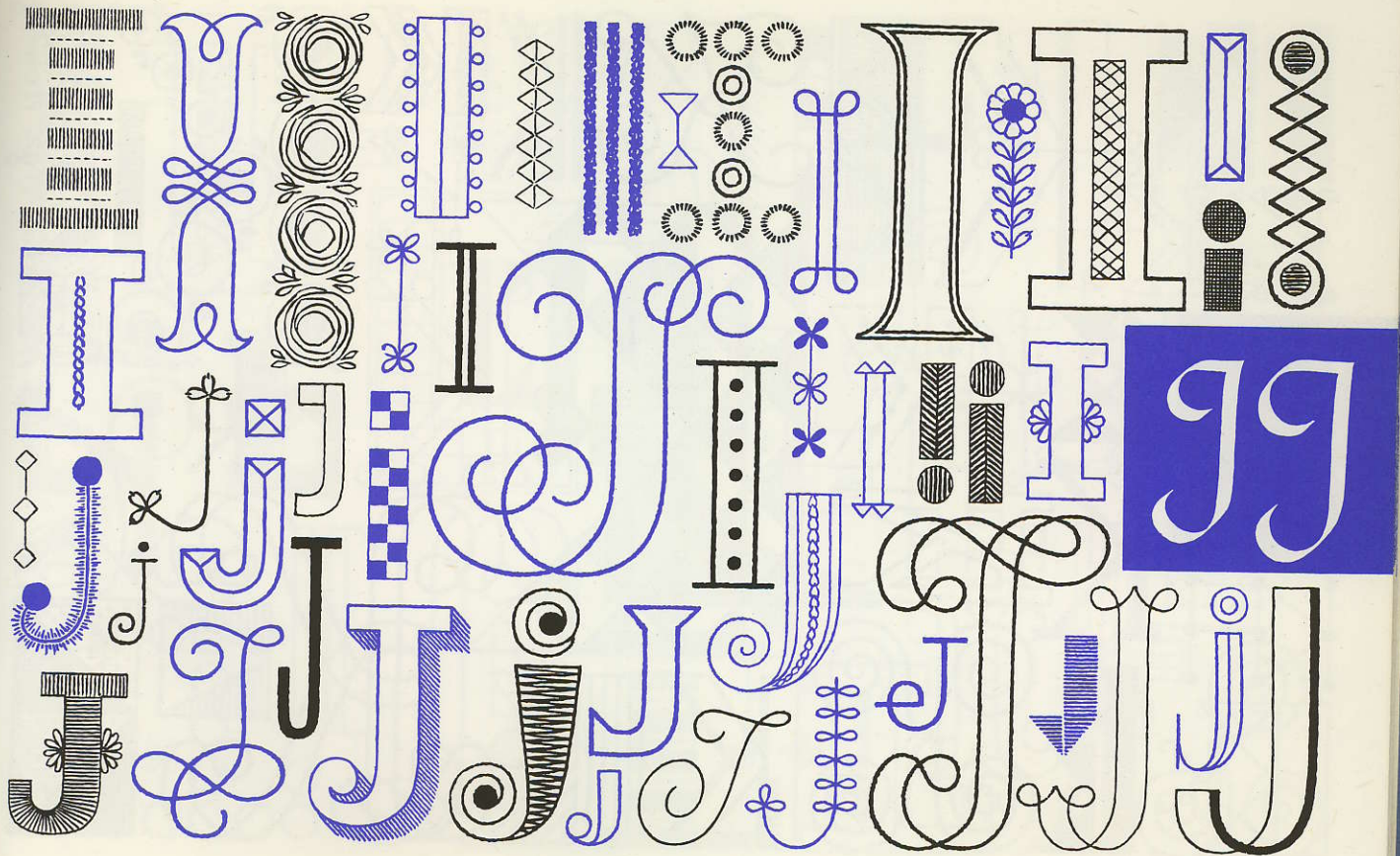


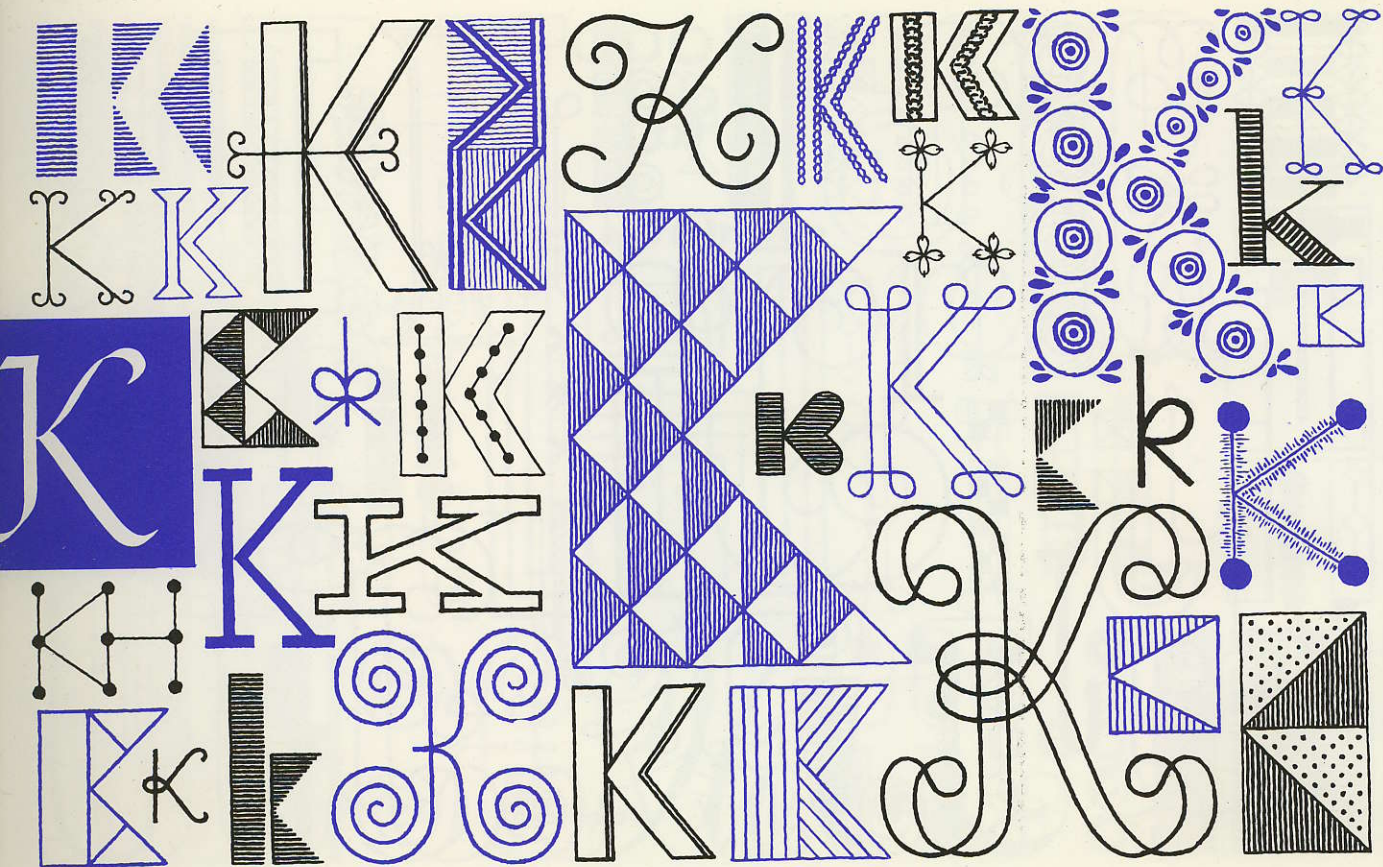


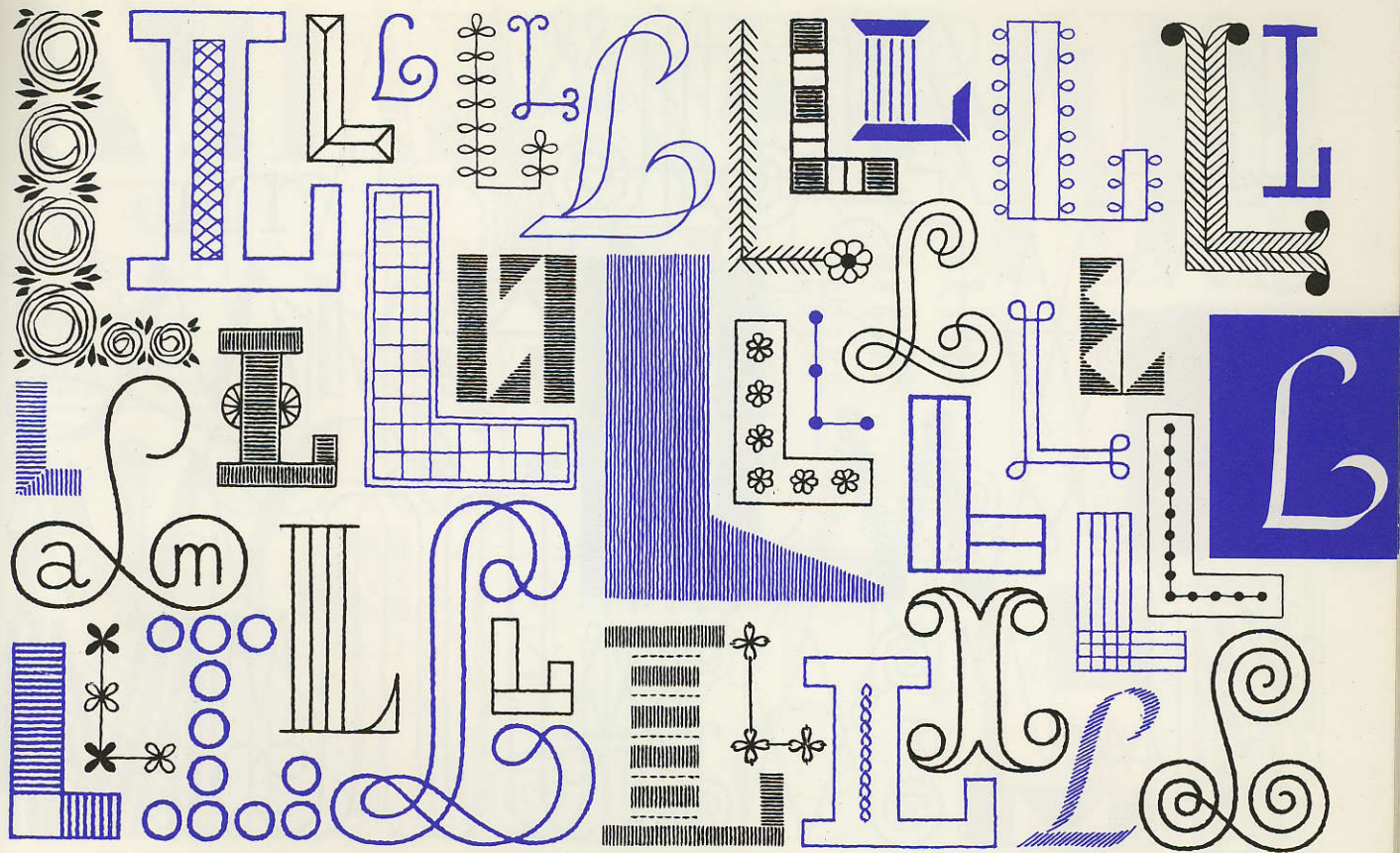


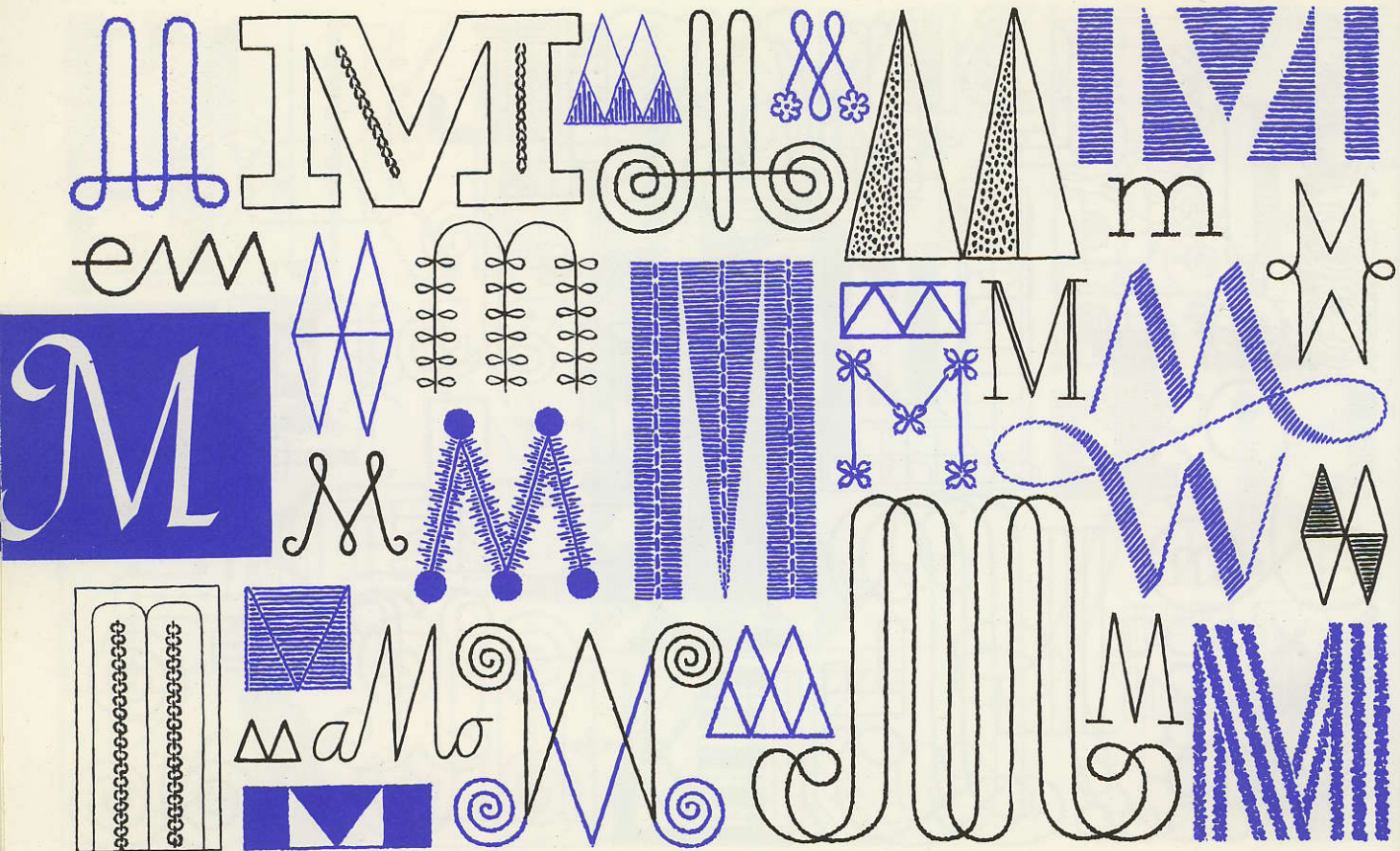


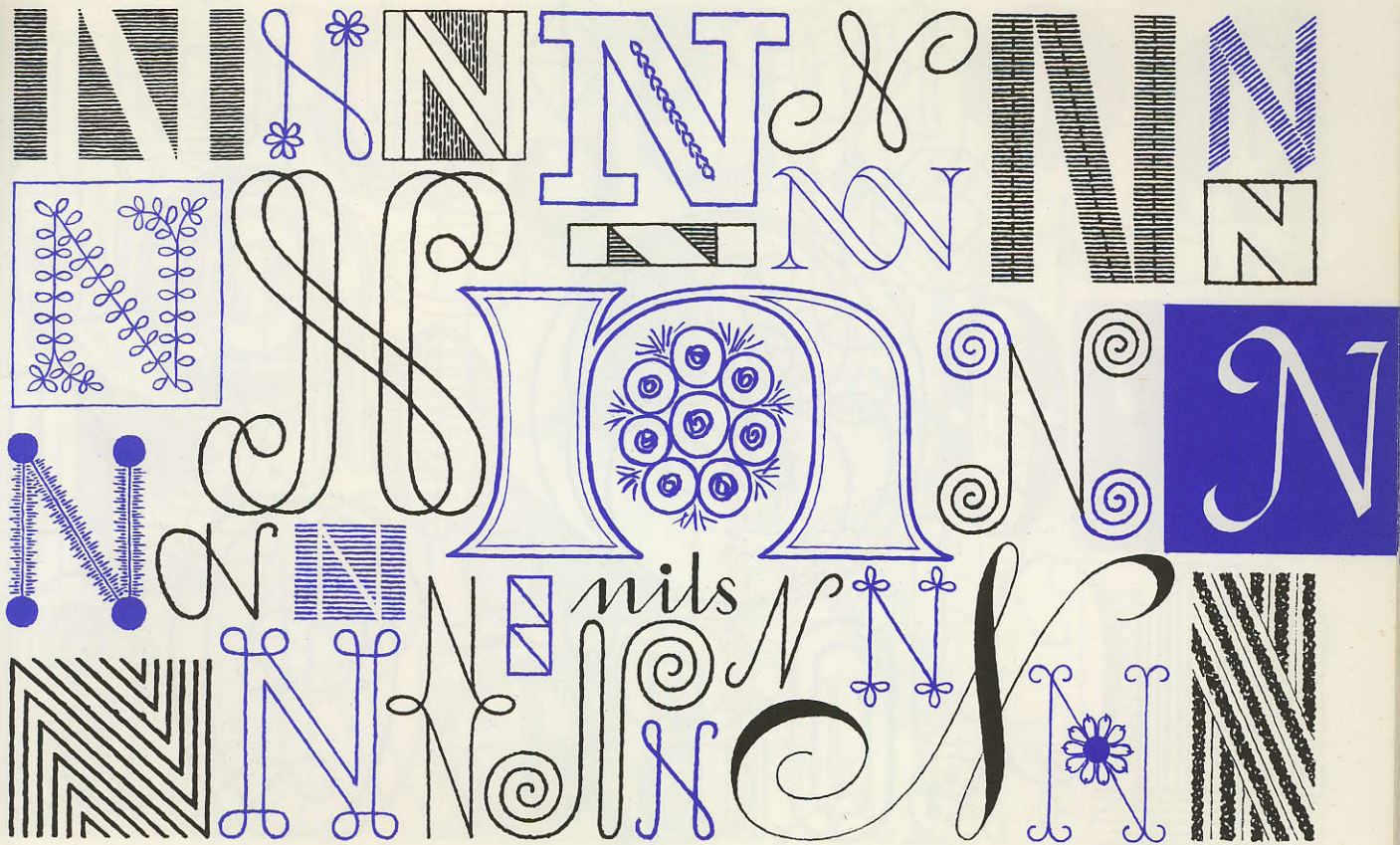


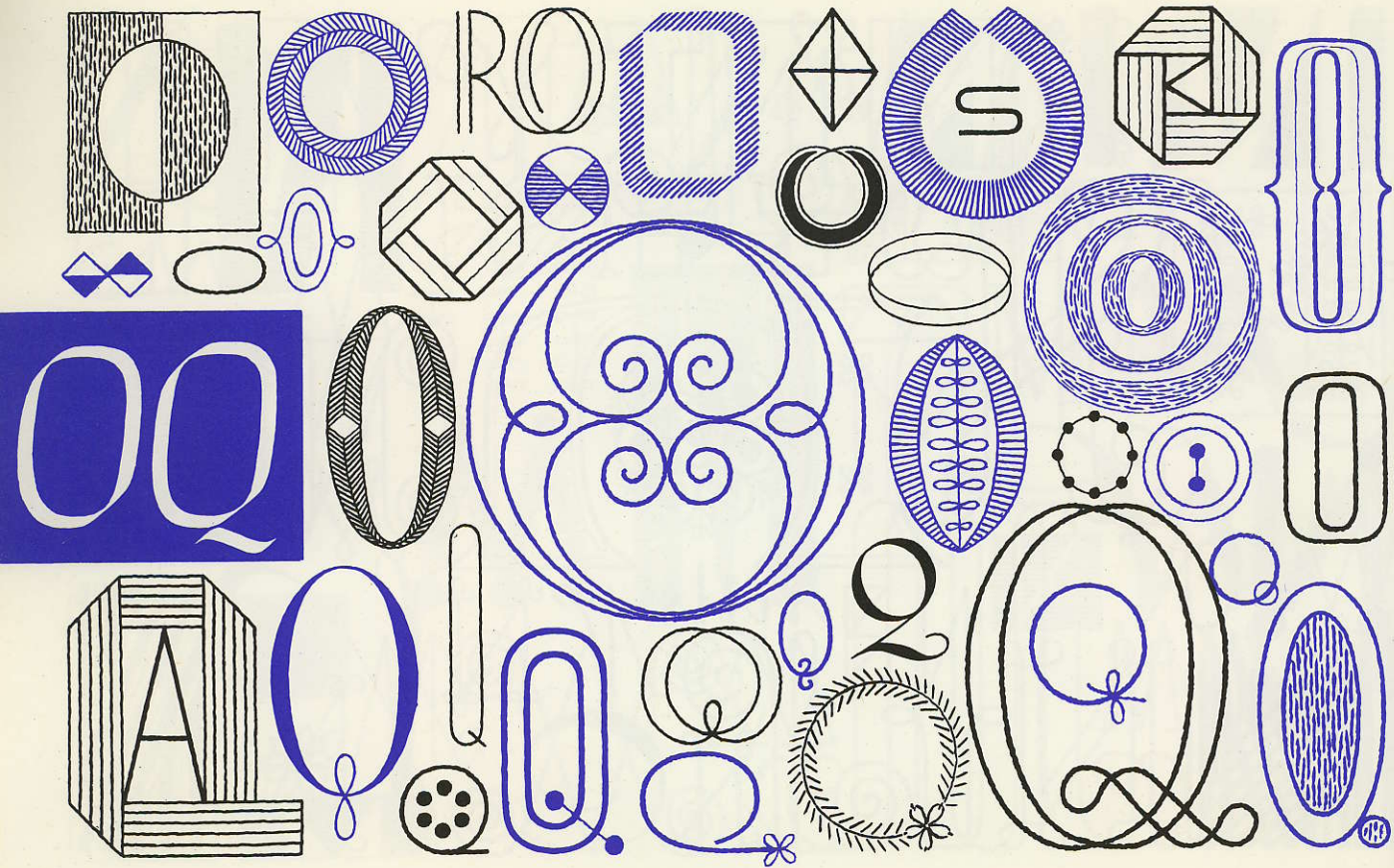


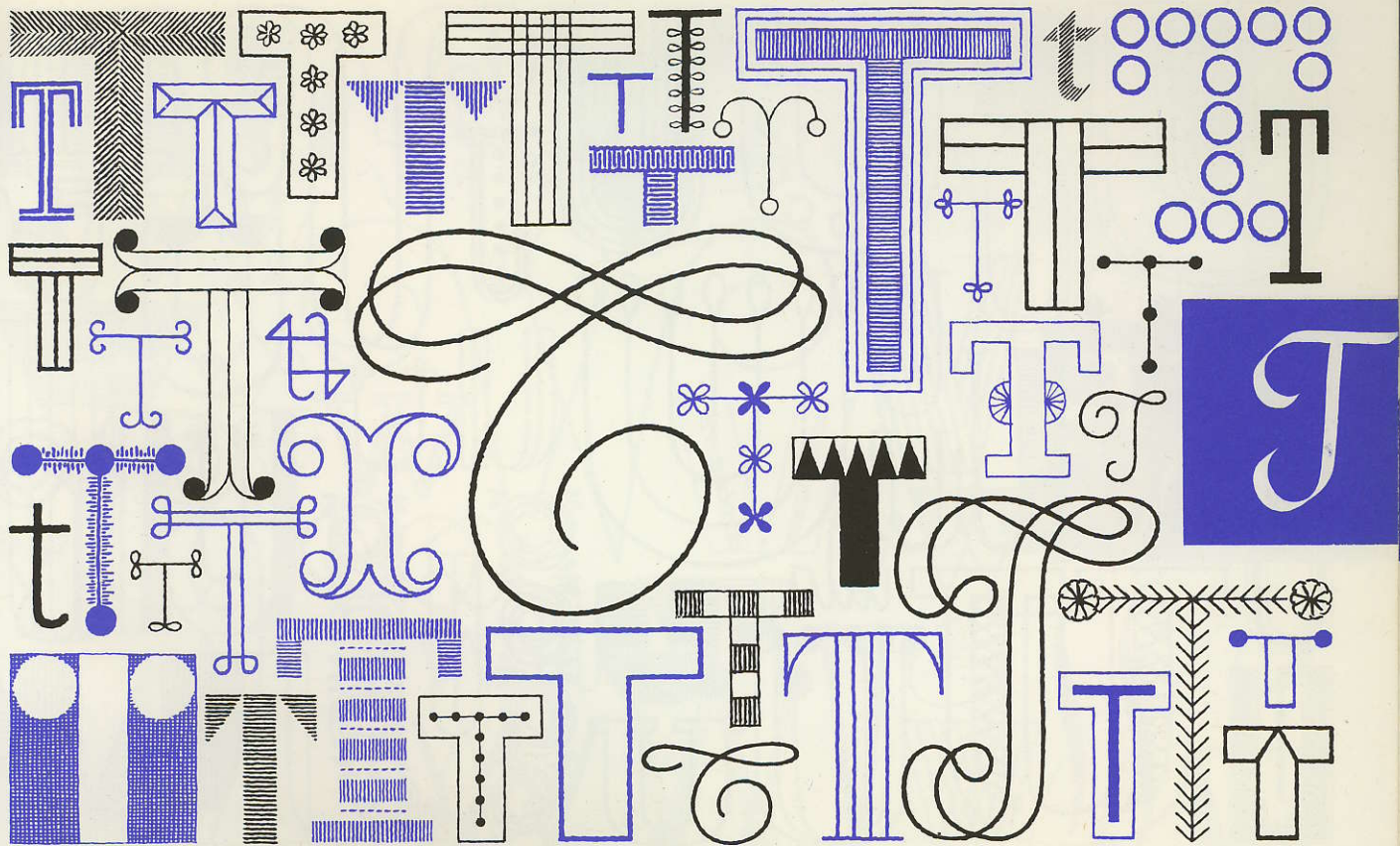


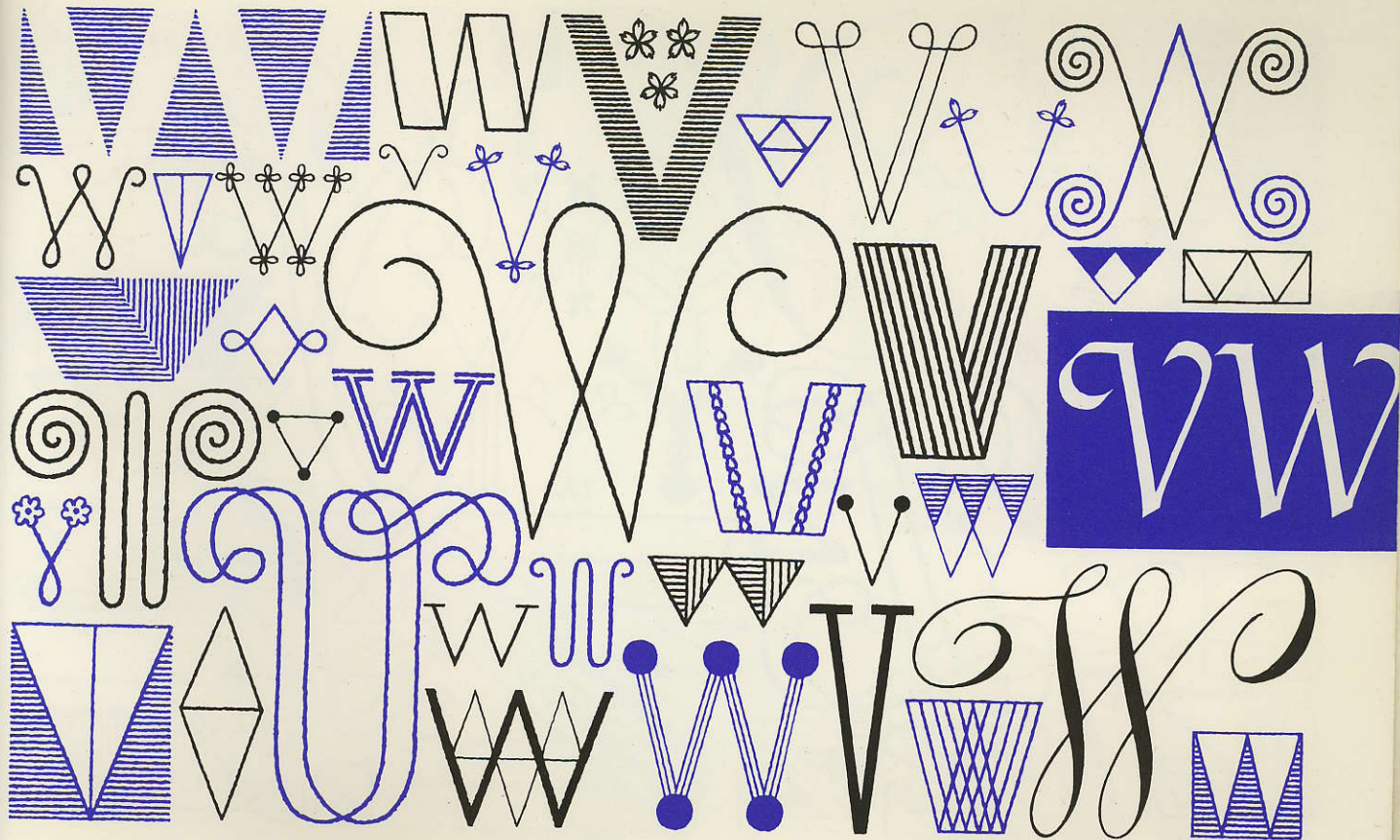


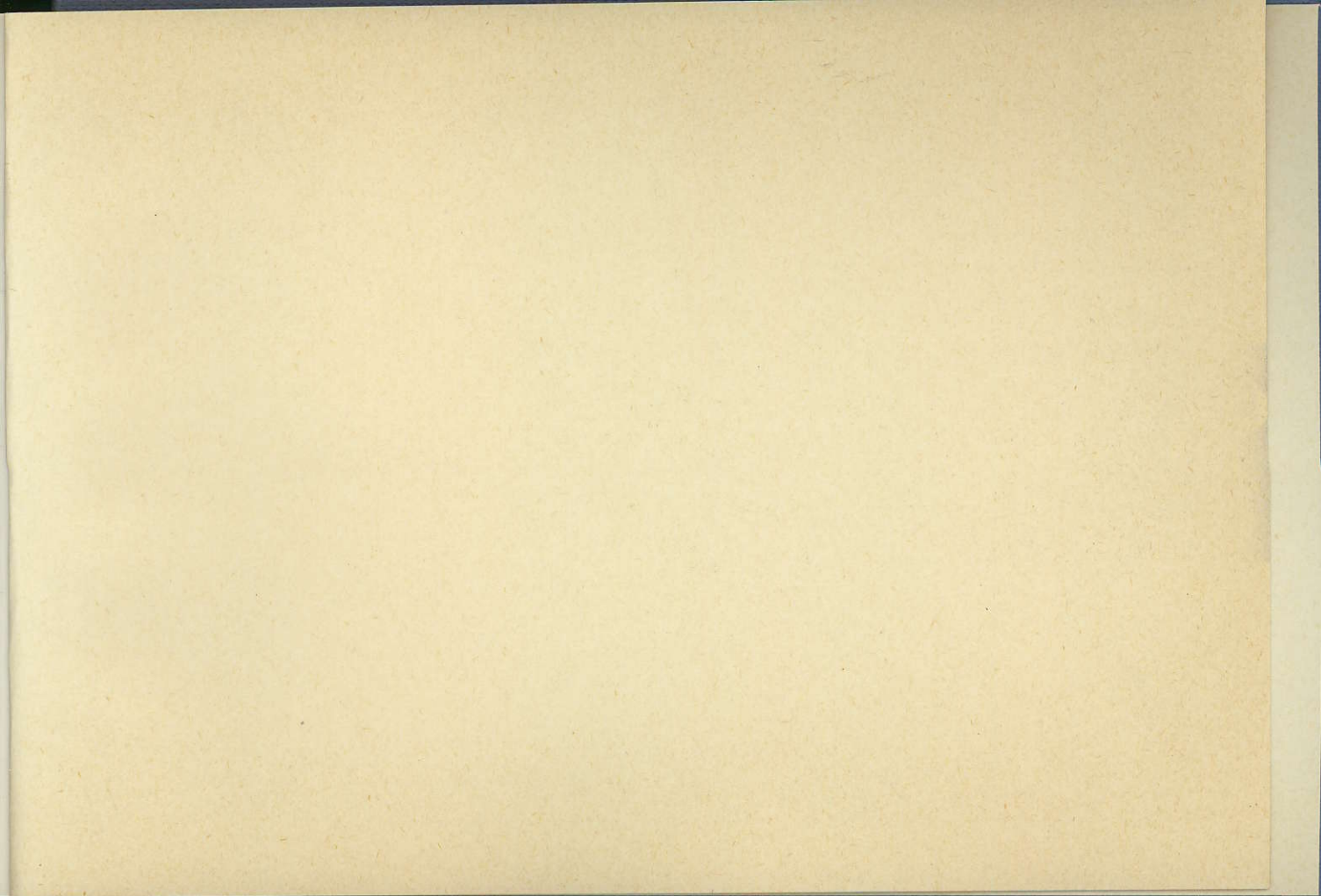


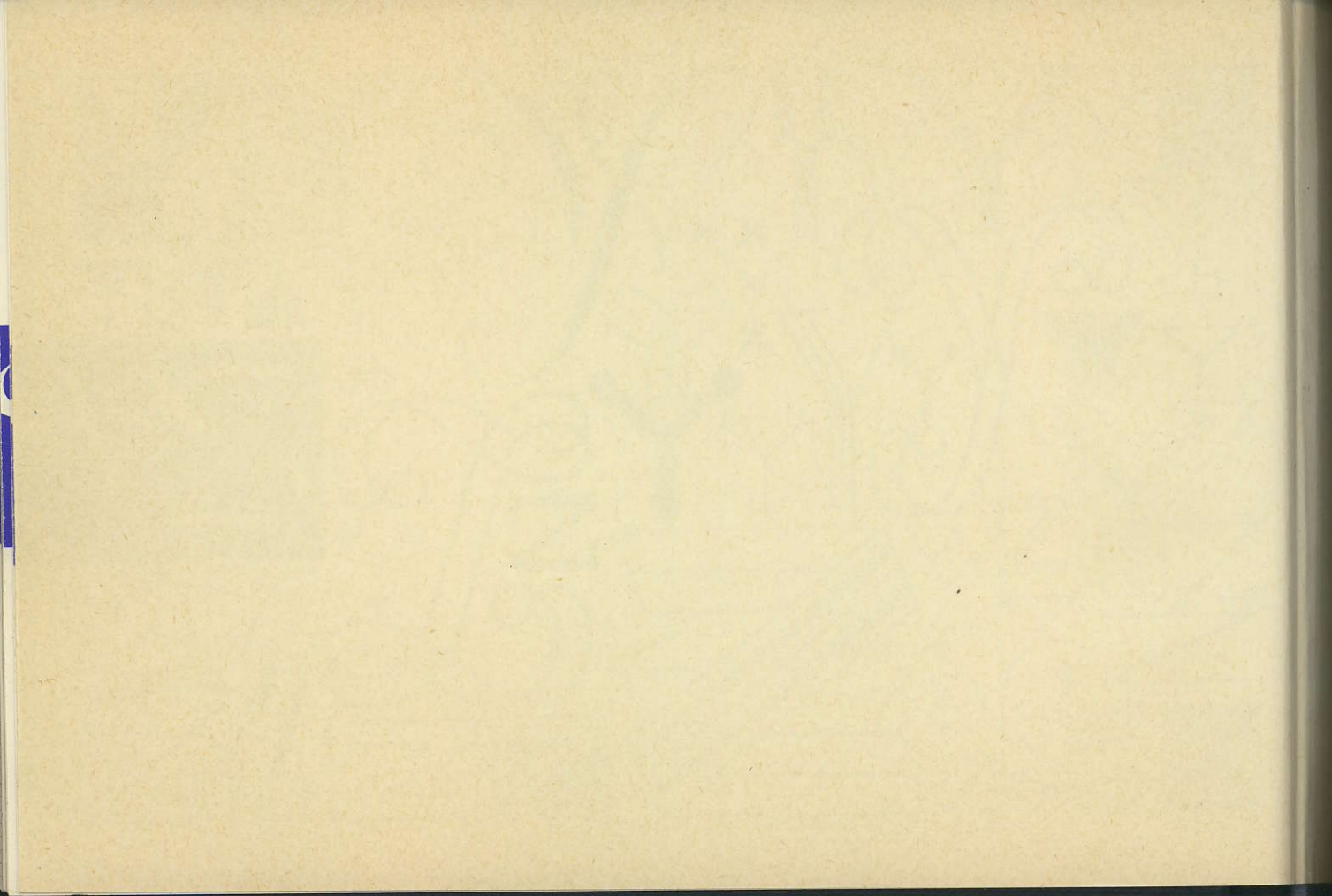












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Elsie Svennas is a well-known authority on all aspects of stitchery and embroidery. She is the author of many books on the subject, the latest being PATCHCRAFT in the Reinhold Craft Paperback Series.



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