

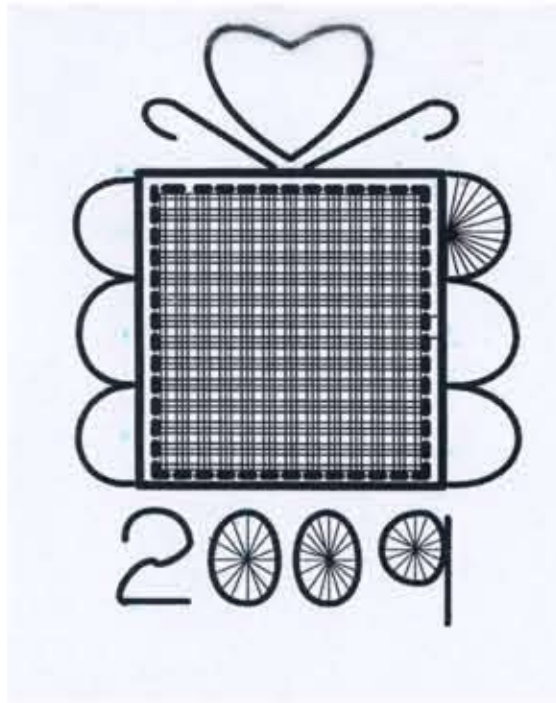
Materials

Fine linen – 32-count or finer
(color of your choice) 11” square
piece

#8 pearl cotton – (color of your
choice)

#12 pearl cotton – (color of your
choice)

Tapestry Needles Size 24



This piece has been created as a doodle piece to give you some practice on the stitches, particularly the rose filler stitch. Secure your fabric in a hoop or on small stretcher bars or Q-snaps. You want to be able to get your index finger and thumb comfortably into the stitching area.

Please reference <http://www.nordicneedle.com/newsletters/stash/26.shtml> for stitch diagrams.

Trace the design onto your fabric using an erasable pen or tracing paper, whichever method you prefer.

Order of Stitching

Thread about an 18” length of #8 pearl cotton. Tie a knot in the end of the thread. You will use an away waste knot. To do an away knot, go out about 2” beyond your working area. Take your needle down from the top of your fabric (your knot will be on the top of the fabric) and then come up where your stitch starts. When you are done stitching, clip that knot and weave the end through the stitches on the back of your fabric.

CHAIN STITCH (Kettstich): The chain stitch is worked on the dotted line on the inside of the box motif. Your stitches should only be 2-3 threads in length, so do not use the dotted line as a guide for your stitch length only for stitch placement. Continue the chain stitch all the way around the inner line of the design. Finish off the last stitch by working it directly into the loop of the beginning stitch. Weave the ends of your thread through the stitches on the back of the fabric. Because of the fabric count and small stitch length, I was not able to do the stitch in one step, but instead did a stab and poke, to ensure I only went two or three fabric lengths.

CORAL KNOTS (Knotchenstich): You will work a row of coral knots on the outside of the chain stitches, represented by the heavy solid line around the square motif. Try to space the knots evenly. You may want to use a laying tool or large needle to help you gauge the distance between each knot. You will want to keep the coral stitch and chain stitch lines close together because they are the reinforcing stitches for the pulled threads.

Still using the heavier thread (#8 pearl cotton), begin with about an 18” length of thread. You can use another waste knot or you can weave the end of your thread through some of your completed work on the back of the fabric.

BUTTONHOLE SCALLOP (Schnurloch): You will use the lighter thread weight, #12 pearl cotton. You are going to work buttonhole scallops on each side of the square motif. The upper right scallop on the pattern shows you how close you should space the spokes of your scallop. Continue working the stitch all the way around the semicircle. When you reach the other side, take your needle down to the back of the fabric and run it through a few stitches to secure it. Now come up at the edge of the next scallop. If you are working around a motif that has points or corners, always begin a scallop at the corner or tip of the heart. The center of the scallop should be slightly open where all the threads have

passed through the hole. Be sure to have all the scallop threads laying beside each other and not overlapping. This creates a nice lacey look.

Even though your motif is now technically ready for the pulled and drawn work, you want to finish the remainder of your stitching. For our projects we will do the padded satin stitching next.

SATIN STITCH (Plattstich): The direction of your stitching is determined by the object you are doing. For the heart, you need to decide if you want the stitches to be vertical or horizontal. Make sure your stitches are close together but not overlapping.

An alternative approach is the Padded Satin Stitch, which produces a slightly raised surface. For the padded satin stitch, work the base layer slightly inside the outline of the design, with the thread running perpendicular in direction to those on the final layer of stitches. You can work your heart with either satin stitch option.

Always finish the edges around the satin stitch with a row of coral stitches.

Finishing up the surface work:

Next work the lines under the heart with a row of coral stitches.

The “00” and top of the “9” in “2009” on are done in the buttonhole scallop, just stitching a full circle with all the stitches going through one center hole.

The “2” and the back of the “9” are done in coral stitches.

Preparing to Cut

Now that you have completed all the surface stitching, it is time to cut the threads inside the box motif. Find the middle thread in one direction and carefully cut that thread. It helps to slip a needle or laying tool under the thread to lift it up to cut. You may find it easier to cut the thread in the very middle of the design and pull it out each direction rather than cut it at one end. You want to cut each thread separately. This filler stitch requires a 1-3 grid (cut one thread, leave three threads). The pattern shows the 1-3 grid you will have when you finish your cutting.

Do one direction at a time. Start with the horizontal threads. Cut one thread and pull it out. When you have it pulled out clear to the edge, bring that thread to the back of your project and clip it as close to the chain stitch border as possible. Skip three threads and cut one thread, pulling it out and cutting it close to the chain stitch. Complete your horizontal 1-3 grid. Then do the exact same thing with the vertical threads, starting in the middle of the motif creating a 1-3 grid. Once you have one direction done, you want to do the other direction, also in a 1-3 grid. Depending on your thread count, you may not end up with 3 threads on the side of your design. That’s okay. You will stitch your filling stitches to fill in those spaces as if there were three threads there. They won’t look exactly the same but they are known as compensation stitches.

The final step for our projects is to do out filling stitching in the open grid. Several references suggest that you wash out your transfer marks before you do the filling stitches. If you have used a water soluble marker you should be able to use a damp Q-tip to dissolve them. You will still want to clean your piece when you are finished to remove oils and dirt.

For this projects we are using the “Rose Stitch”, one of the most popular filling stitches for Schwalm. When it is finished, it sort of resembles a tiny rose in the center of the grid.

ROSE STITCH (Rosenstich): Start at the bottom left-hand corner of the grid. You are going to move on the diagonal across the design as you complete the stitch. Do not confuse this with a Dove’s Eyes in Hardanger embroidery. There will not be a design in the open area because we will be pulling the threads together to close that opening. You want to use the lightest weight thread, #12 for this filler stitch. There are 6 steps.

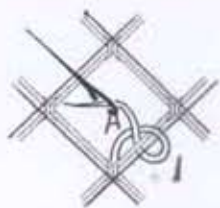


Step 1: Secure the working thread in the back of the fabric by running it through the chain stitch or coral knots. Bring the needle out in the center of an open grid. (A). You are actually moving on a diagonal, so this diagram shows the threads if you turn your project a quarter turn counter clockwise. Some of the ladies kept the grid squared up and

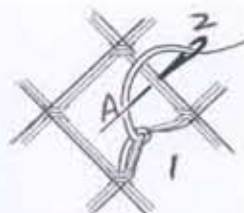
visualized the order of work as North, South, East and West.



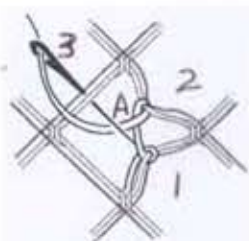
Rose Stitch 1



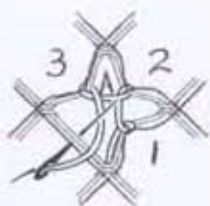
Rose Stitch 2



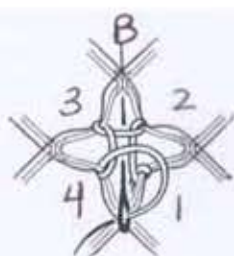
Rose Stitch 3



Rose Stitch 4



Rose Stitch 5



Rose Stitch 6

Step 2: Starting with the lower right-hand quadrant, take your needle over the 3 fabric threads in the grid, going down in the hole left by the pulled thread. (1) Bring your needle back up through the original center hole (A). Make sure that your needle goes over the top of the stitching thread and pull it snug. (If you kept your grid square, you would go through the hole to the south.)

Step 3: Go to the upper right-hand quadrant, going over the 3 fabric threads, going down that hole (2). Bring your needle back up through the original center hole (A). Make sure that your needle goes over the top of the stitching thread and pull it snug. (If you kept your grid square, you would go through the hole to the east.)

Step 4: Go to the upper left-hand quadrant, going over the 3 fabric threads, going down that hole (3). Bring your needle back up through the original center hole (A). Make sure that your needle goes over the top of the stitching thread and pull it snug. (If you kept your grid square, you would go through the hole to the north.)

Step 5: Go to the lower left-hand quadrant, going over the 3 fabric threads, going down that hole (4). Bring your needle back up through the original center hole (A). Make sure that your needle goes over the top of the stitching thread and pull it snug. (If you kept your grid square, you would go through the hole to the west.)

Step 6: Take your needle down below the stitches through the hole (A) and come up in the next lateral hole (B) created by the pulled thread grid. Pull snug. Repeat the steps beginning at Step 2. (If you kept your grid square, you would take your needle back through hole A and come up in the next hole to the upper right-hand side of your finished rose.)

Here is how this stitch is shown on a graph and that may help you visualize it a little better. Remember you are actually working on a diagonal. Also, you may find it helps to turn your frame or hoop with each step.



When you get to the edge of your design you may not have enough of the grid to do an entire Rose stitch. You will want to do a “compensation stitch” which means that you do as much of the stitch as you can. Perhaps you only can do the lower right- and left-hand quadrants. Be sure to secure your thread through a couple of the chain stitches on the back before coming up in the next open hole above your completed line. Work on the diagonal back down to the lower left of the piece. Complete the upper part of the motif and then go and fill in the bottom part. Be sure to end your thread at the side of the motif so you can adequately secure it.