



Gurukul Technicals Institute

Computer education · Robotics · Science projects · Delhi

FREE EBOOK

ENGLISH, CAREERS AND VOCATIONAL SKILLS

Embroidery Stitches Handbook

Thirty hand embroidery stitches with uses and practice ideas

INSIDE THIS BOOK

- Tools, threads and fabric
- Getting ready to stitch
- Line stitches
- Chain and looped stitches
- Crossed and border stitches
- ...and 5 more chapters, practice questions and a glossary

Beginner

Dress design students and craft learners

engineergurukul.com

+91 97116 99511

Embroidery Stitches Handbook

A practical handbook of thirty hand embroidery stitches, from running, stem and chain stitch to satin, long and short, French knots and bullion knots, each with clear steps and its best uses. It also covers threads, needles and hoops, transferring designs, an introduction to Indian embroidery traditions, caring for embroidered fabric and small projects to practise on.

WHO IT IS FOR	Dress design students and craft learners
---------------	--

LEVEL	Beginner
-------	----------

SUBJECT AREA	English, careers and vocational skills
--------------	--

WHAT IS INSIDE	10 chapters, practice questions with answers, and a glossary
----------------	--

HOW TO USE IT

Read one chapter at a time and try the examples as you go: on a computer, at your workbench or in your notebook. The boxes give tips, safety points and short activities. When you finish, test yourself with the practice questions and check your answers at the end. Words you may not know are explained in the glossary.



Gurukul Technicals Institute

A-10, Chief Commissioner Colony, opposite Rana Pratap Bagh, Delhi 110007

Phone 011 2721 1512 · Mobile and WhatsApp +91 97116 99511

engineergurukul@yahoo.co.in · engineergurukul.com

Free ebook. You may read, print and share this ebook for learning. It may not be sold or changed.

© 2026 Gurukul Technicals Institute. First edition, October 2026. The information was checked when it was written; software, prices and rules change, so for anything official always check the latest source.

What you will find inside

1	Tools, threads and fabric	5
2	Getting ready to stitch	7
3	Line stitches	9
4	Chain and looped stitches	12
5	Crossed and border stitches	14
6	Filling stitches	16
7	Knots and raised stitches	18
8	Indian embroidery traditions	20
9	Caring for embroidered fabric	21
10	Small projects to make	23
	Practice questions	25
	Answers	26
	Glossary	27

Tools, threads and fabric

Embroidery is decorating fabric with stitches made by hand with a needle and thread. You need only a few simple tools, and you can start with a small piece of cotton and a single skein of thread.

Threads

Thread	What it is	Good for
Stranded cotton	Six thin strands loosely twisted together, which you can separate	Almost everything; use 1 or 2 strands for fine work, 3 for medium, all 6 for bold lines
Pearl (perlé) cotton	A shiny, firmly twisted thread that is not separated	Bold outlines, borders, knots
Silk thread or floss	Fine, smooth and glossy	Delicate work and shading
Metallic and zari thread	Gold- or silver-coloured thread	Festive work, usually couched onto the surface
Wool	Soft and thick	Bold work on heavy fabric

A **skein** is a small loose bundle of thread, held by paper bands. To separate stranded cotton, cut a length, hold the top, and pull out one strand at a time, straight up. Then put the strands you need back together. This stops tangles and makes the stitches lie flat.

Needles

Needle	Features	Use
Crewel (embroidery) needle	Sharp point, long eye	Most surface embroidery
Tapestry needle	Blunt point, large eye	Counted cross stitch; whipping and weaving over stitches
Chenille needle	Sharp point, large eye	Thick threads and wool
Milliner's (straw) needle	Long, with an eye no wider than the shaft	Bullion knots and other wrapped stitches

For hand needles, a **bigger size number means a finer needle**. Choose a needle whose eye takes the thread easily and makes a hole just big enough for it to pass.

Hoops and other tools

An **embroidery hoop** has two rings. Lay the fabric over the inner ring, press the outer ring down over it and tighten the screw. The fabric should be firm, like a drum. Wrapping the inner ring with cotton tape stops the fabric slipping and protects it from marks.

You also need small, sharp embroidery scissors, pins, a thimble if you like one, and a pencil or fabric marker.

Fabric

Start with a firm, closely woven cotton or linen, such as casement or cambric, in a light colour. For cross stitch, use **Aida**, a cloth woven with clear square holes for counting. For shadow work, use a sheer fabric such as organdy or voile.

TIP

Cut your thread about 45 cm long, roughly from your fingertips to your elbow. Longer threads tangle, and the end that passes through the fabric again and again gets worn and fuzzy.

EXAMPLE

Pooja from Bhopal started with a 20 cm wooden hoop (! 60), a packet of crewel needles (! 30), six skeins of stranded cotton (! 90) and half a metre of white casement (! 70). For ! 250 she had enough to practise most of the stitches in this book.

CHAPTER 2

Getting ready to stitch

A little preparation makes embroidery neater and more enjoyable.

Transferring a design

To **transfer** a design means to copy it onto the fabric as faint lines to stitch over.

- 1. Light method.** Tape the design to a sunny window, or put it on a glass table with a lamp below. Tape the fabric over it and trace the lines lightly with a sharp pencil or a water-soluble fabric marker. This works on light, thin fabrics.
- 2. Dressmaker's carbon.** Lay the carbon, coloured side down, on the fabric, put the design on top and trace firmly with a ballpoint pen or a tracing wheel. Use dressmaker's carbon, not office carbon paper, which smudges and may not wash out.
- 3. Tissue paper method.** For dark or textured fabric, trace the design on tissue paper, tack it to the fabric, stitch through the paper, then tear the paper away gently.

4. Prick and pounce. Prick holes along the lines of a paper design, lay it on the fabric and rub chalk powder or a coloured powder through the holes. Join the dots with a fine brush or pencil. This traditional method suits designs that are used again and again.

REMEMBER

Test any pen or carbon on a scrap of your fabric first. Never iron over marker lines before you remove them: heat can make some marks permanent. Heat-erasable pen marks can also come back in cold weather.

Starting and ending a thread

Big knots on the back show through as bumps and can pull out. Instead:

- **Waste knot:** knot the end and push the needle in from the front, about 5 cm away from where you will start, in the path of your stitching. Stitch towards it, covering the thread at the back, then cut the knot off.
- **Small stitches:** make two tiny stitches on the line where they will be covered by your embroidery.
- **Ending:** take the thread to the back and weave it under 3 or 4 stitches, then cut it close.

Choosing colours

- **Shades of one colour,** from light to dark, look calm and give depth. Use the lightest shade where light falls and the darkest in the shadows.
- **Contrasting colours,** such as red with green or blue with orange, look bright and lively. Use them for festive pieces and borders.
- **Fewer colours often look better.** Three to five colours are plenty for a small design.

Lay the skeins on your fabric in daylight before you start. Colours look different under a tube light and against different backgrounds.

Good habits

- Stitch with a "stab" motion in a hoop: push the needle straight down, then straight up, pulling the thread through each time.
- Keep the tension even: pull each stitch snug, not tight, so the fabric does not pucker.
- Let the needle hang now and then so the thread untwists.
- Keep the back tidy, and do not carry a thread more than 2 cm across the back: it can show through and catch.
- Wash your hands before stitching, and keep work in a clean cloth bag.

TIP

In a hoop, the fabric must be **taut** but not stretched out of shape. Pull it evenly at the edges, keeping the threads of the fabric straight. If they curve, your design will distort when you take it out.

CHAPTER 3

Line stitches

Line stitches make outlines, stems, lettering and borders. Most embroiderers learn them first.

1. Straight stitch

The simplest stitch: a single stitch from one point to another. Use it for grass, star rays, small petals and hair.

1. Bring the needle up at the start of the stitch.
2. Take it down at the end.

Keep each stitch shorter than about 1 cm, or it can snag. Vary the lengths and angles for a natural look.

2. Running stitch

Even stitches that go in and out along a line, for outlines, Kantha-style lines and quilting.

1. Bring the needle up at the start.
2. Take it down one stitch length along, and up again a small gap further on.
3. Repeat, keeping stitches and gaps even. The stitches on top are usually a little longer than the gaps.

3. Whipped running stitch

A running stitch wrapped with a second thread, making a smooth, twisted cord.

1. Work a line of running stitch.
2. With a tapestry needle, bring a second thread up at the start.
3. Pass the needle under each running stitch, always from the same side, without piercing the fabric.

A contrasting colour gives a striped, rope-like line.

4. Double running stitch

A line that looks the same on both sides, also called **Holbein stitch**. Use it for geometric borders and for work whose back may be seen.

1. Work a line of running stitch, with stitches and gaps exactly equal.
2. Turn and work back along the same line, filling each gap and using the same holes.

5. Back stitch

A solid, fine line, for outlines, lettering and details.

1. Bring the needle up one stitch length along the line.
2. Take it down at the start of the line, going backwards.
3. Bring it up one stitch length ahead of the last stitch.

4. Take it down into the end of the last stitch. Repeat.

Use shorter stitches round curves.

6. Stem stitch

A rope-like line that follows curves beautifully, for stems, vines and outlines.

1. Bring the needle up at the start of the line.
2. Take it down one stitch length along, and bring it up halfway back, just beside the stitch. Keep the thread below the needle.
3. Take it down half a stitch beyond the end of the last stitch, and come up in the end hole of the last stitch.
4. Repeat, always keeping the thread on the **same side**.

7. Split stitch

A fine line like a tiny chain. It also makes a good edge under satin stitch. Use an even number of strands, such as 2 or 4, so the stitch splits evenly.

1. Make one straight stitch along the line.
2. Bring the needle up through the middle of that stitch, splitting its strands.
3. Take it down one stitch length ahead. Repeat.

8. Couching

A way to fix a thick, textured or metallic thread to the surface. The laid thread stays on top; a finer thread holds it down.

1. Lay the thick thread along the design line.
2. With a fine thread, come up just beside the laid thread, take a tiny stitch over it, and go down on the other side.
3. Repeat every 4 to 6 mm.
4. Take the ends of the laid thread to the back with a large-eyed needle and secure them.

TRY THIS

Stitch the same curved line eight times, once in each stitch above, one below the other. Compare how each one looks and which follows the curve best.

CHAPTER 4

Chain and looped stitches

In these stitches, the thread forms a loop that is held down by the next stitch. They give lines and edges with more body than line stitches.

9. Chain stitch

A line of linked loops, for bold outlines and for filling shapes with rows. Kashmiri and Kutch embroidery use it widely.

1. Bring the needle up at the start of the line.
2. Take it down in the same hole, or just beside it, and bring the point up one stitch length along, without pulling through.
3. Loop the thread under the needle point and pull gently.
4. Repeat, always going down inside the last loop, beside where the thread came out.
5. End with a tiny stitch over the last loop.

10. Lazy daisy

A single chain loop held by a small stitch, also called **detached chain**. Arrange five or six round a centre to make a flower.

1. Bring the needle up at the base of a petal.
2. Take it down in the same place and up at the tip of the petal, with the thread looped under the needle.
3. Pull through gently, then take a tiny stitch over the end of the loop to hold it.

11. Twisted chain

A chain with a twisted, raised look, for textured lines and borders.

1. Bring the needle up on the line.
2. Insert it a little to the left of where the thread came out, and take a slanting stitch, bringing the point out on the line below.
3. Take the thread over and under the needle point, and pull through.
4. Repeat, keeping the stitches small and close.

12. Blanket stitch

A row of upright stitches joined along the bottom, for edges, appliqué and borders.

1. Work from left to right. Bring the needle up on the lower line.
2. Take it down on the upper line, a little to the right, and bring it up on the lower line directly below, with the thread under the needle point.
3. Pull through to make an L shape. Repeat at even spaces.

13. Buttonhole stitch

In embroidery, blanket stitch worked so close together that no fabric shows is called buttonhole stitch. It makes firm edges for scallops and for **cutwork**, where fabric inside a stitched outline is cut away. (The stitch tailors use for real buttonholes adds a small knot on the edge.)

14. Fly stitch

An open V or Y shape, for leaves, grass, birds and borders.

1. Bring the needle up at the top left of the V.
2. Take it down at the top right, level with the first point, and bring it up below the middle, with the thread under the needle point.
3. Pull through gently to form a V.

4. Take a small straight stitch over the loop to hold it. A longer holding stitch makes a Y.

15. Feather stitch

A branching line, like a fern, for borders, seams and foliage.

1. Bring the needle up at the top of the centre line.
2. Insert it to the right, level with where the thread came out, and take a small slanting stitch down towards the centre, with the thread under the needle point.
3. Next, insert it to the left, level with where the thread now comes out, and slant down towards the centre, thread under the needle.
4. Keep alternating right and left.

REMEMBER

In every looped stitch, the loop must pass **under the needle point** before you pull through. If it does not, the loop simply pulls out.

CHAPTER 5

Crossed and border stitches

These stitches cross over each other to make bands, borders and patterns.

16. Cretan stitch

A plaited band down the middle with slanting stitches on each side, for leaves and borders. Draw two guide lines, or a leaf shape.

1. Bring the needle up at the top, in the centre.
2. Take a small stitch on the right-hand line, with the needle pointing towards the centre and the thread under the needle.

3. Take a small stitch on the left-hand line, again pointing towards the centre with the thread under the needle.
4. Alternate down the shape. Close stitches make a solid leaf; spaced stitches make an open border.

17. Herringbone stitch

A row of crossing slanted stitches between two parallel lines, for borders and over hems.

1. Work from left to right. Bring the needle up on the lower line.
2. Cross up to the upper line, a little to the right, and take a small stitch from right to left.
3. Cross down to the lower line, a little further right, and take a small stitch from right to left.
4. Repeat, so each stitch crosses the one before.

18. Closed herringbone stitch

Herringbone worked with no gaps, so each small stitch starts in the hole where the previous one ended. On sheer fabric it is worked on the back, and the front shows two neat lines of back stitch with the coloured thread glowing through between them. This is called **shadow work**, and Chikankari uses a form of it.

19. Cross stitch

Small crosses worked over the squares of Aida or other countable fabric, to make pictures and patterns from a chart.

1. Work a row of half crosses, each going from bottom left to top right over one square.
2. Come back along the row, crossing each one from bottom right to top left.
3. Keep all the top stitches slanting the **same way**, or the work looks patchy.

20. Star stitch

A cross stitch with an upright cross on top, making eight points. Use it for scattered stars and small fillings.

1. Work a cross stitch.
2. Work a straight up-and-down stitch and a straight side-to-side stitch over its centre.
3. If you like, tie the centre down with one tiny stitch.

21. Fern stitch

Groups of three straight stitches along a line, like fern leaves.

1. Make a straight stitch along the line.
2. From its lower end, make one stitch slanting up to the left and one slanting up to the right, all three sharing the bottom hole.
3. Start the next group one stitch length further down the line. Repeat.

TIP

Draw two parallel pencil lines for herringbone and Cretan stitch, 6 to 10 mm apart, and mark dots every 5 mm along them. Even spacing is what makes a border look professional.

CHAPTER 6

Filling stitches

Filling stitches cover areas: petals, leaves, birds and solid shapes.

22. Satin stitch

Smooth, close, parallel stitches that cover a shape completely, giving a glossy finish.

1. Outline the shape with split stitch or back stitch.

2. Start in the middle at a slant. Bring the needle up just outside the outline on one side and take it down just outside on the other.
3. Lay the next stitch right beside the first, with no fabric showing. Fill one half, then go back to the middle and fill the other half.

Keep stitches no longer than about 1 to 1.5 cm. Wider shapes need long and short stitch instead.

23. Padded satin stitch

Satin stitch over a padding, so the shape stands up from the fabric.

1. Fill the shape with running stitches or seed stitches, or a layer of satin stitch going one way.
2. Work satin stitch over the top, at right angles to the padding, covering it and the outline completely.

24. Long and short stitch

A filling for large shapes and for shading from one colour to another.

1. First row: along the outline, work stitches of alternating long and short length, close together, coming up inside the shape and going down over the edge.
2. Next rows: work stitches of equal length, coming up through the ends of the stitches above, splitting them, to fill the gaps.
3. Change to the next shade for each new row, so the colours blend.

25. Seed stitch

Tiny straight stitches, about 2 to 3 mm long, scattered in all directions over an area. Work two side by side for a bolder seed. Keep the spacing even, closer together for a darker area.

26. Fishbone stitch

A filling for leaves, with a natural vein down the centre.

1. Draw the leaf with a line down the middle.
2. Bring the needle up at the tip and make a short straight stitch down the centre line.
3. Come up on the left edge, just below the tip, and go down across the centre line, just to the right of it.
4. Come up on the right edge, opposite, and go down just to the left of the centre line.
5. Keep alternating, with the stitches close together and overlapping at the centre.

EXAMPLE

Meena in Jaipur stitched a mango with long and short stitch in three shades: yellow at the top, orange in the middle and red at the bottom. She changed shade every row, and the colours blended like a real fruit.

CHAPTER 7

Knots and raised stitches

Knots and raised stitches add texture: flower centres, berries, eyes, roses.

27. French knot

A small, round knot.

1. Bring the needle up where the knot will be.
2. Hold the thread tight with your other hand and wrap it once or twice round the needle.
3. Keeping the thread tight, push the needle down very close to where it came up, but not into the same hole.

4. Slide the wraps down to the fabric and pull the needle through slowly.

For a bigger knot, use more strands, not more wraps: knots with many wraps tend to fall over.

28. Bullion knot

A long, coiled knot, like a caterpillar. Several curved together make a rose. Use a milliner's needle.

1. Bring the needle up at A. Take it down at B, the length of the knot, and bring the point back up at A without pulling it through.
2. Wrap the thread round the needle point enough times to cover the distance from A to B.
3. Hold the wraps gently with your thumb and pull the needle through them.
4. Lay the coil down towards B and take the needle down at B.

29. Pistil stitch

A French knot on a stalk, for the stamens of flowers.

1. Bring the needle up at the base of the stalk.
2. Wrap the thread once or twice round the needle, as for a French knot.
3. Keeping the thread tight, insert the needle at the end of the stalk, 5 to 15 mm away, and pull through.

30. Woven wheel

A raised, round rose, also called a spider web rose.

1. Draw a small circle. Make **five** straight stitches from the edge to the centre, evenly spaced, like spokes.
2. With a tapestry needle, bring a new thread up near the centre, between two spokes.
3. Weave over one spoke and under the next, round and round, without piercing the fabric.

4. Keep weaving until the spokes are covered, then take the needle down under the edge of the rose.

The number of spokes must be **odd**, so each round goes over the spokes it went under last time.

SAFETY

Keep needles in a needle book or pincushion, never in your mouth or clothes. Count your needles at the end of each session, and keep them away from small children.

CHAPTER 8

Indian embroidery traditions

India has many embroidery traditions, each developed by generations of skilled artisans and each tied to a region and its people. Here are five well-known styles, described briefly. Each one is a whole craft, with far more to it than a few stitches, and is best learnt from the people who practise it.

Kantha

Kantha comes from Bengal, in eastern India and Bangladesh. Traditionally, layers of old soft saris and dhotis were stitched together with running stitch to make quilts, wraps and covers. The rows of running stitch give the cloth a gentle rippled texture. Motifs include lotuses, fish, birds and scenes of daily life.

Chikankari

Chikankari is the fine white work of Lucknow, in Uttar Pradesh. It was traditionally white thread on fine white cotton, and is now worked in many colours and fabrics. The design is often stamped onto the cloth with carved wooden blocks, in a colour that washes out. The craft includes shadow work, tiny knots and delicate open **jali** (net-like) work.

Phulkari

Phulkari, meaning "flower work", comes from Punjab. Bright, untwisted silk floss is stitched on hand-woven cotton in long darning stitches, making bold, often geometric patterns that shine as the light changes. A piece covered so fully that the base cloth hardly shows is called a **bagh**, meaning garden. Phulkaris have long been made for weddings and celebrations.

Kashida of Kashmir

In Kashmir, the fine needle embroidery known as kashida decorates shawls, stoles and garments. It uses stitches such as stem, satin and chain, often in a few soft colours. Motifs come from nature: chinar leaves, flowers, vines and birds.

Kutch work

The embroidery of the Kutch region of Gujarat is bright and bold, with small mirrors (**abhla**) held in place by rings of stitching. Chain, buttonhole, herringbone and satin stitch are common, and some styles use interlaced stitches woven over a framework. Several communities in Kutch each have their own distinct style, colours and motifs.

REMEMBER

Respect the craft and its makers. Call a piece "Kantha" or "Chikankari" only when it truly is, and say "inspired by" for your own practice pieces. When you buy, choose genuine handwork from artisans or their cooperatives where you can.

CHAPTER 9

Caring for embroidered fabric

Embroidery takes hours to make and can last for generations if it is looked after.

Washing

1. **Test the colours first.** Wet a hidden part of the embroidery and press it with a white cloth. If colour comes off, the thread is not **colourfast**: dry-clean the piece, or wash it very gently in cold water on its own.
2. Hand-wash in cool or lukewarm water with a mild detergent. Do not rub or scrub the stitches.
3. Rinse well. Do not wring: roll the piece in a clean towel and press to remove water.
4. Dry flat in the shade. Strong sun fades threads.

Pieces with zari, mirrors or beads are best spot-cleaned or dry-cleaned.

Ironing

Lay the embroidery face down on a thick, soft towel, and iron the back. The stitches sink into the towel instead of being flattened. Use a pressing cloth on silk and on metallic threads.

Storing

- Store embroidered pieces clean and completely dry, folded with tissue paper between the folds, or rolled.
- Refold them in different places now and then, so lines do not wear into the folds.
- Keep them in a cotton bag or wrapped in a cotton cloth, not in a plastic bag, which traps damp.
- Protect wool and silk from moths. Many families use dried neem leaves in their cupboards.

Unpicking a mistake

Everyone makes mistakes. To remove a few stitches, turn the work over and snip the stitches one at a time on the back with the points of small scissors, taking care not to cut the fabric. Pull the cut ends out from the front with tweezers. Brush the fabric gently with a fingernail to close the holes before stitching again. Do not reuse unpicked thread, because it is crinkled and worn.

REMEMBER

The back of the work matters too. Loose ends and long carried threads catch on fingers and washing machine drums. A neat back helps a piece survive many washes.

TIP

Remove your work from the hoop whenever you stop for the day. Left in a hoop, fabric can keep a ring-shaped crease that is hard to remove.

CHAPTER 10

Small projects to make

Small projects let you practise stitches on things you will actually use. Start with the sampler, then choose any of the others.

Project 1: A stitch sampler

Cut a piece of plain cotton 35 cm by 45 cm. Draw six rows across it and, in each row, a line or a small shape for five stitches. Work all thirty stitches in this book, and label each one in back stitch or with a paper tag. Keep the sampler in your file: it is your own reference book of stitches.

Project 2: Handkerchief corner

On one corner of a white cotton handkerchief, draw a small spray of flowers. Stitch the stems in stem stitch, the petals in lazy daisy, the centres in French knots, and a few leaves in fishbone stitch. Use 2 strands for a delicate look.

Project 3: Cross-stitch bookmark

Cut a strip of Aida 6 cm by 20 cm. Chart your initials and a simple border on squared paper, one square for each cross. Stitch it with 2 strands, then fray the short ends to make a fringe, and back the bookmark with felt.

Project 4: Cushion cover panel

On a 40 cm square of casement, draw large leaves and flowers. Outline them by couching a thick pearl cotton, fill some petals with satin stitch and some leaves with long and short stitch, and scatter seed stitch in the background. A tailor can make it up into a cushion cover.

Project 5: Running-stitch tote

On a plain cotton bag, draw a fish and some waves, inspired by the motifs of Kantha. Fill the fish with rows of running stitch that follow its shape, and stitch the waves in whipped running stitch.

EXAMPLE

Anjali from Nagpur made five bookmarks from a 30 cm by 20 cm piece of Aida, with a different border on each, and gave them to her friends during Diwali.

Finishing your work

- Remove any visible marking lines as the marker's instructions say, before ironing.
- Press the work face down on a towel.

- To display a piece in a hoop, centre it, tighten the screw, trim the fabric at the back to 3 cm, and gather it with a running stitch round the edge. Cover the back with a circle of felt.

CHECK YOURSELF

Practice questions

1. How many strands are in stranded cotton, and how many would you use for fine work?
2. What is the difference between a crewel needle and a tapestry needle?
3. For hand needles, does a bigger size number mean a thicker or a finer needle?
4. How tight should fabric be in a hoop?
5. Why should thread be cut only about 45 cm long?
6. Describe two ways to transfer a design onto fabric.
7. Why should you never iron over marker lines?
8. What is a waste knot?
9. Which stitch looks the same on both sides of the fabric?
10. In stem stitch, what must you keep the same for every stitch?
11. Why should split stitch be worked with an even number of strands?
12. When would you use couching?
13. How is a lazy daisy different from chain stitch?
14. In looped stitches, what must the thread do before you pull through?
15. What is the difference between blanket stitch and buttonhole stitch in embroidery?

16. What is shadow work?
17. In cross stitch, why must all the top stitches slant the same way?
18. What is the longest satin stitch you should make, and what do you use for wider shapes?
19. How do you make a French knot bigger?
20. Why must a woven wheel have an odd number of spokes?
21. Name the region each of these comes from: Kantha, Chikankari, Phulkari.
22. How do you test whether an embroidery thread is colourfast?
23. How should you iron embroidery, and why?

ANSWER KEY

Answers

1. Six strands. Use 1 or 2 strands for fine work.
2. A crewel needle is sharp, for most surface embroidery; a tapestry needle is blunt, for counted work and for whipping or weaving over stitches.
3. A finer needle.
4. Firm, like a drum, but not stretched out of shape.
5. Longer threads tangle, and the thread wears and gets fuzzy from passing through the fabric many times.
6. Any two: tracing against a window or light, dressmaker's carbon, the tissue paper method, or prick and pounce.
7. Heat can make some marks permanent.
8. A knot placed on the front, about 5 cm from the start, whose thread is covered by the stitching at the back; the knot is then cut off.
9. Double running (Holbein) stitch.
10. The side of the needle on which the working thread lies.
11. So the needle can split the stitch evenly down the middle.

12. To fix thick, textured or metallic threads, such as zari, that cannot easily be pulled through the fabric.
13. A lazy daisy is a single loop held by a small stitch; chain stitch is a continuous line of linked loops.
14. Pass under the needle point.
15. They are worked the same way, but buttonhole stitches are placed so close together that no fabric shows.
16. Closed herringbone stitch worked on the back of sheer fabric, so the coloured thread shows softly through, with two lines of back stitch on the front.
17. Otherwise the light catches them differently and the work looks patchy.
18. About 1 to 1.5 cm. Use long and short stitch for wider shapes.
19. Use more strands of thread, not more wraps.
20. So each round of weaving goes over the spokes it went under in the round before.
21. Kantha: Bengal. Chikankari: Lucknow. Phulkari: Punjab.
22. Wet a hidden part and press it with a white cloth; if colour comes off, it is not colourfast.
23. Face down on a thick towel, ironing the back, so the stitches are not flattened.

WORD LIST

Glossary

Embroidery

decorating fabric with hand stitches.

Stranded cotton

embroidery thread of six thin strands that can be separated.

Pearl cotton

a shiny, twisted embroidery thread that is used whole.

Skein

a small loose bundle of thread.

Crewel needle

a sharp embroidery needle with a long eye.

Tapestry needle

a blunt needle with a large eye, for counted work and weaving.

Hoop

two rings that hold fabric tight while you stitch.

Transfer

to copy a design onto fabric as faint lines.

Waste knot

a temporary knot on the front, cut off once the thread is secured.

Outline

a line of stitching that marks the edge of a shape.

Couching

holding a laid thread on the surface with small stitches of a finer thread.

Laid thread

the thick thread that lies on the surface in couching.

Filling stitch

a stitch used to cover an area rather than make a line.

Padding

stitches placed under satin stitch to raise it.

Shading

blending colours from light to dark, often with long and short stitch.

Aida

a cloth with clear square holes, made for counted cross stitch.

Shadow work

closed herringbone worked on the back of sheer fabric.

Cutwork

embroidery in which fabric inside a stitched outline is cut away.

Jali

delicate, net-like open work, as in Chikankari.

Abhla

small mirrors stitched into embroidery, as in Kutch work.

Bagh

a Phulkari piece so fully stitched that the base cloth hardly shows.

Colourfast

a thread or fabric whose colour does not run when washed.



Gurukul Technicals Institute

Computer education institute in Delhi, with authorised member centres, robotics classes and science projects, working models and DIY kits.

COURSES

Computer & Office Skills · Accounting & Business Software · Programming & Web Development · Design & Digital Skills · Hardware & Networking · Robotics & Coding · Other Programmes

PROJECTS AND KITS

Ready-made school projects · DIY and STEM kits · Robotics and coding · Components and spares · Engineering projects

CONTACT

Head office: A-10, Chief Commissioner Colony, opposite Rana Pratap Bagh, Delhi 110007

Phone: 011 2721 1512 · **Mobile and WhatsApp:** +91 97116 99511

Email: engineergurukul@yahoo.co.in

Website: engineergurukul.com · **Instagram:** [@science_projects_club](https://www.instagram.com/science_projects_club)

More free ebooks for computer courses, robotics and science projects: engineergurukul.com/resources/ebooks/

Free to read, print and share. Not for sale.