

# Fundamental Stitches of Hardanger Embroidery

**H**ARDANGER work is so called because the women of the Town of Hardanger in Norway are such expert workers of this type of embroidery as are also the women of Sweden and Denmark. Though in its modern form this work originated in Norway the same stitches were used in making the wonderful embroideries of ancient Persia and Asia, but at that time a fine silk thread was employed and the work done on a very fine gauze netting.

The equipment for Hardanger work is very simple, consisting of a very sharp pair of scissors with pointed ends, two sizes of embroidery thread, and crewel needles. The work may be done on any material woven with a square, even mesh, as the square is the basic form of Hardanger embroidery. There are various canvases and embroidery scrims on the market for this purpose. Such materials ravel very readily, so before beginning the embroidery, overcast the edges, taking the stitches over at least four threads of the material. All outlining or Kloster stitch must be done before cutting the threads for the drawnwork or trouble will follow. As a general rule, it is wise to lay out the big spaces first, gradually working down to the small detail.

The heavier thread is for the Kloster or satin stitch and the finer for the weaving and filling in stitches.

Kloster stitch is generally worked over four threads and there are always five stitches for each single block, with four stitches added for each consecutive block (Ills. Nos. 3 and 4). Satin stitch is only worked over less than four threads when it is not depended upon as an outline for cut work, it requires the strength of the four threads for this purpose.

One of the methods of using the Kloster stitch over eight threads is shown in Ills. No. 5. Note that the center five stitches are worked over eight threads with four stitches on either side to give balance. The second form of Kloster stitch in Ills. No. 1 is never used as an edge for cut work, but merely as a decorative stitch on the material.

Note that threads are never cut along the sides of stitches and the directions of stitches must, therefore, be governed accordingly.

When working a row of squares one works diagonally,

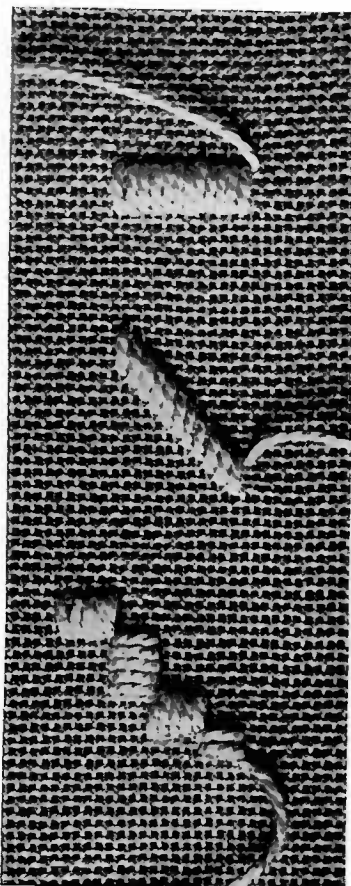
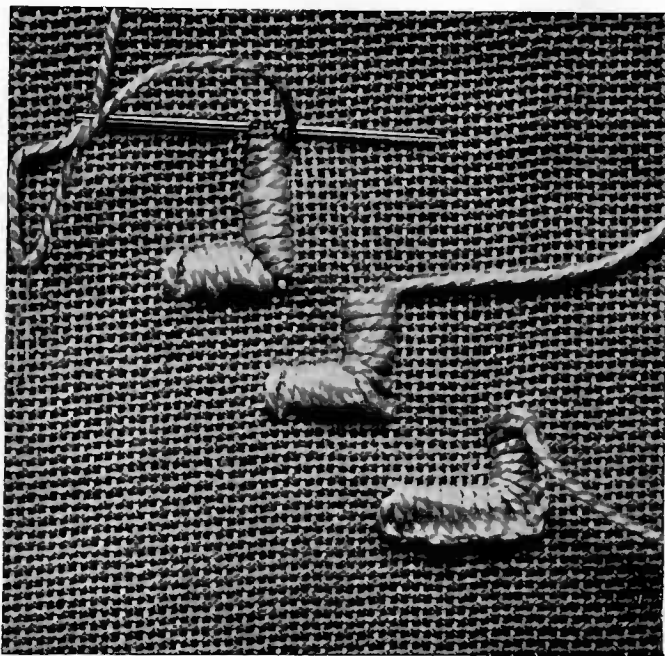


Illustration No. 1

Illustration No. 2



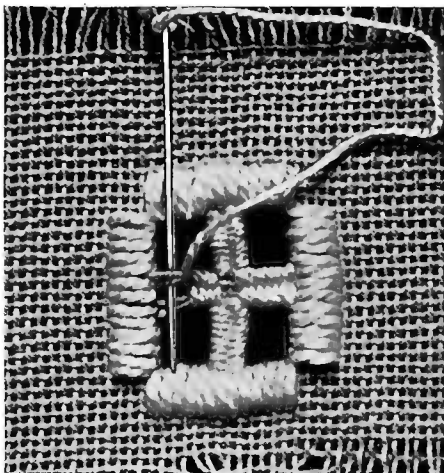
as shown in the third group of stitches in Ills. No. 1, and on the return row the other two sides of the squares are made. With a little practice this becomes very easy.

Ills. No. 2 shows various methods of forming corners; the first two are used to form straight edges on either side of a Hardanger design. It is a matter of choice whether one uses the mitered or diagonal corner, as they are purely decorative, but as the buttonhole edge and corner are generally used at the extreme edge of the work and for the purpose of strengthening the edge as the material is cut away, the mitered buttonhole corner is not practical. Sometimes buttonhole stitch is used as a decorative stitch if special prominence is desired for a certain part of the design, though not typical of this form of embroidery.

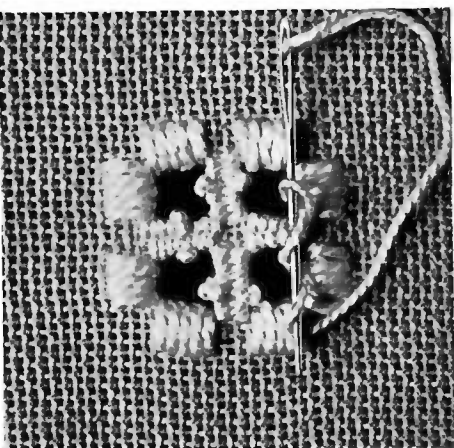
After embroidery stitches are finished, cut threads for drawnwork in groups of four: This leaves groups of four threads on which to do the weaving (Ills. Nos. 3, 4 and 5). The finer thread is used for the weaving which is worked over two threads and under two threads, as in Ills. No. 5. These weaving stitches are drawn tight, giving a bowed effect to the woven bars.

To add picots to these bars, work half way down bar, take end of thread attached to work and twist around the needle three times, hold in place and draw needle through, pulling thread tight and finish weaving bar.

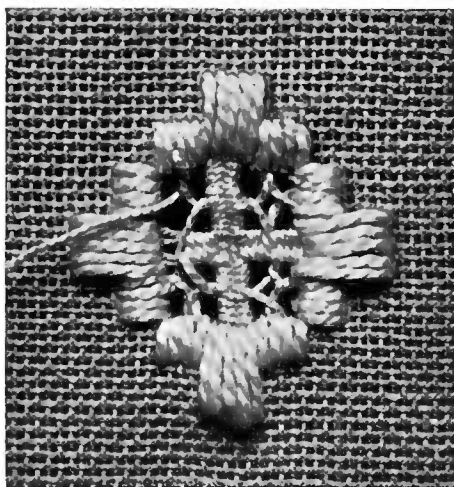
Ills. No. 5 shows another way of elaborating upon this work. This stitch is made by working a single buttonhole stitch on each side of a square.



*Illustration No. 3*



*Illustration No. 4*



*Illustration No. 5*