

Starting Hardanger Embroidery.

One of the easiest ways to start Hardanger Embroidery is to work an insertion in a straight line with corners.

This is very simple and not at all difficult to learn, the chief thing to remember is that the ends of the satin stitches must face each other exactly

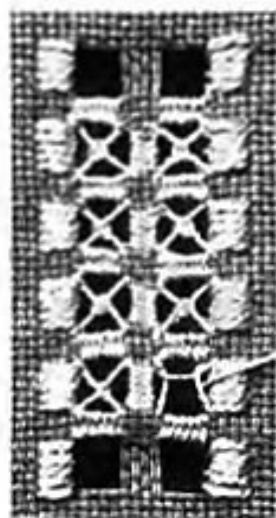


Fig. 3.

and the groups be at equal distance from each other. One stitch more or less will spoil the pattern.

The outlines are worked on Hardanger canvas with "Star Sylko," No. 5, or Perilusta "Pearl Knit," size 5, and a fine wool needle, that is a needle with a blunt point.

These outlines are simply 5 satin stitches over 4 threads (each double thread is counted as 1 thread) leaving 4 threads between, repeated for the length required.

Another row like the first is worked and 4 threads left between the 2 rows.

Figure 1.

This shows the outlines only of the corner. To work this, turn the canvas, after finishing the last group of stitches on the 1st side and start the 2nd side so that the end of the 1st stitch is worked in the same hole as the last stitch of the group on the 1st side. The groups of stitches on both sides

of the inside of the corner are worked exactly opposite the 2nd group of the outside line



Fig. 1.

Look at the illustration to see how this is done.

The corners of the squares are worked in the same way as the insertion corner, with 2 groups of stitches on each side of the square, leaving 12 threads in the centre.

Figure 2.

After the outlines are finished, very carefully see that the right number of stitches and threads has been worked and left, then with a small, very sharp pair of scissors cut the 4 threads, with groups of stitches, on each side, close to the stitches and pull the threads carefully out, this will leave a line of tiny open squares.

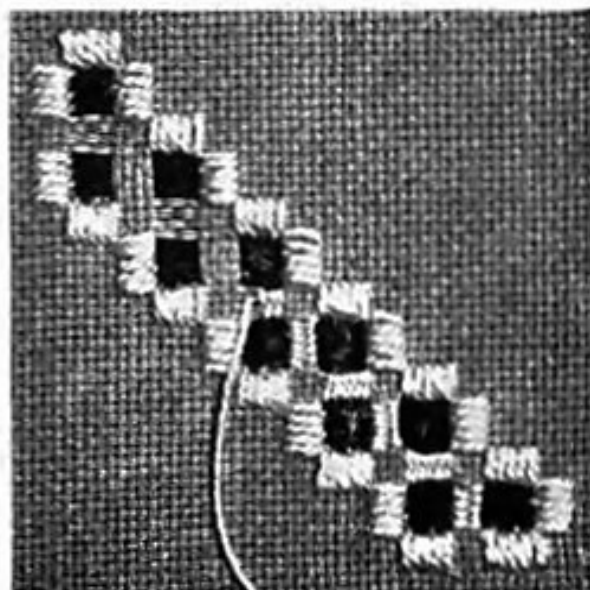


Fig. 4.

Hardanger Embroidery

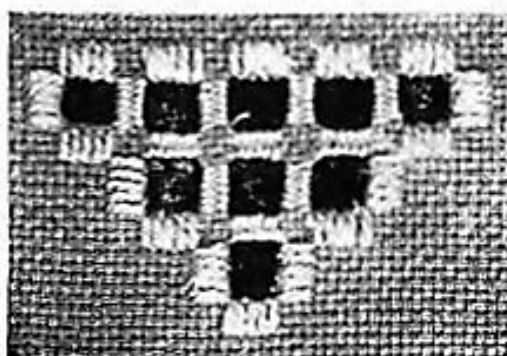


Fig. 5.

Now with a finer thread, "Star Sylko," No. 8, weave the threads left between, that is, slip the needle under and over 2 threads of the canvas as in Fig. 6

Figure 3.

By the time a piece of work in this pattern is finished, it should be quite easy to do a wider insertion leaving more threads between and filling in the tiny squares with lace stitches.

In Fig. 3, 12 threads are left between the 2 rows instead of 4.

The lace work is done while weaving the threads. After the 4th side of the tiny square is finished, put the needle up through the corner, hold the thread as for button-holing, put the needle

down through the next corner, bring it out inside the thread as in button-holing, work 2 more stitches like this in the next 2 corners, then slip the needle under the thread from the 1st corner and over and under the loops around, pulling the thread so

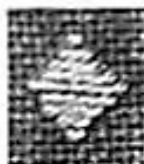


Fig. 9.

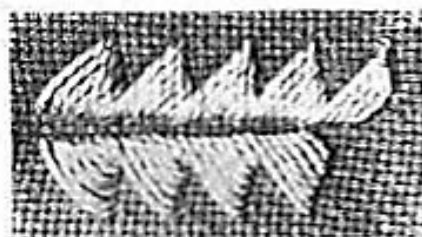


Fig. 10.

that the loops meet in the centre,

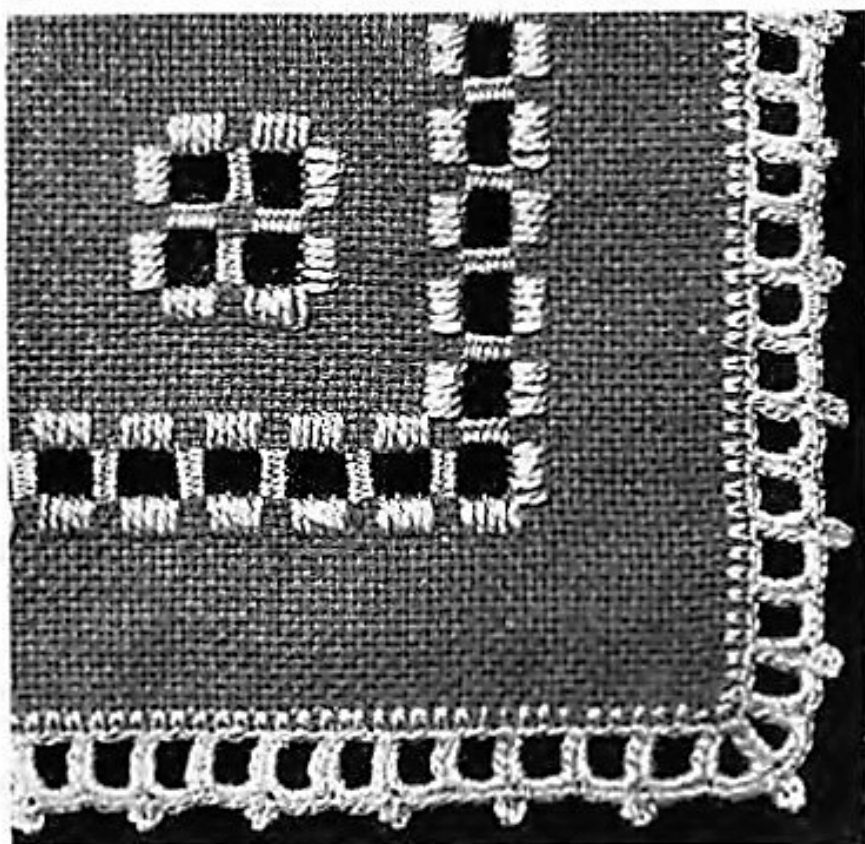


Fig. 2.

Filling the Squares.

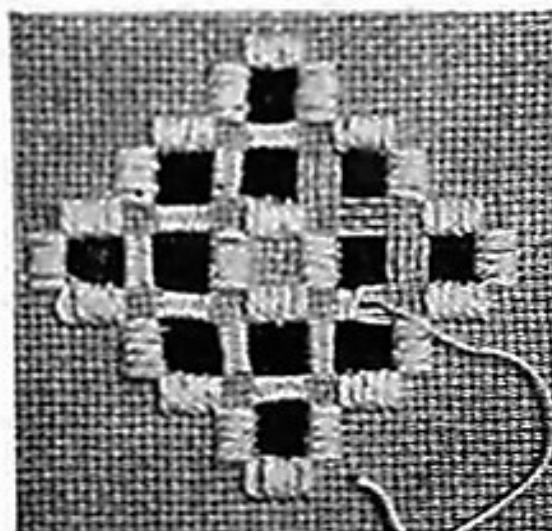


Fig. 6.

slip the needle under and over the 1st corner thread and continue the weaving.

Figure 4.

Worked on the cross Hardanger Embroidery is rather more difficult but it is quite worth the extra trouble, it looks so much prettier and less stiff than the straight open work.

Fig. 4 starts with 2 groups of 5 stitches in a straight line *, turn the canvas work 5 more stitches, putting the needle for the 1st stitch as in the corner of insertion, after working the 5th stitch turn the canvas again and put the needle up through the hole on which the 5th stitch started and work another group of stitches *, repeat from * to *.

When 5 tiny points have been worked leave 4 threads in a straight



Fig. 8.

line and work another group of stitches, continue as from * to *, there should be 6 tiny points on the 2nd side.

When working Hardanger Embroidery on the cross the threads must still be counted from the end of one group of stitches straight across to the opposite group as in the straight insertion, there should be 12 threads left between the groups.

Figure 5.

This pattern shows 5 groups of stitches in a straight line and 2 lines on the cross meeting in the centre and forming half a diamond.

Figure 6.

Gives the whole diamond with a square of outline stitches in the centre.

Figure 7.

In this pattern

3 outline sides of a square are worked, then a group of stitches between on both sides of the straight line of lace stitches in the centre.

The buttonhole stitches for the lace work are done in the same way as the other, but the stitches are put into the middle of the weaving and the sides, instead of the corners and



Fig. 7.

the loops are not pulled together in the centre.

Figure 8.

Another way of filling the squares is to put picots and lace work alternately as in Fig. 8, the lace work is like Fig. 7.

For the picots when the centre of the weaving is reached, turn the canvas, put the needle up through the centre of the 4 threads of canvas, hold down the thread, put the needle down between the threads of canvas and pass it under and over the working thread three times, that is the thread should be twisted 3 times around the needle, then pull it carefully through and draw the thread tightly, put the needle under the 2 threads and up through the centre again, this makes a French knot in the side of the weaving.

Figure 9.

Raised work is very effective used with the open work, this is worked like the satin stitch, the different lengths and position of the stitches form the pattern.

The diamond is a row of satin stitches increasing a stitch on each side; start over 2 holes, then over 4, 6, 8 and 10, and decrease by working over 8, 6, 4, 2.

Figure 10.

Another pattern is made by keeping

the centre line and the lines across straight.

* The 1st stitch is over 7 holes, counted on the cross, put the needle in the 8th hole, the next 5 stitches are worked over 6, 5, 4, 3, 2 holes *, repeat from * to *. Leave 2 threads of the canvas in the centre and work another row on the other side in the same way, turning the points in an opposite direction.