

# A Celtic Knot: a Sampler of Basic Stitches

a project designed by Sabrina de la Bere



## Order of Working the Design:

1. Transfer the design outline to the fabric. The easiest way to do this with a light weight and light color fabric, is to place the fabric over the drawing and trace the design on with a water soluable pen (blue).
2. Choose the different colors of floss you would like to use for the filling areas. You will be using a single strand of floss for all stitches. Below is one example of color choices.
3. Cover all lines with stem or outline stitch in black or other dark color.
4. Fill the design areas first and the background last; if you choose to fill in the background.
5. Seriously consider using a hoop for this project as. It will make your stitches lay flatter and give you more control.



## Choosing where to put which stitch type:

Outline and Stem stitch are exact mirrors of each other. Either may be used as filling stitches. They are excellent as stitches to emphasis an edge between colors as they lay down a double thickness of thread. Doing this around all the defined areas, in black or other dark color, makes for crisper lines of demarcation between colors.

If you only want a single thickness of thread, you can outline the areas with back stitch. This is usually done, after the area is filled with color.

Chain stitch was used as both an outline stitch as well as a filling stitch. It creates nice long lines of stitching that can help give a dimensional effect.

Split stitch was primarily used to fill an area. It creates a nice solid color area while still giving some dimension to the stitching. Watch your direction as it will effect the overall look. Split stitch in a spiral pattern, from outside in, is a classic method used to emphasize certain facial areas in Opus Anglicanum.

Satin stitch uses a lot of thread and thus was sparingly used. It gives a lush feel and works well when used on areas of even width. To give the edge of your satin stitches a crispness, first lay a line of back stitch along the edges of the area to be done in satin stitch. Then do the satin stitch just barely over the line of the back stitching.

## Project Notes --

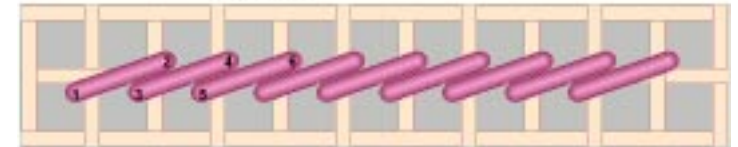
Caveat: In this instance, the pattern is drawn in the style found on stone carvings and in illuminated manuscripts. To my knowledge, there is no evidence that patterns from carvings or manuscripts were used as patterns on clothing or other textiles; nor the otherway around; prior to the publication of pattern books. While this might be a logical assumption, we currently lack archeological evidence of this.

Pattern is from *Celtic Iron-On Transfer Patterns* by Courtney Davis. Published by Dover Publications 1989. ISBN 0-486-26059-3.

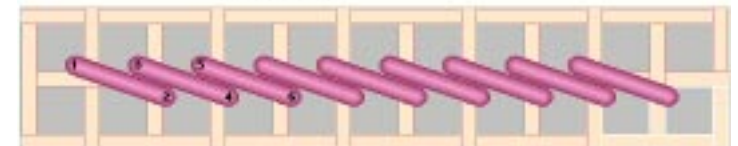
Stitch diagrams from Johanna Cormier <http://webstitch.designwest.com>



Back Stitch



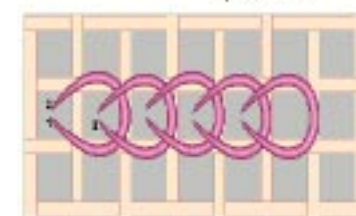
Outline Stitch



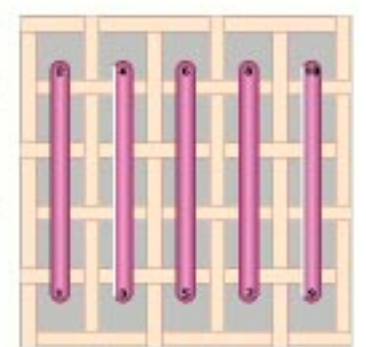
Stem Stitch



Split Stitch



Chain Stitch



Satin Stitch