

Padded Satin Stitch  
A Period Embroidery  
Technique

Compiled & Presented

by

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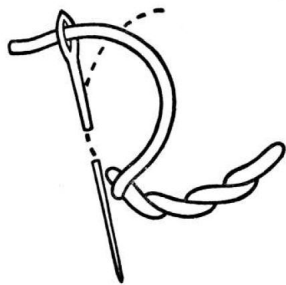
(Frídhur Haralds)

## GREETINGS!

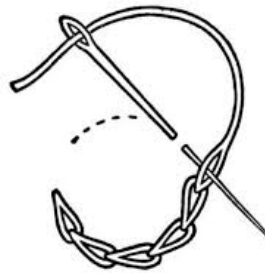
What I will be demonstrating today is a padded satin stitch. I hope you enjoy the class. Thank you for attending!

## BASIC INSTRUCTION

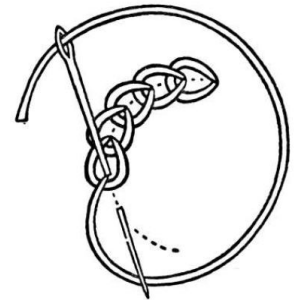
1. Draw / trace your design on your fabric. Due to classroom time limitations, you have been provided with a piece of fabric with a practice design already drawn on.
2. Outline the area you wish to satin stitch with stem, split, or chain stitch. Use three strands of embroidery floss in your choice of stitch. This is strictly a matter of preference.



Stem or Outline Stitch



Split Stitch



Chain Stitch

3. Pad the inside of the design. There are several ways to do this. For the purposes of this class, a heavier thread (size 5 pearl cotton) is provided for padding. Use either a split stitch or long stitches laid on top of the fabric to cover the design completely before beginning to satin stitch. The example uses laid stitches.



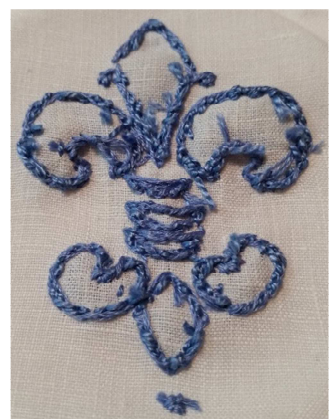
Design traced onto linen with pencil.



Outline of design stitched with 3 strands of floss in stem stitch.

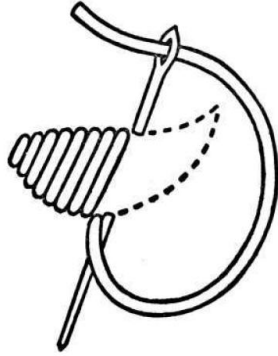


Inside of design padded with pearl cotton using long stitches laid on top of linen.



Back view of design after padding. Note how most of padding is on top of linen.

4. Cover the padding with satin stitch. Satin stitch should be worked perpendicular to the padding stitches. Use three strands of embroidery floss for the satin stitching.



Satin Stitch

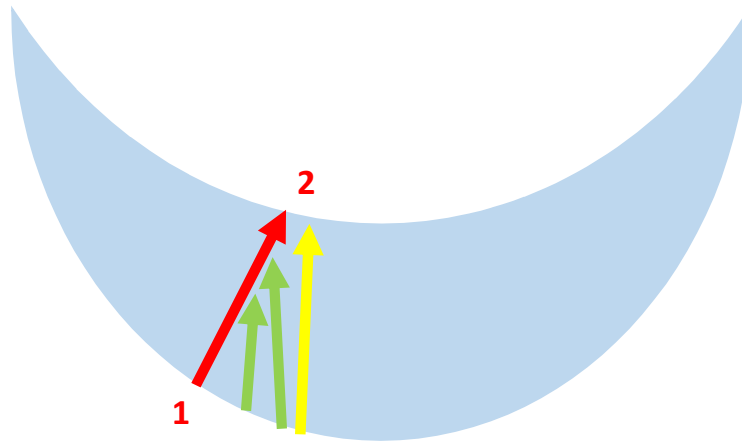


Completed Embroidery

## NOTES

# CURVE COMPENSATION

A brief explanation on how to embroider a satin stitch on curves



To embroider a satin stitch on a curve requires a type of compensation stitch.

Beginning on the outer part of the curve (from 1 to 2), make a stitch straight across.

Continue to stitch from the outer part of the curve to the inner.

The next stitches you take will slide under each preceding stitch. I call these compensation stitches (shown in green).

When the outer curve has enough stitches so that another straight stitch (shown in yellow) can be taken, this will cover the entry points of the compensation stitches.

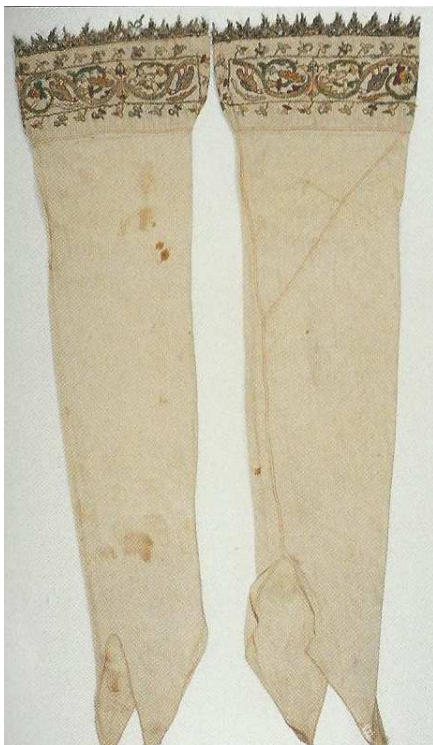
Keep the outer stitches close together. Take as many stitches as are necessary to fill up the outer curve.

This will be demonstrated in class.

## EXAMPLES OF PADDED SATIN STITCH ON CLOTHING



Boy's white linen shirt, c. 1560-80. Shirt is embroidered in crimson silk. Close-ups clearly show a padded satin stitch worked in silk thread.  
Housed in the Museo del Tessuto, Prato.



Footless linen boot hose, c. 1600. Boot hose are embroidered in polychrome silks and metal threads. Close-ups clearly show what looks like a padded satin stitch worked in silk thread.  
Housed in The Metropolitan Museum of Art, New York.

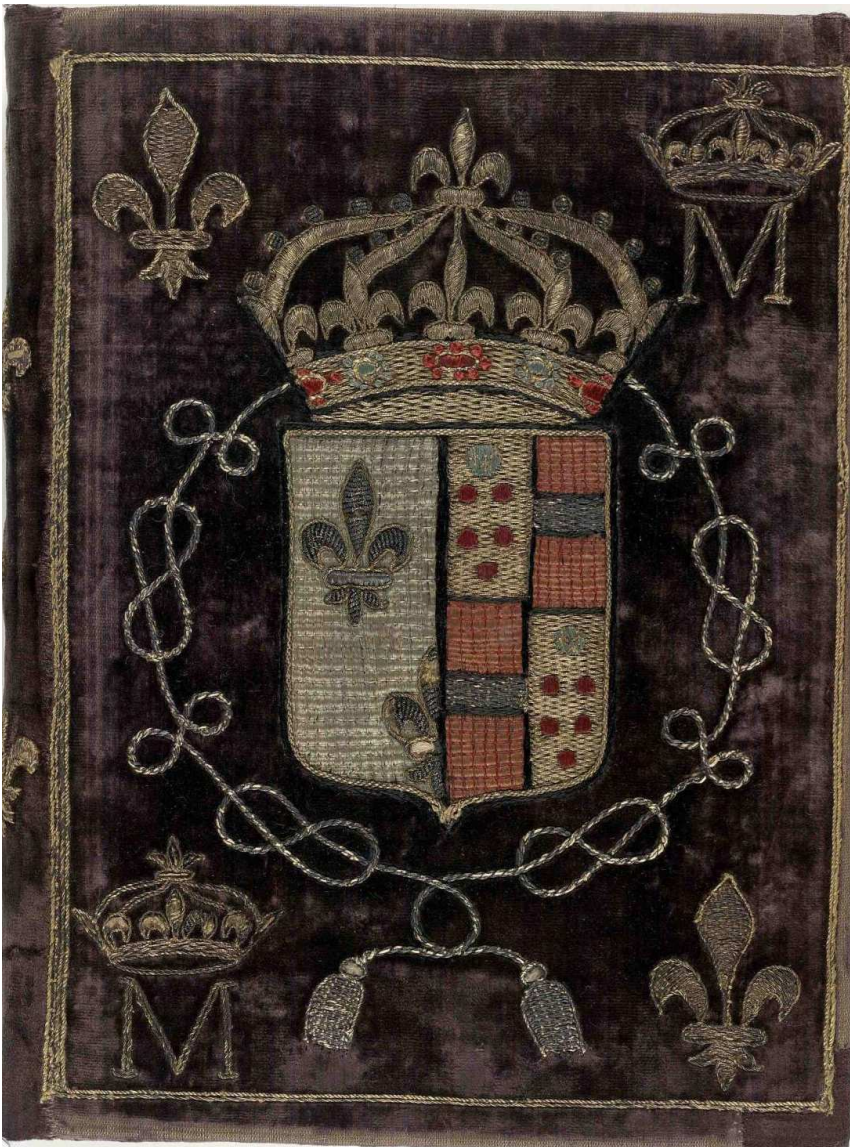


Embroidered leather gloves, 16<sup>th</sup> century. Embroidered directly onto the leather. You can clearly see the padding beneath some areas of the satin stitch.  
Housed in The Metropolitan Museum of Art, New York.



Leather gloves with lavishly embroidered satin cuffs, c. 1600-25. Close-up shows several different embroidery techniques, including satin stitch. Housed in The V&A Museum, London, England.

EXAMPLES OF PADDED SATIN STITCH ON  
EMBROIDERED BOOKBINDINGS



L'Eupheme des Francois,  
c. 1615. Velvet  
embroidered bookbinding.  
Close-up shows several  
areas of padded satin  
stitch in red silk.  
Housed in The British  
Library, London, England.







Constantini imperatoris Oratio, quam ad sanctorum coetum perscripsit, c. 1569. Velvet embroidered bookbinding with the Tudor coat of arms. Close-up shows the lions stitched in padded satin stitch in yellow silk. Binding is in very poor condition.

Housed in The British Library, London, England.



## EXAMPLES OF PADDED SATIN STITCH ON PORTRAITURE



Katherine Parr, late 16<sup>th</sup> century. Unknown artist. Appears to be satin stitch using metal threads.  
Housed in The National Portrait Gallery, London, England.



Eleonor de Toledo, c.1560.

Artist: Alessandro Allori.

I look at this image and see a beautifully embroidered dress with gold couched threads and satin stitch worked in silk threads. Don't you?

Housed in the State Hermitage Museum in St. Petersburg, Russia.



Portrait either of Maria de Medici or Eleonora di Garzia di Toledo, c.1555. Artist: Alessandro Allori. Appears to be satin stitch worked in metal threads on front green bands of dress.

Housed in the Kunsthistorisches Museum, Vienna.



## WORKS CITED

All line drawings of embroidery stitches credited to:

<http://www.blockcrazy.com/Embroidery%20Stitches.htm>

Photographic Examples of Embroidery Stitches cited from the following:

Arnold, Janet (with additional material by Jenny Tiramani and Santina M. Levey. *Patterns of Fashion 4: The cut and construction of linen shirts, smocks, neckwear, headwear and accessories for men and women c. 1540-1660.* 2008. Pan MacMillan, London.

The British Library, London. Photo of velvet embroidered bookbinding - Constantini imperatoris Oratio, quam ad sanctorum coetum perscripsit, c. 1569.

The British Library, London. Photo of velvet embroidered bookbinding - L'Eupheme des Francois, c. 1615.

Kunsthistorisches Museum, Vienna. Portrait of either Maria de Medici or Eleonora di Garzia di Toledo, c. 1555. Artist: Alessandro Allori.

The Metropolitan Museum of Art, New York. Photo of embroidered leather gloves, 16<sup>th</sup> century.

The National Portrait Gallery, London. Portrait of Katherine Parr, late 16<sup>th</sup> century. Unknown artist.

The State Hermitage Museum in St. Petersburg, Russia. Portrait of Eleonor de Toledo, c. 1560. Artist: Alessandro Allori.

The V&A Museum, London. Photo of leather gloves with lavishly embroidered satin cuffs, c. 1600-25.