EMENTARY
MBROIDERY

ARY SYMONDS
(Mrs. G. Antrobus)

MACMILLAN COMPANY
NEW YORK

ELEMENTARY EMBROIDERY

ELEMENTARY EMBROIDERY

MARY SYMONDS
(Mrs. G. ANTROBUS)

THE MACMILLAN COMPANY
NEW YORK

JOHN HOGG
LONDON

1915

Printed by HUDSON & KEARNS, Ltd.
Hatfield Street Works, London, S.E.

Dedicated to

LADY (DOUGLAS) DAWSON

CONTENTS.

LIST OF ILLUSTRATIONS.

List of Illustrations

FIG. PAGE

CHAPTER V.

CHAPTER VI.

List of Illustrations

AUTHOR'S FOREWORD

THE object of this book is to give sufficient knowledge of Embroidery to enable the student to become an expert both from an artistic as well as a commercial point of view.

It is purposely written more or less in outline, so that the teacher using it may have scope for original thought and individuality; at the same time the student should be able to obtain a good grounding in the craft, even without the aid of an experienced instructor. The work is therefore carried out in quite an elementary way, starting with the supposition that the pupil has learned nothing whatever of embroidery. The historical part has been but sparsely touched upon, and a second, more advanced, course will probably be brought out shortly, in which that portion of the subject will be elaborated.

Designing for embroidery should rightly be studied along with the technique, but beyond indicating the style of design suitable for various stitches, and illustrating the method of transferring a pattern to the material, the author has not been able in so small a volume to enter into "Embroidery Designs," as such.

The illustrations have been chiefly drawn from specimens in the collections at the Victoria and Albert Museum, South Kensington, London, and, to facilitate the study of the originals, a list of the catalogue

numbers has been inserted at the end of the book, together with a list of reliable books of reference.

The author's sincere thanks are due to the authorities of the South Kensington Museum, especially to Mr. A. F. Kendrick and Mr. P. G. Trendell, for their kind advice, and for the facilities they have afforded in placing at her disposal the resources of the Museum; also to Miss A. M. Weatherley for the excellent manner in which she carried out the illustrations, and to several other of her "Girls" for their help in working some of the patterns, and, lastly, to her Sister for her valuable assistance in arranging and compiling the book.

Hampton Court Palace,
1915.

CHAPTER I.

Choice of Object, Materials, Design, Method of Transferring, etc.

Choice of Work

SINCE the aim of the embroiderer should always be the decorating of some useful or really ornamental object, the teacher should take care that the pupil is trained to select something which is necessary, and not merely a piece of material on to which embroidery is put for the sake of doing it, without having any definite idea as to its employment when finished. An exception may be made with regard to samplers of stitches, which are of the highest possible value to the worker, especially as an assistance to memory for different methods of working, and to facilitate the choice by a glance at a sampler, of stitches applicable to any piece of work that may be in hand. The proper application of any stitch taught should be clearly defined when illustrating it on a sampler.

The many articles which most readily suggest themselves to the embroiderer are those in general use in a house; table and bed linen, covers, curtains, hangings of various kinds, also dress; the latter should be embroidered with reserve and discrimination, with colours to suit the style and characteristics of the wearer. Indeed, all embroidered objects should har-

Choice of Work

monise if possible with the style of person and house for which they are destined ; works of art suitable for a cottage might be quite out of place in a palace, and *vice versa*. In ordinary commerce the objects in greatest demand are, perhaps, various covers, teacloths, cushion covers, small articles like bags, and so on. These being in constant use in a house, it is both practical and wise to choose materials which can be washed or cleaned easily, as having spent a great deal of time, care and labour in the production of them, it is desirable to keep them as long as possible. Another element which comes into the commercial side, and which must perforce be considered if the pupil is to earn a living with the needle, is the amount of ornament which can be expended on any particular object, for which the price is limited. The work itself should always be of the highest and best quality, and the price regulated by the quantity employed. It is neither true economy nor art to put a large amount of bad embroidery with the idea of giving "plenty for the money."

Materials

The materials used are many and various. Most linens, if firm and of tolerably good quality, are good for working upon, but if drawn-thread be required, care should be taken to see that the warp and weft threads are of the same thickness and evenly woven. Many kinds of woollen materials make satisfactory backgrounds. Silks should be uniformly woven and of sufficiently close texture to take the stitching properly ;

satins with a linen warp are quite successful for furniture and heavy use as they wear better than most pure silks. Cotton warps with silk weft should never be used. Cloth-of-gold and materials woven with metals are very difficult to embroider upon, except in metal, and it is usual when silk embroidery is required, to execute the same on linen and then transfer it to the background by couching or some similar method. Materials

The choice of design is of the utmost importance, and the worker should determine, before finally deciding upon it, what kind of stitching is to be put upon the object, as a large bold design would probably be quite unsuited to fine, delicate stitchery. The making of designs is a special and highly trained art in itself, and particularly in commercial work it is often impossible for the embroiderer to make a study of it, but instruction in a certain amount of drawing and colouring should certainly be given to enable the worker to put in stitches intelligently and with proper effect.

It is a mistake to choose any design, floral or otherwise, which is only suitable for painting; so-called "natural flowers" when worked in silks are very seldom a success. When, however, this does happen to be the case, it is usually when the worker has had either sufficient training or possesses natural artistic taste enough to conventionalise the flower or other forms, while executing them. A Cushion or an object of that kind, which is intended for use in all positions, should Design

have a design which looks well even upside down. Chair cushions, on the contrary, which are fastened to the furniture can be embroidered with a bird or even a figure, which would look but foolish if standing on its head, were it seen on a loose cushion. Where possible, the design also should be made specially for the article which it is intended to decorate. It is not a successful method as a rule to take part of a pattern designed for a large piece of work and use it for a small, leaving the edges unfinished. The design for each piece of work should be complete, otherwise the same effect might well be obtained by cutting a portion of damask, or other patterned material, thus saving the trouble of embroidering. The styles of design which are generally accepted as suitable for ordinary embroidery are those of the Italian seventeenth and eighteenth centuries, including the English and French adaptations of them, some of which are especially applicable to large objects, as also are some of the Spanish and Italian Appliqué patterns, some of the so-called Jacobean embroideries, and some of the period of Queen Anne, and the early Georgian, and some Persian (*vide* Victoria and Albert Museum catalogue numbers at the end of this book). It is not intended to include in this list Ecclesiastical embroideries and designs as such. Oriental embroideries are also frequently very beautiful and are quite suitable for copying as studies, but it is very seldom that Western nations can reproduce them with the same amount of

feeling as do their native workers. The study of them is, however, a valuable education and the variety of stitches adds very considerably to the interest and to the knowledge which can be utilised by the worker, but surely it is far better, if possible, to try to create a style peculiar to the age and to the race who produces the work, and whose traditions and tastes would naturally be fundamentally different from those of the East.

Design

Having selected or designed the pattern, it must be drawn out upon transparent tracing paper, and the business of transferring it to the material is entered upon, but it is first necessary to perforate the paper with tiny holes, very close together, following precisely and closely the line of the drawing. To accomplish this, the traced design should be pinned *face downwards* upon a piece of felt or thin blanket, if possible white in colour, in order that the black line of the drawing may be thrown up in contrast. Having pricked the entire design, it will be found that the holes are smooth to the touch on the wrong

Transferring Designs

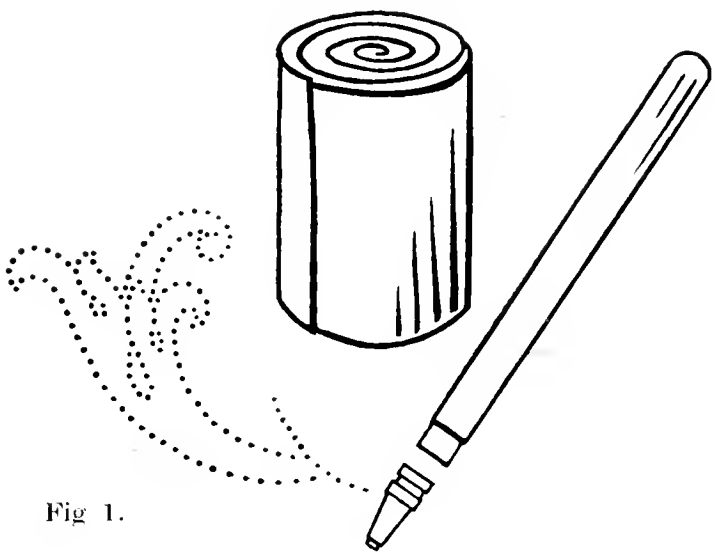


Fig 1.

Tracing Materials

side, while on the right side they will be raised and rough to the touch. In the illustration for this chapter, is depicted a sharp instrument for pricking (Fig. 1A), a portion of the perforated drawing (Fig. 1B), and a tight roll of felt (Fig. 1C) for employment in the next part of the process. For large, bold figures a tracing

Wheel

wheel is often used (Fig. 2). The wheel must always be drawn *towards* the operator over the exact line of the tracing. It is made in three sizes.

Fig. 2

The material is now firmly fixed with drawing pins upon a flat, even surface (table or drawing board); the design placed *right side* uppermost upon it, this also being firmly pinned to prevent the possibility of its moving; the entire perforated surface is lightly rubbed all over with powdered charcoal, or in some cases with "pounce," a mixture of powdered indigo and crême de riz, or with crême de riz alone; the tight roll of cloth or smooth felt now comes into play, and is employed to thoroughly rub the powder through the holes, so that the complete drawing will appear in powder upon the material beneath the paper. Pure charcoal should never be used for transferring designs to light or delicately coloured silk or woollen materials. The next proceeding is to lift the tracing paper carefully from the material, and to trace over the powder marks which

will be seen on its surface (first blowing it slightly to remove any superfluous powder) with a fine sable brush, either No. 0 or 1, filled with a mixture of prepared Indian ink for most materials, and red or blue water-colour paint, mixed if necessary with Chinese white, and a very little gum, for silk or fine linen, the ink being apt to spread on these latter materials, thus spoiling the tracing lines. Woollen materials are traced with oil paint which has been treated with turpentine. Wheel

After the tracing is finished and dry, any pounce remaining on it can be shaken or dusted off easily.

It is not advisable to use carbon paper for tracing because it is impossible to get a really good line, and the colour ruins the threads in working, also the marks of the tracing cannot be removed in the event of the carbon sheet slipping, or not being placed quite straightly upon the material, whereas, with the former method of transferring, the pounce can be dusted off if incorrect, and re-pounced, before finally inking or painting in the lines.

There are some excellent transfers, copies of good antique embroideries, to be obtained for ironing on to the material, but the worker should choose with great discrimination when venturing to use such.

It is always best to transfer a design, and not to risk drawing it directly on to the material, as nothing looks worse than untidy and dirty work, exhibiting incorrect tracing lines beyond the edges of the embroidery when finished.

CHAPTER II.

Tools and Appliances.

Tools

Scissors should always be sharp, and two pairs at least are required; one pair large enough to cut out the materials, etc., having one round and one sharp point, and one small pair the shape of nail scissors, with sharp, though very strong, points.

Thimbles can be of any kind, but for practical use they should be plain with large indentations; an ivory or bone thimble is generally smoother than a metal one, though the latter has the advantage of being much more durable, and it is quite easy to rub the surface when it is first bought with a piece of fine emery or glass paper, to prevent any roughness from catching and spoiling the thread whilst working. Two thimbles must be used when working on a frame, one on the middle finger of each hand.

Needles.—Of this small but indispensable instrument very much can be said, but it is only necessary in a book of this description to enumerate a few kinds, with their different uses. In choosing a needle there are a few essential points to be observed:—(1) that it be of hard, bright steel, capable of taking a very sharp point where such is required; (2) that the eye of whatever shape it is, should be perfect and smooth, or

it will cut the thread; and (3) that the eye is sufficiently large to take the thread easily. Cheap embroidery needles are not an economy, as they bend or break readily.

Round or Egg-Eyed Needles are used for plain sewing, sewing the work into the frame, mounting and finishing the embroidery, and also, if round or tightly twisted threads are employed, as, for instance, when couching (laying down) metal or other threads and cords, with a silk called "horse-tail"; again they are used with a fine metal thread called "tambour," and with waxed linen thread for gold work. Some people also prefer a round-eyed needle for floss silk which, not being twisted, becomes roughened very easily.

Various long-eyed needles are used for embroideries: Crewel Needles have eyes of moderate size and long stems; Chenille Needles have longer and broader eyes, with stems shorter in comparison, and both of these kinds are fitted with sharp points and are used for all sorts of threads; Tapestry Needles are like chenille needles, but with the points rounded, and they are used for working on canvas, etc. Then there are Bead Needles, which are exceedingly fine; Harness Needles, with round eyes and blunt points for darning upon net, etc.; Rug Needles, with thick blunt points and large spread eyes for carrying the thick rug wool; Curved Needles for working on a stiff flat surface, and many more.

Tools

The needle, as we have it to-day, is supposed to have hailed from China several hundreds of years ago.

PINS of fine steel, and also larger ones with glass heads, for use with the padded frame (Fig. 5), are necessary, as also is a STILETTO for piercing holes when ending cords, etc.

Knife

The KNIFE, which is of the greatest practical use, is an ordinary office "eraser" (Fig. 3). Both edges

Fig. 3

are sharp and, being rounded at the point, it is perfect for cutting out appliqués. For the latter a sheet of lead fastened on a block of wood is also required. Appliqués should never be cut on a wooden board, as the knife is liable to slip along the grain and spoil the pattern, nor should they be cut out with scissors, which leave a roughened and stretched edge.

Frames

Of these there are many kinds, but, strange to say, those most used, especially for commercial purposes, are exactly the same as the examples left us first by the Egyptians (the Tomb of the Mother of Queen Tii), and afterwards by the Greeks, etc. (Vase in the British Museum.)

Frames and Trestles

Fig. 4 shows two of the simplest frames arranged for use by two workers simultaneously. This method of tilting the frames against each other on the same

trestles is adopted in trade workrooms to economise space.

Frames and Trestles

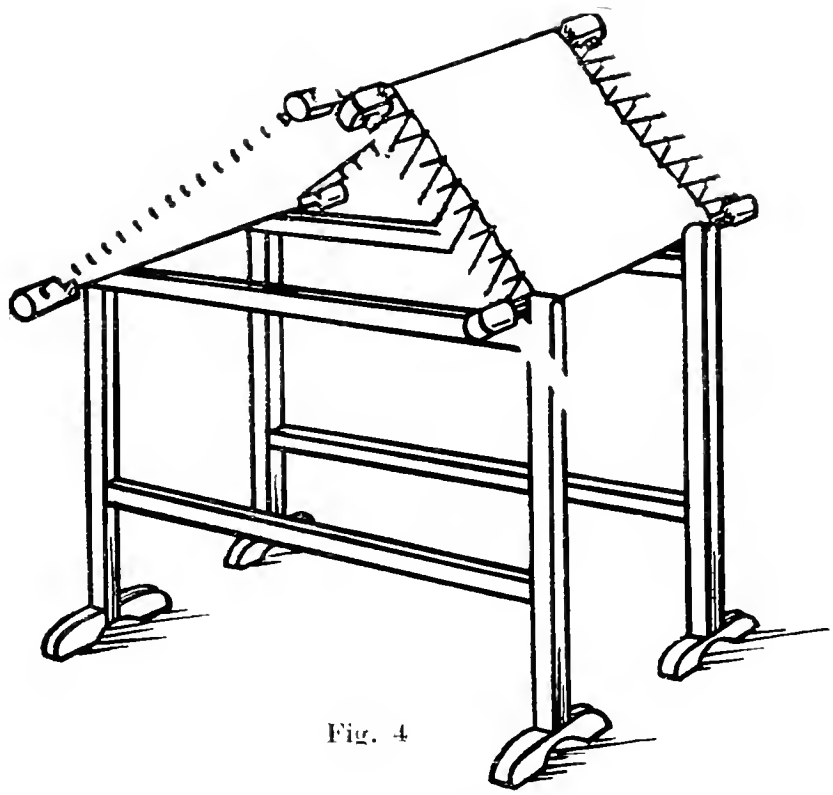


Fig. 4

Fig. 5 is a padded lap frame to which the work is secured with the glass-headed pins, mentioned above. The worker is thus enabled to stretch a small portion of a large piece of work, or to add a stitch, best worked in a frame, to an embroidery of which the remainder is worked on the hand.

Lap Frame

This type of frame may be unscrewed and packed quite flat. It is useful for business purposes for commencing small pieces of an embroidery.

Besides these there are frames of many other descriptions. Those generally used in workrooms are

Lap Frame

made frequently with screw side bars and nuts, instead of with flat laths and pins; there are also small lap frames with stands, and many other kinds of ring frames, some with stands extending to the ground (complete without a table), others where the rings spring into each other to grip the work; enormous iron frames for factory work, which are screwed up with winches, and similar ones in wood, to take wall hangings and theatrical work.

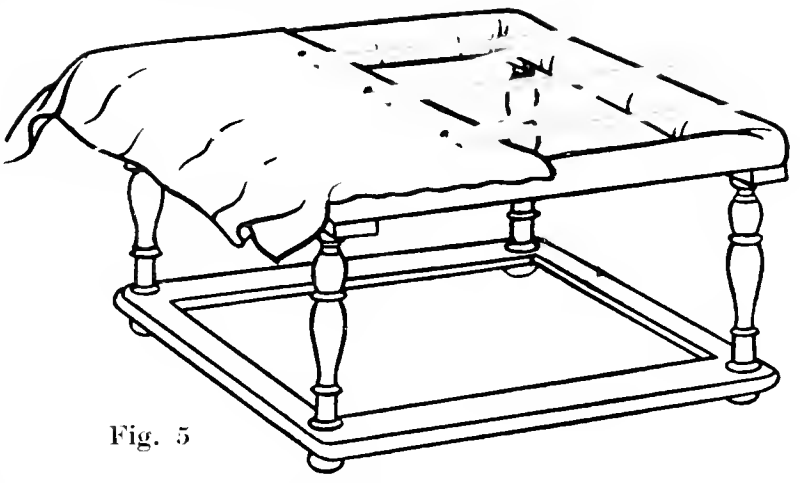


Fig. 5

Materials

Under this heading will be included fabrics suitable for embroidering upon and the threads, etc., used for the embroidery. In selecting a material there are several points to be considered:—(1) What article it is proposed to make, which naturally includes the use to which it will be put; (2) Whether it is desirable to use a washing material; (3) What the design and predominating colours are to be, especially if it is to harmonise or to contrast with any object already existing; and (4) last but not least, what amount may be spent upon the production of the article.

For washing materials, a linen is always suitable but in the case of colours it must be first ascertained

that these are fast; some cottons and silks of the nature of Tussore and Japanese washing silk are also good.

Various silks and satins with a smooth surface make good grounds, although where very light shades are used care must be exercised to prevent the embroidery appearing "hard," as if it were cut out and stuck on to the foundation.

Some of the most successful grounds, perhaps, are materials woven with a self-coloured pattern in silk damask with, for instance, a small, or, in some cases, a large and well-covered pattern upon it. A ground of this description produces a broken surface and adds greatly to the play of light and shade.

Velvets make beautiful grounds, the best being those with short thick pile; there are also some now manufactured with slightly uneven or shot colourings, which are excellent in effect.

One important thing to remember is, that whatever ground be chosen, the ornamentation is put upon it for the purpose of enhancing its beauty, or for enriching an object which would otherwise be plain and uninteresting; therefore it is not wise to choose a ground more valuable than its ornament, for instance, a cloth of gold or magnificent silk worked with linen or woollen threads would be most unsuitable.

The ground material should always be strong enough to carry whatever embroidery is put upon it, or it

Materials

should have a backing of linen or some suitable stuff to strengthen it.

Materials to use for Embroidering

Cotton Threads and Linen Threads of various sizes and sorts are good. The latter, being more durable and having a "crisper" appearance, should always be used for linen work and lace making.

Woollen Threads are also of many makes, the most extensively used being single and double crewel, and tapestry wools. The first is a 2-ply twisted thread suitable for working upon linen and woollen materials, and is especially used for the "Jacobean" crewel work and for various stitches upon canvas.

Double crewel, as its name implies, is a coarser thread of the same kind. There are also very fine crewel wools, and very coarse rug wools for carpets and mats. In some of the Old English and nearly always in the Dutch crewel work, a much more tightly twisted worsted was employed with excellent effect, and when copying a similar piece of work the same make of wool must be used.

Silk Threads.—The most useful are :—

(1) Floss, of many thicknesses, which is a very beautiful untwisted silk, although beginners may find it difficult to manipulate ;

(2) Purse and tightly twisted silks, which are perhaps the next in value as regards wear and beauty, and which are frequently used for couching ;

(3) Filofloss, which is a 2-ply slightly twisted silk, much

easier to work with than floss, but without so good an appearance ;

(4) Mallard, which is a coarser twisted thread ;

(5) Filoselle, which is an inferior silk of dull appearance ;

(6) Horsetail, which is a very fine tightly twisted silk, and which is used for sewing down various kinds of metal threads, spangles and beads.

METAL THREADS are very numerous, and are made from gold, copper, silver, aluminium, etc. The principal kinds are TAMBOUR and PASSING, both manufactured by winding thin strips of metal on a silk or a flax core. A similar thread is made, called JAPANESE GOLD or SILVER, which consists of thin strips of silk-paper on to which gold or silver leaf has been laid and burnished, the whole being wound upon a core of red or yellow floss silk ; several kinds of PURL, rough, smooth, checked, etc., which are made like a spring, without a core, to be cut into the necessary lengths and threaded like beads ; PEARL PURL for edgings ; PLATE, which is thin flat strips of gold or silver.

BEADS of all sorts are used for embroideries, also PRECIOUS STONES or PEARLS, either mounted in metals or pierced with holes to be sewn on.

SPANGLES of many shapes are used ; the most generally employed are round, either flat or concave, but there are also long-shaped ones like those seen in old embroideries, and which are often concave and

Materials to use for Embroidering

ribbed ; some of the ancient ones were stamped with devices, etc. ; others of different shapes are introduced into dress and theatrical work.

Methods of Framing

The different parts of an ordinary frame are :— The rollers, to which is attached the webbing on to which the work is sewn ; the two side pieces which

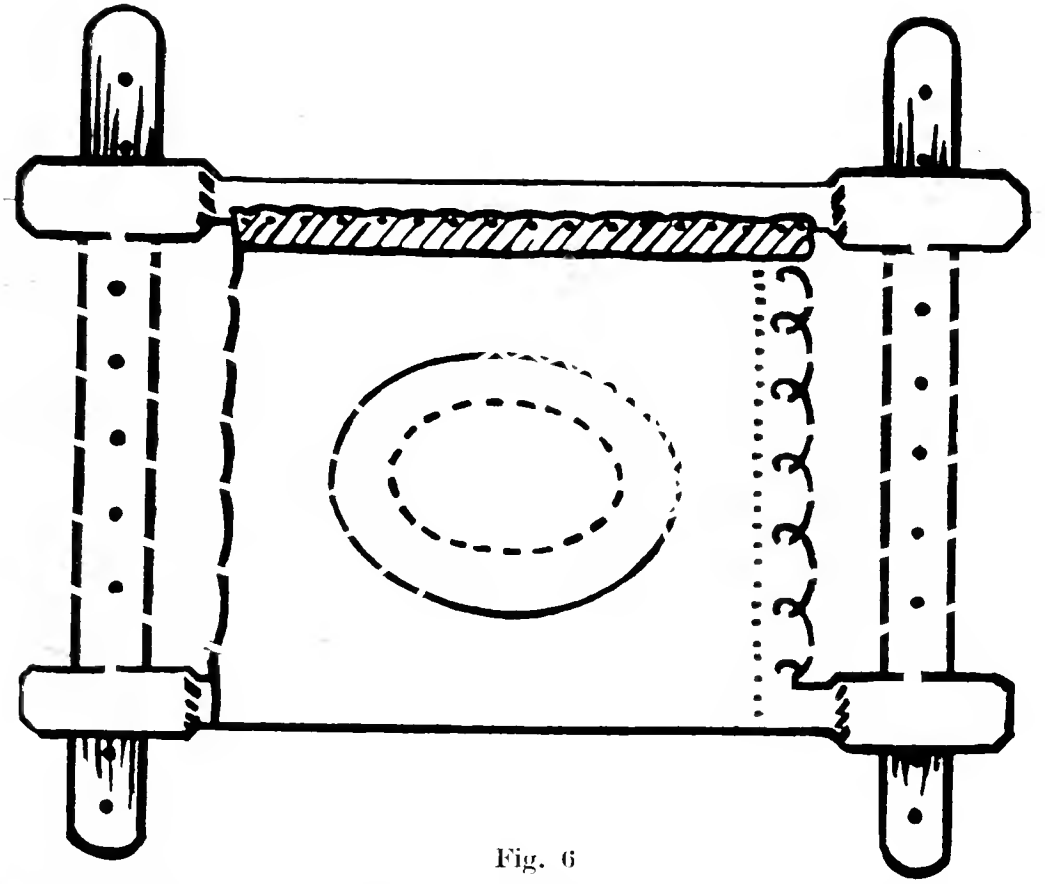


Fig. 6

slip through the holes in either end of the rollers, and which are used to stretch the frame taut when the work is sewn in—these are either flat laths pierced with many holes to allow of four pins or pegs being put in at the distance required, or they are long wooden screws with

a nut at either end to push the rollers out as far as necessary. The first thing to do when framing work is to find the exact centre of the webbing (Fig. 6), and if a permanent mark F be made on the frame, it will save trouble in the future. This, of course, applies to both rollers. Some string, fine but strong, will be required for lacing, a rug or small packing needle, large enough to take the string, a reel of strong white thread and a needle for sewing in the work.

If a backing of linen is to be used, it must be first thoroughly washed and shrunk ; for many purposes a specially made linen tammy is suitable, which does not require shrinking.

If the work is small enough to be framed without rolling and a backing is to be applied, cut the backing to the required size, and take care that the corners shall be quite at right angles ; the selvedges of all materials except velvet should be placed parallel with the side bars. Turn under about half an inch of the linen at the top and bottom, and herringbone it on the wrong side to prevent fraying ; cut off the selvedge (if any) at both sides, and do one of two things :—(1) turn under an inch of the linen over a string or cord and herringbone it down as above, or (2) sew on to the edge very strongly either a piece of webbing or a strip of the linen, then buttonhole into this at the outside edge some of the string mentioned above at intervals of an inch for small frames or 1½in. for large ones. Now find the centre of

the top edge of the linen and mark it with a pin ; do the same for the bottom edge ; take the centre of the top edge and pin it to the centre at F of the webbing C on roller AB (which you have already found) ; pin the two corners to the right and left of the webbing ; commence to sew the work on to the webbing in the centre F with strong close stitches, holding the work towards you and sewing, say, to the left ; fasten off very securely at the end of the webbing ; re-commence at the centre F, working towards the right, and fasten off as before. Repeat this process for the bottom edge of the linen and with the second roller. Now insert the side piece D E into the holes of the rollers and secure with the pins or pegs ; repeat for second side piece, stretching out the frame as far as it will go until the work is quite taut. Now take the string and lace it through either the edge of the linen as prepared at G, or through the string loops prepared according to method H, taking it over the side bars and pulling it as tightly as possible. All this applies equally to the framing of a piece of material which does not require backing.

Having framed the backing linen, proceed to sew on to it the material K, silk or what not. Slightly loosen the frame, then pin the stuff L very carefully and as flat as possible to the backing, then herringbone it, M, closely all round, finally tightening up the frame again, when it will be ready to commence work.

If the work is too long for one framing, it may be rolled up, N, at both top and bottom if neeessary. A

piece of washed flannelette, wadding, or some soft stuff should be cut to the exact width and length of the part to be rolled up; place this on the work and roll both together very evenly, taking care not to have any creases in the flannelette—tissue paper is not good as it invariably wrinkles and marks the work, and if metals or white silks be used, the "dress" in the paper will spoil them. Methods of Framing

If a shaped piece of material is framed on to the linen, and a backing is not needed, the latter, O, may be cut away after the material is sewn into its place.

If a large piece of work is put into a small frame, part of it only can be sewn to the backing at one time, the rest being neatly pinned together and covered up on the side of the frame. A new piece of backing will be required each time the work is shifted.

Ring frames are not very successful as they are apt to mark the work, but a good plan is to take a piece of soft stuff, either flannel or flannelette, and place it between the work and the outer ring, cutting out its centre to expose the part to be worked.

Embroidery should always be kept covered up whilst working, with cloths kept for the purpose, with the exception of the small piece which is being executed at the time, and the worker should wear washing sleeves and an apron. For hot hands a good remedy is to keep a box filled with a mixture of violet and zinc powder and to dust them with this occasionally, and, of course, frequent washing of the hands is necessary. Appliances, Etc.

An emery cushion, too, is needed to keep the needles bright. Metal work should be kept covered with a

special paper made for that purpose, and should be handled as little as possible whilst the work is in progress.

Broche

A little instrument called a broche (Fig. 7) is useful to wind the thread A upon while in use,

Melore

and a little steel tool (Fig. 8) with a blunt point, either curved or straight, is also useful for pushing the stiff metal into place. In some workrooms this is called a "Melore," although the derivation of the word is apparently unknown.

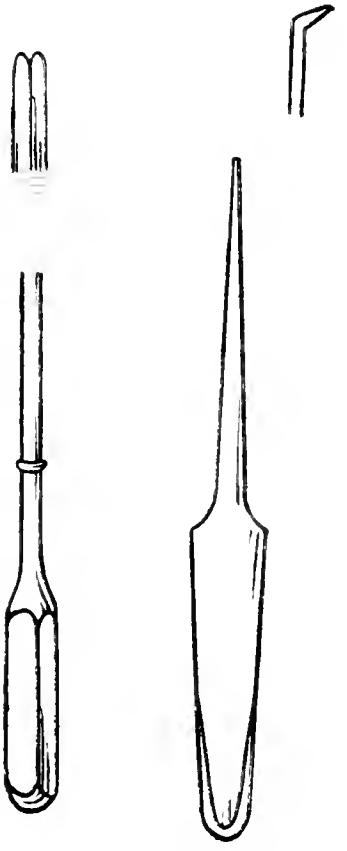


Fig. 7 Fig. 8

All the embroidery worked on the hand should be first bound with tape or ribbon to prevent fraying. The proper method of holding the material is to grasp a piece between the thumb and first finger, spread it over the second finger, which should be held slightly away from the first (to make as it were a little frame); the second and third fingers should grasp the material to keep it quite firm. The threads should not be drawn too tightly or the work will pucker, to prevent which it is a great help to hold the material across the fingers, either straight with the warp (selvedge) or with the weft, and never on the cross (bias).

CHAPTER III.

Canvas Work.

In the succeeding chapters on Stitches, the varieties illustrated must, of necessity, be limited in number, so that those have been selected which are practically the parents of their classes. A few methods of grouping them with one another are also given, which will enable the student to elaborate them as progress is attained, and to recognise the different forms of the same stitches on ancient pieces of needlework.

Before attempting to work any of the Stitches upon a piece of embroidery, it is necessary that the student should practise the methods of executing them, according to the instructions given in the book, upon a piece of coarse linen or canvas, with a large needle and suitable thread. Having learned the Stitch, it will be found an easy matter to work it upon a finer material.

Specimens of embroidery upon coarse linen or canvas are among the oldest which have descended to us, but the number of stitches, formerly called "cushion," is limited.

In this class of work the ground as well as the pattern is entirely covered. The piece chosen for the illustrations is one of a series of six Wall Panels discovered some time ago in Hatton Garden, London,

each panel containing a number of "cushion" stitches. The materials used are flax-canvas and wools of many shades for the execution of the work. The colouring is gay, the panels are extremely decorative, and were made about the middle of the seventeenth century.

In the following diagrams, the rows of canvas are numbered and lettered in order to assist in the lucid explanation of the method of working the various stitches. The thread selected for use should always be of sufficient thickness to allow of the whole ground being covered, leaving none of the canvas threads visible between the stitches when finished.

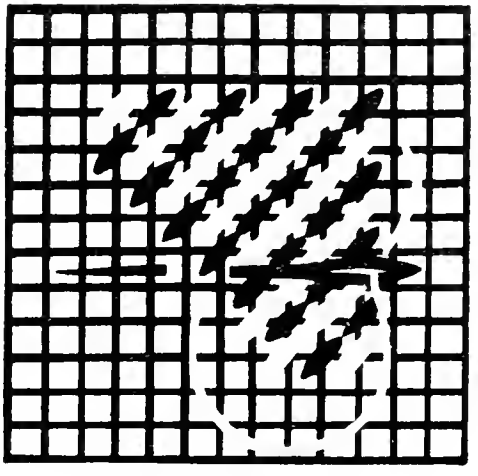


Fig. 9

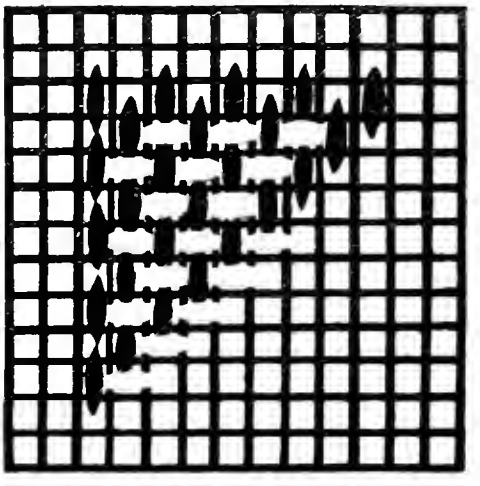


Fig. 10

CANVAS STITCHES.

Tent Stitch

Figs. 9 and 10.—The stitch most commonly used in canvas work is perhaps the "Tent" stitch, or, as the French call it, "Petit Point." It is highly important to make this stitch correctly, otherwise

the embroidery will become pulled quite out of the square, so much sometimes that it is impossible to use it even if it is nailed to a piece of furniture or to a wooden stretcher to be put into a screen. It must always be worked on a single thread canvas, that is, over one thread each way. On the front it will appear as in Fig. 9, while the back will represent a coarse, evenly woven material with the warp and weft threads alternately over and under each other, as shown in Fig. 10.

In working Fig. 9, begin at the top right-hand side, and bring the needle up through the canvas in the hole formed by lines numbered :—

8 and B
down again into the hole 9 ,, A
bring it up again at - 8 ,, C
to commence 2nd row,
down at - - - 9 and B
take needle underneath two threads horizontally to - - - 7 ,, B
put it down again at - 8 ,, A
bring it up at - - 6 ,, B
to commence 3rd row.
down at - - - 7 and A
take needle under two threads vertically to 7 ,, C
down at - - - 8 ,, B
up again at - - 8 ,, D

Tent Stitch

down at - - - 9 and C
up at - - - 8 ,, E
to commence 4th row
down at - - - 9 ,, D
under two threads horizontally to - - 7 ,, D, and so on.

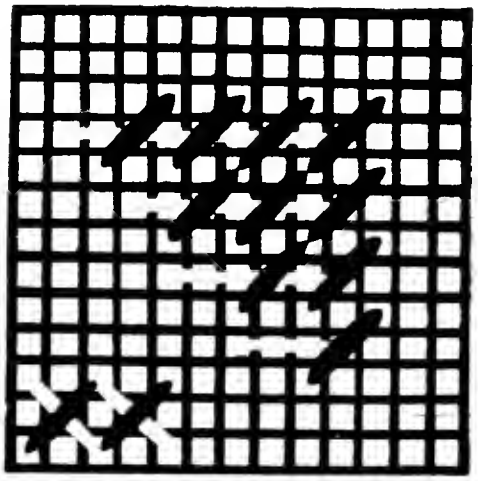


Fig. 11

"Gros Point"

Fig. 11. — "Gros Point" is a stitch somewhat similar in appearance to Tent Stitch, but is differently worked. It may be executed as shown in Fig. 11 or like an ordinary Cross Stitch, of which there are two stitches in the lower corner of the same illustration. To work Fig. 11 commence by bringing the needle up into the line :—

2 and B

take it across the canvas horizontally as far as necessary, in this case to 10 and B

proceed in the same way for each alternate row as indicated by the red lines, then "Gros Point"

bring it up in the hole - 3 and C
put it down into - - 5 ,, A
bring it up again in - 5 ,, C
down at - - - 7 ,, A, and so on.

For the second method, Cross Stitch :—

Bring up the needle in - 5 and L.

and working towards the left,

down at - - - 3 and J
up again at - - - 3 ,, L
down again at - - 1 ,, J

On the return journey,

Up at - - - - 1 and L
down at - - - 3 ,, J
up at - - - - 3 ,, L
down at - - - 5 ,, J, and so on.

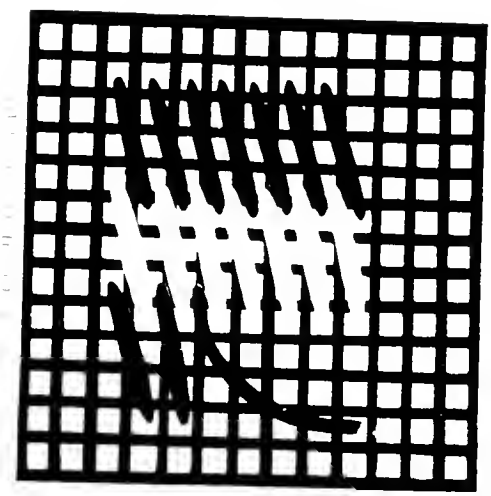


Fig. 12

In working both this and Tent Stitch great care must be taken to keep the stitches always sloping in the same direction to avoid the uneven, rough appearance which occurs when some stitches slope towards the right and some to the left.

Fig. 12.—Another stitch which is seen in the Gobelins Stitch

Gobelins Stitch

"Hatton Garden" Panels may be worked either horizontally or vertically. If the former, commence by :—

bringing the needle up through the canvas at the hole - 8 and E
down again at - - - 7 ,, A
up again at - - - - 7 ,, E
down at - - - - 6 ,, A
up at - - - - - 6 ,, E, and so on.

If executed vertically, the work must be done from the bottom to the top, or the whole may be turned with the top of the canvas towards the worker, who will stitch away from top to bottom. In this case begin by :—

bringing needle up at - - 1 and A
down at - - - - 2 ,, E
up at - - - - - 1 ,, D
down at - - - - 2 ,, H
up at - - - - - 1 ,, G
down at - - - - 2 ,, L, and so on.

Then turn the work round and return by the same method.

Diamond Daisy

Fig. 13.—The next illustration represents a stitch forming a series of small holes surrounded by radiating lines like a daisy, the plan being diamond-shaped.

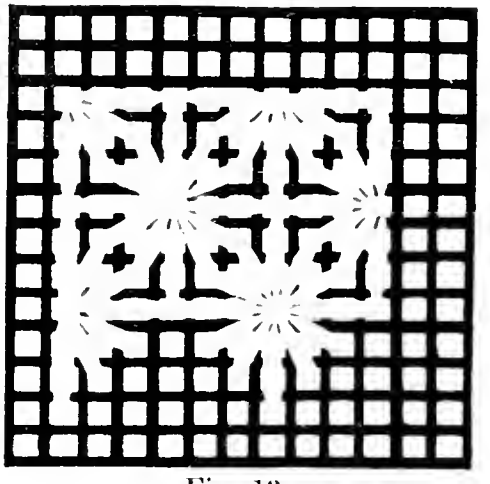


Fig. 13

Bring the needle up at	-	-	4	and	D
down at	-	-	4	,,	A
up again at	-	-	4	,,	D
down at	-	-	3	,,	B
up at	-	-	4	,,	D
down at	-	-	2	,,	C
up at	-	-	4	,,	D
down at	-	-	1	,,	D
up at	-	-	4	,,	D
down at	-	-	2	,,	E
up at	-	-	4	,,	D
down at	-	-	3	,,	F
up at	-	-	4	,,	D
down at	-	-	4	,,	G, and so on

to complete the pattern. Take the thread across to the hole 7 and A, and commence the next pattern by putting the needle down into 7 and D, and continue to complete the second pattern, taking the needle afterwards across to 10 and D, and so on. In passing from one pattern to another, care must be taken that the connecting thread does not pass immediately beneath the centre holes, or it will be observed from the front.

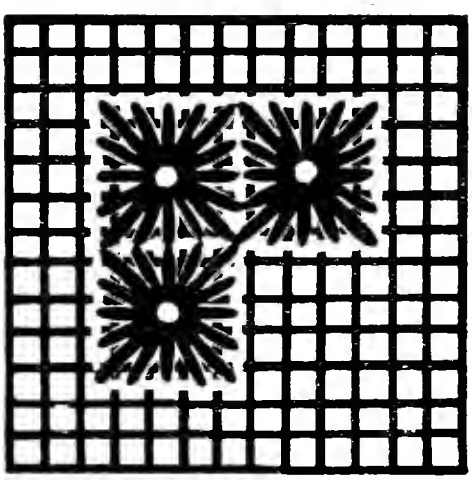


Fig. 14

Square Daisy

Fig. 14.—This is a similar stitch to the preceding one, except that the plan is a square instead of a diamond. To work it :—

bring the needle up at 3 and C
down at - - - 5 ,, A
up at - - - - 3 ,, C
down at - - - 4 ,, A
up at - - - - 3 ,, C
down at - - - 3 ,, A
up at - - - - 3 ,, C
down at - - - 2 ,, A
up at - - - - 3 ,, C
down at - - - 1 ,, A
up at - - - - 3 ,, C
down at - - - 1 ,, B, and so on to complete the pattern.

Then proceed across to - - 7 and C
then to - - - 9 ,, A
back into - - - 7 ,, C
down at - - - 8 ,, A, and so on.

After the little flowers are finished, each is outlined with a back-stitch worked in either horizontal and vertical rows across the canvas, or round each square, taking the needle into every hole, commencing, say, at

1 and B
down at - - - 1 ,, A
up again at - - - 1 ,, C
down again at - - 1 ,, B, and so on.

Fig. 15.—This might be called the "Encroaching" Stitch and is worked horizontally across the canvas and back again. Commence by

Encroaching Stitch

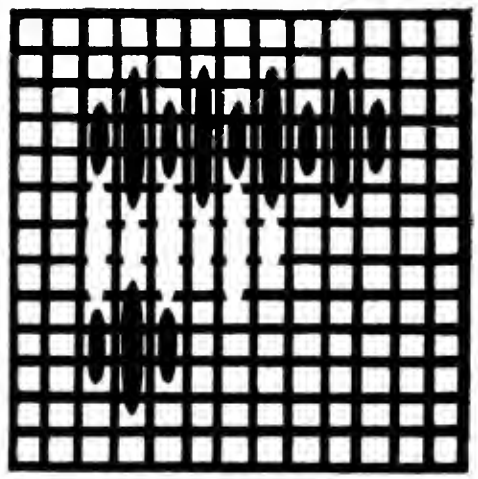


Fig. 15

bringing the needle up at 1 and D
down at - - - 1 ,, B
up again at - - - 2 ,, E
down at - - - 2 ,, A
up at - - - - 3 ,, D
down at - - - 3 ,, B, and so on.

For the next row remember that the long stitches come under the short ones of the preceding row; for instance,

bring up the needle at 1 and H
down at - - - 1 ,, D
up at - - - - 2 ,, G
down at - - - 2 ,, E, and so on.

CHAPTER IV.

Solid Shading.

Solid Shading

Under this heading it is proposed to illustrate various kinds of shading, of no particular period or style, which are used in wool, flax or silk embroideries to completely cover the space, and are distinct from fillings and open stitches.

The method of working the simplest form, that which is called "Block shading," when a large space is to be covered, is invariably in what may be termed "rows," which are either kept distinct from one another or dovetailed in.

Block Shading

Fig. 16 illustrates the first method, which is largely employed in Chinese and some other Oriental embroideries. The rows are worked evenly. Starting from the left-hand side of the outside in the illustration, being very careful to cover the tracing lines, put the needle up at A, down at B, up at C, down at D, etc., and continue in the same way for the other rows.

Fig. 16

Where a large ground is to be covered, the stitches must just touch each other without overlapping.

Block Shading

Fig. 17 represents the most largely used of all solid shadings, often called "long and short," which in former days was called "Feather Work," because, when properly executed, it would appear as smooth as the feathers of a bird's breast. Most of the Italian silk work of the late sixteenth and of the seventeenth and eighteenth centuries, as well as the English, French and Spanish of the same periods, are worked in this way, as is also a great deal of the modern embroidery of commerce. The lines should follow the natural shading of a leaf or flower; for instance, supposing a naturally shaded drawing of a plant were made, the lines in the needlework should be identical with those of the shading. If uncertain as to what direction the lines in a leaf should take, hold a natural leaf up to the light, when the "backbone" in it will be observed, with numerous small veins running into it—the general direction of these veins will indicate that which the stitches in the embroidery should take.

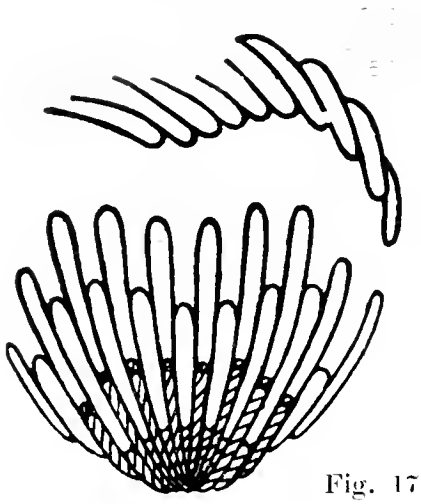


Fig. 17

Turn-over

Great care is needed in working what is called a "turn-over," in either a leaf or a flower; the direction of the stitches in the turnover should be such that if

Turn-over

the latter were turned back, these stitches would follow on in the same direction as those of the rest of the leaf or petal. A good illustration of this is obtained by holding up the hand, palm foremost, forming, as it were, a leaf or petal, then bending the fingers forward to form the turnover—the fingers will indicate the direction of the embroidery stitches. (See Fig. 18.)

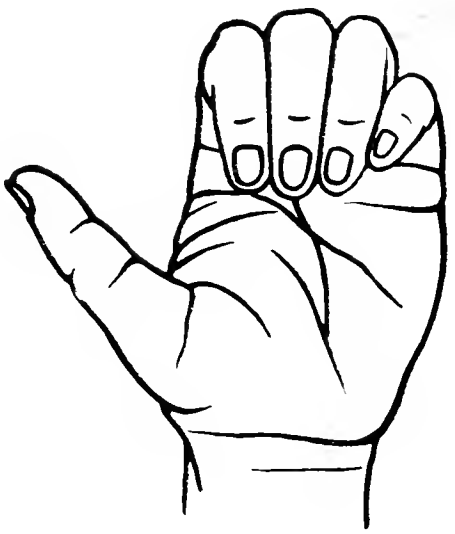


Fig. 18

Shading should always be commenced from the circumference of a design and continued towards the centre. Turn to Fig. 17 and note that the shading for a petal or flower with a turnover should be begun at A–B, and be worked towards the left with a long and a short stitch alternately downways towards the centre. Then go back to A–B and work the right side in the same way. In the first row, particular care must be taken with the outside edge, the stitches of which must be

perfectly even and must quite hide the marks of the tracing lines. Even supposing an outline or cord is added afterwards, a rough uneven edge cannot be excused; indeed, it will render a perfect application of such an outline or cord quite impossible. Turn-over

The second row of stitches must commence underneath A–B, but must overlap the first row as shown at C–D. Again long and short, or, at any rate, unequal stitches, at both ends this time, are needed, and the shading should correspond more or less with the outline of the petal or leaf. The number of rows of shading to be used is determined by the size of the piece to be covered; the stitches should never be so long as to wear badly or run the risk of being pulled up.

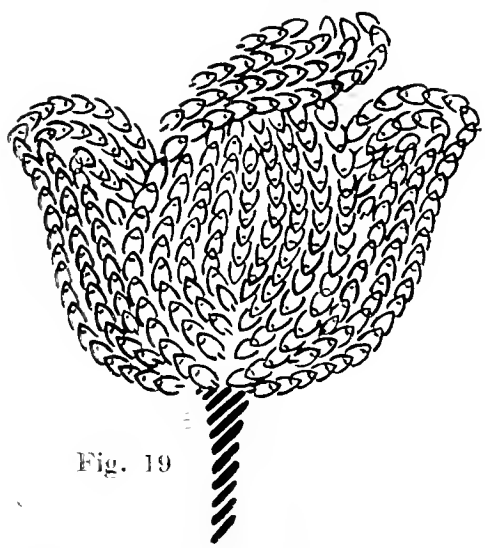


Fig. 19

The last row of stitches should end in the centre, and where no distinctive stem is apparent they should dovetail neatly into one another, leaving no spaces.

The rule that the direction of stitches shall follow the natural lines of the design applies equally to most kinds of solid shading, whether in feather work, darning, crewel stitch, chain, etc.

When shading "solid" in Chain Stitch, the traced outline must first be covered with a row of chain, A, B, Shading in Chain Stitch

Shading in Chain Stitch

C ; then the space inside must be filled with rows, D, E, etc., following the direction of the first until the centre is reached.

The rows of chain must not be worked too closely or the beauty of the stitch will be lost—they should just touch each other sufficiently to cover the ground.

For Chain Stitch see Chapter V., Fig. 29.

Fig. 20

Shading in Crewel Stitch

The same method applies to shading in Crewel Stitch, Fig. 20.

For Crewel Stitch see Chapter V., Fig. 24.

Shading in Feather Work

In shading Feather Work there are two ways of working, one of which is by far the more durable and which has the better appearance. In this there is the same amount of silk on the back of the work as on the front. Many embroideries are seen where the bulk of the thread used is kept on the surface, which is called

in commerce "saving on the back." This is done by bringing the needle up quite close to where it went down through the work, leaving only very tiny stitches on the wrong side. Although it is somewhat economical, the work never looks as well, nor does it last as long, as when the other method is employed for the shading. Shading in Feather Work

Both these shadings, as well as Satin Stitch, are particularly suitable for working with Floss Silk, and here is perhaps the right place to describe the way of threading it into the needle. If the silk thread be drawn between thumb and finger, it will be perceived at once that one way is smooth and the other is rough—thread the needle, then, so that the silk will draw quite smoothly from the eye of the needle to the end of the thread. Attention to this little detail makes a great difference to the ease in working, and prevents the roughening of the silk.

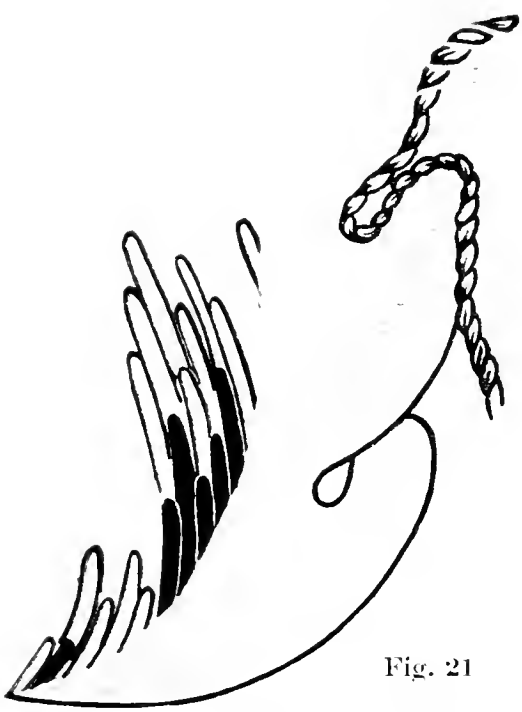


Fig. 21

Solid Leaf and Cord

Fig. 21 illustrates the method of working a leaf or curved petal in Solid Shading. The first stitch will be taken at the point of the leaf at A–B; the left side of the figure indicates the method of shading,

Solid Leaf and Cord

and the lines on the right side the direction of the stitches in the rows. The outside edge of the right side shows a sewing down or couching of cord to form an outline. The end of the cord is first put through the material according to the method depicted in Fig. 22. A needle is taken sufficiently large to make a hole for the cord to pass through ; the needle is threaded with a piece of stout thread doubled, as in Fig. 22, to form a loop which is passed over the end of the cord, pulling it through the material. In workrooms this loop is called a "bout." A finer needle, with a suitable thread, is then used to over-sew the cord at regular

"Bout"

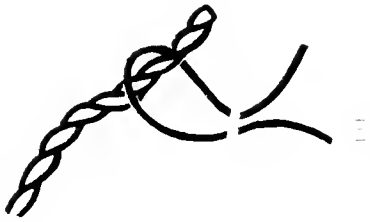


Fig. 22

and fairly close intervals. The over-sewing stitches should be placed in the same direction as the cord is twisted ; for example, supposing the cord twists from left to right, Fig. 21, C, the needle should be put up on the left-hand side of the cord, D, and down on the right-hand side, E, otherwise in pulling the over-sewing thread tight, the cord will untwist. Special care should be taken to observe this rule in sewing on Japanese Gold, which will be mentioned in Chapter X.

Another very easy and quick method of Solid Shading is what is known as Italian Laid Work.

Italian Laid Work

Fig. 23

Fig. 23 shows two of the most common ways of executing it.

On the left-hand side of the leaf, the stitches, which are black, A, are first laid across the leaf horizontally backwards and forwards, on the surface of the material, exhibiting on the back tiny rows of stitches on the outside edge and down the centre of the leaf. These A stitches, which are long, are then to be tacked down with a couching thread, B, for which purpose two needles are used, as in the illustration, one threaded with red, marked B, and one with white, marked C. These red stitches follow more or less in parallel lines with the direction of the centre stem of the leaf, and are laid across the horizontal threads A.

The stitches which tack these down, C, must be put as shown in the figure in what may be called "bricking"; that is, the tacking down stitches in the first and third rows should be underneath each other, with those of the second and fourth rows between them, and so on.

On the right side of the leaf, the first layer of shading follows the curves of the design, while the couching threads are laid horizontally at right angles to the first layer. This latter is the method usually employed where two or more colours are used to shade the leaf.

Other methods of securing the laid threads are with Chain Stitch instead of couching, or Split Stitch, or occasionally with Stem Stitch.

The colour of the couching thread has much to do with the general effect of the work, and a rather useful

hint is to have its tones about the same depth as the middle shade used in the work, if the lightest shade be used it will not be visible with the lightest colours, very little with the middle tones, but will give distinctly hard lines on the darkest. The reverse will be the case in the event of the darkest tone being used for couching. Some of the old pieces of work are couched either with gold thread or with some nondescript colour which harmonises with the other colours used.

All laid work requires the finish of an outline or edging, either of cord or silk, a metal thread or a braid (see Chapter XIII., Fig. 80 also Fig. 21), otherwise the edge of the work has an untidy, unfinished appearance. The best silk to employ for Laid Work is Floss, and great care must be taken in laying it down to keep it untwisted or the gloss and beauty will be entirely lost.

CHAPTER V.

Old English Crewel Work.

Crewel Work

Although the stitches used in this class of work are very numerous, it is impossible in a book of this size to illustrate very many of them, therefore combinations of stitches have been aimed at rather than individual specimens.

Most of the stitches described are to be found upon a piece of work which is numbered T 38, 1909, in the Victoria and Albert Museum.

Crewel or Stem Stitch

Fig. 24 represents Crewel or Stem Stitch. To work this stitch commence by

putting the needle up at A
down at - - - B
up again at - - C
down again at - - D

and so on, always keeping the thread towards the right-hand side of the needle. Crewel Stitch is largely used for Solid Shading (see Chap. IV., Fig. 20), and also in conjunction with many other stitches.

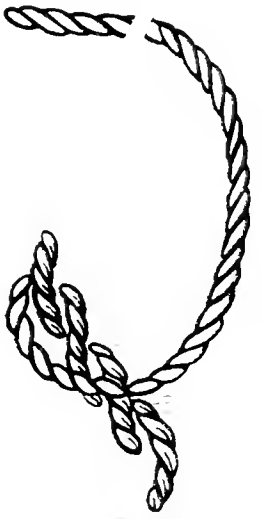


Fig. 24

Outline Stitch

A second stitch, very like Crewel, is Outline Stitch, the difference being that the thread is always kept to

the left-hand side instead of to the right-hand. To work this stitch, turn to Fig. 25, and commence by

Outline Stitch

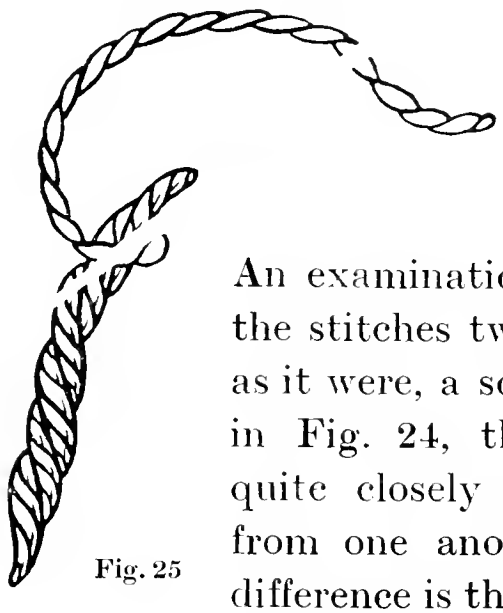


Fig. 25

bringing the needle up at A
down at - - B
up again at - - C
down again at - D,
and so on.

An examination of Fig. 25 will show that the stitches twist into each other to form, as it were, a sort of smooth rope, whereas in Fig. 24, the stitches, although lying quite closely side by side, look distinct from one another. The reason for this difference is that the stitches forming Outline Stitch are placed in exactly the same direction as the twist of the thread which is employed (wool or silk).

Other stitches used in Crewel Work are the Solid Shadings illustrated in Chapter IV.

Fig. 26 shows another form of Solid Shading in which the thread used is almost entirely kept on the front of the work. It is made by working a row of Satin Stitch for Row 1, which is the outside of the leaf or flower:—

Looped Shading

Put the needle up at A
down at - - B
up again at - - C
down again at - D, and so on.

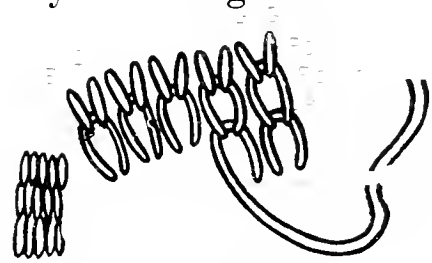


Fig. 26

Looped Shading

For Row 2, start by putting the needle up at E, and without again piercing the material, slip it through the base of the two stitches at G and F, and continue in the same way.

When finished, the rows of stitches will be quite close together, forming a solid shading, as illustrated at H; it will not, however, give such a smooth and flat surface as that shown in Fig. 16, Chap. IV., where the stitches are all taken through the material.

Herringbone Plait

Fig. 27 is practically a Double-Herringbone, and is made by taking the stitches in a direction away from the worker, putting each stitch over the preceding one to make a kind of plait or trellis :—

Put the needle up at A
down at - - B
up at - - - C
down at - - D
up at - - - E
down at - - F
up at - - - G
down at - - H
up at - - - J
down at - - K
up at - - - L, and so on.

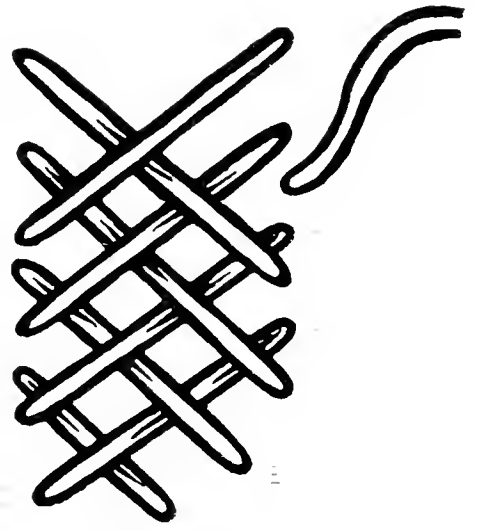


Fig. 27

Fig. 28.—Cretan Stitch is worked on four lines of tracing (either actual or imaginary). Begin by

Cretan Stitch

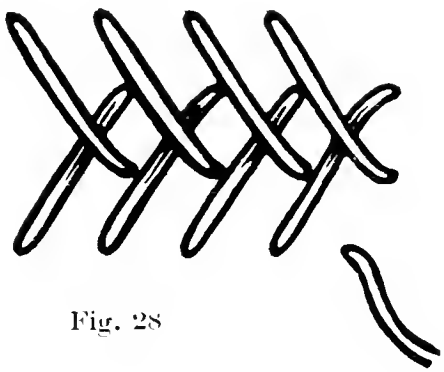


Fig. 28

putting the needle up at A
down at - - - B
up again at - - C
down again at - - D
up at - - - E
down at - - - F
up at - - - G
down at - - - H
up at - - - J, etc.

Fig. 29 is Chain Stitch, which is probably one of the oldest stitches of which there is any worked record. It is made upon a single line of tracing, by putting the needle up at A, holding the thread down under the thumb, putting the needle down through the material again at A, bringing it up at B, holding the thread with the thumb as before, putting the needle down at B, up at C, and so on. The stitches on the back should be all of one size, in a perfectly even row, like the back-stitching of plain needlework. In working a chain, the needle should always be put down through the material on the right side of the hole at which it came up, otherwise the stitches will appear to be twisted.

Chain Stitch

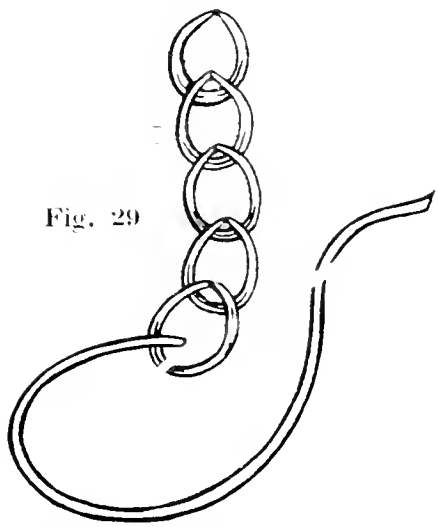


Fig. 29

Knot Stitch

Fig. 30 is the simplest of Knot Stitches and is worked in a similar way to Chain Stitch, except that instead of putting the needle down through the material in the same hole at which it came up, it should be put down over the thread at the left-hand side a little lower than the preceding stitch. This is also worked on one line of tracing.

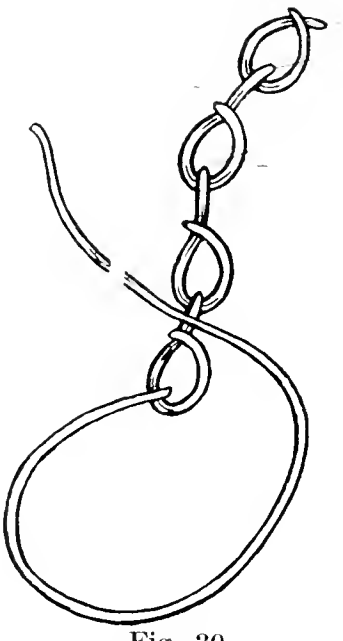


Fig. 30

Put the needle

up at - A ;

holding the loop of the thread under the thumb,

put it down at - B

up again at - - C ;

holding the loop again,

put it down at - D

up at - - - E, and so on.

The spaces between the knots should be equal in size to that of the knot itself, which is regulated by the thickness of the thread used.

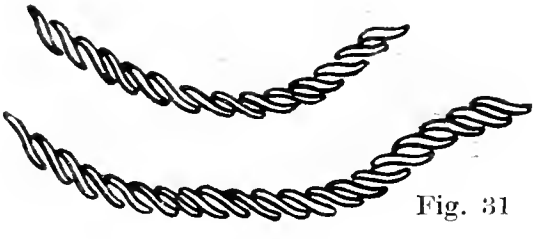


Fig. 31

Crewel and Link Stitch

Fig. 31 illustrates stitches suitable for the outside edge of a leaf or flower, which are worked on two parallel lines

of tracing. Commence with the part printed in red in the centre :— Crewel and Link Stitch

Bring the needle up at A
down at - - - B
up at the centre point C ;

catching the thread A–B, making a V-shaped stitch,

put it down at - D
up again at - - E
down again at - F ;

repeat for the third stitch, afterwards proceeding in the same manner for the next group of three, and so on.

The two outlines are in Crewel Stitch, as explained for Fig. 24, and the little detached stitches are made in the same way as a Chain Stitch, except that they do not form a continuous line. For these :—

Put the needle up at A
down again at - B,

and tack down the loop thus formed, with a little stitch coming up at C, down at D, and so on.

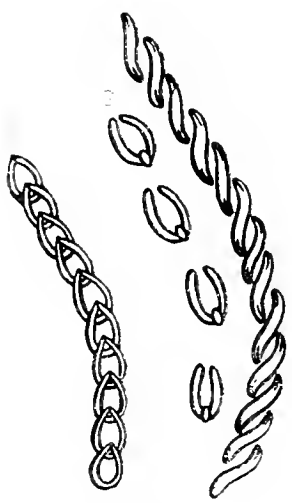


Fig. 32

Fig. 32 illustrates first a row of Crewel Stitch for the outside line at A ; then a row of Chain Stitch for the inside line of the border at B. Crewel, Chain and Link Stitch

Crewel, Chain and Link Stitch

On the outside of line A, a number of slanting stitches are put to break up its hardness. The method of working these is by :—

Putting the needle up through the material
at - - - - C
down at - - - D
up again at - - E
down at - - - F, and so on.

The same stitch is seen on one side of the row of Chain, B, except that in this case the stitches are not so long as are those at A, and they are also placed more closely together. Between the two straight rows are detached stitches, G, which are worked in exactly the same way as in Fig. 31.

Oriental Stitch

Fig. 33x illustrates what is usually called Oriental Stitch, but sometimes Roumanian Stitch. This is very much used in Crewel work for stems, outlines, etc., and is worked from left to right, generally over a double row of tracing.

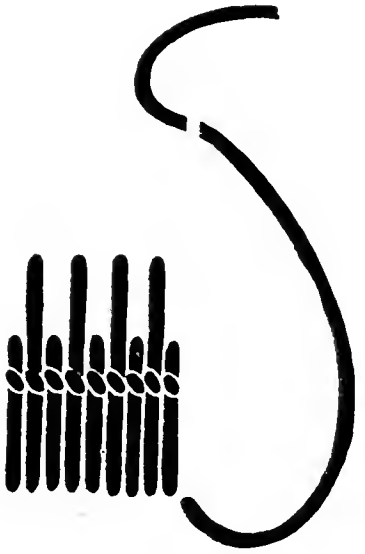


Fig. 33x

Where the entire petal or flower is to be filled in with Oriental Stitch, the method as shown in the illustration may be used, when the stitches are alternately long and short on one

edge; if, however, it is used for a stem, the stitches are of necessity all of one length, and the two edges are even. Oriental Stitch

To work the Stitch :—

Put the needle up at B
down at - - C
up at - - - D
down at - - E
up at - - - F
down at - - G
up at - - - H
down at - - J
up again at - - K, and so on,

keeping the thread always to the right-hand side.

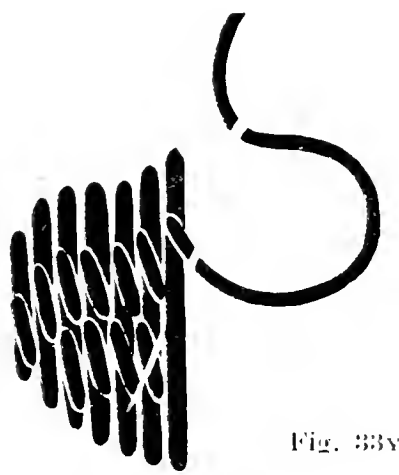


Fig. 33Y

Fig. 33Y shows "Laid Oriental Stitch," which is used for filling a larger space than would be practicable with method in Fig. 33X; in this, the long stitches Laid Oriental Stitch

Laid Oriental Stitch

are tacked down more than once, sometimes as many as five or six times.

Working it in the same way as in Fig. 33x :—

Bring the needle up at M
down at - - - N
up at - - - O
down at - - - P
up again at - - Q
down again at - - R, and so on,

keeping the thread to the right-hand side, as before.

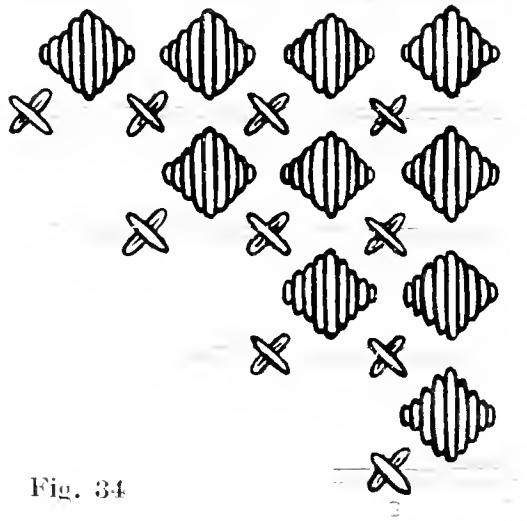


Fig. 34

Trellis Filling

Fig. 34.—This shows a Trellis Filling, which is made by first laying down stitches at even distances apart, and parallel with one another.

Bring the needle up at A
down at - - - B
up at - - - C
down at - - - D,

and so on till the space is filled. Now repeat this in the opposite direction at right angles to the stitches already worked :—

Bring the needle up at E
down at - - - F
up at - - - G
down at - - - H.

At this stage there will appear long lines crossing each other at right angles, fixed only at the two ends to the ground material ; these long lines are now secured by tacking them down with cross stitches at the intersections :—

Bring the needle up at J
down at - - - K
up at - - - L
down at - - - M
up at - - - N,

and so on, until all the intersections have been worked over.

For the diamond-shaped pieces in the centre of each little square, proceed as for Satin Stitch in Fig. 44x, Chapter VI., omitting the padding and commencing with the centre stitch O–P and working to the left ; return to the centre stitch and work the right side, taking care to put an equal number of stitches on either side of the centre one O–P.

Double Coral Stitch

Fig. 35.—This is a sort of Inter-lacing Coral Stitch, which is made by :—

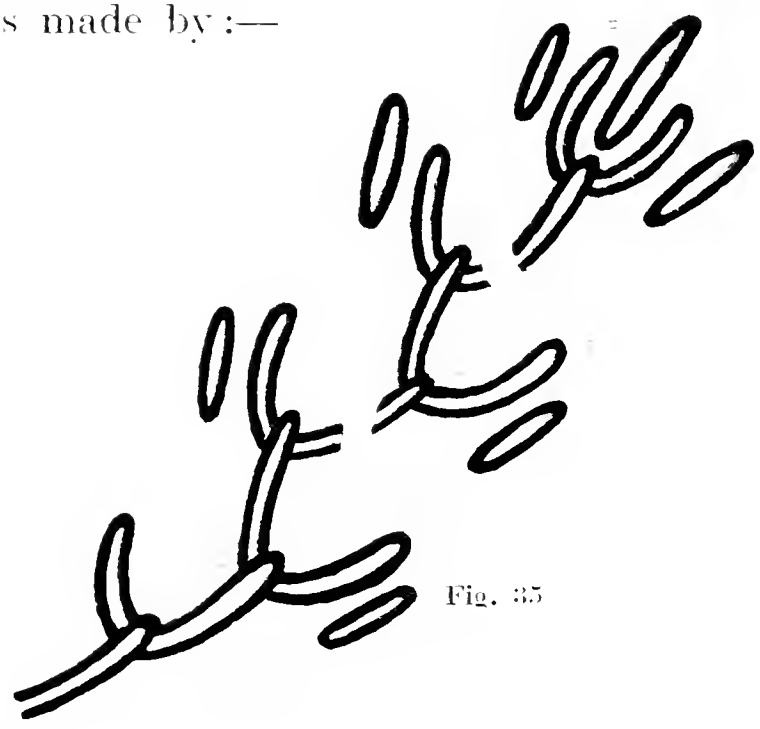


Fig. 35

Bringing the needle up at - - A,
throwing the thread to the left-hand side, and putting the needle down at B,
leaving a loop of the thread under the thumb, and bringing the needle up at - - - - - - C,
holding the loop under the thumb, as before,
putting the needle down at - - D
up again at - - - - - E,
throwing the thread to the right-hand side ; holding the loop under the thumb,
putting needle down at - - - F
up again at - - - - - G,

and so on, working alternately to the left and right-hand sides. Double Coral Stitch

Re-commence for the second row by

Bringing the needle through the material
up at - - - - - - H
down at - - - - - - J
up at - - - - - - K,
then pass the thread under the line - E–G
put the needle down at - - - L
up again at - - - - - M,

and so on, working alternately from left to right. For the small stitches, N–O–P, etc., a fresh thread must be taken.

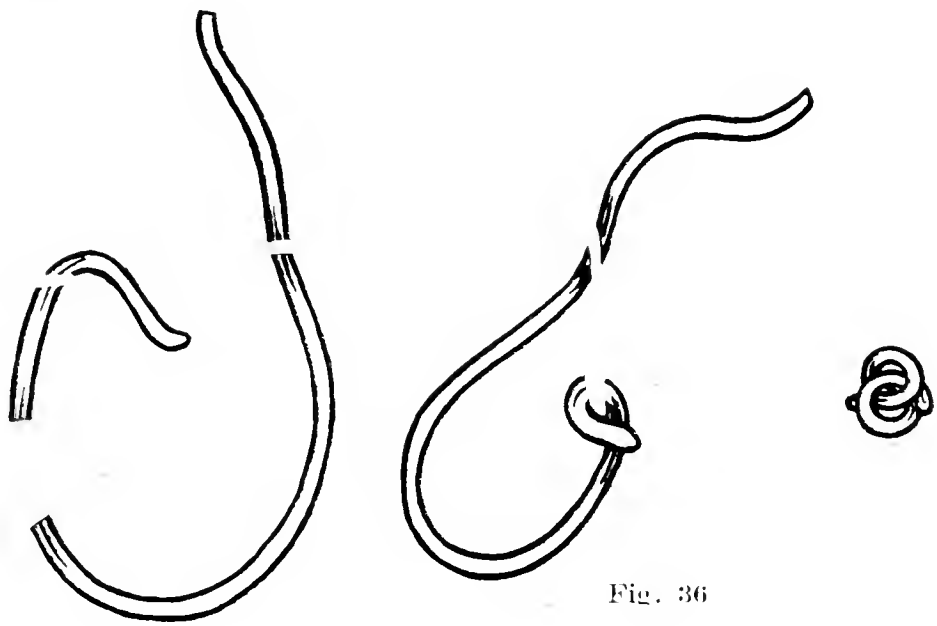


Fig. 36

Fig. 36 shows a French Knot, which is made as follows :—Illustration A represents the first stage, B the second, and C the completed knot. French Knot

French Knot

Bring the needle through at D, holding the thread loosely down under the thumb at E, twist the needle in the thread from left to right, as at F, being careful not to take up any of the background.

Now turn the point of the needle round, as shown in B, still holding the thread down under the thumb, put the needle down through the material, at G, and pull the thread tight.

Should a large knot be required, it is better to take a larger needle and thicker thread than to twist the thread twice round the needle.

The French Knot is used very frequently in Old English work for centres of flowers, acorn cups, berries, etc., and also for other purposes in combination with many other stitches.

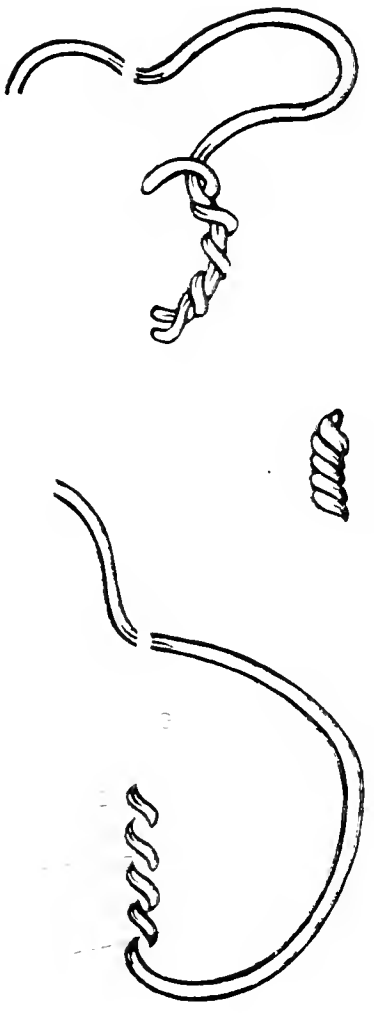


Fig. 37

Bullion Stitch

Fig. 37 illustrates Bullion Stitch, which is made on somewhat the same principle as the French Knot. Again A shows the first stage, B the second, and C the completed stitch. To make the stitch :—

Bullion Stitch

Put the needle up at - - - D;
take the needle back as far as the
required length of the stitch to - G;
put it through the material bringing
it up again at - - - - D,

where the thread originally came through. Do not pull the needle through, but leave it sticking in the material, as shown in A. Then twist the thread round the point of the needle, from left to right, a sufficient number of times to fill the space E–D. Hold the thread which is twisted on the point of the needle quite firmly under the thumb whilst pulling the needle through in the direction of F; take up the thumb and pull the thread in the direction of E, as shown in illustration B; now put the needle through again at point E, and the stitch is complete as shown in C.

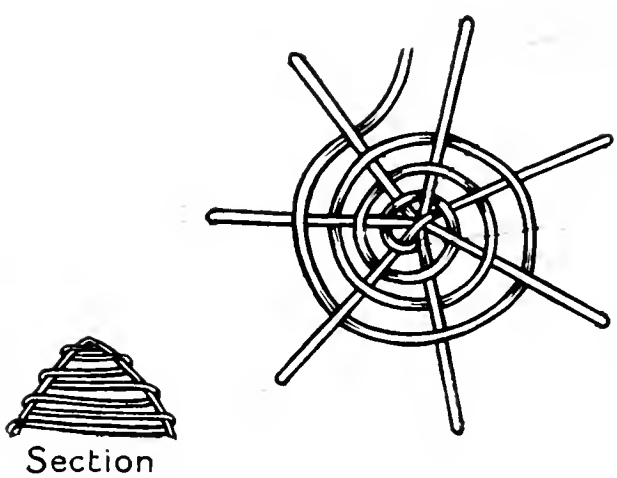


Fig. 38

Berry Stitch

Fig. 38 shows Berry Stitch, which, when complete, makes a little raised cone-shaped berry, as shown in the section at B. It is essential that the foundation for this stitch should contain an uneven number (5, 7 or more) of "spokes," which should lie loosely upon the surface of the

material, and upon these "spokes" the "web" is worked.

The red line in the Figure shows the tracing of the outside of the berry. Commence by bringing the needle up through :—

The edge of the tracing at	A
down at - - -	B
up at - - - -	C
down at - - -	D
up at - - - -	E
down at - - -	F

This will give three stitches crossing one another unevenly over the berry, and touching the ground material only at the tracing line. In order to get an uneven number of "spokes," now bring the needle up again through the material at G ; turn the needle round, using the eye instead of the point, and pass it underneath the crossed stitches at their point of intersection, H, bringing it out again at J, to gather all the spokes into one centre. Still using the eye of the needle for the weaving of the "web,"

Pass it under spoke	F
over spoke - -	C
under - -	B
over - - -	G
under - -	E
over - - -	D
under - -	A, etc.

In working this stitch care must be taken to keep the thread constantly tightly drawn up towards the centre of the berry, to lift it away from the ground material and to form the little cone as described. Continue to work under and over the spokes until the circumference of the berry is reached, and the spokes are completely covered. For a small berry it will be unnecessary to add an outline, but for a large one, such addition in Chain or Outline Stitch will give a tidier appearance. Berry Stitch

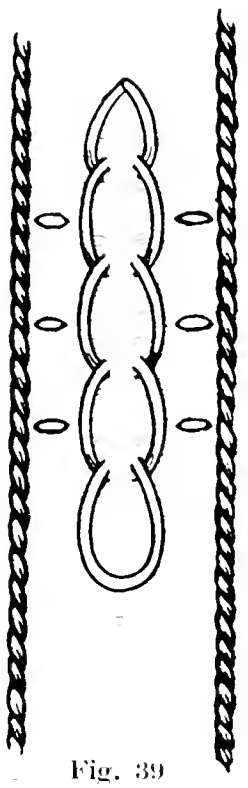


Fig. 39

Fig. 39.—This shows a stitch taken from a piece of embroidery executed by Mary, Queen of Scots, and which was given to the author by a lady in whose family Braid Stitch

Braid Stitch

the work has been kept as an heirloom. It is a good example of an inter-laced Braid stitch, and is worked in four parts.

Commence by making a rather coarse Chain (see Fig. 29) from A to B ; return to point A, and taking a second thread of a different shade or colour, bring the needle up through the material at A, and under the right side of the second chain stitch at C ; take it over the point of intersection of the first and second chain stitches, down under the right side of the chain stitch No. 1 at D, pass the thread across and under the right side of chain stitch No. 3 at E ; under the right side of chain stitch No. 2 at F, and so on down the right side of the centre chain.

Then return to point A, and repeat for the left side of the centre chain, in the same way.

The inter-lacing thread should be left loosely at either side. Now take another thread and tack down the inter-lacing thread with stitches at G, H, J, etc., on the right side, repeating for the left side. This Stitch, if used for a stem, is completed with a row of outline on either side, as at K–L.

CHAPTER VI.

Marking and Lettering.

Marking

IN this chapter two different methods of Marking are explained, either of which is equally suitable for house-linen and wearing apparel. It is very essential to good marking to see that the back of the work is as neat as possible, and that, except where quite unavoidable, the thread is not taken from one part of the design to another; each little piece should be separately finished off. Knots must never be used in marking, but a new thread may be commenced either by running it under a few stitches on the back of a part which is already worked, or by oversewing it in with the embroidery. Fastening off, too, may be neatly done by running the end of the thread into a part of the ground which will afterwards be covered with the work, or by taking it through a little bit of that which is already finished. The thread should always be cut off quite closely, and no untidy ends should be left. In some kinds of Marking, notably Chinese and Japanese embroidery, the work has the same appearance on the back as on the front, and is worked flat.

Cross Stitch may be worked quite conveniently in the hand if desired, but professionals almost always put it into a Ring Frame as it is considered easier to count the threads when the material is stretched.

Cross Stitch

The first method of Marking described is Cross Stitch, which requires but little technical skill, and an example of this style is here given.

Fig. 40 illustrates two letters of the alphabet. There are several little printed books of Cross Stitch Alphabets to be procured, and to successfully carry these out in needlework, the student only needs to count the stitches very carefully, and to work over one or more threads of the material to be marked.

In order to be sure of getting the work in the right place, first find the exact centre of the space into which the letters are to be put, and mark it with a pin. Then to calculate the centre stitch of the letters, some of which will be larger than others (M is a double letter and L a single), count the stitches contained in their full width and height, and not the letters themselves.

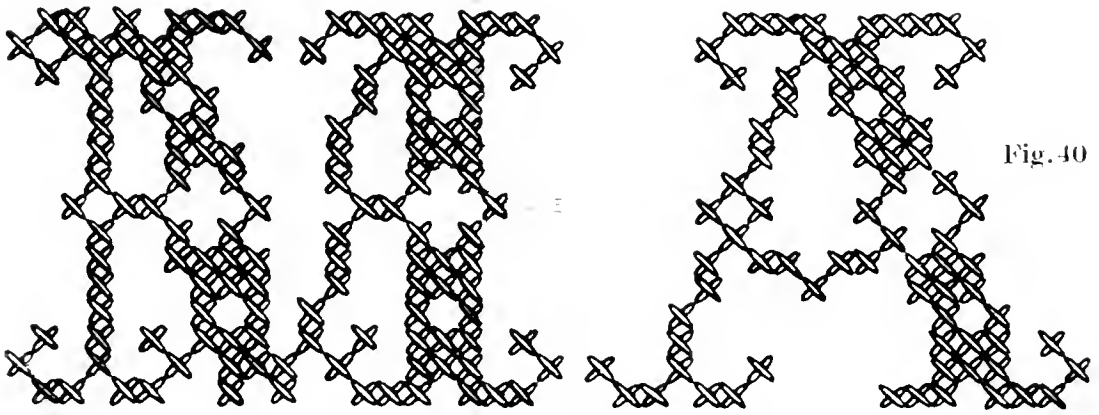


Fig. 40

This is explained in Fig. 40. The greatest number of stitches in the letters M–A, horizontally, is from 1 to 41; this includes a space of one stitch between the

letters, as shown at A. In working the two letters, therefore, a width of 41 stitches should be allowed, of which the centre stitch is No. 21. Now take the stitches from B to C, vertically, and it will be found that they number 15, of which the centre one is shown at D. The exact centre of the letters M and A will be at point E, which indicates the second stitch to the right in a line with D. The point E coincides with the pin in the centre of the material, so that, to arrive at D, two stitches to the left must be counted. To commence working from the centre and proceeding towards the left, then returning to the centre and working towards the right, will be found the easiest way for a beginner to get the marking in the right place. When, however, the student has become accustomed to working the different styles of letters, they may be embroidered in a line towards the right, in the same order as they would be written. If the marking is to be done in a coloured thread, care must be taken to see that the cotton or linen thread is "ingrain," otherwise it will fade with washing. The thickness of the thread depends upon the size of the stitches and the texture of the ground material. A fine material must be marked with a fine thread and small stitches, and *vice versa*, and each crossed stitch must touch the next to it.

To execute the letters shown in Fig. 40, begin by :—

Putting the needle up through the material at - -	F
down at - - -	G
up at - - - -	H
down at - - - -	J

Cross Stitch

up at - - - - K
down at - - - - L
up at - - - - M
down at - - - - N
up at - - - - O
down at - - - - P

crossing each stitch in the same direction. Proceed in this manner until the whole letter is finished.

White Embroidery

For white embroidery, two methods of working are adopted : (1) The ground material is kept taut in a ring frame, or (2) the material to be marked is sewn upon a piece of toile cirée or American cloth, or sometimes leather. To do this, first bind the toile cirée or whatever backing is used, with tape or ribbon to keep it neat; tack or bast on to its right side the material to be marked A, with fine cotton B, taking care to place it exactly at *right angles* on the toile cirée, otherwise the lettering will be crooked when finished, and will remain so to the end of its existence (see Fig. 41).

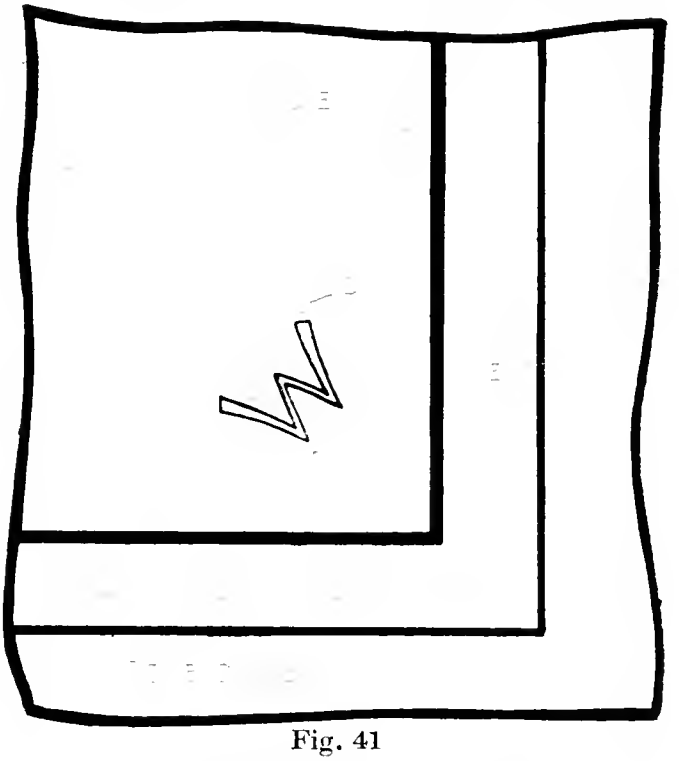


Fig. 41

After tacking the material to its backing in this way, make a second tacking C all round and between the letters or design, but avoid taking any stitches across the tracing lines so that they may not be sewn in with the embroidery. After the work is completed, the tacking stitches C and B will need to be cut at the back and pulled out carefully. For very fine muslin work a fine cotton (about No. 200) must be used to tack the ground on to the toile cirée, in order to prevent the damage to the material which would be the result of tacking with a thick cotton.

Fig. 42 shows two letters worked in simple Outline Stitch, that is to say, the Outline Stitch of Marking or White Embroidery, which must not be confused with that of Crewel Work. Commence with a fine running stitch over the tracing lines of the design, taking up only a very small portion of the material on the needle, leaving the greater part of the running thread visible on the front (see A); then oversew this outline with little stitches placed close together, taking a tiny piece of the ground material up with the outline thread, at

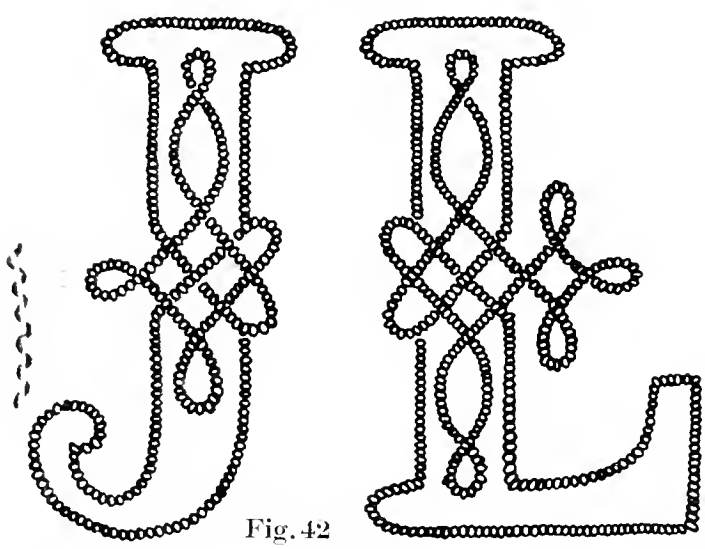


Fig. 42

each stitch. In the illustration, the letter J has the outline run in first and then the oversewing stitches are begun at B. These oversewing stitches must in all cases be at right angles to the line they cover; this is shown in Fig. 42 at the curves of the letters C–D–E, etc. Marking of this kind must be done with the stitches lying quite closely together, and the same amount of material should be taken upon the needle at each stitch, so that both edges may be very neat and precise.

If a thicker outline is needed, a second thread may be twisted in and out of the running stitches before the oversewing is commenced (see F); sometimes even a third thread, twisted in like manner, may be required, but in this case it should be inserted in the opposite direction to the second thread.

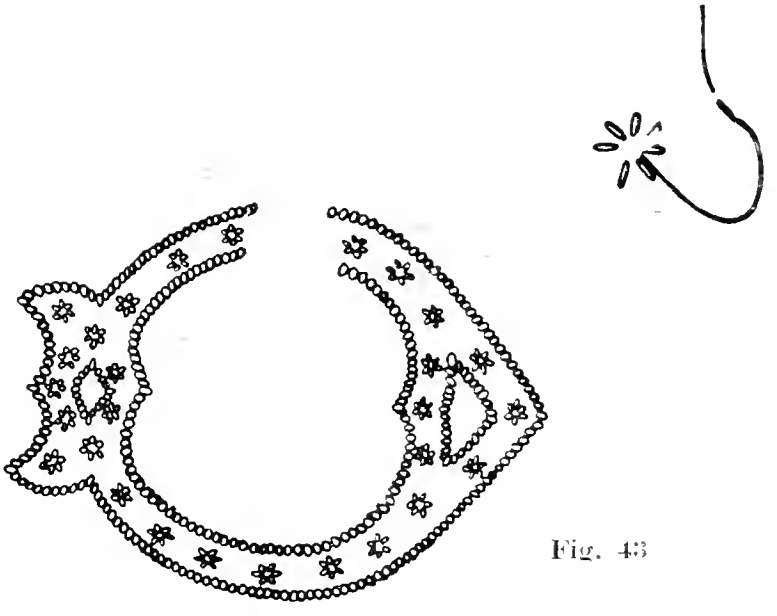


Fig. 43

Fig. 43 represents a monogram in which the letters are worked in two different styles, the better to distinguish them. The letter D is done in Outline Stitch similar to that used for Fig. 42. The little designs, A, between the outlines are Eyelet Holes, and are executed by making a very small hole with a stiletto, then sewing round

the hole with a number of tiny stitches taken very closely together into the centre, as at B. The needle is always:—

Put down through the
hole at - - C
brought up again at D
down again at - - C
up at - - - E, and so on.

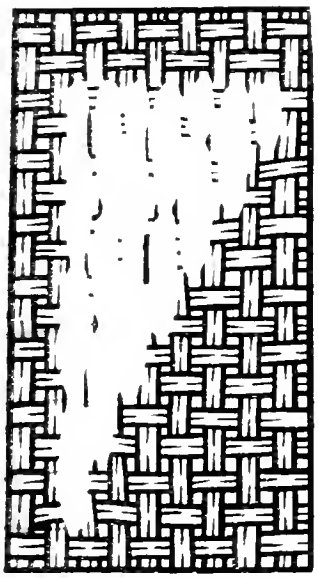


Fig. 43x

The centre part of letter A (marked F) is made with a number of small stitches commencing at the bottom, as shown in the small illustration marked X.

Put the needle up at A
down at - - - B
up at - - - C
down again at - D, and so on.

For the return journey it is perhaps better to turn the work round, taking the stitches in exactly the same way, being careful to put the needle down precisely into each hole of the previous row, and to pull the thread tightly. The stitch when completed should show a number of tiny holes at even distances apart.

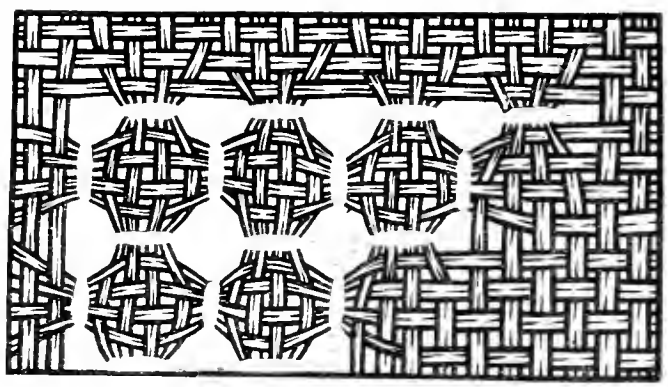


Fig. 43y

The method of working the little design G at the top and bottom of the letter is shown in illustration Y.

White Embroidery

This pattern is worked diagonally in little "spots" as it were. No threads are drawn out, but they are pulled together with the oversewing stitches, leaving small holes, alternating with small blocks of the ground material.

Put the needle up at - - A
down at - - - - B

then cross-wise underneath four threads of the material,

bringing it up again at - - C
down at - - - - D
cross-wise again underneath to E
down at - - - - F
up at - - - - - G
down at - - - - H
up at - - - - - J
down at - - - - K

and, for the return journey :—

Put the needle up through the material at - - - L
down again at - - - M
up at - - - - - N
down at - - - - O
up at - - - - - P, and so on.

When complete, the whole letter is outlined with Back-Stitching, as in plain sewing :—

Back-Stitching

Put the needle up at H
down at - - J
up at - - - K
down again at - H
up at - - - L, and so on,

taking care to make the stitches all of one size, and leaving no spaces between them.

Fig. 44 illustrates Satin Stitch in conjunction with Fancy Stitches. For the plain part or Satin Stitch proceed according to the method shown in detail in illustration 44x. Back-Stitching

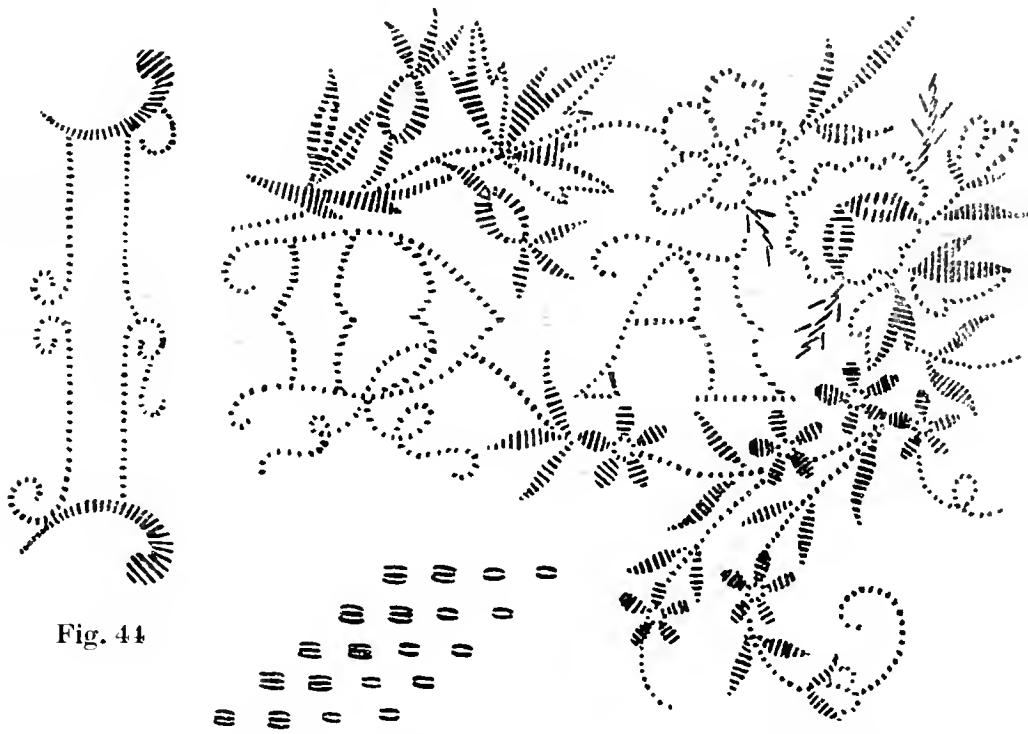


Fig. 44

Fig. 44x.—A shows the first layer of padding. After the outline H is finished, proceed to fill in the space with close layers of outline stitch J (see Chapter V., Fig. 25) until the whole part is covered; these outline stitches should not be taken quite as far as the outline H, but just inside the tracing line, and should follow the shape of the petal or leaf. The next layer of stitches shown in B at K must be taken on the top of those at J; these are also outline stitches following the direction of those underneath them, but they must not be placed so far as to cover the outside edge of J. The third stage Satin and Fancy Stitches

of padding, shown in C, is yet another layer of stitches L, placed over the centre only of the K layer. These layers, if evenly worked, will raise the petal or leaf high in the centre, tapering towards the outside edges. Commence the Satin Stitch, as shown at D, by :—

Bringing the needle
up at - - - M
down at - - N
up at - - - O
down at - - P
up again at - - Q,

and so on, until the whole of the padding is hidden, taking care always to cover the traced outlines and to keep the edges straight and tidy.

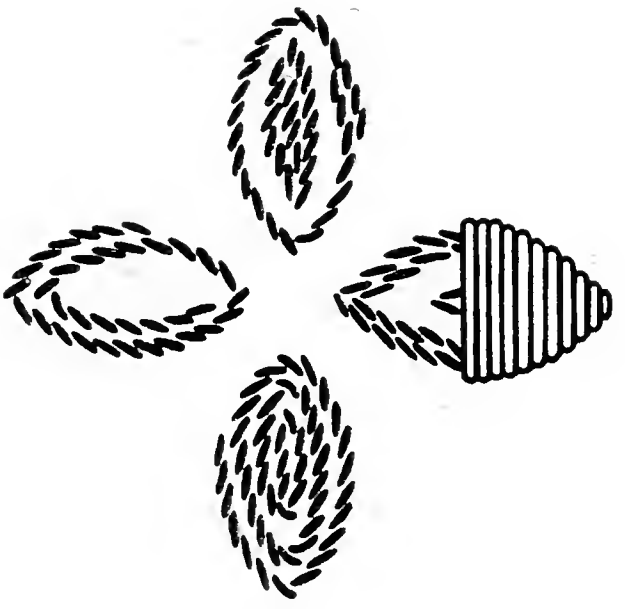


Fig. 44 x

The parts printed in black, in Fig. 44, represent "padded" Satin Stitch. In working a design (say, a flower in Fig. 44, marked A), commence with the outlining; then pad one of the petals B, working Satin Stitch over it in the direction of the lines given; then proceed to the next petal C, and finish that one, and so on. If all the padding be completed before the Satin Stitch is begun, the masses of padding on either side of a petal or leaf will frequently interfere with the free

play of the needle and prevent the work from being done smoothly and well, except in the case of embroidery in the frame.

For all stalks and thin lines, proceed as for Fig. 42, in Outline Stitch, avoiding the slipshod method which is often employed for the sake of speed, where the stems are worked in ordinary Outline Stitch as for Crewel Work (see Fig. 25, Chapter V.). This invariably proves unsatisfactory, as the stems will quickly disappear after being laundered, while the rest of the work will remain good.

The open stitches forming part of Fig. 44 at D are fillings similar to that shown in Fig. 43x. The little balls at E are worked first by padding them in the manner described for 44x, adding Satin Stitch in the direction of the lines at E.

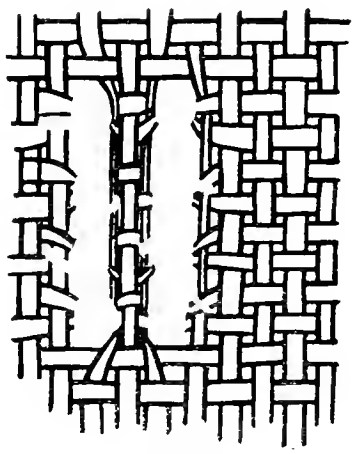


Fig. 44y

The filling used on the petals marked F is called "Holing," and that on the leaves at G is called "Seeding" (see Fig. 44n), both of which are illustrated in detail.

At H is a simple button holed bar, for the working of which see Fig. 64, Chapter XI.

At J are French Knots, made according to the method shown in Fig. 36, Chapter V.

CHAPTER VII.

Muslin Embroidery.

Muslin Embroidery

THIS, if properly executed, is a source of profit to the worker, and usually commands a ready sale, the revival of embroidery for collars, cuffs, trimmings for children's clothes, as well as for many household articles, having given much employment during recent years.

It is a mistake to imagine that the work will be cheaper if done upon a bad quality of muslin or lawn, and with inferior cotton; the very little difference in the cost between a good and bad quality of these is more than balanced by the added durability of the article when embroidered on good material.

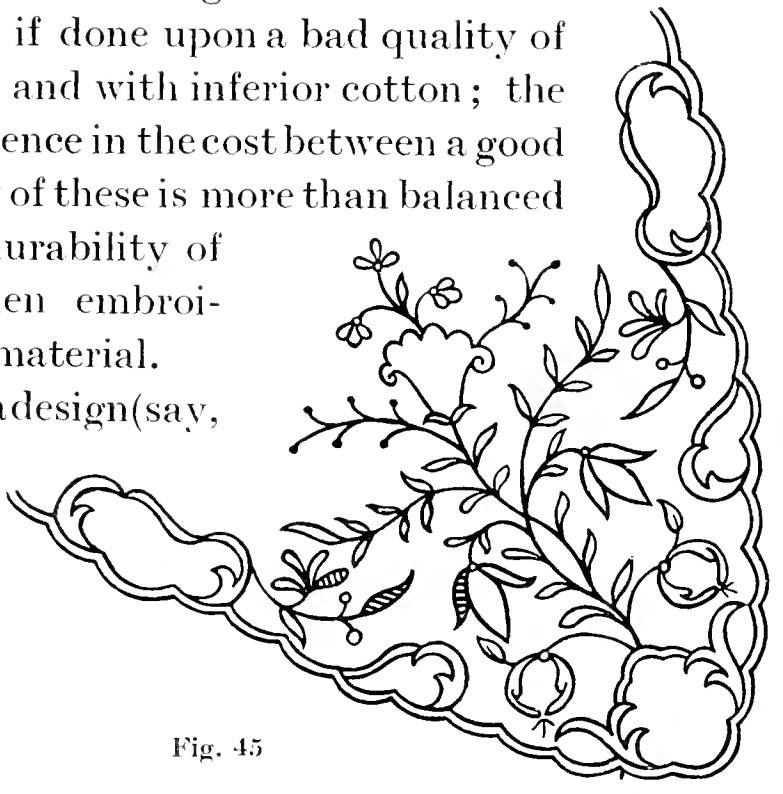


Fig. 45

In choosing a design (say, for a collar) to be executed by a beginner, let it be very simple, and let the masses of open-work, if this be used, be as large as possible, tiny pieces of open-work being much more difficult to embroider.

Open-Work

Fig. 45 is a copy of a pattern which was first

printed in 1740, and the parts marked I., II., III., etc., are open work and correspond to Fig. 46.

Open-Work

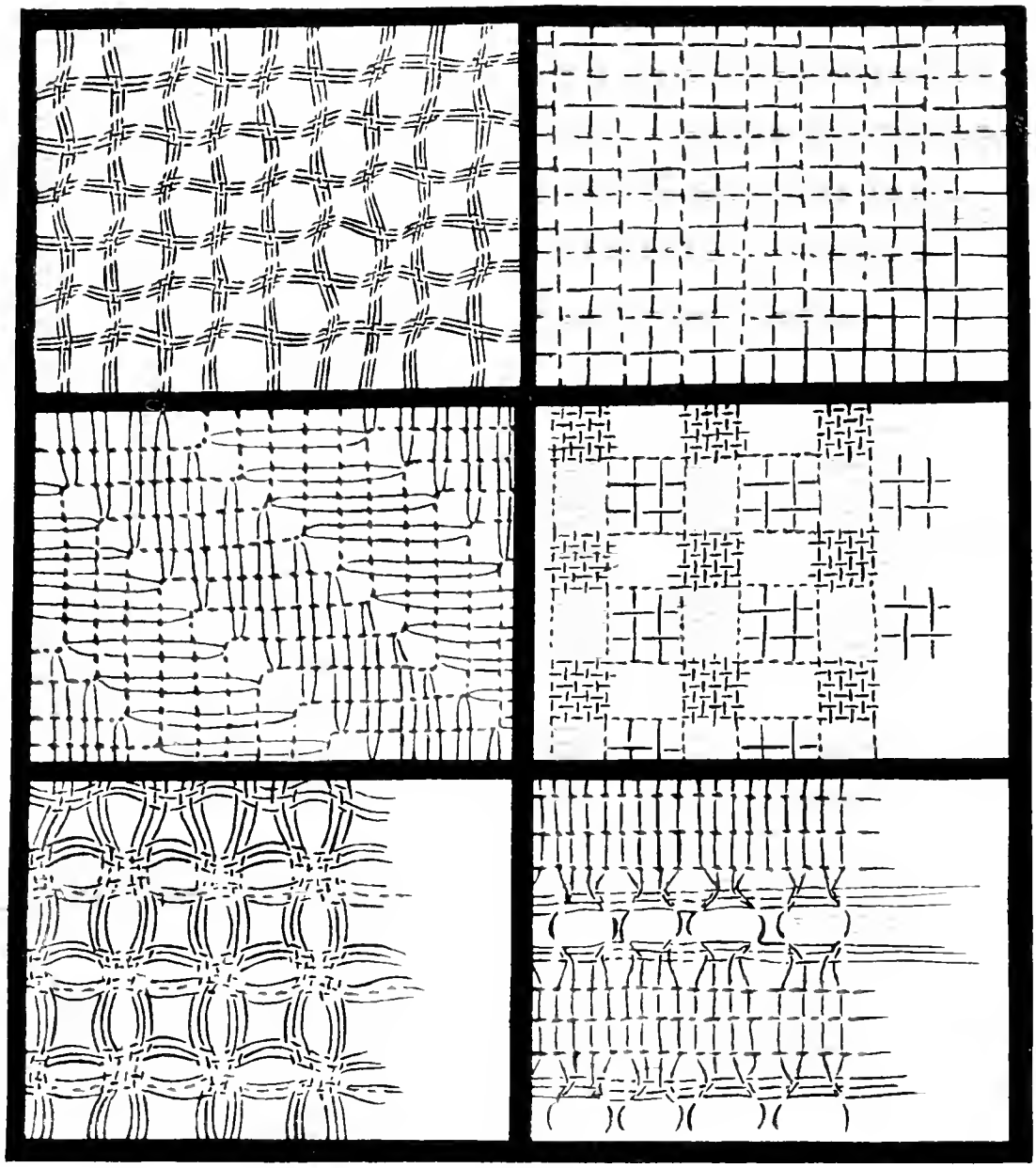


Fig. 46

Fig. 46 illustrates the methods of working these, and, although there are, of course, many patterns of open

stitches, those selected for description here may be regarded as typical stitches. The black lines in the figure indicate the threads of the muslin, while those of the working thread are printed in red.

The threads of the ground material are not drawn out in any of these patterns; they are simply sewn together.

No. I.—In this the black lines represent two threads of the muslin, and the pattern is worked vertically and horizontally. A greater number of threads will be sewn together where a more open pattern is required.

Commencing with a horizontal stitch, bring the needle up to A, take the needle under and over two threads making a stitch into each alternate hole of the muslin; this will draw the two threads together as if they were one (see the illustration). On the return journey from B take the stitches in the opposite direction along the same threads so that they cross one another. Continue this backwards and forwards for the requisite number of horizontal rows, and then proceed for the vertical stitches from C–D, etc., taking the stitches over two threads as before.

No. II.—This is worked in a similar way to the foregoing pattern, but over three threads of the muslin in a diagonal direction instead of straight with the material. Commence by:—

Bringing the needle up at A
take it down at - - B

under the intersection of 3 threads each way and up at - - - C
down at - - - D
up again at - - E
down again at - - F, and so on.

The return journey is made as for pattern No. I., in the opposite direction :—

Put the needle up at - G
down at - - - C
under the intersection of the threads and up at B
down again at - - E
under the intersection and up at - - - D
down at - - - H, and so on.

If properly worked the threads will appear pulled together in groups of three at the intersections, square-shaped holes being left between them.

No. III. is a Zig-zag design worked vertically for a short distance, then horizontally, then vertically again, and so on.

Commence at A, twisting the cotton over two threads of the muslin, working from left to right, and taking a little over-sewing stitch between every single vertical thread for a distance of about $\frac{1}{8}$ inch, on the actual muslin, as far as B (or for a less distance according to the space to be filled).

Then proceed vertically in the same way over two threads of the muslin, taking a stitch as before over every single thread horizontally, as far as C; then proceed as at A, oversewing two threads horizontally again between each single vertical thread. The next and following rows are worked in exactly the same manner.

No. IV. shows at A the single threads of the muslin, at B two threads sewn together, and the little red groups at C are intended to represent stitches taken over the solid muslin. To work the pattern :—

Bring the needle up at - - D
take it down horizontally over 4
threads of muslin at - - E
under 3 threads horizontally and
up at - - - - - F
over 4 threads and down at - G
under 3 threads and up at - H
over 4 threads and down at - J, and so on.

One stitch only is made into the hole at F.

The black line printed below F represents two horizontal threads of the muslin; the hole below this, in which J is printed, has two threads worked into it; the black line underneath it again represents two threads of the muslin, and the space marked K has two threads worked into again in like manner.

Now take the needle across,
bringing it up at - - - - L
over 4 threads of the muslin down at M
up at - - - - - - N
down again into the square marked K, and so on.

After working the stitches as far as the next solid A block, take the needle down diagonally at O, and proceed as before, in each block taking the needle diagonally across the muslin in order to prevent any of the stitches from being seen through the open work squares B.

No. V.—This is a pattern worked in blocks over six threads each way, with the threads again divided into three each way. Commence by :—

Bringing the needle up at - - A
cross it over the intersections of 3 vertical and 3 horizontal threads to - - - - B
twist it along the centre of the 3 threads at C, bringing it up at D
put it down over the intersection of the 6 threads at - - E
bring it up again at - - - F
down at - - - - - G
under the threads again at - H
and up at - - - - J

twist it along the centre thread, and proceed to the next block as before. All succeeding rows are worked in a similar manner.

No. VI.—In this illustration the horizontal threads at A represent three threads sewn together, the vertical threads being single threads of the muslin. To work the pattern, commence at A, oversewing towards the left over three horizontal threads each time and over every single vertical thread.

For the next two rows proceed in the same way, always over three horizontal threads.

For the next part of the pattern, the insertion, commence by :—

Bringing the needle up at - - B
take it under 2 of the vertical
threads and up at - - - C
over 3 horizontal threads, down at D
under 4 vertical threads, bringing
it up at - - - - E
over 3 horizontal threads, down at F
under 4 vertical threads and up at G

continuing in the same way until finished. For the lower half of the insertion proceed as before, but the position will be upside-down.

The solid part of muslin embroidery is executed either with padding and Satin Stitch, as described in Chapter VI., Fig. 44x, or with close rows of Chain or Tambour Stitch (see Chapter IV., Fig. 19), and sometimes with Stem Stitch, as described in Chapter IV., Fig. 20. The stems are worked as for Fig. 42, Chapter VI., and occasionally they may be met with in Chain Stitch.

The leaves are frequently done in solid shading on one side, with open-work or seeding on the other. French Knots are sometimes used for fillings, but, as a rule, in the best antique embroideries of this class seeding stitches are employed instead, and these are preferable where the article is frequently washed.

The six patterns here described are taken from the centres of daisy-like flowers which appear on an old embroidered gown.

Returning to Fig. 45, the two flowers marked Y are embroidered as described in Chapter VI., Fig. 43Y, and the two marked X like Fig. 43X. The remainder is in Satin Stitch padded, with the exception of the waved border, which is padded and buttonholed.

CHAPTER VIII.

Appliqué or Applied Work.

Appliqué

THIS work, perhaps, depends more than any other style upon the beauty and clearness of the design, and is particularly suitable for large hangings, or for pieces of work with bold effects to be viewed from a distance.

For Applied Work it is seldom worth while to choose fine or detailed designs which could be better carried out in embroidery. The material chosen for the appliqué should be of sufficient firmness not to require pasting on the back, which has to be done where there is any risk of fraying from the edges; where a material needs pasting, either fasten it face downwards on a board with pins, or frame it in an ordinary frame (this latter method must be adopted for velvet); then take a thin piece of muslin of the same size as the material, soak it well in white rice starch, slightly wring it out so that it is only moderately damp all over, stretch this muslin evenly on the wrong side of the material and gently press it down with a clean cloth so that it adheres smoothly everywhere. If the material which is to form the ground is not sufficiently strong to carry the work, it will need a backing; to do this, frame up a piece of linen or holland according to the

method shown in Chapter II., Fig. 6, and herringbone the ground material on to it. On this is traced the outline of the design, slightly inside or smaller than the lines of the drawing.

When the material which is to be applied is dry, fasten it to a board with the right side uppermost, and trace the design upon it ; now take it off the board and pin it to the lead sheet mentioned in Chapter II., and with the knife (Fig. 3) cut round the lines of the design very accurately, about one-sixteenth of an inch, or sometimes less, beyond the tracing lines.

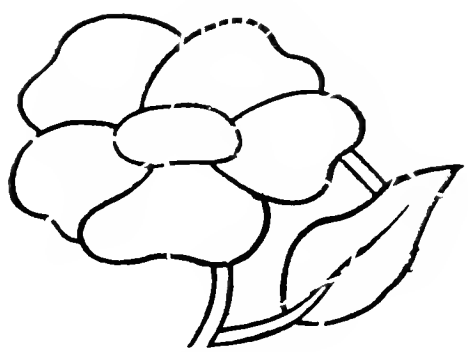


Fig. 47 I.

Leave narrow connecting bars A uncut here and there in the material to keep the design from becoming disarranged. When the cutting out is completed, take up the appliqué with care to avoid stretching or fraying the edges, and place it over the traced design on the ground material, in such a way as to cover the lines completely, and secure it temporarily

with fine steel pins B (see Fig. 47 II.). Turn again to Fig. 47 I. Then with a fine needle and thread tack it all over C, B, etc., afterwards cutting off the connecting bars A with a sharp pair of scissors. Now proceed with the sewing down of the centre first at E and then the edges of the design, using small stitches D, which will eventually be covered with an outlining cord, or what not. Take out the tacking threads C, B, etc.

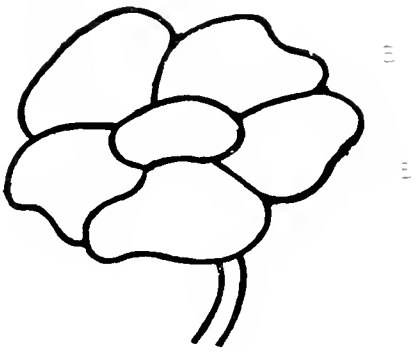


Fig. 47 II.

Great care is needed to keep the appliqué from puckering, and this is especially difficult when applying material to velvet, the pile of the latter often displacing the appliqué. It is always best to commence sewing down in the centre of the design, working away from that point in all directions (see Fig. 47 I. at E). If a flower form is to be applied, commence sewing down with a few stitches in the centre E, in a part over which the outlining thread will be put; such stitches need not lie so closely together as those upon the cut edges.

Referring to Fig. 47 I., it will be seen that the sewing down stitches are brought up just beyond the pattern at D, down again at F.

After having sewn down the whole of the design, an outline is added either by couching with one or

more rows of cord at A, as shown in Chapter IV., Fig. 21, or with a thick strand of thread laid down (see Fig. at 48 B), or with an edging of narrow braid, ribbon, or sometimes buttonholing.

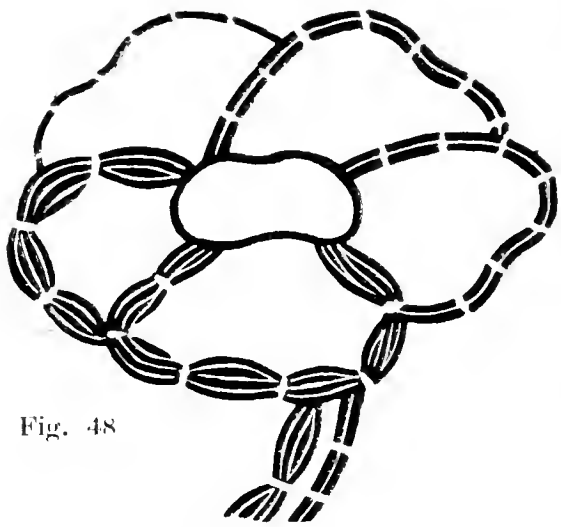


Fig. 48

The good effect of the work depends a very great deal upon the outlining; the hard appearance which would be produced by a straight thread or cord may be softened by an ingenious choice of the over-sewing threads; for instance, if a black outline is to be added, the colour of the couching thread may well be that of the ground material or of the appliqué, or, if preferred, quite a distinct colour, which harmonises with ground, appliqué, and outline, may be employed.

In some of the antique pieces of work, quite beautiful effects have been gained with an appliqué of yellow and red, outlined with a putty-coloured cord, sewn down with blue. Applied designs are frequently further embellished with other stitches inserted in various parts, with sometimes an addition of spangles, jewels, etc.

Unless the finished embroidery is to be mounted in a frame, it is better to use as little stiffening for the appliqué as possible, although an examination of antique work will show that paste was frequently used on the back.

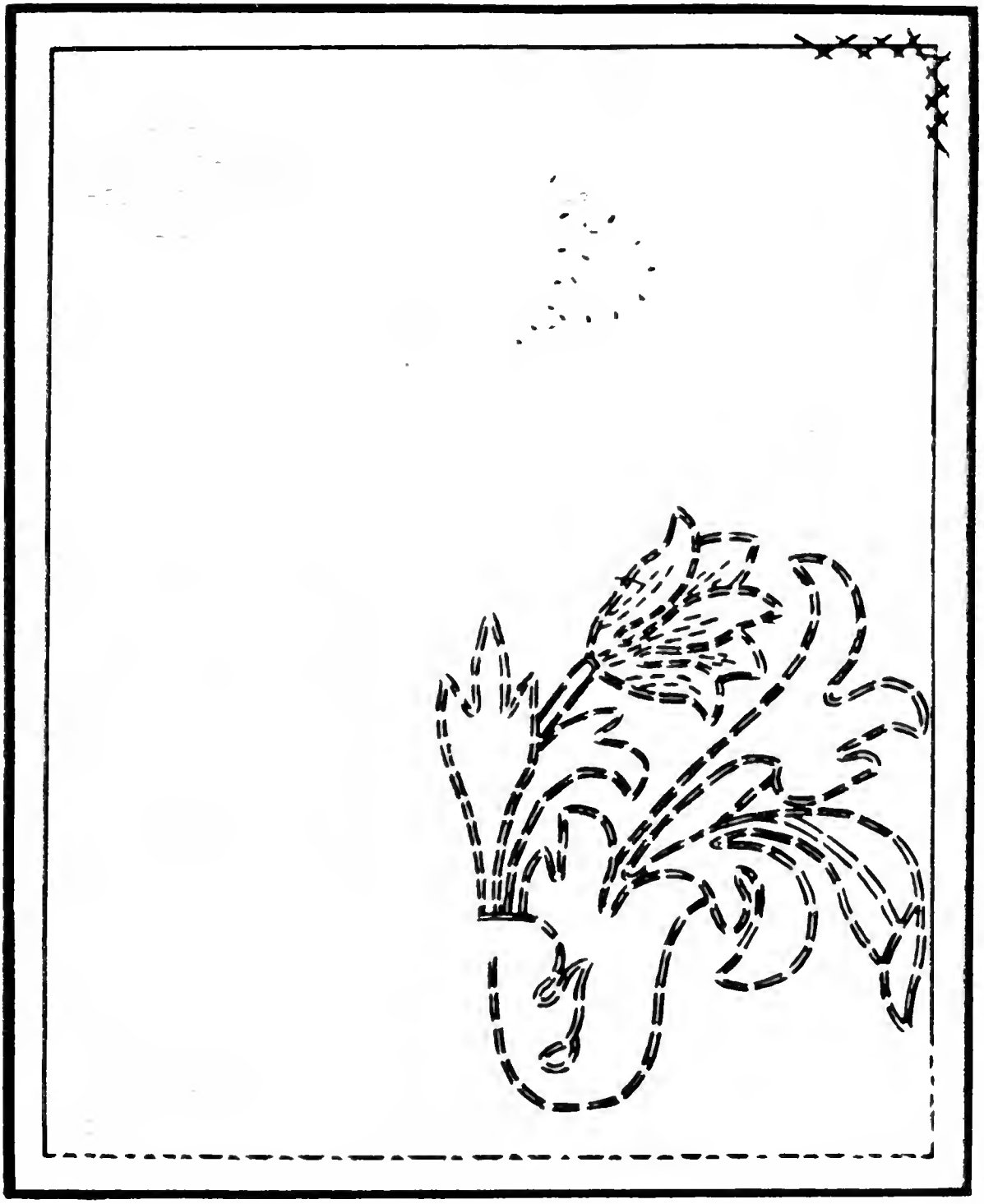


Fig. 49

A second style of what may be included under the heading of Appliqué is Inlaid Work. In this a backing of linen or firm material is necessary, but the process of cutting out and applying the patterns is somewhat different. Inlaid Work is often used for what is known as a " Counterchange " design, in which every part of both background and pattern material is made use of ; what is left after cutting out the design carefully from the one is utilised for the background of the other, and *vice versa* (see Fig. 49). In this figure the background is indicated by the space between the lines E and F, on to which the other material is herring-boned. The materials employed in the original panel are velvet and satin, and, for the sake of illustration, the white part of the figure represents the velvet and the red part satin. Take a piece of each material of equal size, and proceed to stiffen them if necessary, according to the method given for appliqué ; then trace the design very carefully on the velvet. Place the satin face uppermost on the lead sheet, with the velvet face uppermost on the top of the satin ; fix the two pieces of material together firmly with strong pins driven into the lead at intervals all over, using fine steel instead of drawing pins, to avoid marking the material. In the figure, A shows the velvet surface under which the satin is laid on the lead block, and B shows the traced design on the velvet before cutting out.

Now, with the knife, which must kept be very sharp, cut through both of the materials together without, in this case, leaving any of the little connecting bars men-

tioned above for appliqué. When the cutting-out of the design is finished, take, say, the velvet ground and lay it carefully upon the linen backing, which is stretched in a frame; now take the design which is cut out of the satin and "inlay" it into the velvet background.

The second piece of satin which is left will form the ground into which the velvet pattern is inserted.

Having fitted the satin into the velvet, proceed by tacking both of the materials down to the linen backing with small stitches overlapping the edges of both satin and velvet, as shown at G. The white tracing at H shows the rest of the design, which, in the original work, is filled up with a "true" appliqué of putty-coloured satin, applied either to the velvet or to the satin, as occasion demands, by the method described in the beginning of this chapter. When all the parts are firmly secured to the background, the outlining may then be done. This in the original work was formed with a double row of a smooth kind of cord called "guimpe," and is oversewn at frequent and even intervals with a silk thread J. The flowers and some of the leaves are further ornamented with darning in silk, and the position of some of the stitches are indicated at K. In couching an outline, care is needed to keep the shape and character of the design. In the figure, D shows a piece of the completed work.

In some Inlaid Work the linen foundation is cut away after the couching is finished, leaving only narrow strips of the linen on the back, just where the outline of the design occurs. Frequently, however, the linen backing is left intact.

CHAPTER IX.

Figure Embroidery.

AS this can hardly be included under the heading of Elementary Embroidery, it will be necessary to merely touch upon it. Figure Embroidery

In order to embroider a figure properly, it is absolutely necessary that the worker should study a certain amount of anatomical drawing, making if possible studies from life. Many people fall into the great mistake of thinking that such study is quite superfluous if a good coloured drawing is obtained to work from, or if a piece of grotesque or antique work is copied faithfully. As a rule, where anatomy is not understood, all the " life " of the work is lost, and there is as wide a difference between the original piece and the copy as there is between a sculptured marble figure and a plaster cast of it

One of the oldest methods of working flesh is with Split Stitch, which is somewhat similar in appearance to Chain Stitch. Fig. 50 shows both the stitch and the way of working it. Floss silk, which has a smooth untwisted thread, must always be used for this stitch. For the direction of the stitches, follow the lines of the features, which, if carefully done, will appear slightly raised; for instance, the cheeks will be rounded a little, and Working Flesh in Split Stitch

Working Flesh in Split Stitch

the eyelids and noses will "stand out," forming just a suspicion of modelling, and shading the face without effort, and with the use of only one tone of the silk.

Some people are of opinion that a small iron or instrument of some kind was formerly used to produce this effect, but from the worker's point of view this would be quite unnecessary, as in reality it is easier to arrive at it simply with the stitching.

Fig. 50

A second very simple way of working flesh is to fill in the space with long and short stitches (see Chapter IV., Fig. 17) in a vertical direction, leaving only the tracing lines of the features, which are outlined carefully afterwards in a darkish brown silk. If the worker has sufficient knowledge, the proper expressions may be obtained by this method.

A third and most complicated style is to embroider the faces vertically with a considerable number of shades,

to imitate painting as nearly as possible. Frequently the design, now as in olden times, is quite elaborately painted on to the grounding linen, and is merely worked over in silk, with the colours and tones used in the painting. Working Flesh in Split Stitch

Hair in Crewel Work is often carried out in French Knots or in Bullion Stitch (see Chapter V., Figs. 36 and 37). If worked in Split Stitch or Long and Short (Solid Shading), the stitches must follow the direction of the lines of the hair, and should be commenced at the ends and finished at the head. This also applies to the working of fur of animals and the feathers of birds, both of which should be commenced at the tail, finishing at the head, otherwise the stitches overlap one another in an opposite direction to that of the natural growth of the hair or feathers, and quite an odd effect of light and shade is apt to be produced. Working Hair

This is represented in many ways. First by Laid Work, as in Chapter IV., Fig. 23, the shading being usually vertical, and the couching threads horizontal. Drapery

Secondly, by Long and Short (Solid Shading), as in Chapter IV., Fig. 17, the stitches being made to follow the direction of the folds of the material.

Thirdly, by short vertical Encroaching Stitches similar in effect to that explained for Canvas work (Chapter III., Fig. 15), this has somewhat the regular appearance of weaving.

Fourthly, as in Fig. 51, which is worked by laying down gold or silver threads, etc., with coloured threads following

the tones and shadings of the draperies. Commence at the top of the design, which should be traced most carefully on a linen ground, and work from A–B, top to bottom and back again C–D, and so on. Several needles threaded with the different shades of silk will be in use at the same time. The couching stitches are placed close together in the darkest part of the shading, and less close as the lightest part is approached, and the different needles, threaded with the darkest shade of silk up to the lightest, are used as required. The high lights are generally represented by the laid threads being left bare as in the case of gold and silver, and only couched with a thread matching it in tone and colour, with as few stitches as possible, so that the shine of the laid threads may not be interfered with. Wonderful patterns to represent brocades and embroideries are often worked on the laid threads, and draperies are sometimes finished with added ornament and lettering at their edges.

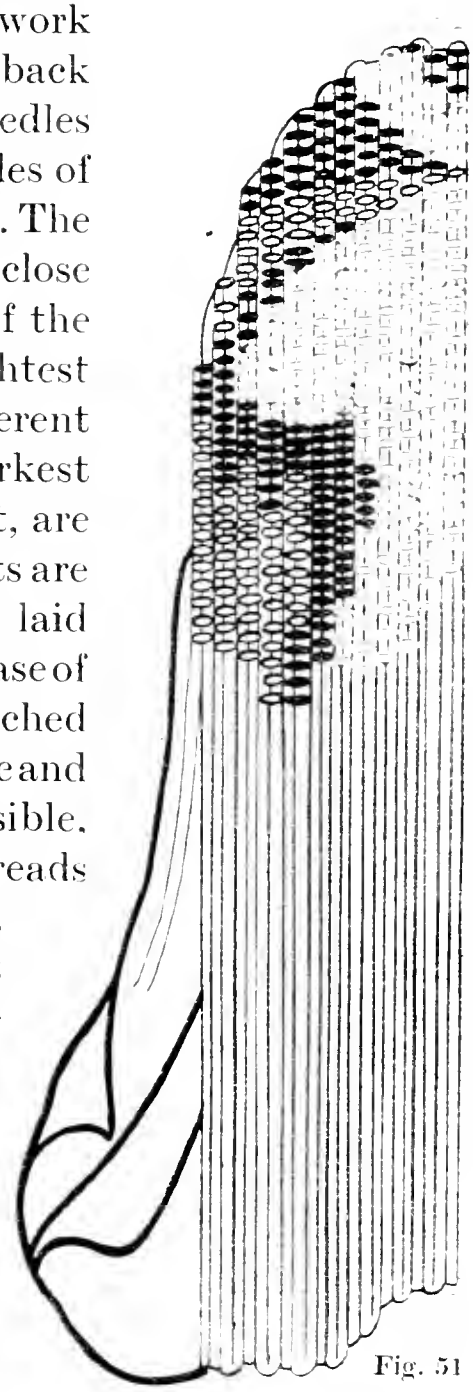


Fig. 51

Draperies are also worked in Chain, Crewel, Knot Stitches, and sometimes in French Knots.

CHAPTER X.

Gold Work.

UNDER this heading is generally included work in metal thread, of which there are many kinds, some of which are enumerated in Chapter II. What is technically known as "Military Embroidery" is also termed Gold Work, this, however, requires not only special training and a long apprenticeship, but is worked according to methods peculiar to itself, which cannot be touched upon here. Gold Work

Gold Work is most frequently used in connection with Ecclesiastical Embroidery in silk, etc., or for forming the background of work, in the same way that Fra Angelico employed a golden background for some of his paintings. In many such cases the ground threads are couched with colour in various patterns, and Fig. 52 shows one of the simplest of these.

The material upon which gold work should be done is for preference a strong linen, which is of a sufficiently close weave, with a backing of linen or holland, slightly coarser than that on the front. Where the whole of the ground is not to be covered, and the gold work is to be done directly on to a material like silk, the same backing of linen is necessary, the silk merely taking the place of that which in other cases would be on the front.

Gold Work

With all heavy gold work, however, the method of first working upon linen and afterwards transferring to the silk, etc., is to be recommended. The tracing of the design, which should be drawn upon the front linen, must be very accurate and clear. The gold threads, if possible, should be wound upon a broche, which is described in Chapter II., Fig. 7. The broche should be prepared by winding round it a padding of soft cotton, which should afterwards be covered with wash leather or similar soft material sewn on so that it is ready for use with metal threads at any time.

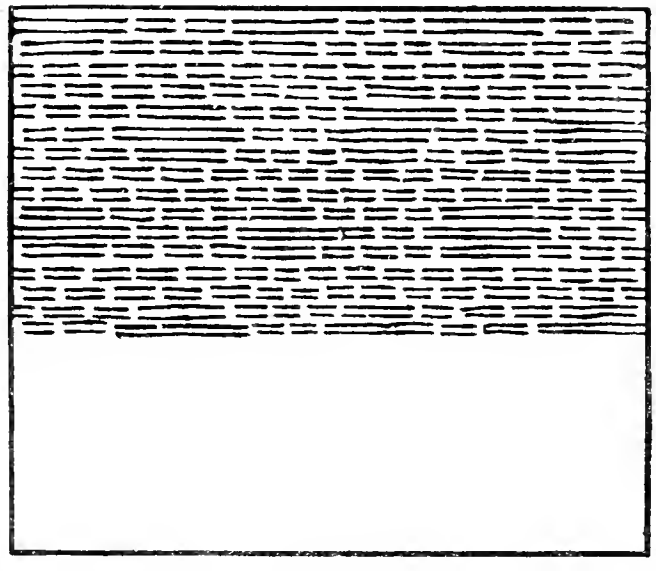


Fig. 52

Flat Pattern Couching

Fig. 52 explains the method of working. In this, A represents the tracing on linen. Commence the pattern at the top line B, taking the thread from B to C across the space to be filled with the laid gold ; make a sharp turn in the thread at D, pinching it close together at

the bend, and where the gold threads cross the tracing lines stitches must be put in. In the line D–E, the intersection of the gold thread and the tracing lines occurs at F–G–H ; then a space is left and the next intersections occur at J–K–L–M, and so on. The couching threads must always be put in a vertical position across the horizontal laid ones, regardless of the direction of the lines of the tracing, as will be seen from the few stitches illustrated at the bottom of the drawing at X ; if the couching threads were not placed at right angles to the laid threads, the latter would be pulled out of their correct position.

Supposing that, as in Fig. 52, the pattern is a trellis, or one in which there are large spaces occurring in the laid part N, between the couching threads, these spaces will also need to be tacked down, for which purpose a silk to match the laid threads as nearly as possible should be selected, or one which contrasts distinctly with the first couching thread. This is only necessary where the spaces are too large to be left uncouched, and there is a risk of the laid parts becoming disarranged, or where a distinct feature is made by using different colours, as, for instance, a gold thread laid with a trellis of red, and the diamond-shaped pieces between, in green. The couching stitches in all these laid patterns must be put in at even distances apart and the position of the stitches must be as described in Chapter IV., Fig. 23, for " bricking."

Gold Stems

Fig. 53 shows two methods of working stems. These are used in conjunction with silk embroidery, which is worked either in "long and short" Solid Shading, or in Laid Work, the stems in either case being sewn directly on the silk or whatever material forms the ground.

A shows a simple form of couched threads placed close to each other to cover completely the space required. Each of the black lines represents one or two gold threads; it is, however, more practical to sew down two fairly fine threads rather than one thick one, as the stouter the metal thread the more difficult it is to manipulate, although the method of couching is the same in either case

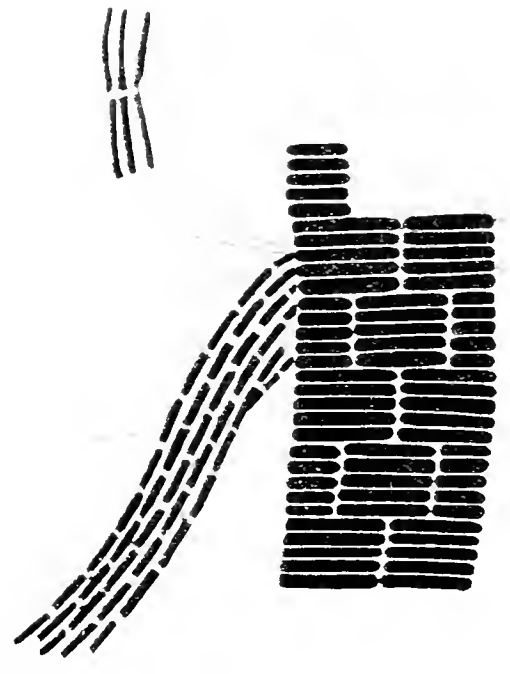


Fig. 53

When working a stem, commence at the outside edge at B :—

Put the needle up on the right-hand side of the thread at - - C

down at right-angles across the thread at - - D

This stitch should be sufficiently long to allow of the threads lying side by side without any of the ground being visible between them, although it should not be drawn so tightly as to form what is called a " waist " (see Fig. 53 at Z).

Continue in this way for the rest of the line, and for the return at E :—

Put the needle up on the right-hand side at - - - - - F
down again at right-angles to the thread at - - - G
taking a stitch very slightly under the line - - - - - - B

so that the line E is drawn close up to B without any of the ground being visible between them.

For a Wider Stem H, five, more or less, of parallel rows of tracing will be required, with the stitches worked across them. Commence at J by putting the end of the thread down through the material with a " bout " on the outside tracing line marked I.

For working this and similar patterns it is necessary to prepare three needles, two stout ones threaded with well-waxed thread, and a third with horsetail silk, or whatever is to be used for the couching. Now take the broche, upon which is wound the gold thread, across to the left-hand side, and bring up the needle threaded with horsetail at K, on the tracing line 3, over the gold threads and down at L. Now bring up one of the needles

threaded with waxed thread at M, just beyond the tracing line 5 ; pass it over the gold threads and down again exactly in the same hole M, pulling it tightly so that a little loop of the gold is drawn through the hole to the back of the work ; this will bring the gold thread into its correct position for crossing again to the right side of the stem. Now bring up the same needle again at N, and leave it sticking in the frame ready for the next stitch on the left-hand side.

Pass the broche to the right-hand side, and bring up the needle with horsetail at O, passing it over the gold thread and down at K, so that the gold thread is drawn close up to that in the previous row. Now bring up the other needle, with waxed thread, at P ; pass it over the gold thread, and down into the same hole as described above, making a little loop on the back as before ; bring the needle up again at Q and leave it sticking in the work ready for the next stitch on the right-hand side. Proceed in this manner from side to side for five rows of couching, securing the gold thread in the centre, and putting it through to the back of the material with a loop at either side, thus making a perfectly even and finished edge. For the following five rows the edges will be worked in the same way, but instead of couching the gold threads in the centre, place a stitch across each thread at the tracing lines 2 and 4. Then repeat as for the first block of five, and so on.

Metal threads are often raised with lines of string laid down in patterns to increase the play of the light on the threads, thus enhancing their beauty.

Padding Gold Work

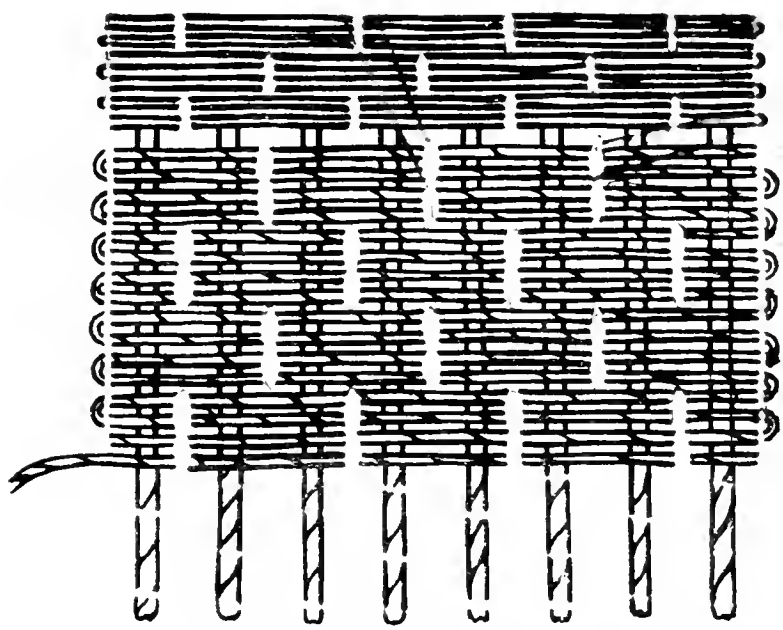


Fig. 54

Fig. 54 illustrates a simple stitch taken over string, which should be either a fine cotton cord of the nature of piping cord, or a smooth flax string like macramé string. When working with gold thread it is usual to lay down a yellow string, and for silver either a grey or white.

To commence, sew down the padding string quite firmly with waxed thread, as at A, afterwards proceeding with the sewing down of the gold threads, of which either one or two are taken together. In the case of Japanese gold, two threads are almost invariably sewn down with one stitch.

Continue as for Fig. 53 by taking the threads across from one side to the other, tacking them down at intervals in the exact centre between the strings.

Commence by putting the end of the gold through the material with a "bout" at - - - B
take the "broche" over to the right side, bringing the thread across strings - - - - - 1 and 2
bring up the couching needle at - C
press the gold thread down with the melore (Chapter II., Fig. 8) to make a slight indentation, pass the thread over the gold and down at - - - - - D
bring it up again between the strings 4 and 5 at E
dent the gold threads again, and put the needle down at - - - F

and so on. If the metal threads are very stiff, it is always better to take another tiny stitch with the horse-tail into the ground, after having made the couching stitch, to securely fasten the latter and to prevent the gold thread from "jumping up." Sometimes, where very coarse metal thread is used, the needle is passed a second time over the point E to F, and then secured with a tiny stitch into the ground. Continue as before for the rest of the row, and then to return, place the broche on the left-hand side, taking the threads over the same strings and couching them with little stitches

placed exactly underneath those of the former row until the right side is again reached.

For the third row, take the gold threads over string 1. and couch it down between 1 and 2 ; take it again over 2 and 3, couching it between 3 and 4, and so on.

The couching stitches must in every case be brought up on the outside of the gold threads, and put down again quite close to, or even slightly under, those already worked. If this is not carried out most carefully, parts of the ground and padding strings will be visible when the work is complete. The small part of the figure marked Y shows the lines laid quite closely together.

The fourth row is couched down with stitches exactly under those in the third row.

The fifth row repeats again as the first, and so on.

In the figure, Japanese gold is depicted to illustrate the method of dealing with the outside edges. Unlike metal thread, Japanese gold is unsuitable for taking through the material as described for Fig. 53, and it must therefore be turned round at the end of every row on the front of the material, making a tiny loop at the edge, and a small back-stitch with the couching thread must secure each row of the Japanese gold, as at G. The outside edges must afterwards be neatened and hidden with some kind of outlining cord, etc.

Japanese gold should be handled as little as possible while working, as it is apt to slightly untwist and expose the scarlet or yellow core upon which it is wound ; in a

Padding Gold Work

piece of work well done, not a scrap of the core should be visible anywhere ; it is also a great mistake to continually twist the thread to prevent the core from appearing. The couching thread should always be taken over in the direction of the twist of the cord, whether Japanese gold or any other, according to the method prescribed for ordinary cord in Chapter IV., Fig. 21, otherwise in drawing the couching thread through, the laid thread will be untwisted. The padding threads may be sewn down to make any desired pattern, but one important point to remember is that where the lines of the design cross one another the padding threads should be cut at the intersections ; to pass one thread over another would form a little lump which could not be well covered with the metal thread ; also where two padding threads lie close to one another, a small space must be left between the two to allow for the indenting of the metal thread when couching it.

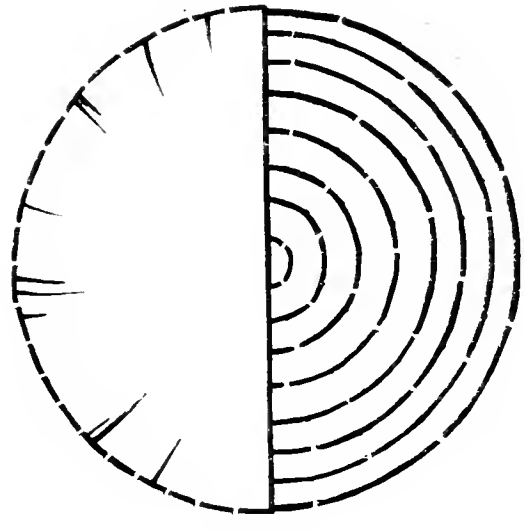


Fig. 55

Cloth Padding

A further method of Padding is to cut out pieces of cloth, of a kind which is made for the purpose, yellow or white, according to the colour of the metal used.

Cloth Padding

Fig. 55 illustrates the padding of a circular piece of work, and the method applies to designs of any shape where it is desirable to raise one part more than the rest; for example, the centre of a berry or the edges of a leaf.

First cut out a number of circular pieces of the cloth, each piece slightly smaller than the former, as at A, B, C, etc. :—

Tack them down to the ground with stitches, as at - - - - D–E
finish this as far as the centre - F
take a circular piece of the same cloth G, slightly larger than the first piece A,
cover the whole of the rest with it, straining it evenly all round, and sewing with small stitches on the outside edge at - - - H–J

If the proper kind of cloth be used it is an easy matter to take the stitches through to the back when laying the metal over the padding, or even to shade in silk if desired.

Fig. 56

Padded Acorn

Fig. 56 shows an Acorn, padded according to the method described in Fig. 55, but with the omission of the outside cover at B. At C is illustrated the direction

Padded Acorn

in which the threads are to be put, according to the methods already explained, after the cover of cloth has been secured in position.

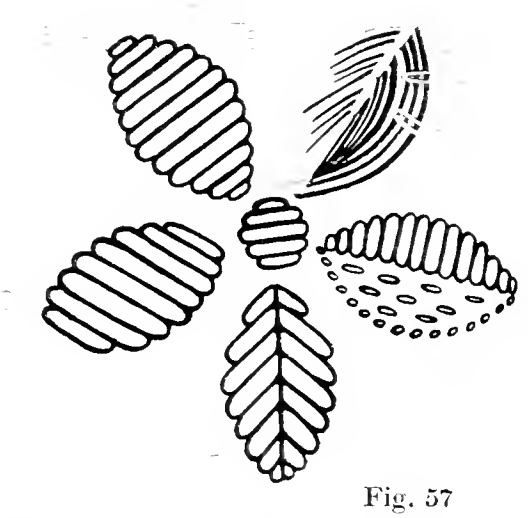


Fig. 57

Padding with Threads

Fig. 57 represents another method of padding at A, while B, C, D, E are various lays of working.

For A, take a strand of six or more flax threads, or padding cotton, the number varying according to the size of the piece to be padded. Lay these down on the background at the right-hand side, tacking them at intervals with threads, as at F, G, H, etc. Complete the left side in the same way, and cut off the padding at the bottom J. Then take a second strand, tacking it close up to the first, and so on with subsequent strands until the centre is reached, and the space is filled. As none of the padding is taken through to the back of the material, all ends must be cut evenly to the desired shape with a sharp pair of scissors, and firmly secured with the tacking-down threads.

This method is used equally well for silk embroidery, as for metal work, and it also constitutes the padding for Bullion work.

Returning to the figure, at B, the threads of either silk, metal or purl are taken horizontally across the padding ; at C they are taken crosswise ; and in D they are worked with a vein in the centre with the stitches running into the vein from either side ; E shows half the petal raised, and the other half filled with small seeding stitches in purl or similar thread, and an outline of French knots or metal beads. The method of employing purl, described in Chapter II., is to cut it into the lengths required before sewing it down. At B, the lengths of the purl are numbered 1, 2, 3, 4, 5, etc. To sew these pieces over the padding :—

Put the needle up at - - - K
through No. 1 piece of purl and
down at - - - - - L
up again at - - - - - M
through No. 2 piece of purl and
down at - - - - - N, and so on.

Care and experience is needed to cut the pieces of purl exactly the right lengths, and also to lay them sufficiently closely together to produce an even surface ; if they are put too close, some of them will jump up and lie on the top of the others. The thread used for sewing purl must be very strong and well waxed.

Parchment Padding

Fig. 58 shows a method of padding with leather or parchment, which was frequently employed in former days. At A is a piece of the skin; at B the tracing upon it; at C the stitching down to the background after the design is cut out; and at D the method of covering it with the metal. The method of working is similar to that described for Fig. 53, the threads being carried across the whole width of the leather or parchment and secured at either side with waxed thread, as described for the edges of the H stem in Fig. 53. When using plate (strips of flat metal) it is not possible to take it through to the back in this way; either the plate must be doubled carefully and brought back again from left to right, being secured by a sewing stitch at the outlines, or, like a silk thread, it must be taken through the material and up again on the opposite side, although the latter is not easy to manipulate.

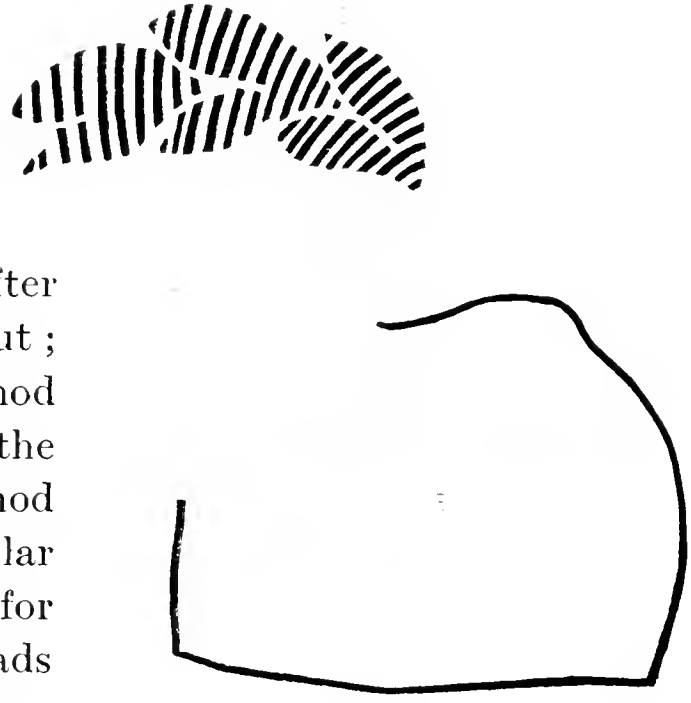


Fig. 58

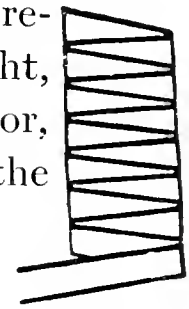


Fig. 59

Sewing Plate

Fig. 59 shows the effect of plate or metal twist taken backwards and forwards across the

padding without going through to the back. This is frequently seen on stems, or as raised edges for flat couching. Sewing Plate

A great deal of metal work being done on coarse linen or on canvas, many of the stitches explained in Chapter III. are quite suitable for it. For this, it must be borne in mind that a needle of a sufficient size to take the metal thread with ease must be chosen, and invariably a round-eyed needle will be found the best for the purpose.

Several Darning Stitches are also appropriate for metal work.

Spangles

There are many methods for sewing on spangles.

Fig. 60

In Fig. 60 the centre of the spangle will be at B; commence by :—

Putting the needle up at a distance of half the width of the spangle at - C
take a spangle on the point of the needle, and put the latter down at B
put the needle up again at - D
down at- - - - - - B

Large spangles are frequently sewn three times into the centre to produce a good effect; they are also sewn with a thread to match the spangle or with a contrasting colour.

Another way of securing spangles is to put the needle up in the centre as at B, and by using a tightly twisted silk thread or a metal one, make a French knot

Spangles

(see Chapter V., Fig. 36), and put the needle back again into the centre at B. This, however, is not very satisfactory, as the knots will often slip through the hole of the spangle in the course of time. A better method is to thread a short piece of purl or a bead upon the needle, instead of making a French knot. Spangles are frequently used to form the vein of a leaf, but entire spaces may be filled in with them, in which case they are placed to overlap each other (see Fig. 61) like fish scales. To do this :—

Put the needle up at - - - F
thread spangle No. 1 and a short piece
of purl upon it - - - - F–G
put the needle through spangle No. 2
and down at - - - G
bring it up again at - - - H
thread spangle No. 3 and a piece of
purl - - - - - - H–G
put the needle down at - - - G
bring it up at - - - - - J
thread spangle No. 4, and so on.

Fig. 61

Instead of using purl, the spangles may be sewn in this way with plain silk, or with a little row of beads.

Shaped spangles are sewn with little stitches put into the holes made at their edges.

CHAPTER XI.

Drawn and Cut Work.

IT should never be forgotten that when threads are drawn out from a material it is very much depreciated as far as its wearing properties are concerned, therefore, in choosing a design for drawn work, select one in which all the threads, which will be left, may be over-sewn, and still further supported by diagonal or other threads which may be introduced in the working.

The stitches employed in ordinary drawn thread work are often most unpractical, and by no means beautiful.

The best descriptions of this style of embroidery are those known as Cut Work, Reticella, or Greek Lace, which latter is perhaps a misnomer. The stitches used are :—

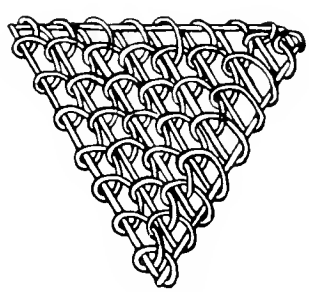


Fig. 62

Solid Buttonholing, as in Fig. 62.

The method of working is similar to that described for Smyrna Edging, Chapter XV., Fig. 87, the buttonhole stitch being given in Fig. 64.

Overcasting Stitch, as in Chapter XII., Fig. 73 II. An "Under and Over" Stitch, called Genoa Stitch, Chapter XII., Fig. 77.

Reticella should always be worked directly on to the article which it is to ornament, the most usual fabrics being linens and coarse silk like tussah, or some hand-woven stuffs.

When working Reticella the linen should first be sewn on leather, toile cirée or glazed linen (see Chapter VI., Fig. 41), and the pattern, if at all elaborate, should be traced upon it. If the pattern is quite small and simple, the linen does not need a backing. In all the patterns, if there are any vertical or horizontal threads, they should be left in the warp and weft threads of the linen, those in any other direction being put in whilst working.

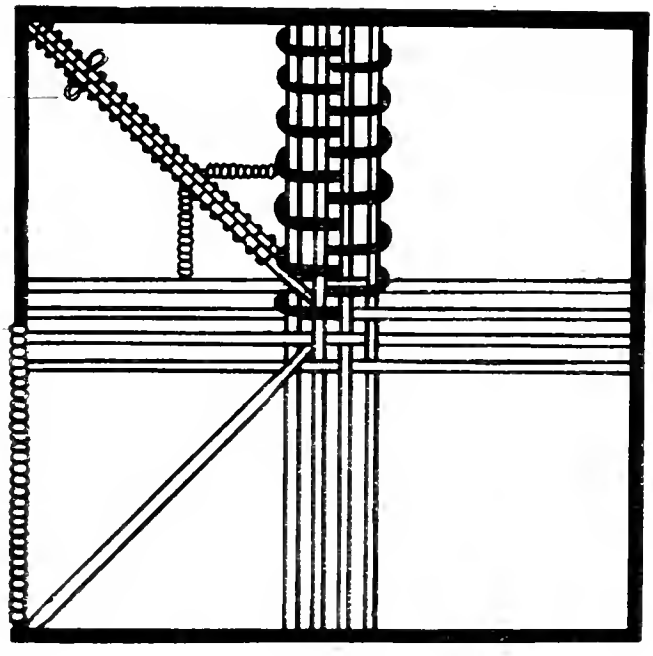


Fig. 63

Fig. 63 shows a very simple pattern with its method of working. This pattern was taken from an Italian

cloth woven in squares of rather more than one inch, alternately plain and chequered, with the pattern worked into every plain square.

Commence by counting 24 threads each way and marking them at the corners A–B–C–D ; find the centre of each side E–F–G–H and mark two threads on each side, which are to be kept as a foundation for the embroidery. Now cut along the threads J–K–L about one-eighth of an inch away from the outside lines A–B, etc. ; repeat this for the other three quarters of the square, taking care to leave the four foundation threads each way intact. Draw out all the cut threads, leaving each quarter clear.

Turn under the little turning at J–K–L, etc., as far as the lines A–B, etc.

Thread a needle with the flax or silk thread chosen, and :—

Bring it up at - - - - -	E
take it down between the second and third threads at - - - - -	M
work under and over the four threads as in Chapter XII., Fig. 77, to the centre - - - - - -	N
take a thread to the corner - -	A
then back into the centre - -	N
begin sewing under and over (Fig. 77) as far as - - - - - -	O
take a stitch into the worked bar -	E–N

overcast back to - - - - O
make another bar in the same way from the unworked bar - - H–N
and back to - - - - - - O
continue under and over to where a picot (Fig. 64) is made on either side of the bar (Fig. 77) - - P
finish under and over to - - - A
Now keeping the edge A–H carefully turned under, oversew it to - - H
from H repeat as from - - E
until the corner D is reached.
Then take a thread along the edge from D to H
and commence oversewing back to - D
continue from - - - - - D to G
and repeat as from - - - - H
for the rest of the little square as far as E
It is completed by oversewing from - E to A
then fasten off.

For buttonholing over a bar, make a loop of the thread by holding it down under the thumb; put the needle over the bar, through the loop and pull it tight; and repeat.

Fig. 64

To form a Picot, a pin is inserted temporarily, as in the illustration, to prevent the stitch from being pulled tight, so that a little loop is left. The first buttonhole

stitch after the picot is taken "backwards" under the bar, the rest being continued as at first. Simple Reticella

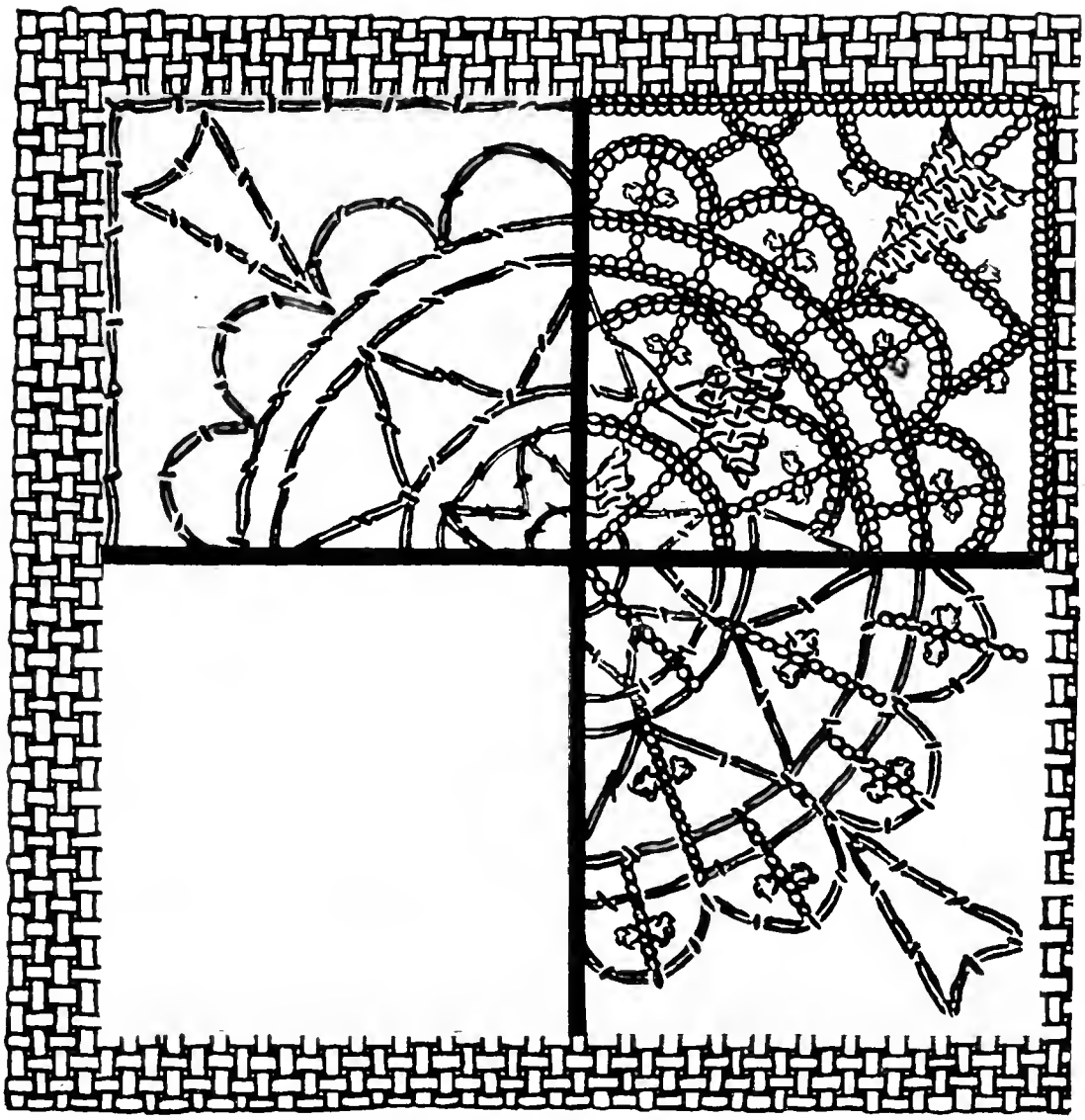


Fig. 65

If the above method be followed faithfully, quite complicated patterns are possible, as, for instance, Picot

Picot

that shown in Fig. 65, although in this the pattern is traced on leather and the linen is tacked to it as in Chapter VI., Fig. 41.

Reticella

A represents the pattern traced ; B the first stage ; C the second ; and D the completed embroidery.

As in this design there are no warp and weft threads left, after cutting out the linen in the centre and turning the edge under as in Fig. 63, a foundation will have to be made by sewing down, on the leather, along the tracing lines E, two or three threads with a needle and tacking cotton which is afterwards taken out from the back when the work is finished. Now commence filling in the pattern, working along the lines as they follow each other, as far as possible. Most workers prefer to start in the centre of a pattern of this kind, and to work towards the circumference.

In the part marked D, F is buttonhole stitch, G is picot, and H is overcasting ; J is solid buttonholing, which is worked in lines as for Fig. 62.

Renaissance Embroidery

Another kind of Cut Work is called Renaissance or Richlieu Embroidery, in which the pattern is traced on the material which is to be embroidered, which is then tacked to toile cirée, or glazed calico, all over. The tacking must not cross any of the tracing lines. The edges are then worked, being either oversewn or buttonholed very closely and strongly, with sometimes the addition of a stout thread sewn in with the outline ; this both raises and strengthens it.

The bars, or " brides," at B are worked at the same time with the outline, and the threads are thrown across

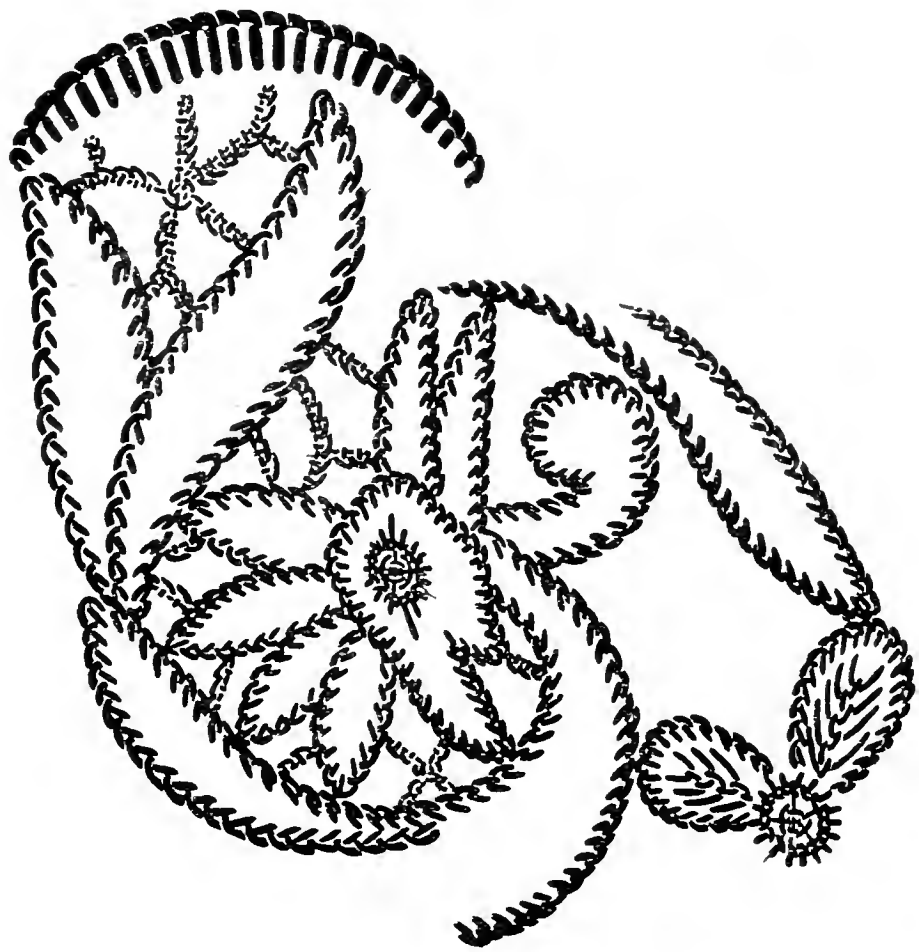


Fig. 66

and fastened at the opposite side of the pattern, then buttonholed over without catching in any of the linen

ground. For instance, in buttonholing the edge of leaf D, when the point E is reached :—

The thread is taken across to -	F twice
and buttonholed (Fig. 64) back to	E
Continue the edge of D as far as	G
throw the thread across to - -	H twice
buttonhole back to - - -	J
throw the thread across to - -	K twice
buttonhole back to - - -	J
continue buttonholing to - -	G
proceed with the edge of - -	D, and so on.

The ornaments at C are small eyelet holes buttonholed round and further ornamented with a little "spider's web" of crossed threads interlaced in the centre for a few rounds, as in Chapter V., Fig. 38. L is a simple coral stitch made like the first part of Fig. 35 in Chapter V.

The edge M is first outlined, then padded (see Fig. 44x, Chapter VI.) and buttonholed first with the looped edge outside, N ; after which it is turned round and a second row of buttonholing is worked between each stitch of the first row, with the looped edge turned inside, O.

After the embroidery is finished, take out the threads which tack it to the toile cirée, and cut the linen all round the buttonholed edges of the pattern, so that the part marked P behind the bars may be taken away, leaving clear spaces. If a quantity of this kind of work

is being done, a pair of lace scissors which have one point protected minimises the danger of accidentally cutting through the bars.

Broderie Anglaise

Yet another species of Cut Work is that which is called Broderie Anglaise or Madeira Work. This was extensively done by our grandmothers, and the patterns they used were very often not beautiful, though their stitching was usually perfect. It is now used in conjunction with raised "white embroidery" and with open stitches, as in Fig. 44, Chapter VI., with very successful results.

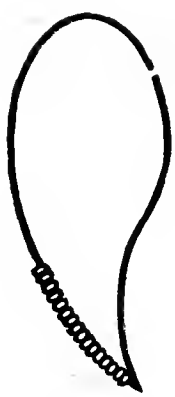


Fig. 67

Fig. 67 shows the method of working a typical leaf. Outline the design A with running, as in Fig. 44x,

Carefully cut away the centre of the leaf, leaving a small turning all round - - - - - - B

turn this under with the needle as far as the outline, taking care not to stretch or fray the edges of the leaf, and commencing at - - - - C

oversew the edges carefully and firmly all round.

The only difficulty which this work presents is that of keeping to the correct shapes and sizes of the "holes."

CHAPTER XII.

Darning, Hemstitching, Open Seams.

Darning

IN devoting part of the chapter to Darning, it is thought desirable to bring before the mind particularly the mending of houselinen and damask, an art which

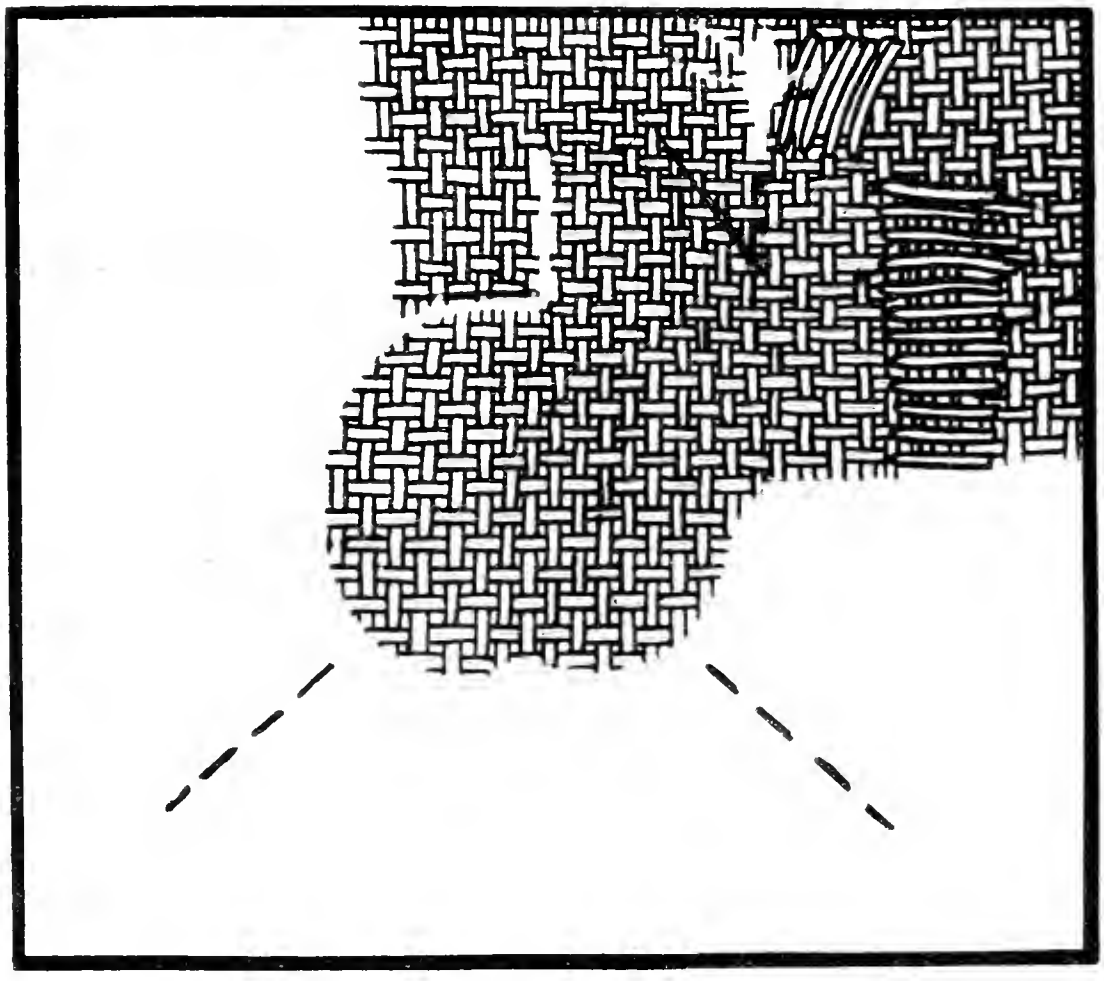


Fig. 68 I.

is carried on in great perfection in France and other parts of the Continent, but practically neglected in England, although quite a good living may be earned by the work.

"Darned-in" Patch

Figs. 68 I., II., show an easy and quick method of filling in a large hole in the fabric, and is called " darning-in " a patch. For the sake of description, imagine the fabric which is to be patched to be a coarse linen ; take a piece of the same material two inches larger each way than the largest part of the hole—thus if the hole is 2

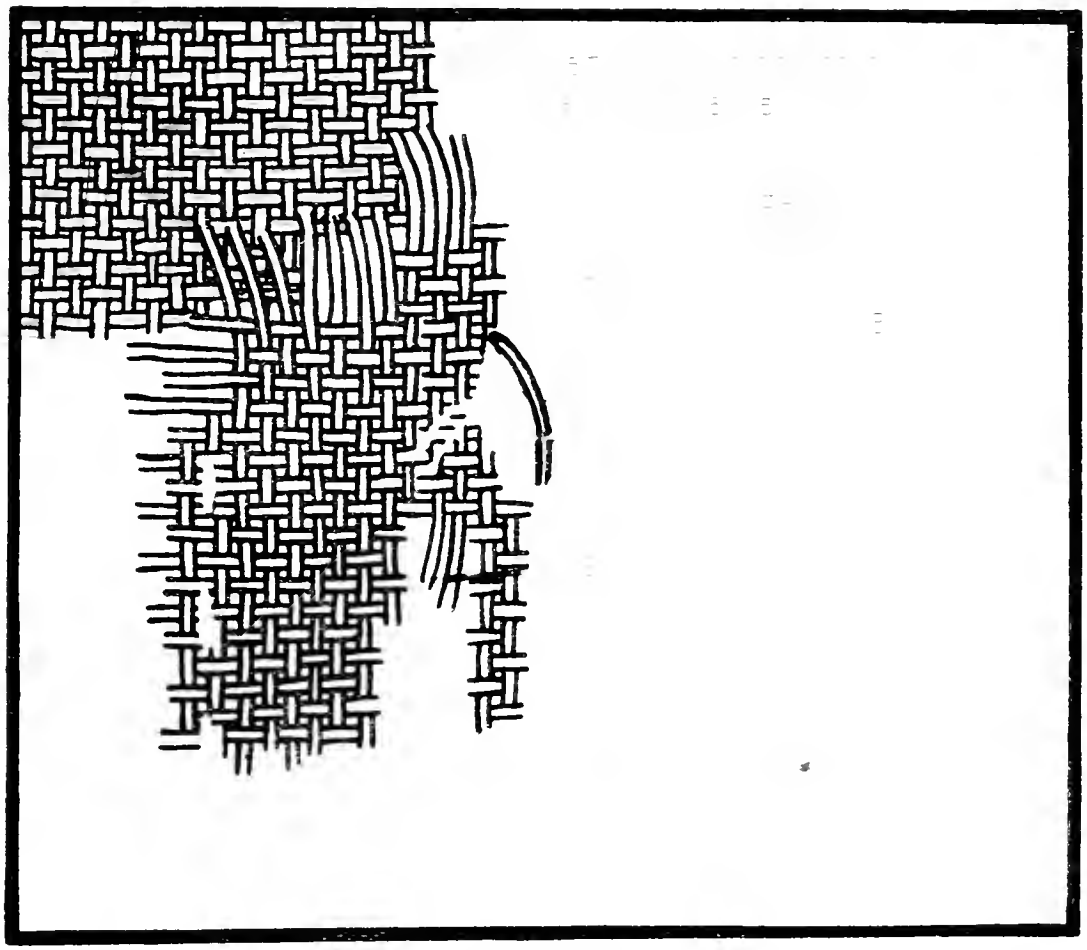


Fig. 68 II.

inches long by 3 inches wide, the piece for the patch will be cut 6 inches long by 7 inches wide—commence by tacking the patch on to the wrong side of the material

"Darned-in" Patch

placing the tacking stitches close together 1 inch away from the edge of the largest part of the hole, and exactly along a thread of the material, so that a rectangular patch is formed, A–B, etc. It is also essential that the patch be sewn thread for thread with the front of the material, for a reason which will be obvious later. Now cut the threads very carefully in the centre C.C. up to the line A–B.

(If by accident the corners of the hole W–X, etc., should be cut, there is nothing for it but to begin again with a larger patch.)

Now ravel out the threads for about an inch or less, taking care not to break them, especially where they intersect those coming in an opposite direction at the corners. The sewing of one side should be completed before proceeding to the next, or the ravelled threads are apt to get in the way and prevent good work being done.

This stage having been reached, the vertical threads R will appear ravelled out along half of the edge A–B, with some horizontal ones R at the corner B; turn these latter threads back out of the way, and take a needle threaded with a "bout" of cotton (see Chapter IV., Fig. 22). Put the needle through on thread A–B, and run it invisibly down the vertical thread of the patch which is showing through the hole to D, finishing the run with the point of the needle out at the back of the patch (see Fig. 68 II., D). Now put the first of the

threads, E, through the loop of the bout, and pull the needle through, allowing the little end to remain on the back of the patch (Fig. 68 II., E). Proceed in like manner for F–G, etc., until the corner B is reached. Return to C and ravel out the work to A. Now cut the threads at H and ravel out and work to B; return to H and work to J, and so on all round the patch. Take out the tacking threads; then turn the work over (see Fig. 68 II.), and ravel out one side of the patch as far as the line A–B, and commencing as before in the centre, run in the threads as described for the right side; in this case, however, they will be put upon the surrounding material, and finished on the wrong side (see Fig. 68 II.).

"Darned-in" Patch

Pare off any thread ends, and the patch is complete. If this method be followed carefully, the patch will not be visible at all on the right side, and only slightly on the wrong side, having the appearance of a rough place in the weaving. Where very fine material is to be patched, two or even three threads may be run at one time, with the "bout." If a patterned stuff is to be mended, the design must be matched faithfully when cutting the piece for the patch.

When "*working in*" a patch, the material should be stretched in a ring frame, or sewn upon a piece of toile cirée, then proceed as for ordinary stocking darning, in which it is presumed every student of embroidery has already become proficient. Take a needle with a thread

"Darned-in" Patch

of the exact colour and thickness of those composing the material to be mended; if possible use ravellings of the same stuff, except for table-linen, when a specially fine, flat flax thread is employed.

Darning in a Warp

To work in a patch according to the method shown in Fig. 69, bring the needle up about half-an-inch away from the edge of the hole, A (or more if the material round the hole is fragile); darn vertically exactly over the original threads in the direction of the warp, until within, say, three threads of the edge of the hole, B; take the darning thread across the hole and put the needle down at C, and catching up the other part of the broken thread, darn again as before for half-an-inch (or more), putting the needle down at D, up at E on the next thread; leave a small loop on the wrong side, F; proceed as before to G, and so on until the hole has all its warp threads restored. Where the fabric is fragile, the darning of the warp threads must extend for half-an-inch or more beyond the sides of the actual hole.

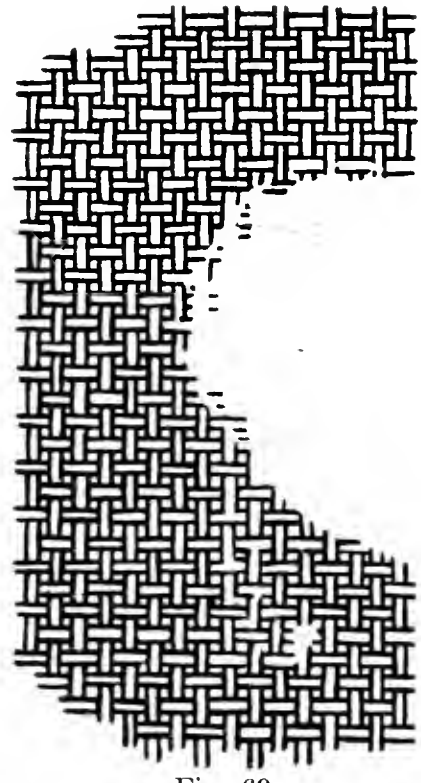


Fig. 69

Examine the material to see how the pattern is made, and then proceed to darn in the weft threads accordingly. Darning in a Warp

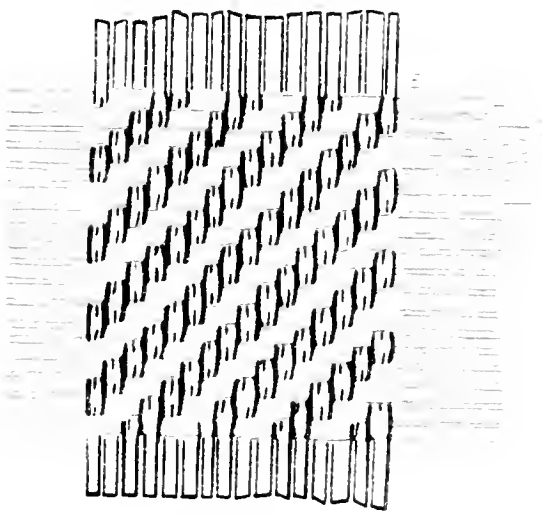


Fig. 70

Twill Darn

Fig. 70 shows the method of darning a simple twill. After putting in the warp threads as described in Fig. 69, take the first weft A, and put the needle in at B:—

Under warp thread - 1
over - - 2 and 3
‡ under - 4 ,, 5
over - - 6 ,, 7

and repeat from ‡. Cut off the thread, leaving quite a short end on the wrong side, and return to the right-hand for the next row, at the second weft thread C. Put the needle

under warp threads - 1 and 2
‡ over - - - 3 ,, 4
under - - - 5 ,, 6, and repeat ‡

For the third weft thread D, put the needle

over warp thread - 1
under - - - 2 and 3
‡ over - - - 4 ,, 5
under - - - 6 ,, 7, and repeat ‡

Twill Darn

For the fourth weft thread E, put the needle

over warp threads - 1 and 2
‡ under - - - 3 ,, 4
over - - - 5 ,, 6, and repeat from ‡

For the fifth weft thread F, repeat as for weft A, and so on, making the diagonal pattern called a twill. Tidy the back by cutting the loops of the warp and the ends of the weft evenly.

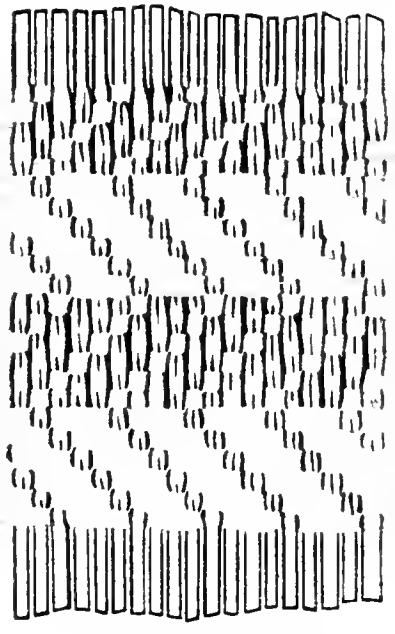


Fig. 71

"Fishbone" Weave

Fig. 71 is rather more elaborate, and is called the "Fishbone' Weave.

Proceed for the warp as in Fig. 69.

For the first weft thread A, put the needle

under warp thread - 1
‡ over - - - 2
under - - - 3–4–5
over - - - 6
under - - - 7–8–9, and repeat from ‡

For the second weft thread B, put the needle
under warp threads - 1 and 2
over - - - 3
‡ under - - - 4–5–6
over - - - 7, and repeat from ‡

For the third weft thread C, put the needle
under warp threads - 1–2–3
‡ over - - - 4
under - - - 5–6–7 and repeat from ‡

For the fourth weft thread D, put the needle
‡ over warp thread - 1
under - - - 2–3–4
over - - - 5
under - - - 6–7–8, and repeat from ‡

For the fifth weft thread E, repeat as for A.

For the sixth weft thread F, put the needle
over warp thread - 1
‡ under - - - 2
over - - - 3–4–5
under - - - 6
over - - - 7–8–9, and repeat from ‡

For the seventh weft thread G, put the needle
‡ under warp thread 1
over - - - 2–3–4
under - - - 5
over - - - 6–7–8, and repeat from ‡

"Fishbone" Weave

For the eighth weft thread H, put the needle

‡ over warp threads - 1–2–3
under - - - 4
over - - - 5–6–7
under - - - 8, and repeat from ‡

For the ninth weft thread J, put the needle

over warp threads - 1 and 2
‡ under - - - 3
over - - - 4–5–6
under - - - 7
over - - - 8–9–10, and repeat from ‡

For the tenth weft thread K, repeat F.

For the eleventh weft thread L, repeat G.

For the twelfth weft thread M, put the needle

‡ over warp thread - 1
under - - - 2–3–4
over - - - 5
under - - - 6–7–8, and repeat from ‡

Continue from A, and so on.

Where a pattern of flowers, figures, etc., is to be restored, continual consideration of the weft thread is necessary to the correct reproducing of the design.

Pattern darning is also used for backgrounds, in which cases the linen on which the darning is done, should be strong but not woven too closely. The stitches upon it are taken in exactly the same way as those described above, except that instead of having

warp threads only upon which to work, there will be the linen fabric. "Fishbone" Weave

There are also many examples of plain linen, ornamented with a design of simple embroidery in darning stitch, and Fig. 72 shows the usual method of working such.

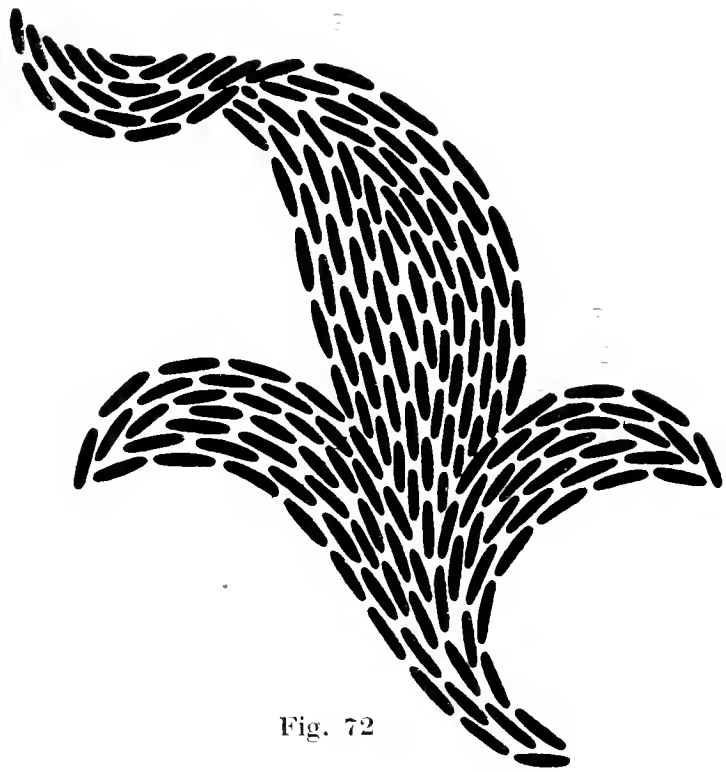


Fig. 72

Commence along the outline :— Solid Darning

Put the needle up at A
down at - - - B
up at - - - C
and so on along the
tracing line to - - D
then up again at - - E
down at - - - F

Solid Darning

putting in the stitches by the side of the spaces of the previous row.

Continue working to - G
putting the needle down at H
up on the tracing line at - J
continue again to - - K
back again from - - L

and so on for alternate sides of the middle portion of the leaf, until the centre is reached. Finish the turn-over and then the pieces M and N. This method of darning is also used very extensively for silk, crewel, and sometimes for metal embroidery.

Hemstitches

In the restoration of linen, etc., and the utilising of fragments too curious to be thrown away, as well as for articles which are newly made, hemstitching and open seams are frequently required.

As a finish to an edge, Plain Hemstitching is both ornamental and practical (see Fig. 73).

One important fact, however, must be borne in mind ; the material will be weaker by half its strength if the threads be drawn out. This should be avoided if possible by drawing the threads of the fabric together instead of taking them out as the work progresses. Such weakened material is frequently the cause of articles (handkerchiefs, etc.) being returned from the laundry minus the hemstitched edges. In simple Hemstitching the greatest number of threads drawn out, if absolutely necessary, should be one or, at most, two.

For the curved edges of collars, etc., the threads, of course, cannot be drawn out.

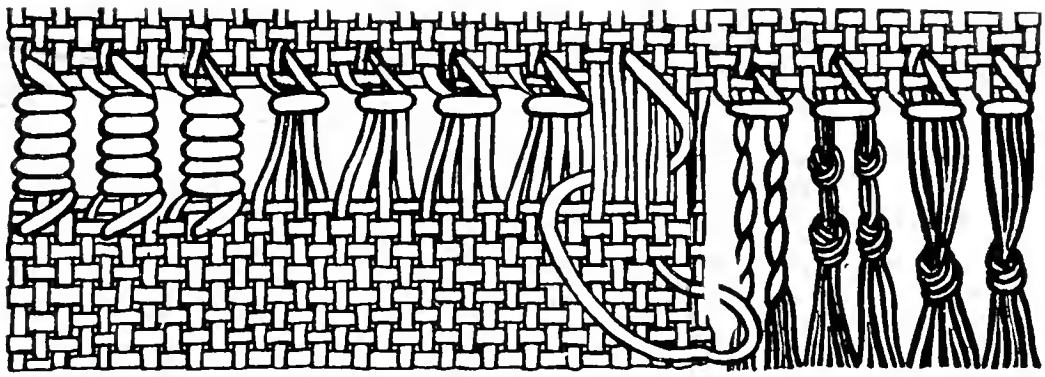


Fig. 73

Plain Hemstitching

To hemstitch as shown in Fig. 73 1., first turn down and tack the hem; then proceed with the hemstitching by :—

Putting the needle down at - A
under 4 threads and up at - B

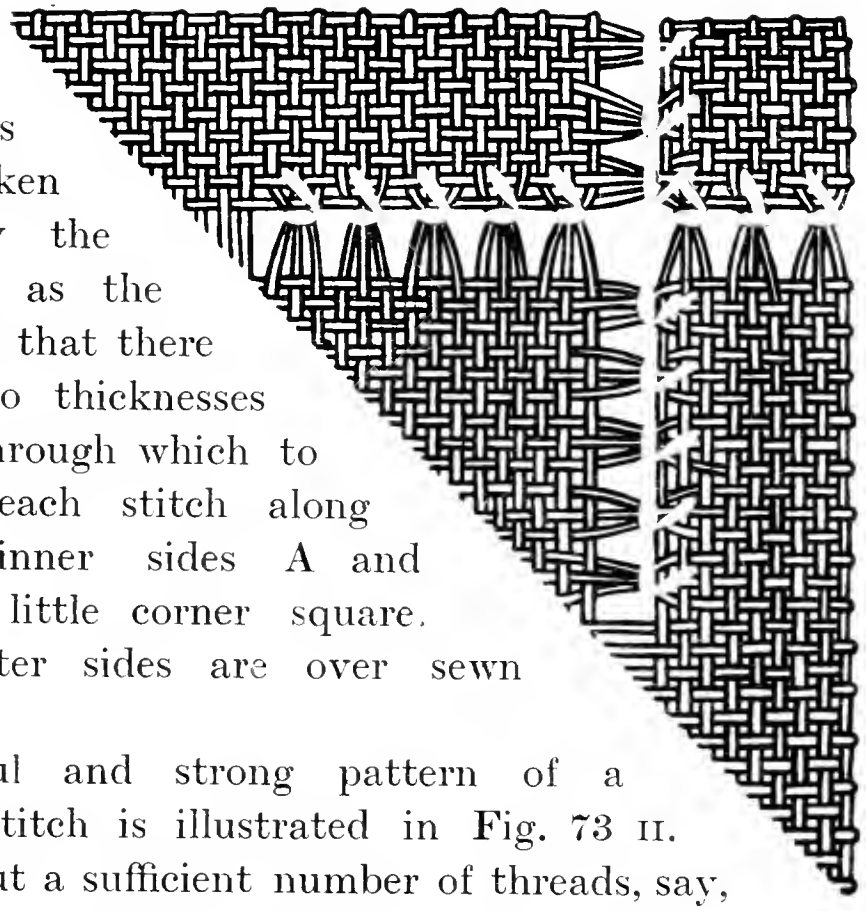
take it through a little piece of the fold of the hem C (not through to the front), and take care that the point where the needle takes up the fold is always in the centre of the bundle of threads enclosed in the stitch, whether four, six or more, as shown by the needle at F. To proceed :—

Put the needle down again at D
under 4 threads and up at - A
under the fold and up at - E, and so on.

Corner

At the corners the material should be folded quite squarely, and the superfluous parts should be cut away (see Fig. 74). The stitches at these points will be taken in exactly the same way as the rest, except that there will be two thicknesses of stuff through which to sew with each stitch along the two inner sides A and B of the little corner square.

Fig. 74



The outer sides are over sewn neatly.

Overcast Hemstitch

A useful and strong pattern of a wider hemstitch is illustrated in Fig. 73 II.

Draw out a sufficient number of threads, say, four, six, or eight, according to the quality of the fabric. Tack the hem as described above:—

Put the needle up at - - G
down at - - - - H
over the vertical threads of the material and up at - J
down at - - - - K

now twist the needle round the bundle of four threads a sufficient number of times to entirely enclose them, ending at L, Overcast Hemstitch

Bring the needle through the
fold at - - - - M
put it down at - - - N, and so on.

Both this and the ordinary hemstitch are worked from left to right.

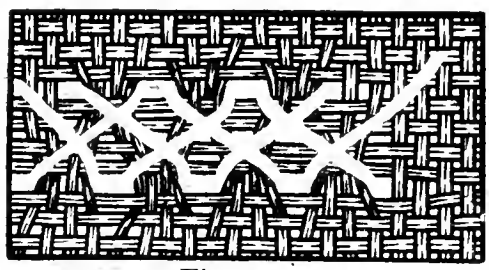


Fig. 75 I.

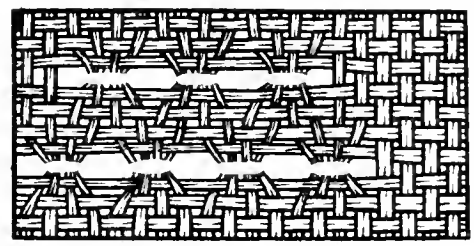


Fig. 75 II.

Fig. 75 is a very useful stitch which may be employed merely as ornament, or to conceal the joining of two pieces of material, or for the working of the edges of "insets." If two pieces of material are to be joined, or one piece inserted into another, sew them together on the wrong side by the thread at A–B (Fig. 75 I.), leaving a small turning to fell down at C–D, thus making a neat, flat seam. Now :— Open Seams

Put the needle up at - - E
pass it over the seam to - F
under 4 threads and up at - G
take it over the seam to - H

pass it under 4 threads (the left-hand 2 of which must coincide with the right-hand 2 of the bundle F–G),

Open Seams

bring it up at - - - J
down at - - - - K
under 4 threads and up at - L, and so on.

The thread must be drawn tightly for this stitch so that the right side (Fig. 75 II.) shows two series of small holes alternating with stitches as at A and B, with a slightly raised space between them as at C. It may also be worked from the front, but in this case more time will be occupied in executing it.

Faggotting

Fig. 76 shows a simple method of joining seams or putting on a border, which is called Faggotting.

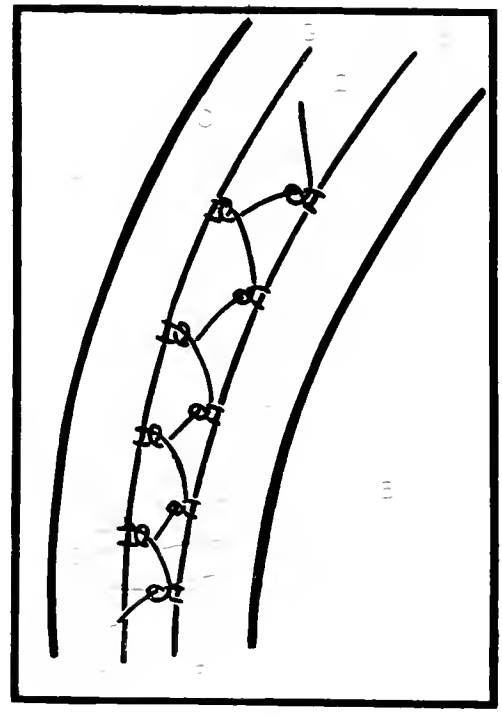


Fig. 76

Before commencing the stitch, the edges of the material should be hemmed neatly or hem-stitched. A in the figure represents one piece of stuff, B another, and C and D are the hems. E is the space over which the faggotting will be worked. Take a piece of glazed linen or even a piece of brown paper, and tack the hems upon it at the desired distance apart, see F and G. These preliminary directions apply to all open seams.

Commence the faggotting at H in the piece of material A ; take the thread over to piece B, Faggotting

Put it down at - - - - J
up at - - - - - K
without taking it through to the back of the linen, pass the needle under the line - - - H–J at L
back again between L and J at - M
so that the thread is ready to be taken across to - - - N
put it down at - - - N
up at - - - - - O
pass it under the line M–N at - P
and back again at - - - Q
ready to proceed to - - R, and so on.

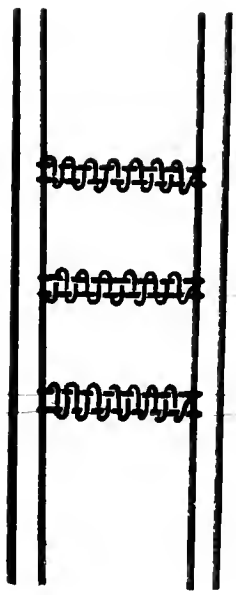


Fig. 77

Fig. 77.—In this A and B are the two pieces of material, and C the space ; first proceed with the hemming, etc., as described above. Genoa Seam

For the bars, which are an interlacing stitch, frequently called Genoa Stitch :—

Put the needle up at - D
down at - - - E
up at - - - F
down at - - - G

(If a very fine thread is used

Genoa Seam

or more strength is required, these stitches may be repeated into the same holes two or three times.)

Pass the needle (now at G), down

in the centre at - - - H
under the line - - - - D–E
over the same into the centre - J
under and over the line - - G–F
into the centre at - - - K, and so on,

continuing until the lines D–E, G–F are quite covered and the needle arrives at F again. Then slip it through the edge of the B material to M and repeat as before.

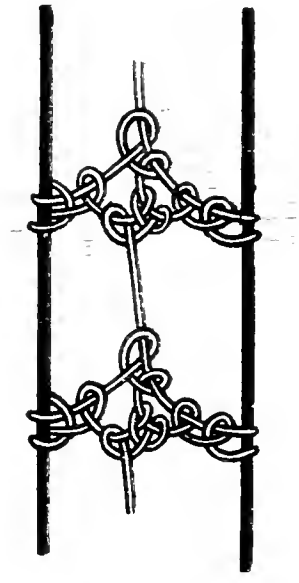


Fig. 78

Looped Seam

Fig. 78 is another and more elaborate Open Seam, but is quite easy to work. Regarding A–B–C as before in Fig. 76 :—

Put the needle up at - - D
down at - - - - - E
up again at - - - - F
make 4 buttonhole stitches loosely
into D–E, as far as the centre
of space - - - - C
take the needle across from G to - H
which should be exactly opposite - E
put it down at - - - - H
over the thread - - - H–G
down at - - - - - J
through the loop - - - H–J
buttonhole once into - - - H–G
now twice into buttonhole No. 3,
now one buttonhole into No. 5,
take a long thread across to - K
and repeat from - - - E

This stitch was discovered on the ancient linen dress of a child.

CHAPTER XIII.

Methods of Transferring Embroidery.

Antique Work

BEFORE proceeding with the work of this chapter, it seems desirable to register here a protest against the deplorable custom of cutting out and transferring old pieces of embroidery to new material, when the original ground is partly or wholly worn out. This method ought only to be resorted to in cases where the original design was worked separately in parts and afterwards applied to a ground of velvet, silk, satin, etc. There are several legitimate means of restoring antique embroideries without lessening either the beauty or value, as would be the case if they were cut out and transferred.

When it is quite impossible to avoid transferring an old piece of work, it is most important to match the original fabric of the background as far as possible; failing this, something should be chosen which will not take away the character of the work, nor look too new and fresh when compared with the embroidery.

Where a velvet background is chosen, it is nearly always advisable to execute the embroidery on a linen backing, afterwards cutting it out and applying it to the velvet (see Chapter VIII.); working directly on velvet is very difficult unless the design is cut out either

in fine cloth or, as with some metal work, in parchment, which is first sewn down to the velvet and then worked over with the embroidery ; the pile of velvet is apt to push its way between the stitches, and also in putting the needle through to the back the pile will become drawn in with the thread, thus destroying the outline of the design.

With very solid metal or silk work, a strong background is necessary to support the weight of the embroidery and the pull of the sewing threads, so that in such cases it is expedient to complete the pieces separately and then to transfer them, otherwise the great strain put upon the ground material will cause it to wear out quickly.

General Instructions

Commence by framing the background of the work which is to be transferred upon it ; if too large for a frame, spread it flat upon the table or floor. Take a line of cotton or fine string down the centre from top to bottom, and from side to side at right angles to the first, as described in Chapter XIV., Fig. 81. Now take a pricking of the design and pounce it carefully on to the ground material, ensuring that it is exactly in the right position everywhere ; in the case of a powdered ground or diaper pattern, for instance, see that the little detached parts of the design are all placed correctly. Now, precisely upon the pounce marks, place the cut pieces of the embroidery and pin them to the background (see Chapter VIII., Fig. 47 II.), immediately proceeding to sew down the edges as for Appliqué (see Chapter VIII., Fig. 47 I.), if the work is in a frame. If, however, the article is too large to be framed in one piece, securely fasten all the embroidered parts to the ground with

General Instructions

large tacking stitches all over, as pins would probably fall out (see Chapter VIII., Fig. 47 1.). When all the pieces are fixed into their proper places, proceed to tack them down to the background, invisibly, commencing in the centre of a design (see Chapter VIII., Fig. 47 1.). These tacking stitches will remain in the work, so that it is important they should not be seen on the front.

When this stage is successfully done, and *no* wrinkles are left upon the surface of the embroidery, continue as for ordinary Appliqué by oversewing the edges (see Chapter VIII., Fig. 47 1.).

Where the pieces to be transferred are worked in solid shading, the least conspicuous method of oversewing them is by using "Long and Short," done with threads of the same colours as those used in the work. If the pieces are oversewn carefully n this way, it is almost impossible to tell where they are transferred.

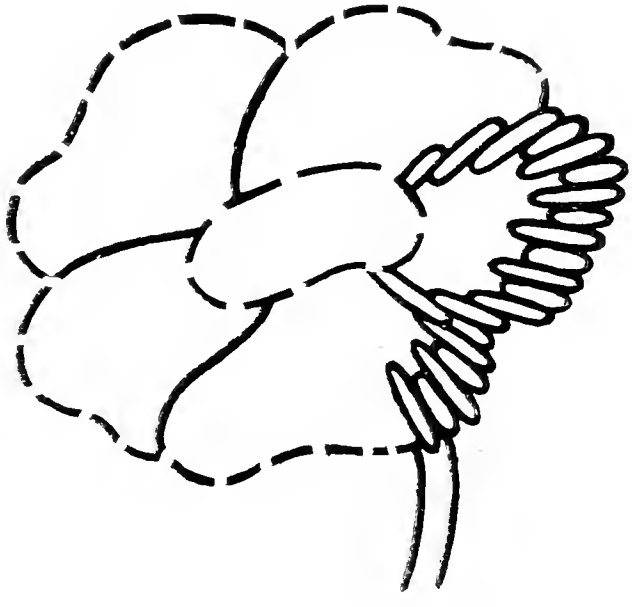


Fig. 79

Over-Sewing

Fig. 79 shows that the needle must be brought slantwise up among the stitches of the embroidery at A, and taken slightly beyond the edge at B, up again at C, and so on. The red dotted line indicates the position

of the needle at the back of the work. If the exact shade of thread cannot be matched, a lighter or a darker shade harmonising with it may be substituted. Over-Sewing

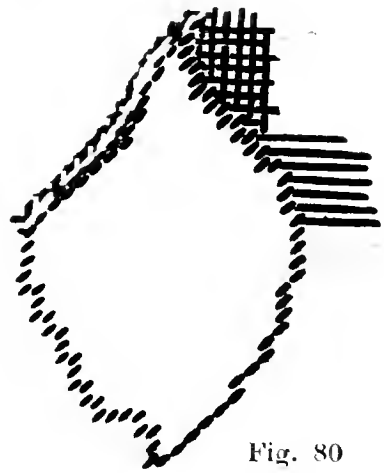


Fig. 80

In transferring work done on canvas, one of two methods may be employed. Canvas Work Transferred

Method I.—Fig. 80.—After pasting the back of the canvas work as described in Chapter XIV. for Appliqué, cut out the embroidery, leaving at least one-sixteenth of an inch, or more if possible, all round. Starting from the centre A, firmly tack down the work everywhere, invisibly, and sew down all the little threads of the canvas which are sticking out at the edges with back-stitches B, put quite closely together in order to secure all the ends. Then conceal these ends with a cord, which is the most suitable outline for this kind of work (see Chapter IV., Fig. 21).

Method II.—Fig. 80.—In the second method the back is not pasted, and instead of the canvas being cut

off close to the embroidered parts, an edge of one to one-and-a-half inches, C, is left all round. Place the embroidery in its right position on the ground material, and sew it down everywhere as described above at A; now carefully unravelling the canvas edge D, as far as the worked part, pass each thread E through separately to the back of the ground material with a large-eyed needle or with a "bout." After all the threads have been taken through to the back, the edges of the embroidery may be neatened if necessary with an outline of stitches F made to correspond with those of the work itself; for example, tent stitch should form the outline for a piece of tent stitch work, and so on, although a cord is sometimes preferable.

Where canvas work is to be transferred on to a canvas ground, the second method should certainly be employed, as it is practically impossible to detect the transferred portions after the background has been worked in.

It is sometimes customary to add small designs in embroidery to a piece of transferred work, to further ornament it, or to transfer the larger parts of a design, such as the masses of leaves and flowers, leaving the finer parts, such as the stalks, to be worked in afterwards. In these cases the parts to be worked must first be padded with cotton (see Chapter X., Fig. 57). This padding will raise the embroidery to the same height as that of the transferred portions.

CHAPTER XIV.

Stretching, Ironing and Pasting Finished Work.

Stretching and Pasting Embroidery

ESPECIALLY when the work is done in the hand, great care is needed with the stretching, and often a considerable amount of time is required to carry it out successfully. The method of stretching an embroidered wool-work curtain, here described, applies to all work of a similar nature, whatever the size of the piece, although where it is too large to be pinned upon a board, or put into a frame, it is usual to stretch it upon the floor, in which case a blanket is first spread out underneath the work to prevent the embroidered parts from being flattened, and blanket or carpet pins will be found the best for pegging it out.

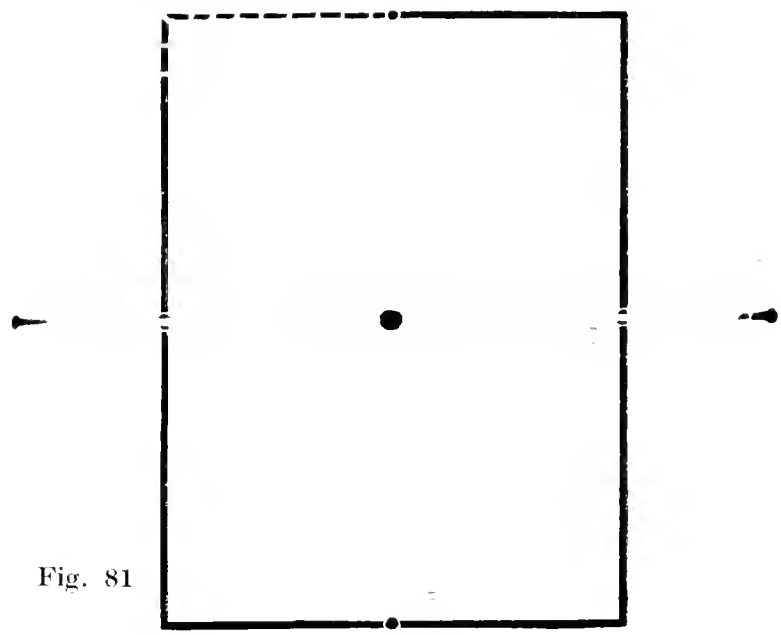


Fig. 81

Stretching Work

When stretching a curtain, first ascertain the centre of the top edge A and mark the place with a pin ; then do the same with the bottom edge B, afterwards treating the two sides C and D in the same way. Place the curtain face downwards on the blanket and push in a pin at the centre top edge A ; secure the centre of the bottom edge B in like manner without stretching the work too tightly, and taking care to get the bottom pin in an absolutely straight line with the top one ; fasten a piece of fine string round the pin at the top of the curtain A, securing the other end to the pin at the bottom B ; now find the exact centre of this piece of string E, and fasten another piece to the floor at the two sides across the middle of the curtain, exactly at right-angles to the first, F–G ; then draw up and pin to the floor the centre of each side of the curtain C and D at the point where the string will cross them.

There are now four points of the curtain pegged to the ground, with the work (as far as the centre of it is concerned) at right angles. Returning to the top of the curtain and commencing in the centre A, working towards the left-hand side, stretch it out and secure the edge to the floor with pins at intervals of, say, 1 inch ; then go back to the centre and work along towards the right-hand side. Repeat this action for the foot of the curtain, and then for each side, exercising great care to keep each pin along the edge in as straight a line as possible.

When this is completed, there will probably still remain some wrinkles on the surface of the work; to remedy this, take out the pins nearest to the wrinkles and stretch that piece of the curtain a little more. Leave the work stretched upon the floor for at least twenty-four hours, when more wrinkles will have appeared. Now examine all the pins round the edge of the curtain, re-adjusting those wherever the wrinkles need pulling out; with very badly drawn pieces of work, this process has frequently to be repeated as many as four or five times, and the work left stretched for weeks.

When as many of the wrinkles as possible have disappeared, take a sponge, dip it in clean, cold water, wringing it sufficiently dry to avoid any dripping from it, and slightly damp the embroidered part of the curtain; leave it stretched as before for another twenty-four hours to shrink it. This should be successful treatment for work which is not badly puckered, but where this is the case, a little paste on the back of the embroidery is sometimes needed, though this should be resorted to only when absolutely necessary.

Professionals are, sad to say, too often prone to "make free with the paste-pot"; certain kinds of work, however, such as appliqué, gold work, etc., most certainly need pasting on the back when finished.

An excellent paste for commercial purposes is "Stickphast," but, for very fine work, a mixture of

Stretching Work

fine white Rice Starch, with the addition of a few drops of Oil of Cloves to preserve it, will be found strong enough.

For very stiff Military Embroidery, where thick layers of holland are used for the backing, a paste made from Farina and Dextrine, or something similar, is needed.

In stretching a piece of work small enough to put into a frame, it is quicker to make use of an iron. The embroidery must be sewn into the frame very carefully according to the method described in Chapter II., Fig. 6.

Turn the frame over across two trestles and place on the back of the work, first a clean, dry cloth, then another which has been wrung out of clean water. Take a hot iron and pass it over the wet cloth until every part of the embroidery has been ironed. Now take away the wet cloth, and the second one, which is now slightly damped, must be thoroughly dried with the iron all over. Leave the work in the frame after ironing for an hour or two to ensure its becoming "bone-dry."

Should pasting be necessary, apply the paste as thinly as possible with the fingers rather than with a brush. With the fingers it is easier to feel that the paste is being put on quite gently, so that there is no risk of its being rubbed through to the right side of the work.

A piece of thin muslin may be stretched over the pasted work if preferred, and the whole must be left in the frame until perfectly dry. The object of pasting is to prevent heavy work from drawing up when taken out of the frame; in Church Work, for instance, where a quantity of metal is laid down, or there is a mass of thick, solid silk work, the stitches are apt to draw together when acted upon by differences of temperature, the result being in the case of metal threads or Japanese Gold that a number of loops are formed between the couching stitches, thus puckering the ground material and spoiling the pattern of the work, and lessening the chance of its wearing well.

When a piece of work is pulled badly out of the square, which is not infrequently the case, it is impossible in the first, or even the first three stretchings, to get it at right angles. In such a case, the top edge must first be stretched parallel with the bottom edge, and then the sides must be gradually brought into the square by taking out all the pins each day with the exception of those at the top. A piece of work of this description has often to be damped several times on the back, and will occupy as long as three weeks to get into good order. Work done in the frame should always be ironed (and, if necessary, pasted) before taking it out of the frame, to avoid the necessity of a second framing.

CHAPTER XV.

Mounting Finished Work.

Mounting

A GREAT deal of work, particularly that done by the majority of amateurs, is completely spoiled by being badly mounted, or, as it is commonly called, "made up." Articles to be mounted as boxes, screens, photograph frames, etc., are better if left in the hands of a professional mounter, as also are embroidered books. If there is any uncertainty as to whether a screen maker will mount embroidery properly, the wooden stretcher upon which the work is to be fastened, should be sent to a professional worker who should know the correct way of fixing it. It must always be borne in mind that needlework, however well stretched, will vary in tightness with changes of temperature; for instance, a fire-screen which is perfectly taut in a warm room, will relax and wrinkle when in a cold room or damp place. This also applies to altar furniture and church vestments, which may frequently be restored when badly puckered, by placing them before a fire to get thoroughly dry.

Embroidered books in olden days were fitted with ribbons to fasten across them, or with clasps to keep them shut, because the differences in temperature by tightening the material of the binding would cause them to open.

Mounting a Sachet

Fig. 82 illustrates the method of mounting a handkerchief Sachet, or any other article which requires some description of thick interlining, such as wadding.

Take the piece of embroidery A, cutting off the superfluous material round the edges, which should be perfectly square, by which is meant, at right angles to each other.

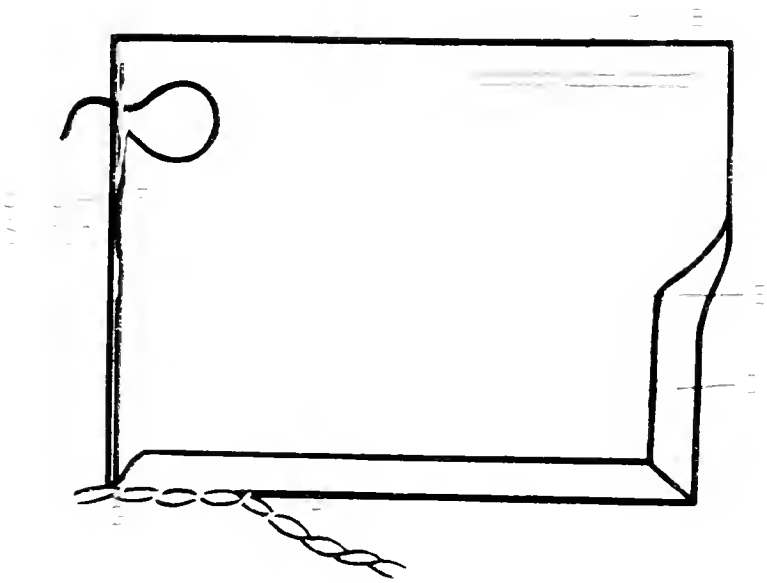


Fig. 82

A turning of at least 1 inch in width is required beyond the size of the sachet, as it will appear when finished. Cut a piece of wadding B exactly to the size of the finished article, and if a very thick padding is needed, cut a second piece exactly the same as the first. If the sachet is to be a thin one, take half the thickness of the wadding and lay it on the wrong side of the embroidery, leaving equal turnings all round.

Mounting a Sachet

Now take a piece of thin linen C (or buckram if the sachet is to be slightly stiff), and cut it, say, one-eighth of an inch smaller all round than the finished article. Lay this on the wadding B, and pin the turnings of the embroidery D carefully over it, with the edges perfectly straight.

Thread a needle with cotton, and herring-bone the edges of the embroidery to the linen inter-lining E, folding the corners very neatly and squarely. Now take the other piece of wadding and cut the material which is to form the lining of the sachet an inch larger than the wadding. Lay its " woolly " side on the wrong side of the lining and herring-bone the edge of the lining to the " skin " of the wadding, in the same way as the embroidery was attached to the linen.

Now take both pieces of the sachet, and place the wrong sides together ; pin the two edges together, and, with a thread of silk to match either the lining or the ground of the embroidery, slip-stitch them neatly with small stitches F. The sachet must be quite neat and complete before putting on a cord, ribbon or other trimming. This method of mounting applies to all articles which are mounted " soft," except that in some cases the wadding is omitted, as, for instance, with stoles, ecclesiastical vestments, table-cloths, curtains, quilts, etc. Sometimes an inter-lining is used without wadding, and at other times the lining is slip-stitched to the material without an inter-lining of any kind.

Special instructions are necessary for the mounting of ecclesiastical vestments, altar frontals, etc., which cannot be included in the scope of this book. Mounting a Sachet

There are various ways of ornamenting the edges of mounted work. Finishing

Fig. 82 at G–H shows a method of sewing on a cord to the edge of an article. Commence at the left-hand side G, and sew towards the right H, taking the thread over the cord, not into it. If the cord be a twisted one, slightly untwist it as the thread is pulled tight, so that this latter may be lost in the twist of the cord. Do not hold the cord too tightly along the edge of the work, or it will draw itself up when released, and a puckered edge will be the result. An excellent hint, if time permits, is to wind the cord very tightly on to a slat of wood, or something firm, when it arrives from the makers, and to leave it for a few days before applying it to the edge of the article.

The following illustrations show various tassels and needlepoint edgings. There are also many fringes, tassels and cords which the worker can make by hand, but these require so much time spent upon them, and, in some cases, special machinery, that they add very considerably to the cost of the work; by employing a first-class trade fringe-maker, who will produce patterns of any style or colour required, and whose workpeople are accustomed to making these by hand, an excellent finish may be procured at a reasonable price. Fringes Tassels

Tassels

which are made on the threads of the material used for the embroidery must, however, be completed by the worker.

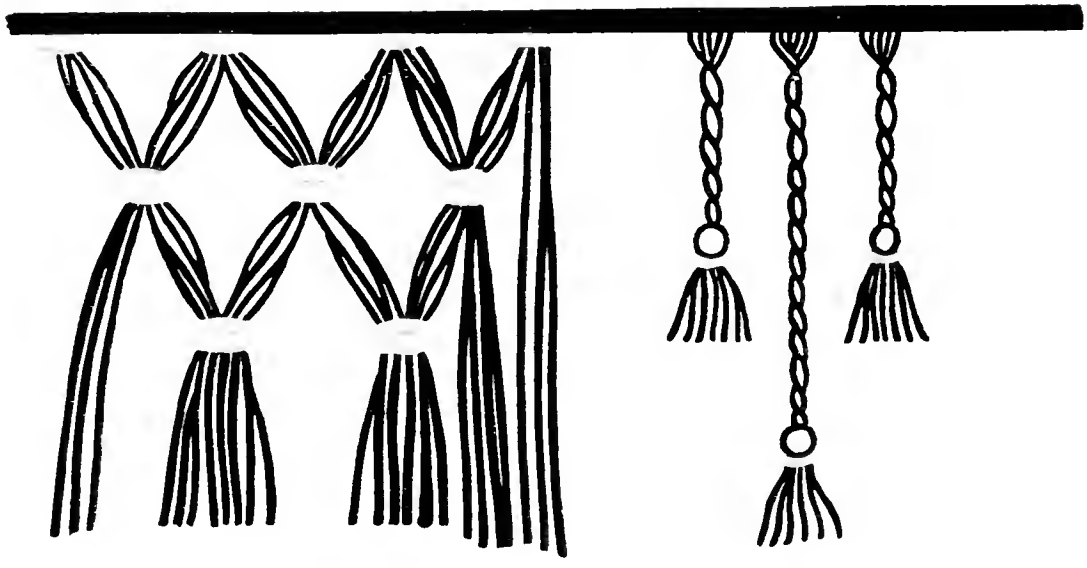


Fig. 83 I.

Fig. 83 II.

Trellis Fringe

Sometimes a fringe is tied to form a trellis pattern, as shown in Fig. 83 I.

Another and very durable fringe is made by making a series of knots upon the threads (see Chapter XII., Fig. 73 Y and Z). Fringes are also frequently enriched with a series of tassels sewn at regular intervals on to the strands of the fringe itself, or fastened to the edge of the material to hang over the fringe (see Fig. 83 II.).

Simple Tassel

Fig. 84 shows the method of making a simple tassel. Take a piece of wood or stout card, slightly wider than the length of the tassel required, measuring from A to B. Wind the silk, wool, cord or whatever is to be used for the tassel, on to the card very evenly until there is a

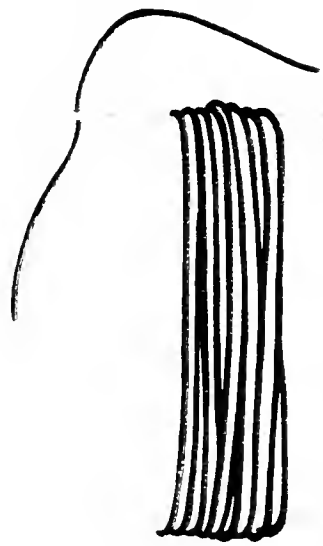


Fig. 84 I.

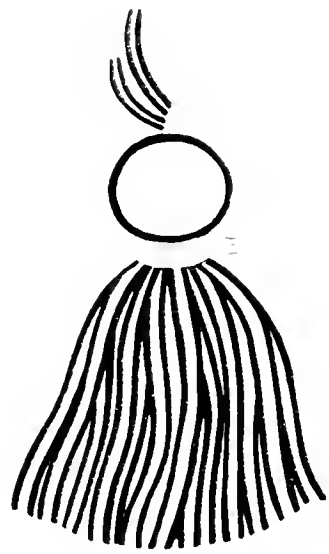


Fig. 84 II.

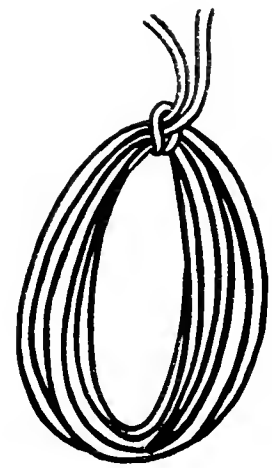


Fig. 84 III.

sufficient amount for the size of the tassel ; then take a strand of the material used, and thread it through a needle doubled as for a " bout " (see Fig. 22, Chapter IV.). Slip the needle along the top edge of the card underneath the threads wound upon it, C–D ; put the needle through the loop formed by the thread, pull it tightly, and take one or two stitches to secure it firmly ; unthread the needle, leaving the two loose ends with which to form a shank for sewing the tassel on to the article it is to adorn. Slip out the card, then take another thread and twist it round the tassel at E a

Simple Tassel

sufficient number of times to keep them all together, and fasten it off very strongly. The loops at the bottom of the tassel may be cut or not as desired. With the ends left at the top, if extra strength is required, a little plait may be made by taking the threads at E, up through the centre of the tassel and plaiting them in with the other two ends, instead of cutting them off. This is the simplest form of tassel.

Fig. 85 I.

Fig. 85 II.

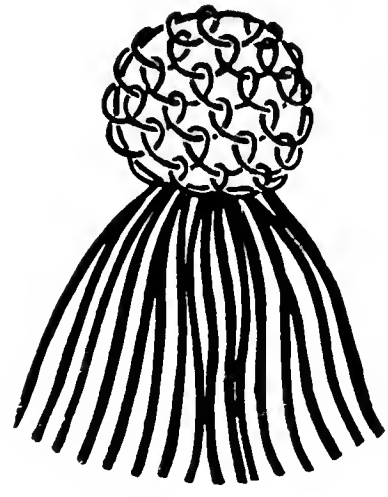


Fig. 85 III.

Elaborate Tassel

A second method is illustrated in Fig. 85. Take a pencil or thicker piece of wood, according to the size of the tassel required. Then take some stout flax thread, or macramé string for large tassels, and wind it round one end of the pencil or stick in the form of a figure 8, in the direction of A–B, until a rounded knob is formed.

Take a needle and strong thread, and sew over and over this knob, putting the needle down between the pencil and the cotton C–D to keep all the threads firm. Now take another thread, say, a yellow one, and wind it all over the outside of the knob so as to cover it completely. Take a further thread, say, a red one, and proceed to cover this with a sort of network of buttonholing. Commence by passing one or two threads not too tightly round the pencil at E to form a little ring; into this ring work buttonhole stitches F not too closely together, completely round the pencil. For the second row, buttonhole into each of the stitches of the first row, taking care not to catch up any of the yellow threads which cover the knob. Continue this until the knob is entirely covered with the network. For the last row, take a sewing stitch into each of the buttonhole stitches of the previous row; pull the thread very tightly and fasten off securely. Now slip the knob off the pencil; make a tassel as shown in Fig. 84, except that instead of binding it at E, the tying threads at C–D are pulled through the hole of the knob, bringing the head of the tassel up through the centre, fitting it neatly into the hole.

Elaborate Tassel

There are many kinds of tassels, some of them very elaborate, but these simplest patterns will be suitable for most purposes. To vary them, the threads of the tassels may be knotted, or a mixture of metal thread with the silk may be used, or a network of beads, with

Elaborate Tassel

strings of beads hanging down may be employed. If the tassel is not to be sewn too closely to the article which is being made, a shank may be formed with plaited threads, as described above.

Edgings

If the edges of the article are to be bound, according to the Japanese and Chinese methods, it is better to cut strips of the material on the cross or bias, even when it has to be applied to a straight edge, except, of course, in the case of blanketing or soft materials, where the object of binding is to prevent the edge from being stretched and becoming out of shape ; in this case the material is cut on the straight, or a ribbon will prove even more successful. When the binding strip is cut from a " piece " material, great care must be taken to get the turned-in edges quite straight. The binding is slip-stitched first on the right side, then on the left.

Blanket Edging sometimes gives a dainty finish, and the three illustrated here are useful patterns.

Commence by turning under the edge of the material either once, or twice as for a hem, tacking it firmly on the wrong side.

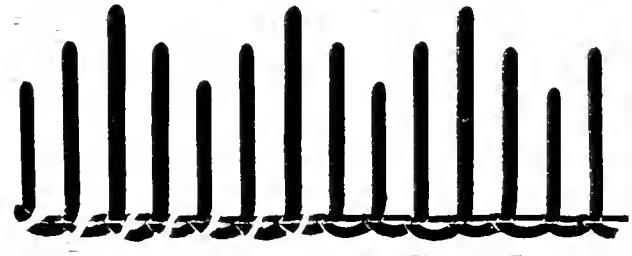


Fig. 86 I.

Blanket Edgings

For No. 1, which is the simplest Blanket Edging, proceed by bringing the needle up through the extreme edge of the material

at A; down at B; up again at C, holding the thread under the thumb as for buttonholing, put it down again at D, up at E, and so on.

The stitches at B–D, etc., may be either in a straight line or of various lengths to form a pattern. To further embellish this edging, a French Knot F, or small V-shaped stitch G at the top of each upright stitch, as shown in the illustration, may be added.

If the edging is required still more strong, take another thread and sew into each of the stitches at C–E, etc., taking up a tiny piece of the extreme edge of the material, to form a kind of cord.

Fig. 86 II.

No. II. shows another example of Blanket Edging After having tacked the hem, commence by making a herringbone stitch :—

Bring the needle up at - A
down at - - - - B
through the material and
up at - - - C
down at - - - - D
up at - - - E
down at - - - - F, and so on.

Now return to the point at which it was begun and, with another thread, make buttonhole stitches all along the edge :—

Bring the needle up at - G
down at - - - - H
up again at - J

for the first buttonhole stitch, then

down again at - - - K
up at - - - - L, and so on.

Take another thread and work little stitches across the intersections at the top of the herringbone M–N, and a small vertical stitch above at O–P, also horizontal stitches across the intersections at Q-R. This stitch may also be strengthened at the edge if necessary with an additional buttonhole stitch S.

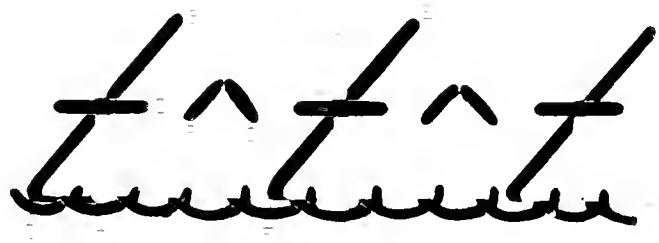


Fig. 86 III.

No. III. is worked by :—

Bringing the needle up at A
down again at - - - B
up at - - - C

taking the stitches in a slanting direction, and forming a buttonhole stitch as usual :—

Put the needle down again at E
up at - - - - F

this forms a long loop from C to F along the edge of the material. Proceed in this way for the required length. Now take a second thread :—

Put the needle up at - - H
down at - - - - G
up again at - - - H

for a second row of buttonholing ;

down at - - - - J
up at - - - - K
down at - - - - L
up at - - - - M, and so on,

For the third row, place a small stitch across the intersections at N–O, and making a small inverted V, P–Q, at the top of the vertical stitch J–K.

For the fourth row work a very small and fairly close buttonhole along the edge of the material, tacking down the loose threads from the former rows.

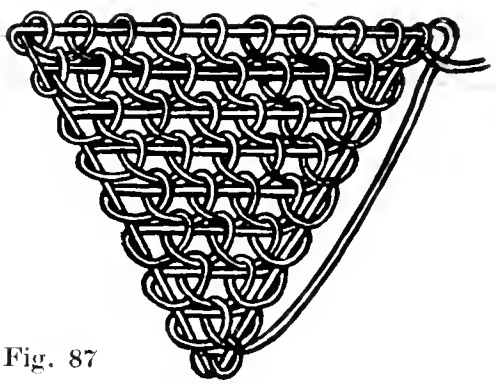


Fig. 87

Smyrna Edging is a quickly worked and pretty edging used largely in the East, and is suitable for

Smyrna Edging

Smyrna Edging

ornamenting cloths, bags, and a number of other articles.

The method of working is shown in Fig. 87 as follows :

Put the needle up at - - - A
take a long thread across into the
edge of the material at - - B
buttonhole back again to - - A

taking a tiny piece of the edge of the material with each buttonhole,

bring back the thread to - - C

and buttonhole into each loop of the preceding row (taking in the long thread) to D. Repeat this until the point E is reached. Each line is reduced by one stitch until it comes to a point. Take the thread up from E to A, and commence the second vandyke.

Articles embroidered with cut or drawn work, or filet, are appropriately edged with lace made on a pillow. To sew this lace on properly, the work should be held next to the first finger when oversewing, so that the lace may be slightly " eased " on, otherwise when spread out flat it will tighten and pucker the work. At the corners (if any) the lace must be squared and very neatly joined, unless it is specially made with corners complete to fit the article for which it is intended.

LIST OF EXHIBITS AT THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON, WHICH ARE MOST VALUABLE TO STUDENTS

List of Exhibits at the Victoria and Albert Museum, South Kensington, London, which are most valuable to students.

These are grouped under headings to correspond with those of the foregoing chapters, to illustrate the different kinds of work mentioned therein.

CHAPTER III.—CANVAS WORK.

Numbers in Museum Catalogues.

918	...	1904	T 206	...	1912	1372	... 1853
T 31	...	1914	W 76	...	1911	269	... 1893
W 87	...	1910	(Irish) 825	...	1904	(Irish) 824	... 1904
E 879A	...	1904	E.T. 125	...	1913	T 133	... 1913
E 1589	...	1901 chair	E 441	...	1902 screen		
973	...	1897					

"Florentine Work," T 107 ... 1911

"Hatton Garden Panels," 517, 518, 519, 520, 521, 522 ... 1896

CHAPTER IV.—SOLID SHADING.

Laid Work	358	... 1892	Silk Embroidery	2009	... 1899
	289B	... 1870		114	... 1873
,, Venetian	5674	... 1859	,, Dress	875A	... 1894
	5671	... 1859		834A	... 1907
,, Italian ...	122	... 1895	,, Shoes	1146 & 1146A	... 1901
	235	... 1895		T 95 to 97	... 1912
				T 177	... 1914

List of Exhibits

CHAPTER V.—CREWEL WORK.

72	...	1897	353C	...	1907	T 254	...	1912
1390	...	1904	573	...	1897	T 353	...	1910
1310	...	1901	T 38	...	1909	T 27	...	1912
863	...	1901	355	...	1905	T 326	...	1910
879	...	1903	131C	...	1889	514	...	1902
1393	...	1900	312	...	1900	644	...	1906
1407	...	1900	246	...	1891	1474	...	1902
327	...	1895	378	...	1906	941	...	1897

CHAPTER VII.—MUSLIN EMBROIDERY.

193	...	1911	324A	...	1895	T 111	...	1913
E 401	...	1907	603	...	1897	431	...	1872
T 10	...	1909	609	...	1897	630	...	1877
T 304	...	1910	22	...	1887	T 322	...	1910
521	...	1908	226	...	1906	T 697	...	1913
T 124	...	1913	108	...	1908			

CHAPTER VIII.—APPLIQUÉ.

Italian	...	365	...	1891	Spanish	...	247	...	1880
		841	...	1847	,,	...	226	...	1884
S. French	...	960	...	1907	,,	...	916	...	1904
Venetian	...	5663	...	1859	,,	...	W 46	...	1910
,,	...	148	...	1891	English	...	W 15	...	1911
French ?	...	626	...	1898			9142A	...	1863
Spanish	...	T 47	...	1911			959	...	1907

CHAPTER IX.—FIGURE EMBROIDERY.

E (T 315)	817	...	1901
,, (T 304)	827	...	1903
,, (T 327)	T 241	...	1908
,, (T 349)	837	...	1901
,, (T 307)	8128	...	1863
,, (T 333)	36	...	1888
E (T 312)	28	...	1892
,, (T 317)	402	...	1907
,, (T 306)	175	...	1889
Syon Cope (T 303)	83	...	1864
(T 328)	697	...	1902

CHAPTER X.—GOLD WORK.

292	...	1906	
348	...	1901	
252	...	1906	
203	...	1881	Flemish
1452A	...	1871	,,
529	...	1877	Spanish
T 90	...	1909	,,
T 89	...	1909	,,
E (T 318)	458A	...	1905
E (T 309)	828	...	1903
,, (T 319)	230	...	1879
,, (T 321)	1376	...	1901
,, (T 326)	240	...	1908
,, (T 330K)	T140C	...	1909
,, (T 311A)	176A	...	1889
	1468	...	1902
	2062	...	1900
E (T 301)	1380	...	1901
,, (T 332)	35	...	1888

CHAPTER XI.—DRAWN AND CUT WORK.

T 83	...	1913		E 108	...	1908		742	...	1899
8618	...	1863		269	...	1898		751	...	1902
324	...	1903		591	...	1899		433	...	1884
Venetian	...	200	...	1900		Reticella	...	673	...	1892
,,	...	E 190	...	1900		,,	...	T 207	...	1911
Reticella	...	2063	...	1876		,,	...	7521	...	1861
,,	...	1041	...	1871		,,	...	1130	...	1903
,,	...	502	...	1905		Sleeve		E T 143	...	1911

BOOKS USEFUL FOR REFERENCE.

HISTORICAL.

Needlework as Art	Lady M. Alford
English Embroidered Bookbindings ...	C. J. Davenport
Samplers and Tapestry Embroideries ...	Marcus B. Huish
Old English Embroidery	E. and H. Marshall
English Embroidery	A. F. Kendrick
History of Lace	Mrs. Bury Palliser
History of English Secular Embroidery 1910	M. A. Jourdain

HISTORICAL AND TECHNICAL.

Lacis	Carita

TECHNICAL.

Art in Needlework	Lewis F. Day
Encyclopedia of Needlework	Thérése de Dillmont
Portfolio of Stitches in Old English Embroidery, No. I.	Louisa F. Pesel
Portfolio of Stitches from Eastern Embroideries. No. II....	Louisa F. Pesel
Embroidery and Tapestry Weaving ...	Mrs. A. H. Christie
Jacobean Embroidery	A. W. Fitzwilliam and A. F. M. Hands
Embroidery or The Craft of the Needle	W. G. P. Townsend
Catalogues of Embroidery	Victoria and Albert Museum

"Needle and Thread," published quarterly by J. Pearsall & Co.

INDEX

INDEX

Index