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Jacobean Crewel Work
And Traditional Designs

Penelope



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embroidery

and Traditional Designs

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Jacobean
Crewel Work
and
Traditional Designs

by Penelope



SCOTT WILSON DESIGNS
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A REMARK TO THE READER

The Penelope designs illustrated in this book are copied or adapted from existing historical pieces. The various styles and periods to which they belong overlap considerably and no definite dates are therefore given. The suggested periods are offered merely to encourage an association of ideas. The small illustrations of the various period chairs on pages 28, 33, 34 and 36 have been reproduced by kind permission of the Victoria and Albert Museum, London, in whose keeping the actual chairs now are.

Before commencing any of the designs please turn to page 40.

FOREWORD

TO EVERY NEEDLEWOMAN

My post bag has contained many letters recently asking for suggestions and help in working period embroideries and particularly Jacobean Crewel Work. It is apparent that there is a distinct revival of interest in this type of embroidery, and many embroideresses would probably welcome a few practical notes on the subject, hence this small book.

For the most part the enquiries have been connected with matters of colour and choice of stitch. Both subjects are dealt with very fully here. There is also a brief—a very brief—history of this most fascinating period of British embroidery.

Here I should like to express my thanks to certain members of the staff of the Victoria and Albert Museum, Kensington, for their kind assistance.

As many of you know, most needlework stores sell Jacobean designs stamped on linen ready to work. Naturally, it is always more exciting to make one's own designs, but there are many needlewomen, some of them technically perfect, who would find this a great hardship, and to such these traced patterns are invaluable.

Although it is intended first and foremost for their use and that of the quite inexpert, I sincerely hope that every needlewoman will find something of interest to her, however small, in this publication, whether she makes a serious study of her embroidery or treats it as a light hearted hobby.

Penelope



THE STORY OF JACOBEOAN

Fashions in embroidery, unlike fashions in dress, do not change quickly: it is not a matter of months but of years. When we remember that this crewel work is nearly three hundred years old we can understand that ten years, or twenty for that matter, is neither here nor there. Three hundred years ago life was not the speedy business it is now. Certainly, people were beginning to travel more—the stage coach was an innovation about this time—read more, and take a growing interest in things further afield, but it still took a long long time for a new idea to permeate the whole country.

It is impossible to simplify matters by putting different styles of embroidery in separate little compartments. One style is always merging into its next door neighbour or popping up when least expected.

The vogue for embroidery worked in worsted, which is that in which we are particularly interested, lasted about fifty years, or roughly speaking from 1650-1710. Another way of putting it would be to say approximately from the Restoration to the death of Queen Anne.

Quite a lot of work in crewel wools must have been done long before this on cushions and hangings, and was certainly afterwards, but the pieces that have survived, all belong to this period.

It is rather odd, that although Stuart and Jacobean mean the same thing, in embroidery the title of Jacobean is used for the crewel work, whilst Stuart is applied to all the other types of contemporary needlework, such as the curious padded stump work and the petit point panels.

Before discussing the actual embroideries, picture for a moment what was happening in England during these days. For twenty odd years the people led a very sober existence under the strict supervision of Cromwell. Then came the second Charles, fond of comfort and gaiety, full of continental ideas and with hosts of foreign friends. It was definitely a time of extravagance. The world of fashion welcomed any novelty in dress, food or anything else, and novelties there were in plenty. Nell Gwynne's star was in the ascendant and Samuel Pepys was writing his diary.

All this time an important thing was happening. Trade had been slowly expanding since the days of Elizabeth, and by now our ships were well known as far away as India and the Far East. The first British ship reached China whilst Charles the First was still king. Travellers and merchants returned from abroad with tales of strange people and strange places. The trading companies, now settled in the East, sent home with their cargoes many beautiful examples of Indian craftsmanship.

Public taste was intrigued, particularly with the exquisitely painted calicoes or Palampores. These were treasured and used as curtains or wall decorations.

The Palampores were all very much alike. A Tree of Life usually sprang from decorative mounds of earth. Its branches, which spread about in all directions, were laden with exotic flowers and birds.

This description could quite easily be applied to a typical Jacobean hanging. Indeed, these cottons had an immediate effect on embroidery. Everybody wanted this new Eastern flavour. If one could not have a real Palampore, one could at least have the new bed hangings worked in the same style, with similar flowers and birds altered only to suit the limitations of crewel work, or when the individuality of the designer asserted itself.

The delicate drawing on the calicoes was soon lost in the crewel patterns, but this does not make them any the less attractive.

It is very obvious that, however Indian or Persian each detail may pretend to be, the whole effect is undoubtedly more English than Oriental. Perhaps it is unfair to stress the Eastern influence so often. After all, trees and flowers have always been well to the fore in English embroidery.

The first crewel work hangings were in monochrome, generally in shades of blue or green, but occasionally in red. They showed serpent-like trunks, side by side, or sprawling over the whole design. From these grew acanthus-like leaves, and clumsy flower shapes, which were outlined with chain stitch and patterned inside with little scale patterns and check fillings, or with fine scroll effects. The trunks themselves were sometimes in crewel stitch, but more often in chain.



EMBROIDERY

Next, the designs became more solid. The mounds of earth, the tree trunks, leaves and flowers were entirely filled in with long and short stitch. Because of the much slower method the motifs became smaller.

Strangely enough, in spite of its name, crewel stitch itself is used very little, much less indeed than long and short stitch.

Sometimes the design is a single tree. Rabbits, deer and an occasional leopard appear among the mounds, with pagoda-like houses and vases of flowers. Surely a Chinese touch, this ?

The colouring is now much brighter, although greens and blues still predominate. Reds are brickish or rose rather than on the pink and mauve side, and blues are always more indigo than royal.

Olive green is used, not jade, and the ultimate result is one of richness rather than prettiness. Some of the colours must have faded, but the blues, greens and browns seem to have remained almost unaltered.

Towards the end of the seventeenth century the patterns for crewel work began to change. Isolated sprays appear or borders with sprays spotted about between. The all-over patterns become quite thin and dainty. The flowers become more English and the mounds seem to disappear. We are told that Queen Anne, though not a needlewoman, was a very keen gardener. Perhaps this accounts for the flowers becoming more and more lifelike in treatment as if the embroideress had taken them direct from nature.

But it was the Queen who preceded Anne, Mary, the wife of William III, who is a shining example of industry to all embroideresses. She was never seen idle and spent days at her embroidery frame. It was due to her influence that such quantities of crewel work were attempted. Nothing was too ambitious. Crewel work was even used for upholstery.

It was the fashionable thing to be an accomplished needlewoman, and sometimes whole sets of chair coverings would be undertaken by the lady of the house and her daughters. At this time, too, there were also the professional embroiderers—men belonging to the Broderers' Guild. They would travel across the countryside staying at various houses to work the new bed curtains, and it is probable that many of the crewel work panels would be their work, whilst the ladies of the household spent their time on samplers, petit point pictures and articles of clothing.

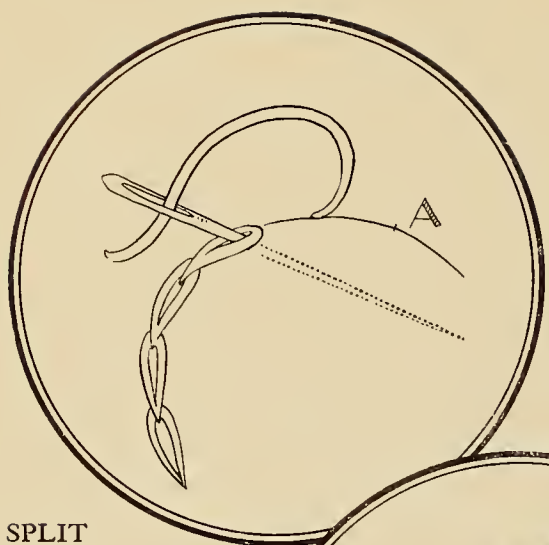
Long after Anne died crewel work remained in favour, or, to be more accurate, the same type of pattern did, but silk gradually took the place of wool. New styles in furniture, lighter and daintier than the Jacobean, demanded rather different coverings, and flowered silks and velvets were considered the correct thing.

The Chinese type of ornament grew in popularity, even Chippendale developed one of his styles under its influence.

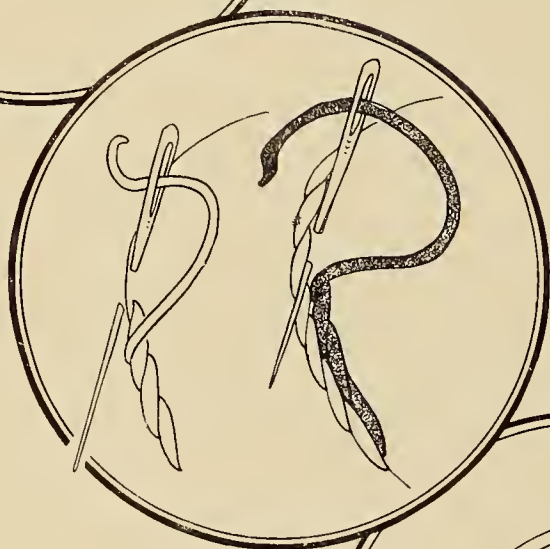
But the subject appears endless and we must conclude, but not without first expressing a hope, that even if you are not actually interested in history, you will perhaps see something more than just a pleasant way of passing the time in your next piece of Jacobean crewel work.



STITCHES FOR FINE STEMS & OUTLINES

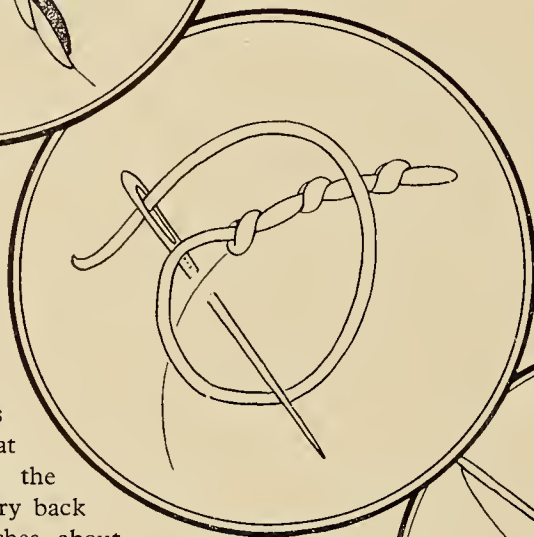


SPLIT



STEM &
CREWEL

THORN STITCH.—Work in a frame. First lay a long thread from end to end of the line. This is held in position by stitches taken over it from one side and then from the other. Use to make a fine stem heavier, or more interesting. See thorn stitch in use on page 13.



CORAL STITCH

SPLIT STITCH.—When worked in a frame, bring the thread up through the material. Take a stitch back and bring the needle up again a little in front of the spot where it first came up. Take another stitch back, but this time through the previous stitch, splitting the thread and making what looks like a chain stitch. When worked in the hand, work from right to left as for an ordinary back stitch but splitting the previous stitch. Stitches about $\frac{1}{8}$ in. long. Very useful for fine outlines.

STEM AND CREWEL STITCH.—Bring the needle up through the traced line. With the thread to the right of the needle put the needle in again a little further on to the left of the traced line, and pick up a little of the material. Draw the thread through and continue along the traced line. When used as a filling it is called crewel stitch, and when the thread is held to the left instead of the right it is known as outline stitch. Outline stitch makes a finer line.

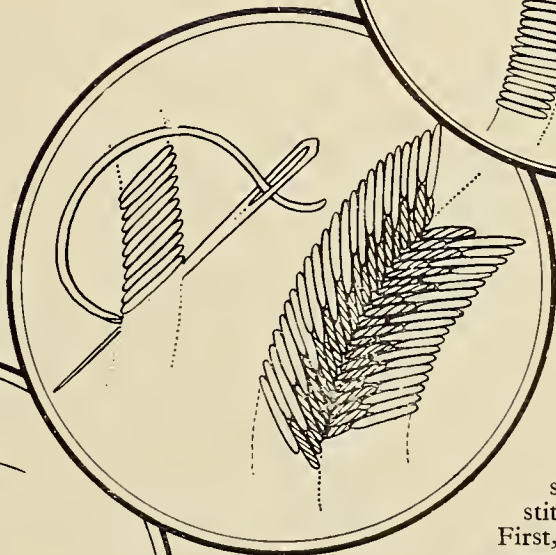
CORAL STITCH.—Work from right to left and in the hand. Bring up the thread through the traced line and hold it down with the thumb. Take up a little of the material with your needle as shown in the diagram, the thread being over the needle. Take the thread under the needle and pull through. A tiny knot should result. Use for fine stems.



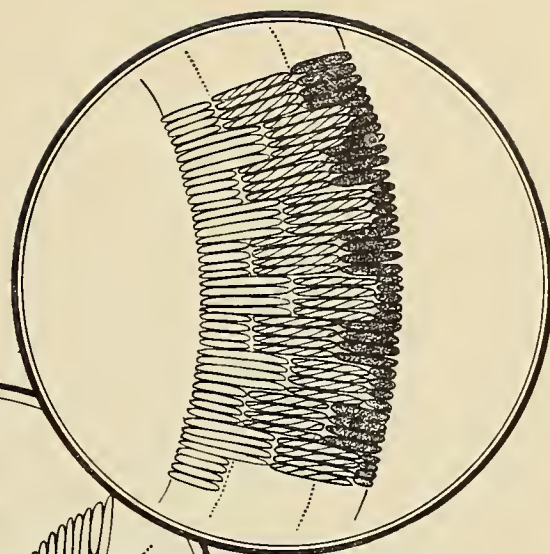
THORN
STITCH

STITCHES FOR STEMS, LEAVES & FLOWERS

SATIN and LONG & SHORT



BRICK STITCH



BRICK STITCH.—A simple arrangement of satin stitches used for broad stems. First, a group of short stitches, then a group of longer ones, and so on down the stem. The second row consists of blocks of satin stitches all the same length but fitting up to those on the first row, and in a different colour. An occasional extra stitch may be needed as the stem curves round.

SATIN STITCH.—Sloping stitches lying close together make a useful and quick treatment for medium stems.

LONG AND SHORT STITCH.—The diagram here shows how the same stitch that is used for the leaves and flowers can be adapted for stems. This stitch must be worked in a frame. See page 16 for details of the working.

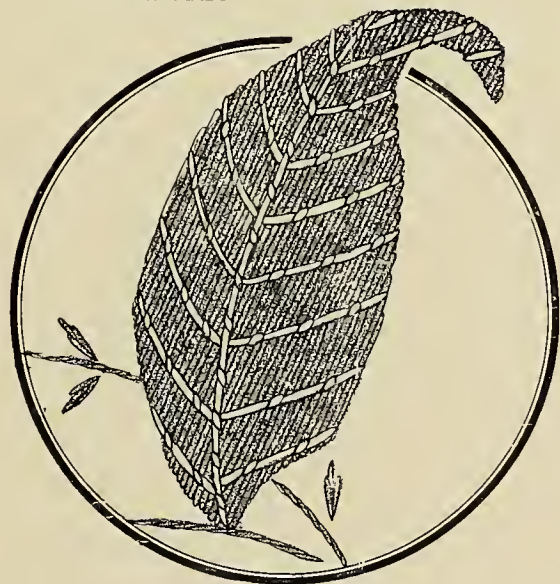
CHAIN STITCH.—Generally worked in the hand and towards the embroideress. Bring the thread up through the traced line and hold it down with the left thumb. Take your needle through the same hole again and bring it up about $\frac{1}{8}$ of an inch further along the line. Still holding the wool under, draw the needle through. Chain stitch can be used for heavy outlines or in rows as a solid filling for leaves and flowers. The rows of stitches follow the outline of the shape. Beautiful shaded effects can be obtained when the rows are in various colours.

LAID WORK WITH COUCHING.—First fill in the shape with long stitches from side to side, in the same direction as the threads of the material. Over this a contrasting thread is couched down (that is, sewn down at regular intervals) in decorative lines. As an example the diagram shows the lines of couching used in a way suggestive of veins. Sometimes it is worked in a scale pattern. Always let the couched thread lie across the laid stitches, not alongside them.

CHAIN



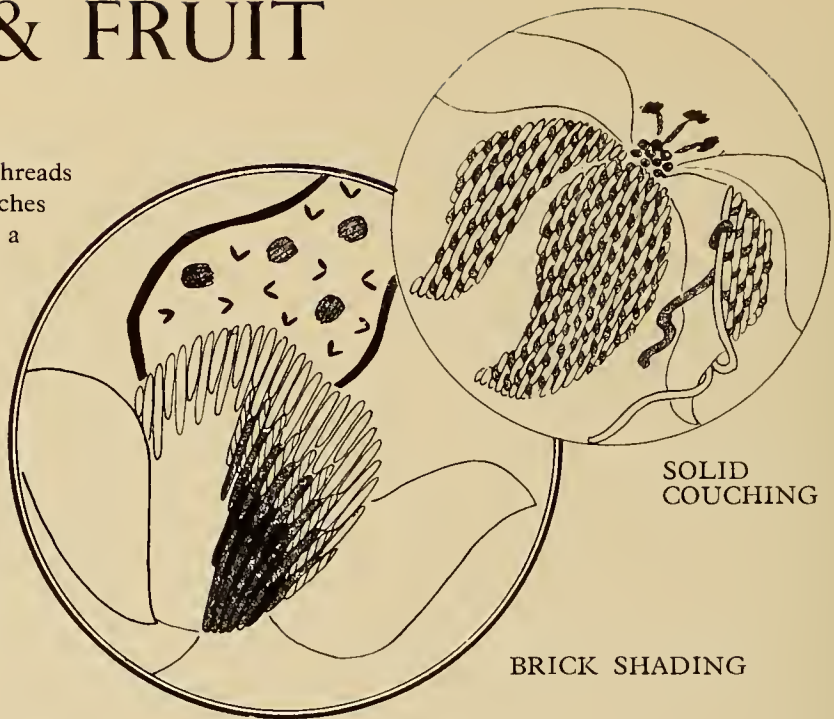
LAID WORK



FOR FLOWERS & FRUIT

SOLID COUCHING OR LAID WORK.—Take threads across the shape and sew these down with small stitches in a contrasting wool. Use double wool. This is a particularly decorative treatment for small leaves and flowers, or such things as acorn cups, etc.

BRICK SHADING.—This is a change from the ordinary shading stitch. The first row consists of long and short stitches alternately. The second row, which will be in another shade, is made up of stitches all the same length, that fit into the spaces between the long stitches of the first row. The stitches of the third row, in yet another shade, will fit in between these and so on. Pencil the lines of shading in lightly if no lines are already traced.



SOLID COUCHING

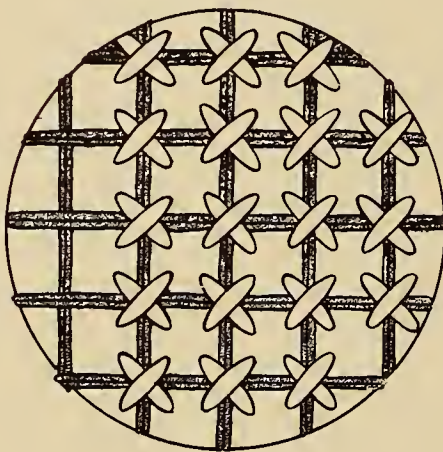
BRICK SHADING

SIMPLE FILLINGS

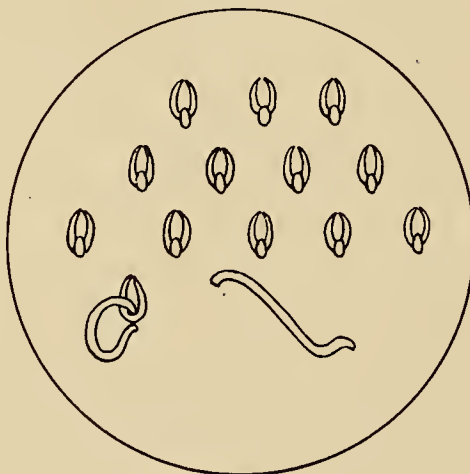
STAR FILLING



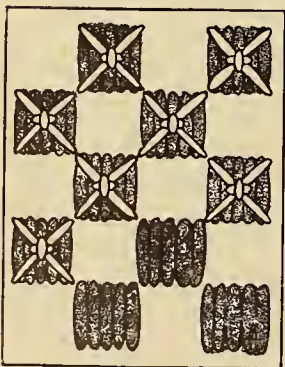
TRELLIS & CROSS



LINK STITCH



CHESS BOARD FILLING



TRELLIS WITH CROSS STITCH.—

First take long stitches from left to right and then others at right angles to these. At each point where the stitches cross, secure them to the ground material with a cross stitch in a contrasting shade. Be careful to get your first stitches all the same distance apart. Work in a frame.

STAR FILLING.—The stars are worked first. They consist (1) of an upright cross, (2) a diagonal cross. All four stitches are then sewn down with a third cross stitch. Work small stitches in pairs between the stars. This filling is an easy way of covering quite large spaces. See page 13 for an illustration.

Tiny stitches worked singly over a space are referred to as **SEEDING**, or in pairs as **SPECKLING**. See pages 15 and 13.

LINK STITCHES.—Single chain stitches are quickly worked over a space and look effective. Link stitches are also used to soften the outline of a large heavy motif.

CHESS BOARD FILLING.—Groups of satin stitches are worked with spaces alternately. Afterwards a cross is worked over each group with a contrasting colour. Hold this cross down with a tiny stitch.

THE "RUTLAND" DESIGN

This design is one of the most popular in the Penelope Jacobean range. It has the typical curiously shaped leaves worked in long and short stitch. Some of the motifs introduce the star fillings, others have squares of satin stitch between which threads of wool are laid and couched down with cross stitches of a contrasting colour. There are several trefoil shaped leaves with centres of solid French knots, and knots are used also to outline the scale pattern of the mauve cones. Crewel stitch or shading stitch is used for the trunk. Other fillings can be introduced for variety.

The ranges of Penelope Crewel Wool chosen for the original were as follows: Greens 565-568, 594, 595; Golds 571-574; Plums 502-505; Jades 517-520; Blues 603-604; Fawns and Browns 616, 617, 524, 514, 534, 535, 536; Brick Reds 561-563; Greys 580-582.

The Drabs 534-536 and 594 were used for the main trunk, and 524 with some of the browns and dark greys for the mounds. The "Rutland" design is made in the following articles: Firescreens, cushion tops and chair backs.

Shades used for the "RUTLAND"

Penelope Crewel Wool.
 Golds 571, 572, 573, 574.
 Pinks, Plums and Reds 502, 503,
 504, 505, 561, 562, 563.
 Blues 603, 604.
 Jades 517, 518, 519, 520.
 Greens 565, 566, 567, 568, 594,
 595.
 Fawns and Browns 524, 534, 535,
 536, 616, 617, 514.
 Greys 580, 581, 582.



As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

ENCOURAGEMENT

Jacobean embroidery is easy to work, and there is certainly nothing monotonous about either the colouring or the stitchery. On the contrary the bold effective treatment of some of the flower shapes and animals is something that we moderns can appreciate. Also the work is neither fine nor trying to the eyes. Stitches nearly three-quarters of an inch in length are a good average for the shading of the larger masses.

The one difficult point is the working of long and short stitch, which stitch, though simple enough in itself, does need thought and a little practice when an awkward shape has to be filled in. The open fillings, on the other hand, are quickly done and large spaces are soon covered.

All the Penelope designs are traced on a linen twill which is practically identical with the original background material of the genuine old examples. Those seen in various museums are well worth examining. The way in which each small object is treated and the clever use of shading is something to be admired. The direction of the stitches is carefully arranged, but there is nothing laboured about any of it. It all appears quite carefree and effortless.

There is no need to worry because you find it harder than you expected to keep accurately to the traced line, or the stitches come a little more irregular than you think they should.

Go ahead and enjoy yourself. Concentrate on the colouring and make every corner interesting. Never mind if the technique is not too wonderful. It is a certain effect you are out to achieve, not a test of neatness.

A table or floor frame will make the work much easier, and indeed, some sort of a frame is essential for shading the solid parts, although chain stitch and stem stitch are best worked in the hand.

With regard to needles, a crewel needle size 4 is the best. When choosing a colour scheme it is always safe to include a good quantity of blue and green. In a quandary between a sombre and a bright shade, choose the quiet one.

When blending colours it gives more life and character to a pattern if instead of running through the entire range of a colour a start is made with one or two shades of a range, and then a jump is taken to another range of the same colour. For instance, suppose a start is made with greens such as 507 and 508, instead of continuing with 509 and 543, why not use 519 and 532? The most dangerous colours are purples, toffee pinks and flames. Avoid these.

The question of mounting and making up your embroidery will, of course, arise. Cushions can be made with a gusset or flat. The seams should be made decorative with a blanket stitch or some simple oversewing with the crewel wool. A piping is another obvious finish. Before making up, press the work on the wrong side with a hot iron over a damp cloth, but try not to flatten the embroidery. French knots are very ugly when flattened.

Stool tops and firescreens, etc., should be mounted by an experienced cabinet maker. If your furniture is not antique, you will find that these patterns are quite in keeping with modern schemes. The "Albemarle" design seems to demand oak, but the "Marlborough" design is the one to work for walnut and mahogany. The latter would be quite at home in a Chippendale scheme.



FLOWERS AND ANIMALS OF STUART EMBROIDERIES



The seventeenth century embroideress had two sources of inspiration open to her. If she lived in the country she would most likely draw her designs from memory and nature. If she lived in the town, then she would make use of an old herbal book, or perhaps one of the few books of embroidery patterns then published. Such books were illustrated with engravings of every possible kind of plant, animal and insect, and various designs for borders and a few allegorical figures.

The language of flowers and other symbols was taken very seriously, and it is obvious there is quite a lot of hidden meaning behind many of the Petit Point designs, particularly those worked in the earlier years of the period.

Patriotic emblems are mixed up with family crests. Charles I and his Queen appear again and again in the role of various Biblical heroes and heroines. Political leanings could be thus expressed without hurting anybody's feelings. No doubt a lady living during the Commonwealth would get a certain joy out of embroidering Stuart symbols all over her cushions.

The crewel work panels do not seem to suggest these hidden meanings. The ambition of the journeyman embroiderers who probably worked many of them, would be to include every variety of flower he could draw, however inconsistent they were. Still, the same flowers and animals are seen in both types of work, and it is interesting to pick them out.

Trees have always been popular in English embroidery. Apple trees, pear trees and oak trees seem to be chief favourites. The Indian version of the Tree of Life became a great favourite, and was immediately adopted for the crewel patterns. The little earthy mounds, out of which spring all sorts of flowers, appear everywhere.

The flowers and plants most often used are roses, lilies, harebells, tulips, hyacinths, honeysuckle, pansies, foxgloves, jasmine, shamrock, carnations, wheat and thistles, also the vine, or at any rate bunches of grapes and cherries. In the crewel work you also find numerous Eastern flowers copied from the Palampores. Notice the Indian cone shapes here and there.

The rose, is, of course, a national emblem. It sometimes turns up in its Tudor and sometimes in its Persian form. The oak or acorn was used as a national emblem after the Restoration to commemorate Charles II's escapade in the oak tree. The carnation is usually connected with Charles I, as also the caterpillar and the butterfly.

You will often find the strawberry introduced in some odd corner ; apparently it was a great topical novelty.

Those queer and clumsy leaf shapes of the earlier Jacobean crewel panels are rather similar to acanthus leaves.

Sometimes even sacred symbols appear. For instance, you will often find the pelican, which stands for divine love ; the dove and the peacock, or the pomegranate, which means eternal life.

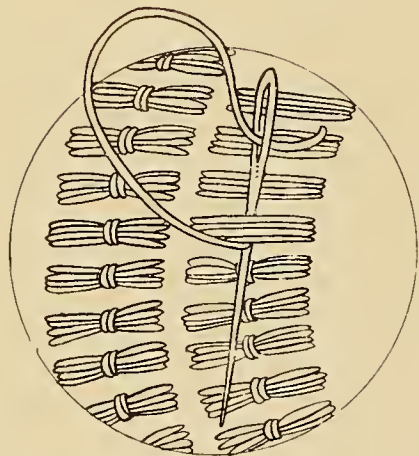
Every sort of animal is introduced—lions, leopards, unicorns, stags, squirrels, camels and elephants are worked in among the mounds, whilst occasionally a dog chases a rabbit.

The phoenix, birds of paradise and parrots help to fill the spaces between the leaves and branches on the hangings.

Next time you visit an exhibition or museum where Stuart embroideries are shown, look out for some of these little creatures. You will find such queer versions of the elephant and the camel. Remember they were drawn by people who only had the stories of travellers and their own imaginations to work upon. There is something very attractive and happy about these embroideries, and they make us feel that England must really have been "Merrie England" in those days.



ALBEMARLE



FAGGOT FILLING.

Work groups of four or five stitches close together. With another thread work one or two back stitches across the middle of each group, thus making it into a bundle. The bundles should keep roughly in line but the stitches should not all be exactly the same length. Stitches may be about half an inch long.

Every motif in Albemarle is absolutely true to type. Notice the meandering stems, the mounds and the animals, and the very typical fillings used on the large leaf shapes. Brick and cross fillings, star filling and rows of faggots are easily recognised. Such fillings are most interesting to work and big spaces are soon covered in this way.

On the original model a great number of shades were introduced, but quite a successful thing could be made with fewer colours. It is certainly more difficult to blend your colours when there is not a great variety, but an experienced worker would easily surmount this difficulty.

Practically every green is utilised for the mounds, also most of the fawns and browns and a little dark blue.

The colours which you will need most are the greens, ranged 565-569 and 506-508 ; Blues 603-606 ; and Browns 616-617.

Shading stitch is used for the animals. The stag has rather a wild expression. It may be the first time he has come face to face with a leopard. There is a gentle reminder here of the touches of symbolism that creep into designs of the period.

A hart hunted by a leopard is a favourite theme, and is supposed to represent the human soul pursued by the cares and trouble of this world. Here, apparently, they have called a truce.

The acorns are also very typical. Work these either with French knots or shading stitch. The acorn cups have long threads of shade 595 laid from outline to outline, over which threads of 514 are couched down with small stitches of the same colour. The stems can be treated in various ways, such as with shading stitch, crewel, chain or thorn stitch. Over the shading stitch of the main stem is worked a line effect with very long split stitches.

Throughout the working of such a large design quicker progress will be made by using two threads of the wool at once.

Besides the portière illustrated the "Albemarle" design can be obtained traced on firescreens, cushion squares, hassock tops, fireside stool tops, footstool tops.

Shades used for the "ALBEMARLE."

Penelope Crewel Wool.

Golds 570, 571.

Pinks and Reds 503, 599, 561, 562, 563, 505,
601, 631, 632.

Blues 589, 603, 604, 605, 606, 531, 532.

Jades 518, 519, 520.

Greens 540, 543, 593, 594, 595, 565, 566,
567, 569, 506, 507, 508.

Fawns and Browns 524, 624, 625, 533, 534,
574, 514, 616, 617.

Black 608.

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical with the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.



THE "LAUDERDALE" DESIGN

AN OLD FAVOURITE

Practically the whole of this pattern is worked in long and short stitch. All the motifs are solid. The thick trunk is in brick stitch, and slanting satin stitch is used for the rather thinner one.

A solid mass of French knots makes an acorn cup, and the grapes, too, are knots, but each has an outline of satin stitch to separate it from its neighbour. If preferred, some of the fillings shown on other pages could easily be introduced into the two lower large motifs. A detailed list of where to use the colours appears on the page opposite.

This "Lauderdale" is obtainable traced on cushion covers, hassock tops, (12 in. square), stool tops and fire-screens, etc.

See page 39.



Shades used for the "LAUDERDALE."

Penelope Crewel Wool.
Pale Gold 571.
Pinks and Reds 502, 503, 504,
505, 561, 562, 563, 552.
Heather 584, 585, 586.
Blues 602, 603, 604.
Jades 517, 518, 519, 520
Greens 593, 594, 595, 507, 508,
509, 540, 543, 565, 566, 567,
568.
Fawns and Browns 524, 617, 534,
535, 536, 571, 574, 626.

'LAUDERDALE' FIRESCREEN

The shades of Penelope Crewel Wool chosen for this screen were as follows: reading from top left hand corner across.

OPEN FLOWER.

Brick 561, 562, 563.
Chartreuse Green 593.
Golds and Brown 571, 617, 534, 574, 626.

PURPLE FLOWER.

Watteau Pink 502—503. Plum 504, 505 and Heather 584—586.
Old Rose 552, 553, 601

CHERRIES.

Bricks 561—563.
Chartreuse Greens 593 and 595.

GRAPES.

Watteau Pinks 502—503. Plum 504, 505. Perhaps a touch of 586.
Reseda Greens 508 and 543.

POMEGRANATE.

Bricks 561 to 563 and 552.
Chartreuse Greens 593 to 595 and 566 to 568.
Browns 617 and 626.

LEAF SHAPE BELOW ACORNS.

Plum 505.
Greens 594, 566, 567, 508 and 543.

ACORNS.

Browns 534 and 617, 626 or 536.
Greens 593, 565.

LITTLE BLUE FLOWERS.

Smoke Blues 602 to 604.
Centres 571 and 534.

BUTTERFLIES.

Bricks 561 to 563.
Gold and Terra Cotta 571 and 626.
Beige and Browns 524, 535 and 536.
Greens 540, 566 and 567.

ACANTHUS SHAPE.

Greens, 594, 595, 507 to 509 and 543.
Smoke Blues 603, 604.
Pinks, Plums and Heather 502 to 505 and 585 or 586.

LEAF WITH ACORNS.

Jades 517 to 520.
Green 540.
Acorns as those above.

STAG AND SQUIRREL.

571 to 574 and 626.
Beige and Brown 524 and 536.

MOUNDS.

Greens 565—567 and 568 and 543.

MAIN STALK.

Jades 517 to 520.
Greens 508 or 543.
Browns, 534 and 574.

SMALLER STEMS.

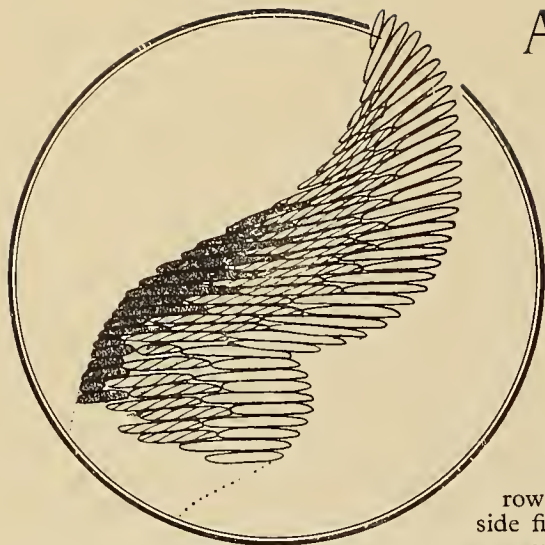
Greens 594, 595 or 566.
Beige and Browns 524, 535 and 536.

LEAVES.

Worked in ranges 565 to 568 and 507 and 543.



As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.



A PIT-FALL FOR THE UNWARY THE LONG AND SHORT OF IT

The only problem that may discourage an embroideress starting a piece of Jacobean work is that of filling in and shading the larger motifs.

The secret of successful long and short stitch lies quite as much in the right direction of the stitches as in their colour.

When working in long and short stitch always start at the outside and work towards the centre or downwards. It is the first row only that consists of alternate long and short stitches; the stitches of the second and following rows are all the same length or as regular as the shape permits. These must be worked right up to, or even into or between, the stitches of the previous row.

Make a distinct difference between the long and short stitches of the first row or the effect will be lost. Always begin in the middle of a row and work one side first and then the other.

Generally speaking, when shading a leaf, the stitches radiate from a central vein, or a place where the vein would be. In a flower, the stitches will radiate from a spot at the middle of the base of each petal. To keep the stitches all in their right direction, it is quite a good plan to draw in lightly or work odd stitches at intervals. It will then be found quite easy to keep the stitches between in the way they should go.

The diagram only shows the barest principle of the stitch, but the colour plate below and that on page 14 should be very helpful.

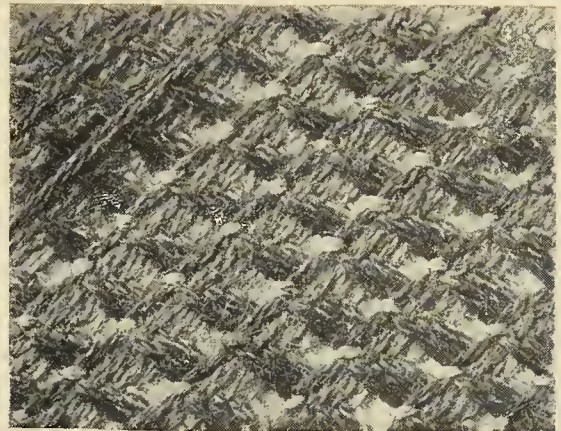


DETAIL FROM "LAUDERDALE"

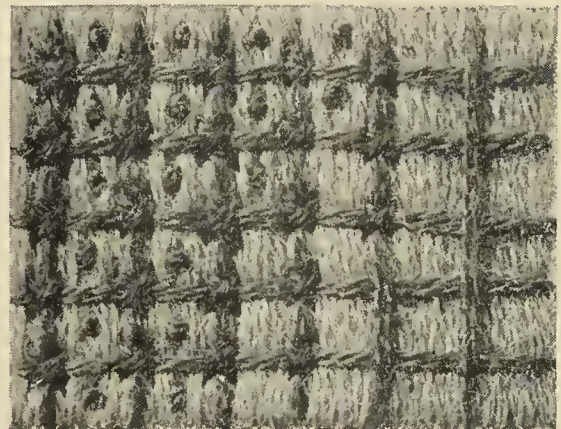
SEE PAGES
14 & 15

FURTHER FILLINGS

BATTLEMENTED COUCHING.—A very quickly worked and effective filling. Use four colours or shades of one colour. Lay threads diagonally in both directions. Next to, and over these work similar stitches in every shade. The last stitches only are couched down with small stitches in a contrasting colour. A good example of this filling appears on the cover of this book.

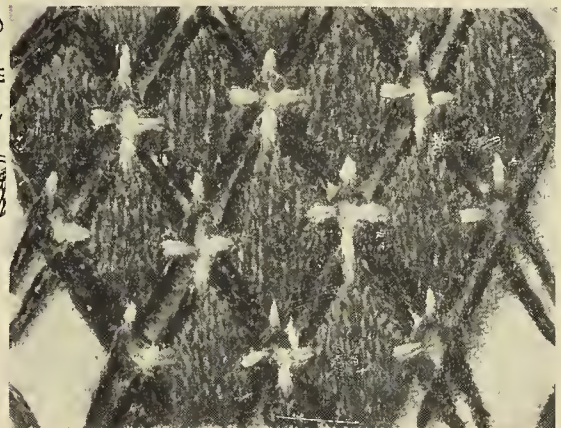


LAI D WORK AND TRELLIS.—Fill in the space with long stitches from side to side. Over these in another colour and in the opposite direction, take stitches about $\frac{3}{8}$ of an inch apart. Next, take stitches crossing these at right angles, and in the same direction as the first stitches. A third colour is used for the cross stitches that are worked to hold down the trellis. Finally a French knot is worked in each square made by the trellis.



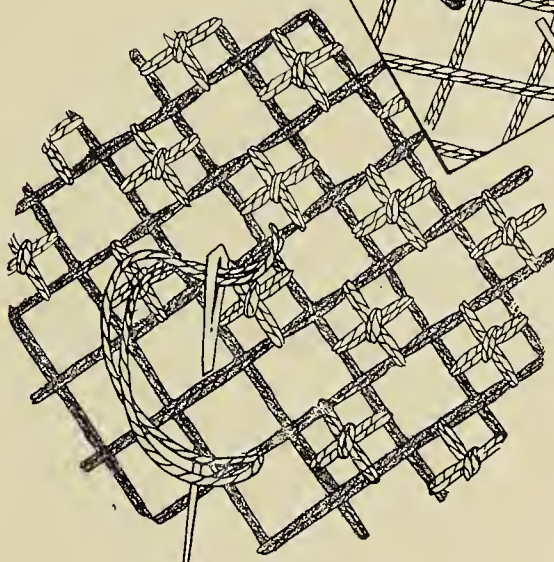
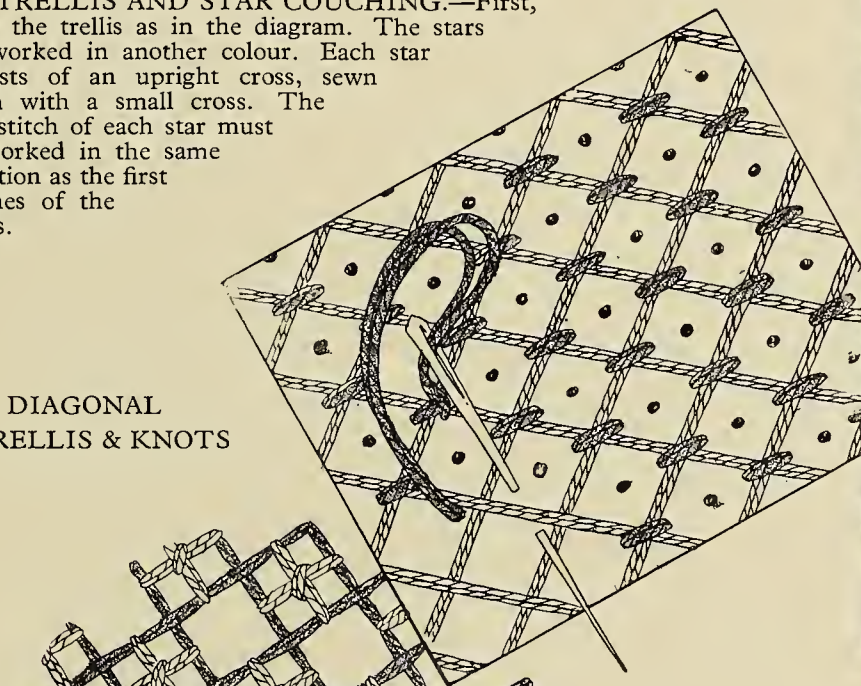
DIAMOND PANE FILLING.—First work the trellis, then fill in the diamond shape spaces between with satin stitches in another colour. The trellis is then couched down with four small stitches in a third colour. Diamond pane filling can be used on the Rutland design.

BRICK AND CROSS FILLING.—Four or five satin stitches are worked close together, then a space is left, another block of satin stitches and so on as shown in the illustration. A small cross is worked in each space with a contrasting wool.



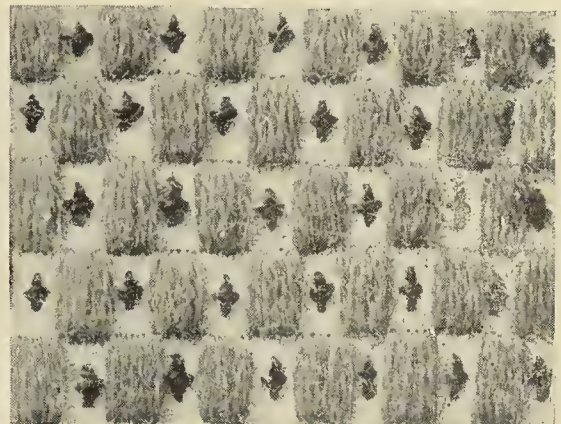
TRELLIS AND STAR COUCHING.—First, work the trellis as in the diagram. The stars are worked in another colour. Each star consists of an upright cross, sewn down with a small cross. The first stitch of each star must be worked in the same direction as the first stitches of the trellis.

DIAGONAL
TRELLIS & KNOTS



TRELLIS & STAR

DIAGONAL TRELLIS AND KNOTS.—Work the trellis diagonally and couch this down with a horizontal stitch. Work a French knot in every space between the trellis stitches.





As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

Shades used for the
"WARWICK."

Penelope Crewel Wool.
 Cream 607, Yellow 571.
 Brick Reds 561, 562, 563.
 Plums 504, 505.
 Blues 604, 605, 532.
 Jades 519, 520.
 Greens 507, 508, 543, 565, 566, 567.
 Fawns and Browns 524, 533, 534,
 535, 536, 514, 617, 624.

WARWICK

The "Warwick" is so full of interesting detail that it is hard to know what to mention first. However, something must be done, so a list of the various shades of Penelope Crewel Wool actually used on the "Warwick" screen can start the ball rolling. These were : Fawns 533, 571, 524, 534 and 624 ; Greens 507, 508, 543, and 565, 566, 567 ; Bricks 562 and 563 ; Blues 604 and 605 ; Jades 519, 520 and 532 ; Browns 535, 536, 617 and 514 ; Plum 504 and 505.

A few stitches of cream 607 were used for the eyes of the birds and the stag, with a black dot in the centre, but dark brown and shade 571 could be substituted if preferred.

The main stem is worked in satin stitch, using the shades 524, 535 and 536, after which stitches of 533 are laid across. Sloping satin stitch is used for the finer stems. The mounds are also sloping satin stitch. Introduce in these, various arrangements of 565, 566 and 567 with 524, 535 and 536. The stag is worked in 524, 535, 617. The large bird has wing, tail and head feathers of sloping satin stitch in 519, 520, 532 and 604 and 605. The body is a mixture of fawns and golds, and touches of 504 and 505 mingle with 536 on the throat. The legs and feet are in 524 and 535. The colour plate of "Warwick" gives all the necessary information about the leaves and small flowers, but there are several points that should not be overlooked. The filling in the deep blue and wine coloured flower on the left consists of stitches of 533, taken right across the centre, over which is laid a trellis of 507, sewn down with cross stitches of 604. The blue green shade 532 is used with 604 and 605 on some of its petals. The same filling is used again for various leaves, but in different colourings and with single wool for the trellis. Other colourings used are 535 and 532, worked over 624 and 505, and 604 worked over 533 and 571.

For the small bird use the same blues and greens as for the large one, also a little 571 and 534.

The butterfly has a fine buttonhole stitch worked round its wings and orange spots of French knots.

The pink flower next to the butterfly has a split stitch centre in 524 and 535. The very small flowers are also worked with a buttonhole stitch edge in 571, 534 and 624, with centres of knots in 536. The large gold flower is worked in long and short stitch from 571, 533, 561, 562, 563 and 504, with a centre of solid knots worked in rows of 507, 508, 543 and 514. The snake is very simple, just use a mixture of 533, 507 and 524, with an outline of 536.





This is a particularly lovely example of the type of crewel work done in the 18th century. The colours are rich and many, but not gaudy. The best possible use is made of the long and short stitch to express light and shade, and the direction of the stitchery seems to have been chosen with a keen knowledge of flower forms even if some of the flower-heads are still conventionalized in treatment of shape and colouring.

Here are some notes that may be helpful to the embroideress who wishes to copy the illustrated specimen. The shade numbers quoted are those of Penelope Crewel wool with which the stool is worked.

Beginning with the centre motif, the Rose ; colours for this include the brick red range, 561 to 563 and 553, fawns 524, 616 and 533. The buds on either side echo these shades, but cream 607 is also used. The leaves surrounding the rose are worked in chartreuse greens 593, 595, 565, 566, 567, Reseda greens 507, 508, and Jades 519 and 520. These last are in small quantities. Blue, shade 606, is also used on one leaf. Note the veins, some in dull brick and some in bright blue and green.

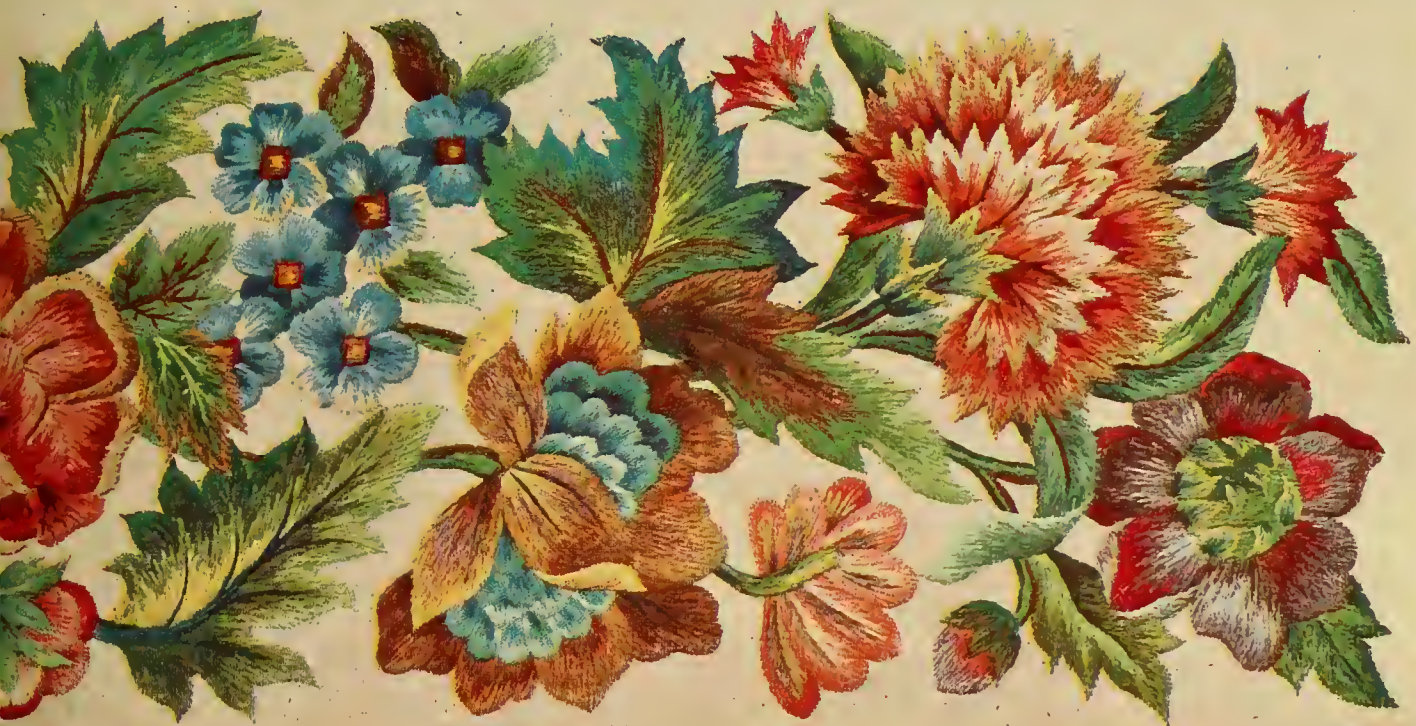
The three small flowers above the rose take shades 524, 571, 616, 533, and red 553 for the centres.

Working now to the right, the cluster of blue flowers will need blues 603, 605, 529 and 591, with cream 607

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

FENDER STOOL

"ALL" DESIGN



and 523. The centres are 571, with 573 and 574. Four stitches in red 632, or any other bright red make the outlines of these.

Next is a flower worked in golds and fawns. A good selection is used from the ranges 533 to 536 with 616, 557, 570, 535 and 536. Markings are worked in turquoise blues. The small blue green petals are worked with 539, 517 and 518, a little 519 and a touch of 605.

A pink flower comes next with petals of 561, 562, 563, 556, 524, 533 and 607. A large carnation introduces more bricks 561 and 562. With these colours are worked 533, 616, 617 and the fawns from the 533 to 536 range. Reds 553 and 632 and dark brick 563 are used for the deep tones with 523, 524 and 607 for the light tips. Both small buds repeat this colouring, but include more dark than light shades.

An anemone shape completes this half. A curious almost mauve effect is given by the fawns 556 to 559, worked in with reds such as 600, 601 and 632. The centre is green 566, with 593, 567, 507, 520 and 543.

Working left from the rose we have a fully blown pink. This is bright with such reds as 630, 600, 632 and 561 to 563. Other colours used are 570, 523, 557, 535, 536, 554, and such greens as 595 and 567. Above this is a lily shape, quietly coloured with shades 607, 557, 523 and blues 529 and 591.

Shades used for the
"VAUXHALL."

Penelope Crewel Wool.

Cream 607.

Golds 570, 571, 573, 574, 610.

Pinks and Reds 561, 562, 563, 553,
554, 600, 601, 630, 632.

Blues 603, 605, 606, 529, 532, 591.

Jades 517, 518, 519, 520.

Greens 593, 595, 565, 566, 567, 507,
508, 539, 543.

Fawns and Browns 523, 524, 533, 534,
535, 536, 556, 557, 558, 559, 616,
617.

Continued on page Thirty-three

Page Twenty-one



AN 18TH CENTURY FENDER STOOL

THE "VAUXHALL" DESIGN



This is a particularly lovely example of the type of crewel work done in the 18th century. The colours are rich and many, but not gaudy. The best possible use is made of the long and short stitch to express light and shade, and the direction of the stitchery seems to have been chosen with a keen knowledge of flower forms even if some of the flower-heads are still conventionalized in treatment of shape and colouring.

Here are some notes that may be helpful to the embroideress who wishes to copy the illustrated specimen. The shade numbers quoted are those of Penelope Crewel wool with which the stool is worked.

Beginning with the centre motif, the Rose; colours for this include the brick red range, 561 to 563 and 553, fawns 524, 616 and 533. The buds on either side echo these shades, but cream 607 is also used. The leaves surrounding the rose are worked in chartreuse greens 593, 595, 565, 566, 567, Reseda greens 507, 508, and Jades 519 and 520. These last are in small quantities. Blue, shade 606, is also used on one leaf. Note the veins, some in dull brick and some in bright blue and green.

The three small flowers above the rose take shades 524, 571, 616, 533, and red 553 for the centres.

Working now to the right, the cluster of blue flowers will need blues 603, 605, 529 and 591, with cream 607

and 523. The centres are 571, with 573 and 574. Four stitches in red 632, or any other bright red make the outlines of these.

Next is a flower worked in golds and fawns. A good selection is used from the ranges 533 to 536 with 616, 557, 570, 535 and 536. Markings are worked in turquoise blues. The small blue green petals are worked with 539, 517 and 518, a little 519 and a touch of 605.

A pink flower comes next with petals of 561, 562, 563, 556, 524, 533 and 607. A large carnation introduces more bricks 561 and 562. With these colours are worked 533, 616, 617 and the fawns from the 533 to 536 range. Reds 553 and 632 and dark brick 563 are used for the deep tones with 523, 524 and 607 for the light tips. Both small buds repeat this colouring, but include more dark than light shades.

An anemone shape completes this half. A curious almost mauve effect is given by the fawns 556 to 559, worked in with reds such as 600, 601 and 632. The centre is green 566, with 593, 567, 507, 520 and 543.

Working left from the rose we have a fully blown pink. This is bright with such reds as 630, 600, 632 and 561 to 563. Other colours used are 570, 523, 557, 535, 536, 554, and such greens as 595 and 567. Above this is a lily shape, quietly coloured with shades 607, 557, 523 and blues 529 and 591.

Shades used for the
"VAUXHALL."

Penelope Crewel Wool.
Cream 607.

Golds 570, 571, 573, 574, 610.

Pinks and Reds 561, 562, 563, 553,
554, 600, 601, 630, 632.

Blues 603, 605, 606, 529, 532, 591.

Jades 517, 518, 519, 520.

Greens 593, 595, 565, 566, 567, 507,
508, 539, 543.

Fawns and Browns 523, 524, 533, 534,
535, 536, 556, 557, 558, 559, 616,
617.

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.



THE 'RICHMOND'

This piece is a typical example of Jacobean work. The motifs are certainly not as large as is sometimes seen in such embroidery, but it is usually the earlier Jacobean patterns that have the larger ponderous leaves and tremendous flower heads. As the method of working changed from semi-solid effects to solid long and short stitch, it became necessary to make the designs lighter in character. The earlier examples are often worked in many shades of one colour, generally blue—here we have the later type worked in many colours.

PERIOD—ABOUT THE
TIME OF SAMUEL PEPYS
AND NELL GWYNNE.

Page Twenty-two

Crewel wool embroidery is usually worked on a linen twill and Penelope Crewel Wool is recommended. Long and short stitch is used principally, although outlines are in stem stitch and there are one or two simple fillings.

As usual on Jacobean pieces, English flowers are mixed incongruously with exotic shapes. Pink roses, some in an almost brick red 561, 562 and 553 and one with an outer row of fawn 524, 616 grow from the same main stem as jasmine, a tulip, a carnation and what might be a dahlia. The jasmine blossom is embroidered in pale yellow 570, brick 561, and warm browns 533, 534. Even a little mole colour 557 is worked in very happily. The tulip shape is in brown 617, mole 557, and blues 602, 603 and 589, with a brick red 562 outline in certain parts of split stitch. A patch of cream 607 has been brought into use to lighten the middle petal. This is itself broken by an odd stitch or two in pink. The carnation is in shades of 560, 561, 562 with 607 and 533 for some petals.

The stems are worked in three shades of brown 534, 535 and 617, using long and short stitch worked diagonally. The stitches must be carefully arranged when the stem curves suddenly.

Use the jade 519 with 508, 565 and 507 for the large leaf at the base of the main stem. The leaf above this needs 543, 508 and 594. The leaf with a centre of seeding is worked in 533, 507 and 518. Other leaves are in pleasing arrangements of the greens given in the list. Yellow greens are usually worked at the tip of a leaf, shading into darker and bluer greens towards the centre vein or to the main stem.

Three of the flower heads are worked with shades 518, 520, and 616. A little brick is used for their centres. A particularly Jacobean leaf, to the left of the centre motif has an interesting filling of threads shade 518, couched down with stitches of green, shade 508. In each small square thus made is worked a small cross stitch in the same green. The leaf itself starts at the outer edge with 594, and is then shaded into 507, 508, 509 and 532. It may be helpful to remember that when in doubt as to what colours to use, greens, blues and browns are always reliable stand-bys for Jacobean work. The golds and pinks are useful secondary colours, yellows and cream should be used sparingly.

As the Richmond design is a fairly heavy one, a mount of dark oak would be in keeping, with walnut or mahogany as suitable alternatives. The design illustrated is a horizontal firescreen.

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

Shades used for the
" **RICHMOND.**"

Penelope Crewel Wool.

Cream 607

Gold 570.

Pinks and Reds 560, 561, 562, 553.

Blues 602, 603, 589, 532.

Jades 518, 519, 520.

Greens 507, 508, 509, 543, 565, 594.

Fawns and Browns 524, 533, 534, 535, 557,
616, 617.

ELIZABETHAN

FENDER STOOL

A fender stool can be such a friendly thing. When it is drawn right up to the fire on cold evenings there will be no regret over the odd hours spent on the embroidering of it. It will not take very long to work. The Elizabethan design is not a heavy one in spite of its being in solid stitchery. If the colouring of the fender stool is not considered suitable, there is another scheme given on the opposite page for the same design.

Apart from a few French knots, a little stem stitch and the laid work fillings, the only stitch used is long and short stitch.

The two large motifs are worked with the rusts, golds and blue. An outline of stem stitch separates the blue from the rust on the middle leaf.

The filling used on the side leaves is worked in this way. Stitches of 589 are laid across the space. Over these make a diagonal trellis of 533, and couch the trellis with tiny stitches of 586. Then in each square work four small link stitches cornerwise with a yellow knot in the centre.

The same filling is used on the leaf shape at the end of the stool, but this time stitches of maize are couched with green and rust. Round this filling are worked rows of French knots in various greens.

The pink roses are quite straightforward. Each should be shaded from light to dark rose so that it is well defined against its neighbours.

There are one or two small buds with touches of rust and two flowers in rust with a centre of solid knots in fawns and golds.

A good selection of greens and at least one fawn is necessary to make a success of the stems and leaves, otherwise, they have a tendency to become monotonous, a thing to be avoided at any cost.

Shades used for the

"ELIZABETHAN." Scheme 1.

Penelope Crewel Wool.

Golds 570, 571.

Pinks and Rusts 552, 553, 554, 624, 625, 563, 612.

Heather 584, 586.

Blue 589.

Greens 593, 594, 595, 566, 567, 568.

Fawns and Browns 524, 533, 534, 573, 574.



*For details of available articles
see page Thirty-nine.*

“ ELIZABETHAN ”

Scheme 2.

Long and short stitch predominates. With regard to colouring, make much of the 519, 520 and 532 range, and let the 508 and 543 shades come next in proportion. Shade 606 is a good colour in small quantities. The stems are worked in stem stitch in rows of 533, 573 and 536, and just a streak of 565. Speckling in shade 520 prevents the centre shape from looking too thin. The Light Brick is only used for the couching and a few French knots. One skein of each shade will be sufficient for this hassock, the actual embroidery on which measures 12 by 11½ ins. Other articles obtainable traced with the Elizabethan design are : cushion squares and firescreens, and although it has been rather unfortunately named “ Elizabethan ” is a very typical Jacobean pattern, particularly so when worked in this characteristic blue scheme.

Shades used for the “ ELIZABETHAN.” Scheme 2.

Brick 561.

Jades 519, 520, 532.

Greens 508, 565, 543.

Fawns and Browns 533, 536, 573.

Navy 606.



As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

SCOTT WILSON DESIGNS
54 EAST 58th STREET.
NEW YORK 22
N.Y. 10022

¶ MARLBOROUGH ¶

Another crewel work pattern. This one is quite different however from the type we have previously discussed. Here the large all-over pattern has been divided into smaller separate motifs. The effect is decidedly lighter.

The flowers, though still conventionalized, are more natural in shape. The colourings in this instance certainly owe more to art than nature. The designer has aimed at and succeeded in getting the mellow colouring so charming in the genuine old pieces that have been worn and used, and become faded with the passing of time.

Two Queens of England who had considerable influence over needlework in their respective days were Mary, the wife of William of Orange, and Anne. The former was herself a most industrious needlewoman, and the second, we are told, was a very keen gardener, with a lively interest in needlework, though not personally an accomplished embroideress. It followed, therefore, that women of fashion took an interest in both needlework and gardening, hence the continual use of the more ordinary garden plants in embroidery patterns, such as the rose and the carnation.

The illustration is of the Marlborough design used as a stool top. It is worked with Penelope Crewel wool.

Taking the flowers separately, here are some points of interest.

Let us start with the Tulip. This is embroidered in cream 607 and golds 533 and 534 with a touch of 557 and 616. The streaks of red 562 and 553 can be worked in afterwards. The greens for the leaves are 506, 507, 508 and 543. The undersides of some of the leaves will require shades 565 and 566.

The Rose is quite simple, but the embroideress must watch the direction of stitch closely. The lightest petals are worked in shades 562, 563 and 630. Three centre petals are worked in shades 616 and 553 and 563, others in 632 and 563, and 553 and 563. The leaves have lovely colouring 533, 507, 508 and 543, with a touch of 565 on the calyx round the buds. The centre veins of the leaves should be worked in split stitch afterwards. Shade 509 and some 617 can be used on the stem.

The Carnation is worked in the soft faded shades of 607, 533, 534, 524, 561 and 562. The dark shadows are 617, 514. The arrangement of colour is not very important, but note that the lighter shades are used on front petals and the darker shades behind. As regards leaves and stems, introduce 507, 508 and 509, with quite a lot of 566 and 567 (this last gives a rich shadow under the turnover of one of the leaves).

Shades used for the

“ MARLBOROUGH ”

Penelope Crewel Wool.

Cream 607.

Pinks and Reds 561, 562, 563, 630, 632, 553.

Blues 589, 604, 591.

Jades 518, 520.

Greens 506, 507, 508, 509, 565, 566, 567, 539, 543.

Fawns and Browns 524, 533, 534, 557, 616, 617, 514.

The two other corner flowers are obviously conventionalized. Take the one with the jade centre. These petals are bright with 539 and 518. The buds echo the mole shades with 524, 533 and 534, but some 557 and 616 is used as well. An outline of 563 strengthens and separates some of the petals, which are chiefly 524, 557 and 617. The leaves are a mixture of greens 565, 566, 507, 508 and 520 or 567. The flower in the opposite corner is similar in colouring. The same fawns and golds are used, plus some warm brown 617 for the shadows under the petal turnovers. The centre consists of four tiny shapes in cream 607 and greens 506 and 565. An outer ring of similar petal shapes is filled in with greens 565 and 507. An outline of 617 helps to

CLEVER
SHADING
IN
CREWEL
WOOLS



As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

PERIOD—DATES OF
WILLIAM AND MARY
OR QUEEN ANNE AND
WILLIAM CONGREVE.

REGENCY

We call this "Regency" not because the design definitely belongs to this particular period and no other, but to indicate that in the method of working and in style it is later than other patterns shown.

The change from one style to another could not be sudden and decisive as communication between one part of the country and another was slow and difficult, and it frequently happened that fashions and styles prevalent in London did not become popular or even known in the further parts of the country until many years later—perhaps as many as ten or even more.

Shades used for the
"REGENCY."

WB Washing Filoselle Silk.

Yellows 1454, 1532, 1582, 278, 280, 282.

Pinks and Reds 222, 224, 756, 760, 230, 232, 234.

Blues 250, 158, 160, 487, 489, 252.

Greens 260, 262, 900, 902.

Fawns and Browns 1673, 1468, 1685, 286.

Greys 270, 274, 276.

In "Regency" the design has become less conventional. There is an obvious attempt to get a little nearer to nature in the drawing of the flowers and leaves. With regard to colour, this has been chosen for our illustration with the idea of achieving an antique effect.

In cases therefore where soft greys and fawn shades are used in places where one would not expect to find them, it is quite probable that the threads used on the original piece of work from which the design has been adapted have faded, and that these sober shades were once much brighter. As an example, the greys of the rose and tulip and the very neutral colouring of some of the smaller flowers are worth noting. The present effect is very beautiful however, and no doubt easier to the eye than in its original brilliant state.

Silk has taken the place of crewel wool, although the latter can be used with an equally charming result. The cushion square as illustrated was worked in WB Washing Filoselle on British Satin, and a list of the shades used are here included. The thread is used four strands at once, though three can be used for fine detail.

The colours are arranged in a very deliberate fashion. The tulip and the rose are in encroaching satin stitch, the stitches being about a quarter of an inch long.

In one or two places an outline is worked in dark brown split stitch. This shows up parts of the design that would otherwise be lost, and gives life and character to the shapes thus treated.

The colours are clearly defined and easy to follow from the illustration, but the following notes may be useful.



PERIOD—CHAIR OF IN-LAID MAHOGANY, LATE EIGHTEENTH CENTURY.

Columbine.—These are in blues 250 and 489 with leaves of gold 280 and fawn 1673. The stem is in split stitch, using 286 and 1673. The use of light blue 489 with some of the gold leaves provides a discordant note that makes interesting a corner that might otherwise appear just a little dull.

The Blue Flower on the Left.—For this use 1673 and 252 for the satin stitch. Over this, work split stitch in lines of 489. This gives an effect of veining on the three lower petals. The inner petals are outlined in dark brown. The centre is brown again, shade 286 with inverted petals of 250, 158, 1673 and 252, outlined with very dark blue. The touch of green gives a lovely glow to this flower. The extreme centre is 278 with a dark blue outline.

The Stems and Leaves.—Some of the stems are in golds 278, 280 with 236 also 1673, others in greens 902, 900 and 260. All stitches are worked parallel to the direction of the stem. An outline of split stitch is worked along one side only.

The Tulip.—This is beautifully worked in encroaching satin stitch; this is worked by taking the stitches just between the stitches of the preceding rows, use yellows 278, 280 and 1454. There are one or two markings in pink 230 and an outline in brown 286. Two petals have grey centres 270 and 274. Notice how the lines of stitchery vary according to the shape of the petal, some being horizontal and some following the outline.

The Carnation is tipped with gold 1454 and then merges into 756 and 760. A dark brown outline brings some of the petals into prominence.

The Dahlia.—For this use 278 for the tips, then flames 222 and 232, 224 with a centre of 278 and 282. Brown outlines here again, and of course tips of 1673 or 1468.

Two Big Acanthus Leaves.—These are warm and coppery in colour. Use 1532, 1673, 1582 and 1685, with bright blue centre veins of 158.

Tiny Flowers at the Top Right.—These are worked in 1685 and 1673, 278 and 280.

Tiny Flowers at Lower Left.—For these use 756, 1454, 1468 and 1685.

The Vase is worked with blues 158, 250 and 160 and then fawns 1685, 285 and 274.

The Rose.—Shades 230, 232 and 234 are required for the petals, which are tipped with greys 274 and 276. A brown outline is worked round the largest centre petal.



REGENCY

PERIOD—ABOUT THE
TIME OF GEORGE III
AND BEAU BRUMMEL—
“THE AMATEUR GENTLE-
MAN.”

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

Page Twenty-nine



PERIOD —
ANY TIME AFTER
THE REIGN OF QUEEN
ANNE.—DAYS OF EMBROIDERED
PETTICOATS AND PANNIERS.

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

“BERKELEY SQUARE”

SHADES used for the “BERKELEY SQUARE.”

WB Washing Filoselle Silk.

Yellows 1453, 1454, 1457, 1532, 1534.

Pinks and Reds 226, 230, 232, 234, 750, 211.

Blues 488, 489, 252, 254, 256.

Greens 266, 1514, 262.

Fawns 1682, 288.

It is hard to believe that this design of the Queen Anne Period is a grandchild or at least grand-niece of those massive Jacobean crewel work panels with sprawling tree trunks growing from gigantic mounds of earth on which tiny deer and squirrels disported themselves. Nevertheless there is a direct relationship. The scrolling stems in this design have become much finer and the leaves and flowers quite small. As this happens, the embroidery becomes solid and silk is used instead of wool.

A great deal of embroidery was worked in this style in the 18th century on curtains and bed-hangings as well as petticoats and waistcoats.

The colouring and treatment is extremely dainty, and although most suitable for rooms furnished in walnut and the lighter furniture of the Queen Anne and Georgian styles, it can also look quite happy in a bedroom or lounge of the more restrained modern type.

For the most part the flowers are a little more natural in shape and also in colouring. They do at least suggest English flowers though it is often hard to place them in definite categories. They are still conventionalized, and the embroiderers need not worry if they do not appear botanically correct.

Embroidered on stone-coloured satin with WB Washing Filoselle using four strands in satin and long and short stitch the result is very beautiful. Several greens have been used on the leaves which are worked in sloping satin stitch. Hardly any attempt is made to shade the leaves. The exceptions are two or three leaves with bright red 234 veins, that are worked with 266, 1514 and 256.

Some leaves are worked with a mixture of two threads, shade 262, and one of 256. Two of the leaves near the middle are definitely blue in tone, 256.

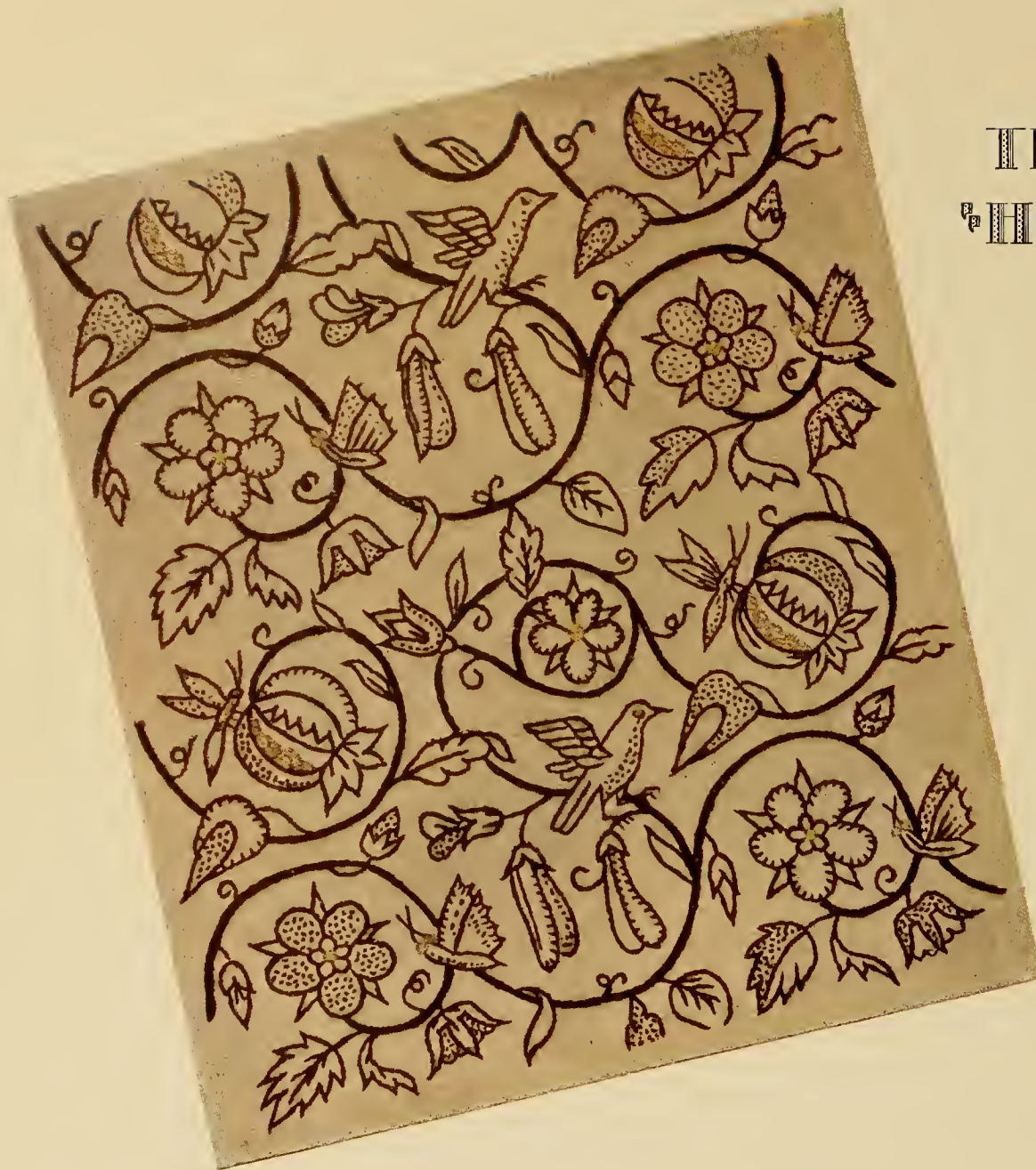
A tulip appears in shades, 226 pink, 1453 yellow, with a stitch or two of 1682, and some green 1514.

Dahlia-like blooms are worked in 252, 1454, 1457 with a touch of 1534.

Blue forget-me-nots in 252, 488 or 489 and 254 have red centres 234. Work the carnation with 1682, 226, 230 and 232, with a calyx of 1514 and 256. The same pinks are also used on several of the smaller flowers.



THE "HARDWICKE" DESIGN



Shades used for the "HARDWICKE"

WB Washing Filoselle Silk.
Gold 280.
Black 1469.




Page Thirty-two

The sixteenth century was a period of extreme extravagance in dress. Most articles of clothing were elaborately embroidered. Even the gentlemen's white shirts were decorated with bands of fine needlework. These were frequently worked entirely in black silk, hence the name "black work" which is usually applied to the narrow borders of Holbein stitch and cross stitch that glorified the shirts at neck and wrist.

Above is a very pleasing Elizabethan design. This sort of pattern was often seen worked with gaily coloured silks on bodices and waistcoats, but here the embroideress has been influenced by the dignified "black work" in her choice of colour scheme. It has such "homely" details as roses, oak leaves, acorns, butterflies, moths and pea pods, all of which were most popular motifs with the Elizabethan embroideress. The scrolling stem is another typical feature.

To make up for lack of colour, we have variety of stitch. The stems are worked in braid or heavy chain stitch. The thread is used in its full thickness for this. The leaves are outlined with stem stitch. Buttonhole stitch gives an interesting outline to parts of the pattern, and herring-bone is used down the centre of the pomegranate shapes. Seeding and speckling are employed to break up some of the bare spaces and to make them more interesting. Three strands of thread will be used for all these stitches.

A golden yellow 280 is used here and there, and adds an unexpected richness to the design. You will see it used for the eyes of the insects, the flower centres and sections of pomegranates ; satin stitch for the former, and fly stitch for the latter.

For the "Hardwicke" design you will need  Washing Filoselle in black 1469, and gold 280.

A list of other articles traced with this design will be found on page 39.



ARM CHAIR WITH
NEEDLEWORK SEAT,
ABOUT 1745.

AN 18th CENTURY FENDER STOOL—*Continued from page Twenty-one*

A tulip comes next. For this use shades 523, 533, 534, 536, 616, 617, 561, 562, 563 and 553.

Lastly, we have the daffodil with shades of yellow 570, 571, 610 and 533, a few odd stitches of 616 and dark greens of 508 and 543.

It would be extremely confusing to describe each leaf in detail. The chartreuse greens are much in evidence, with the golds and fawn shades used for the tips. The blue greens such as 518 and 532, give depth and brilliance when used discreetly.

The various sizes in which the "Vauxhall" is produced are quoted on page 39. This design is traced on a good quality linen twill very similar to the background used for the original crewel wool panels.

SILK AND SATIN FOR YOUR CHIPPENDALE

It is only within comparatively recent times that the opening of Tutankamen's tomb gave birth to an overwhelming craze for anything Egyptian. Jewellery, ornament, style in hairdressing and dress were all inspired by the treasures of ancient Egypt.

In a similar way, though naturally more slowly, did the growing trade and contact with the Far East affect the trend of fashion in Europe two hundred years ago. Chinese embroideries, Chinese silks, pagoda-like summer houses and Chinese details in architecture became the vogue.

The resulting style in England is known as Chinoisie. This Chinoisie style even affected furniture, Chippendale developing and expressing it on some of his chairs, four poster beds and tallboys.

The Chinoisie design on the opposite page is specially arranged for a firescreen and is traced on a beautiful quality of British satin in a pale stone colour.

The flower heads are definitely Chinese in type, being very like those frequently seen on Chinese pottery. Worked in silk, in bright colours, they display a daintiness not found in the wool designs shown previously in our book.

WB Washing Filoselle is used in its full thickness. Long and short stitch and satin stitch is used throughout. The blending of the colours is arranged in a very decorative way. It is interesting to notice the sudden "jumps" of colours in some of the flower petals. It will be noticed that there is no intermediate shade between the two colours used on the stems. Sloping satin stitch and long and short stitch are used for these, the stitches being worked diagonally across the direction of the stems. The colour is changed quite abruptly at irregular intervals.

The shades used together on the stems are 254 and 258, 254 and 260, 254 and 252, 254 and 1532. The blue greens are used for the stems whilst the yellow greens are used for the leaves, although occasionally 254 is worked in with the latter to obtain depth of colour.

The "mound" motif appears again in a modified form. For this we suggest colours 1491, 268, 286 and 284. The "dragon" has all the fire and virility we expect of such a mythical beast, though there is something almost Renaissance as well as Chinese about it. The colours used for this are 1682, 1673, 1456, 1491, 288 and 1684, with a touch of 1576 for tongue and eye.

Shades used for the "CHIPPENDALE"

WB Washing Filoselle Silk.
Golds 1532, 1456, 282.
Pinks and Reds 1545, 1548, 1576, 760.
Blues 488, 489, 254, 1649, 1651, 252.
Greens 258, 260, 268, 1491.
Fawns and Browns 1468, 1673, 288,
1682, 1684, 284, 286.

MAHOGANY CHAIR
IN THE STYLE OF
CHIPPENDALE.



CHINESE CHIPPENDALE



PERIOD—THE MIDDLE
AND LATTER END OF THE
EIGHTEENTH CENTURY.

As the new shade range varies somewhat from the one used for the original embroidery, it is possible that some portions will not be identical to the illustration. A very artistic and satisfactory result will, however, be obtained from the shades quoted.

Page Thirty-five

CHINESE CHIPPENDALE—Continued from page *Thirty-four*

This centre motif is intensified by a dark brown outline in split stitch using three strands of the Filoselle. The same outline stitch is used frequently elsewhere on the design to pick out certain shapes and prevent petals from merging into their neighbours. The flowers are in golds, pinks and blues. Suitable colour combinations are such blues as 1649, 1651, 488 and 489. With these shades there is sometimes a touch of gold 1532.

The golden flowers are worked with shades 1532, 1456, 282 and 284. 1468 is a curious pinkish fawn used for some of the tiny flowers. It works in well with the light pinks 1545 and 1548. 288 is also used for the tips of petals which are in 1548. The fawns 288 and 1684 are worked in with touches of pale gold 1532 and pink 1548 and 760 on some of the fruit shapes.

It is interesting in passing to note that the method of working this piece is closely related to the block satin stitch and "voided" satin stitch treatments of Chinese work. In "voided" satin stitch a tiny outline of background is left between each row of stitches. This must be extremely fine and even, and it is a very difficult stitch to work satisfactorily.

The Chinese embroiderers worked their satin stitch on the top surface, only the most minute of stitches showing on the wrong side. It is obvious that such a method is very economical, but it is also rather more difficult to keep the stitches and the tension even.

Both "block" and "voided" satin stitch could be used on this design if the colours are arranged in bands following as nearly as possible the outline of the shape. The appearance would then be even more Chinese than it is now in the long and short stitch.

We have called this design Chinese Chippendale because it is so suitable for a bedroom or lounge in which the furniture is in Chippendale style.

A list of the other articles supplied traced with this design will be found at the end of the book.



CHAIR AND STOOL,
ENGLISH, LATE
SEVENTEENTH
CENTURY.

“BERKELEY SQUARE”—Continued from page *Thirty-one*



The bright red 234 is used for the centres of the five petalled blue flowers. Shade 1682 is also used on these. The centre spray of what might easily be bluebells or hyacinths is made up of blues 254 and 488 with a little fawn 1682.

The stem is interesting. Using two strands of shade 262 and one strand of shade 256, embroider it in stem stitch, each stitch being about $\frac{3}{16}$ in. long.

Still one more combination of colour is that of the mauvish pinks, 750, 211 and 288, with a touch of yellow 1453 used on several of the flowers, some of which may remind us of the typical Persian rose.

Such a beautiful piece of work deserves making up in an equally beautiful way. The cushion illustrated here is finished with a narrow piping of green silk through which a cord has been taken. The choice of colour for this is quite a matter of taste. Any of the main shades introduced in the embroidery can be used successfully as an edging.



“MARLBOROUGH”—Continued from page *Twenty-six*

emphasize their arrangement. In the very heart of the flower is a centre of dull brick 563. Stitches of this are laid across the centre and held in position by diagonal couching in brown 617.

The remaining flowers are much more simple in shape. The forget-me-nots have leaves and stems all in long and short stitch in greens 520, 506, 507, 508 and 543. The flowers are in a care-free mixture of 533, 539, 557, 604 and 589. The mimulus shaped flowers are more intricate, gold 533, 589, 539 and 518, with streaks of 553 give a brilliant dash of colour; the trumpets are in 557, 589, and very dark blue, 591 with a stitch or two in 553. The third flower is in blue 589, 539 and 518. The leaves and stems are principally 565, 507, 509, but 508 is also used.

The “Marlborough” Stool will look very well indeed mounted in mahogany.

Turn to page 39 for a list of the articles that can be obtained traced with this design.

FACTS & FASHIONS

Being a tabloid history of embroidery for those who forgot every date except 1066 as soon as they left school, and whose kings and queens have a depressing habit of getting out of order.

JAMES I, 1603-1625.—Was the son of Mary Queen of Scots, and was the first Stuart King of England. A great quantity of embroidery was worked on shoes, gloves, caps, skirts and dresses in his day. Dress became so elaborately embroidered that a law was passed to prevent such extravagant apparel being worn by the lower classes.



CHARLES I, 1625-1649.—Married the French King's sister. Petit point pictures were worked after the style of the French tapestries of the time. Embroidery was used on the bindings of books. Stump work became very fashionable. This is petit point work padded in high relief. Charles was beheaded in 1649.

THE COMMONWEALTH (Oliver Cromwell), 1649-1660.—The favourite occupation of Royalist ladies seems to have been making stump work caskets and petit point pictures, portraying stories of the Old Testament, the chief figures being dressed to represent Charles I, and his Queen. Another favourite was the embroidered portrait of Charles, supposed to be worked with his hair. A few samplers were worked by young embroideresses. Embroidery, apparently, was regarded as an admirable womanly accomplishment even under the Commonwealth.

CHARLES II, 1660-1685.—This period, when Charles II returned from exile, is always referred to as the Restoration of the Monarchy. Having lived abroad for many years he was interested in anything French or Italian. He introduced many improvements in the mode of living. The Great Fire of London (1666) gave Christopher Wren a wonderful chance to display a new style of architecture (St. Paul's Cathedral), which in time influenced design for every sort of decoration.

This is the time when the vogue for crewel work first made itself felt. As regards embroidery (apart from crewel work), stump work was still popular. Although dress became extremely elaborate, embroidery was not fashionable as decoration. Lace seemed to take its place, accompanied by a profusion of ribbons and laces.

JAMES II, 1685-1688.—Stump work suddenly went out of favour, and no more portraits were worked with Stuart emblems, probably because James was not at all popular. He abdicated in 1688 and fled to France.

WILLIAM AND MARY (Mary, 1689-1694).—Mary was the elder daughter of James II. She and her husband, the Prince of Orange, were invited to take the crown in preference to James's son. This is the great period for crewel work and embroidery of all kinds. The chief influence in Europe on English life was Holland. Many new houses were built of brick in the Dutch style. The crewel hangings with their big patterns were shown to advantage in large rooms and at high windows.



ANNE, 1702-1714.—Was Mary's younger sister, and the last of the Stuarts to occupy the English throne. During her reign and the years that followed the wool work became finer and finer. Whole pieces would be worked in chain stitch rather than long and short stitch. Silk took the place of wool, and delicate embroidery was seen on waistcoats and dresses. Samplers were apparently the occupation of every young woman. The craze for Eastern designs, particularly Chinese became known as "Chinoisie." This fashion remained with us for a long time until the more chaste classical ornament known as the Empire style took its place.

HOW TO OBTAIN THE DESIGNS

The designs shown in this book can be ordered through your needlework stores. Should it happen that you live some miles from a town, Penelope will be glad to send you the address of a retailer who can supply you.

"RUTLAND"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Small Firescreen ...	17½" × 20"	24" × 26"
Large Firescreen ...	17½" × 26½"	24" × 33"
Cushion Front ...	21" × 21"	24" × 24"
Cushion Front and Back ...	21" × 21"	24" × 48"
Chairback Cover ...	To finish 18" × 27"	20" × 29"
Settee Back Cover ...	To finish 27" × 40"	29" × 42"
Table Runner ...	To finish 15" × 45"	18" × 47"
Hassock Top ...	12" × 12"	21" × 21"
Footstool Top ...	10" × 13½"	18" × 21"
Fireside Stool Top ...	11" × 24"	18" × 31"
Fender Stool Top ...	12" × 43"	18" × 49"

"ALBEMARLE"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Small Firescreen ...	18" × 20"	24" × 26"
Large Firescreen ...	20" × 25"	24" × 29"
Cushion Front ...	19" × 19"	24" × 24"
Cushion Front and Back ...	19" × 19"	24" × 48"
Stool Top ...	10" × 13"	18" × 21"
Fireside Stool Top ...	11" × 24"	18" × 31"
Hassock Top ...	12" × 12"	21" × 21"
Portiere ...	42" × 72"	48" × 81"

"LAUDERDALE"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Small Firescreen ...	18" × 20"	24" × 26"
Large Firescreen ...	17" × 25½"	24" × 30"
Cushion Front ...	21½" × 21½"	24" × 24"
Cushion Front and Back ...	21½" × 21½"	24" × 48"
Hassock Top ...	12" × 12"	21" × 21"
Footstool Top ...	10" × 13½"	18" × 21"
Stool Top ...	15½" × 35"	21½" × 41"
Fireside Stool Top ...	11½" × 24"	18" × 31"
Fender Stool Top ...	12" × 42½"	18" × 49"
Upright Panel ...	12" × 25"	18" × 31"

"WARWICK"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Small Firescreen ...	18" × 20"	24" × 26"
Large Firescreen ...	18" × 23½"	24" × 30"
Cushion Front ...	21" × 21"	24" × 24"
Cushion Front and Back ...	21" × 21"	24" × 48"
Hassock Top ...	10" × 15"	18" × 24"
Footstool Top ...	10" × 13"	18" × 21"
Fireside Stool Top ...	11" × 24"	18" × 31"
Fender Stool Top ...	12" × 42"	18" × 49"
Chairback Cover ...	To finish 18" × 27"	20" × 28½"
Settee Back Cover ...	To finish 27" × 34"	28½" × 36"
Table Scarf ...	To finish 15" × 45"	18" × 46½"

"VAUXHALL"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Firescreen ...	18½" × 22½"	24" × 30"
Cushion Front ...	15" × 20"	19" × 24"
Cushion Front and Back ...	15" × 20"	24" × 38"
Stool Top ...	11" × 16"	19" × 24"
Fender Stool Top ...	10½" × 41"	18" × 49"
Coffee Table Top ...	18" Round Motif	27" × 27"
6" Border and Corner ...	32" Repeat. For adaptation on many articles.	

"RICHMOND"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Firescreen ...	19½" × 23½"	24" × 30"
Cushion Front ...	19" × 19"	24" × 24"
Cushion Front and Back ...	19" × 19"	24" × 48"
Footstool Top ...	13" × 17"	21" × 24"
Stool Top ...	17" × 23"	24" × 30"
Fireside Stool Top ...	10" × 33"	18" × 39"
Fender Stool Top ...	10" × 39½"	18" × 46"
Fender Stool Top ...	10" × 54"	18" × 60"
Coffee Table Top ...	17" Round Motif	27" × 27"
Table Scarf ...	10" × 33"	15" × 36"

"ELIZABETHAN"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Small Firescreen ...	18" × 20"	24" × 26"
Large Firescreen ...	18" × 24"	24" × 30"
Cushion Front ...	21½" × 21½"	24" × 24"
Cushion Front and Back ...	21½" × 21½"	24" × 48"
Stool Top ...	11" × 16"	18" × 23"
Hassock Top ...	12" × 12"	21" × 21"
Footstool Top ...	10½" × 13½"	18" × 21"
Fireside Stool Top ...	11" × 24"	18" × 31"
Fender Stool Top ...	9" × 4"	18" × 49"
3" Border Design ...	21" Repeat	} Adaptable for many articles
5" Border Design ...	22" Repeat	
9" Border Design ...	20" Repeat	
12" Border Design ...	20" Repeat	
Repeating Allover design ...	16" × 22" Repeat	

"MARLBOROUGH"
(Traced on Linen Twill)

	Design size	Cut size of Linen
Firescreen ...	16" × 22"	24" × 30"
Cushion Front ...	18" × 18"	24" × 24"
Cushion Front and Back ...	18" × 18"	24" × 48"
Stool Top ...	13" × 18"	21" × 24"
Fender Stool Top ...	9" × 40"	18" × 49"

"REGENCY"
(Traced on British Satin. Oyster Shade)

	Design size	Cut size of Fabric
Firescreen ...	15½" × 20"	20" × 25"
Cushion Front ...	17" × 19"	21½" × 24½"
Cushion Front and Back (2 pieces) ...	17" × 19"	21½" × 24½"
Stool Top ...	10" × 14"	18½" × 22½"
Stool Top ...	13½" × 18"	20" × 25"

"BERKELEY SQUARE"
(Traced on British Satin. Beige Shade)

	Design size	Cut size of Fabric
Firescreen ...	15½" × 21"	20" × 25"
Cushion Front ...	18" × 18"	22½" × 22½"
Cushion Front and Back ...	18" × 18"	22½" × 45"
Stool Top ...	10" × 14"	18" × 22½"
Stool Top ...	13" × 18"	20" × 25"
Repeating Allover Design ...	15" × 18" Repeat.	Adaptable for large Panels, etc.

"HARDWICKE"
(Traced on Grey Linen)

	Design size	Cut size of Linen
Firescreen ...	16" × 22"	22½" × 28½"
Cushion Front ...	16" × 16"	22½" × 22½"
Cushion Front and Back ...	16" × 16"	22½" × 45"
Stool Top ...	10" × 14"	18" × 22½"

"CHINESE CHIPPENDALE"
(Traced on British Satin. Oyster Shade)

	Design size	Cut size of Fabric
Firescreen ...	14" × 20"	22½" × 28½"
Cushion Front ...	17" × 17"	22½" × 22½"
Cushion Front and Back ...	17" × 17"	22½" × 45"
Foot Stool Top ...	8½" × 12½"	18" × 22½"
Stool Top ...	13" × 18"	20" × 25"

Penelope can also tell you where to have screens and stools mounted economically, and yet satisfactorily.

If at any time you have any problems connected with your Embroidery, write to Penelope, 34, Cannon Street, Manchester, 4. She is always willing to help.

METHOD OF WORKING

Although these designs cannot be recommended for the absolute beginner, a number of needlewomen will certainly be tempted to work them who have had only a little experience of such embroidery. They will, we hope, have no objection to a few suggestions for their success.

The coloured plates are exceptionally accurate and should prove the best guide to the arrangement of colour. The short description of each design is also useful, but it may happen that every detail is not mentioned in this. The embroideress is, of course, expected to exercise her own judgment in such cases. A certain range may be emphasized and another omitted in order to make the scheme more in keeping with the surroundings in which the design is to be placed. It is almost impossible to produce an exact replica unless the original design is to hand. Aim therefore to achieve the same effect but do not hesitate to work in your own subtle little details of colour.

A great number of shades have been used on many of these designs and much of the charm of the designs undoubtedly lies in the fact that there is very little flat colour. Each petal is broken up by many shades and the result is one of liveliness and interest. Nevertheless, by carefully eliminating shades that are closely related, it is possible to simplify the work without losing the character of the pattern. A little discretion is naturally required.

Before working a single stitch arrange your threads on a table before you, then reading slowly through the descriptive matter of the design in question, sort these out according to the shades or shade numbers mentioned and place them against the motifs for which they will be used.

Only in this way will you feel familiar with the arrangement of colour and save yourself a considerable waste of time later.

Ⓜ Washing Filoselle Silk is sometimes used four strands at once and sometimes three strands.

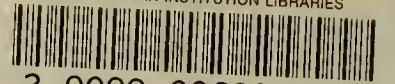
It is perhaps unnecessary to mention that a frame is essential for working all types of satin stitch, and long and short stitch.

Crewel needles Nos. 3 or 4 will be best for use with the wool. Use a finer one, such as No. 5, for the silk work.

Never begin with a knot. Start either with one or two tiny back-stitches or a running stitch that can afterwards be worked over by the stitch used.



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