





EMBROIDERY
OR THE CRAFT OF
THE NEEDLE ✧ ✧

EMBROIDERY OR THE CRAFT OF THE NEEDLE



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CONTAINING 86 ILLUSTRATIONS

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P R E F A C E .

IN that remarkable revival of the arts and handicrafts of design, which has, curiously enough, characterised the close of a century of extraordinary mechanical invention and commercial development, that most domestic, delicate, and charming of them all, perhaps, the craft of the needle, holds a very distinct position.

In its various applications needlework covers an extensive field, and presents abundant scope both for design and craftsmanship, from the highly imaginative kind—represented by such designs as those of Burne-Jones—to the simplest and most reserved ornamental hem upon a child's frock. The true order of its development, indeed, is rather from the child's frock to the imaginative tapestry-like hanging—from the embroidered smock of the peasant to the splendour of regal and ecclesiastical

robes, with all their pomp of heraldry and symbolism.

In the history of needlework, no less than in that of all art, one may follow the course of human history upon which it is the decorative commentary and accompaniment, just as the illuminated initials, borders, and miniatures are the artist's commentary on the books of the Middle Ages.

If taste can be said to be of more importance in one art than another, it is certainly all important in needlework. It enters in at every stage—in planning appropriate design, in choice of scale, in choice of materials, and, above all, of colour.

Embroidery is essentially a personal art, and this, perhaps, in addition to the fact of its adaptability, not only to daily domestic use and adornment, but also to ordinary conditions—not requiring special workshop or expensive plant for its production—has contributed to the success of its revived practice, which is due to the enthusiasm, taste, and patience of our countrywomen.

Even considered as an art of expression—over and above, although of course never dissociated from, its decorative value—the work of the needle within its own limits, and

by its own special means and materials, has quite a distinct value ; certain textures and surfaces, such as the plumage of birds and the colour and surfaces of flowers, being capable of being rendered by the needle with a beauty and truth beyond the ordinary range of pictorial art.

In the retinue of beauty, among her sister crafts of design, Embroidery, then, seems likely to hold her place.

Revived at first by a few ladies of taste and skill, important schools, such as the Royal School of Art Needlework, have since been founded for the study and practice of the art, the subject being now included in their list by the Technical Education Board of the London County Council.

The foundation-stone has just been laid of the new building in Exhibition Road, which is to house the Royal School in its new development, and under such able instructors and lecturers as the author of this work, needlework, as an art, should have an important future before it.

Mr. W. G. Paulson Townsend deals with the subject mainly from the practical point of view, although not unmindful of the historic side ; and in view of the great interest

now taken in the craft, and its many followers, such a work, with its reproductions of existing examples and its practical diagrams of stitches, will be both timely and useful.

WALTER CRANE.

Kensington,

June 29th, 1899.

EXTRACTS FROM AUTHOR'S PREFACE TO THE FIRST EDITION.

IN response to the inquiries repeatedly received from students for a handbook on embroidery, I have endeavoured to place before them the following hints and suggestions ; to supply a want, and fill a space at present unoccupied.

My first duty and pleasure is to thank Mr. Walter Crane for the Preface which he has kindly written.

For the practical Plates No. 58, 59, 62, 63, 64, 65, 66, and 67, for description to same, also for figs. 23 and 24 on Plate No. 61, I am indebted to Miss Louisa F. Pesel, and for valuable help in numerous other ways. I have also to thank Miss C. L. Pickering for the practical notes on gold embroidery, and for Plates No. 69 and 70.

Perhaps it is hardly necessary to refer to the source of each item of information. I

have freely used Dr. Rock's "Textile Fabrics"; the South Kensington Handbooks, both by Sir G. Birdwood and Sir R. Murdock Smith; Mr. Alan Cole's "Ornament in European Silks"; Mr. Walter Crane's "Bases of Design"; Miss A. Strickland's "Queens of England"; and the writings of Messrs. Audsley.

I have to thank the Right Hon. the Viscount Falkland for kindly allowing me to reproduce the pillow case, Plate No. 27; Mrs. Pesel for pillow case, Plate No. 30; Sir W. Drake for altar-frontal, Plate No. 8; the Royal School of Art Needlework for Plates No. 3, 23, 24, 25, 26, and 41; to Mr. Selwyn Image for Plate No. 25; Mr. Walter Crane for Plates No. 23, 24, and 26; and the South Kensington Museum Authorities for the assistance given in reproducing the examples from the National Collection; also to Mr. W. G. Thomson for his help in the preparation of this book.

W. G. PAULSON TOWNSEND.

*South Kensington,
June, 1899.*

AUTHOR'S PREFACE TO THE SECOND EDITION.

THE first edition of this handbook was published at a time when no text-book of recent production on the subject of embroidery was to be had. Since then, several excellent books on needlework have appeared, but I have reason to believe that this revised edition will not be altogether unacceptable to those interested in the work. It is the duty of every woman to learn how to sew, and decorative needlework appears to be the natural outcome of the practical occupation of the needle, on the heels of which it follows so closely. Some of the best stitches used in embroidery serve a practical purpose in plain sewing. The two English smocks illustrated on Plates No. 70 and 71 may be looked upon as the seamstress's early steps in decorative needlework. There is ample scope for the art in the adornment of costumes ; and, in a modest

way, for the beautifying of household linen.

It is hoped that the notes on design will be of some assistance to those who have had no practice in this branch of the subject. If they only make the embroideress stop to think a little about the pattern before she commences to embroider, these notes will at least have served one good purpose.

To Miss Dorothy Lane my thanks are due for preparing the coloured drawing for the frontispiece, also for the drawings of subjects on page 4 and Plate No. 71; to Miss Ella M. Carr for the examples of lacing work in Plates No. 45 and 47; to Miss Mildred Statham for the illustrations on "Bargello work" and for help with the practical description of the work; and to the Fine Needlework Association for permission to illustrate the two English smocks on Plates No. 70 and 71.

W. G. P. T.

October, 1907.

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* Victoria and Albert Museum

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Quilted Linen Coverlet. Embroidered in Coloured Silks. English late 17th Century.

EMBROIDERY.

INTRODUCTION.

WE may say the art of embroidery still lives, though its position is that of an art which has beaten a retreat. Its sphere of employment is now a cramped one, and there is little likelihood of its ever regaining sway and filling those serious and responsible functions which were once the very essence of its being. To-day it is treated more as a graceful diversion or accomplishment, and there is little or no diligence in the pursuit of it as a great art, although in the present revival of the artistic handicrafts there is a serious attempt to reanimate the long-neglected art of embroidery. The most promising feature of the movement is the very common-sense view adopted, of turning the work to practical purposes. We have begun to see the uselessness and ugliness

of the so-called "fancy work." The discovery of an ugliness—ungainly forms and crude colours—is the first step towards a proper appreciation of beauty. This book may be of some assistance to those who believe whatever is worth doing at all is worth any pains to do well. One's fingers had far better be employed than idle, and if by the result of such occupation something that is already useful is beautified and made interesting, at the same time not deprived of its expression of use and comfort, one is fully repaid for the time so spent.

Embroidery is the art of working with the needle—which replaces the pencil, and variously tinted threads take the place of pigment—some kind of decoration, such as fruit, flowers, figures, symbols, etc., on an already existent material. It has no organic connection with the "stuff" serving as its foundation; it might justly be called a gratuitous addition to it.

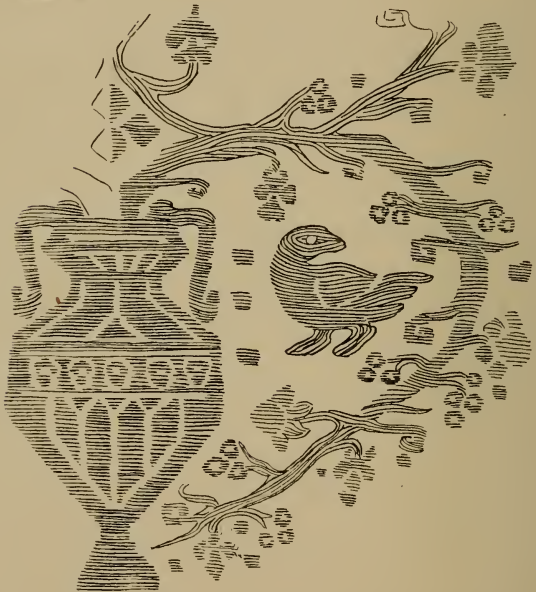
Needlework takes precedence of painting, as the earliest method of representing figures and ornament was by the needle depicted upon canvas. Sacerdotal vestments, and other objects of ecclesiastical use, were—from the first days when such articles were

employed for religious service—embroidered with symbolical and scriptural subjects. Babylon was renowned for its craft of the needle, and maintained the honour up to the first century of the Christian era.

The Egyptians, with whom the art of embroidery was general, and from whom the Jews are supposed to have derived their skill in needlework, produced figured cloths by the needle and the loom, and practised the art of introducing gold wire into their work. To judge from a passage in Ezek. xxvii. 7, they even embroidered the sails of their galleys which they exported to Tyre: “Fine linen with brodered work from Egypt was that which thou spreadest forth to be thy sail.”

The reproduction on page 4, prepared from a fragment of woven tapestry and needlework found in the ancient tombs of Akhmîm-Panopolis, in Upper Egypt, is believed to be Christian Coptic, and executed at some period between the fourth and the sixth centuries. Originally it formed part of an octagonal panel for a tunic. It is worked in coloured wools and flax threads. In the centre on a white ground is a purple amphora-shaped vase, with ornament in a

white outline, from which springs a conventional plant with balanced foliage, partly encircling a bird. As an early example of



Fragment of Tapestry and Needlework. Christian Coptic, 4th to 6th Centuries.

patterned fabric produced by the needle and the loom it is of very great interest. The embroidery is simply in hem stitch, and is employed to define the weaving in places.

We read that in Greece the art was held

in the greatest honour, and its invention ascribed to Minerva. Phrygia became celebrated for the beauty of its needlework. The "toga picta," decorated with Phrygian embroidery, was worn by the Roman generals at their triumphs, and by their consuls when they celebrated the games. Embroidery itself is therefore termed in Latin "Phrygian," and the Romans are said to have known it by no other name.

It is said Pope Paschal (fifth century), an ardent lover of needlework, made many splendid donations to the churches. On one of his vestments were pictured the wise virgins, wonderfully worked; on another, a peacock, in all the gorgeous colours of its plumage, on an amber ground.

In mediæval times spinning and embroidery, from the palace to the cloister, were the occupations of women of all ranks, and a sharp strife for superiority existed in the production of sacerdotal vestments.

In the eighth century two sisters, abbesses of Valentina in Belgium, became renowned for their excellence in all feminine pursuits, imposing needlework upon the inmates of their convent as a prevention of idleness, the most dangerous of all evils.

Long before the Conquest English ladies were much skilled with the needle. An anecdote related by Mathew of Paris is a proof of the excellence of English work. He tells us, about this time (1246) the Lord Pope (Innocent IV.), having noticed that the ecclesiastical ornaments of some Englishmen, such as mitres and chorister copes, were embroidered in gold thread in a very pleasing manner, asked where these works were made, and received as answer, "In England." Then said the Pope, "England is surely a garden of delights for us; it is truly a never-failing spring, and there, where many things abound, much may be extorted."

The Countess of Shrewsbury, better known as Bess of Hardwick, was in her day a famous embroideress; also Scotland's queen, whose weary hours were beguiled by work with her needle. Penshurst, Hatfield, Knole, and numerous other English palaces are filled with similar souvenirs of royal and noble ladies.

CHAPTER I.

DESIGN AS APPLIED TO
EMBROIDERY.

ALL branches of artistic handicrafts are closely linked together in the arts of design. Material and method of production only separate them, and then the division is, in some instances, very subtle indeed. The technical line of demarcation between tapestry weaving and embroidery is distinct. With lace and embroidery it is not so defined, although there is a great difference between embroidery and the fine kinds of lace—these crafts do considerably overlap in parts. To embroider is to apply some kind of pattern to an already existent material, to express form by stitches, and it is the business of the worker to so arrange the stitches as to indicate by their direction the fibrous growth of the plant, and the varieties of the surface of the objects represented. The stitch method must not be con-

cealed or disguised, but acknowledged and accepted as the principal factor, which cannot be separated from the art of embroidery.

The designer for embroidery has a comparatively free hand compared with the one who designs patterns for woven fabrics to be executed by the modern power-loom. He is evidently working in the wrong direction when he attempts to produce designs for hand work which can easily be imitated and the effect obtained by mechanical means.

The monotonous filling of little squares and geometrical forms in repeat, on specially prepared canvas with certain fixed colours, no longer satisfies the intelligent worker. The tameness of its appearance when finished tires one, the very smoothness and regularity is a defect. Such work should be left to the machine to produce. There is an embroidery machine invented of a most ingenious kind, which enables one person to embroider a repeating design with eighty and up to one hundred and forty needles. Several of these machines are now mounted in France, Germany, and Switzerland, and, with some modifications, in Manchester, Bradford, Glasgow, and Paisley. Those

persons who control the work for machines are wide awake to the commercial value of machine-made embroidery that closely imitates hand-wrought needlework. It is therefore desirable that the designer for hand-work should defy the machine by varying the detail in his design, carefully observing that such change and variety does not destroy the sense of repose or make the work in any way assertive. Handwork to-day has a tendency, in all departments of human labour, to be superseded by machinery; and while machinery has not sufficient self-restraint for the production of works of art, it is all-powerful for their suppression.

The embroideress of the early days was doubtless the designer of her work as well. She had no portfolio of designs to draw upon, but diligently studied the book of nature for her material. Not being hampered by whims and fashions as in the present day, her taste was original and pure. *Unconsciously* principles of order, balance, and construction were followed. The first thing we of to-day have to do is to learn to see and appreciate the beauties of nature, get a sound knowledge of plants and flowers, and by degrees

we shall begin to see the beauties of art. Our taste has to some extent been handicapped by our association with badly designed patterns, furniture, etc., and it is difficult to avoid being brought into contact with these things in our daily journeyings.

Comparatively few modern embroideresses design their own patterns. They are frequently obliged to select a design that has little interest for themselves, and consequently they fail to produce work that interests others. There is no denying the fact that some knowledge and practice of the principles of design are needed in order to ensure success in the work. The embroideress ought, at least, to make herself acquainted with the common-sense conditions which govern the making of good ornament in order to be better able to render by the needle the ideas of the person who prepared the pattern. It is not a very great and serious undertaking; the worker is merely asked to learn a few elementary principles. She may be scared if she is asked to make a design. But possibly after a little intelligent study in the direction indicated, even the making of a design will be found comparatively easy.

The advantage offered by our museums

of being able to examine old specimens of embroidery is not sufficiently appreciated by the modern needleworker. From these masterpieces we can learn all that is required to make good, sound design. Moreover, we can also see what to avoid, and the student is warned against blindly copying embroidery merely because it is old. There is another danger, and that is of collecting fragments of ornament from all periods and trying to stick them together into one scheme. This practice is obviously bad. There is no reason why an ancient pattern should not be adapted to modern requirements ; it is the mixing of material that is to be condemned. The adapting of a beautiful piece of decoration may prove a more compensating occupation than to spend time in making new ornament which might be only of moderate merit.

The ideal condition in the production of artistic handicrafts is that each article should be conceived and carried out by the same person. Embroidery is a very personal art, its charm lies in the individuality expressed by the worker ; and to get design or adaptation, colour scheme and embroidery from the same hand and brain

ensures a certain unity, whatever the grade of excellence may be. Furthermore, there is evidence of the application of the mind to the material, an expression of the worker's interest and intelligence. Embroidery offers endless scope and freedom to every degree of imagination. Unfortunately, the purest fancies often die unexpressed for want of the right kind of help and appreciation, while the strongest are allowed to run wild for want of proper guidance and control.

The first thing necessary to be taught is to *see*. The late William Morris said, "There are two things to be done by the seers for the non-seers: the first is to show them what is to be seen on the earth; the next is to give them opportunities for producing matters, the sight of which will please themselves and their neighbours, and the people that come after them—to train them, in short, in the observation of beauty and incident." The sooner the worker can be made to see how wrong it is to try to imitate the natural appearances of flowers and plants in embroidery, the better. The height of the ambition of many needleworkers is reached when they are able to render pictorial representations of flowers,

by forcing the light and shade in such a manner as to make the flower resemble a natural one resting on the surface of the material. Such work does very little more than betray a desire to show off dexterity and ingenuity which may have been acquired at the expense of everything else. Vulgarity and bad taste in this form exist among all classes; it is favoured by the so-called educated, where one would least expect to find it.

There is a natural convention which appears to be part of the process of adapting flower forms to embroidery. The worker should aim at simplicity in representing plant form. There is no necessity to sacrifice any of the beauty of the natural object. If she will be content with a hint from nature rather than a photographic fact, she will possibly be able to invest her work with a little of the spontaneous simplicity and freedom of the earlier work.

Let us commence with the intention of beautifying what is already useful. To decorate or ornament an object is to enrich the surface with forms and colour, and thus to give the thing decorated a new beauty while adhering strictly to its original shape

and character. The ornament, if it is the right kind, and properly applied, will not in any way deprive the object of its expression of use and comfort.

We may divide ornament as applied to embroidery into three classes: (1) That expressed simply in outline, as in stem stitch, chain stitch, rope stitch, coral stitch, cable stitch, and in cords. (2) That expressed in flat tones, as in laid work, satin stitch, cushion stitch, cross stitch; darning, as in "lacis work"; also patchwork or appliqué. (3) That expressed by shading, breaking up the surface and suggesting relief, as in ordinary embroidery stitch, or long-and-short stitch. The last-named method of work is the most popular; while giving every facility for good work, it offers equal facility for bad.

It has been said we look for colour in mass rather than for line work in embroidery. Colour and texture undoubtedly are charming qualities in needlework, but too few people really appreciate the use of line work pure and simple. Spirited and beautiful results have been obtained by the employment of delicate line work, or with bold, confident lining in conjunction with line fillings, as shown in the example on Plates

No. 27 and 29. The four screen panels and the portion of a frieze from designs by Walter Crane (Plates No. 24 and 26) are also worked entirely in outline; a slight tone is produced in the arcading in the frieze by open darning.

In the sixteenth-century Spanish border, reproduced on Plate No. 9, the combination of classes (1) and (2), tone and line, is shown; the masses of colour are effected by coloured satins, applied, and these are nicely connected with cord. In this example the cord plays a very important part, and it could have been more effective if it had been made to run in double lines in joining up the main pieces of ornament; however, the result of the whole is extremely good. This character of work would be perfectly in its place on mantelpiece borders, curtain borders, bedspreads, and for church work, etc.

The panel (Plate No. 41), "Pomona," by the late Sir Edward Burne-Jones, and background ornament by the late William Morris, is an example of the third class of work. The drapery of the figure and the small flowers are in embroidery or long-and-short stitch, and the big leaves in laid work with gradual blends of colour.

For other illustrations of solid shaded

embroidery the reader is referred to Plates No. 40, 42, 43, 44 and 45, back of a chasuble, corner of a chalice veil, and the specimens of crewel work. These will serve to show that the range of choice in treatment is very extensive in this class of needlework. The worker is warned in shading not to suggest so much relief as to lose the sense of flatness on a characteristically flat surface; it should be quite clear that such methods, to any one who stops to think, are wrong. It is a poor sort of deception at best, and very bad art, to try by means of laborious shading in silk or wools to produce an appearance of relief in needlework.

The reader cannot do better than look at the Chinese and Japanese needlework for good flat treatment of plant forms. They are supreme in the way which they produce their effects in embroidery, often with one or two shades, purely through their skill in placing the stitches. Constantly changing the direction, they work for a pleasant play of light and shade, acquired by the different placing of the silk. If they shade, it is with the definite intention of showing where one shade ends and the other begins. They are very fond of *voiding*—that is, leaving the

ground to show between the petals of the flowers and leaves in a manner which is rather similar to the use of ties in stencilling. It is probably because of their love for the stencil, and their skill in its manipulation, that this method has crept into their embroidery (see Plate No. 67).

To flowers, plants, and fruits we are more indebted for material and suggestions in design than any other source in the whole of nature's category. The best conventional and æsthetic ornament, the Persian aster, the Egyptian sunflower (the lotus), the Greek honeysuckle or anthemion, are full of vitality, fulfilling as ornament their various places and uses, while combining the main and best qualities of plant-growth, embodied with vigorous life and beauty. The old designers pillaged the gardens and vineyards, and, with the plunder of pomegranates, apples, vines, lemons, and olives, the forms of which they simplified with right perception of what detail must be kept and what can be left out, they introduced them into their designs.

Every embroideress should be able to draw, and though the process of acquiring the power of drawing is slow and tedious to

many, the student is well repaid for the time and trouble bestowed in the practice of this branch of her work, as no embroidery can be perfectly satisfactory without good drawing.

In order to become a proficient designer it will be necessary to make careful studies from nature of flowers, buds, leaves, etc. Learn the characteristics of the plant first: the joints of leaves and flowers are of vital importance—note the way they spring from the stem; and draw carefully the calyx of the flower, and the buds in their various stages of opening. There are instances where the embroideress—who confesses that she is quite ignorant of design and the construction of pattern, and that she has never studied plant form—has been afraid to add a stem and connect the leaves which had been omitted by the transferer,* and the most stupid mistakes

* The transferer is very often one employed to put the designs on the material, not the designer; the embroideress merely embroiders what is marked on the stuff, when she has had nothing to do with the transferring; and just as a school-child forgets its copy, and every line becomes a caricature of its predecessor, so the poor design gets knocked out of shape by the number of hands it goes through, the number of times it is used, that the spirit has quite left it by the time the work is finished.

occur, which could, with a few hours' study, be prevented. At the same time the embroideress would take infinitely more pleasure in her work if she would take a common-sense view of the subject.

After learning the plant and its possibilities as a motif of design, commence the planning of the work by selecting the positions for the chief features in the designs, where the masses shall be placed, and see that they are nicely distributed over the surface you have to cover. In a panel that is not to be used in association with other panels—in other words, if it is complete in itself—the design should be complete in the space it has to fill, and not look like a piece of ornament that might go on for yards indefinitely. The masses should be connected by harmonious lines; insist on simple, straightforward growth, always bearing in mind the principle of exhaustion—the vigour with which your plant grows from the root, each branch throwing off smaller ones the further it goes. Never have large stems and branches coming from smaller ones.

The detail is the next to consider. If an altar-frontal or any work to be placed at a

distance, the treatment will be broad and simple ; if a table cover, book cover, hem of a garment, or anything to be viewed closely, the details must be treated with greater delicacy. The rendering of the plant must always be truthful to nature's principle. The flowers may be turned about to get as much variety and interest out of them as possible, although the masses may be repeated. In designing for embroidery when repetition is demanded, change of colour and detail should be made, provided it does not destroy the sense of repose. Recurrence in art expresses repose, and is frequently required, as in a border framing a panel or a curtain. Very few workers appear to realise the added sense of completeness given by a border, even though it may be only a few nicely spaced lines. Usually the simpler the border the more effective. Always remember it is the framing of your work, so let it be subordinate.

Simplicity in ornament is perhaps the very last thing even the educated appreciate ; as a rule the most florid and complicated patterns please best. It is a good plan for the designer to put a piece of tracing-paper over the drawing, if it is

becoming at all crowded or overloaded with detail, trace the best parts only, and see how much of the pattern can be dispensed with. The highest art is that which is simplest; the power of restraint, to know the value of a space, are most desirable qualities. Always remember that it is better to put too little ornament than too much.

These hints and suggestions on design as applied to embroidery are merely intended to assist those who have had no practice in this branch of the subject; and more especially to stimulate those who take up embroidery as a useful accomplishment, in the hope that they may try to make designs for their own needlework.

CHAPTER II.

UTILITY—METHOD AND MATERIAL.

EARLY decoration in many cases was actually adopted to increase the usefulness of the object ; the savage, by the notching of his paddle, not only ornamented it but ensured a firmer grip as well ; also, by the roughening of the sword-hilt with a relief pattern, the same result is obtained. We should seize upon points of construction and heighten their interest by suitable decoration. The ornament must not be an encumbrance to the object it is supposed to adorn. For example, a design in raised bullion on a cushion is essentially out of place ; one could not rest against it with any degree of comfort. The aim of the embroideress should be to make a decoration that does not in any way take away from the usefulness of the cushion.

A good example of utility in decoration is the use of the herring-bone stitch, by which

over an ugly seam the adding of this stitch renders the junction of the two edges of cloth more secure and less unsightly. The use of the buttonhole stitch likewise serves a practical and an ornamental purpose as well. Fringes arose out of the ravelling of the edge of fabrics. At first the frayed ends were tied into bunches, and by degrees these regular tyings became elaborated into handsome patterns, and now these fringes are considered indispensable as decoration. They are very useful in finishing an edge. The worker can either fray the edge of the material and knot the ends, or make the fringe separately and attach it to the material. The first duty of quilting is to keep the padding in its place; and the simplest, and perhaps the most serviceable pattern is the one employed on the subject which forms the frontispiece to this book. Many beautiful quilted patterns are to be seen in the Victoria and Albert Museum.

The ornamenting of book covers by clasps and corner plates was done to strengthen and protect them. They are now successfully used purely as ornaments suggested in the tooling of leather, and in embroidered book covers.

When we speak of applied ornament, it is often misunderstood, for this reason : it suggests to some people that one person makes it, and another sticks it on, and, to some extent, that is what happens in the production of much of the modern embroidery. Unfortunately, a great deal of it gets stuck on in the wrong place. There are many examples of mis-applied ornament. Our "best" pillow cases and table cloths, intended to be used on high-days and holidays, are all, at least, serviceable ; they are not of the drawing-room class of needle-work, which is considered *too good to use* ; made only to show, and then to fold up and put away. The fact is, most of this work is so ornamented that it is quite impossible to use. One thing we do know, it cost a lot, and that is why it is prized.

Salesmen are occasionally heard to advance this argument as a reason for the high price of some over-decorated article he is trying to sell : that, on account of the difficulties which arose in producing it, they are compelled to ask such an unusual price for the article. In many cases the difficulties referred to, are caused by the maker trying to imitate some other material, and

frequently something not suitable for the functions of the article. We must always bear in mind it is the material, so to speak, which gives us the lead in decoration, and it is only right for us to follow that lead.

APPLIQUÉ.

Counterchange ornament is often used in appliqué work. For this purpose the design must be so constructed that both the device and the ground are identical in shape and area (see figs. 44 and 46, Plate No. 66). An economical and effective method of appliqué decoration is that illustrated on Plate No. 10. The pattern is designed so that the material ornament taken from the panel on the left-hand side of the plate is used to form the dark pattern in the panel on the right-hand side. The pattern in one appears a little smaller than in the other. This has been caused partly by the corded outline being in both cases light in colour.

For appliqué of almost all kinds it is well to back the material, which is done in the following manner :

Stretch tightly on a board, with tacks * or

* Those that have been tinned are best ; other kinds mark the material.

drawing-pins, a piece of thin cotton or linen fabric. Paste this all over with a thin layer of paste (Higgins's paste can be used with the very best results) smoothly and completely ; put the velvet, satin, serge, linen, or whatever is to be used in the work, wrong side down, press firmly, and see that no air bubbles or lumps remain ; and leave it to dry thoroughly, over night if possible. Then, on the wrong (linen) side, draw the design, and cut out carefully the parts to be applied, with short, sharp scissors ; if cut from the backing, a sharper and cleaner edge is ensured.

On the foundation material, which has been previously stretched in a frame, mark the whole design, indicating where the cut-out pieces must go and any parts that have to be embroidered. Pin the appliqué pieces into their places and then paste again, and leave until dry. These pieces should be securely tacked into their positions before the embroidery is actually commenced.

There are a variety of ways of treating appliqué. It must first be stitched to the ground with small stitches taken from the ground *into* the appliqué at right angles to the edge. Then, a couching of silk is

often necessary to cover the edges before the cord is sewn down. Another method is that in which the edge has either a strand of silk or very narrow ribbon couched down instead of the cord ; or, again, the edges can be worked over in satin stitch, or button-hole stitch with a strand of silk under. Admirable effects are obtained by the use of satin stitch or buttonhole stitch to bind the edges.

If the work is to be strained for framed panels, etc., a piece of holland pasted over the back is a good preservative ; it holds it all together in a firm manner. For curtains, or anything where softness in hanging is required, this backing is not desirable. When the appliqué is worked in the hand, the greatest care is needed in order to keep it quite flat.*

In appliqué patterns keep to simple forms, or rather avoid elaborate serrated leaves and

* With reference to the contention as to the rival merits of frame *versus* hand work. As a general rule amateurs much prefer to do their embroidery out of the frame, being much easier for them to handle, whilst professionals put almost all work into a frame. A variety of fancy stitches, oriental, darning, chain, buttonholing, etc., cannot be conveniently done in a frame ; while at the same time for laid work, etc., a frame is absolutely essential.

thin ornament. There is no reason why thin stems, centres of flowers, etc., should not be worked in silk stitching in conjunction with the applied work.

Appliqué is eminently suitable for positions where broad effects are wanted, and where fine work cannot be properly seen or is too good for rough usage. A beautiful example of interchange pattern is illustrated on Plate No. 11, and other good types of appliqué work are shown on Plates No. 7, 8, 9 and 10.

INLAID WORK.

The Persians use inlay more often than actual appliqué. Sir R. Murdock Smith, in his South Kensington Handbook on Persian Art, says, "A peculiar kind of embroidery and patch-work combined is largely made at Resht (see Plate No. 13), and to some extent in Ispahan, at the present day. It consists of patchwork of minute pieces of broad-cloth of different colours, the seams and some other portions of which are then covered with needlework also variously coloured, the whole forming a combination of geometric and floral ornament. The colours being of the brightest, the general effect is, perhaps,

somewhat gaudy. These “Gul-Duzi-i-Resht,” as they are called, are mostly used by the Persians for saddle-cloths and showy horse-clothing, for which they are not inappropriate. They also serve for Sarandāz and Kenārch covers, and nowadays for tables, sofa, and chair covers, where intercourse with Europeans has introduced such articles of furniture.”

The effects produced by the appliqué and inlay methods are very similar. In inlay the applied material is laid into the foundation stuff, which is cut away to receive the pieces of coloured material used to make the pattern. The stuffs are fitted together—the pattern into the foundation—and made secure by an overcast stitch round the edge of each form; this edge is then finished by chain stitch, or a cord or strands of silk couched—in fact, by any similar outlines to those employed in appliqué work. It is usual, first, to stretch a piece of holland in an embroidery frame to serve as a temporary backing. Then the materials are cut—closely textured materials are necessary for this process, a loosely woven stuff is liable to fray—and tacked in position on the holland; then the overcasting of the edge com-

menced. The backing should be removed when the work is finished, or it can be allowed to remain, if needed, for strengthening the work.

Thin ornamental forms are not suitable for inlay ; stems and connecting lines must be embroidered. In the Resht example referred to, the light lines are rendered by rows of chain stitch.

WHITE WORK.

- For articles appertaining to dress, white embroidery is especially suitable. Most beautiful pieces of dress decoration in white work are to be seen in the Victoria and Albert Museum. The detail from a muslin collar shown on Plate No. 49 will give the reader some idea of the scope of treatment in this branch of work. The little piercings are immensely valuable in lightening the effect ; and the varying tones suggested by the method of stitching give great interest and delicacy. Parts are slightly padded, and the flat tone, in the banded form which connects the groups, is obtained by the use of French knots, placed close together.

In a half-hearted way white embroidery has always been brought into service for marking linen. Occasionally one sees a nicely worked monogram on the corner of a pocket handkerchief, but generally the lettering is poor in form. There is a great field open for good lettering, not only in white work, but in all branches of embroidery. For white work the ordinary stitches are employed. Much of it is executed in the hand, and the material to be marked is often tacked on American cloth, or *toile cirée*, during the process of working. A tambour frame is sometimes utilised for the purpose. From Persia we get some geometrical designs worked in white on a white ground of cambric. This kind of work at the present day is often effectively used to decorate the edges and network *visières* of ladies' veils. In most cases there is no reverse side to the work; both sides are exactly the same.* It is said that the

* In Exodus we read that Aholiab, the chief embroiderer, is specially appointed to assist in the decoration of the tabernacle. In celebrating the triumph of Sisera, his mother is made to say that he has a "prey of divers colours of needlework on both sides," evidently meaning that the stuff was wrought on both sides alike, a style of embroidery exhibiting a degree of patience and skill only practised by the nations of the East.

embroidery of this kind is executed by two persons, one on either side of the material working simultaneously with one needle.

The use of crewels is rather scoffed at, for the simple reason there are not many people at the present time who can handle them properly ; for furniture coverings and curtains they could be used with greater advantage. The use of a poorer material on a richer one appears to be wrong. We do not feel inclined to use wools on silk, but do not hesitate to use silks on linen. Let us never forget that we are enriching a material when we embroider.

LAI D WORK.

“ Laid work ” is a much more economical method of producing an effect than by working the design in satin stitch. In laid work all the silk is on the surface of the material, as the term implies, while satin stitch is taken under and over, and there is as much on one side as the other ; but a richer effect is got from the silk worked in satin stitch, as the run of the silk is in one direction, and it thus gives a brighter appearance.

GOLD EMBROIDERY.

The material on which gold embroidery is to be worked should be herring-boned very evenly and firmly on to a backing of linen (never cotton), and stretched in an embroidery frame. Sometimes the gold embroidery is worked on a strong linen, cut out and applied in the same way you do appliqué. For stitches, see Plates No. 68, 69, 70 and 71. Great care is required to prevent gold and silver threads from turning a bad colour. When applying these metals do not handle the threads more than can be helped. Cover the work as far as possible with unbleached backing as each piece is completed, and take every precaution to protect it from damp. Much of the gold and silver work is lacquered directly it is finished. Silico varnish painted on thinly preserves the colour of the metal.

RAISED WORK.

The highly padded work, and particularly the raised figures, are very unsatisfactory, but for ecclesiastical work, hangings, heraldry, etc., in bullion and silk, the padding of severely drawn flowers and

ornaments are very effective and highly appropriate.

For raised gold work, yellow soft cotton is used for the padding, grey and white for silver work, and strings and linen threads for both metals. See Plates No. 68, 69, 70 and 71.

“ In the early work they had no resource for obtaining effects which might be considered to be foreign to straightforward and *bonâ-fide* needlework. Later, in the fifteenth century, relief effects were then attempted and obtained in much of the gold thread work, and an early indication of the departure from flat simplicity of earlier work is given in the modelled feather of the fifteenth century of angels' wings. The modelling or padding out of needlework is more pronounced in the early sixteenth-century architectural work, and carried still further in coats-of-arms of the seventeenth-century pouches.” *

OLD EMBROIDERIES

are frequently cut out and transferred to new grounds, and then treated like appliqué. The best method to finish the

* Alan S. Cole, C.B., “ Ornament in European Silks.”

edges is to work in silk carefully matched in colour to the old embroidery ; sometimes cords or hanks of silks couched are used for finishing the edges. These methods are less expensive but not satisfactory. It is easy to perceive by this treatment that the work has been transferred, which is not desirable.

Cords, gimps, braids, hanks of floss silk were used in the sixteenth century, and spangles, beetle-wings, tinsel, and jewels in the seventeenth and eighteenth centuries. Many admirable results can thus be accomplished, but one must, however, be very careful and discreet in handling the four last-named embellishments.

CHAPTER III.

ADAPTATION—SYMBOLISM.

“THE actual systems of building pattern, of pattern forms, methods of drawing and modelling figures, and various handicrafts have been discovered long ago, but it is in their re-combination and adaptation—our interpretation and use of them—and in the power of variation and expression, that modern invention and predilection tell.”*

The embroideress is continually being called upon to adapt or modify the designs she embroiders. And when the study of design has not been neglected, for it must form part of the education of the earnest worker—she will find plenty of scope for her individuality and taste, in planning and adapting design ; and she may also find that the faculty of invention is there, that it was only dormant, and needed some such stimulus to awaken and develop it.

* Walter Crane, “Bases of Design,” p. 211.

Natural forms must be conventionalised in order to make them suitable for the purpose of embroidery. If we take plants, flowers, and fruits, and throw life-like representations of them on a surface, and then call it *decoration*, we make this *decoration* exactly like the natural object, or as much like it as we can ; we are obviously working in the wrong direction, practising the art of deception and sacrificing our ability as needleworkers on work that can at its best be but tasteless and vulgar. Natural forms must be adapted to the materials used. For example, a briar rose is beautiful in form and colour in the garden, and if handled by a skilful designer is quite beautiful when simplified and adapted to a flat surface for embroidery. Moreover, this modification of the plant is, in a measure, demanded by the nature of the materials and method of production. In every way needlework should be adapted to the materials. Photographic imitations in form and colour of flowers by the needle must be abandoned, and only those aspects of the plant that are capable of being easily and intelligently represented be attempted.

The observant student will see that plants

illustrate most of the guiding principles which are laid down in ornamental design. If we go to the standard examples of art, we can satisfy ourselves that the principles observed in nature are usually followed in the examples we are studying; when there is any departure from those principles, we must do our best to find the reason for it.

Principles are the consideration of things which underlie the laws or rules. Some of the rules in ornamental design might be compared to the buoys round shoaly coasts, which may be overlooked when the mariner has learned to sound for himself.

The circumstances under which works of art are created must be considered, the practical needs and natural surroundings of their existence. In the East they crave for magnificent colour, while we appreciate colour in a more sober sense, not demanding that brilliancy which the Orientals distinguish and insist on, intensified and glorified with the rainbow hues of life.

We observe by studying works of art how differently we are endowed with the sense of colour, how variously the gifts are distributed, or, we may say, how we differ in the handling of the gifts. Even the members

of our own family are frequently at variance in their likes and dislikes ; the difference of temper and perception has a great deal to do with one's sense of form and colour.

Colour in embroidery is a matter of very great importance. It may spoil a good, well-formed design. A mere copy of the colour in the natural object is not required. The colour in nature must be taken as a suggestive guide, and modified or intensified, as the case may be, according to, and in harmony with, the general surroundings.

Beautiful work can be done in one key of colour—as several shades of blue, or shades of golden brown. Great care is needed in arranging contrasting colours to ensure harmony. Colour, like taste, is instinctive with some, while others must be educated to appreciate that which is accepted as beautiful and harmonious. We all know that certain forms and colours give us more pleasure than others.

SYMBOLISM.

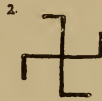
Almost all art in the early days expressed religious thoughts by means of symbols.

To communicate ideas by emblematical signs in this way has been the desire of man from the earliest times. It is a more concrete method of expression than that which can be conveyed by the picturing of realistic figures and scenes. Symbols were frequently introduced into tapestries and embroideries containing sacred figures, and the embroideress will find the study of Christian symbolism a very great help to her in her work. As a rule these signs and attributes are very simple and severe in form. The *fylfot* shown on Plate No. 1 is believed to be the oldest Aryan symbol. It originally signified their supreme god when used by them as a cross; the lateral flanges added to the ends of the cross gave it the optical indication of revolving, which is supposed to indicate the axial volution of the heavens round the Pole Star; later it was used as a benedictory sign or mark of good luck. It became a common emblem in all countries, for not only is it seen on the relics of the early races of mankind, but in Scandinavian, Celtic, and Anglo-Saxon work, on Roman altars and in our cathedrals.

The Egyptians used the zigzag to signify water. Many patterns are constructed upon



EGYPTIAN LOTUS IN WATER



FYLFOT, also called the GAMMADION. (see Dr. Rocks Textile Fabrics Page col.)



CROSS POTENT REBATED FREQUENTLY USED IN HERALDRY.



CALVARY CROSS



GREEK TYPE.



CROSS POTENT.



MALTESE CROSS



LATIN TYPE EMPLOYED AS THE EMBLEM OF CHRISTIANITY. THE LOWER STEP IS CHARITY THE MIDDLE STEP IS HOPE UPPER STEP IS FAITH



CROSS PATÉE. FREQUENTLY CONFOUNDED WITH THE MALTESE-CROSS



CROSS BOTONÉE



CROSS POMMÉE



CROSS PATONCE



CROSS CROSSLET.



CROSS MOLINE.



CROSS FLEURIE.

zigzag lines in Polynesian ornament, and it is believed that it was thus used to interpret another meaning. In later times, as an ornament, it occupied a prominent place in Scandinavian decoration and in Romanesque architecture. On Plate No. 1 it is given in combination with the lotus. The lotus, symbolising new birth and resurrection, was also sacred as the type of coming plenty, as it appeared previous to the springing of the crops, and directly after the subsidence of the Nile. As a forerunner of their harvest, there was every reason for them to worship it. Perhaps next to the lotus in importance is the palm surrounded by the sacred hom, called the "tree of life." It was the date palm from which inebriating drink was first made by the Aryans. It is found in Babylonian, Persian, Indian, Greek, and Roman art. Its conventional form was changed as other plants, by fermentation, came to the front, containing what appeared to be the "spirit of life." The sacred hom or holy tree is believed to represent the tree of life spoken of as growing in Paradise.

The winged globe, so frequently used in Egyptian art, is symbolical of the sun, and the outspreading wings the overshadowing

of Providence. Ancient Egyptian art was a symbolic language. The numerous emblems they used were, in themselves, perfect specimens of severe and beautiful design.

Our museums and cathedrals contain many examples of ecclesiastical needlework in which the expression of religious thought is revealed by symbols, and it is the duty of the modern embroideress to become acquainted with these masterpieces, especially if she is called upon to undertake church work. Not that she is advised merely to reproduce the designs, as they are not suited to modern requirements. The same principles can, however, be applied; the chastened reserve, and those laws of fitness and limitations observed which make the design suitable for the highest purposes to which such embroideries can be devoted.

In Christian art the cross as a symbol of Christ is acknowledged to be equal in importance to His other symbol, the lamb, or the symbol of the Holy Ghost, the dove. In representations of the Trinity, where God the Father is depicted as a man and the Holy Spirit as a dove, Christ is at times imaged by the Cross alone.

The Latin cross represents the actual

cross on which our Saviour suffered ; and in its simple, unadorned shape is usually called the Calvary Cross.* The Greeks rather departed from the original cross, and made it more suitable in shape for ornamental purposes. When the Latin type was employed as the emblem of Christianity, it was frequently shown placed on three steps. The lowest step, which rests firmly upon the earth, and which will be seen is the largest, is Charity, the greatest of all Christian virtues ; the middle step is Hope ; and the upper is Faith, in which the cross is firmly embedded.

The forms which the cross assumes are almost countless. Although nearly all based on the Greek and Latin types, the cross of St. Anthony in heraldry is termed the cross potent ; we also get the Maltese cross, the cross patée, the cross botonée, the cross pommée, the cross moline, the cross fleurie, the cross patonce, the cross potent rebated, and the cross crosslet.

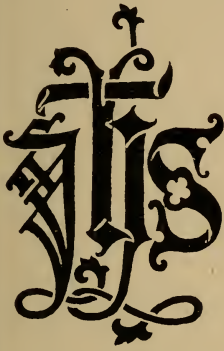
The cross is the acknowledged mark or sign of the Christian faith throughout the world. In Christian art the image of the lamb, the symbol of our Saviour, the Good

* See Plate No. 1 for illustrations of crosses.

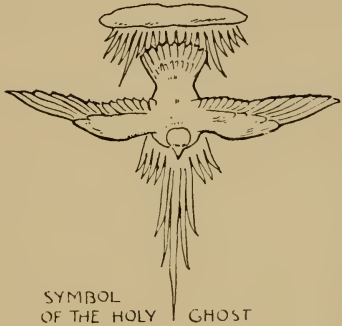
Shepherd, is frequently represented; and there are various passages both in the Old and New Testament which refer to Christ under the image of the Lamb.

We find abundant symbolism in the various emblems and attributes of the apostles, saints, and martyrs. The mystic symbols of the four Evangelists, held in great favour and respect by the designer for ecclesiastical work, are the four winged creatures—viz. the winged man for St. Matthew, the winged lion for St. Mark, the winged ox for St. Luke, and the eagle for St. John. St. Mark is supposed to have been buried in the great church in Venice dedicated to his name, and the winged lion has become the distinguishing badge of that city.

In the Catacombs we find the Holy Sacrament of Baptism symbolically represented. The most frequent symbol is a fish, often portrayed on the tombs of departed Christians. Sometimes three fishes are represented, entwined in a triangular fashion, symbolising the Divine Trinity. On Plate No. 2 the emblem of the Holy Trinity in three different forms is given. Also on the same plate a number of monograms are



SACRED MONOGRAM
FROM WINCHESTER TAPESTRY.



SYMBOL
OF THE HOLY GHOST



EXPRESSING
THE NAME OF
CHRIST IN THE
CIRCLE OF ETERNITY



XRISTOS
NOSTER.
OUR LORD
JESUS CHRIST



THREE FISHES
SYMBOLIZING BAPTISM.



EMBLEM OF TRINITY



EMBLEM OF TRINITY THE
THREE ETERNAL BEINGS IN UNITY

shown, which were devised by early Christian artists to express the sacred names of our Saviour.

In the ninth century symbolical renderings of griffins, unicorns, lions, eagles, and elephants appeared plentifully on chasubles and copes. There is in the Victoria and Albert Museum a remarkable chasuble of blue satin, on the front of which are embroidered in gold threads and coloured silks a number of lions and griffins enclosed by scroll work. It is said to be thirteenth-century English work. On the back is a broad orphrey containing four quatrefoil panels: in these are the Crucifixion of our Lord, the Virgin and Child, St. Peter and St. Paul, and the Stoning of St. Stephen. This is the earliest example of English needlework in the collection in which animals are represented.

In Babylonian embroideries we are told that very fine materials were symbolical, and stood for the elements of the world—fine flax for the earth, purple for the sea, scarlet for the blaze of fire, and blue for the firmamental azure.

The following are the meanings attached to the chief colours found in Christian art :

White is the emblem of purity, innocence, faith, joy, life, and light.

Red is emblematical of the passion of our Lord, the sufferings and the martyrdom of His Saints.

Blue is emblematical of heaven. It signifies piety, sincerity, godliness, and divine contemplation.

Yellow or *gold* signifies brightness and goodness of God, faith and fruitfulness.

Green is used by the Church on ordinary Sundays and ferials (week-days). It signifies bountifulness, hope, mirth, youth, and prosperity.

Violet signifies passion, suffering, sorrow, humility, deep love, and truth. Martyrs are frequently clad in violet or purple garments.

Black is symbolical of death, darkness, despair, and mourning.

White, red, green, violet, and black are called canonical colours.

Much has been written on the symbolism of plants and flowers, and many workers know their various attributes. The *lily* is the acknowledged sign of purity, the *honey-suckle* of enduring faith, the *olive branch* of reconciliation and peace, the *oak* of strength, and the *palm*, as the symbol of martyrdom,

belongs to all those saints who suffered death in the cause of Christ. The *pomegranate*, burst open and displaying its seeds, was accepted in early times as the emblem of future life and of hope in immortality. The *apple* is an emblem of the original sin as it alludes to the fall of man. The *vine* with the Greeks was sacred to Dionysos, and represented to them the divine, life-giving earth-spirit continually renewing itself and bringing joy to men.

Of the less important emblems found in Christian art, the *anchor* might be named as the symbol of hope, firmness, and patience; also the *arrow*, an emblem of martyrdom. A *heart* depicted pierced with an *arrow* symbolises contrition, deep repentance, and devotion in trial. (See the centre of altar-frontal, Plate No. 15.)

The *circle*, or ring, is the emblem of eternity.

The *dove*, when accompanied by the nimbus, is the symbol of the Holy Ghost; when used alone, it is the emblem of meekness and purity; when with an olive branch in its beak, it is the emblem of peace.

The griffin.—This creature, representing evil, is winged, with bird's claws for its hind feet and lion's paws for its fore feet; the

beak is strong and eagle-like—a combination suggestive of terror and power.

The *dragon* is the symbol of the Evil Spirit. The Devil has also been symbolised by the serpent, and with direct authority of the Holy Scriptures (Rev. xii. 9 ; also xx. 2).

The *nimbus*, *aureole*, and *glory* signs cannot properly be called symbols. They are really attributes, as they express nothing when used alone. The *nimbus* was adopted by the Christians at a very early period ; it is found in the catacombs of Rome, dating as far back as the fourth century, and it disappeared altogether in the seventeenth century. From the earliest times the nimbus encircled the head like a disc or plate behind the head until the fifteenth century, and during the following two hundred years the disc was replaced by an unadorned circlet, or ring, hovering over the head.

The *aureole* encircles the whole body—while the nimbus encircles the head—and envelops it in a field of radiance. Sometimes it takes the form of the body, clinging to it and appearing as a fringe of light, or it may be removed a short distance from the body, and in this case, the luminous rays do not closely follow the form of the figure.

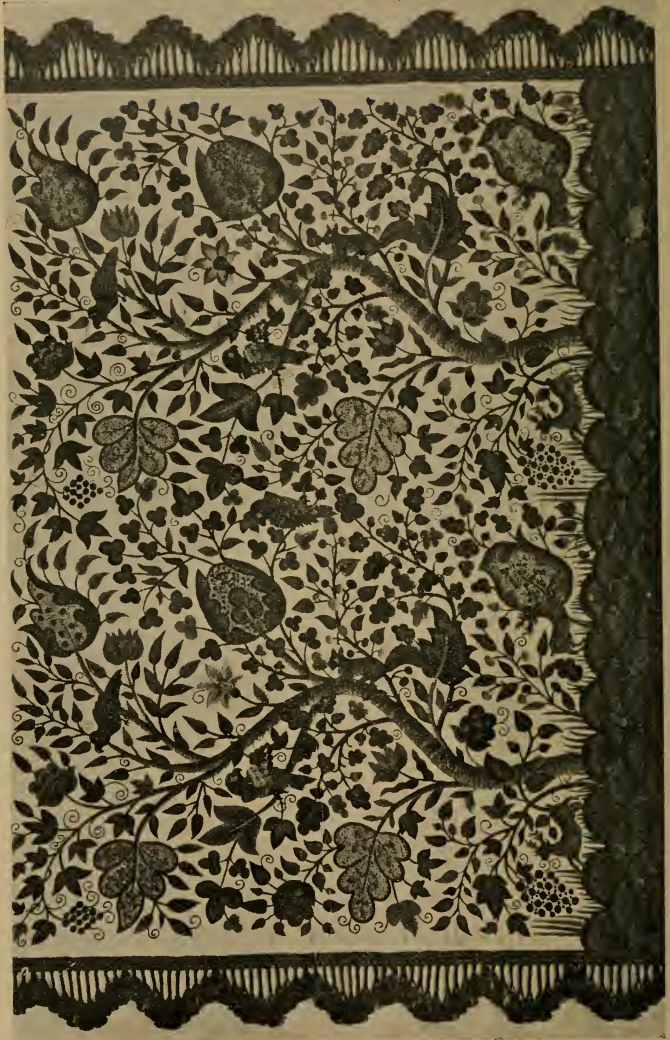
The aureole is the attribute of supreme power and divine omnipotence. The term "glory" is used to express the combination of the nimbus and the aureole.

The embroideress engaged on church needlework may find these notes on symbolism, brief as they are, of some help to her. If they do nothing more, they will serve to warn her against some of the mistakes which frequently occur. Symbols are very often wrongly used, and emblems of the highest dignity are placed in secondary positions, and most holy signs occupy places where they are knelt upon and sometimes stood upon. The bonds of symbolism, rules of colour, and laws of fitness should aid rather than hinder the designer and worker.

CHAPTER IV.
DESCRIPTION OF DESIGNS
ILLUSTRATED.

THE coloured frontispiece represents the centre portion of a quilted linen coverlet, embroidered with coloured silks. English, late 17th century [532—1897]. During the latter part of the seventeenth century much of the design for English embroidery was influenced by Oriental work. The elements in this example have evidently been borrowed from the Chinese. The gaily coloured bird is specially characteristic. Similar birds appear in the crewel-work hanging given on Plate No. 4. The design for the quilted coverlet is not intended to be seriously discussed ; it is slight, delicate, and perhaps a little absurd, at the same time interesting and instructive. The stitches employed in the work are long-and-short, satin, and stem stitches, with chain stitch for the quilting. Plates No. 1 and 2 contain symbolical signs (see chapter commencing on page 36).





Bedspread, Modern, in the Style of English 17th Century Crewel Work. Embroidered at the Royal School of Art Needlework.

PLATE NO. 3.

Bedsread, modern, in the style of English seventeenth-century crewel work. Embroidered at the Royal School of Art Needlework. Excellent needlework was produced in England in the seventeenth century, and some of the best examples in crewel work have been copied by the Royal School of Art Needlework—in fact, the revival of this kind of embroidery is entirely due to the efforts put forward by the School, where for many years they have been engaged in making hangings, curtains, valances, bedspreads, and furniture covering, using the old crewel-work designs.

The subject of this plate is a characteristic all-over type. The idea of the spreading branches of trees, with various flowers, leaf forms, and birds evenly distributed over the surface in this form, was, in the first place, borrowed from Oriental patterns. There is usually along the bottom of the design an indication of undulated ground—

little hillocks of soil, over which odd animals prance and caper. Practically no attention is given to the relative proportion of the creatures represented. The rabbit may be the same size as the antelope and the squirrel the size of the elephant, all very irresponsible and indulgent. At regular intervals sturdy tree stems spring from the ground and meander upwards; these have small branches which intertwine and carry boldly shaped leaves and flowers. The rest of the surface is covered with small foliage, and gaily coloured birds scattered among the branches. The large leaves are often filled with diapers (darnings), the outer edge being worked solidly, occasionally in the form of turnovers, in shades of green, graduated from dark to light. Green is usually the most predominant colour, with touches of tawny yellow, reds, and rich browns to complete the scheme. The foundation of the old examples is generally of linen, or a mixture of linen and cotton. The one from which our plate is made is an ivory-coloured twill of linen and cotton.





Cotton Hanging. English, 17th Century. Embroidered in Coloured Wools with Leaf Forms, Small Flowers, and Birds.

PLATE NO. 4.

Cotton hanging. English, seventeenth century. Embroidered with leaf forms, small flowers, and birds in various shades of olive-greens, browns, and old gold coloured wools; the birds are worked in rather brighter colours than those for the foliage. At the bottom of the design there is a conventional suggestion of earth, from which spring the long, formal main stems at regular intervals. The big leaves make a point of curling over the main stems; they are worked solidly in rows of stem stitch (called crewel stitch when worked in this form). These leaf forms are really groups of small leaves taking the general shape of a single curling leaf, as will be seen by the detail on Plate No. 5. The edge of each inner leaf is commenced by an outline of light-coloured wool; then a centre line, representing the rib, is worked in dark coloured wool; then this is followed by rows of stitches, graduating in colour from dark to light until the space is filled.

PLATE NO. 5.

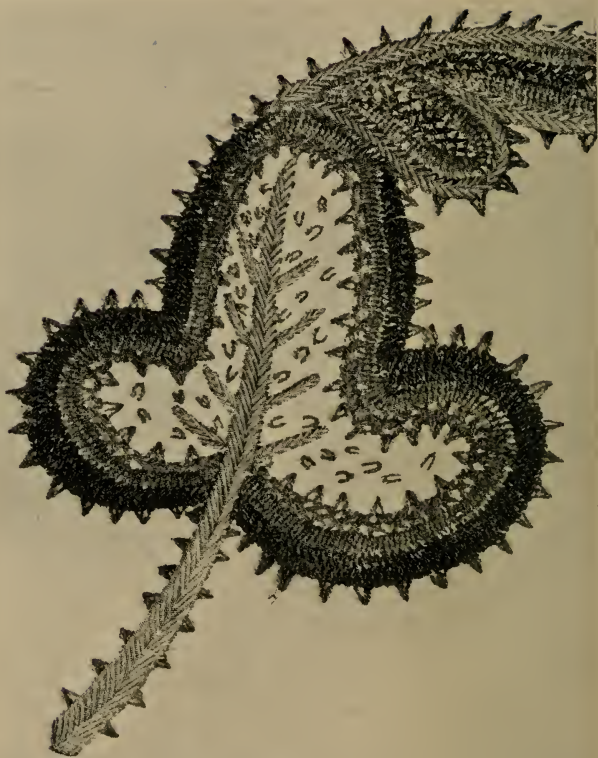
Detail of cotton hanging, from example illustrated on Plate No. 4. This detail is given to show the direction of stitch on the leaves, and the system adopted in the introduction of darker colours. The treatment may be considered a little heavy compared with the method of leaf filling shown on Plate No. 6, also in the bedspread, Plate No. 3, where a large number of the leaves are filled with diapers.

Plate No. 5.



Detail of Cotton Hanging. English, 17th Century. Embroidered
in Coloured Wools.

Plate No. 6.



Leaf in Coloured Wools, from a Linen Hanging. English,
17th Century [1392].

PLATE NO. 6.

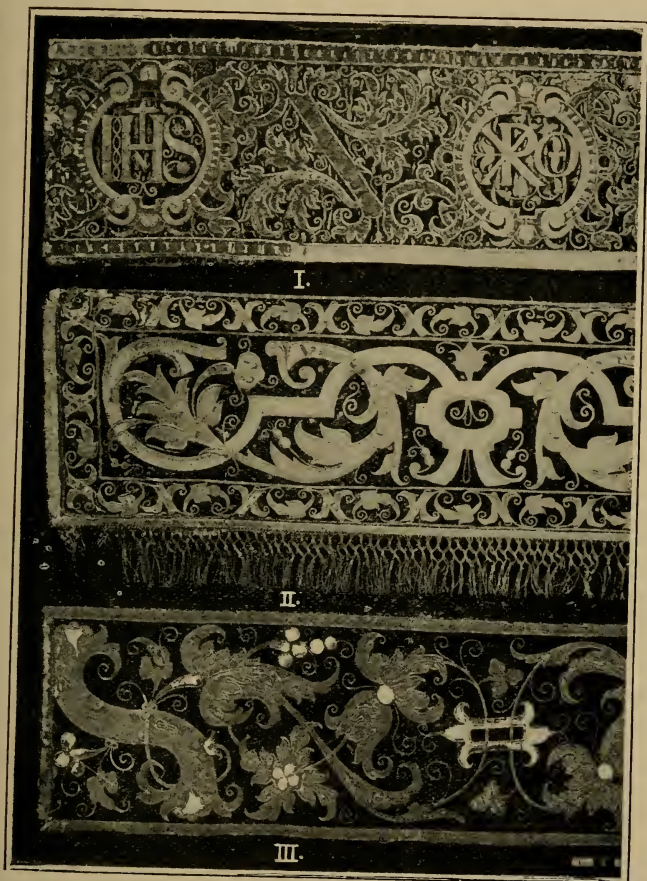
Leaf in coloured wools, from a linen hanging. English, 17th century [1392]. This reproduction illustrates a light method of leaf treatment. The outer band of work is in blue wool, in close herring-bone stitch. The next, in green, is an Oriental stitch—one long stitch the width of the band crossed by a short one in the centre ; sometimes called “ Roumanian stitch.” Then follows a row of very open herring-bone stitch in green. This group is finished on the inside and outside by a tooth border in green. Each fang is made with three stitches which spread at the base and meet and enter the material at the point ; the space between each tooth or fang is about a quarter of an inch. The stem and centre fibre of the leaf, in yellow, is formed by a double row of satin stitch worked on the slant ; the small veining, in the same colour, is in herring-bone stitch. The diaper filling in green is made with loops of wool held down (couched) by a stitch in the centre, thus taking the shape of a horse-shoe.

PLATE NO. 7.

No. I. Orphrey, or border to an orphrey altar-frontal. Spanish, about 1550 [248—1880]. Ground of crimson velvet, with repeating conventional ornaments, alternated with roundels respectively containing cyphers cut out of yellow satin, outlined with pale blue silk cord and gold thread, and applied (*appliqué*) to the ground. The monograms are “*couched*” in gold threads; parts of the roundels are worked with layings of blue and white silk cords.

No. II. Orphrey of antependium, or altar-frontal. Spanish, about 1530 [246—1880]. Consists of foliated strap work, ornamented in gold and silver thread with coloured silk, and knitted gold fringe at the lower edge.

No. III. Orphrey, or border. Spanish, sixteenth century [261—1880]. Ground of dark green velvet, with conventional acanthus scroll and other ornament cut out of yellow silk applied (*appliqué*), outlined and veined with gold thread.



I.

II.

III.

No. I.—Orphrey. Spanish, about 1550 [248—1880]. No. II.—Orphrey. Spanish, about 1530 [246—1880]. No. III.—Orphrey. Spanish, 16th Century [261—1880].

Plate No. 8.



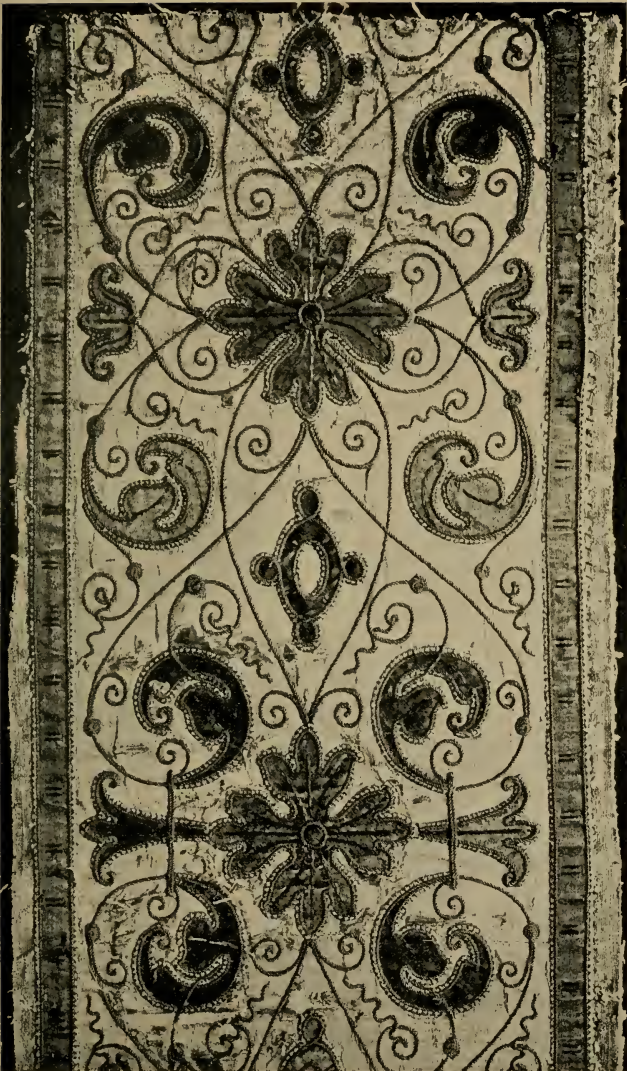
Altar-frontal. Green Silk, ornamented with an Appliqué Pattern. Spanish, 16th Century.

PLATE NO. 8.

Altar-frontal, green silk ornamented with an appliqué pattern. Spanish, sixteenth century. The property of Sir W. Drake. In this interesting example a number of strongly contrasting coloured materials have been successfully brought together. The forms are edged and fibred with strands of silk, couched, the stems being crossed at right angles with silk cord in pairs at regular intervals of an inch. This method of breaking up the surface, gives, by change of texture, value to the broader pieces.

PLATE NO. 9.

Border of blue satin. Spanish, sixteenth century [1162—1877]. The large details are in yellow satin applied (appliqué); these are connected with a yellow silk cord, which runs through, and completes the pattern. The applied forms are enriched by a couched outline of orange silk, which is utilised outside the yellow silk cord. The marginal bands are treated in the same way, with silk threads laid in pairs at intervals of one inch.



Border of Blue Satin. Spanish, 16th Century, 8 $\frac{1}{2}$ inches wide [1662—1877].





Wall or Pilaster Hanging, Appliqué. Italian, 16th Century [841-1847].

PLATE NO. 10.

Wall or pilaster hanging, appliqué. Italian, sixteenth century [1541—1547]. Of red velvet and yellow silk mounted on canvas, cut out and fitted together so as to form a repeating balanced pattern of scrolls and flowers in yellow upon a red ground. In the example on the left-hand side of plate, the various forms are outlined with yellow silk and silk gimp couched. The example on the right-hand side of this plate (dark ornament on light ground) is the portion cut away from the example on the left—viz. pattern in red on a yellow ground. The various forms are also outlined with yellow silk and silk gimp couched.

PLATE NO. II.

Hanging of silk and velvet patchwork, appliqué. Spanish, sixteenth century [266—1880]. Worked in grey-green silk, dark red velvet, and small pieces of white silk, outlined with a pale, string-coloured cord. This is an interchange pattern, one band having a red velvet ground with the ornament in green silk, and the other a green silk ground with the ornament in red velvet. These bands alternate. White pieces of silk are used for the berries, centres of large leaf forms, and ties or collars throughout the whole of the design.

Plate No. 11.



Hanging of Silk and Velvet Patchwork, Applique. Spanish, 16th Century [266—1880]

Plate No. 12.



Portion of a Hanging, Patchwork Appliqué. English,
14th Century.

PLATE NO. 12.

Portion of a hanging, patchwork appliqué. English, fourteenth century. This method of patchwork appliqué in coloured cloths is admirably suited to the rendering of broadly treated design of this character. Experts assign this specimen to the fourteenth century, and say it is English; while others see no reason why it should not be accepted as an example of French work of an earlier date. In fact, this latter was the view taken by the late Dr. Rock. He intimates that the design mostly represents incidents corresponding to those in the legend of Sir Guy of Warwick, an old English romance written in the thirteenth century; but the costumes here employed are considerably later. The width of the lower panel in the illustration is 2 feet 6 inches. This will enable the reader to form some idea of the scale of the work. The piece on the right-hand side of this reproduction, turned sideways, is obviously out of place; it was never intended to be so arranged.

PLATE NO. 13.

Patchwork inlay panel. Made at Resht. Persian, eighteenth century [858—1892]. On a ground of ivory-coloured cloth. The whole of the design is inlaid—with the exception of the stems—in crimson, cinnamon, pink, black, turquoise, and sapphire coloured cloths. The outline and stems are executed in chain stitch—*i.e.* the stems have three rows of chain stitch side by side. At the bottom of the design is a finial in the form of a conventional flower springing from a shaped panel, ending in birds' heads regardant; this device is embroidered in gold and silver thread and coloured silks with forms resembling peacocks' feathers, the eyes of the feather-like parts being worked in marigold and green silk. From this panel spring branches, with flowers and leaves, with a bird perched on one of the branches.



Patchwork Inlay Panel, Persian, 18th Century [858—1892].



Part of a Hanging of Linen, embroidered with Coloured Silks. Spanish, 17th Century [342—1885].

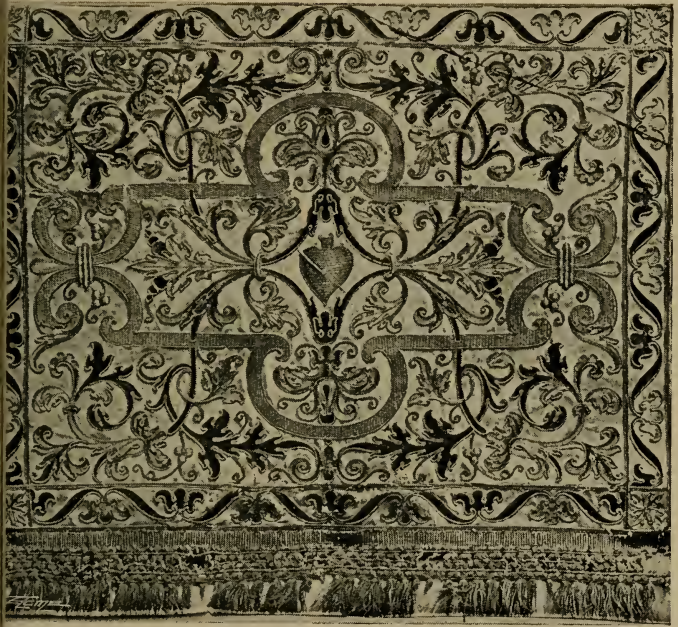
PLATE NO. 14.

Part of a hanging of linen, embroidered with coloured silks. Spanish, seventeenth century [342—1885]. The design consists of conventionally knotted scrolls, from which spring tulips, roses, poppies, and foliage, with birds holding branches of cherries and tendrils. The scrolls are worked with pink, blue, and yellow silk in satin stitch, edged with black silk in stem stitch. The flowers are mostly in satin stitch; the stems are in herring-bone stitch, the buds in chain stitch, and the birds are in embroidery, or long-and-short stitch.

PLATE NO. 15.

Altar-frontal. White satin, embroidered in coloured silks and gold threads. Spanish, sixteenth century. The banded ornament, and heart pierced with an arrow (the emblem of contrition, deep repentance, and devotion in trial), worked in gold basket stitch. The foliage in coloured silk, and worked in stem stitch chiefly. Between each line of silk the ground is clearly visible. All the lines radiate nicely from the centre fibre of the leaves to the outer edge. This open kind of stitchery is very effective; there is practically as much ground seen as silk stitchery on all the light leaves. The whole of the embroidery is outlined with a silk cord (couched).

Plate No. 15.



Altar-frontal. White Satin, embroidered in Coloured Silks and Gold Threads.
Spanish, 16th Century.





Coronation Robe of His Majesty King Edward VII.

PLATE NO. 16.

The whole foundation of the robe, belt, and stole is cloth-of-gold. The only ornament upon the supertunica or dalmatic is embroidered in old-gold-coloured silk with a dark brown outline, and consists of two bands of an interlacing pattern down the front. There is no embroidery on the belt. The armilla, or stole, is a band of cloth-of-gold 3 inches wide and about 5 feet 7 inches long, with bullion fringe at each end. It is heavily embroidered with silver thread, sequins, and a little coloured silk. The centre ornament at the back is a pink rose with two leaves; the remaining ornaments are silver imperial eagles, silver and green shamrocks, silver, green, and purple thistles, and pink roses. Between each emblem is a silver coronet; at each end is a square panel—with a blue and white torse above and below—worked with a red cross of St. George on a silver ground. The imperial mantle is covered with silk embroidery, composed of eagles in white silk

outlined with purple, Tudor roses in red and white silk with green leaves, purple and green thistles with green leaves, green shamrocks, coronets in white outlined with purple, and white flowers with gold centres, the latter symbolising Divine power. There is a pattern of branched laurel conventionally trailed around each emblem. The mantle is lined throughout with deep rose-coloured silk. To the upper edge is attached a gold morse or clasp, on which is embroidered an eagle and two roses, and a light leaf ornament in gold purl with rubies introduced.





Letter-bag. Gold Embroidery, with Groups of Pearls for the Flowers.

PLATE NO. 17.

Letter-bag. Gold embroidery, with groups of pearls for the flowers, on a velvet foundation. The flowers are worked with clusters of pearls in little concave disks of gold; the leaves are in raised bullion, and the stems in gold cord, which is continued round the leaves.

PLATE NO. 18.

Figure from an orphrey, embroidered with coloured silks and gold thread. German, middle of the fifteenth century [1467—1483]. On a ground of red silk is a diaper pattern of circles with radiating spirals, in laid gold threads couched with red silk. Upon this (worked on linen and applied) is a figure representing St. Catherine. Her cloak is embroidered in green silk—in short stitch—with dark blue silk lining. The dress, the halo, and crown are in gold thread, couched flatly. The lozenge-shaped piece of ground upon which she stands is in silver thread, couched. The background is elaborate, and when the gold was bright and new, the effect, though somewhat restless, must have been very rich. The figure, simple and dignified, holds in the left hand the well-known emblem of St. Catherine—*i.e.* the wheel armed with knives.

Plate No. 18.



Figure from an Orphrey, embroidered
in Coloured Silks and Gold Thread.
German, middle of the 15th Century
[1460—1483]



Portion of Orphrey. From the Premonstratensian Abbey of Tronchiennes,
near Ghent. Early 16th Century.

PLATE NO. 19.

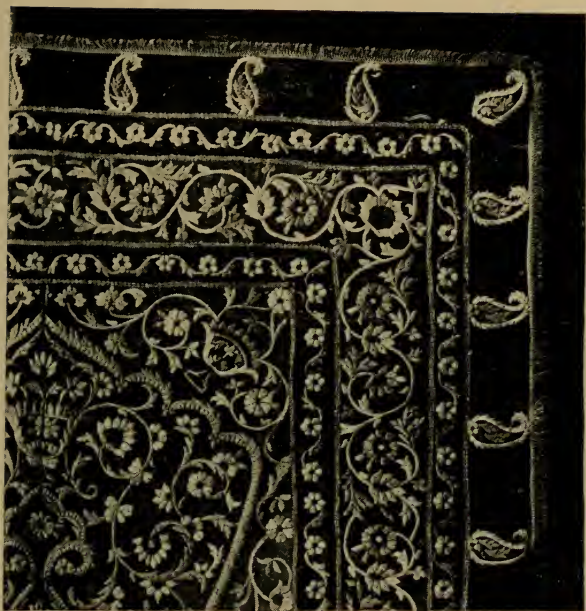
Portion of an orphrey. From the Premonstratensian Abbey of Tronchiennes, near Ghent. Early sixteenth century. One of three worked with numerous legendary subjects, from the lives of saints * ; portions of ecclesiastical vestments. The background and framing to this subject is chiefly worked in bullion ; the figures and boat in silk, the water in gold passing, and from the water-line upwards is a diaper formed with string interlaced and worked over in gold passing. The framework is in gold basket-work.

* This example illustrates the passage “ In the midst of the sea, tossed with waves : for the wind was contrary.”

PLATE NO. 20.

Portion of a carpet. Persian, early eighteenth century [859—1876]. Velvet, embroidered in gold and silver. Kakvin is noted by the Persians for this kind of embroidery, which is now sometimes used for saddle-cloths and holster-covers. This carpet is beautifully worked in tambour gold and silver thread, giving a slightly raised rich effect. Gold and silver embroidery of this kind does not, however, seem suitable for carpets.

Plate No. 20.

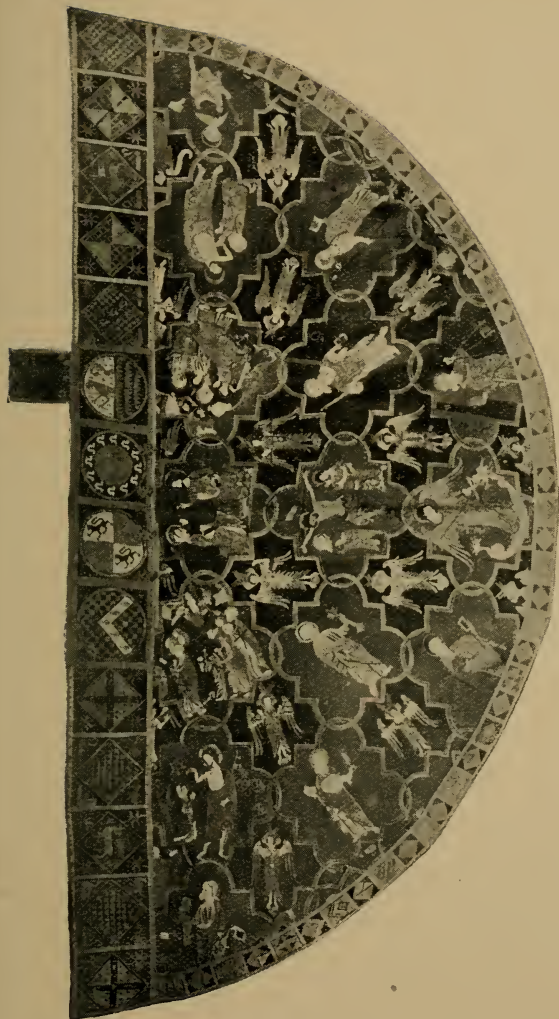


Portion of a Carpet. Persian, Early 18th Century [859-1876].
Velvet, embroidered in Gold and Silver.

PLATE NO. 21.

The Syon Cope.* English, date about 1250 [83—1864]. Of canvas, entirely covered with embroidery of various classes; the interlacing barbed quatrefoils are bordered with gold thread worked in close-lying, short stitches, and three rows of green, or red, or yellow, and white silk in chain stitch. The ground in the alternative quatrefoil is filled in with green and faded crimson silks, worked in short stitches to form a close diaper of chevron pattern. On the inside of the embroidery hanks of loose thread have been laid, and are occasionally stitched over with green and red silk passing through the intervening canvas, and so adding substance to the embroidery. The quatrefoils enclose figures of our Lord, the Virgin Mary, and the Apostles; with winged cherubins, or angels, standing on wheels in the intervening spaces. The faces, hands, and coloured draperies are worked with fine-coloured silks in small chain stitches. The gold embroidery is done in close-lying, short stitches. The orphrey,

* See Dr. Rock, *Textile Fabrics*, p. 275. On close examination with a microscope, the flesh-stitch appears rather like a fine split stitch worked in circular lines.



The Syon Cope. English, date about 1250 [83--1864].

Plate No. 22.



Detail from the Syon Cope. English, date about 1250 [83--1864].

morse, and hem are wrought with armorial bearings with coloured silks, gold and silver threads in small cross stitches, and are of later date (about fifty years).

PLATE NO. 22.

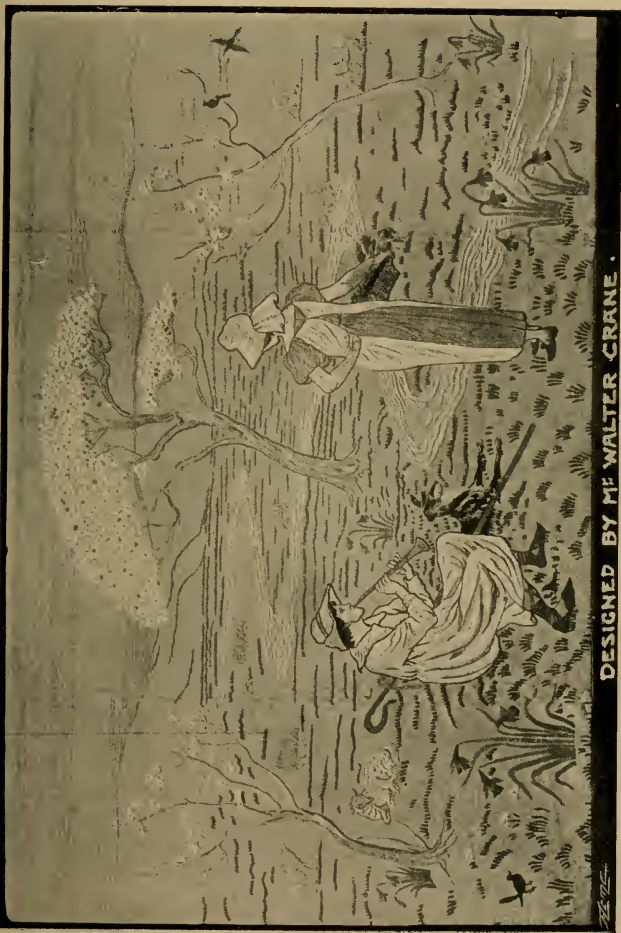
Detail from the Syon Cope. By looking closely into this fine specimen, Dr. Rock says,* “ We find that, for the human face, all over it, the first stitches were commenced in the centre of the cheek, and worked in circular or straight lines, into which, however, after the middle had been made, they fell, and were so carried on through the rest of the flesh. After the whole figure had thus been wrought, then, with a little thin iron rod, ending in a small bulb or smooth knob, slightly heated, were pressed down those spots upon the faces worked in circular lines, as well as that deep, wide dimple in the throat, especially of an aged person. By the hollows that are lastingly sunk, a play of light and shadow is brought out, that, at a short distance, lends to the portion so treated a look of being done in low relief.”

* *Textile Fabrics*, p. 288.

PLATE No. 23.

Screen panel, "Spring." Designed by Walter Crane. The ground is a coarse linen of a low-toned oatmeal colour. The design is embroidered with silks, chiefly in stem and long and short stitches. It is about the nearest approach to outline embroidery that could be without being actually accepted as such. The most solid work is bestowed upon the figures. The youth's smock is embroidered on the light parts only, the ground being utilised to represent the shading, with a brown outline to define the folds of the garment. This method is also adopted in working the girl's costume; her dress has but a few lines, representing high lights, and the drawing of the folds is given with the dark colour. The blossoms have a *voiding* * between each petal.

* A narrow space round the form, similar to that rendered by the process of stencilling.



Screen Panel, "Spring." Worked at the Royal School of Art Needlework.





Screen Panels. Four Figures representing the Senses—"Seeing," "Smelling," "Hearing," and "Tasting."
Designed by Walter Crane and embroidered at the Royal School of Art Needlework.

PLATE NO. 24.

Screen panels, four figures representing the Senses—"Seeing," "Smelling," "Hearing," and "Tasting." Designed by Walter Crane. Worked entirely in outline on a delicate coloured linen, in stem stitch for the drapery and split stitch for the flesh. The whole is embroidered with two shades of brown silk.

PLATE NO. 25.

Design for an altar-frontal by Selwyn Image. On a white ground all the figures are to be worked in strong outline; foliage in solid embroidery, the fruit forms filled in with cross stitch.

PLATE NO. 26.

Portion of a frieze, "The Seven Ages of Man." Designed by Walter Crane, and worked at the Royal School of Art Needlework. It is executed in outline—stem stitch with brown silk on a string-coloured linen ground.



Altar-frontal. Designed by Selwyn Image.



Portion of Frieze. Designed by Walter Crane, and worked at the Royal School of Art Needlework.





PLATE NO. 27.

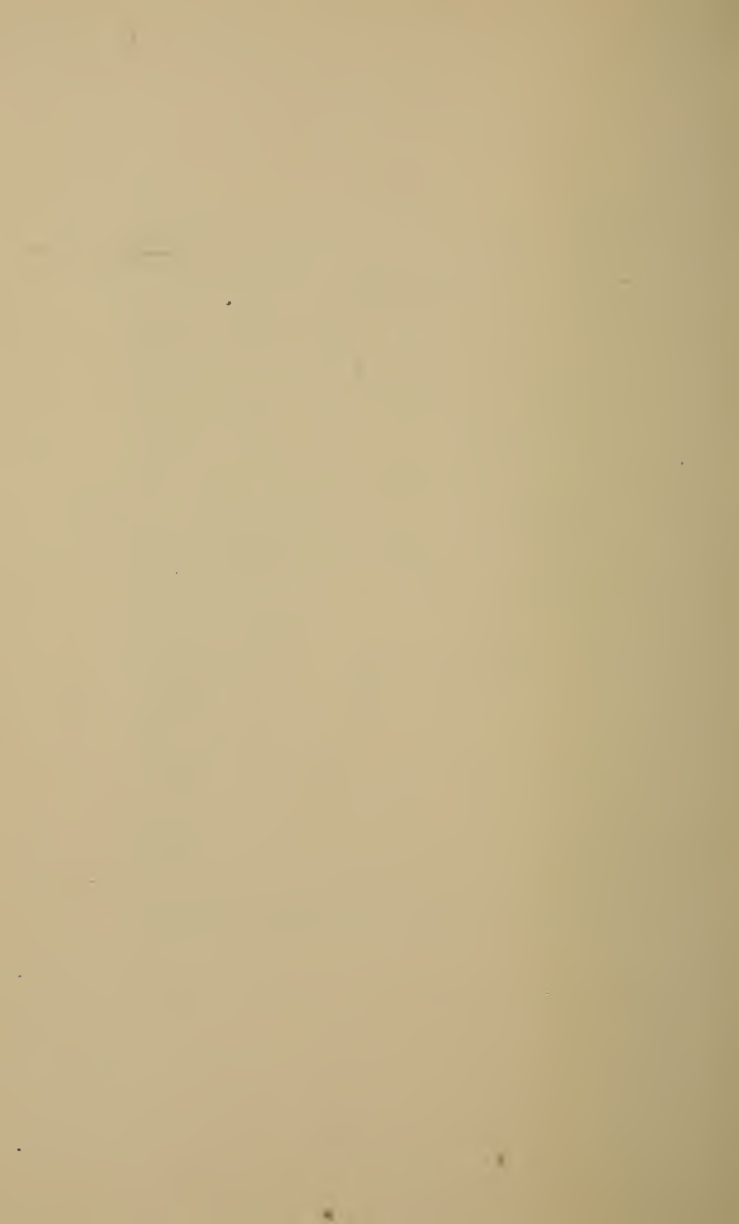
Linen pillow-case. English, sixteenth century. The property of the Right Hon. the Viscount Falkland. The design, consisting of vine-leaves and fruit, is well balanced. Each leaf is filled with a dainty little diaper, geometric in character. The centre portion of the design appears to have formed part of a larger scheme of decoration, and the manner in which it is cut by the border is not satisfactory. The embroidery is executed entirely in black silk on a very fine white linen ground. The stitches used are button-hole, square chain, very closely worked; the outline is in ordinary chain; and a variety of filling-in stitches (darnings) are employed for the diapers of the leaves. When a design of this character is chosen, to be worked in one or two colours, a number of fancy stitches can be employed without spoiling the unity of effect; but if a larger assortment of colours are introduced, then it is better not to use so many different kinds of stitches.

PLATE NO. 28.

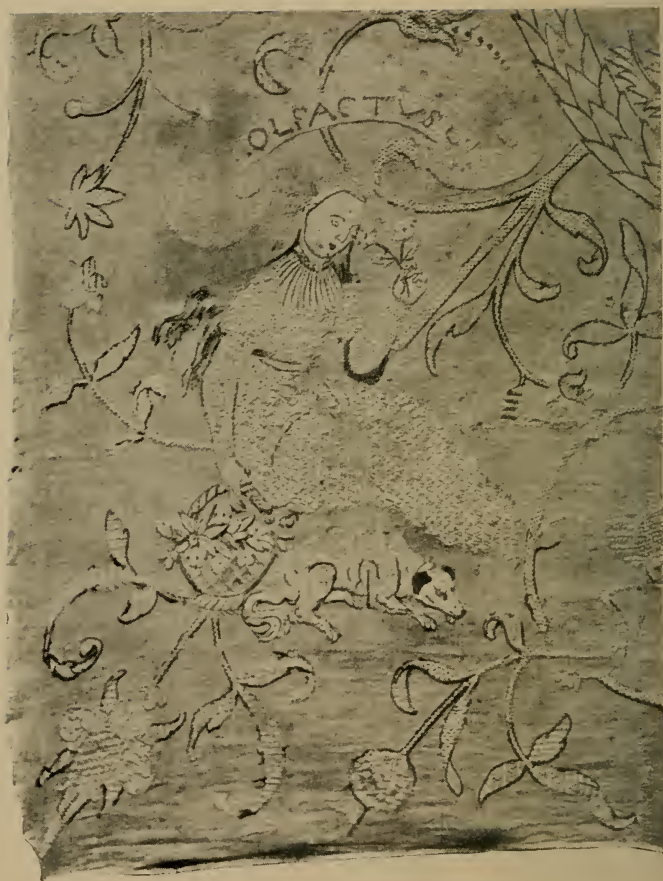
Embroidery from a linen jacket. English, sixteenth century. This detail of embroidery on linen with coloured silks has an all-over pattern of continuous scrolling stems, bearing a variety of leaves, flowers, and fruit devices somewhat naturalistic in drawing. In this illustration honeysuckle and rose flowers and leaves are shown. Strawberries, sweet peas, oak leaves, and acorns appear in other parts of the design. The scrolls and stems are executed in chain stitch; the leaves and blossoms are mostly worked on linen separately in needlepoint lace stitches and applied to the linen ground of the jacket.



Embroidery from a Linen Jacket. English, 16th Century.







Corner of a Linen Coverlet. Embroidered with Coloured Threads.
Swiss, dated 1580 [851—1844].

PLATE NO. 29.

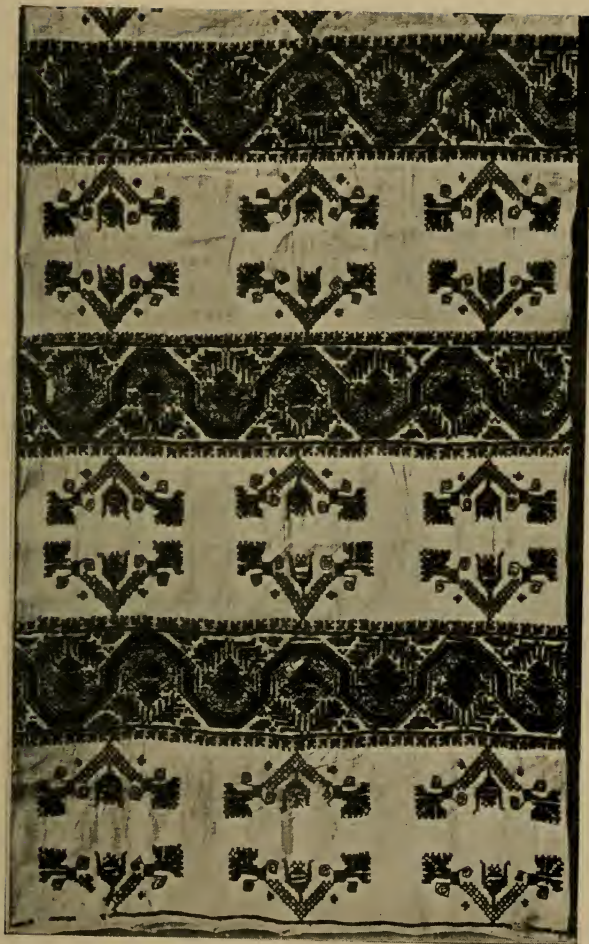
Corner of a linen coverlet. Embroidered with coloured threads. Swiss, dated 1580 [851—1884]. In the design of the complete coverlet five ladies representing the Senses are shown ; each figure is accompanied by an explanatory attribute. There is “ Visus ” at one corner, with a mirror, and an eagle beside her ; at another “ Auditus,” playing a lute, has beside her a boar which she is enchanting with her music ; in the centre is “ Tactus,” with a parrot, which pecks at her finger ; in the third corner “ Gustus,” with a plate of cakes and a monkey, is represented ; and lastly, the subject of this illustration, “ Olfactus,” smelling a flower, with a dog sleeping beside her. The figures are pleasantly seated among foliated and floral branches. They are rather coarsely worked in linen threads—chiefly white—on a soft pink linen ground. A tawny-coloured thread is employed for the outline, except for parts of the ladies’ dresses, which have a blue line. All the fillings consist of open diaper patterns.

PLATE NO. 30.

Embroidered pillow-case, from the neighbourhood of Trieste. The property of Mrs. Pesel. Pillow-cases of this kind were, at one time, in general use in most of the peasants' cottages. They are worked in black worsted in cross stitch on white linen. In the Victoria and Albert Museum there are examples which came from Abruzzi, worked in black silk, very similar in effect to the one here illustrated.

Severe and simple designs lend themselves to this method of stitching, and anything of a naturalistic character should not be attempted in cross stitch. It is the simplest and one of the most ancient stitches. Producing as it does an angular outline, cross-stitch pattern is always very distinctive; moreover, it is modest and naïve in its aims, forming as it does the basis of the simplest peasant embroidery of all times.

In Ruthenian embroidery we find very charming narrow cross-stitch borders worked in pronounced red and blue wor-



Embroidered Pillow-case, from the Neighbourhood of Trieste.



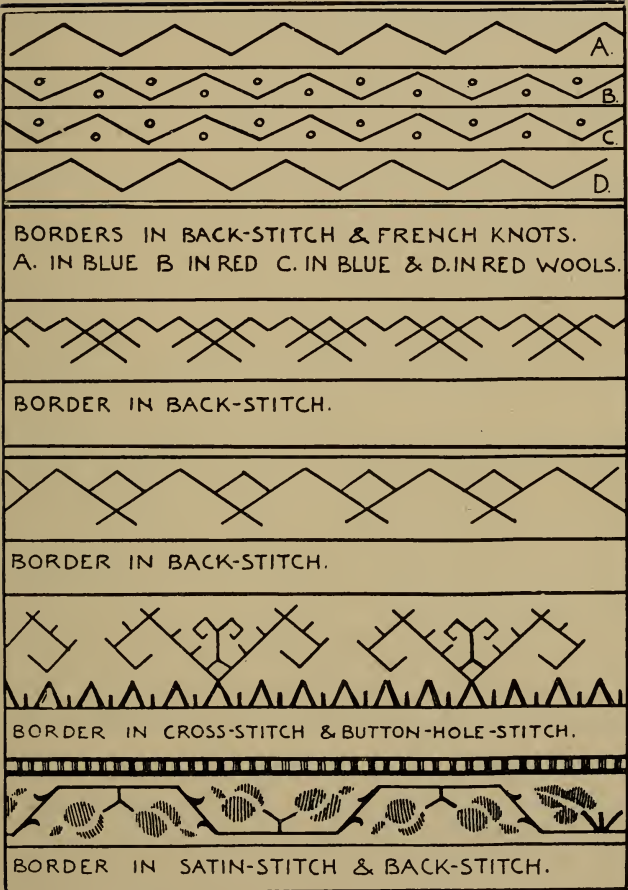
sted. These borders make the most satisfactory kind of decoration for the edging of costumes, collar bands, and cuff trimmings. They are well proportioned and built up on modest lines, with just enough art to make them interesting. Time should not be wasted in producing in cross stitch Greek frets and key patterns arranged as all-over decoration. Such design in embroidery can at best only satisfy the mechanical mind.

PLATE NO. 31.

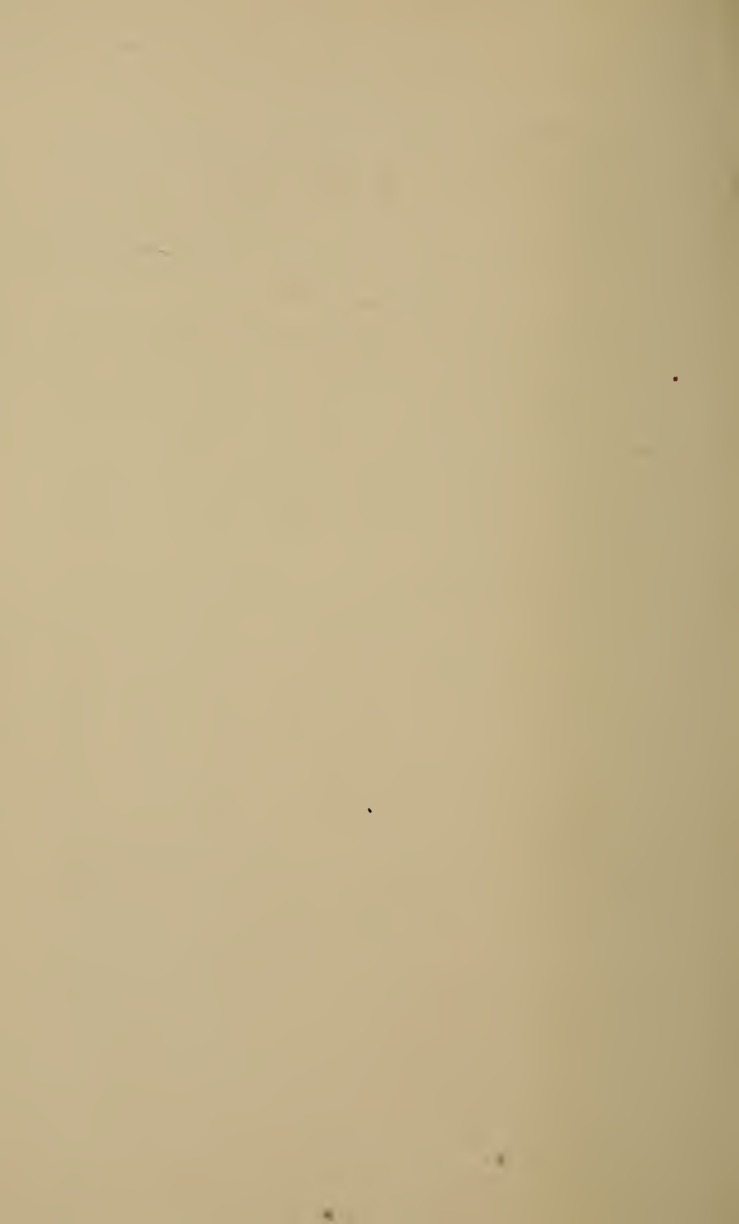
Several simple zigzag borders are given. The first three are of the Ruthenian type. If worked the same size as the illustrations, back stitch might be used; if larger, they are very effective in cross stitch. The two lower borders shown on this plate are from Italian examples.

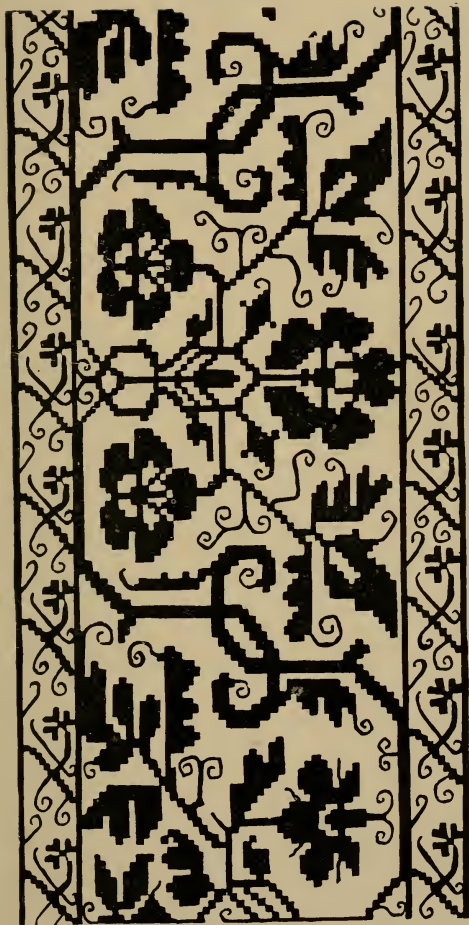
PLATE NO. 32.

Cross-stitch border. Embroidered on linen in red silk. Italian, sixteenth century [863—1897]. The pattern of leaves and flowers springing from interlacing stems, repeats from A (turns over). It is slightly smaller in the reproduction than in the original, but it could be worked this size.



Borders for Edging of Costumes.





Cross-stitch Border embroidered on Linen in Red Silk. Italian, 16th Century [1863—1897].

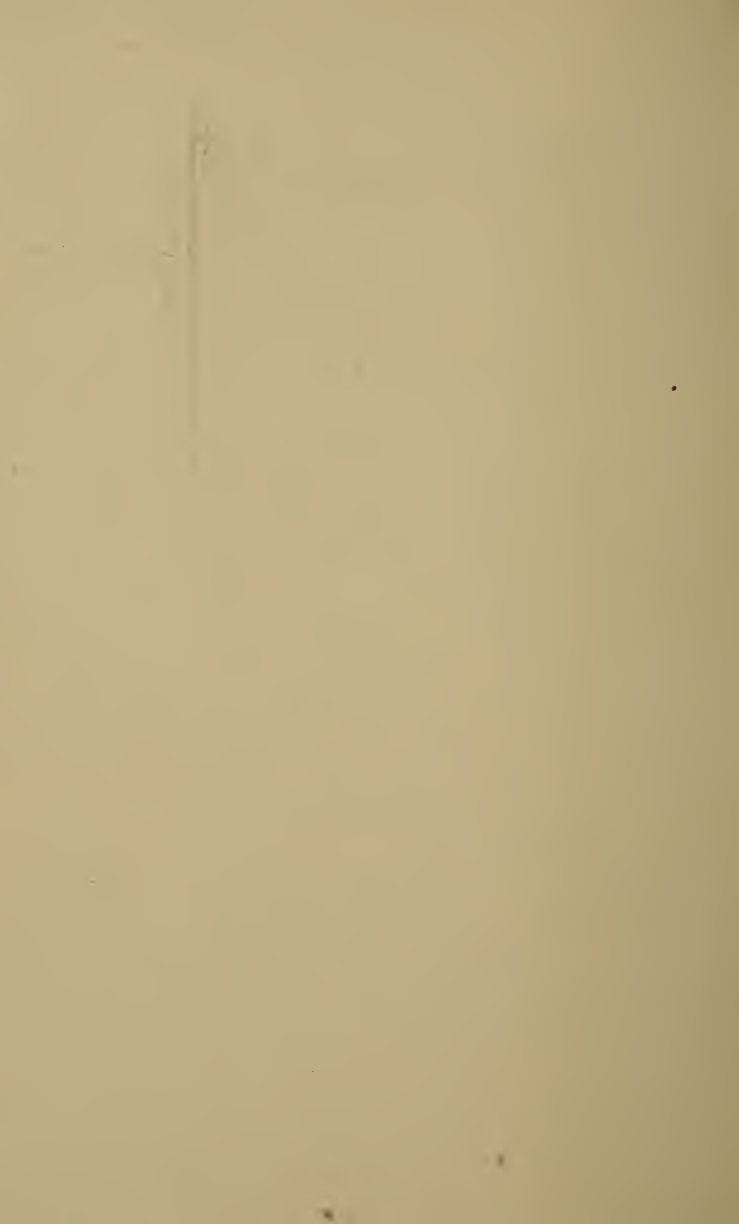




Plate No. 33.



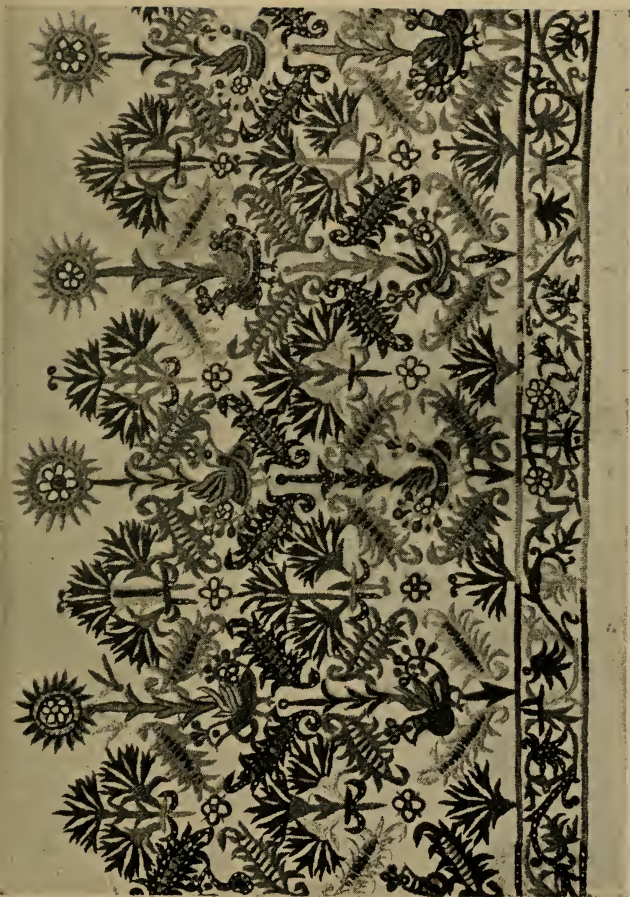
Corner of a Linen Coverlet. Portuguese, Second Half 16th Century
[326—1898].

PLATE NO. 33.

Corner of a linen coverlet. Portuguese, second half sixteenth century [326—1898]. The whole of the embroidery is executed with a very hard and tightly twisted linen cord. The work consists principally of elaborate fancy stitches (many of them are given on Plates No. 62 and 63), which are raised above the ground. The ground is a pale écreu linen, and the cord a darker biscuit shade.

PLATE NO. 34.

Border of a petticoat. Acquired in Crete (Turco-Greek?), peasant's work. Eighteenth century [2048—1876]. Of coarse linen, embroidered with red silk in satin, twisted-chain, and Oriental stitches; a narrow band with scrolls and blossoms set between two horizontal lines, above which are a series of scalloped-shaped groups of ornament, these groups repeated in alternation on a geometrical basis formed with conventional leaves and flowers (carnation), with birds placed in every other shape. Most of the Cretan embroideries consist of borderings or banded designs for dresses, and are made up of repeating ornament. The flower and leaf forms are severely conventional, the birds and figures being more rudely drawn. These ornamental elements, which are very limited in number, are conspicuously Oriental; their arrangement in the design is frequently varied according to the taste of the worker, but she is always faithful to the accepted traditional details in the way of form, colour, and stitch.



Border of a Petticoat. Turco Greek (?). 18th Century [2048-1876].







Border of a Petticoat. Turco-Greek (?). 18th Century [2047—1876].

PLATE NO. 35.

Border of a petticoat. Acquired in Crete (Turco-Greek ?), peasant's work. Eighteenth century [2047—1876]. Of canvas, embroidered with red silk in satin and chain stitches. The pattern consists of a lower band containing conventional ornament, above which are figures of men and women, with head-dresses and varied costumes, dancing in groups of five; fanciful cypress, carnation, and other branches set vertically between them.

PLATE NO. 36.

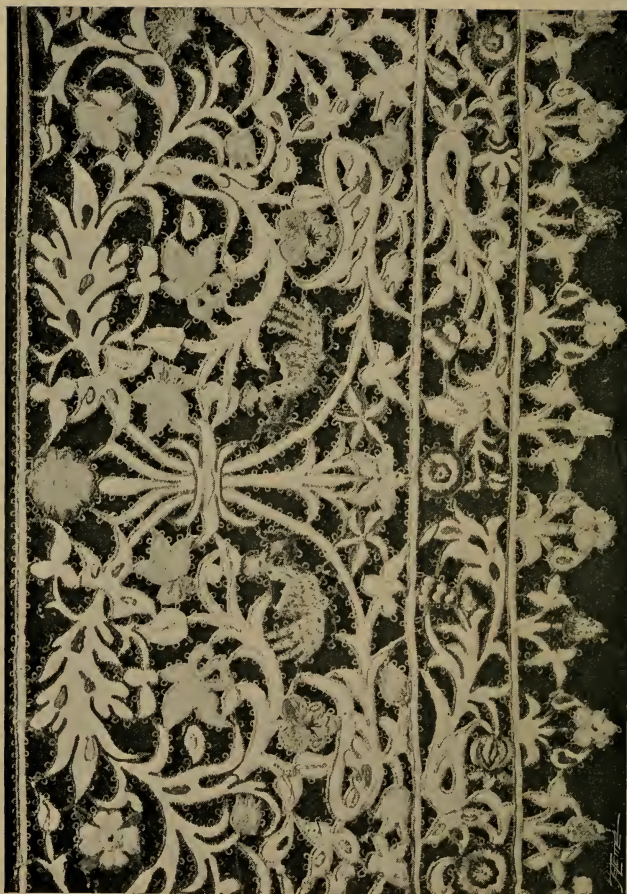
Prayer carpet. Persian, eighteenth century [950—1889]. The whole of the ground, of white linen, is quilted with yellow silk, and the design embroidered in chain stitch with coloured silks, chiefly white, yellow, green, and red. The border consists of a wide band set between two narrow ones, each with a waved, continuous stem, with blossoms in the wavings. Similar floral scrolling and leafy stem ornament fills the space beyond the pointed shape at upper end, which is edged with acanthus-leaf devices. The main ground below the niche, or pointed shape, is a blossoming plant, with evenly balanced bunches of flowers, between which are leaves formally arranged in a pointed shape.



Carpet (Prayer). Persian, 18th Century [950-1889].







Border of Cut Linen, embroidered with Coloured Silks and Silver Threads. Italian, late 16th Century [225—1890].

PLATE NO. 37.

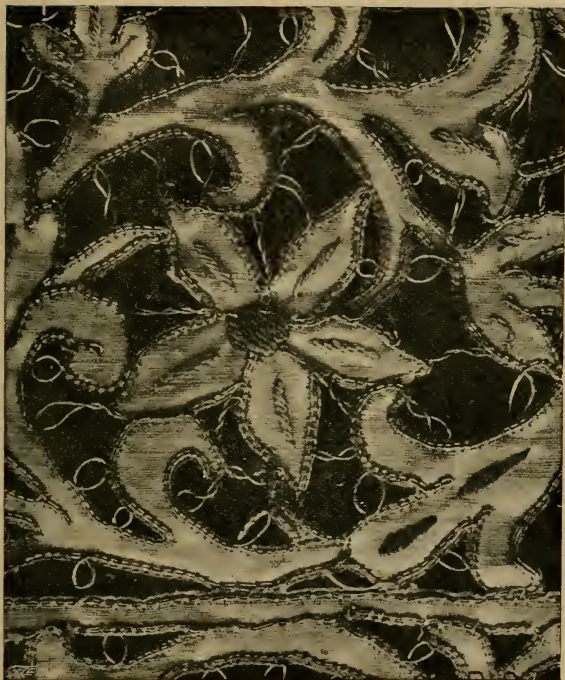
Border of cut linen, embroidered with coloured silks and silver threads. Italian, late sixteenth century [225—1890]. The cut forms are edged with a silver thread, fastened with open button-hole stitches, with coloured silks to the linen; beyond this edging are occasional loops of silver thread. The flowers, fruit, and bird forms are embroidered solidly with coloured silks in long and short stitches. The border is made up of a broad band of repeated and reversed leafy scrolls, flowers, and birds, with vertical stems between each pair of scrolls, arranged that no ground of either meshes or intervening ties are required. Attached to this broad band is a narrow border, with a sort of Vandyke edging, and repeated alternations of triple stem devices, with pendant buds and blossoms.

To execute such elaborately cut linen great care is required. One method, which is probably the simplest, is to embroider a small portion of the design at a time, completing the edge of each form before cutting away the background. If the whole of the background is cut away before the embroidery is done, the edges become frayed.

PLATE NO. 38.

Detail of cut linen, embroidered with coloured silks and silver-gilt and silver threads. Italian, late sixteenth century [100—1891]. Near the edge of the cut forms is a double silver-gilt thread; then follows an edging of green silk in button-hole stitch. The stitch, while finishing the edge of the ornament, is carried over the silver-gilt threads, and secures them. This metal thread is passed from one portion of the design to another, forming loops to assist in uniting the whole pattern. The leaves and flowers are partially worked in coloured silks. The reproduction is the exact size of the original specimen.

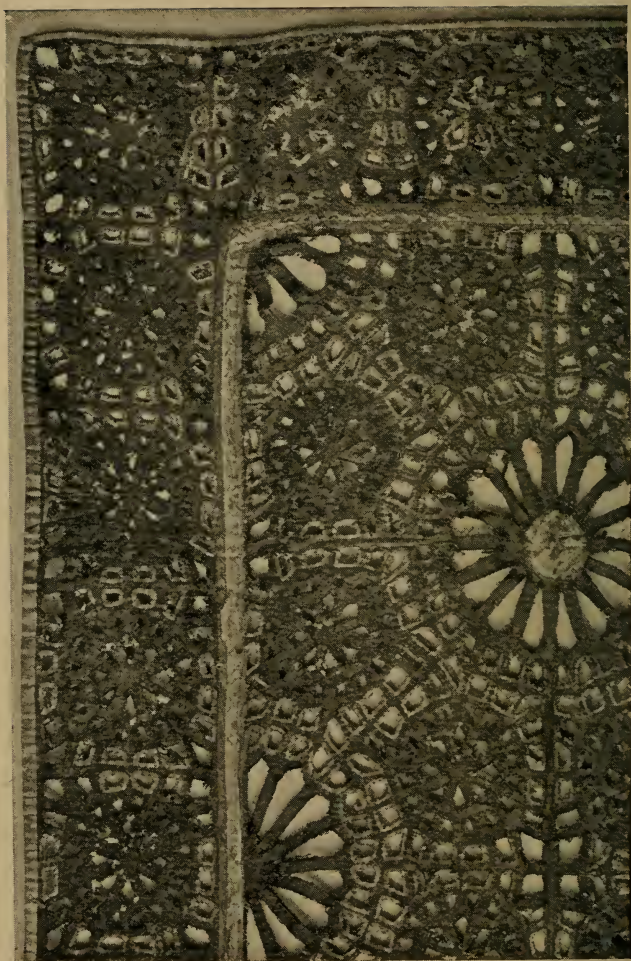
Plate No. 38.



Detail of Cut Linen, embroidered with Coloured Silks and
Silver-gilt and Silver Threads. Italian, late 16th Century
[100-1891].







Door-hanging. Saracenic, 17th Century [53-1898].

PLATE NO. 39.

Door-hanging. Saracenic, seventeenth century [53—1898]. In brick-red coarse linen. The design is chiefly composed of circular forms, cut away, and the openings bound with piece silk on the cross ; the edges have been turned in and hemmed. These silks are deep indigo, pale blue, a light sage-green, straw, and buff. There is an interlining of thick canvas, and a dull red silk on the reverse side.

PLATE NO. 40.

Back of a chasuble. Italian, seventeenth century. 4 ft. $4\frac{3}{4}$ in.; greatest length, 2 ft. 11 in. [58—1891.] The linen foundation is entirely covered with various coloured floss silks laid down and stitched over with long parallel silk threads (couched). The design consists of two large corresponding leafy floral scrolls, each springing from a calyx or cup of acanthus leaf, towards the bottom of the chasuble, in the centre; between the scrolls are two balanced groups of triple stems, with flowers and leaves. About the neck is a border with a wavy line of leaves, and from the neck downwards, across various scrolling stems, flowers, and leaves, are two parallel yellow stripes, joined at their lower ends by a short stripe. The ground of the design is of white floss silk laid down and couched.



Back of a Chasuble. Italian, 17th Century [58-1891.]







Embroidered Panel, "Pomona." Designed by the late Sir E. Burne-Jones and William Morris. Worked at the Royal School of Art Needlework

PLATE NO. 41.

Embroidered panel, "Pomona." Figure designed by the late Sir Edward Burne-Jones, and the background ornament by the late William Morris. The figure is worked in long and short stitch, with dull pinkish red silks. The face and hands were painted by the late Sir Edward Burne-Jones; the large leafy scrolls are in laid-work. For the small underlying flowers and foliage long and short stitch is employed. The grapes in the border are padded. In this reproduction the scroll work is more predominant than in the actual work, and, in the writer's opinion, the scrolls are too large in relation to the figure.

PLATE NO. 42.

Corner of a chalice veil. Italian, seventeenth century [573—1894]. On a ground of cream-coloured silk, the design is embroidered in shades of yellow, orange, red, blue, and green silks, laid* and stitched down in split stitch, outlined with silver cord. The formal leaves and flowers (chiefly large tulips) are in eight groups, and radiate towards the centre, in which is a small cross in gold basket stitch. The floral groups are tied with ribbons in laid work, the stems to flowers, and scrolling bands connecting the groups are in silver basket stitch.

Second example.—Border. Italian, seventeenth century [686—1891]. The pattern, embroidered in long and short stitches with coloured silks, on a brown square-meshed net, consists of continuous floral scrolls, arranged horizontally, and springing from each side of a central stem surmounted by a flower. The upper and lower edges are worked with coloured silks in repeating pointed tooth-shapes.

* Laid work, see fig. 3, Plate No. 57, and fig. 50, Plate No. 68.



Corner of a Chalice Veil. Cream-coloured Silk, embroidered with Silk, Gold and Silver Threads. Italian, 17th Century [573—1894].



Border of Brown Square-meshed Net, embroidered with Coloured Silks. Italian, 17th Century [686—1891].



Plate No. 43.



Embroidery on Brown Silk Net. Italian, late 16th Century [631-1893].

PLATE NO. 43.

Embroidery on a brown silk net. Italian, late sixteenth century [631—1893]. Worked in string-coloured linen thread with a repeating design, arranged in straight rows, and consisting of a branch with stems and leaves, separated by a label. The devices on the second row are placed the reverse way to those on the first and third rows.

This pattern is very similar in style to those used on the dresses in the period of Henry IV., Louis XIII., and Philip IV. of Spain; and also appear in the paintings by Cornelius de Vos (1620).

PLATE NO. 44.

Portion of curtain or hanging. Italian, late sixteenth century [5064—1859]. Of black square-meshed net, embroidered with coloured silks in satin stitch, with a pattern composed of white and red flowers with green leaves and stems arranged on a geometrical foundation. It has a narrow border, slightly scalloped, and figured with continuous stem forms clothed with flowers and leaves.

Owing to the squareness of the mesh the design has a certain rigidity which is generally pleasant, where the petals of the flowers are tipped with strong colours as in the flower "A" in the illustration; the straight lines produced are too pronounced.

Plate No. 44.

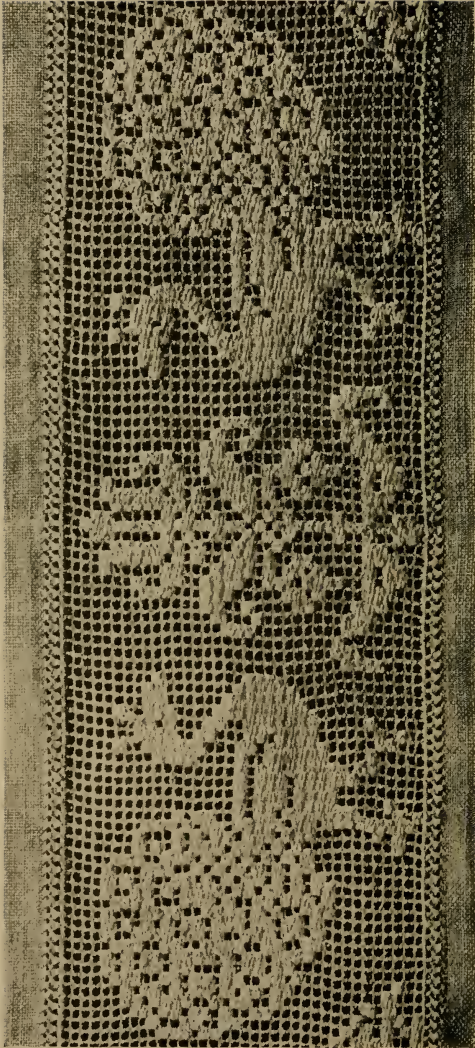
A.



Portion of a Curtain. Black, Square-meshed Net, embroidered with Coloured Silks. Italian, 16th Century [5064-1859].







Border for a Chair Back. Lacis Work on a Netted Foundation.

PLATE NO. 45.

Border for a chair back. Lasis work on a netted foundation.

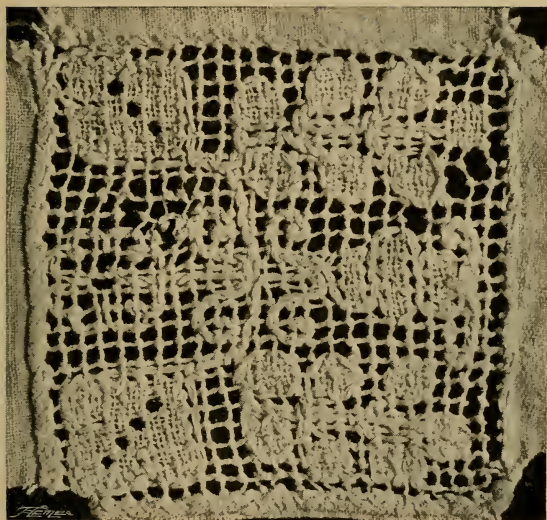
PLATE NO. 46.

There are two kinds of lasis work. In one the pattern is darned on a netted foundation, and in the other on a mesh of linen. The illustrations on Plates No. 45 and 46 are on hand-made net. The design is simply darned in linen threads. The stepping outline gives a quaint, rigid character to the forms, which has a distinctive value. The square mesh is recognised, and no attempt should be made to disguise it, as in the enlarged detail on this plate, where the outline of thick linen thread is taken through the middle of the mesh when curved forms are required. In this respect it is not so satisfactory as the border on the preceding plate.

PLATE NO. 47.

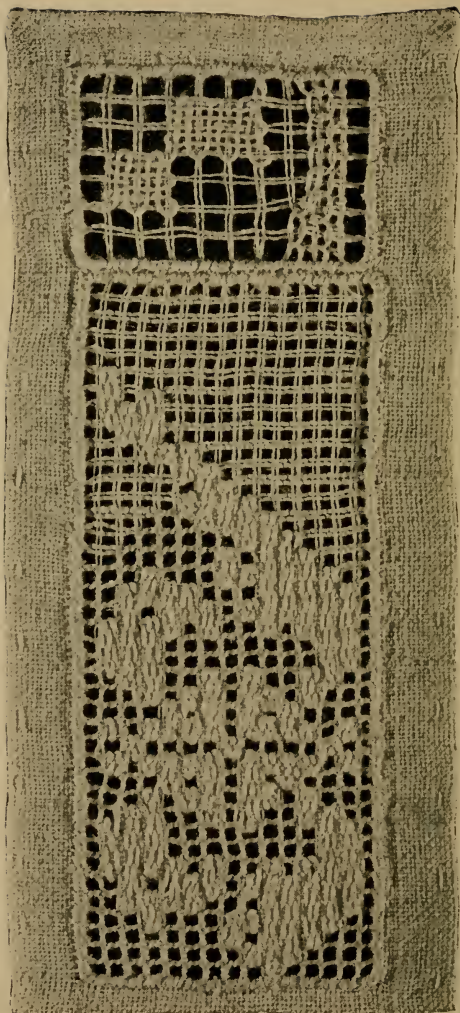
— The specimen reproduced on p. 190 is worked on home-spun linen. It is necessary to choose a fabric with an even warp and woof for such work, which is executed in the following manner: Tack the linen firmly on to a piece of American cloth, which should be wider than the work by an inch and a half on both sides. Great care is necessary in doing this, for if the threads are not straight when they are drawn out, the squares of the mesh will not be true. When cutting the threads, a pair of pointed and very sharp scissors is needed, also much care and patience, for a wrong cut is easily made and not very easily rectified. For ordinary patterns cut two threads and leave two, raising the threads about half an inch from where they have been cut to help in guiding the eye. A larger mesh may be required for bolder designs, and in those circumstances the judgment of the worker must be exercised as to the number of threads to cut and to leave. Draw the short threads out first, then cut and draw the long ones; it is well not to have too long a piece in mesh before

Plate No. 46.



Enlarged Detail of Lacy Work, on a Netted Foundation.





Example of Lacin Work on a Mesh of Linen.

drawing in the pattern, as the network is liable to get out of order. Darn in the pattern with a coarse thread ; Nos. 1 and 2 of Taylor's Mecklenburg thread are suitable. To begin the darning, pass the needle and thread through the overcasting to the nearest stitch ; when some of the pattern is worked, run the needle through the darning, taking care that it is quite secure. To do the network, begin at the left-hand side and work diagonally, making two twists round the threads each time. For this use a fine thread ; No. 8 Taylor's thread is a good size. It is not necessary only to work in one colour ; a very good effect is produced by twisting the net ground in unbleached thread or coloured silk, and sometimes a different coloured thread is run round the edge of the pattern. With regard to designs, many cross-stitch patterns answer very well, taking into consideration that as lacis work was very much used in the seventeenth century, patterns of that period seem the most suitable for the purpose.

PLATE NO. 48.

Child's linen cap, with bands of cut and drawn work, and insertion of drawn-thread and needle-point stitches. Sometimes called "Reticella" work.* Italian, seventeenth century [1722—1861]. The designs are similar to those found on some English samplers of the seventeenth century. Great care has been bestowed upon the making of the cap, and it is in every way a very dainty little head-dress.

* Bone lace, net work, a net for the head.

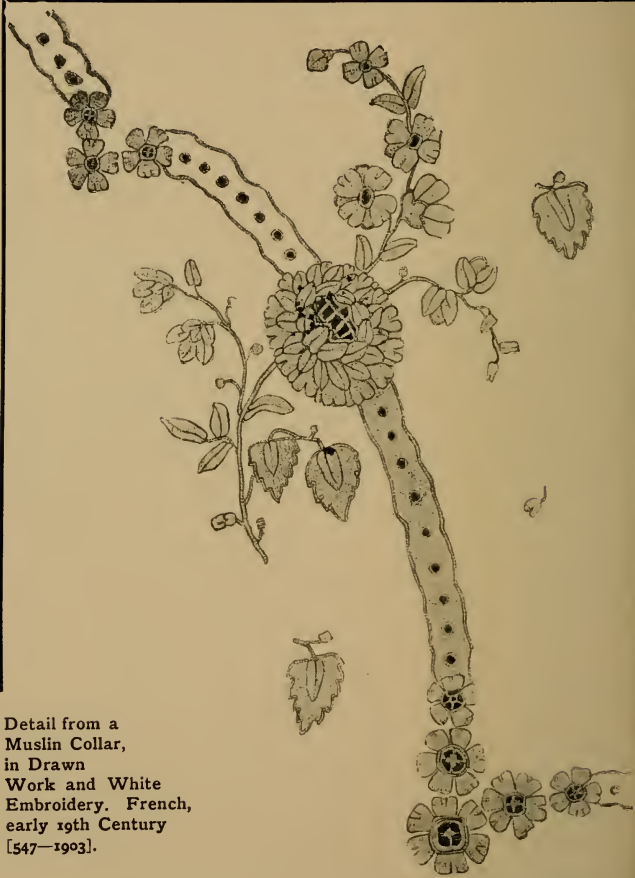
Plate No. 48,



Child's Linen Cap. Italian, 17th Century [7522—1861].







Detail from a
Muslin Collar,
in Drawn
Work and White
Embroidery. French,
early 19th Century
[547—1903].

PLATE NO. 49.

The detail, from a muslin collar on this plate, is slightly smaller than the original in the Victorian and Albert Museum [547—1903]. It is early nineteenth century French work. The pattern is in drawn work and white embroidery in cotton threads. The dark parts in the illustration represent the drawn work; the flowers, small leaves, and centres of large leaves are raised. The rest of the fillings of the large leaves and the banded form is worked in French knots with a fine satin-stitch outline which is also employed for the stems.

PLATE NO. 50.

The three examples of open-work fillings here given are from a cream-coloured silk apron, eighteenth century, English, in the Victorian and Albert Museum [701—1902]. X. This leaf form is filled with berries embroidered in pink silk in satin stitch. These

are connected with spiky stems in blue silk ; for the outline a green silk cord is used. Y. is an unusual flower form, the treatment of which is very varied, yielding a light, pleasing appearance, in the style of the seventeenth-century examples of English wool work. The lower part of the flower contains a simple diaper, darned ; the leaves are in satin stitch ; the upper part of the flower is in green silk and worked in embroidery and stem stitches, with a cord of green silk for the outline. Z. This flower has in the centre berries in plum-coloured silk in satin stitch, with French knots in white silk. The leaf branches, which radiate from the centre, scalloped form, have leaves in blue, white, and plum-coloured silks, embroidered in satin stitch. The stars are in blue silk ; the stitch employed is sometimes called Leviathan stitch. The silk is merely crossed on the surface of the material, and is a variety of darning very useful for backgrounds. The outline, as in the other examples on this plate, is a green silk cord, couched.



X.

Y.



Z.

Leaf and Flower Forms from Embroidered Apron. English, early 18th Century [701—1902].



PLATE NO. 51.

The flower given below is an example of English eighteenth-century work. The

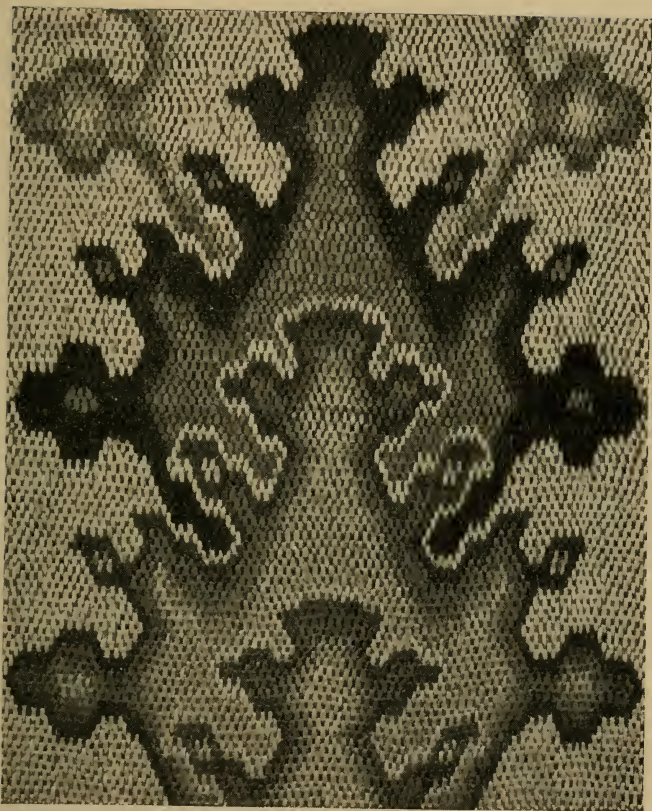


original is embroidered in satin stitch with orange and red silks on a linen ground. The dark lines indicate the red, following which

is the deep orange silk and then a paler shade of orange. It is a spirited and very effective method of working, and may be employed quite successfully for simpler forms than the flower here shown. The groups of stitches must take a definite shape. To follow the outline in crescent fashion is a good plan.

PLATE NO. 52.

Example of "Bargello work" (sometimes called "Florentine"). Italian, seventeenth century. "Bargello work" is the name given a form of tapestry—a solid kind of embroidery with which the ground is entirely covered. Cushion stitch is chiefly employed, and the work is executed on a canvas foundation either in floss silks or in fine tapestry wools, with a blunt-pointed needle. Sometimes coarse canvas is used, but more often small point or single thread canvas. It depends upon the pattern selected to be worked. The original patterns are generally zigzag bands dividing the ground into spaces, which are filled in with geometrical designs, or they may be simply powderings (as in the example on Plate No. 53); these are often



Example of Bargello Work (sometimes called "Florentine"). Italian, 17th Century.



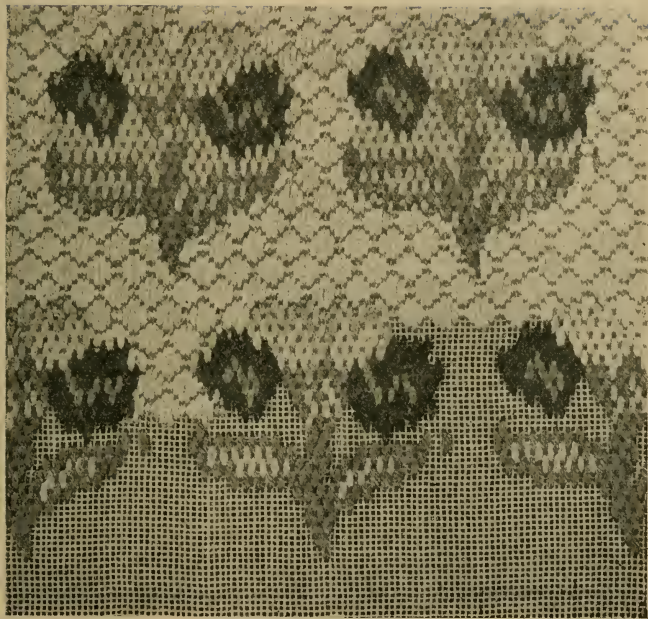
outlined in black on a cream or white background. The pattern can be varied by working over one or more threads at a time ; the grounding is very often done in this way in order to bring out the main lines of the design.

A simple way of framing the canvas for working, as it must not be stretched tight, is to pin it on to an ordinary drawing-slate frame, which has been padded and bound over and over with calico to make a hold for the pins.

Bargello work is quite straightforward and easy to copy from the old patterns, but the colours are often difficult to match. One of the chief things to remember in working is to pass the thread from one stitch to the next underneath in such a manner that the first stitch made is not pulled crooked or out of place ; and great care must be taken in copying to count the threads correctly, as a mistake in one stitch puts the whole pattern wrong.

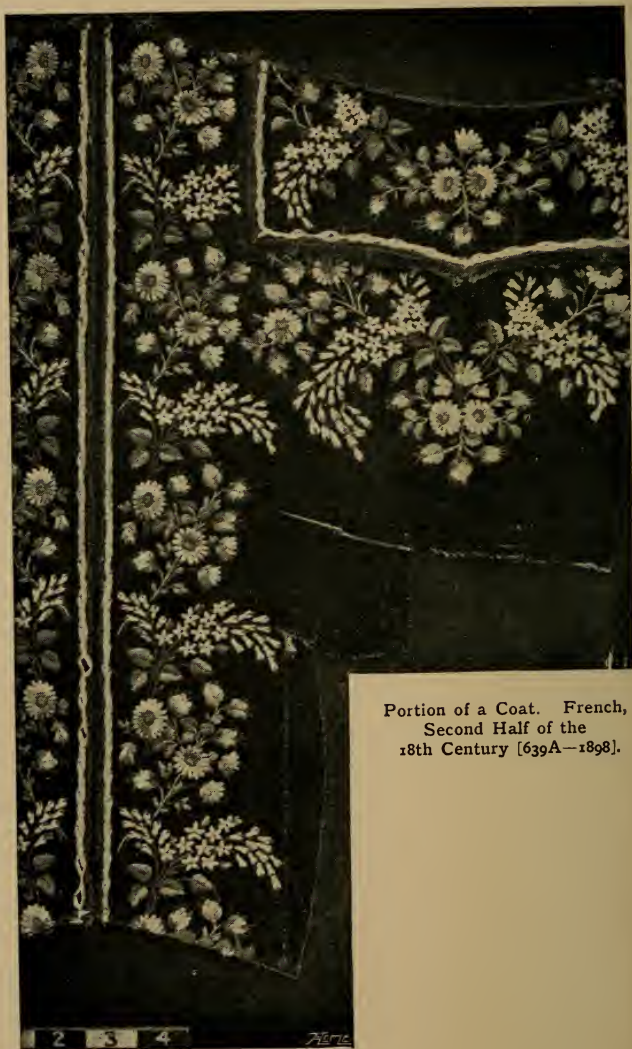
PLATE NO. 53.

Example of Bargello work in cushion and satin stitches. Italian, seventeenth century. In this pattern the powdering of flowers is in cushion stitch, and the background consists of a diaper in satin stitch.



Example of Bargello Work, in Cushion and Satin Stitches. Italian, 17th Century.





Portion of a Coat. French,
Second Half of the
18th Century [639A—1898].

PLATE NO. 54.

Portion of a coat. French, second half of eighteenth century [639A—1898]. The ground is of velvet and the design is principally executed in very fine silk ribbon. The stem and centre fibre of leaves are embroidered in silk threads.

Ribbon work has become a favourite form of decoration during the last few years. The best examples are of French workmanship. Their ribbon work has a lightness and delicacy which we do not appear to be able to impart to our work. Those specimens executed in narrow ribbon, as in the illustration here given, are the most satisfactory. When the broad ribbon is employed, the work assumes a coarse and foolish fancy; and the worker is warned against using the wide material. Of the two methods of working, that of carrying the ribbon through the stuff is the best.

PLATE NO. 55.

An old Nottinghamshire smock. The countryman's smock is now almost entirely discarded by our villagers, which is to be deplored. Apparently countrywomen have lost the art of making them, or the desire or use for them is dying out. No new ones are to be found, and old ones are very scarce. Possibly the introduction of agricultural machinery has had something to do with the smock being cast aside. Such a garment would be dangerous to wear by those tending machines. Each English county had, for many years, its own particular style of smocking and method of decorating this very useful and picturesque garment. In some cases the style of work and patterns have been carried across the borders from one county to another, and the characteristics lost. Smocks were not only worn by men, but by milkmaids. The stitchery on some was very elaborate, Essex, Buckinghamshire, and Dorset especially; others were comparatively simple; but in



An Old Nottinghamshire Smock.



every instance they were decorated with embroidery, as well as the smocking on the front, back, and wrists. They were made of coarse linen, mostly a pale, tawny colour, but sometimes a dark blue was used. The thread for smocking and embroidery was like thick flax ; it might, in some cases, be compared to carpet thread. There is nothing to be had quite like it now. The Nottinghamshire smock is a good type, well planned, and very distinctive. The embroidery is executed entirely in feather stitch.

PLATE NO. 56.

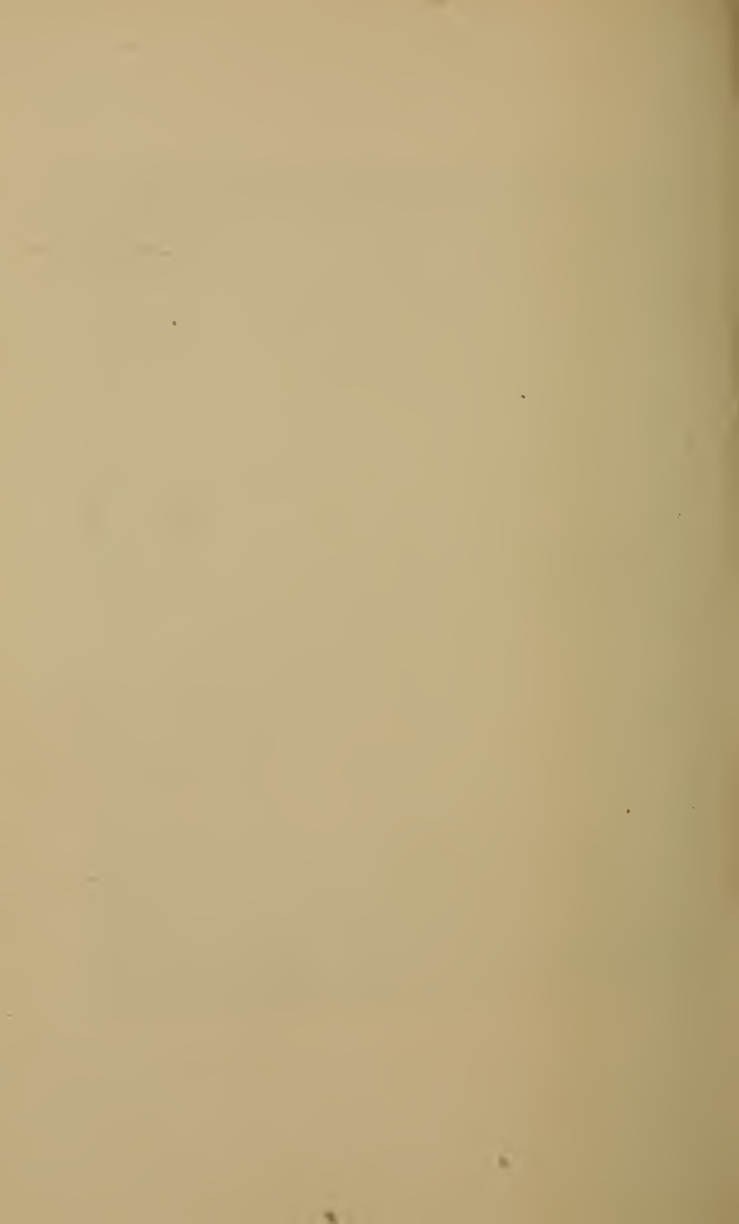
An old Oxfordshire smock. This is rather simpler but none the less characteristic than the Nottinghamshire example. The treatment of the cuff and shoulder appears to be pretty much the same in all counties. The reason for this is plain—it would be difficult to improve upon the arrangement. The only variety occurs in the detail. The Oxfordshire smock has pockets with lappets, called by old country folks “pocket lids.” All the embroidery is in feather stitch.

To the Fine Needlework Association the writer is indebted for the loan of the two examples here illustrated. This Association makes smocking a special feature of their work, and a very high standard has been attained by them in this beautiful old English art.

Plate No. 56.



An Old Oxfordshire Smock.



CHAPTER V.

IMPLEMENTS, APPLIANCES, AND
MATERIALS USED IN EMBROIDERY.

IN all artistic handicrafts good workmanship is obviously an essential quality, and, in ordinary circumstances, to obtain technical excellence, good tools are necessary. The embroideress requires but few tools and appliances, and these should be the simplest and best that are made.

Needles.—It is a mistake to use a very fine needle. The silk thread or crewel must pass loosely into the eye. Unless the eye is relatively larger than the silk, it does not make a sufficiently large hole in the material, and the silk is then roughened and pulled out of shape each time it is taken through the too-small hole.

For general purposes needles known by the name of long-eyed sharps are recommended. When a thick twisted silk is being used, a needle with a roundish eye is the most ser-

viceable. For darned net work (lakis work) and canvas work, needles with blunt points are the best. For gold work the needle should have a long eye and a sharp point—a “rug needle” is useful for carrying cord through the material.

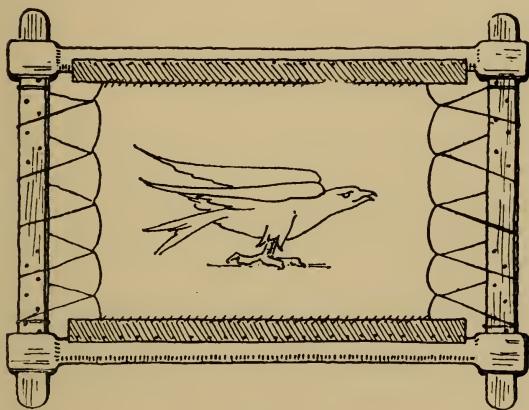
Thimbles.—Workers usually prefer ivory or vulcanite thimbles. Both steel and silver ones are used, but unless they are well made or worn smooth, they destroy the thread. Two thimbles are employed for frame work.

Scissors.—Short, sharp, and finely pointed scissors are the best. For cutting out work a fairly large pair with one sharp and one rounded point is required.

Frames.—The drawing given on page 221 illustrates a common type of frame. It consists of two round pieces of wood, which have a mortise at each end. Strips of webbing are securely nailed along these, extending the full length of the wood between the mortises—to this webbing the work is sewn. For the sides of the frame two flat pieces of wood, with holes pierced at regular intervals, are used; these pass through the mortises, and the width of the frame is adjusted and the work kept tightly stretched by means of

metal pins, which are inserted in the holes by each mortise. String is laced through the material and round the flat side-pieces of wood to stretch the work in the opposite direction.

There is another kind of frame, which has,



Embroidery Frame.

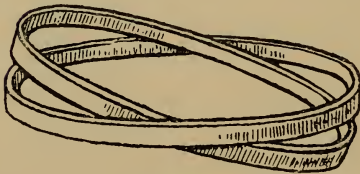
in place of the flat laths with metal pins, wooden screws fitted with movable nuts to adjust the width of the frame.

A fixed stand for the frame is often used ; they are very convenient, but not always necessary. The worker can rest the frame against a table, or on the back of a chair, if she is not using a very large one. Trestles

are employed to support the frame for big work.

The frame must be wider than the embroidery by a few inches, all round; the work should never spread to the full width of the webbing or the lacing. If a long, narrow panel is being worked, the embroidery is rolled on the round top and base of the frame, only a small piece being exposed at a time for the purpose of working.

A tambour frame is useful for small work



Tambour Frame.

(see drawing). It is formed of two rings, or hoops, usually of wood, but some-

times of iron, made to fit closely one inside the other. If metal hoops are used, they must be covered with flannel or baize—a strip wound tightly round. Occasionally the wooden ones are covered in this way, but is only necessary when they become a little loose. They must fit well—there should be only just enough room for the inner hoop to pass through the outer one. The stuff to be embroidered is placed over

the small hoop; the other one is then pressed down over the material, which is firmly stretched by this process. A screw is sometimes used to fasten the hoops together and to fix the frame to a table.

Piercers made of steel are used for piercing holes in the material for the passage of gold and all kinds of coarse threads. The broad end of this instrument can be used to place the gold in position, to make floss silk lie flat, and in some forms of couching to arrange the lie of the thread.

For transferring patterns to the material the following articles are needed:

Prickers, a long needle for making the pounce, a small *sable brush*, *Indian ink*, *Chinese white*, *gum arabic*, *ox-gall*, a tube of *flake white*, one of *lamp black* (oil colours), *turpentine*, white chalk and charcoal powdered, and a small roll of flannel (about 4 inches wide) to serve as a pad for pouncing.

MATERIALS.

Crewels.—Never take more than about half the length of a skein in your needle. If a long needleful is used, it is not only wasteful, but liable to pull the work, and become frayed or knotted before you have

used it all. Crewels manufactured with a twist are considered unsuitable. No doubt a twisted crewel wears better, but it tends to produce a hard appearance, and in the hands of an inexperienced worker the embroidery is rendered tight and severe by its use.

The colours in the best quality crewels are perfectly reliable, and will wash well, provided no soda or strong soaps are used.

Tapestry wool is more than twice the thickness of crewels. Useful for bold designs.

Arrasene.*—A species of worsted chenille, also useful for broad effects. It is made in silk as well, but is inferior to the worsted.

Flax Threads.†—This is a production of comparatively recent date, which is glossy, even, good in colour, and durable. This thread has almost driven the old-fashioned ingrained cottons out of the field.

Silks.‡—That known as “*bobbin silk*,” an untwisted floss, is mostly used for fine work.

* Faudel's Glacé Chenille is recommended for general embroidery.

† The D.M.C. flax threads. Barbour's linen thread and Peri-Lusta are all reliable.

‡ See Maygrove & Co.'s., Corticelli and the D.M.C. lists.

Filo floss is easier to work, as it has a slight twist; and the gloss is very beautiful. The silk for general purposes is called "*embroidery silk.*" *Purse silk* is a tightly twisted kind, excellent in quality, and much used for ecclesiastical purposes.

Raw or Spun Silk.—A cream-coloured, soft, untwisted silk.

Filoselle is an inferior quality of silk; nevertheless, it can be used for many different kinds of work. But when silk or satin grounds are employed, always work with the best silk.

Tussore.—A wild silk of India. Can be produced for less than half the price of the cultivated silk of Italy, China, and Japan.

Gold and Silver Threads, etc.*

There is a good deal of "Japanese gold thread" used both in ecclesiastical as well as domestic work at the present time. Where silk embroidery calls for a gold outline, the Japanese gold answers that purpose well. When the best gold is desired, the following list may be of some assistance:

Passing.—A bright, smooth thread.

* See George Kenning & Son's lists.

Tambour.—Like “passing,” but finer.

Rough Purl.—Dull.

Smooth Purl.—Bright.

Check Purl.—Rough and sparkling.

Pearl Purl.—In effect like small beads strung together.

Bullion.—The larger sizes of “purl.”

Plate.—A flat gold about $\frac{1}{16}$ in. wide.

There are *gold-twisted cords* of various thicknesses.

Purl may be either in gold or silver. It is made in a series of continuous rings rather like a corkscrew. Can be cut at the required lengths, threaded on the needle, and fastened down as in bead work.

Plate is a narrow, flat piece of gold or silver, about $\frac{1}{16}$ inch wide, and is stitched to the material by threads of silk, which pass over the metal.

Gold and Silver Passing and Tambour.—Fine kind of threads. Can either be used for working through the material, or laid and couched in the usual way.

Precious stones, pearls, beads, and disks of gold are skilfully used, but great care and judgment must be exercised in their application. The “Letter-bag” shown on Plate No. 17 has clusters of pearls and concave

disks of gold applied in conjunction with gold threads.

Spangles and Sequins.—Sometimes of pure gold. There are a number of various coloured metal spangles and sequins.

FABRICS USED AS GROUNDS FOR EMBROIDERY.

Linen.—Hand-made linens are the best. The textures are most beautiful, and, as a rule, the colours are good and in every way admirable for embroidery purposes. Among the ordinary machine-made linens there is no difficulty in finding all shades and qualities. When there is dressing in the linen, it is advisable to boil it well before commencing the embroidery. The unbleached linen known as “*flax*” is satisfactory as a ground for needlework, and the twilled linens, especially “*Kirriemuir twill*,” are excellent for crewel work. *Sail-cloth* is a stout, yellow-coloured linen. *Oatmeal linen* is finer and of a greyer tint than *oatcake linen*. *Smock linen* is a strong, even, green fabric.

Serge, soft or super serge, carries embroidery well.

Cricketing flannel is a fine creamy colour.

soft, and can easily be worked in the hand.

Felt is used, but only very seldom, for altar-cloths and curtains.

Diagonal Cloth, for table linen, curtains, etc., is occasionally chosen by workers.

Genoese velvet is very rich in colour and quality for grounds. It should be "backed" with a cotton or linen lining if it is to be heavily embroidered. *Velveteen* is employed for some purposes, and *Utrecht velvet* at times for crewel or tapestry wool embroidery. *Velvet-face cloth* is a rich plain cloth, without gloss; suitable for altar-cloths.

Silks and satins are usually embroidered in a frame. Both are very beautiful as backgrounds, particularly the ribbed and patterned silks, which are called into service for many kinds of embroidery.

Tussore and Corah silk grounds are very charming and delicate, but they will only carry light embroidery, in silk.

Silk Sheeting.—Of good quality, suitable for piano coverings, panels, etc. Can be embroidered in the hand.

Brocades are admirable for grounds. The patterned surface, if well chosen, gives a pleasant contrast to the embroidery.

There are also a number of silk and linen mixtures procurable which are suitable grounds for embroidery.

Dorneck.—A name given to an inferior kind of damask wrought of silk, wool, linen thread, and gold in Flanders. Towards the end of the fifteenth century it was used much for church furniture.

Cloth of Gold and Silver.—Chiefly used for heraldic and ecclesiastical embroidery.

Bandekin.—That sort of costly cloth-of-gold which took its famous name from Baghdad.

Samit or *Examitur.*—A six-thread silk stuff preciously interwoven with gold threads.

TRANSFERRING DESIGNS.

The transferring of designs on to the material is at no time a very easy occupation, and is certainly one which most people prefer to have done for them. However, it is necessary; and it should be done by the designer or embroiderer. There are several methods. First, there is the old and much-used pouncing method. Trace the design on a fairly tough piece of tracing-paper, place the tracing on a fold of flannel; with a needle prick out all the lines, making as

many as eighteen or twenty holes to each inch. If the two halves of the design are exactly alike, fold it down the centre, and so prick both at once. Then place this pricked tracing on the material you are to embroider, roll a long strip of flannel, about 4 inches wide, very tightly into a solid cylindrical shape, to use as a pouncer. If the material is light in colour, use finely powdered charcoal ; if dark, use fine French chalk, and with the roll of flannel rub the powder through the small holes. Then remove the tracing very carefully so as not to smudge the powder, and with a fine brush draw in the lines made by the powder, using Chinese white, with a little gum arabic to make it stick, and a little ox-gall to make it run smoothly. If black is required, use lamp-black or Indian ink ; sometimes flake white or ivory black (oil colours) are used, thinned with a little turpentine.

Another method is that with tarlatan. Trace the design accurately on to rather fine tarlatan. Then pin it out tightly and evenly on the material you are to embroider, and go over the lines with a drawing-pen or a brush, with Indian ink or Chinese white. This method is not difficult, but requires

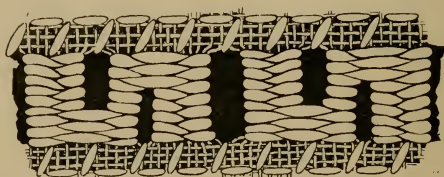
infinite care. See the tarlatan does not slip out of its proper place.

The third plan is to put transfer paper under your design, on a firm, hard surface, and with a knitting-needle, agate, or steel tracer, go over the lines very evenly.

DRAWN THREAD WORK.

Stitches.—The withdrawing of either the warp or woof threads of a linen or cotton material within certain narrow bands or squares, and gathering together in groups the remaining threads by darning or with overcasting stitches, is one of the most modest forms of ornamental needlework. For table linen, pillow cases, towels and suchlike articles of every-day use, these unpretentious little patterns always seem right. Apart from the fitness of this unaffected kind of decoration, drawn thread work wears well, provided simple and not particularly open patterns are used. Some elaborate designs are produced in this class of needlework—in fact, it can be made as fine as delicate lace, and in this form it is frequently employed in the ornamentation of costumes. Drawn work, carried to a lace-like and dex-

terous stage, is dealt with in handbooks specially devoted to the work. On Plate No. 45 a significant type of design in lacin work (suitable for drawn work) is shown, and on Plate No. 47 a similar piece of ornament is given, and the method of working described on page 188. Of the banded or insertion group the one here shown claims the attention of the worker



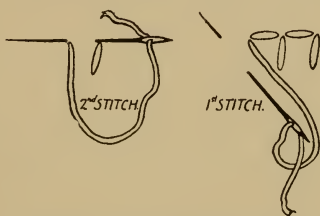
Drawn Thread Border, from an old Egyptian Example.

on account of the unusual course adopted in edging the drawn work. The drawing has been prepared from an ancient Egyptian example in which the stitching is executed in two colours on a very loosely woven fabric. In order to make the diagram of the greatest use to the worker, the woven threads have been represented much more open than they are in the original; the solid black parts indicate the piercings.

This interesting fragment is worked in

the following manner. Threads are first removed to a depth of about $\frac{1}{4}$ inch, and where the hem stitch is introduced in the usual way, the ancient embroideress has divided and secured the edge threads by a stitch which combines the "hem" and "back" stitches of ordinary plain sewing.

The accompanying diagram will show the two processes which form the stitch.



Stitches for working the Edge of Drawn Thread Border.

It will be seen that the needle was inserted in the drawn space, pointing obliquely upward. Four threads were taken upon it, counting upward, and four, counting from the right to left (stitch 1). Having drawn the needle and thread through, a horizontal stitch was made. For this the needle was inserted four threads to the right of its last point of exit, and brought up to this point again (stitch 2). At the end of the border two rows of this stitching appear, worked one within the other, and forming a little "brick" pattern. This, however, is not shown in the diagram.

Having secured the edges in this way, the worker darned the groups of threads in alternate masses of yellow and red. Starting at the edge of the border, she darned two groups of four threads together. Halfway across she included a third group, and darned the three together to the other edge. Then she passed her needle down the darning of the last group to the central point where it began, and worked back again to the first edge, connecting the undarned half with two more groups. Once more the needle was passed to the middle, and the unworked halves of the two last groups were darned together to the other edge.

CHAPTER VI.

ECCLESIASTICAL AND HERALDIC
NEEDLEWORK.

THE noblest and most perfect examples of ecclesiastical needlework produced in olden times reveal the decorative value of gold and silver threads. In some instances the work is executed entirely in threads of precious metal, but mostly such threads are employed in conjunction with coloured silks. The earliest preserved specimens of Anglo-Saxon needlework of this kind are to be found in the library of Durham Cathedral. They consist of a stole and maniple which were taken from the tomb of St. Cuthbert in 1826-7. The embroidery is in blue, green, red, and purple silks, with gold threads on a linen ground. They bear inscriptions which dispel all doubt as to the date of the work, and definitely state that the order was given for Bishop Fridestan by Queen Aelfflaeda. Another and more important

piece of embroidery is the dalmatic of Charlemagne, which is considered to come first and rank highest among ecclesiastical needlework—said to belong to the eighth century—and is wrought mostly in gold. Fragments of gold thread embroidery of historical interest were found in the coffin of William de Blois (1218–36), and some very elaborately executed gold work from a vestment—believed to have been worn by Bishop Walter de Cantelupe (1236–66)—belonging to the Dean and Chapter of Worcester, give further proof of the splendours and extravagance in ancient gold thread needlework, and of the skill bestowed upon this phase of the craft. There is no question of the ornamental value of gold and silver in ecclesiastical and heraldic work. The dalmatic, or vestment, can be ornamented entirely in gold on purple, scarlet, blue, and the richest coloured fabrics, without the slightest fear of gaudiness or vulgarity. As a medium for bringing strong contrasting colours into harmony, gold cannot be beaten. For domestic decoration it must be used with the greatest reticence.

The designer for church and heraldic work is called upon to treat his figures, animals,

and symbolic ornament with severity. The objects must read clearly at once in a firm and graphic manner; frequently a rich, bold outline is necessary. To the practical artist in the different branches of ecclesiastical decoration, an acquaintance with Christian symbolism is all important.

In the most expressive periods of heraldic art gold thread was largely utilised in needlework. Without these precious fibres heraldic embroidery would lose much of its stately beauty, and fail in conveying its meaning so forcibly. Heraldic signs are often the only clue to authorship; they may furnish the lost link in a broken pedigree, or unravel an entangled point in family history. The heraldic patterning on the orphrey of the Syon Cope (Plate No. 21)—independent of its ornamental beauty—throws some light upon the early history of this remarkable vestment.

We read that “Cromwell produced in the House of Lords, by way of evidence against the aged Countess of Salisbury, a vestment (probably a chasuble) of white silk that had been found in her wardrobe, embroidered in front with the arms of England, surrounded with a wreath of pansies and mari-

golds, and on the back the representation of the Host with five wounds of our Lord, and the name of Jesus written in the midst. The peers permitted the unprincipled minister to persuade them that it was a treasonable ensign; and as the countess had corresponded with her absent son (Cardinal Pole), she was for no other crime attainted for high treason, and condemned to death without the privilege of being heard in her own defence.*

The old heraldic designer emphasised the striking features of the objects he represented; nothing is left vague or indefinite. The bold characteristics of the creatures he pictured have become signs of great historical importance.

The modern embroideress approaches the subject of heraldry with doubt and misgivings, and unless she has acquired some knowledge of the work, there is very good reason for her moving cautiously. It is well to secure the services of a student in the art, if there is the slightest fear, for great care must be exercised in the using of these signs which convey so much meaning.

* Miss A. Strickland's "Queens of England," iii. p. 68.

The imaginative symbols of spiritual ideas, and the qualities assigned to some of them, are explained in the chapter commencing on page 36.

CHAPTER VII.

STITCHES.

A GOOD design may lose much of its beauty and character, in embroidery, by an injudicious selection of stitches. It is difficult to say just where the charm and interest produced by the texture in stitching rests ; and it is not easy to learn. Careful observation and experience are needed ; and if there is a natural gift for the work, it is all the better. But the worker can rest assured that these qualities do not lie in the novelty and variety of the stitches employed, for the most common and simplest are the best ; and while some of these answer certain purposes and those only, there is still great scope for the worker's judgment and taste in the choice of stitch and method of execution. The first step is to make a general survey of the stitches, learn the ordinary straightforward kinds, and the others, which are merely variations and elaborations of the simpler structural kinds, will follow if the worker perseveres. When a certain stitch is called by two or three different names, the writer has attempted to give all of them in

the text. But much confusion has arisen with regard to the distinguishing names which it is impossible to remedy, for we find accepted authorities referring to the same stitch by his or her own special name.

The following stitches are all either in general use or recognised as good from much experience, or they are taken from old work in the Victoria and Albert Museum.

Stitches (such as figs. 19, 20, 23, 26, 27, 28, and 31) which depend partly for their charm on the twist of the knot or interlacement being seen, are best worked in some tightly twisted silk. It has been necessary to draw many of the stitches with an appearance of greater openness than is evident in their actual state, for otherwise the interlacing and position of the thread would not have been clearly visible.

Never use very long needlefuls; and see that the eye of the needle is large enough to take the silk easily, otherwise the silk or wool is rubbed and roughened in its passage backwards and forwards through the material. When the work is executed in the hand without the use of a frame, the material must be held in a convex position over the fingers, so that the silk, flax thread,

wool, or other fibre with which the design is being embroidered shall be looser, when the stitch is made, on the surface than the foundation material. These remarks apply generally to all embroideries worked in the hand, and, if carefully observed, will aid in preventing the pulling or puckering of the work.

The simplest types of stitches which can be worked in the hand are stem stitch,* split stitch, satin stitch, embroidery stitch,† buttonhole stitch, blanket stitch, knotted stitch or French knots, bullion knot, the chain stitches, cross stitch, and darning.

The frame should be used for laid work, couching, appliqué, and all solidly stitched designs. A much more even effect is obtained by its use, and in the general way it is utilised for working the whole range of stitches. After learning the outline, border, and diaper groups of stitches in the hand, it is well to take to the frame; and the worker will find, when she has become accustomed to its use, she can do most of her work better in the frame than out of it.

* Also called crewel stitch.

† Also called long-and-short stitch, plumage stitch, and feather stitch (*Opus Plumarium*).

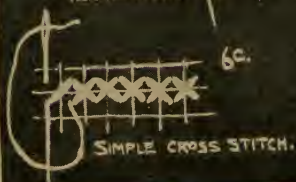


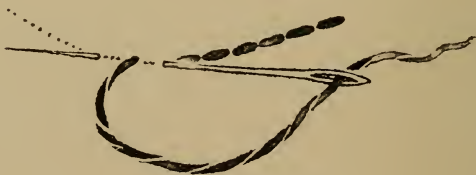
PLATE NO. 57.

Stem Stitch (fig. 1).—The first stitch usually taught to beginners. It is one of the simplest, and a most useful stitch for work done in the hand. Each stitch should follow on a line in a slanting direction—a long stitch forward on the surface, and a shorter one backwards on the underside of the fabric.

A prominent place is given stem stitch as an outline stitch, although it is frequently used for gradated and flat fillings and especially for crewel work—hence the name, “crewel stitch,” by which it is also known. Whether used for covering a surface or as an outline, the working is exactly the same in each instance. When employed for solid work, the stitches run in rows, like a number of lines placed close enough to cover the ground, but they must not overlap in any way. This stitch yields a very decorative effect when worked in gradated colours. Two or three rows of the lightest colour are sewn, and then follow a few lines of each

shade in order to the darkest one. See examples on Plates Nos. 4 and 5.

Back Stitch (fig. 1A, given below), for line work, is especially useful when a thin delicate line is required. The diagram explains the working. It will be seen that the needle enters the material at the point where the last stitch finished and is brought through a little beyond (not more than $\frac{1}{8}$ inch) where it came out in making the previous stitch.



1A.—Back Stitch.

Split Stitch (fig. 2).—Also used for line work, sometimes for holding the silk in its place in laid work (see fig. 3), and occasionally for solid work. In many historical examples of needlework draperies are executed entirely in split stitch, and in some instances the flesh as well. It appears very much like a fine chain. The working is easy: an ordinary stitch is taken on the line required and the thread is brought up through this stitch, which it splits in passing, as the name implies.

Rope Stitch (fig. 4).—Useful for giving a thick, raised line when it is closely worked. Put the needle through on the edge of the line to be worked, and bring it out on the other edge in a slanting direction ; hold the thread down on the surface with the left hand, and, where the point of the needle comes through, the loose thread passes under. To make a solid bold line, it is necessary that the needle should be put in as close as possible to the top of the preceding stitch.

Buttonhole Stitch (fig. 5) is familiar to every one. The working can be clearly seen by the diagram.

In the drawing it is represented rather open ; both open and closed it can be used effectively. The spacing can also be varied in many ways ; two stitches together, then a space and



5B.—Tailor's Buttonhole Stitch.

two stitches again falling alternately, makes a good edging. Further, by changing the direction and crossing the stitch, working one over the other, as in fig. 5A, an interesting border

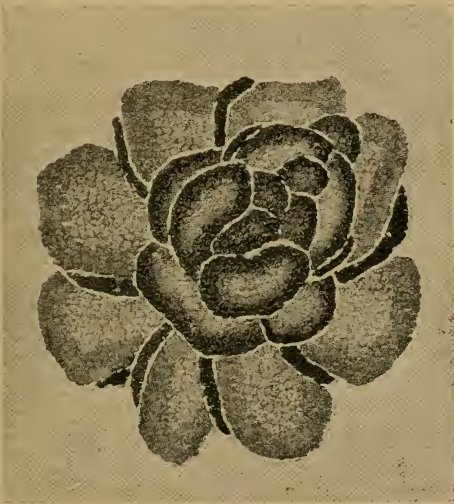
is made. For open fillings of leaves, flowers, and all kinds of spaces, buttonhole stitch is very serviceable. Numerous effects are obtained by working the stitches in rows. A solid filling with this stitch is given by closely working each row into the heading of the previous one. The stitches only enter the material in the first row and at the ends of each successive row, on the boundary line of the form being filled. The tailor's method of making buttonhole stitch with an extra knot in the heading is strong and very decorative (see fig. 5B, page 247).

French Knots (fig. 6).—After the thread is brought through the material, the silk is twisted twice round the needle, whilst holding it tightly with the left finger and thumb. Then put the needle in again near the point it came out first and draw the silk through, only releasing it with the left finger and thumb as it tightens in the pulling. The number of twists round the needle can be varied; two turns are usual.

This knotted stitch does not seem to be confined to any country. Though much favoured by Oriental needle-workers, we find it in Spanish, Italian, and old English work. It is employed in the last named

for rendering the foliage of trees and shrubs.

The rose here illustrated (from Chinese embroidery) is entirely in French knots in three shades of silk.



Rose in French Knots.

Another variety of knotted stitch which resembles *bullion* is *Bullion Knot* (fig. 6A). A stitch is taken into the material the length of the roll required; the thread is then twisted perhaps seven or eight or more times round the point of the needle, which is with

great care drawn through the coil made by the twists, the left thumb being placed lightly upon the coil during the process. The needle is then inserted again in the place where it first entered the material. In other words, you treat the thread in the same way you would bullion or purl.

Tent Stitch * (fig. 6B), like cross stitch, is usually worked upon an open web, net, or coarse canvas; but it does not follow that the worker is forbidden to use either of the stitches on fine-textured materials. In making tent stitch on an open mesh, the needle is stepped diagonally from one thread of the fabric to the next in a line. It is the first half of the cross stitch.

Cross Stitch † (fig. 6c).—A regular and even cross on the surface. See Plates No. 30 and 32.

* Called canvas stitch and cushion stitch (*Opus Pulvinarium*). Gobelin stitch is a variety of tent stitch. When worked on canvas, the needle is taken over two threads each time instead of one, as in tent stitch.

† Called mosaic stitch, canvas stitch, and cushion stitch. The cushion or canvas stitch group is rather confusing with regard to the various names by which they are known. They are called Hungarian, Spanish, Florentine, Bargello, Parisian, Moorish, Milanese, Gobelin, Cashmere, or Indian, Irish, Holbein, and Rococo.



PLATE NO. 58.

Figs. 7 to 11 on this plate illustrate stitches which can be worked in the hand or the frame. They are all suitable for narrow bands or borders, when a braid-like effect is sought.

Figs. 7 and 8 are worked along the finger from left to right, the needle always pointing downwards. They can both be worked openly to show the ground between the stitches, or closed.

Figs. 9 and 10* are worked across the finger, the needle always pointing on the slant towards the centre from the left and right alternately.

Fig. 11.†—Also held towards the worker across the finger, the needle pointing from right to left downwards in a slanting direction and upwards alternately.

* Called plait or Cretan stitch.

† Called Roumanian stitch.

PLATE NO. 59.

Chain Stitch (fig. 12) is made by taking a stitch downwards, and before the needle is drawn out of the fabric, the silk is brought round towards the worker and under the point of the needle. Chain stitch is found in



Leaf outlined and veined in Chain Stitch.

the earliest examples of ornamental needlework. It has been used at all times, for all purposes. There are a quantity of examples amongst the Persian and Indian work in the Victoria and Albert Museum, where the

12.



13.



14.



15.



16.



17.





ground is filled in solidly with chain stitch. In these embroideries the stitch has been executed on the tambour frame with a crochet-hook, which replaces the needle. A regular and mechanical result is produced by this method, and the worker will find it is more satisfactory not to use the crochet-hook, but to be content with the needle for working this stitch.

A good border is made by square chain, worked openly or closed (see figs. 13 and 14). To commence these stitches two parallel lines are marked on the material, and the needle is taken through from one to the other, the thread being looped under the point of the needle as it comes out of the fabric each time. Figs. 12, 13, 14, are all worked on the same principle, as will be seen by the diagrams.

When variety in line is demanded, the chain can be arranged as a zigzag, worked between two traced lines, as in figs. 13 and 14. One link slants across and the other back, up and down.

Herring-bone (fig. 15).—A stitch well known to the seamstress, and very easy to work. Imagine two parallel lines marking the width of the space to be filled with the

stitch, bring the needle through on one line, pass over to the other line and insert the needle a little in advance of where it came out on the first line, take up about an eighth of an inch of the material, draw the needle through, pass over to the opposite line, and repeat the stitch farther along, and so on from side to side. On the back of the material the effect is that of two rows of back stitch.

Overlapping Herring-bone (fig. 16) is worked on the same lines. A longer stitch is made each time; the method of overlapping is explained by the diagram.

Satin Stitch (fig. 17).—This is apparently the most simple of stitches, but is really quite one of the hardest to do well; the edge must be so accurate, the stitches be made to lie so evenly, and the slope and its change of direction be so gradual, that it taxes at first the patience of the worker. However, once it has been mastered its charm is great, and few stitches equal it for severity. It shows to the best advantage the beauty of the silk and its gloss. The same amount of silk or crewel remains on both back and front of the work; it is, therefore, not the most economical stitch.

The sketch represents an ordinary kind of

filling in which the stitches run parallel to each other. When the space to be covered is tapering in form and the stitches are to be directed towards the point, great care is needed in radiating the lines of the stitches. There is also a method of dove-tailing stitches, when several shades of silk have to be used for the petal of a flower—as in the rose here illustrated—or when rows of stitches are employed to suggest the overlapping of petals. It is also necessary to adopt this way of working if the surface to be covered with satin stitch is a large one.



Rose in Satin Stitch. From a Silk Cover, Chinese.

PLATE NO. 60.

Figs. 18 and 19 both illustrate useful stitches for line work. These, with "snail-trail" (fig. 21), are referred to as "German Knot" and "Running Knot" by some workers. The sketches explain the working of each stitch.

Single Coral (fig. 18) with *buttonhole* each side makes a good narrow border.

Tied Coral (fig. 19).—Leave (*A*) rather loose, so that when (*B*) is pulled (*A*) makes a three-cornered knot.

Bead-edging or *Braid Stitch* (fig. 20).—This, like figs. 18 and 19, is worked almost entirely on the surface, the back in each case being very simple. When carried out in a thick twisted silk it is very rich and braid-like in appearance.

Snail-trail (fig. 21).—The same principle as *single coral*, only worked more on the slant.

Darning (fig. 21A).—Ordinary plain darning openly worked, as is here shown, is the easiest and most straightforward kind of





diapering ; and for the purpose of space-filling, when a light effect is wanted, it is very valuable. Occasionally French knots are introduced between each row of stitches, and at times the darning is varied by using a long and a short stitch alternately. The lines of stitches can be taken in a vertical or horizontal direction, or at an angle, or effectively worked with the rows slightly radiating. When the stitches are carried across in the form of a net, little additions to the pattern are made by working a French knot in each square created by the crossing, or small stitches are taken diagonally across the corners of the network squares. Two examples of fancy darning are given on Plate No. 71, figs. 69 and 70. The best results are obtained when a fairly thin thread is used. If the work is to be executed on a very fine material, it is difficult to adopt the usual method of counting the threads for each stitch and space for these geometrical patterns. But it is well to count the threads when possible, or to keep the pattern regular by marking a few points for guidance in the stitching. See that the marks are only in places that will be covered by the stitches.

The ingenious worker takes great pleasure

in creating delicate diapers and dexterous fillings in darning, and finds still greater play for her taste in placing these patterns in their proper positions in her work. Contrast of texture and tone are all important in the balancing of a design.



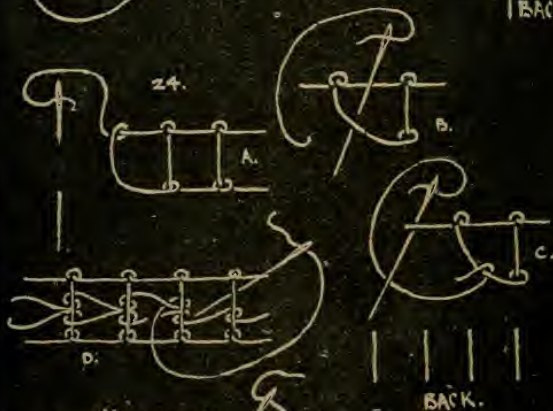
22.
CABLE-
-STITCH



23.



24.



24^A



EMBROIDERY STITCH
OR
FEATHER STITCH.

PLATE NO. 61.

Cable Stitch (fig. 22).—The first stitch of all is to make a small link ; then, after twisting the needle under and over from the right side, insert it into the stuff in front of the large loop.

Cable Stitch with Knot (fig. 23), from the old Portuguese piece (Plate No. 33).—It is very like fig. 22, but with addition of the knot. The needle is placed, as at (*B*), under the left side of the loop, and also under the loose thread from the left side, and pulled tight, after which the ordinary large loop is made.

Fig. 24 is a stitch found in several old pieces of work in the Victoria and Albert Museum. It is useful when a band is wanted, which will cover well, and yet not be too solid. (*A*), (*B*), and (*C*) for the foundation only ; (*A*) passes through the material, whilst (*B*) and (*C*) go under the thread only.

Embroidery Stitch (fig. 24A), *Long-and-short Stitch*, or *Feather Stitch* (*Opus Plumar-*

ium).—So called from its supposed resemblance to the plumage of a bird. Long-and-short stitch and embroidery stitch are the terms commonly applied, and as it is the most universal form of stitching in solid and particularly in shaded embroidery, there



The Seamstress's
Feather Stitch.

seems little reason to quarrel with these names, which do serve to distinguish the stitch from ordinary satin stitch, although it is closely related to it. The system of working a long and a short stitch, carried alternately well in between each other, yields quite

a different result to that obtained by satin stitch proper. Long-and-short stitch is the most useful for shaded work—it enables the embroiderer to get delicate gradations of colour; whereas in satin stitch a line of division is made by each group of stitches. When the dove-tail method is adopted the breaking into the previous row of stitches does not do away with the marked dividing line. With respect to the other name,



25.



26.



27.



28.



FP

“feather stitch,” this is used by old writers in describing the stitch. An admirable feathery quality can be produced by its use in fine silk. A drawing is given on page 268 of what is more commonly accepted as feather stitch. To the seamstress this is very familiar. On the two examples of smock (Plates No. 55 and 56), the whole of the decoration outside the smocking is worked in this stitch.

PLATE NO. 62.

Fig. 25 is only the foundation stitch on which figs. 26, 27, and 28 are all worked. It consists of two rows of chain stitches, the meshes of which are opposite to each other, and through which long, straight crossbars are worked. These three also are taken from the example on Plate No. 33, and could be worked in a hard, strongly glazed thread. They would be effective in purse silk.

Fig. 26.—Two of the bars are taken together on which to make this stitch. It has the effect of long, chain-like meshes down the centre, whilst the thread is whipped

round twice, or, if necessary, thrice, on each side. After the foundation has been made, all the succeeding stitches, *A* to *G*, are worked on the surface. Stitch *A*, which seems to be too evident, and which must not show when the whole is done, goes backwards behind the large loop as soon as *E* is worked.

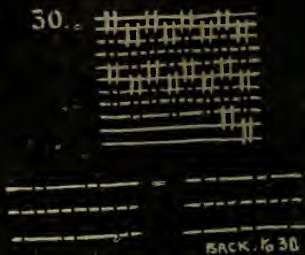
Fig. 27.—These straight brick stitches are also worked on the surface over the cords, but it is as well now and then to carry one through the material to keep them steady and straight.

Fig. 28.—These stitches are on the slope, and are worked up and then down the bars, first behind two bars and then behind one; then, to form the next group, behind two, behind one, and so on.

29.



30.



31.



32.



33.

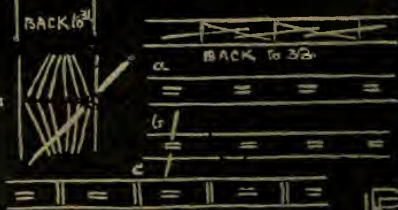


PLATE NO. 63.

Fig. 29.—Also a form of *bricking*, the stitches being only over the crossbars. It is worked in two colours, the stitches set obliquely. One shade is carried all the way round, following the outer shape, then the second all round, and so on, using the shades alternately.

Fig. 30 is again a *brick stitch* worked through the material, the crossbars being used only to raise it and keep the stitches even. It is done in two shades of thread, two rows of each; but the two rows are done at once, as will be seen by the enlarged diagram, where both back and front are given. The thread goes behind two, behind one, behind two, behind three, this last being to regain the lower line so as to be ready to go behind two, behind one again.

Fig. 31.—This stitch, like most of the others in two colours, is taken from the example on Plate No. 33. First attach the six or eight long threads at the top, and stitch down to the narrow places, then put the long

stitch across the width of the border. The third time down makes the knot as at *A*, then at *B*, the wide place, pulling out the thread to the full width; the second part of the knot, as at *B*, is to pull the knot over upon the top of the band, so as to have the thread in place below the line for the second knot.

Figs. 32 and 33 are two rather similar borders, though worked differently. In fig. 32 the uprights hardly show when done, and are really to raise the stitch.

Fig. 33.—*A* and *C* go through the material, whilst *B* only goes under the thread in both journeys.





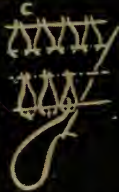
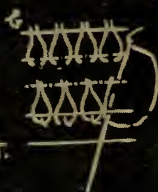
BACK.



BACK.



FOUNDATION.



BACK.

37.



FOUNDATION.



BACK.

38.



BACK.



PLATE NO. 64.

Fig. 34 is really a sort of Oriental or herring-bone in alternate colours, worked across on two parallel lines over and under so that all the silk is on the surface. The needle always points towards the centre.

Fig. 35.—Two rows of chain stitch, which are whipped together with a contrasting colour, or in two shades of the same colour. The second colour or tint only passes under the inside of the meshes, and not through the ground.

Figs. 36 and 37 are similar in effect; but fig. 36 is done on crossbars, and towards the worker, whilst fig. 37 is on upright bars, and worked away from the worker.

To produce fig. 36 with alternate rows in different colours: after making a chain stitch, loop *B* over two bars, put the needle up behind two bars *C*, and bring it out in the centre of the next loop. This, if worked with four or five loops only, can be padded underneath the bars to look round and raised.

Fig. 37.—*A* makes the first half of the mesh, *B* the second, and at the same time connects it with the next, in the centre of which the needle comes out. Two rows are worked in one colour, and then change.

Fig. 38.—The two shades are worked in alternate descending lines. *B* must always go over one bar lower than *A* has done.

In Figs. 34 to 38 the silk is in every case on the surface of the material.

PLATE NO. 65.

Fig. 39 is formed by a “Y”-shaped stitch, like fig. 38, and also similar to fig. 11, only that it is for a border, and in two colours; hence the stitch *B* has to descend low enough to allow space for the second shade. The outline to the border could be either stem stitch or a fine cord.

Fig. 40.—This worked in two or more colours is very effective, owing to the interlacing of the threads. Three loops are done in each colour. *A* goes through the material,



LF



whilst *B* is always looped through the previous one, and goes under the silk only.

Figs. 41 and 42 are both worked on an open herring-bone foundation, fig. 41 having a buttonhole edge, and fig. 42 a stem stitch one.

In fig. 41 the herring-bone is whipped with a second shade, which passes only under the silk, the needle always being at right angles to the long stitch under which it has to pass.

In fig. 42 the knot is made round the crossed portion of the herring-bone. In knotting the silk at *A*, which comes under and over the needle, starting from right to left; in *B* over and under the needle also, but from the left to the right.

PLATE NO. 66.

Fig. 43.—Taken from a piece of Indian work in beetle's wings and silver thread. The jewelled effect of beetle-wings in this border suggests possibilities with the use of blues, purples, and bottle-green silks.

They would all have to be the same relative weight of colour. The small oblong disks could be worked in satin stitch, in floss silk, or some very smooth, glossy, and untwisted silk. The introduction of the aluminium thread would give the effect of the silver, but it is rather duller, and does not tarnish.

Fig. 44 is a counter-change pattern from an old appliqué stole of crimson velvet and yellow satin outlined in gold. From Mexico, Spanish, seventeenth century.

Fig. 45.—Details given of a border worked in satin stitch, fine silk gimp, and French knots. Italian, sixteenth century.

Fig. 46 is a very simple example of counterchange ornaments.

43



BORDER OF BEETLES WINGS, SEQUIN'S & SILVER THREAD.

44



COUNTER-CHANGING APPLIQUE' BORDER.

45.



BORDER IN SATIN-STITCH, CORD & FRENCH KNOTS.

46.



COUNTER-CHANGING APPLIQUE' BORDER.

A small, stylized monogram or signature mark, possibly the initials 'PF', located in the bottom right corner of the page.





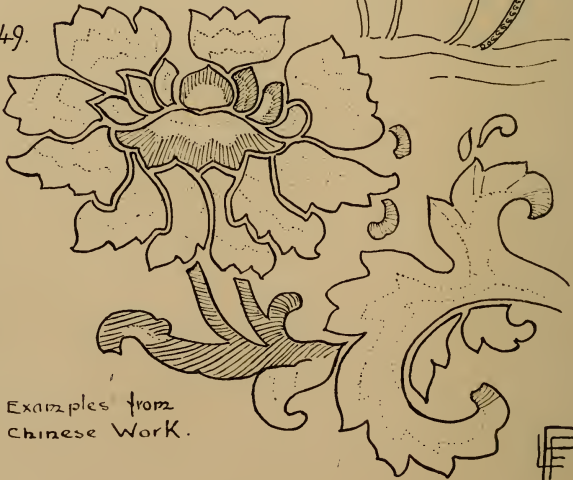
47.



48.



49.



Examples from
Chinese Work.



PLATE NO. 67.

Figs. 47, 48, and 49 are all taken from Chinese work, and show their rigid method of shading in blocks.

Fig 47 is termed "encroaching shading." In it the stitches are all evenly lengthened beyond the amount visible in the finished work ; the following row is then taken up into the previous stitches (dove-tailed), so that a raised line (following the outline in shape) is made, which only on close examination proves not to be corded underneath.

Fig. 48 is an example of shading done entirely with *French knots* (on the same principle as the reproduction of the Chinese rose on page 249) ; the dotted lines show the area of each different colour. The outline is in fine gold, and, if carefully followed, it will be seen that it is so cleverly managed as to necessitate no break through the whole flower.

Fig. 49 is given to show how the Chinese use the change of direction of their stitches in this block-shading to give variety ; also

to emphasise the value of *voiding*—that is, leaving the ground to show all round each petal and mass in a manner which is rather similar to the use of ties in stencilling.

PLATE NO. 68.

For getting the full value of the gloss and brilliancy of the silks the system adopted in the working of what is known as "*laid work*" cannot be beaten. This form of embroidery has, however, one great drawback—it is not very strong, and if the surface to be covered by the work is large, it will not wear well. There is a beautifully preserved example of laid work in the Victoria and Albert Museum (see reproduction of chalice veil on Plate No. 42) which proves that, when well sewn, it can with care be made to last for a long time.

Fig. 50.—Plain couching on "*laid embroidery.*" First lay the threads evenly from side to side of the space to be filled. The needle, after passing through the material—at the edge or boundary of the leaf or flower form—is brought up again, not quite

50.



PLAIN COUCHING
ON LAID-WORK

51.



COUCHING FOR OUTLINE
OR EDGING APPLIQUE WHEN CORDS
ARE NOT USED.

52.



GOLD-CARRIED-OVER-STRING-
& COUCHED-ON-BOTH-SIDES-
WITH-RED-SILK.

53.



SILK-TWIST-OVER-STRING-
COUCHED-ON-BOTH-SIDES-
OF-THE-STRING.

54.



DIAPER
COUCHING

55.



BASKET STITCH.

56.



DISK OF GOLD
THREAD COUCHED.



close, but at a distance to allow an intermediate stitch being taken backwards, thus laying the threads alternately first, third, second, fourth, and so on; in this way you get a better hold at each end of the line than when laid consecutively. As the leaf or form curves your lines of laid work will gradually follow, opening a little at one end and closing a little at the other. When the layer is complete, threads are laid across at pleasant and fairly regular intervals, following or suggesting the growth (as in this example). These threads are fixed down by stitches from the back (couched).

Fig. 51.—Couching for outline or edging appliqué. A thick strand of filoselle, double crewel, tapestry wool, or narrow ribbon, as the worker may choose, is laid on the surface of the material and stitched at regular intervals by threads crossing at right angles and holding it down.

Fig. 52.—Gold * carried over string, and couched on both sides of the string with coloured silk.

Fig. 53.—Silk twist over string, couched.

* Embroidery in gold was by the Romans attributed to the Phrygians. It was therefore called *Opus Phrygium*.

The twist is laid down two strands together, and is stretched across on each side of the string. This makes a pleasing border. One string, for variety, is thicker than the other.

Fig. 54. *Diaper Couching*.—Gold, silk cords, purse silk, or even untwisted silk may be used for laying down. By varying the position of the fastening stitches a number of simple patterns may be produced.

Fig. 55. *Basket Stitch*.—Rows of padding, in the form of cotton, cord, or macramé string, are first laid across the surface of the material and securely fixed down. Gold threads are then placed across them, two at a time, which are stitched down over the padding—usually two rows of these (making four gold threads together). Then the next two rows are treated as brick stitch, and fastened exactly *between* the previous stitchings. Strong silk must be used, or horse-tail rubbed with beeswax, for stitching down the gold. Basket stitch is one of the most ancient methods of couching. It is very handsome and ornamental.

Fig. 56.—Disk of gold thread couched with red silk. The play of light on the gold when wound round in this fashion gives a jewel-like appearance. In the illustration on





Fig. 57.

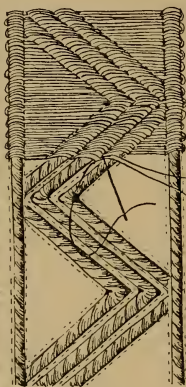


Fig 58-

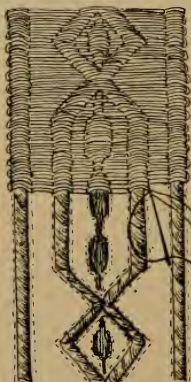


Fig. 59.

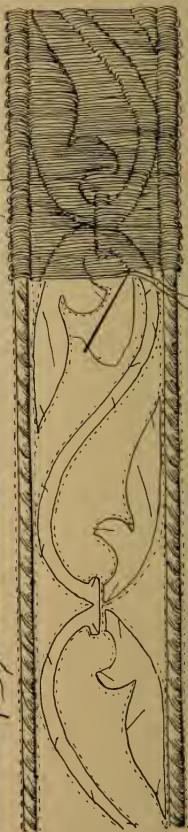


Fig. 60.

Borders Worked in Gold Passing.

Plate No. 18 it will be seen that the whole of the background is patterned with little disks of gold in spiral fashion.

PLATE NO. 69.

Figs. 57, 58, 59, and 60 represent four borders which are worked in gold passing. For figs. 57 and 58 macramé string is sewn firmly along the lines of the design; the string must never cross, but be cut off and begun again. The double passing is laid backwards and forwards the whole width of the border, and stitched firmly with waxed horse-tail each side of the strings. For fig. 59 the centres are padded with a soft cotton called stuffing cotton, and in fig. 60 the design is cut out in cardboard tacked down in its place and the gold laid across, and stitched down on each side, as over string in the other figures.

PLATE NO. 70

Figs. 61 and 61A explain how tambour gold is used over cardboard. The design should be first drawn on the material, then it is cut out in cardboard. Each petal or shape must be rather *smaller* to allow for the gold going over the card without enlarging the design. Place the pieces of cardboard within the lines of the design on the material and tack them firmly down, lay the tambour (used double, like passing) backwards and forwards, and stitch firmly with waxed horse-tail at each side of the card; the centre of this figure is filled in with basket stitch.

Fig. 62 is an example showing the use of purl.

Purl is made of the finest gold wire twisted to form a round tube. It must be handled very carefully, as it is elastic, and if once stretched is quite useless. First lay it on a piece of cloth, and cut the required lengths with short, sharp nail-scissors which meet well at the points. The pieces are then

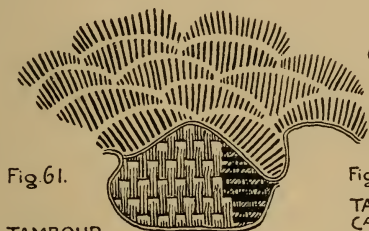


Fig. 61.

TAMBOUR
GOLD OVER CARDBOARD IN CONJUNCTION
WITH BASKET STITCH.

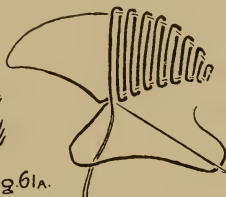


Fig. 61a.

TAMBOUR GOLD OVER
CARDBOARD. Enlarged
example.

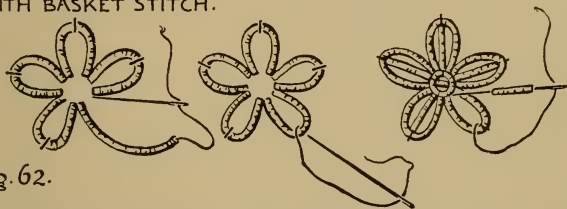


Fig. 62.

METHOD OF WORKING A FLOWER IN ROUGH PURL.



Fig. 63.

PURL, USED
OVER PADDING.

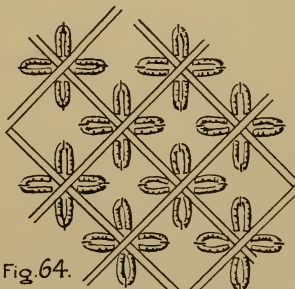


Fig. 64.

THE CROSSED LINES ARE IN
PLATE, THE FLOWERS IN PURL.



threaded like beads, as in fig. 62 and the flowers in fig. 64. It is quite simple to work. Bring the silk up at the base or edge of the figure to be worked, thread on the needle a piece of purl the length required, take the silk back close to where it came up, and secure the loop with a stitch, as shown in flower, fig. 62. Rough purl is used for the petals of the flower, and a straight stitch of bright purl fills the centre of each petal.

Purl embroidery over padding is more difficult. The simplest way of padding is a single row of macramé string ; but that can only be used when the lines of the design are narrow and fairly even in thickness all over, as in fig. 63.

If the design has lines very varying in width, yellow stuffing cotton must be used. Lay as many thicknesses of the stuffing cotton as the design requires, and stitch over from side to side, letting the padding be highest in the middle and rounding down to the sides. As the design widens, add more cotton, one thickness at a time (cut the ends slanting) ; and when the design becomes narrower, cut away the cotton slantwise, one thickness at a time. Do not grudge time and pains spent in padding,

for the success in purl embroidery depends largely upon the smoothness of the padding.

Bring the needle up on one side of the design, thread a piece of purl, and take the needle down at the opposite edge, giving the silk a firm pull so that the purl lies immovable over the padding. At first it is difficult to cut the purl exactly the right length, but that comes with practice. If the pieces are too short, little gaps are left at the sides; and if too long, the pieces lie loosely on the surface. The purl must be so firm in position that you can pass your finger along without displacing them. It must look as though it has actually been taken through the material like satin stitch. Purl may be worked in a slanting direction, as in fig. 63, or straight across.

Rough and smooth purl may be used together, two stitches of one and two of the other alternately; or for monograms, one letter may be rough and the other smooth.

Pearl purl is used for outlining purl embroidery. *Basket stitch* can be worked in purl—*i.e.* lay the padding as before described, and cut the purl long enough to cover the strings or padding. Horse-tail silk for

purl embroidery should be well waxed. Silk purl in a variety of colours is made (over wire), and can be used with great effect. It is worked in the same way as the gold.

In this drawing of a leaf in gold threads

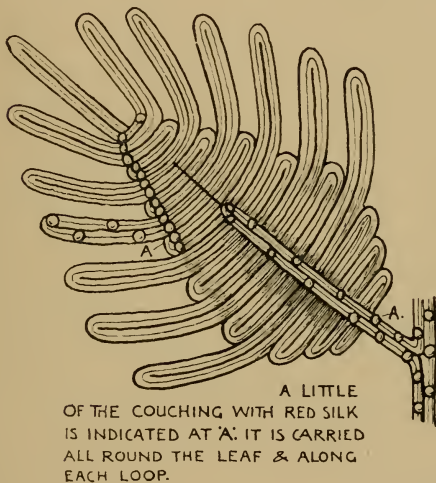


Fig. 65A.

(fig. 65A) it will be seen that the threads are carried backwards and forwards without a break. Commencing with two threads at the point of the leaf, they are continued through to the base of the form where the ends are buried beneath the stem. A fresh start with the thread is made for the stem

and centre vein of the leaf. The red silk used for couching is so thick as to form a red line of close stitches round the leaf. The middle of the figure is slightly raised (padded).

Plate is sometimes crimped before it is used. Alternate rows of crimped plate and fine gold cord, or passing used double, are very effective for a circle, nimbus, or rays. In old embroideries crimped plate is laid backwards and forwards for the centres of flowers and turnover of leaves, etc.

PLATE NO. 71.

Fig. 65 illustrates an interesting treatment of a pomegranate in gold work. The outside crescent forms are in tambour gold used over cardboard or vellum. The threads are here represented more often than in the actual example in order to explain the working. The centre of the fruit is produced by the use of gold threads couched. The run of the thread can be easily followed in the diagram.

Fig. 66 is called *cushion stitch*.* It is worked on a canvas or loosely woven

* Also canvas stitch,

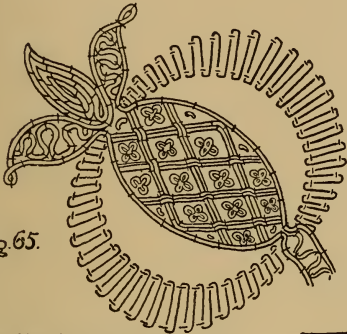


Fig. 65.

TAMBOUR GOLD USED
OVER CARDBOARD OR
VELLUM.

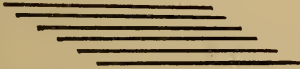


Fig. 68.
JAPANESE STITCH

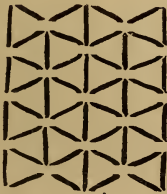


Fig. 69. Front.
FANCY DARNING.

Back.



Fig. 66.
CUSHION STITCH.

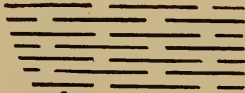


Fig. 67.
BURDEN STITCH

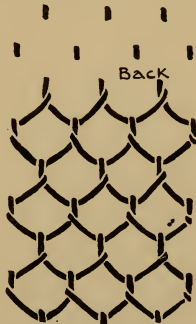
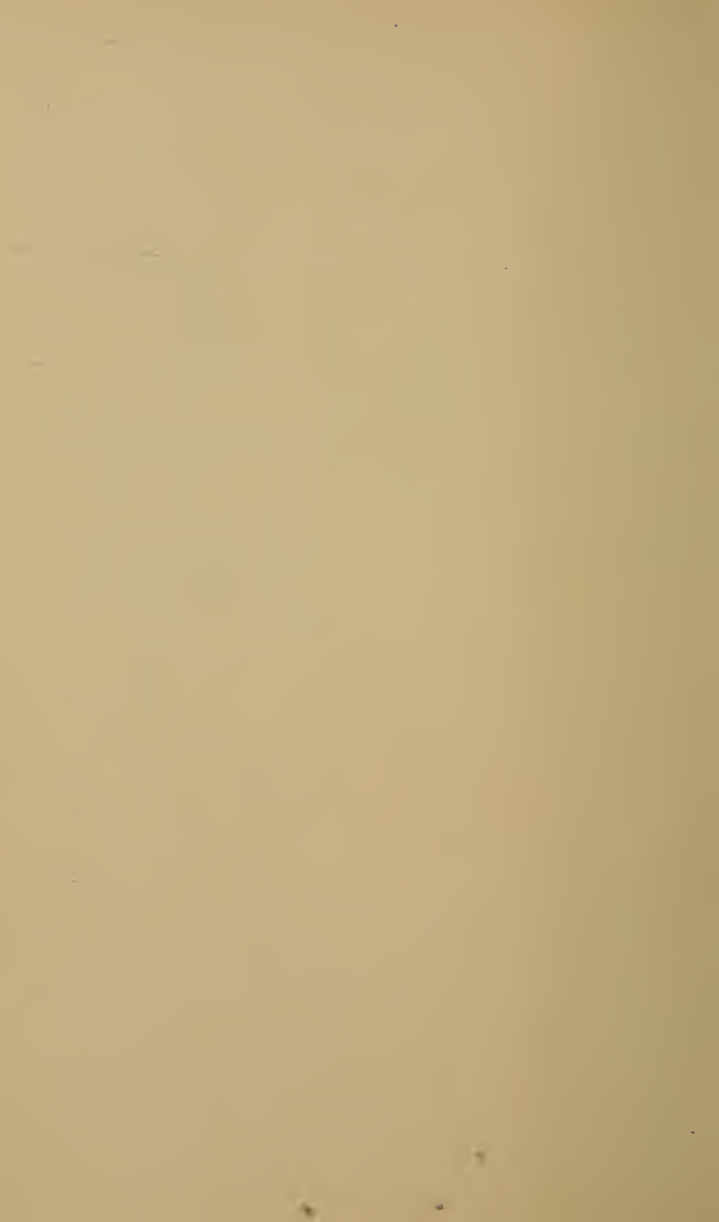


Fig. 70. Front
HONEYCOMB DARNING.



material, and is similar to laid embroidery, inasmuch as all the silk or crewel is on the surface, and only a single thread of the ground is taken up each time. Usually the stitches make a pattern formed on zigzag or meandering lines. The effect when finished is rather like a woven fabric.

Fig. 67.—*Burden stitch* was used a great deal for flesh work in the fourteenth- and fifteenth-century embroideries, no doubt worked in a frame on a fabric of fine, even threads. The same amount of silk appears on the back as on the surface of the material.

Fig. 68.—*Japanese stitch* consists of long stitches of equal length; the needle is brought back each time within a short distance of the starting-place. Their appearance should be that of even, parallel lines. This system of stitching is frequently found in old work.

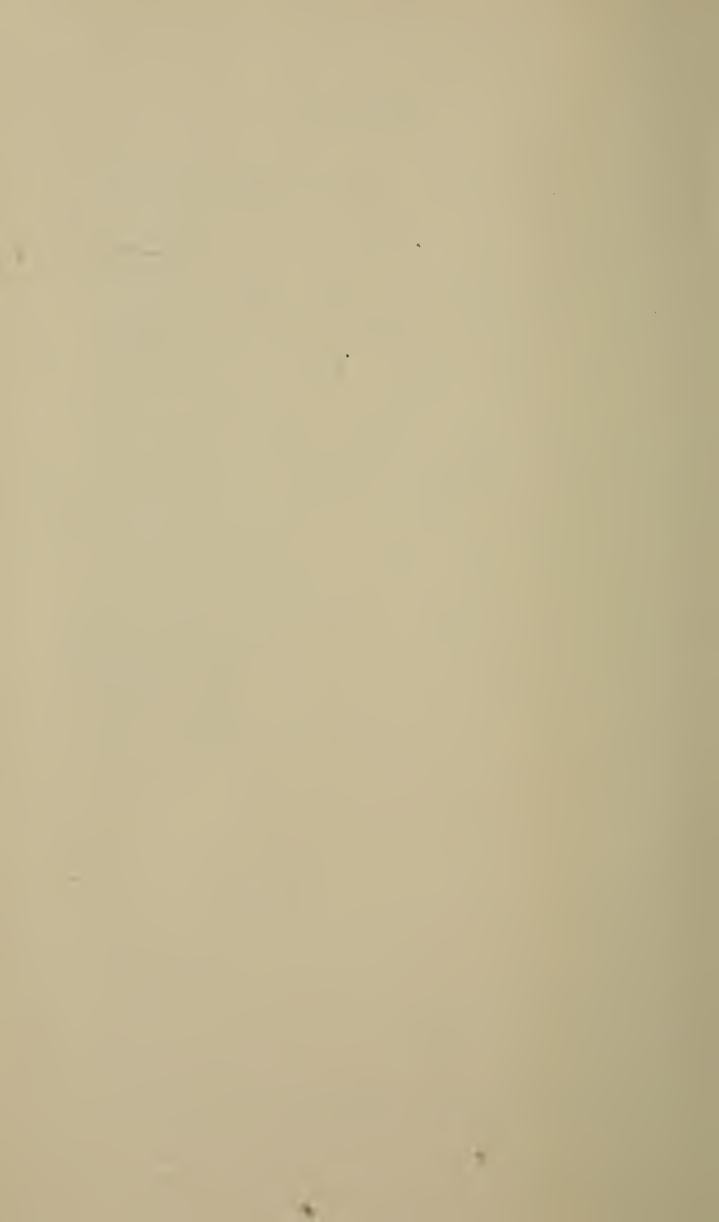
The *Opus Anglicum*, or *Anglicanum*, described rather vaguely as English work, which is referred to by Dr. Rock in his "Catalogue on Textile Fabrics" as being the stitch chiefly used in the "Syon Cope" (Plate No. 21), was introduced about the middle of the thirteenth century, and used strictly for ecclesiastical purposes.

The foregoing typical stitches form the

basis of all embroidery. On these numbers of others are constantly invented by ingenious workers. It is said by authorities there are only about seven or eight necessary stitches to learn in embroidery, and when the worker has once mastered those, if at all inventive, numerous others will follow. Never be afraid to unpick your work; a small piece badly done may spoil the whole embroidery. Stitches constantly vary in their application. In some instances, to avoid waste of material, experienced embroideresses work as much on the surface as possible, while others do not trouble themselves about the quantity of material on the wrong side. In any circumstances see that your work is well finished at the back.

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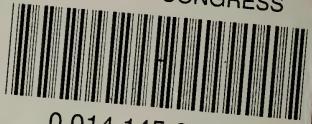








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