

Conservation Resources

Lig-Free® Type I

Dr. G. S. Bufford

Norwegian Drawn Work

(Hardanger)

Shirtwaist
Edition

—
ILLUSTRATED

—
Price, 25 cts.

Gittertyl

Filet

— By —
Anna M. Porter



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1905
By Anna M. Porter

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Norwegian Drawn Work

(Hardanger)

SHIRTWAIST EDITION

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The Norwegian drawn work which is called (Hardanger) has a large circle of friends in America and is not entirely new. Ages ago in Persia the ladies worked on fine and rare materials, with silk, these beautiful embroideries. To our grandmothers, also, this was not a new work, but it did not have the pronounced character of today, and in connection with other drawn work it was varied with curved damask-like stitches, and was known in Italy as Punto-Tagliato and Punto-Rialto.

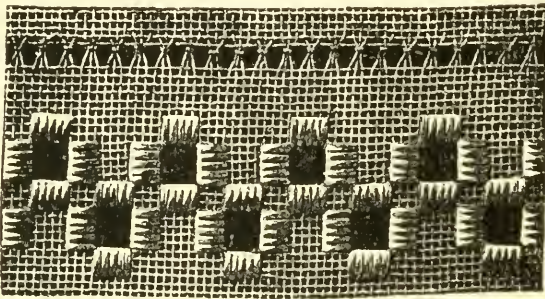
The present work was first executed in Norway, a county on the southeast coast, hence the name. As curved lines are excluded from the technic only articles appropriate for Norwegian draw work (Hardanger) are chosen, such as curtains, bed-spreads, sofa pillows, center pieces, doilies, shirtwaists, collars, etc.



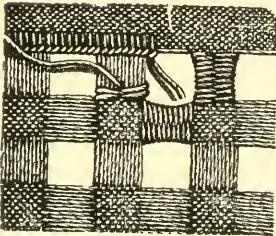
Materials

The cloth used for this work must be square woven, the threads of equal size either way, immaterial if coarser or finer, a material whose threads are easily drawn.

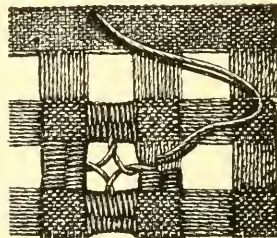
We recommend the Hardanger linen, a strong weave with a dull finish, which is manufactured single or double thread, also single or double width. In the new weaves this linen is made in strips from two to five inches wide to accommodate different patterns and is especially suitable for the new shirt-waist sets so much in vogue at the present time.



1. Outlining or Flat Stitch



2. Darning Stitch



3. Filling-in Stitch

In the cotton goods the Sultan or Norwegian cloth, the Aida, the Camilla or Congress cloth, sometimes called scrim, and the Java cloth are used for table-covers, center pieces, sofa pillows, etc. The Cordova or Marly cloth is especially suitable for curtains or bed-spreads.

Shirtwaists and Shirtwaist Suits

Original Designs by Anna M. Porter

The most popular of all embroideries at the present time is Norwegian drawn work, (Hardanger), a work which is growing in favor and for the next few years and will be used extensively in our country for shirtwaist suits and dress trimmings. If the worker is careful in laying out her pattern by actual count, not making mistakes in the Kloster or flat stitches she will find no trouble in cutting her threads. The filling in stitches are easy and should be made to conform to the pattern used. The simpler stitches well made give a character to the work you cannot get by using a great variety of stitches. The trouble with many of our American women is using too many stitches on one piece, making of it a sampler instead of a handsome piece of work.





All goods used for this work should be laundered before making up. After working the Kloster or flat stitch we wash and press the pieces, then work the filling stitches.

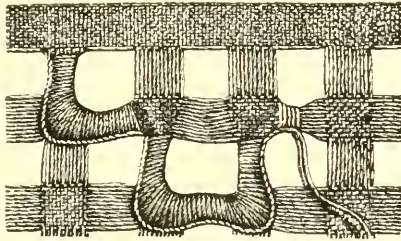
The star design and other stitches used in Norwegian drawn work (Hardanger) are so plainly illustrated in the many center pieces given in this book we have no extra samplers of them.

We give a space of several pages to shirtwaist and shirtwaist suit designs. Enlarged pattern of this design is given on page 28.

Stitches and Their Use

Norwegian drawn work (Hardanger) uses few and simple stitches only. Principally the flat stitch and the darning stitch ornamented with Picots, Loops, Scallops, etc.

The flat stitch (Cut No. 1) runs always in the direction of the threads of the material horizontally or vertically and, without exception, is worked in groups. This stitch is always worked first and outlines the design.



4. Buttonhole Stitch

The darning stitch (Cut No. 2) is worked over the uncut threads left around the open spaces. In some designs a fancy stitch is worked in connection with the darning stitch as shown in Cut No. 3. This same stitch is used in Cut No. 8 in connection with the picot.

The Norwegian work is often finished with a hemstitched edge, but for those who prefer a worked edge Cut No. 4 shows an open scallop which is showy and pretty, but we recommend the close scallop as more serviceable.

The foundation of Norwegian drawn work is a square. It may contain more or less threads, usually four each way. Each closed square has as many threads as the open space. In Cut No. 1 you see it takes five stitches to cover four threads. This shows that one more stitch is necessary than the threads counted in each square.

When a design is chosen the number of threads at the widest point are counted and must tally with the number of threads in the piece of material used.

Embroidery Threads

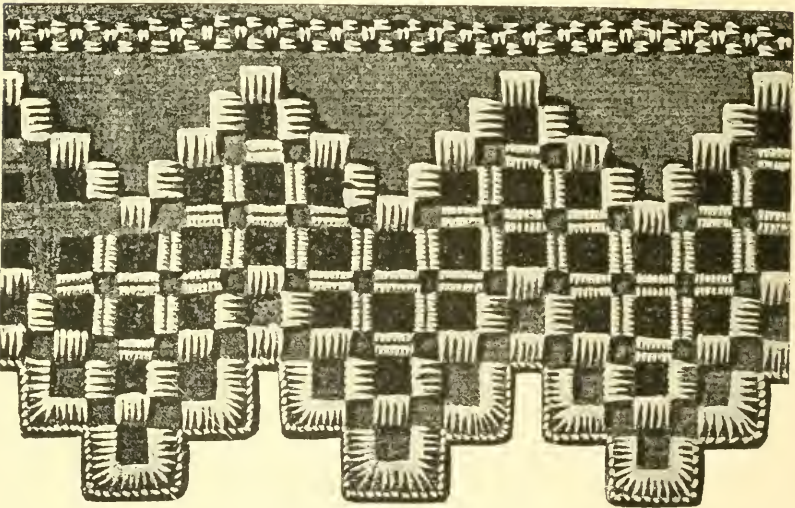
For the above named weaves the new strong mercerized thread, which comes in different sizes, is considered best and is highly recommended for washable pieces, as it retains its silky lustre, which makes it one of the most desirable threads in use.

The Aurora or flat thread and the French embroidery cotton called Floché are much in demand and sometimes silk is used.

Needles for this work must have a dull point.

Scissors should be sharp with good points, as the threads must be cut close to the embroidery.

A fine crochet hook to draw the threads is convenient and for large pieces an embroidery frame is necessary.



Lace Edge for Side Board Cover.

This design shows the simple combination of flat stitch, illustration 1, with trellis bar or darning stitch, illustration 2, and works very rapidly. The material for this lace must be wider than pattern which counts 60 threads. The small open beading above the lace is worked with double back stitch.



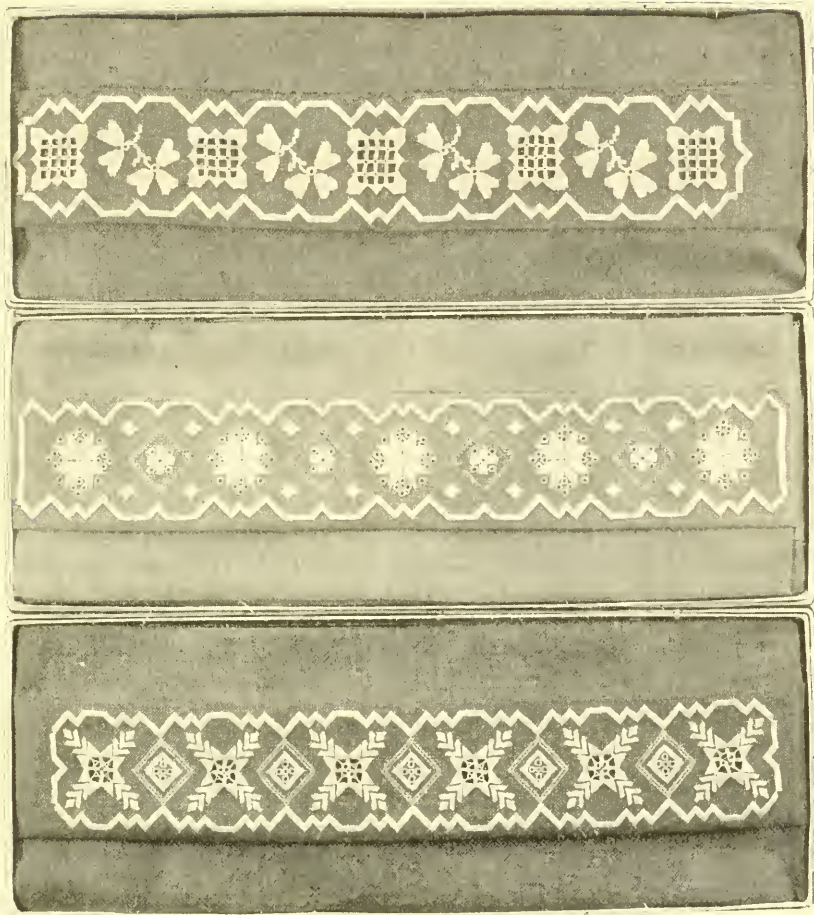




This shirtwaist worked on linen Etamine needs little description. The usual Kloster or flat stitch worked over four threads is the foundation of the star.



The above design is plainly illustrated on page 13 and is worked on linen bands $3\frac{1}{2}$ inches wide. Buttons to match. The collar is worked on a bias strip of linen. These designs can be enlarged with a magnifying glass.



A

B

C

Box Plait Designs for Shirtwaists with Cuffs

Section of edge see (a and b) commence with straight band.

21 stitches over 4 threads.

7 stitches over 6 threads.

21 stitches over 4 threads.

13 stitches over 6 threads.

7 stitches over 6 threads.

13 stitches over 6 threads.

88 threads is actual count of width of these designs.

Open square in upper design counts 28 threads. Whole design covers 44 threads.

Section of edge see (c) commence with straight band.

17 stitches over 4 threads.

7 stitches over 6 threads.

7 stitches over 6 threads.

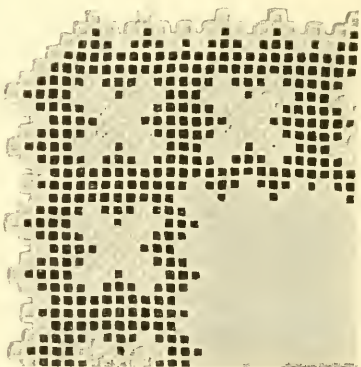
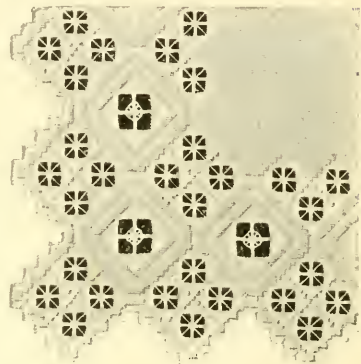
13 stitches over 6 threads.

7 stitches over 6 threads.

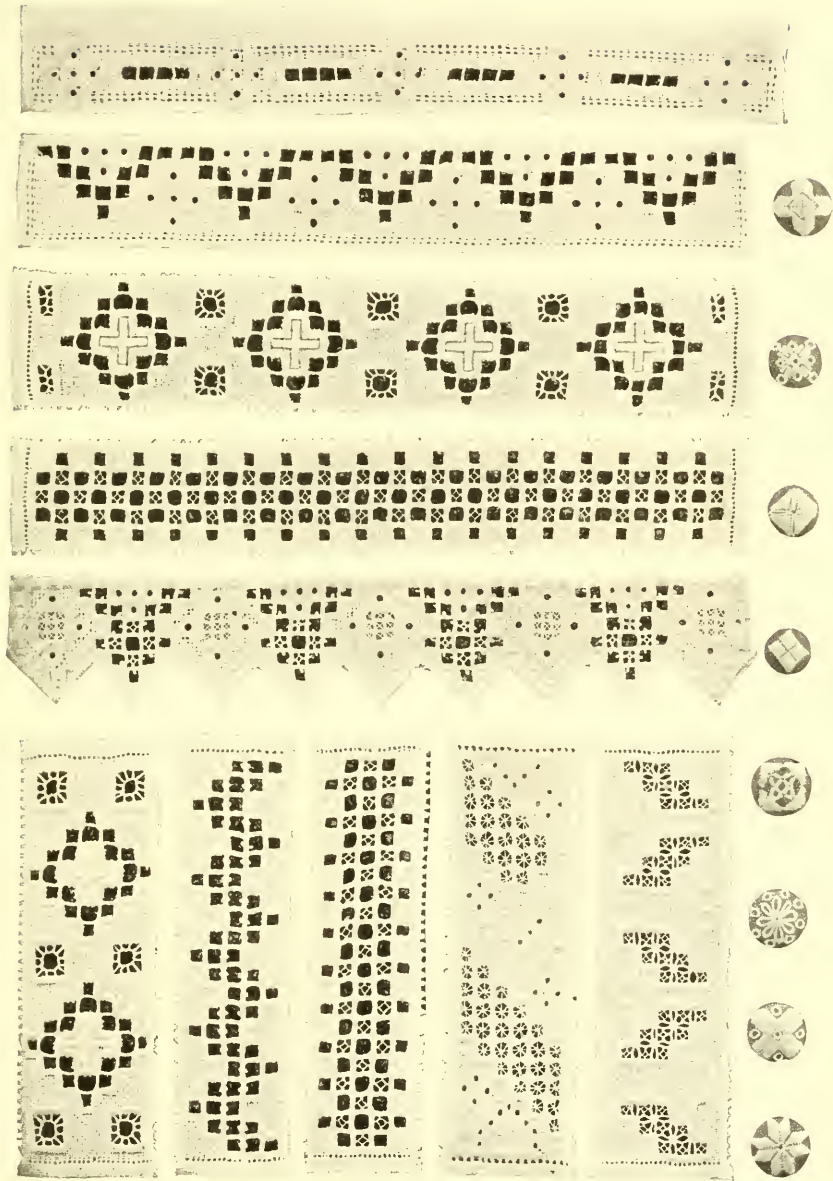
7 stitches over 6 threads.

Open square in lower design counts 16 threads. These patterns need little description if edges are true to count. A magnifying glass will help in these designs.

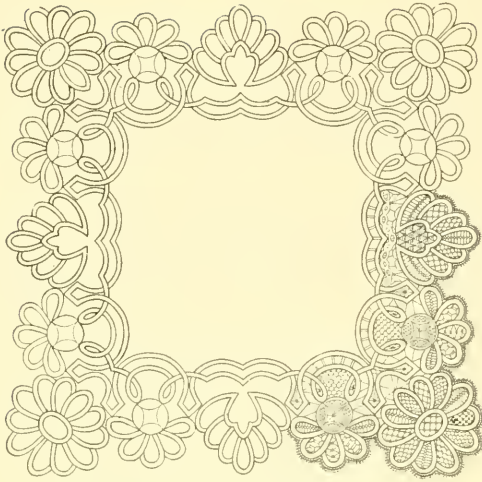
These four centerpieces are worked on fine camilla cloth, sometimes called scrim, and measures about 20 inches square. The designs can be enlarged by adding sections and are pretty for tea cloths and side board covers.



The cuffs given on opposite page are worked on linen strips $2\frac{1}{4}$ and $2\frac{1}{2}$ inches wide. These strips are imported in widths measuring $1\frac{3}{4}$ to $3\frac{1}{2}$ inches.

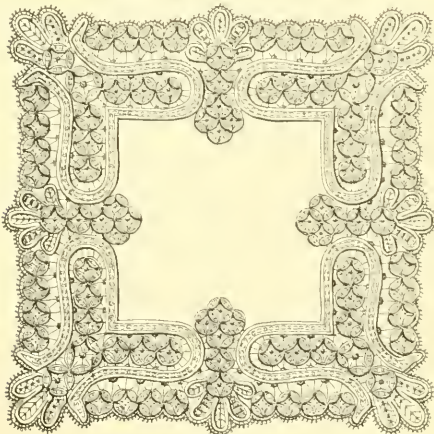
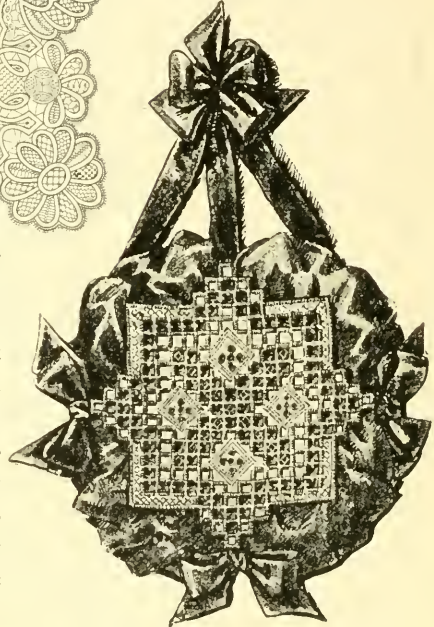


Variety of Buttons, Collars and Cuffs

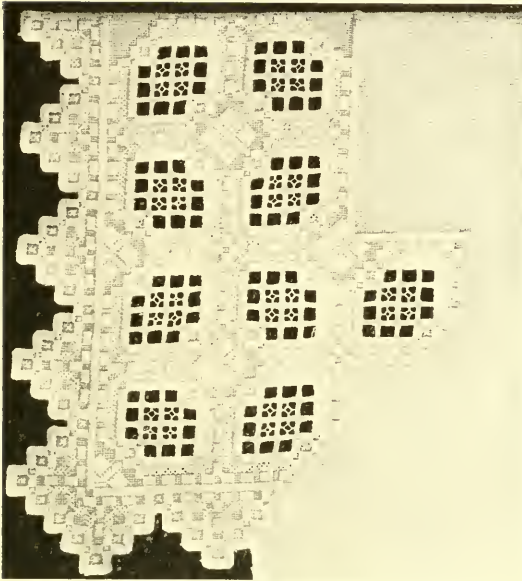


Lace work has its possibilities as a home work which will make a demand for it in the future. Many of the old patterns will be improved in the style of working them. Instead of the variety stitches will be worked with those poorly made the old new laces which give character to the design and perfection will be our keynote.

The question often comes to us, does Hardinger launder? Like other work, if the maker uses good material and does her work well, it is very serviceable.



These two handkerchiefs with several others were given in the Ladies' Home Journal in 1893. They are good illustrations of needle point and Honiton lace. The originals have been washed many times and still look like new. They can be seen at our office, 44 West Twenty-second street, New York City.

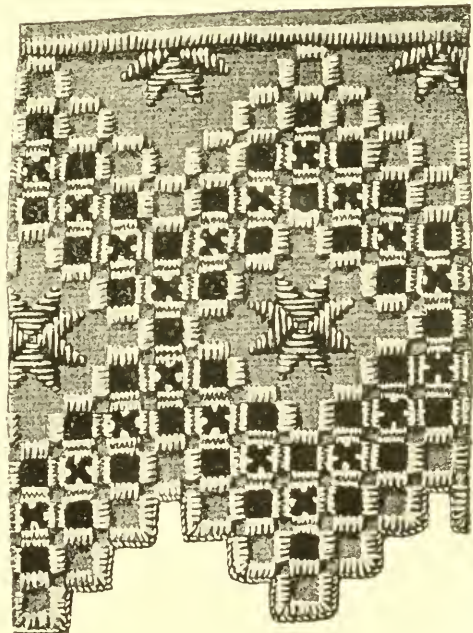


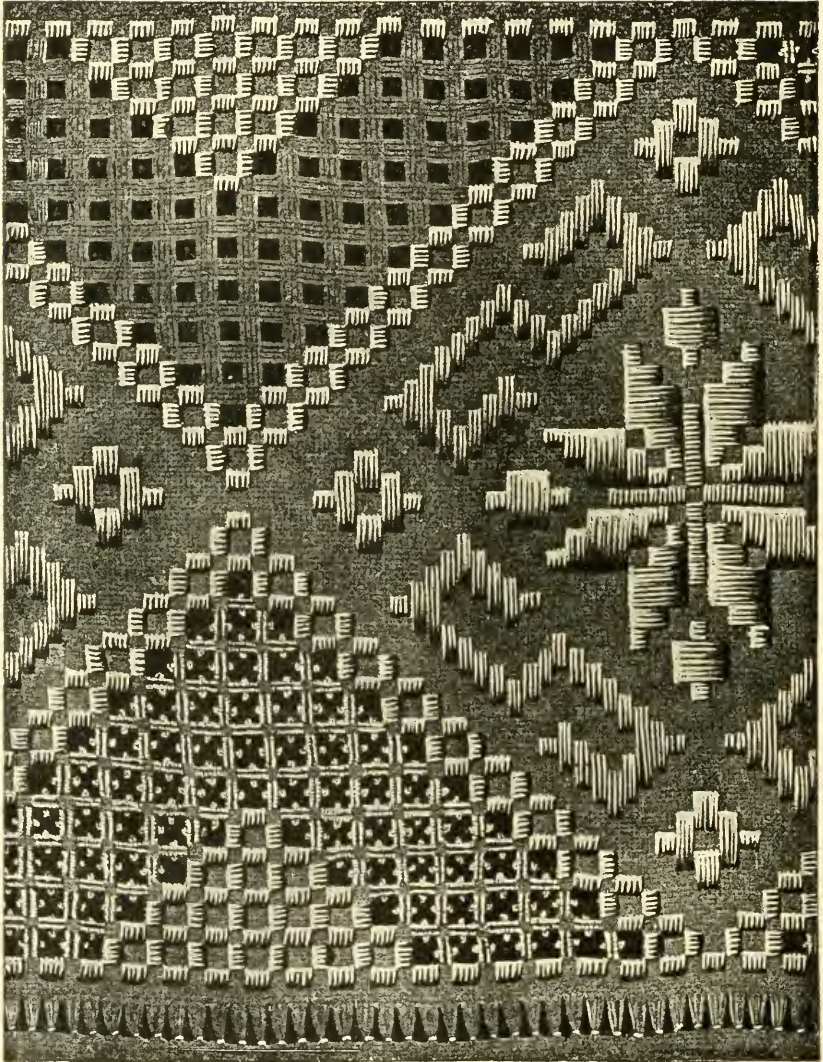
The small center piece in this illustration is one of the prettiest given in the book. It can be copied with little trouble on mercerized Hardanger, cloth, which comes for this work, and without the edge can be used as an insertion for shirt-waist suits.

Lace Edge.

This illustration is 28 squares in width and requires 112 threads actual count. It is so plainly illustrated the worked will find no difficulty in getting the design.

We have this pattern on a dresser cover worked in blue and as an insertion on cream imported scrim worked in white it is effective for shirtwaist.





The above design will be appropriate for sideboard covers, or above a hem in vertical strips, for a bed-spread. The finished strip measures on one thread Hardanger linen 7 inches, on the double thread about 10 inches.

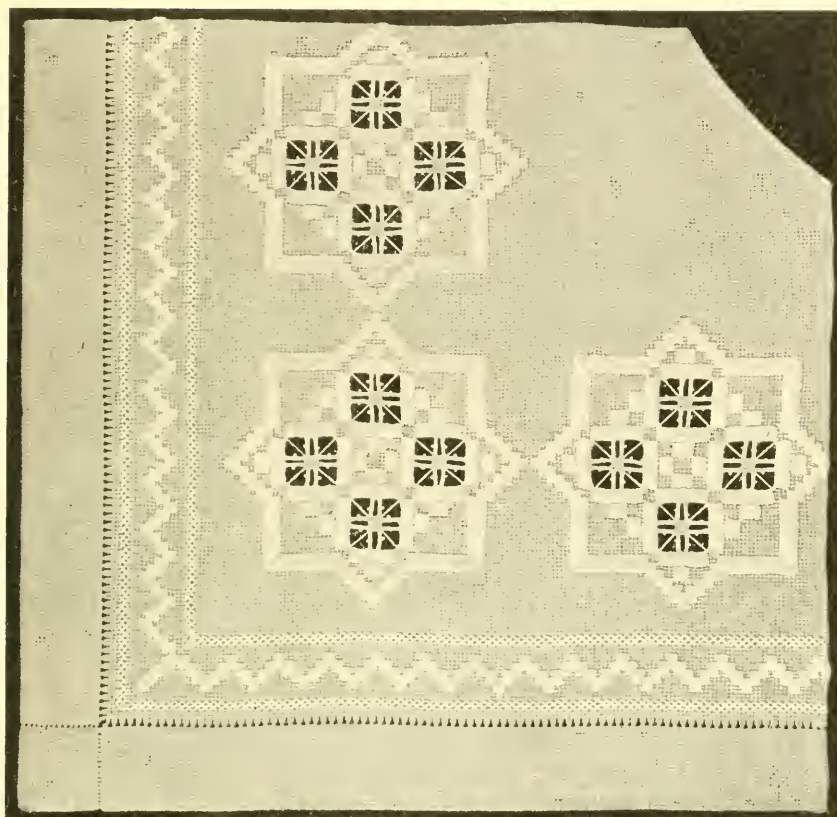
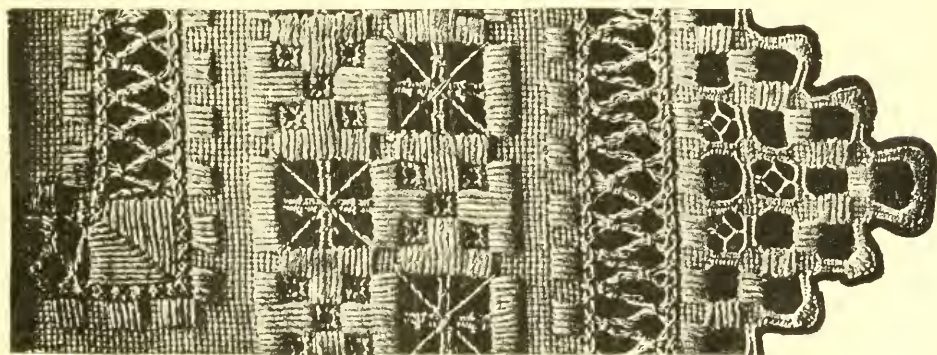
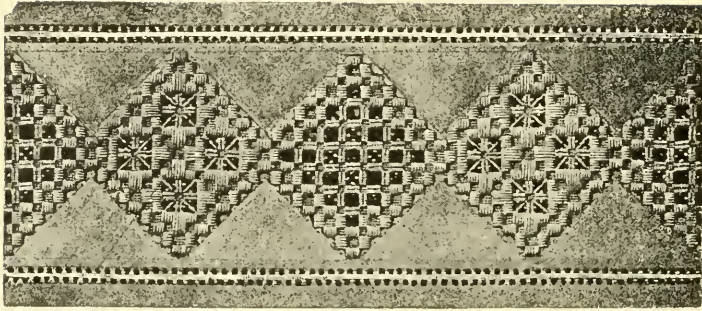


Table Cover, One Yard Square

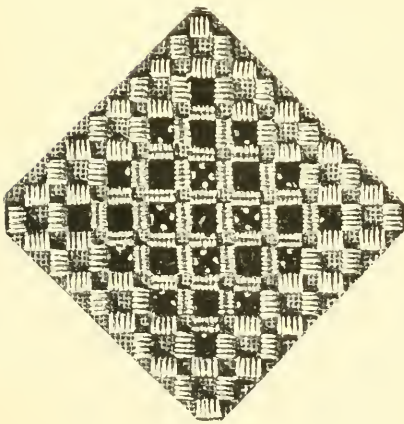


Insertion and Edge (See illustrations 3 and 4)

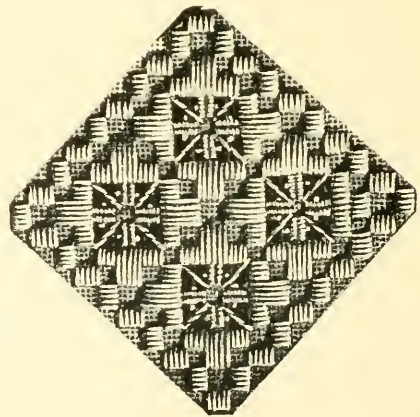


Insertion (See Illustrations Below)

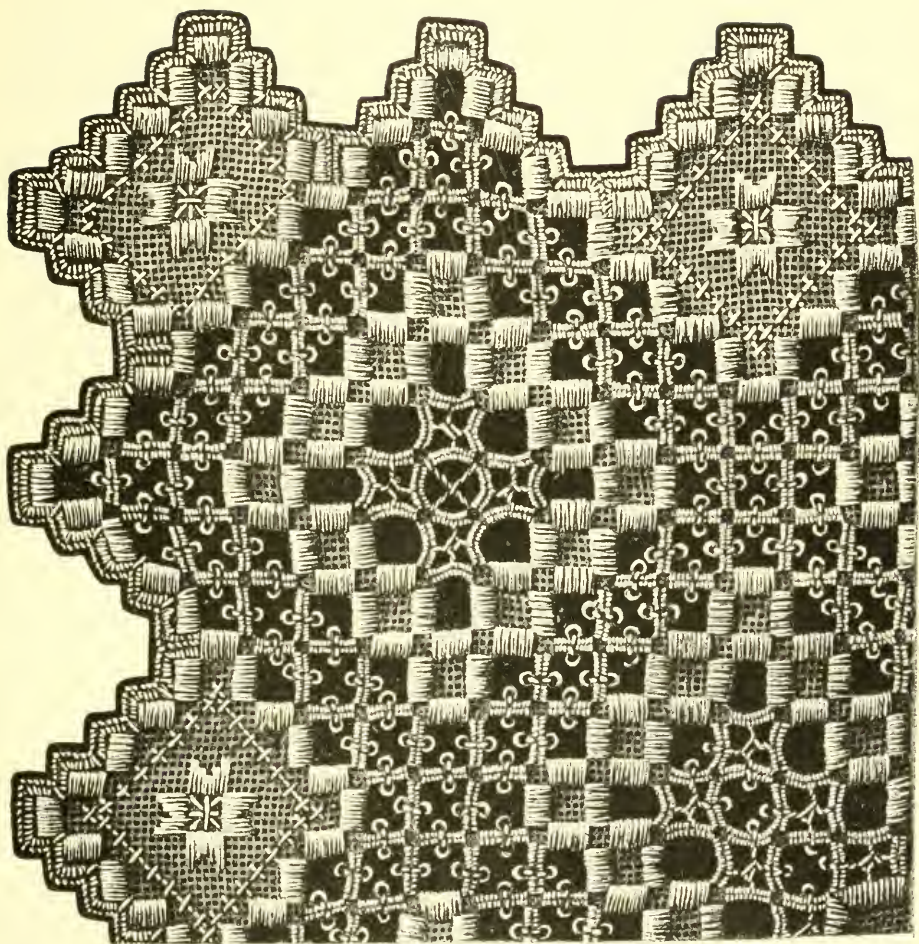
The above insertion for dress trimmings, sideboard covers, etc., is effective and durable. First is worked the flat stitch, see illustration 1, then the threads are cut and drawn for the open work, which is plainly shown in small illustrations given below. Each side is finished with a hem-stitched border. The small squares can be scalloped and used for pincushion tops, or in groups of four will make a pretty plate doily.



Open-work Square

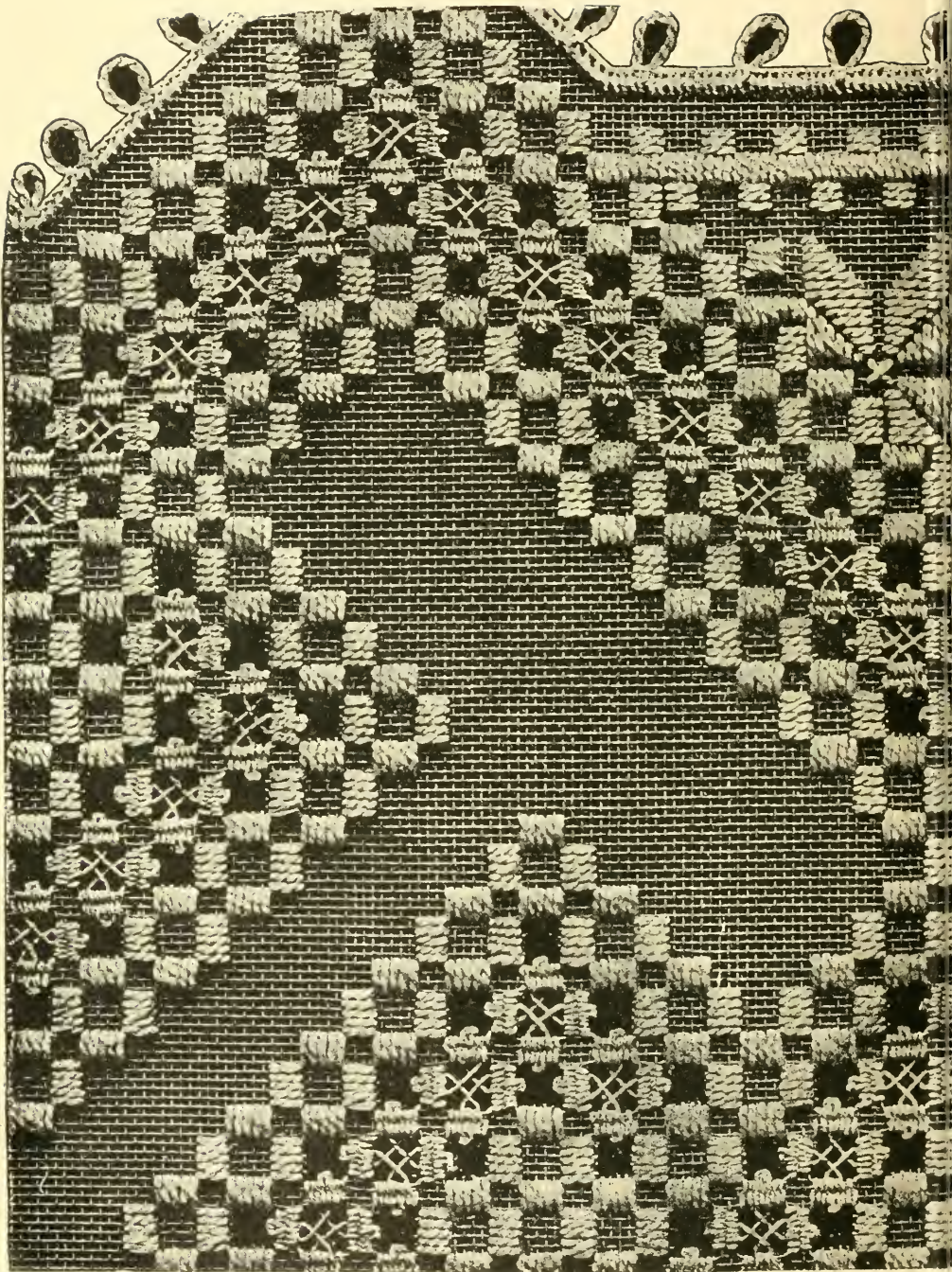


Filled-in Square

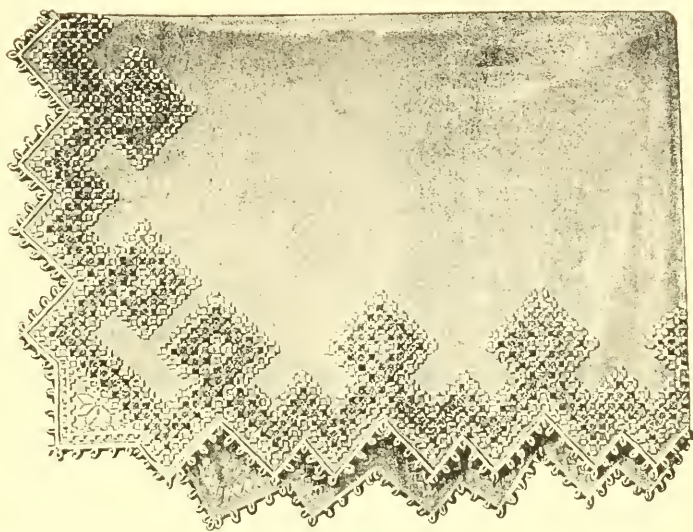
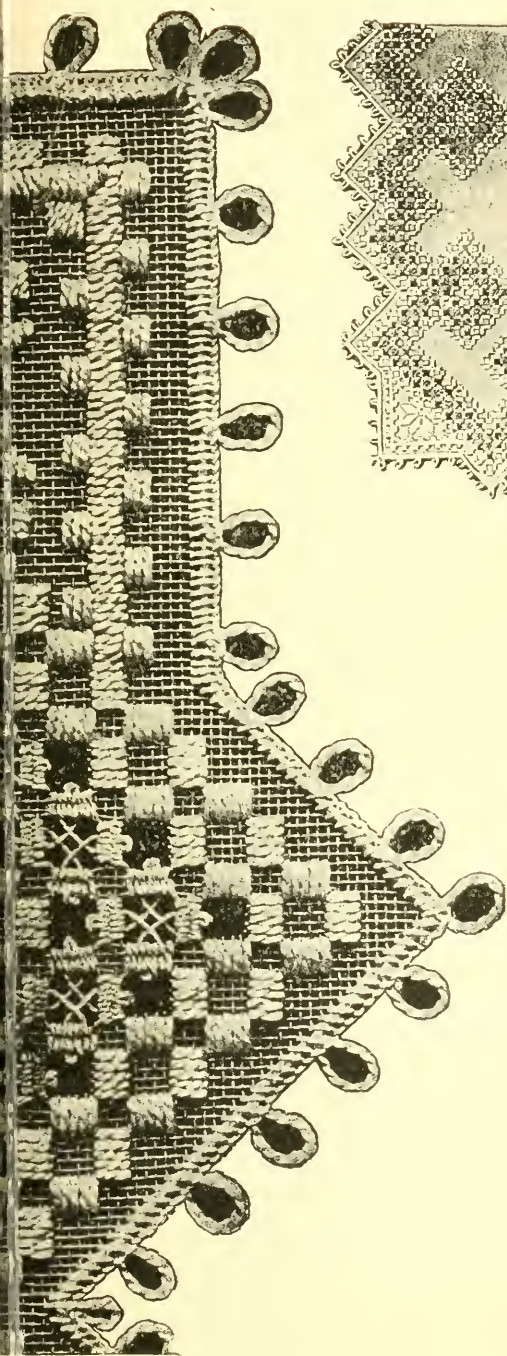


Border Design.

This beautiful border design is 12 inches wide, around a cover about one yard square, and is made on light yellow Marly cloth, a large open cotton weave, agreeable and easy to work. For the flat stitches Floché in yellow mercerized cotton is used, and white for the darning stitches. The center corner figure must be repeated four times to make one-fourth of this design. The Marly cloth should count to each side 450 threads at least.

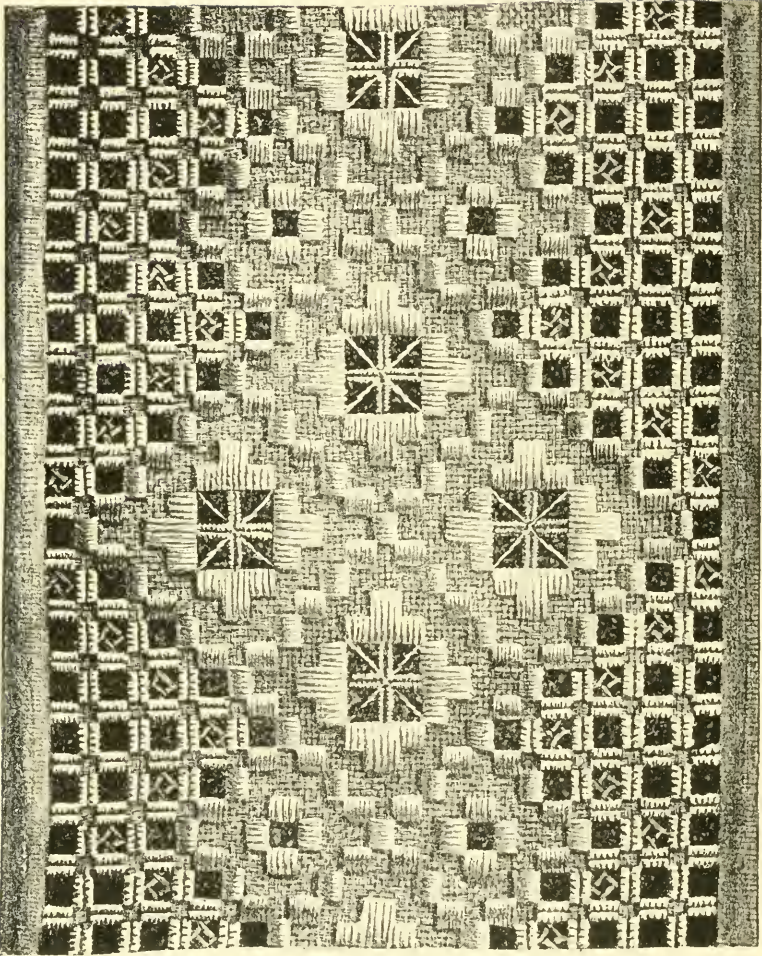


Large Pattern With Corner.



Border For Bed Spread.

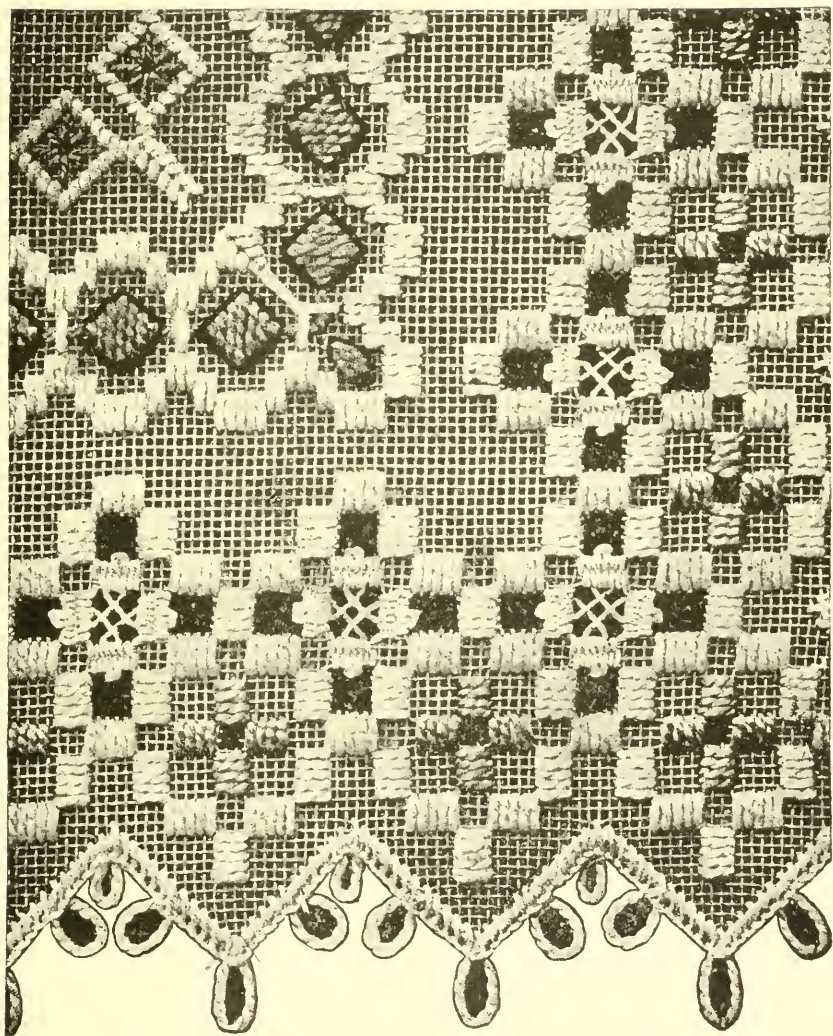
This handsome bed spread, made from design on opposite page, is worked on coarse white Congress canvas or cream Marly cloth. If worked on the canvas use coarse white mercerized cotton on cream Marly cloth. Very noticeable is the little point worked between the squares in the bed-spread. Each repetition of this design counts 120 stitches. The center of the bed-spread can be finished with a square like illustration 24, or, if preferred, an oblong piece made from the same design.



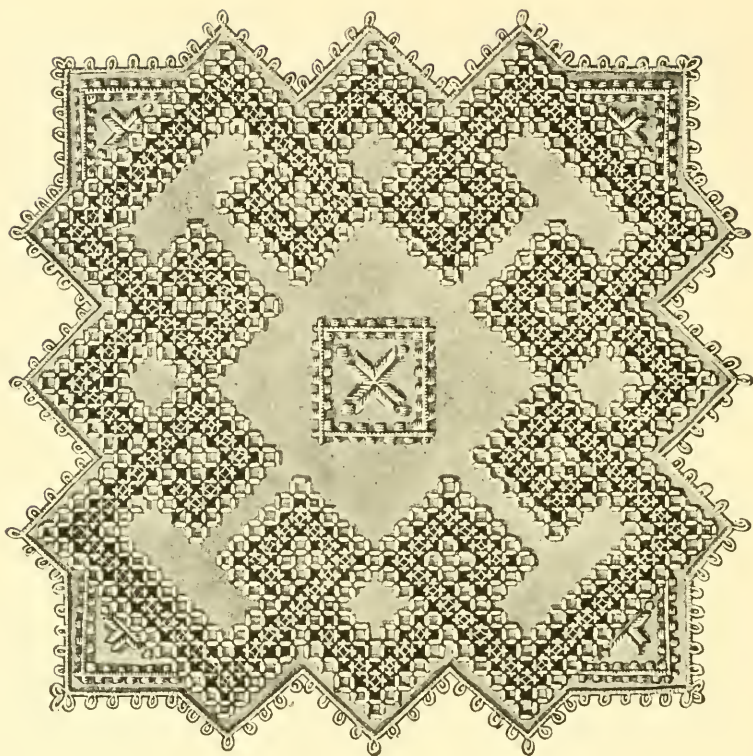
Insertion.

This serviceable insertion pattern is especially effective worked in all white on a strip of Hardanger linen 6 inches wide, with white mercerized cotton, is a pretty shirtwaist design.

The actual count of pattern in width is 108 threads.

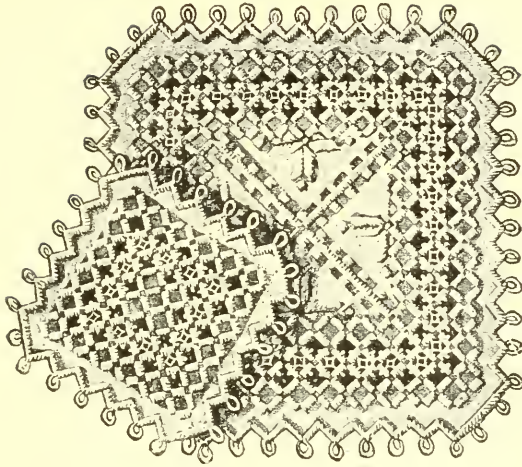


Enlarged Design of Center Piece given on page 33



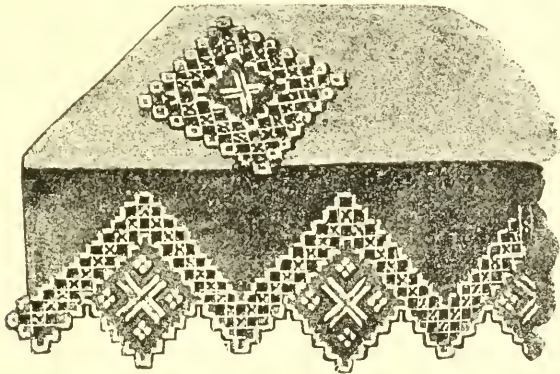
Center Piece, Copied From Illustration on Page 20.

This exquisite center piece shows the completed pattern on page 20. The finished piece measures nearly two-thirds of a yard square, made on white Congress cloth. The small center can be left out if desired. The edge is worked over coarse, twisted thread, of which the loops are formed at regular intervals.



Small Centers or Doilies.

The above designs must lie crosswise on the cloth and are taken from illustration 20. It is necessary to allow one-third more material for these pieces. A finished doily, measuring 9 inches, will require 12 inches of cloth. The designs are given so plainly in former illustrations we do not need to repeat them.



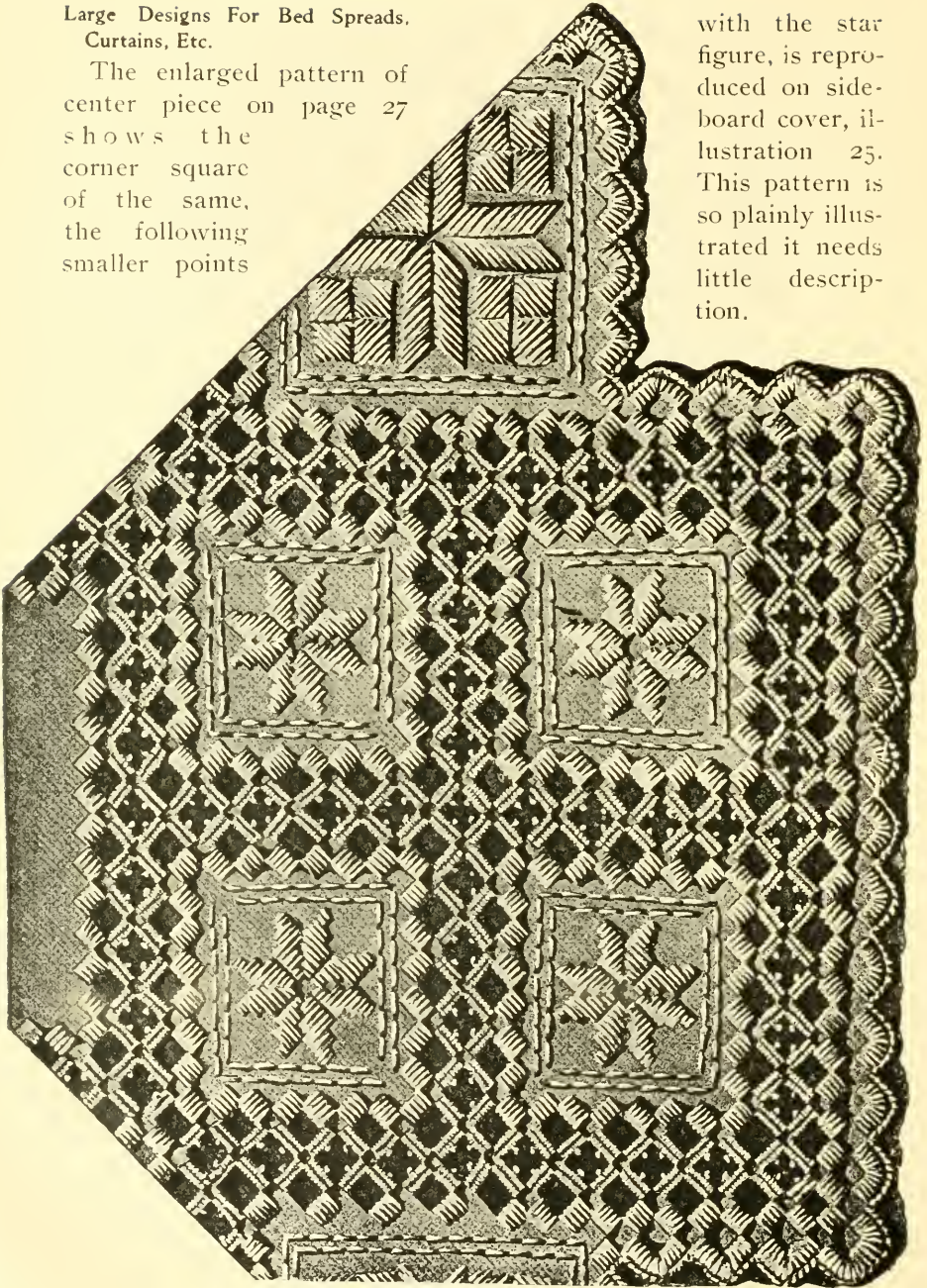
Side Board Cover and Doily from Page 27.

Norwegian drawn work has a rich effect on dark furniture, consequently this technic is used to good advantage for sideboard covers, dressing and toilet tables, table centers, etc. The decided firm angular lines do not allow plaiting or draping. This sideboard cover is $1\frac{3}{4}$ yards long and $\frac{3}{4}$ yard wide. The doily measures 6 inches finished. A good Hardanger linen makes a most serviceable cover.

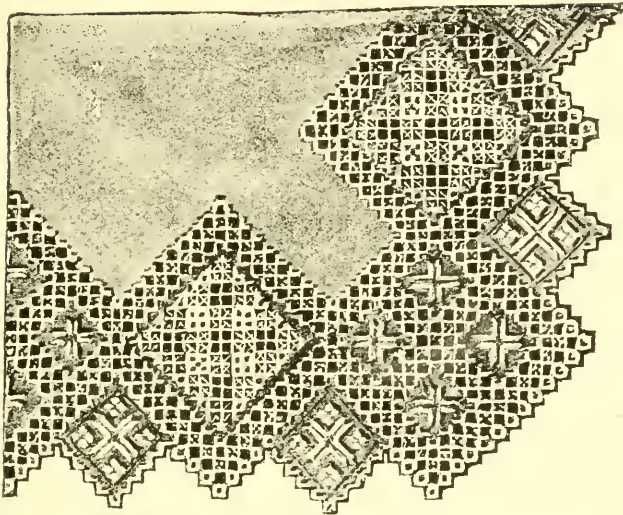
Large Designs For Bed Spreads,
Curtains, Etc.

The enlarged pattern of
center piece on page 27
shows the
corner square
of the same,
the following
smaller points

with the star
figure, is repro-
duced on side-
board cover, il-
lustration 25.
This pattern is
so plainly illus-
trated it needs
little descrip-
tion.

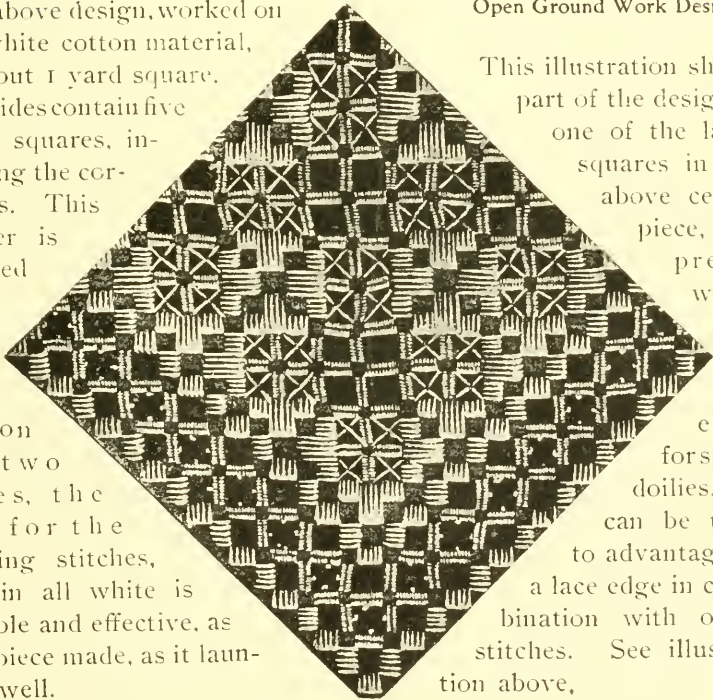


Large Designs for Bed Spreads, Curtains, etc. (See Pages 25 and 27)



Square or Oblong Center.

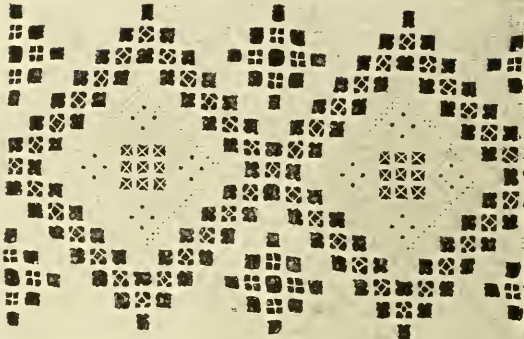
The above design, worked on fine white cotton material, is about 1 yard square. The sides contain five large squares, including the corners. This Center is worked with mercerized cotton in two sizes, the finer for the darning stitches, and in all white is durable and effective, as any piece made, as it launders well.



Open Ground Work Design.

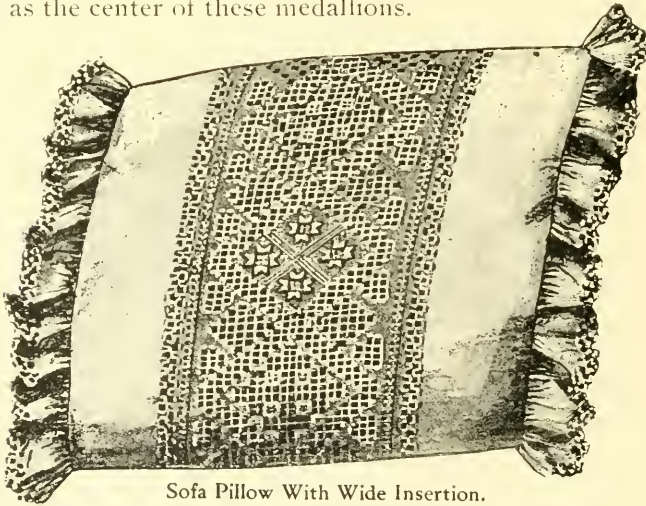
Open Ground Work Design.

This illustration shows part of the design of one of the large squares in the above center piece, also pretty with a button hole edge for small doilies. It can be used to advantage as a lace edge in combination with other stitches. See illustration above,



Insertion For Shirtwaists

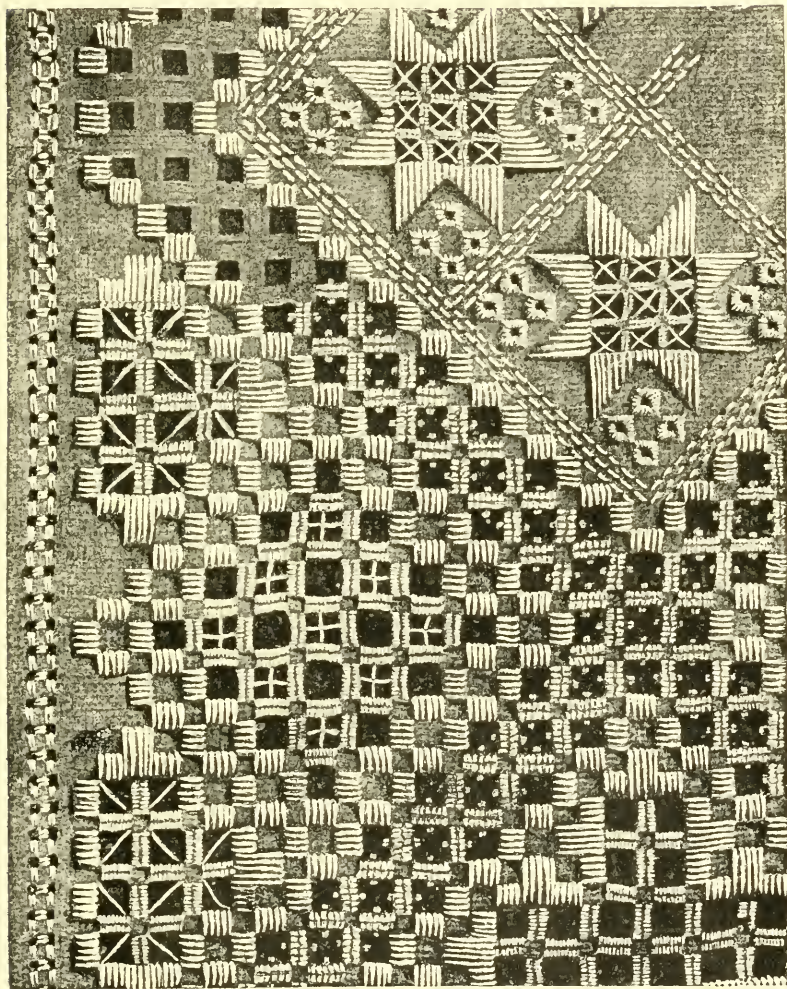
This insertion can be worked to advantage on any of the finer goods used for the Norwegian drawn work, linen preferred, same as used for the new shirtwaists. As this insertion is about 8 inches wide the cloth should count at least 150 threads at widest parts. The star center on opposite page is used as the center of these medallions.



Sofa Pillow With Wide Insertion.

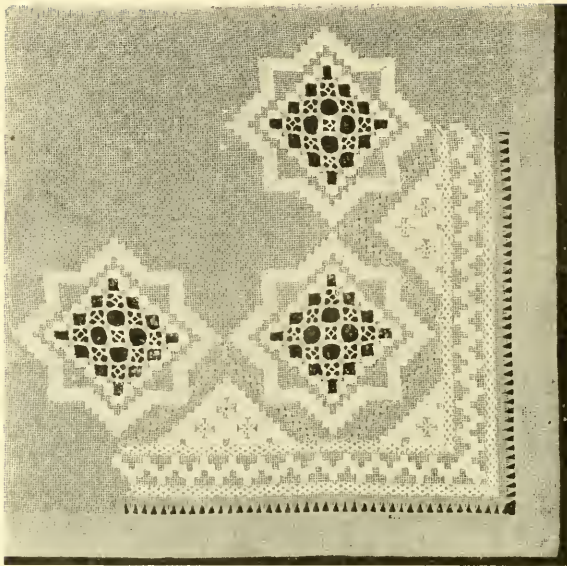
Exclusively rich and beautiful is the embroidery on this sofa pillow, for which illustration on opposite page furnishes a part in almost natural size. The material is linen, in white or colors, worked with white mercerized cotton. The ruffle is made from the same linen, about 5 inches wide finished with

a narrow border, see illustration 1. The same border can be used as a finish for the insertion.

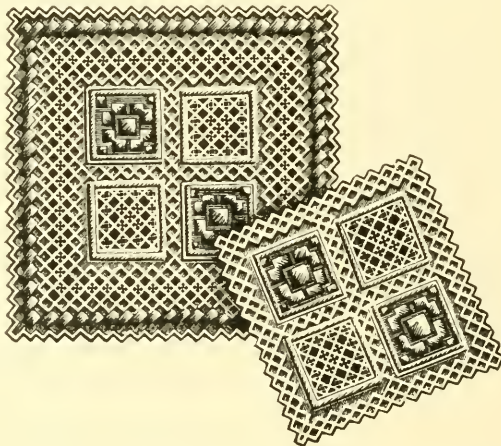


Wide Insertion. (See Page 28)

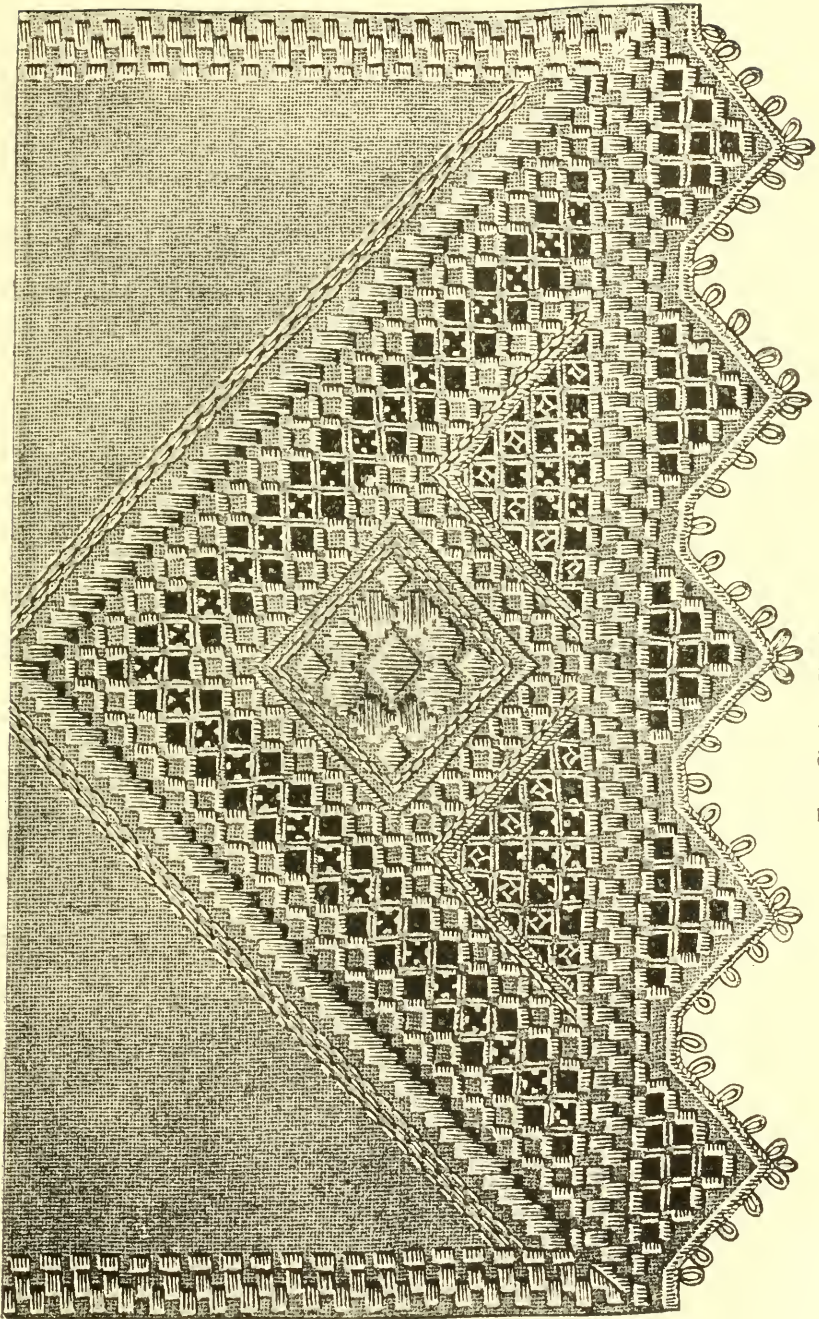
This handsome insertion, which can be used for bedspreads, curtains, sofa pillows or as a dress garniture, is worked on coarser or finer cloth and will make a wider or narrower strip, as desired. On our regular shirtwaist linen it will measure about 10 inches, and including the row of back stitches, needs 188 threads actual count.



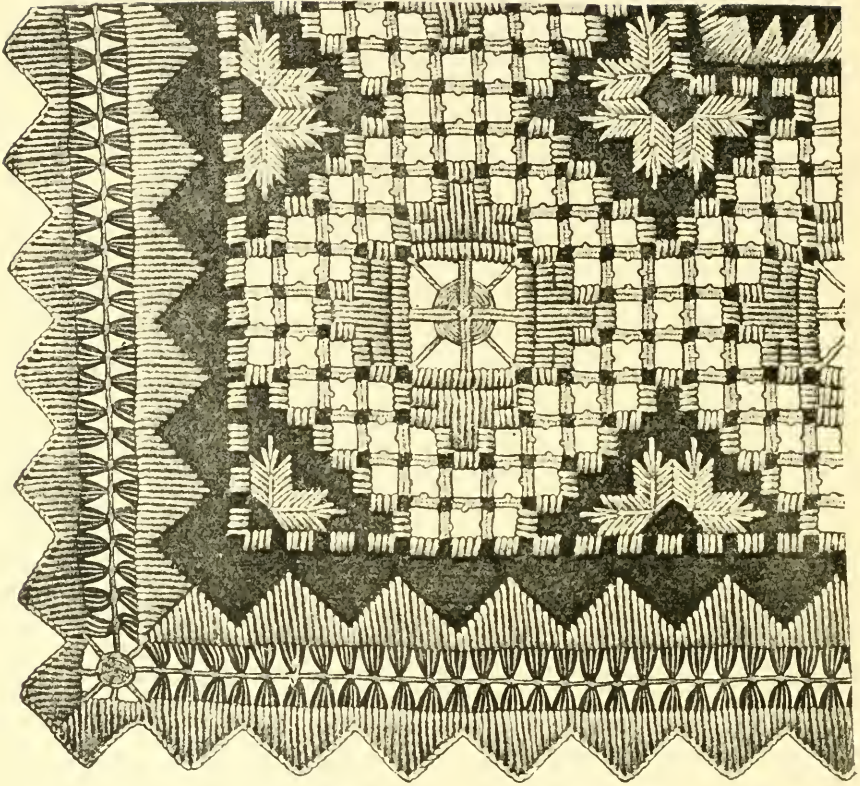
These designs are plainly illustrated on opposite page and need little description. The doilies are worked crosswise on the goods and require a piece of cloth $\frac{1}{2}$ larger in size than



actual count of threads used in pattern. The design given on opposite page is peculiarly adapted to a sideboard cover, if made on white linen, and, with any of the above doilies, will make an acceptable gift.



Tray Cloth or Side Board Cover.



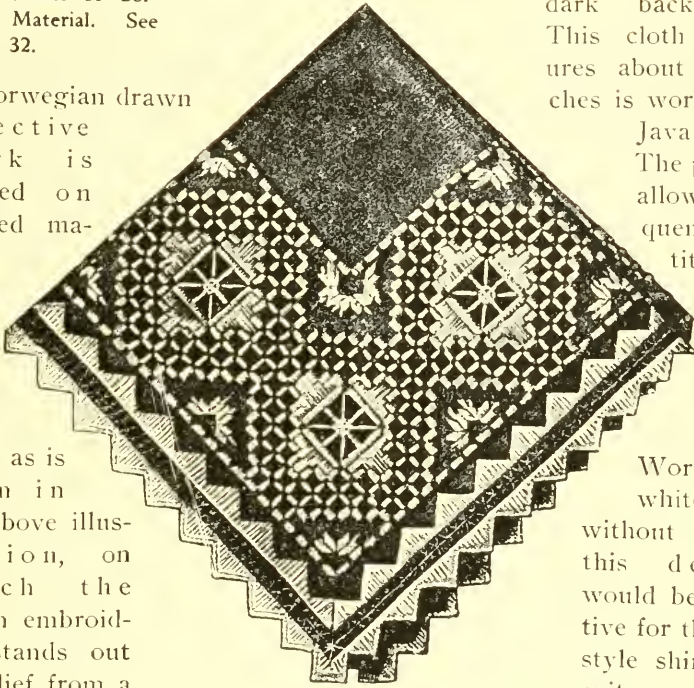
Center Piece or Table Cover For Dining Room.

The above pattern worked on colored coarse weaved goods with colored embroidery cottons, leaving the spaces uncut and filled in with the flat stitch instead of the darning stitch, is especially suitable and effective as a cover for a dining room table, and should measure about two yards square. The edge can be finished as described in illustration, or one of the pretty fancy stitches can be used in place of the hem-stitching. Worked like the above design on white linen this pattern can be used as a center piece, or as an insertion on a sideboard cover.

Fancy Center of Colored Material. See page 32.

Norwegian drawn effective work is worked on colored ma-

terial as is shown in the above illustration, on which the cream embroidery stands out in relief from a

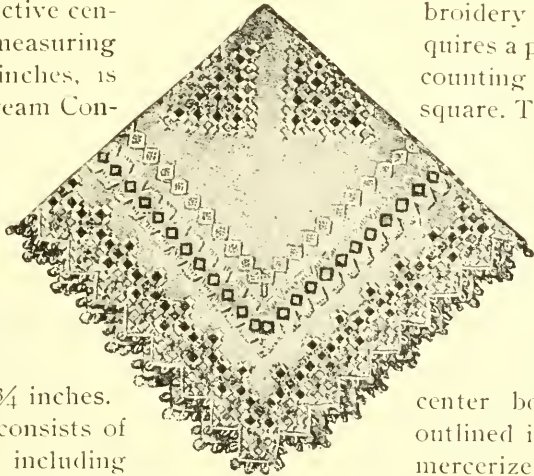


dark background This cloth measures about 27 inches is worked on Java cloth. The pattern allows frequent repetition.

Worked on white linen without border this design would be effective for the new style shirtwaist suits.

Center Piece

This effective center piece, measuring about 24 inches, is made on cream Congress canvass, each point counting 24 threads, for illus. see page 23, measuring less than $1\frac{3}{4}$ inches. Each side consists of 15 points, including the two corners. The actual number of

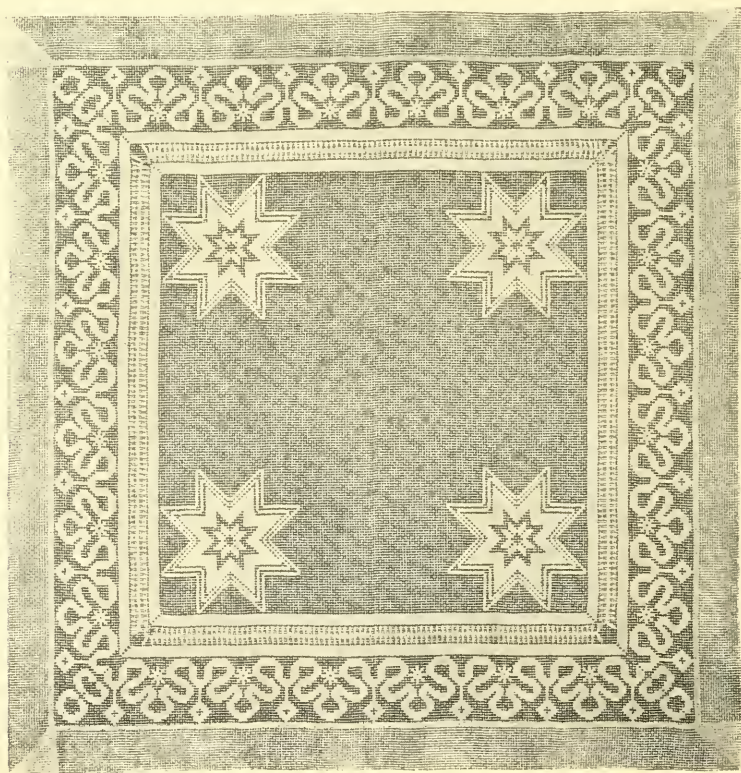


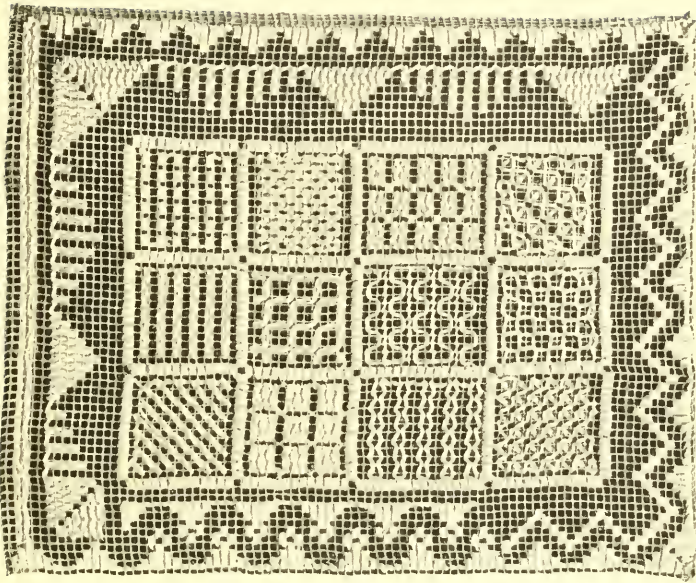
threads used in the embroidery is 360 and requires a piece of canvas counting 400 threads square. The button hole edge is worked over a coarse twisted thread which forms the loops. The dice, forming the center border can be outlined in black. Use mercerized cotton. This design is plainly illustrated on page 23.

Gittertyl

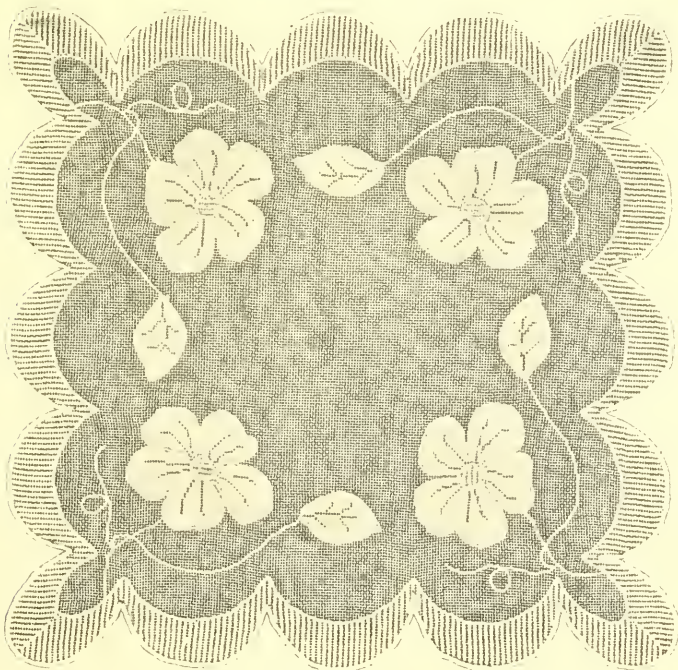
(“GITTER-TULLE.”)

This word of Danish origin translated (Gitter) mesh, square even mesh, (tulle) light mesh, by us called Fillét-net. The net for this work is nearly two yards wide and can be used to advantage for curtains, bed spreads, dresser covers, etc. Some are making shirt waists of it, but we doubt if it will be very popular for that purpose this season. We recommend the cream or white Fillét-net in preference to the colored net. The center piece given on this page is worked on a square of net measuring 34 inches, this star effect will be used on many of the shirt waist patterns. The only stitch used is the simple darning stitch, which is woven back and forth in each mesh, except the drawn work stitch which is above the hem.

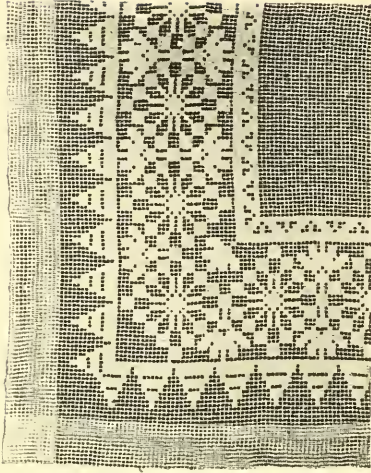




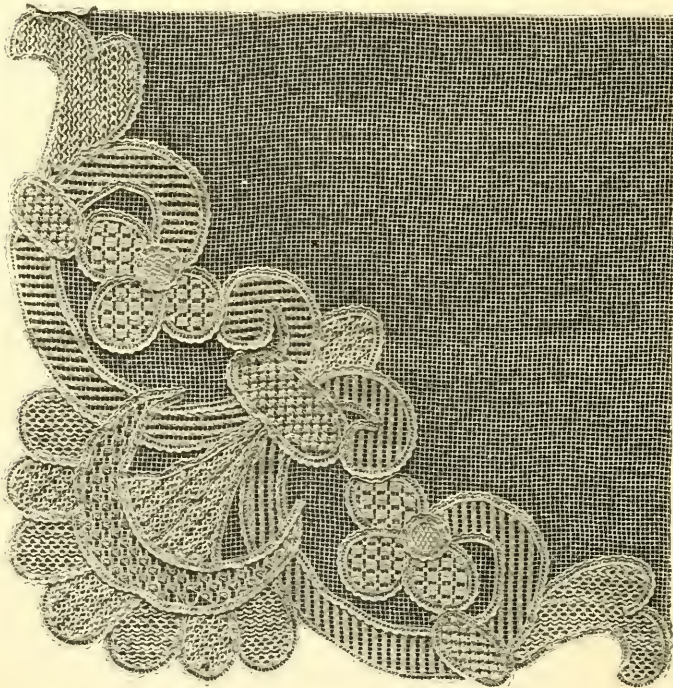
Sampler of Stitches

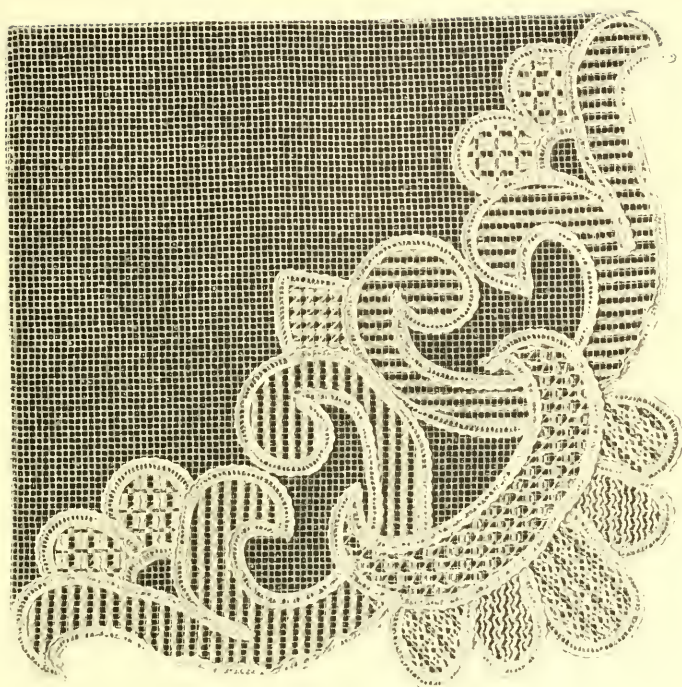


Sofa Pillow



This illustration is one of the prettiest and first designs imported several years ago. It can be used as an insertion for shirt waists or in detached squares the effect is exquisite. We are importing a special net for shirt waists which is more sheer than the net used for home decoration which will be on sale some time this spring.





Centre Piece



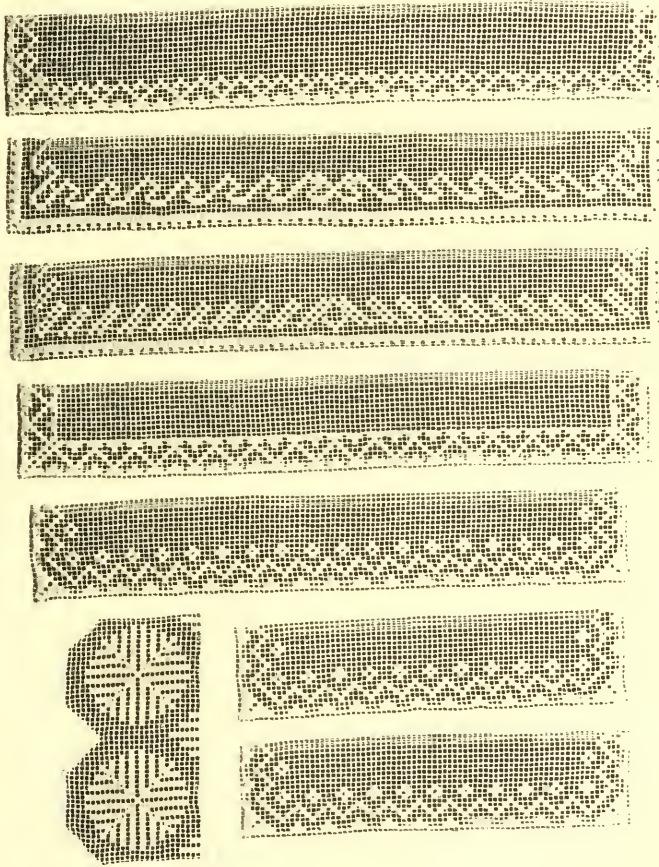
Sideboard Cover

The illustrations of fillét-net work given on pages 35, 36 and 37 need little description. Many of the stitches given in the sampler are effectively worked in the spaces. The pattern is outlined with a silk braid with cord on the edge which gives a rich finish to the work. These patterns come stamped on the

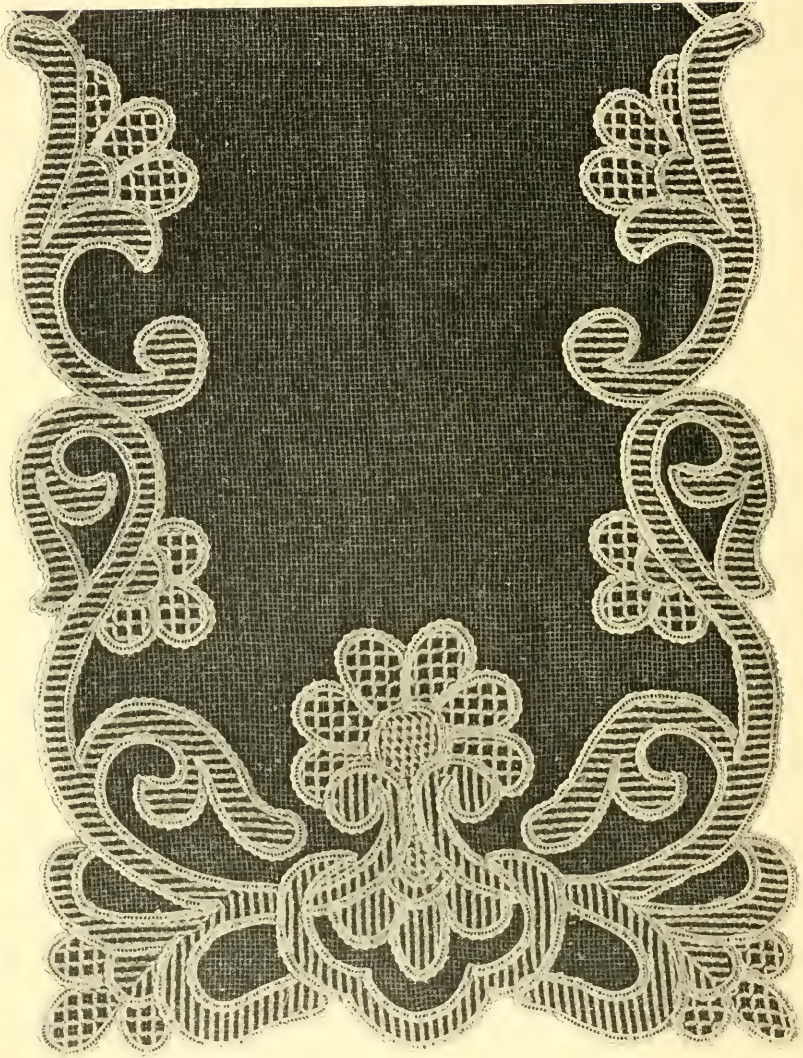


fillét-net. The above illustration is worked by counting the spaces and darning the stitches back and forth with mercerized cotton. Any cross stitch design can be worked with this darning stitch. The above pattern is exquisitely handsome used as a curtain border. The darned stitches are worked on the bias as well as on straight net.

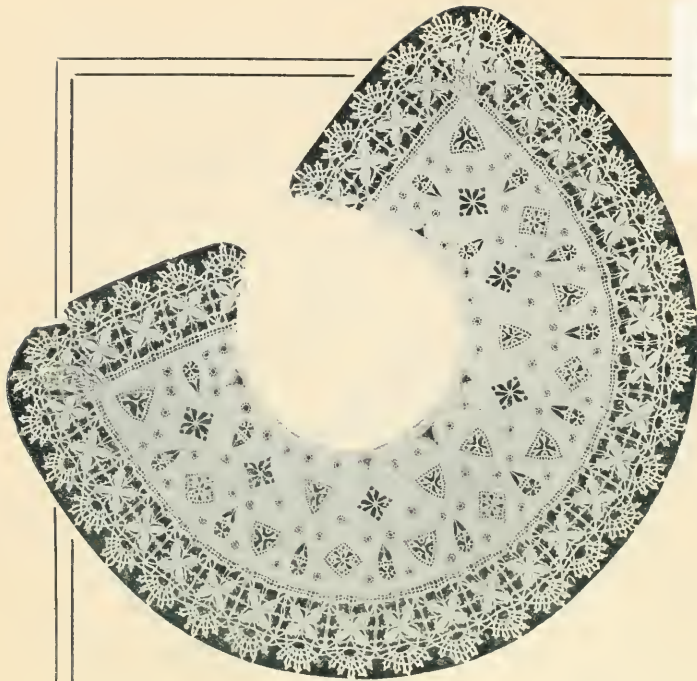
These collar and cuff sets are one of the popular novelties for the coming season. They are not new as we worked them in white for the Christmas trade. At the present time they are worked in colors, etc., one set is worked all red, others in



two or three shades, browns, blues or other desirable colors. The edge illustrated on left hand corner can be used as an insertion for shirtwaists.



Dresser Cover



HEDEBO

¶¶ The Danish Work (peasant work), called Hedebo, to be introduced next season, for Collars, Shirtwaists, etc., will share the laurels already won by Norwegian Drawn Work, the latter of which will be more popular than at present.



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