

EMBROIDERY DESIGN AND STITCHES

Uniform with this book
APPLIQUÉ DESIGN
AND METHOD
by Kathleen Mann

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THE DAISY CHAIN

by Kathleen Mann

EMBROIDERY DESIGN AND STITCHES

BY
KATHLEEN MANN

WITH COLOUR FRONTISPIECE
FOUR PLATES FROM PHOTOGRAPHS
AND MANY LINE DRAWINGS
BY THE AUTHOR

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PREFACE

THE embroideresses of Great Britain have in the past produced embroideries of great beauty. Besides being beautiful in design and technique, these works have embodied something of the times and circumstances in which they were created.

The purpose of this book is to assist students or artists not to make reproductions of these works, but to produce embroideries consistent with the spirit of the present time ; works which may be useful in the home, or ones which may in the future take their place among the fine arts of this century. The author hopes to point the way to spontaneous and creative design through stitching, and to widen the outlook towards the possibilities of and results obtainable by the use of the extensive range of modern materials.

There are many people who say that they cannot make their own designs because they cannot draw. It is hoped that this book will help them to realize that a sense of good design for embroidery does not necessarily depend on the ability to draw. One could add that in some cases the ability to draw might even be a disadvantage, as it is possible that too much thought given to the actual drawing might lead students to forget the medium for which they were designing. It is necessary from the commencement of a design for this craft to think in terms of material and stitches. If the work is treated from the beginning as a delightful adventure in textures, stitches, lines and masses, the finished work is almost certain to possess at least one great asset—that of spontaneity.

In a book of this size it is only possible to deal with a certain number of stitches ; those chosen for illustration and description are ones which can be used in many different ways, and it is consistent with the rest of the book if the student is asked in this case to keep the experimental attitude when studying stitches. In so

PREFACE

doing she will be agreeably surprised to find the number of different ways in which one stitch or several stitches together can be used.

It is a pity that to-day, when we are surrounded with contemporary expression in our dress, furniture, houses, motor-cars, etc., so large a percentage of embroidery is produced from a glance into the past rather than one at the present or into the future.

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RUNNING AND TACKING STITCHES

1. **PLAIN RUNNING STITCH.**—Work from right to left, picking up and passing over short and equal pieces of material. This stitch can be whipped over to form a thin line. If it is desired to work a design in a fine outline, Whipped Running can be used in either silk, cotton or woollen thread. A combination of silk and wool gives a pretty effect.

2. **THREADED RUNNING STITCH.**—Work a row of Running Stitch, and then thread through each stitch by passing the needle up through one stitch and down through the next, working from left to right.

3. **DOUBLE THREADED RUNNING STITCH.**—Work a row of threaded Running Stitch and then thread each stitch a second time, working from right to left.

4. **TACKING STITCH.**—Work the same as Running Stitch, only pass over and pick up longer pieces of material.

5. **TAILOR'S TACKING.**—Work the same as tacking, only a longer piece of material is passed over than picked up.

6. A border composed of two rows of diagonal tacking stitches and one row of vertical stitches.

7. Double threaded Running Stitch used in spontaneous lettering.

8. The use of diagonal tacking stitches to soften a hard line.

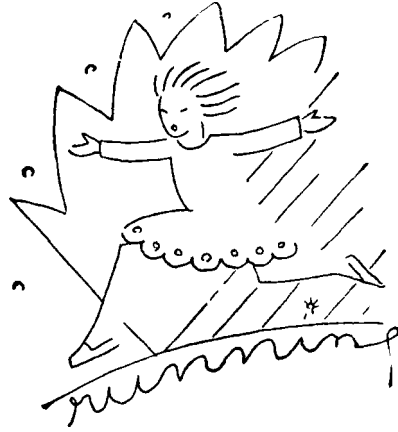
9. Several rows of Running Stitches worked beneath each other to form the basis for a threaded border.

10. Border composed of Tacking Stitch, and small motives, each composed of three short stitches.

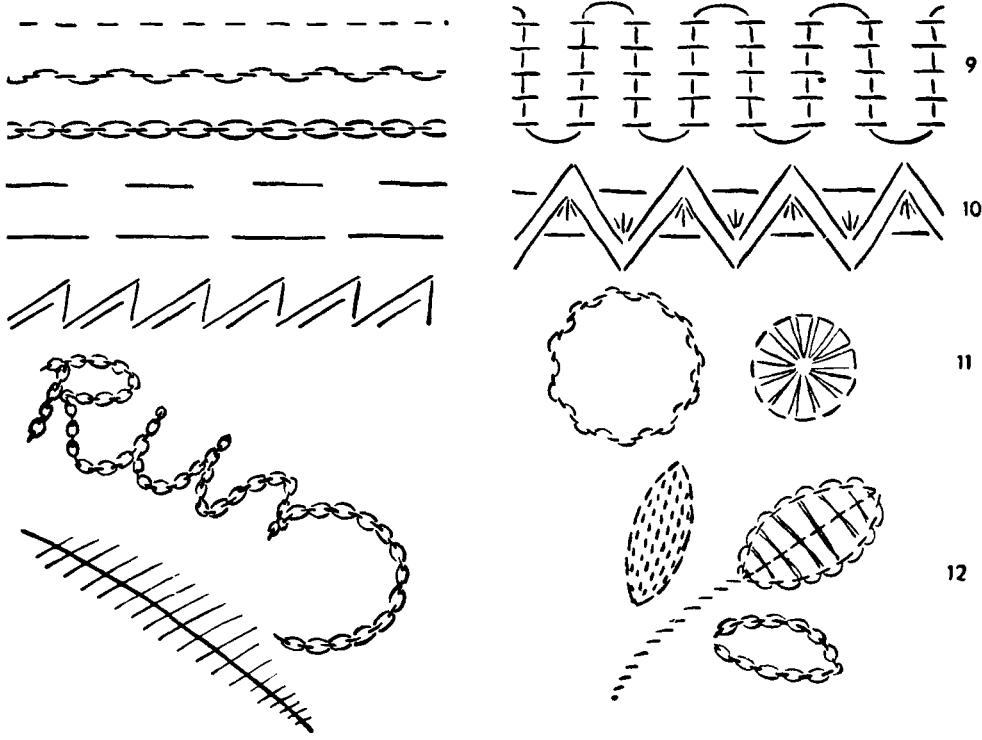
11. A decorative circle in threaded Running Stitch, and a small circular motive in Running and Tacking Stitches.

12. **THREE METHODS OF TREATING LEAVES.**—A spotted filling for a leaf composed of small Running Stitches. A leaf outlined in Running Stitch and threaded across, the threading tied down in the centre by a further row of Running Stitch. A leaf outlined in threaded Running Stitches.

Note.—All stitches to be threaded should be loosely worked, otherwise the material will pucker when the threading is completed.



RUNNING AND TACKING STITCHES



BACK STITCH

1. **BACK STITCH.**—The method of working this stitch is shown clearly in the diagram. Back Stitch can be used as an outline either plain or whipped.

2 and 3. **THREADED BACK STITCH** and **DOUBLE THREADED BACK STITCH.**—These stitches are threaded in the same manner as described under diagrams 2 and 3 on page 8.

4. **PEKINESE STITCH.**—Work a row of Back Stitch, and commence threading it from left to right ; bring the needle through to the surface of the material just below the first Back Stitch, slip it under the second stitch in an upward direction, and then down again through the first ; the loop of the thread should lie beneath the needle. Proceed in this manner so that the needle is passed twice through each Back Stitch.

5 and 6. Broad bands, each composed of a form of Herringbone Stitch (see page 18) laced on two parallel rows of Back Stitch.

7. A simple motive suitable for working in Pekinese Stitch. The flower could be filled in with rows of this stitch ; to produce a speckled effect, work the Back Stitch and threading in contrasting colours.

8. Two parallel rows of Back Stitch threaded vertically. Several strands of wool or a narrow ribbon can be passed underneath the vertical threads.

9. **GUILLOCHE STITCH.**—Work groups of three Back Stitches at equal distances apart. Double thread these loosely, and work a Chain Stitch within each oval space.

10. A border formed of Back Stitch and Rumanian Stitch. (See page 23, diagram 2.)

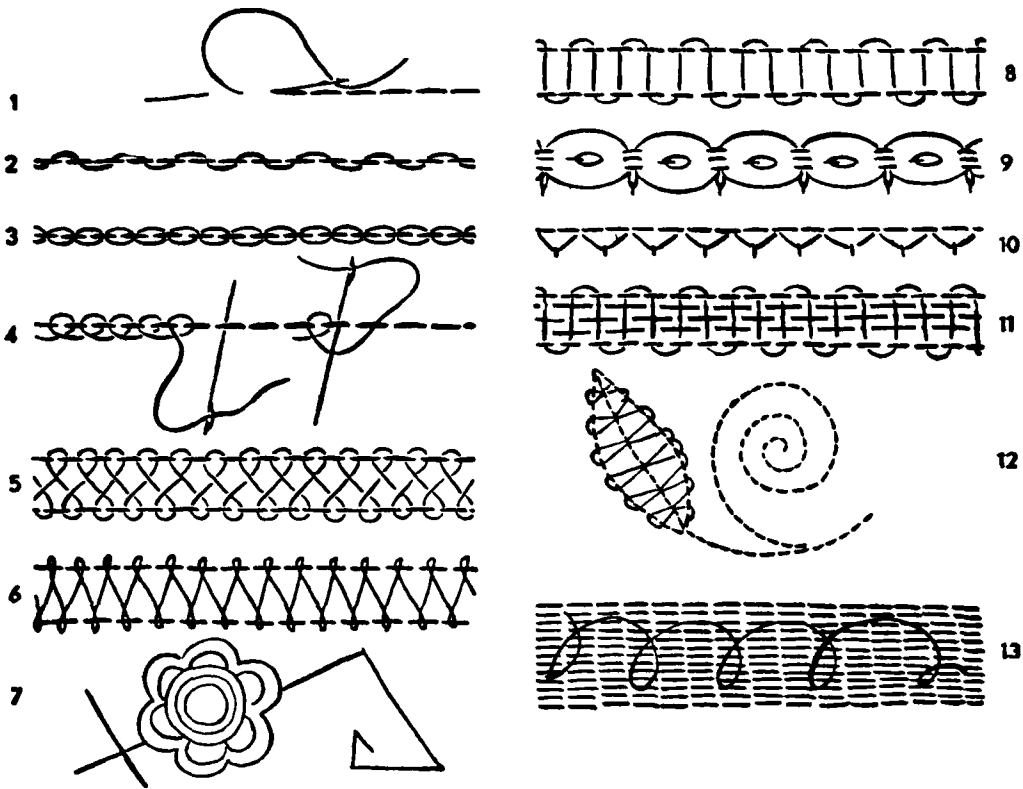
11. **DARNED BORDER.**—Basis the same as diagram 8, the verticals are darned horizontally.

12. A light treatment for a leaf. In Back Stitch and threading.

13. **DECORATIVE BAND.**—Basis, rows of Back Stitch worked to give a ribbed effect. A free design is superimposed on this. It should be worked loosely in Chain or Stem Stitch. (See pages 13 and 27.)



BACK STITCH



CHAIN STITCH

1 and 2. **CHAIN STITCH** and **BACK STITCHED CHAIN**.—The diagrams illustrate the method of working these stitches.

3. **CHEQUERED CHAIN**.—Thread two threads of contrasting colours into the same needle. Work a Chain Stitch alternately with each thread.

4. **TWISTED CHAIN**.—This stitch can be worked from the diagram.

5. **OPEN CHAIN**.—Trace two parallel lines, bring the needle through on the top traced line, insert it as in the diagram with the thread passing under the point of the needle, pull it through. The loop should be fairly loose, so that for the next stitch the needle can be inserted through the loop and the material in the same direction as the first stitch.

6. **DOUBLE CHAIN**.—Work an Open Chain loop, and into this another above it, insert the needle into the first loop and bring the point out to the left ; put the thread under the point and pull the needle through ; insert the needle through the upper loop and proceed as in the diagram.

7. **ROSETTE CHAIN**.—Trace two parallel lines ; commence at the right end of the top line, insert the needle vertically a little to the left of the starting-point, bring the point through at the bottom line ; pass the working thread over the needle from right to left, and under the point (*a*) pull the needle through, (*b*) pass it up through the loop on the top line.

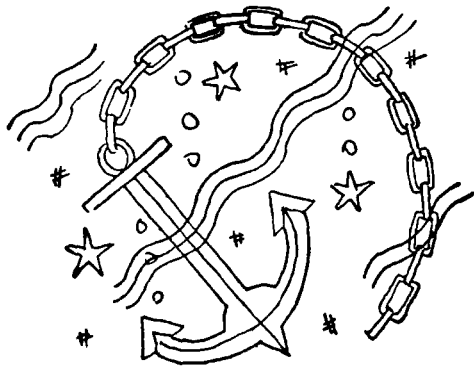
8. **CABLE CHAIN**.—Work from right to left, bring the needle through to the surface, hold the thread down upon the material below the starting-point, pass the needle under the held thread from left to right, and pull it through until a small loop is left ; insert the needle into the loop and through the material, release the held-down thread, and bring the point of the needle through outside the loop and a little to the left, pass the thread under the point, and pull the needle through.

9. **BRAID CHAIN**.—Work the same as Cable Chain, inserting the needle vertically instead of horizontally.

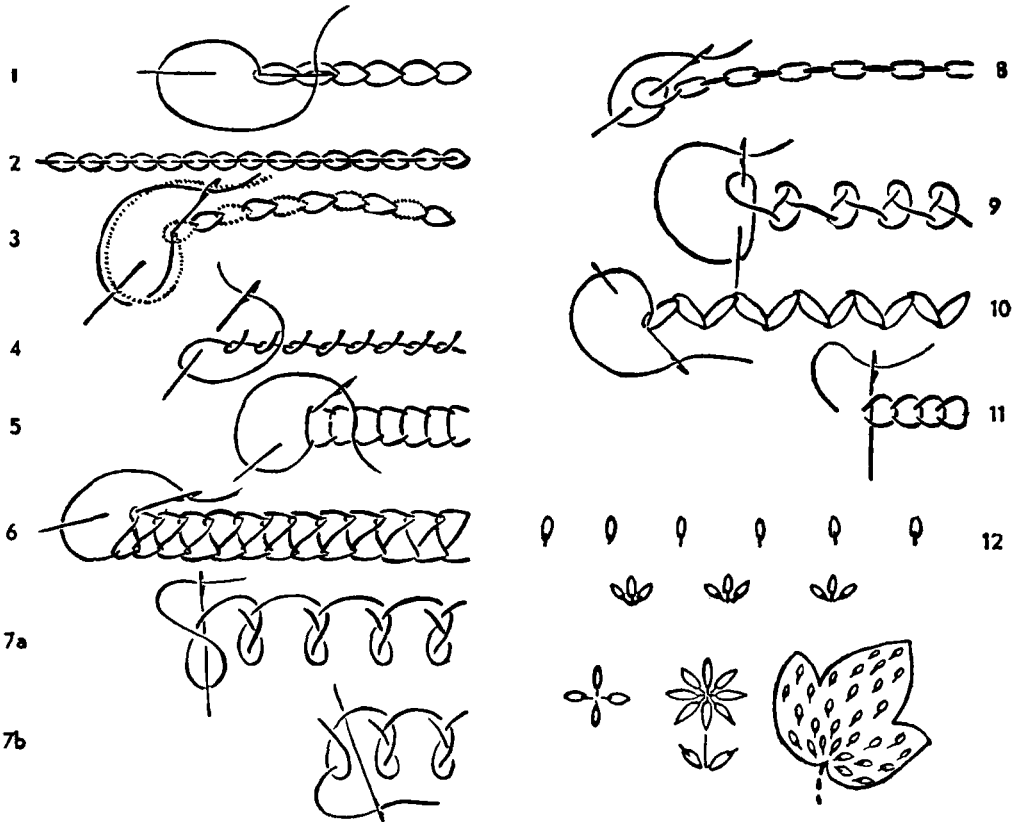
10. **ZIGZAG CHAIN**.—The needle must split the thread on working into each chain stitch, in order to create a good zigzag.

11. **BROAD CHAIN**.—Make a small Back Stitch and proceed as in the diagram.

12. **DETACHED CHAIN**.—Used to form a spot pattern and other motives.



CHAIN STITCH



DARNING

1. **PATTERN DARNING.**—Work on a material with an open weave. Commence by making a row of tacking stitches passing over nine threads and picking up one. Continue each row, picking up two more threads and passing over two less threads until the points are completed.

2 and 3. Design arrived at by picking up and passing over groups of threads.

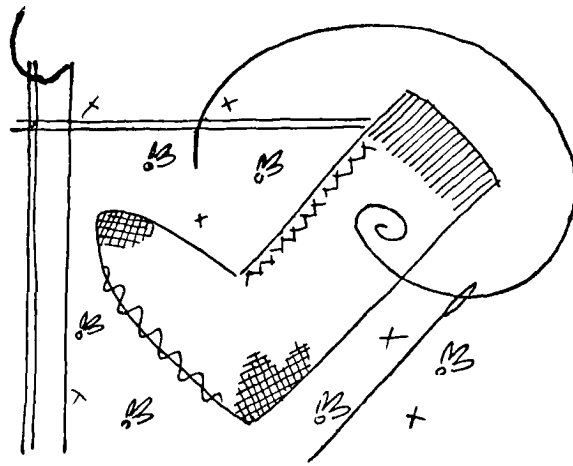
4. A small motive in darning.

5. **SURFACE DARNING.**—This form of darning can be worked on any fairly firm material. It is advisable to work in a frame. Trace the motive to be darned on to the material, lay parallel threads across horizontally; the material should only be entered at the edges of the design; next run vertical threads through the ones already laid, working under and over alternately, again only entering the material at the edges of the design.

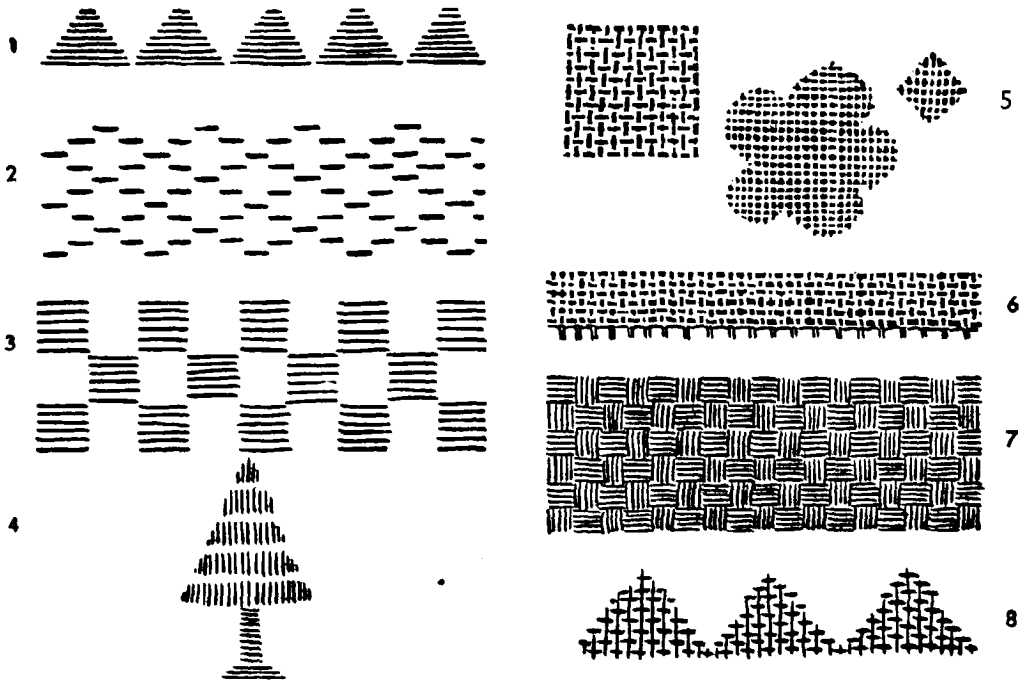
6. **SURFACE DARNED BORDER.**—One edge is broken by the use of Spaced Buttonhole (see page 21).

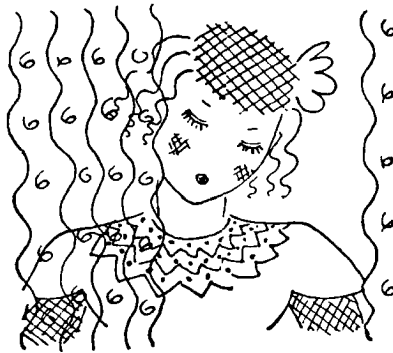
7. Pointed border in Surface Darning.

Note.—Any simple motive can be worked in Surface Darning, providing it is not too large. Laying the threads one way in wool, and darning them with silk, while a little difficult to handle, gives a very interesting texture.

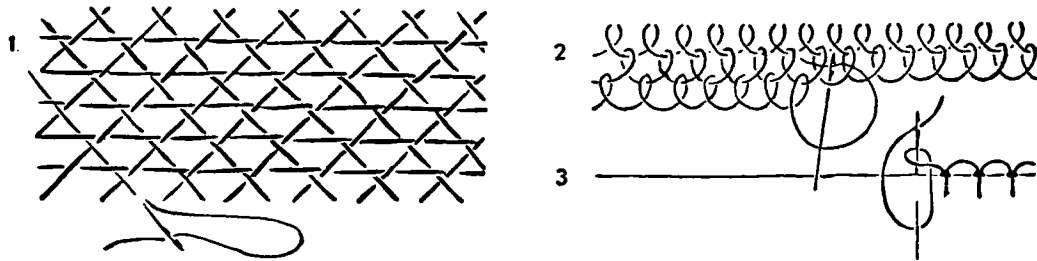


DARNING





LACE STITCHES

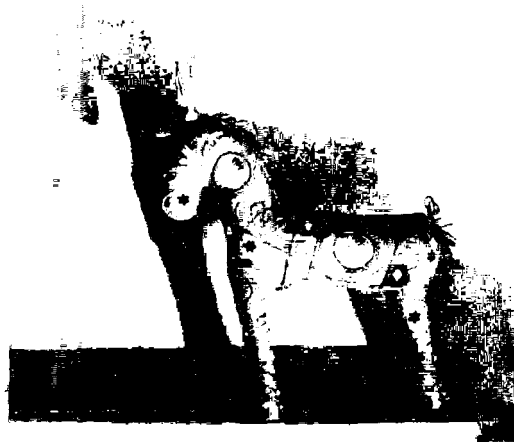


Note.—The filling stitches illustrated in diagrams 1, 2 and 6 are only held to the ground materials at the edges.

1. HONEYCOMB FILLING.—Lay rows of horizontal stitches equidistant apart, over these lay diagonal threads in one direction only. The third and last step in working this stitch is to weave in a second group of diagonal threads at right angles to those laid previously. The interweaving of the threads is executed by the needle picking up all the underlying threads as illustrated in the diagram.

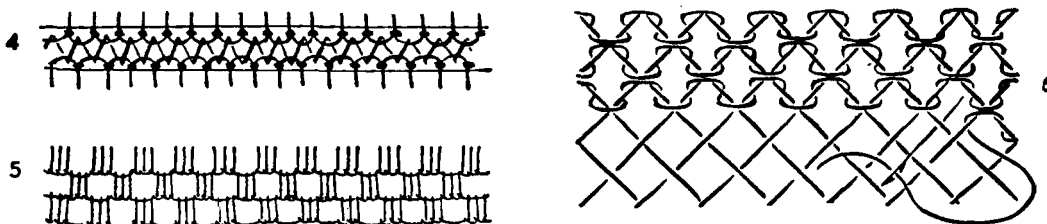
2. DETACHED BUTTONHOLE FILLING.—Work a row of Buttonhole loops, picking up a small piece of material horizontally for each stitch. Then work rows of Buttonhole loops into each other, only passing the needle through the material at the commencement and finish of each row. When completed, the loose edge can be hemmed down to the material if so desired.

3. A LOOPED EDGE.—Make a small loop in the thread, pass the needle through this and the material, lay the thread under the point of the needle and pull it through in an upward direction.



Horse embroidered on spotted chintz in Anchor Flax and Stranded Cotton, further decorated with spangles. Box top of woollen hopsack embroidered with surface darning, couched silver thread and other stitches. Square cushion embroidered on linen tweed in Pekinese Stitch, and threaded Back Stitch. Long cushion in woollen tweed with motifs in surface darning. Ball and Duck in felt embroidered in Wool and Stranded Cotton.

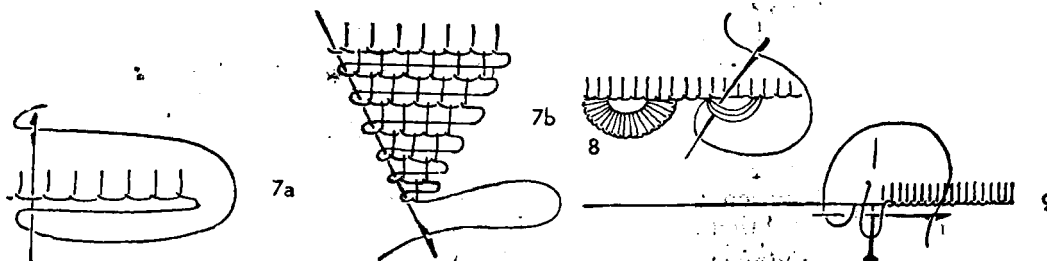
LACE STITCHES (*continued*)



4. AN INSERTION.—Work looped edge stitch along the edges of two pieces of material to be joined together; tack the edges to a piece of paper so that they lie facing to and parallel with each other, lace up as shown in diagram.

5. GROUPED BUTTONHOLE STITCH FILLING.—Work several rows of grouped Buttonholing into each other, this time passing the needle through the material with each stitch.

6. TWISTED LATTICE FILLING.—Lay a basis of interlaced diagonal threads, and commencing from the top right-hand corner lace up the threads as shown in the diagram.



7. POINTED EDGE.—Work a row of seven Buttonhole Stitches along the edge to be decorated, and then pass the thread along immediately beneath the row of stitches, work another row of six stitches into the loops of the first row and over the loose thread—repeat until the point is reached. Pass the needle up the row of loops left at the side and the first point is completed.

8. BUTTONHOLE EDGE.—Lay three or more looped threads as a basis for the Buttonhole stitches, the threads must enter the same side of the material at each end of the loop. Crossing the threads will cause the edge to twist.

9. PICOT.—A pin should be inserted for this stitch, the working can be followed from the diagram.

HERRINGBONE STITCH

1. **HERRINGBONE.**—The diagram shows the method of working the stitch.

2. **INTERLACED HERRINGBONE.**—Work a row of herringbone as shown in diagram 1, only this time slip the needle under the diagonal stitch in an upward direction as illustrated in diagram 8a. Work a second row of Herringbone, picking up the space left by the first row, and passing the needle over, under, over, under, under, over, under, over, etc. When completed, the thread should pass over and under alternately in every direction, forming a perfect interlacing.

3. **VARIATION.**—Interlaced Herringbone will, if worked in two colours, produce an equal proportion of each colour, but if it is desired that one of the colours should predominate over the other, work a row of ordinary Herringbone and a second one within the spaces without interlacing them.

4. **UPRIGHT HERRINGBONE.**—Work as Herringbone, only insert the needle vertically instead of horizontally.

5. **BACK STITCHES HERRINGBONE.**—Work a row of Herringbone, then two rows of Back Stitch, one over the upper crosses and the other over the lower ones.

6. **ROSETTE HERRINGBONE.**—Work a row of Herringbone, commence lacing from the right and pass twice round each cross of the Herringbone—follow the diagram carefully.

7. **CLOSED HERRINGBONE.**—Work as Herringbone, only leave no space between the stitches. The back should appear as two rows of Back Stitch. This stitch is used for shadow work, and in this case is worked on the wrong side of organdie (see plate opposite page 32).

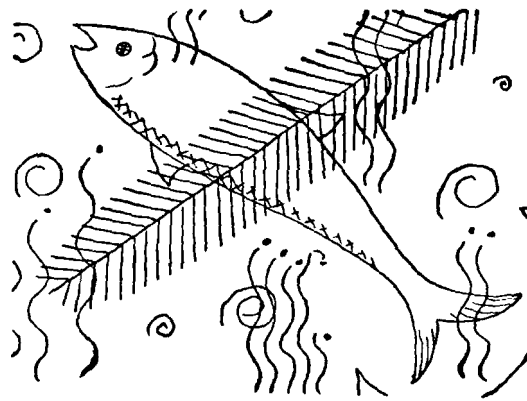
8. **INTERLACING.**—*a.* Work a row of wide-spaced Herringbone, passing the needle under the diagonal.

b. Work a second row of Herringbone between the spaces left by the first row, and make a perfect interlacing.

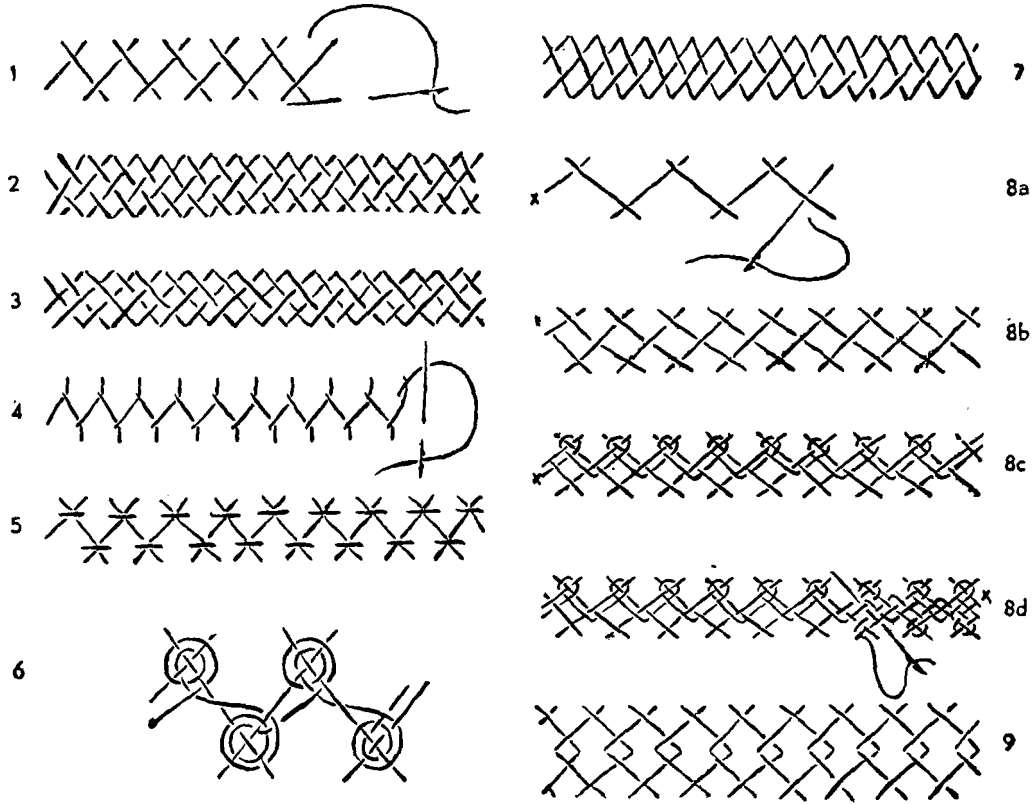
c. Lace up the upper crosses, commence at the left, follow the diagram closely.

d. Lace up the lower crosses, commence at the right, again follow the diagram closely. *Note.*—In C and D the needle only enters the material at the beginning and finish of the row.

9. Work rows of Herringbone beneath each other to form a light filling.



HERRINGBONE STITCH

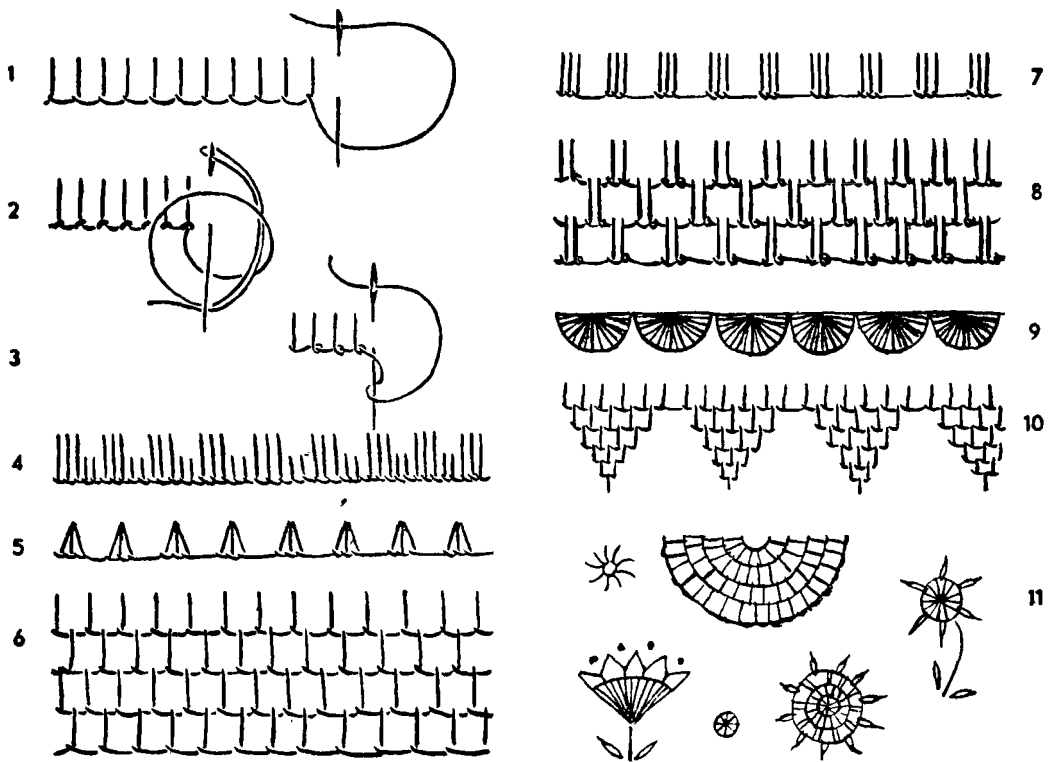


BUTTONHOLE STITCH

1. **BUTTONHOLE OR BLANKET STITCH.**—Work as illustrated in diagram.
2. **TAILOR'S BUTTONHOLE.**—Place the thread under the point of the needle as shown in diagram 1, then take the thread passing from the eye of the needle under the point, from right to left.
3. **TWISTED BUTTONHOLE.**—The position of needle and thread are clearly shown in the diagram.
4. A decorative effect gained by the use of Buttonhole Stitches worked in groups of two short and three long stitches.
5. A border useful for working over a turned-up hem. Groups of three Buttonhole Stitches should be worked into the same hole at the top and allowed to spread fan-like at the bottom.
6. Rows of Buttonhole Stitch worked into each other to form a light filling.
7. Buttonhole Stitch worked in groups of three stitches gives a chequered border effect.
8. **FANCY BUTTONHOLE FILLING.**—Work groups of two Buttonhole Stitches, the first stitch of each group as an ordinary Buttonhole Stitch, and the second one of each group a twisted Buttonhole Stitch as illustrated in diagram 3. Work several rows into each other.
9. A border composed of semicircles in Buttonhole Stitches.
10. A pointed border in Buttonholing.
11. Motives which can be worked in Buttonhole Stitch with the addition of Rumanian or Chain Stitches.



BUTTONHOLE STITCH



RUMANIAN STITCH

1. RUMANIAN STITCH.—Diagram *a* shows the position of the needle and thread for commencing Rumanian Stitch. Diagram *b* illustrates the completion of the stitch.

2. RUMANIAN STITCH (VARIATION).—Work sideways as in diagram.

3. INTERLACED RUMANIAN STITCH.—Work one row of Rumanian Stitch as shown in diagram 2, and then proceed to work a second between the first, slipping the needle in an upward direction under the left fork of each V formed by the first row of stitches.

4. Detached Rumanian Stitches forming a spot pattern.

5. Rows of Rumanian Stitches forming a light filling.

6. Another variation of Rumanian Stitch ; the needle is inserted vertically for each stitch.

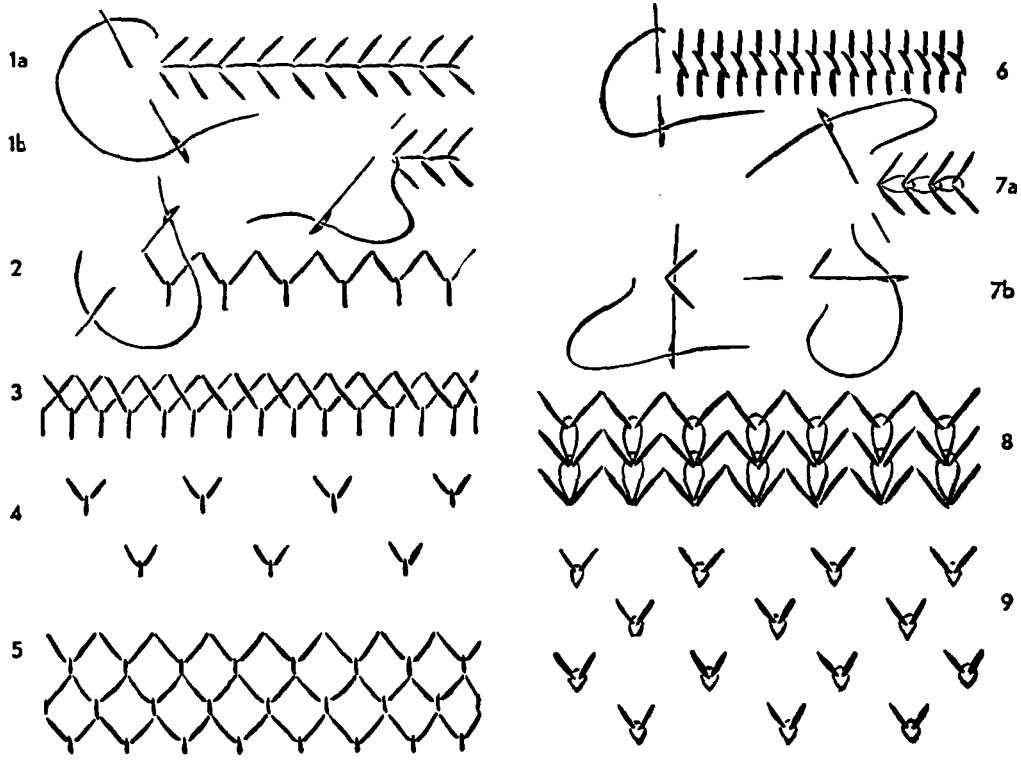
7. WHEAT-EAR STITCH.—Sew two small stitches to form a V shape, bring the needle through a little away from the apex of the V, pass the needle under the two stitches and insert once more in the same hole spaced from the apex of the V, continue by laying two more stitches parallel to the first ones made, and continue.

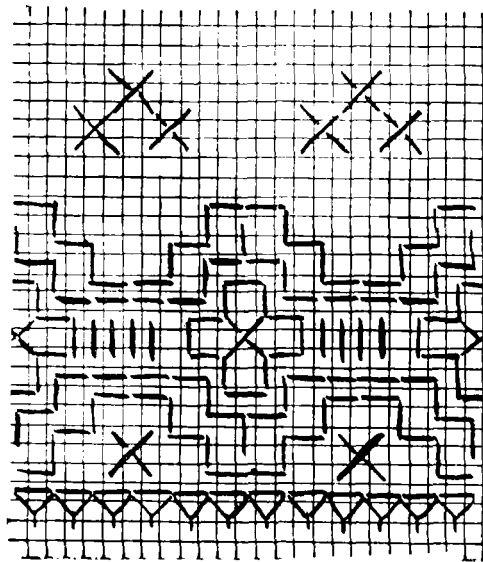
8. Rows of Wheat-Ear Stitch forming a filling.

9. A spot pattern formed by alternate spacing of detached Wheat-Ear Stitches.



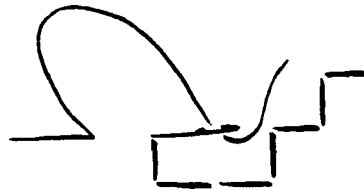
RUMANIAN STITCH





RUMANIAN WORK

Tack a piece of single thread canvas (twenty threads to the inch) over the material to be embroidered, proceed to work a design in Back Stitch, passing over two threads of the canvas for each stitch. When the embroidery is completed, draw out the threads of the canvas (see scarf in plate opposite page 37, also diagram below).



PUNCH WORK

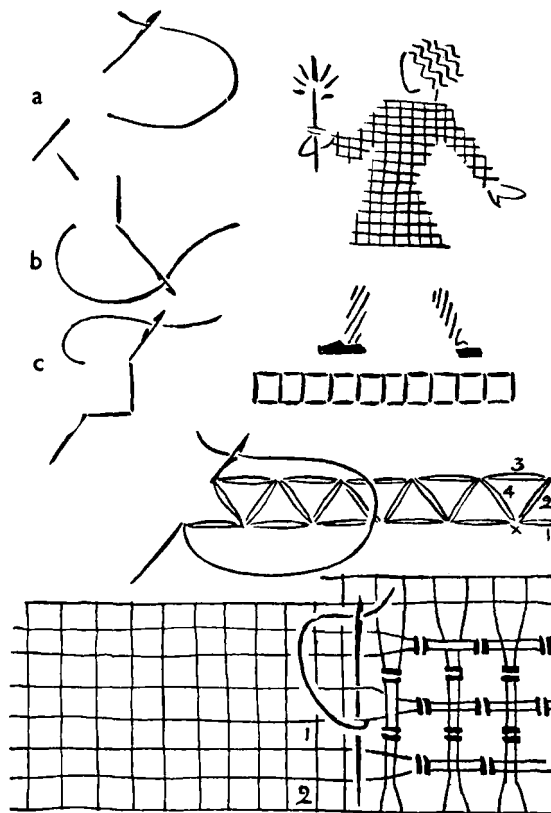
This form of embroidery relies for its attractiveness on stitches which draw the threads of the ground material together in different groupings in order to form small perforations. The material chosen for Punch Work should be even in mesh and loosely woven, so that the threads can be easily counted. A fine thread should be used, but the needle should be large and blunt, so that the material is entered without splitting the threads. A few stitches suitable for this form of work are illustrated on page 25.

1. FOUR-SIDED STITCH.—A, B and C show clearly the positions of the needle for working the four stitches which build up the square. It is most important that these directions are carefully followed, as it is the threads crossing at the back of the work which

gives the desired pulling together of the ground threads. This stitch can be used as a 'filling' in this case ; it is worked diagonally and is called Simple Faggot. The squared effect is completed when two diagonal rows are worked. To work the first row, bring the needle through to the surface four threads down from the top right-hand corner of the space to be filled ; count four threads up and insert the needle, bring it through diagonally four threads to the right of the starting-point, and continue like this in diagonal rows until the space is filled.

2. THREE-SIDED STITCH.—This stitch is worked by doing two Back Stitches over a group of four or six threads, starting at x in the diagram and then in the direction indicated.

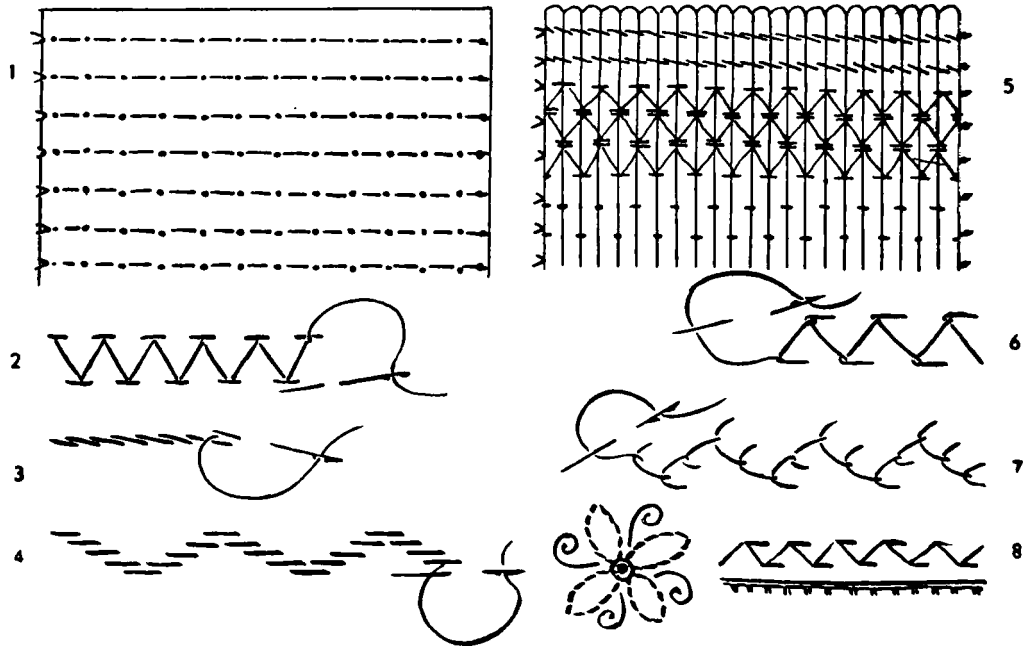
3. DOUBLE FAGGOTING.—This is another filling stitch and is worked diagonally, two Back Stitches being taken over the same two threads vertically ; at the completion of the second stitch pass the needle diagonally and bring the point out two threads to the left at 1 on diagram and then work two Back Stitches horizontally ; at the completion of the second stitch bring the needle through diagonally two threads down—marked 2 on diagram.



SMOCKING

A spotted transfer is used for Smocking. It should be transferred on to the wrong side of the material. The spots thus marked form a guide for the rows of Running Stitches which are necessary in order to gather the material into small tubes across which the Smocking is worked. Rows of Running Stitch should be worked across the material, each stitch picking up one spot, as illustrated in diagram 1. If greater fulness is required, the Running Stitches should be worked by inserting the needle at one spot and bringing it through at the next. When the rows of Running are completed, draw up the threads and secure them. Work the Smocking on the right side of the material. It is advisable to commence with one or more rows of Stem Stitch (diagram 3) or some stitch which is not too elastic, in order to keep the gathers in order.

Diagram 2 shows Chevron Stitch which is used for Surface Honeycombing. To work this stitch, bring the needle through at the first tube to the left, pass the needle horizontally from right to left through the second tube and draw it through, being sure that the thread lies above the needle. A little below and parallel to the first stitch insert the needle and pick up the second tube. With the thread lying below, pick up the third tube. Repeat, always inserting the needle from right to left. This stitch, and ordinary honeycombing, are very elastic and can be used to form a pointed edge (diagram 5). Honeycombing is worked in a zigzag line by tying the tubes of material together in twos, alternately above and below. In this case, the needle and thread are slipped down below the tubes so that all that is seen on the right side are spots composed of two small stitches.



When the Smocking is completed, withdraw all the lines of Running Stitches.

Smocking can be worked very successfully over material which has been finely pleated.

Diagrams 6, 7 and 8 illustrate Feather Stitch, Double Feather Stitch, a motive and a border suitable for further decoration of a smocked garment.

CANVAS WORK

1. Designs to be worked on canvas can be prepared by cut paper as described on page 38. In this case, the motives of design should be arranged on graph paper, the squares of the paper measuring the same as the canvas squares. When the design has been arranged, a pencil line should be drawn round each motive—disregarding the squares—and the paper shapes removed. The design must then be redrawn in Indian ink, following the squares of the paper, as near as possible to the pencil lines. From this chart it is possible to work the design by counting the squares, making one square on the paper equal to one stitch on the canvas. The counting is facilitated if coloured lines are drawn through the centre of the design, vertically, and horizontally, and if similar lines are tacked on the canvas.

It is well to remember, when preparing a design for canvas work, that stability will be gained if a good proportion of the lines lie horizontally, vertically and diagonally to the warp and weft of the canvas. It is possible for the more experienced worker to trace the design on to the canvas, and to work each shape to the nearest square. This type of work should be executed in a frame.

Stitches suitable for Canvas Work :

2. **CROSS STITCH.**—Work a row of Diagonal Stitches in one direction and then work over them in the opposite direction.

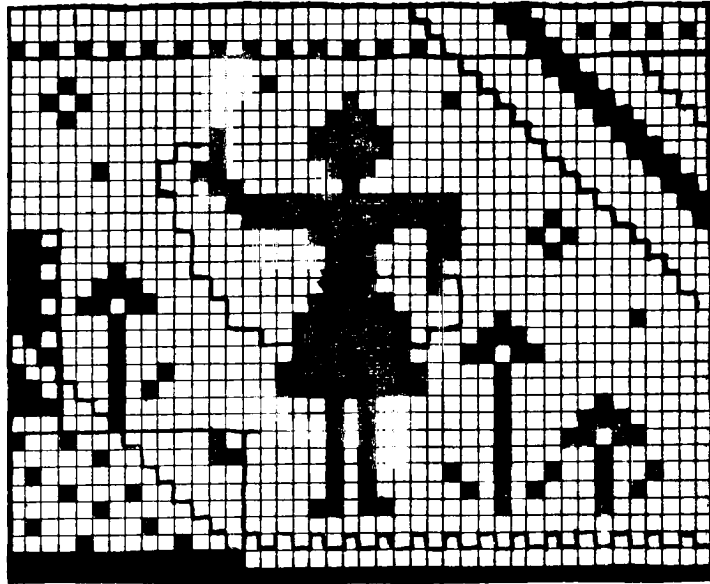
3. These diagrams illustrate the method of working isolated Cross Stitches.

Note.—The uppermost threads of every cross should lie in the same direction.

4. **TENT STITCH.**—Work from right to left ; the stitch should appear longer at the back than on the surface.

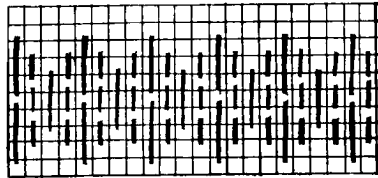
5. **TWO-SIDED ITALIAN.**—The diagrams show the method of working this stitch.

6. **HUNGARIAN STITCH.**—This stitch makes a good background stitch for canvas work. Work from left to right, make vertical stitches passing over two threads of the canvas and then over four, then over two again, miss two threads and repeat. The second row is worked in the same manner, the long stitches fitting into the spaces left in the first row.



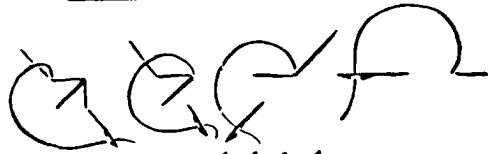
1. DESIGN PREPARED FOR CANVAS WORK.

2



3

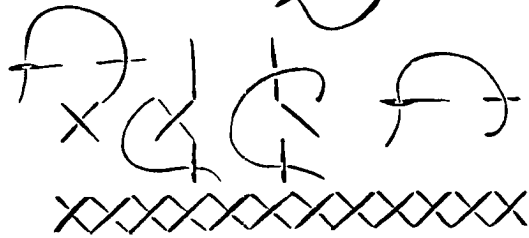
4



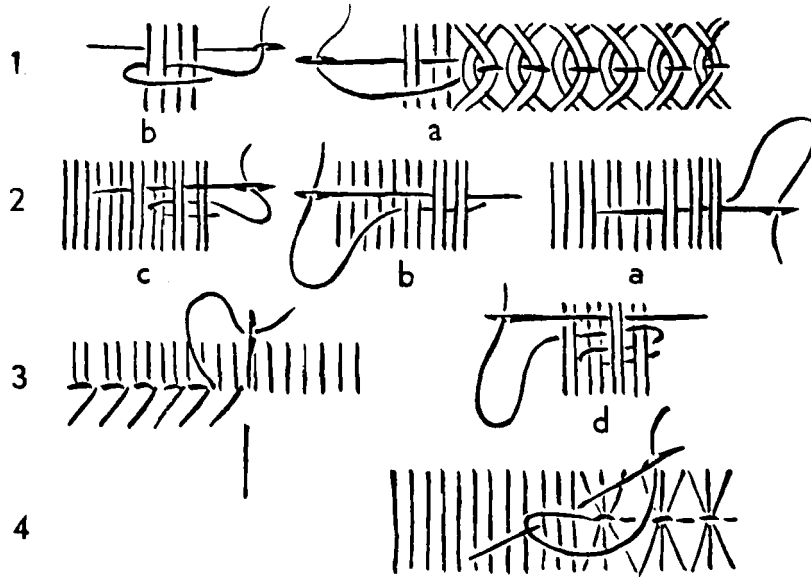
5



6



DRAWN-THREAD WORK



Many pretty effects can be gained by withdrawing groups of threads and by twisting and knotting the remaining threads together. This form of work is particularly dainty when used in connection with undergarments or dress trimmings.

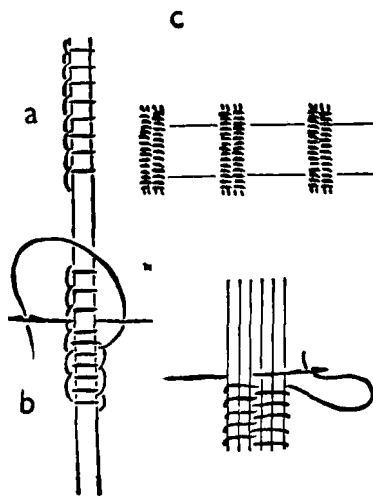
1. **SINGLE CROSSING.**—Draw out eight to ten threads. *a.* This illustrates the first position for the needle. *b.* The position of the needle for the completion of the stitch.

2. **DOUBLE CROSSING.**—Withdraw ten to twelve threads, counting in groups of two threads: (*a.*) Pass the needle from right to left under three groups. (*b.*) From left to right over one group and under two groups. (*c.*) From right to left over one group, over one group, and under one group. (*d.*) From left to right pass over two groups, under one group and over one group. Pull the thread fairly tightly to the left.

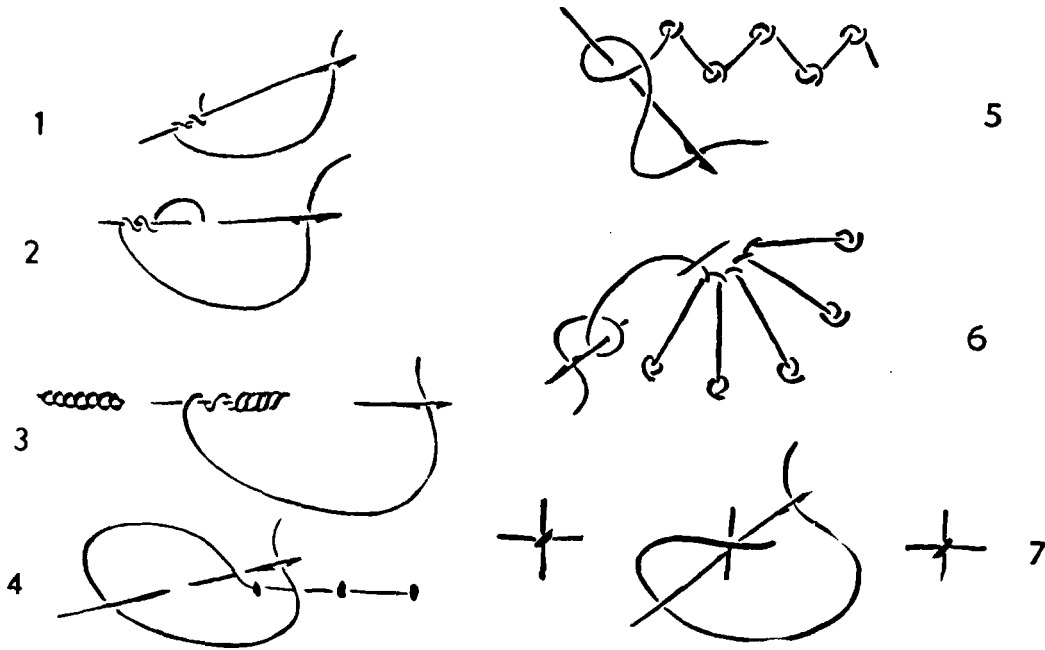
3. **HEMSTITCH.**—The position of the needle in the diagram shows the method of working this stitch.

4. A method of knotting threads together.

BUTTONHOLE BAR AND KNOTTED STITCHES



a. and *b.* To make a Buttonhole Bar, commence by laying a group of two or more threads. Buttonhole over these from left to right, being careful to space them a little apart. Work a second row of Buttonhole Stitches between those of the first row, working from right to left. *c.* Shows several woven bars, under which could be threaded a piece of ribbon. *d.* Illustrates the position of the needle for working the woven bar.



DESIGN FOR EMBROIDERY

Drawn designs have little in common with actual embroidery, and they are apt to make an embroideress forget to some extent the craft in which she intends to express herself. This point should be clear if it is remembered that by use of silk, wool, linen threads and other materials an effect can be obtained which it would be almost impossible and quite undesirable to gain by the use of paint or any other medium.

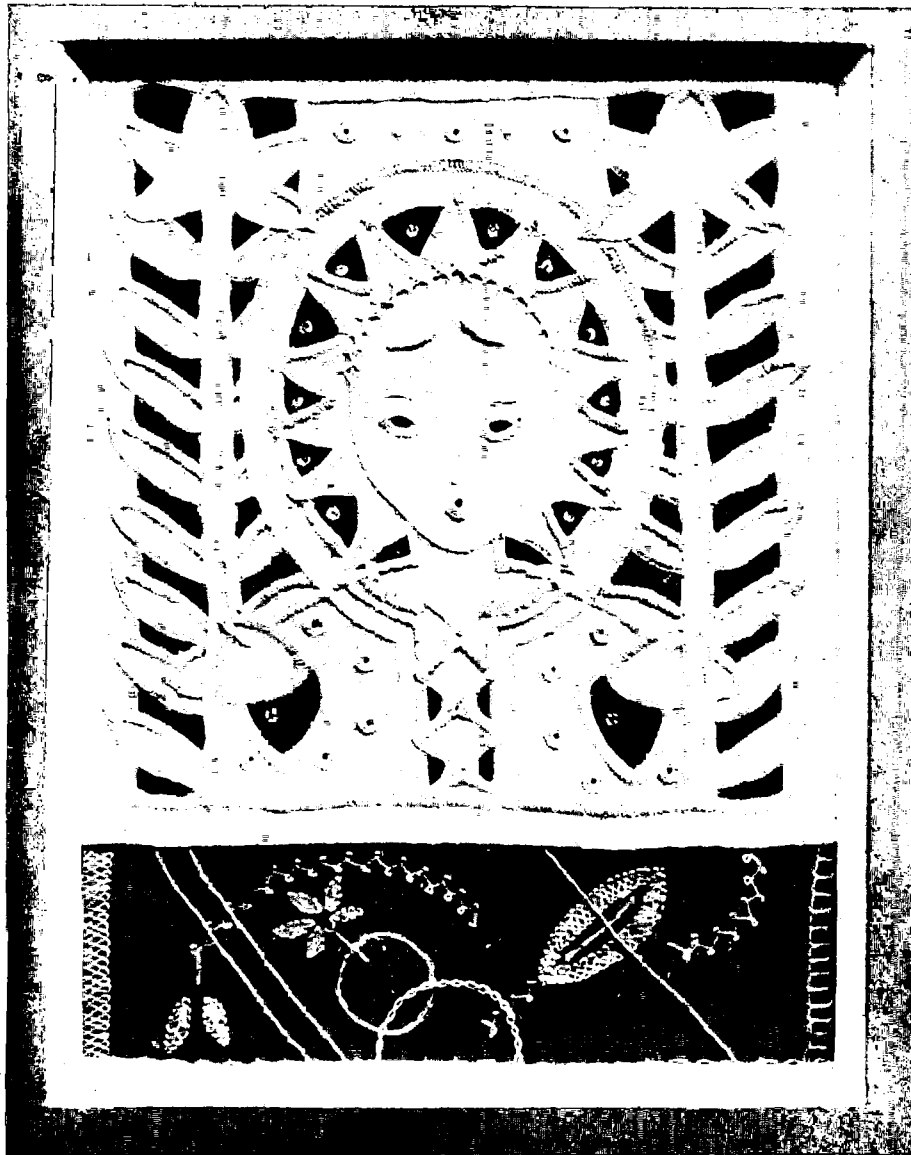
Design for the craft of embroidery is one which demands simplicity of shapes, because of the intricacy of the pattern formed by stitchery.

In many instances it is possible to produce a good design suitable for this craft without drawing. The most simple form of design, which can lead to rich, light or dainty designs in embroidery is the use of stitches placed together to form decorative borders. Stitches should be arranged in good colour, proportion and weight.

(Continued on page 33)

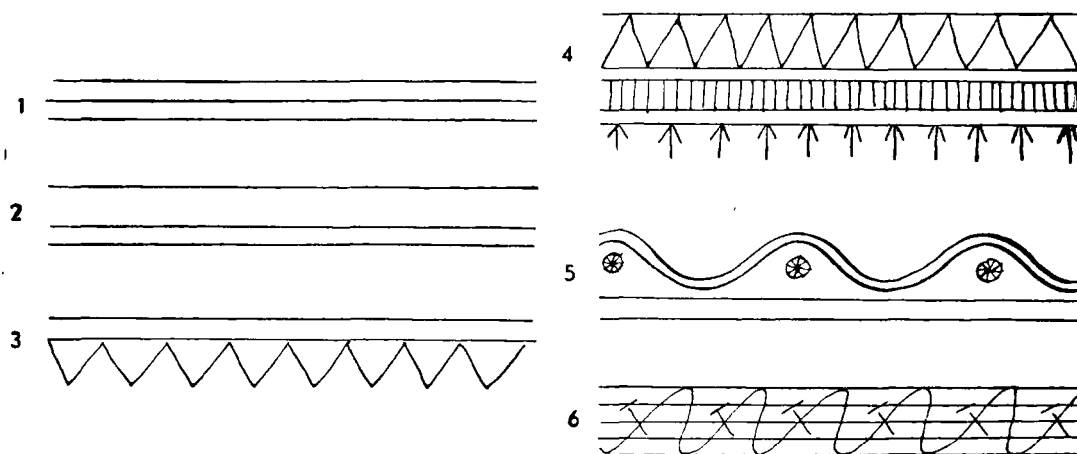
CUT WORK

In designing for Cut Work, care has to be taken that the parts to be cut away are not too large, as it is undesirable that any parts of the design should need to be connected by woven bars. If the article embroidered is one which requires laundering, the iron might catch in an over-large cut shape and rip it badly. Moreover, the edges of the cut holes would be inclined to curl and spoil the appearance of the work. A row of Running Stitch should be worked round the shapes which are to be cut away, afterwards these stitches should be covered with Buttonhole Stitch, Tailor's Buttonhole or Overcast Stitch. When all the sewing is completed, the linen can be cut away with scissors specially made for the purpose.



SAMPLER OF CUT WORK STRETCHED OVER VELVET ON WHICH ARE SEWN
SMALL SPANGLES
BELOW—SPECIMEN OF SHADOW WORK.

BORDERS AND SIMPLE DESIGNS



1. illustrates the simplest arrangement of three lines, they are of equal width and equidistant apart.

2. A slightly more interesting arrangement of three lines, in this case the distance between them is varied.

3. Shows the addition of a zigzag line, such as might be obtained by a row of Rumanian Stitches.

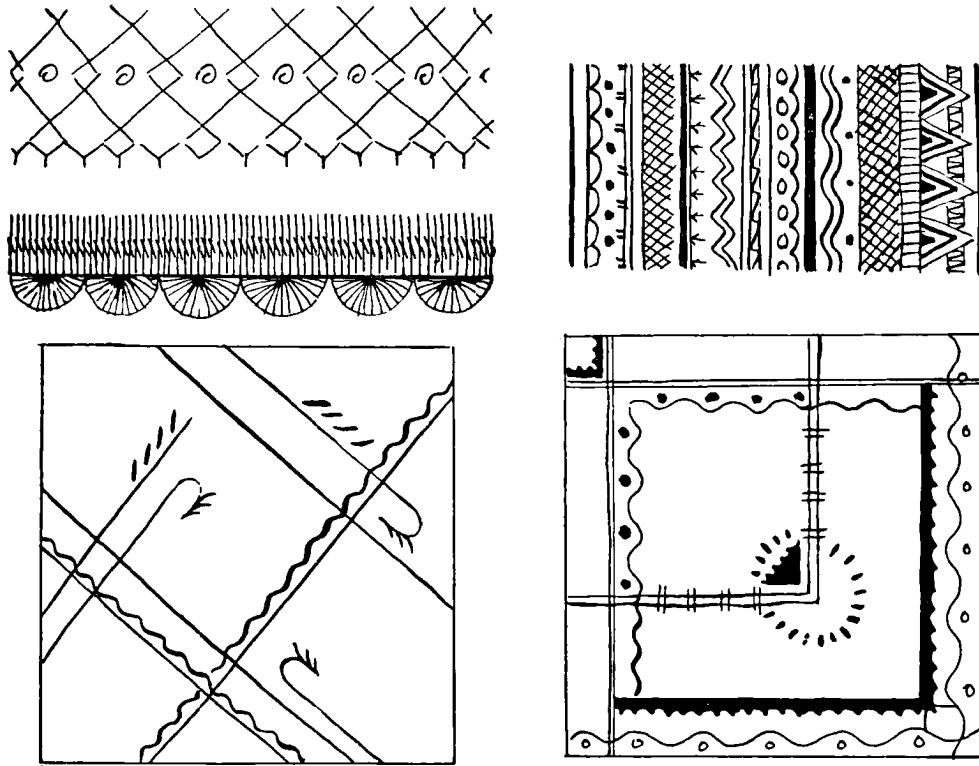
4. Small motives are added along the lower line to give a broken edge.

5. A wavy line and a spot are used in this border

6. Rows of parallel lines, which might be worked in Stem Stitch or Chain Stitch, could be used as a basis over which to work a wavy line.

(Continued on page 34)

BORDERS AND SIMPLE DESIGNS *(continued)*



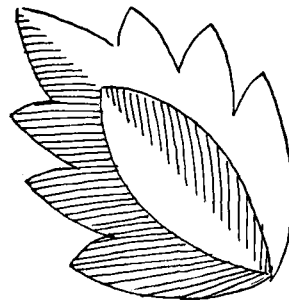
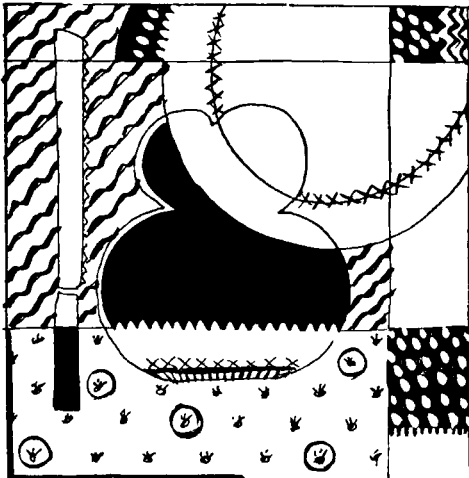
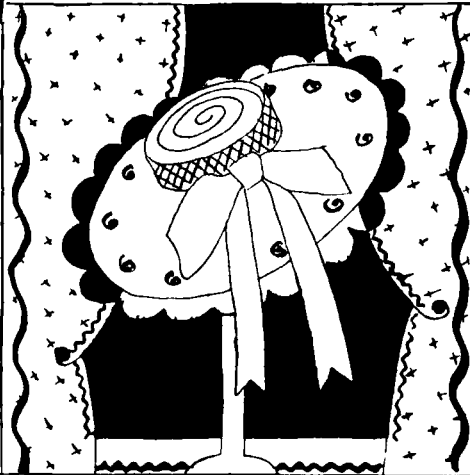
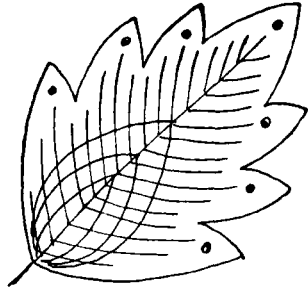
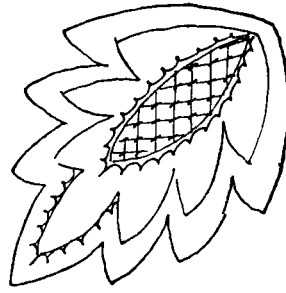
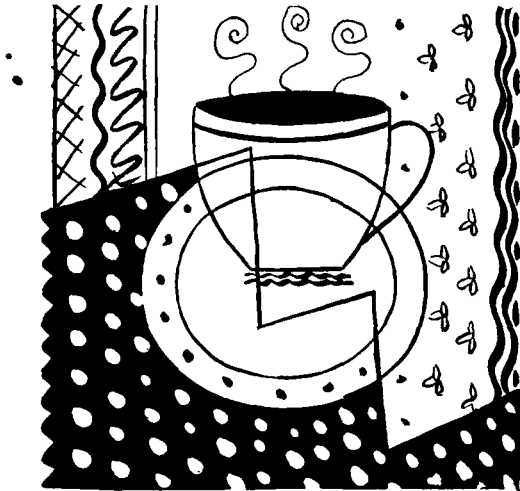
7. The use of actual stitches has been indicated ; and in this instance a light border has been suggested by the use of two rows of Herringbone, one of Rumanian Stitch and a row of French Knots.

8. A heavier border is shown, and for this is used a row of close Rumanian Stitches and a row of semicircles worked in Buttonhole Stitch.

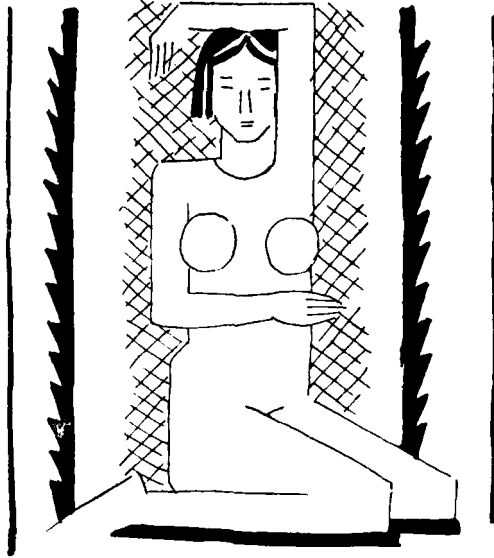
9. Rows of Border Stitches placed together give great scope for choice of colours and stitches. Diagram 9 shows a possible arrangement of straight, wavy, light and heavy lines to form a rich pattern.

To obtain the best results with the use of borders, the imagination must be kept lively, and practice is required.

(Continued on page 38)



THE USE OF EVERYDAY OBJECTS IN DESIGN, AND THREE METHODS OF TREATING A LEAF



DESIGN TO GIVE A STATIONARY EFFECT

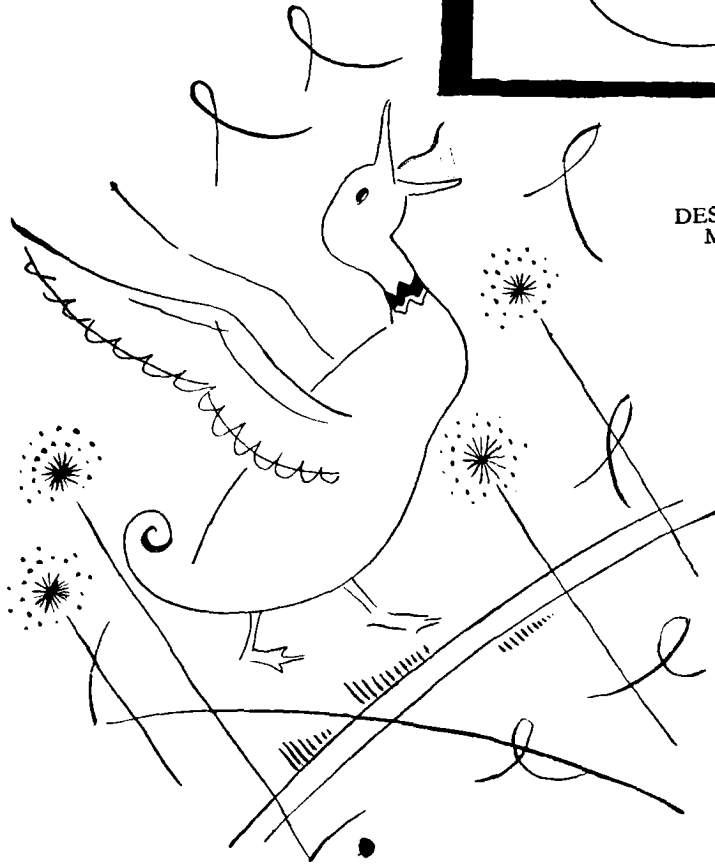
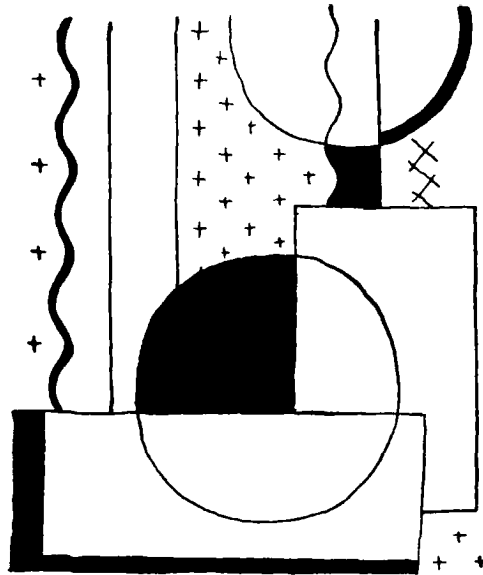


DESIGN TO SHOW MOVEMENT



Suede gloves with gauntlets applied in fine corded silk embroidered with silver thread.
Scarf in Rumanian work on flanne ground.
Leather belt with couched Japanese silver thread and metal studs.
Pochette in grey flannel with embroidery in Stranded Cotton and Filoselle

DESIGN USING ABSTRACT FORMS
TO GIVE A STATIONARY EFFECT



DESIGN TO SHOW
MOVEMENT

DESIGN FOR EMBROIDERY

The placing of lines in interesting positions can produce unique and lively designs. Cushions, aprons, pochettes, scarves, curtains, belts and lampshades lend themselves to this form of design. If any article is to be decorated in this manner, it is a good plan to mark out the shape of the article on to the material of which it is to be made—this can be done by means of a line of tailor's tacking (page 9, diagram 5) or by the use of tailor's chalk. Proceed by placing narrow strips of paper and pieces of wool on the material, arrange them and rearrange them until a suitable layout is achieved. For curved lines, a thin twine is good, as it takes curves better than a softer thread. When a satisfactory arrangement is arrived at, the pieces should be pinned firmly into position and marked round with tailor's tacking. When the tacking has been completed the various pieces of paper, wool and twine can be removed, and the tacked lines left as a guide for the lines of embroidery.



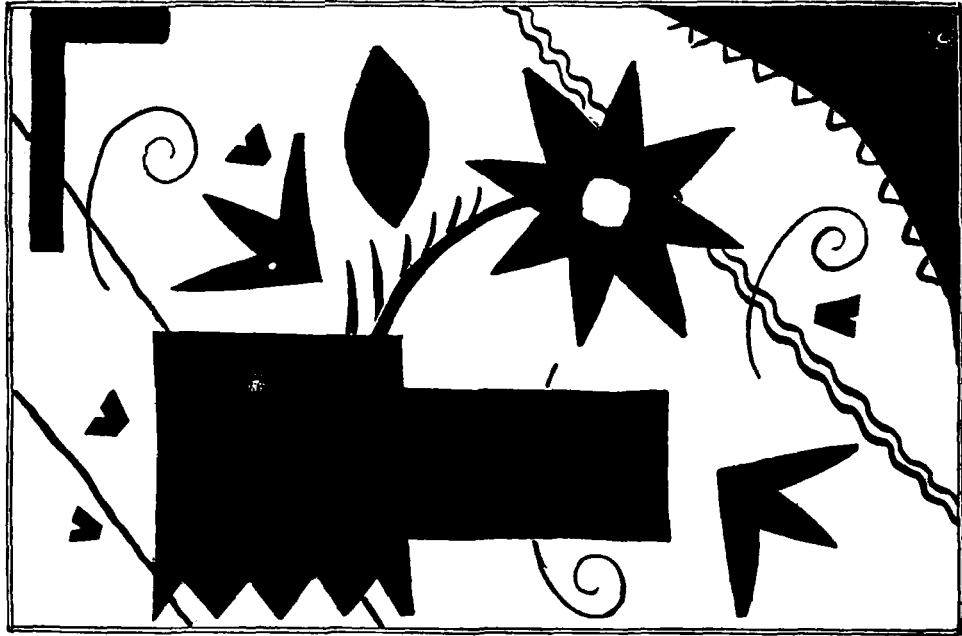
ABSTRACT DESIGN SHOWING THE USE OF FILLINGS FROM
LIGHT TO SOLID BLACK MASSES



ABSTRACT DESIGN SHOWING THE USE OF FILLINGS, RANGING FROM LIGHT TO HEAVY AND LEADING UP TO SOLID BLACK MASSES



ABSTRACT DESIGNS SHOWING VARIOUS FILLINGS, LINES AND SOLIDS



DESIGN IN CUT PAPER



ROUGH SUGGESTION OF STITCHES FOR THE SAME DESIGN

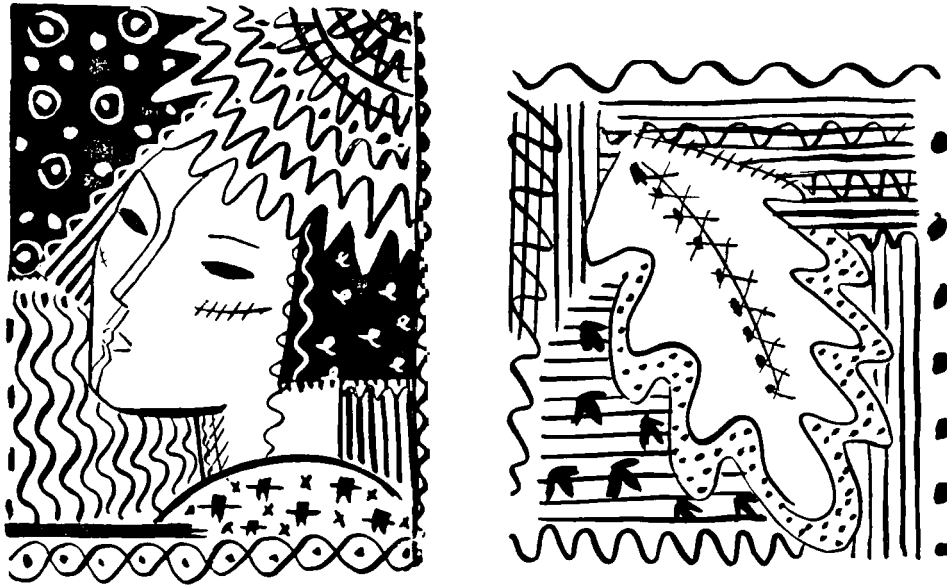
SMALL MOTIVES USED AS SPOT AND SPRIG PATTERNS

The form of design described on page 33 can be further developed by the use of spot and sprig patterns. These patterns can again be formed without necessarily drawing them. By folding and cutting paper into squares, triangles, circles, etc., and by placing them directly upon the material, they can be moved about until a good arrangement has been arrived at. The shapes can be pinned and marked in the method already described.

On page 43 are shown motives actually cut in paper, all of which are simple to cut and suitable for embroidery. More advanced designs can be created by cutting paper shapes of birds, flowers and figures. It is necessary to simplify all forms and nearly always wise to disregard perspective. It must be remembered, however, that while the cut shapes have hard edges, it is not always desirable for all the motives in a piece of embroidery to be rigid in outline ; there are various stitches which can be used to soften edges, some of the most useful for this purpose are : Tacking (page 9, diagram 8), Rumanian (page 23, diagram 2), Herringbone (page 19, diagram 1) and various forms of Buttonhole Stitch (page 21).

On page 40 is a design in cut paper, and beneath it a tracing of the same design with a rough suggestion of stitching. Building up designs in this method has many advantages ; the greatest being that it enables the person who has good taste to develop a sense of Design even if she is unable to draw. The next most important advantage is that through this method simplicity of shapes is assured. Time is saved, as one who is inexperienced in the art of drawing would spend many hours perfecting the drawing of a simple motive.

If the work is to be very finely executed on a fine material, or if Cut work, Gold work, Quilting or Shadow work is being planned, a tacked design will not be sufficient guide for the embroidery. In this case the design could be prepared by arranging the motives on a sheet of paper. When a suitable Design has been developed, the pieces should be stuck to the paper and a tracing taken of the design thus prepared. This tracing could then be transferred to the material in the manner described on page 44. Instead of using plain paper for cutting shapes to build up a design, coloured papers or scraps of materials can be used—in this way some idea of colour distribution can be arrived at ; this, however, can only give a very limited idea of colour distribution, as a broken colour effect is one of the chief characteristics of this craft. Only in the use of Satin Stitch, rows of Chain Stitch, Flat Stitch and Appliqué can anything like a ' mat ' colour be obtained.



DESIGNS TO SHOW THE BREAKING UP OF SURFACES

A colour sense is developed through practice and not through theory. There are many text-books on colour theory, but for the embroideress her own essays in colour are more likely to lead her to a true self-expression.

When experimenting with colour, it should be remembered that sometimes two colours which appear most unpleasant when placed side by side in equal proportion will, if twisted together in stitchery, result in a very rich colour effect. The disposition of line and mass can give stability or movement to a design. Pages 36 and 37 show four illustrations, two where the lines are designed to give movement and two where they are designed to create a more static feeling. It will be noticed that in the ones showing movement, the lines run in many directions and at different angles from each other, and the patches of dark tone are small and scattered. In the other designs the lines are more vertical and horizontal, and the masses of dark larger and less scattered.

In the same way as direction and distribution of line and mass can help to create a certain impression in a design, so can the actual stitchery add to the whole atmosphere; for example, one might embroider a design suggesting a windy day, here Herringbone Stitch could be used freely, starting fairly large and getting smaller and farther apart; thus creating something of the mood of the subject. Naturally, embroidery which is done by counting the threads of the ground material, or by lacing up the remaining threads when those in one direction have been withdrawn, does not lend itself to individual stitch expression. In this form of work the uniformity of stitch is its chief attraction.



MOTIVES CUT IN PAPER

METHODS OF TRACING DESIGNS ON TO MATERIAL

TO TRACE BY TACKING.—If the ground material is at all rough or fluffy, the most satisfactory method of tracing on a design is to use tacking, either tacking round cut paper shapes pinned to the material, or round a design on tracing-paper. If the design has been prepared on cartridge paper, it should be drawn through on to transparent tracing-paper. The tracing-paper should be pinned and tacked firmly to the ground material, and medium-sized Running Stitches taken through the tracing-paper and the material on every line of the design. When this is finished the paper is torn away and the design is left marked by stitches and ready for working.

TO TRACE BY CARBON PAPER.—Carbon paper of a suitable colour should be used. It is advisable to rub the carbon side over gently with a clean cloth to remove any surplus carbon. It should then be placed carbon side downward onto the material, and the tracing-paper with the design drawn on pinned firmly over it. Care must be taken when pinning through carbon paper, as the pin marks will show. The design should then be drawn over with a hard, sharp pencil.

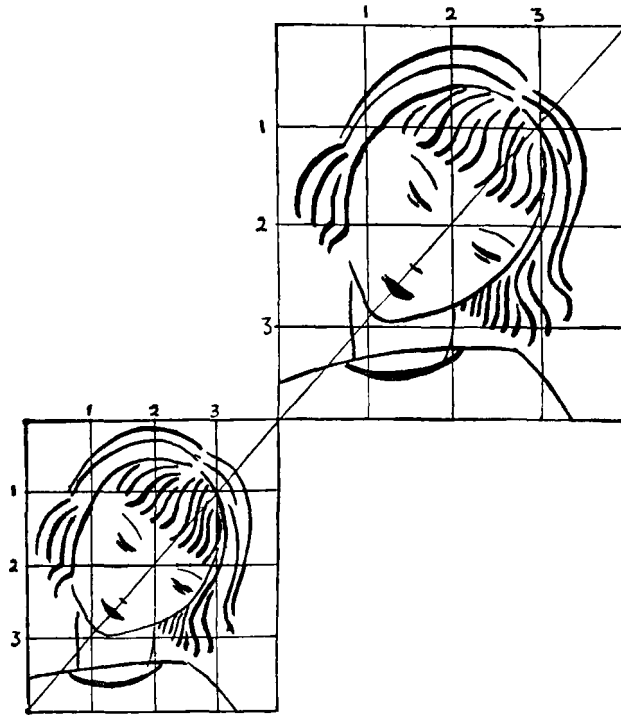
TO TRACE A DESIGN BY "POUNCING."—If the work is to be of a delicate nature, prepare the design on cartridge paper, then place the paper on a padding composed of two or three thicknesses of flannel, and over this pin a sheet of tracing-paper. With a fair-sized pin or needle prick small holes evenly and closely, following the design. When the design has been carefully pricked, remove the tracing-paper and pin it over the material to be embroidered, being sure that the pricked side (the smoothest side) is uppermost. Mix a little powdered pumice and powder charcoal together, until a colour which tells well against the material to be used is obtained. Dust the powder over the tracing-paper with a small pad of cotton wool. The powder enters the small holes, and when the tracing-paper is removed the design should be quite clearly marked. Paint over the design with a fine brush and a little water-colour, and when dry blow away any powder which remains.

TO TRACE A DESIGN ON TO A TRANSPARENT MATERIAL.—Pin the material over the drawn design and paint over it carefully with a very fine brush.



PANEL DARNED ON HEXAGONAL NET

REDUCING OR ENLARGING A DESIGN



Draw a diagonal line through the design and produce the vertical line to the required length ; from the end of the produced line draw another at right angles to it, to meet the diagonal. Divide the shape into an equal number of squares as the original drawing. Proceed to draw the design, allotting to each square its correct proportion of the design.

QUILTING

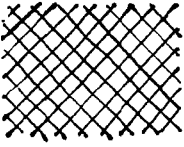
A padded surface which is closely stitched is richer in light and shade than a padded surface which has on it very little stitching. Therefore, when designing for Quilting, the closely stitched masses and the more openly stitched masses should be treated as colour, and balanced accordingly.

Muslin or other cotton material is usually used for the backing material ; over this is placed a piece of flannel, or cotton-wool, according to the thickness required for the finished article. The outer material can be of cotton, silk, linen or fine woollen cloth. If cotton-wool is used for the padding, the side with a form of skin on it should be placed next to the surface material, especially if silk is being used, as the 'skin' prevents any 'fluff' working through. It is dangerous to overpad, as this often leads not only to technical difficulties but to a rather common effect when the work is completed.

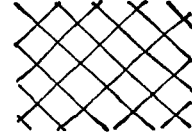
To prepare for Quilting, the design should be very faintly traced on to the material, and then the backing, interlining and surface material should be well tacked, tacking being done from the centre outwards with a fine needle and cotton.

It is important to remember that the Quilting should start as near the centre of the design as possible and work towards the edges, as this prevents the danger of a bunch of superfluous fulness appearing in the centre when the work is finished. If the quilting is sewn with a Running Stitch it will appear the same on both sides. However, for some articles Back Stitch is more satisfactory. Diagram 1 shows a circular design suitable for Quilting. (A) Lines placed close together to give a richer effect than (B), where the lines are spaced wider apart.

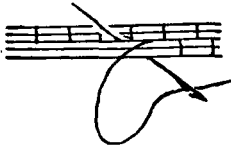
A



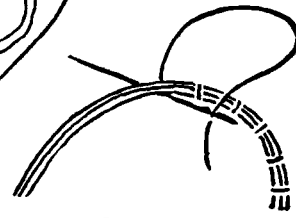
B



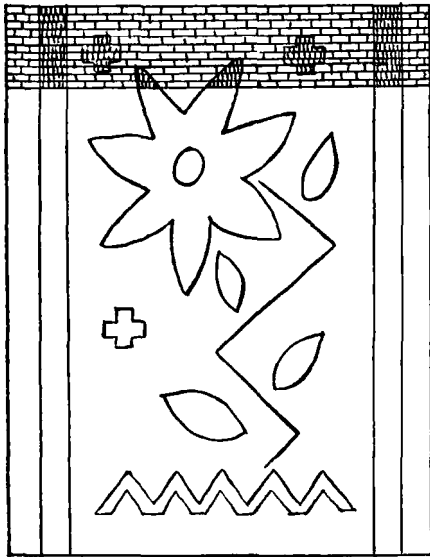
Couching



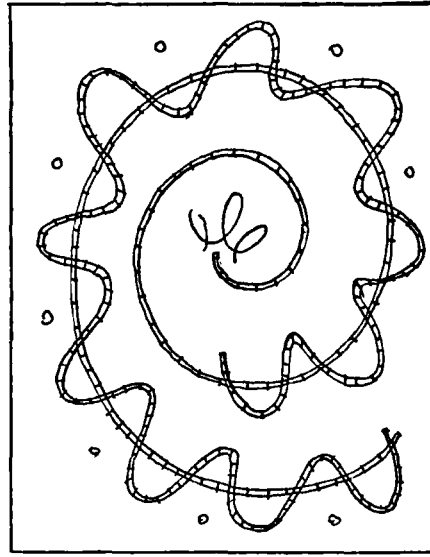
Design suitable for Quilting



Couching

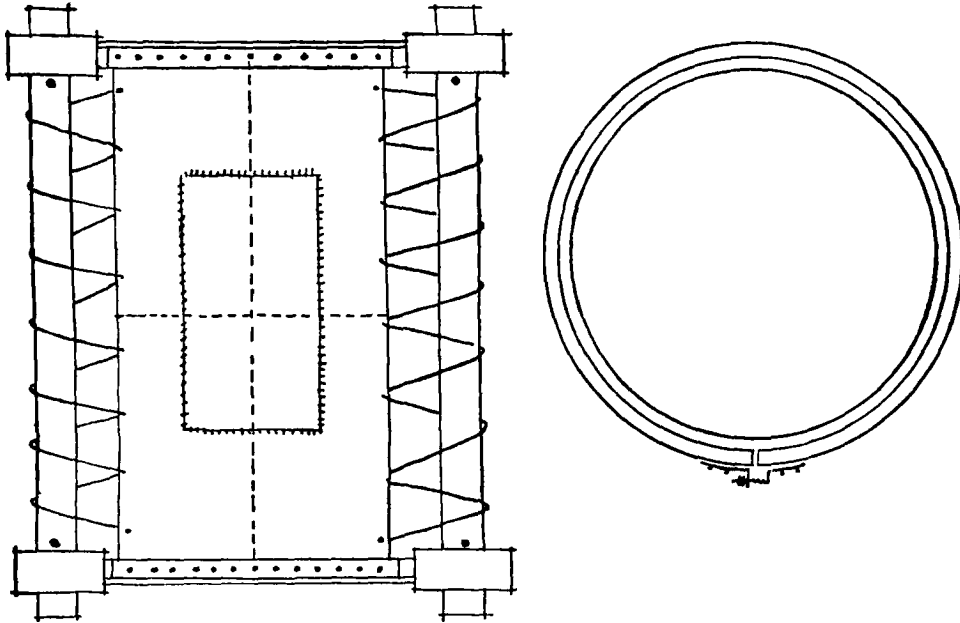


Solid Gold Work. Design traced on to strong material. Rows of Japanese gold thread laid down by means of couching. Coloured threads worked closely over the gold form the design.



Gold Work. Two strands of gold thread couched down. Spots suggesting small spangles.

DRESSING AN EMBROIDERY FRAME



For some types of Embroidery it is necessary to use a frame. Diagram 1 shows the method of stretching work which is to be done in a frame. Cut the material to be stretched square to the weave of the cloth, and tack a thin line across the centre vertically and horizontally. The top and the bottom edges should be turned in once, and tacked, and the sides turned in twice and hemmed over string. Sew the top and the bottom of the material firmly to the webbing, starting from the centre. Adjust the frame, and with a strong thread sew over the edges of the frame and through the sides of the material. Adjust until the material is at the required tension.

To stretch a small piece of cloth, fix a piece of strong cotton material in the frame and then sew the cloth to be embroidered in the centre of it, in the manner of a patch. When it is sewn into position cut away the piece of cotton material from the back.

Some pieces of work can be done mostly without a frame, but may have a small part which needs stretching, for this a tambour frame (diagram 2) is useful, as the rings can be slipped over a portion of a piece of work.

The types of work which most often require to be worked in a frame are large pieces of Appliqué, Canvas Work—especially Tent Stitch, Gold Work, and sometimes Quilting. Laid threads for surface darning are often more easily executed if worked in a frame.