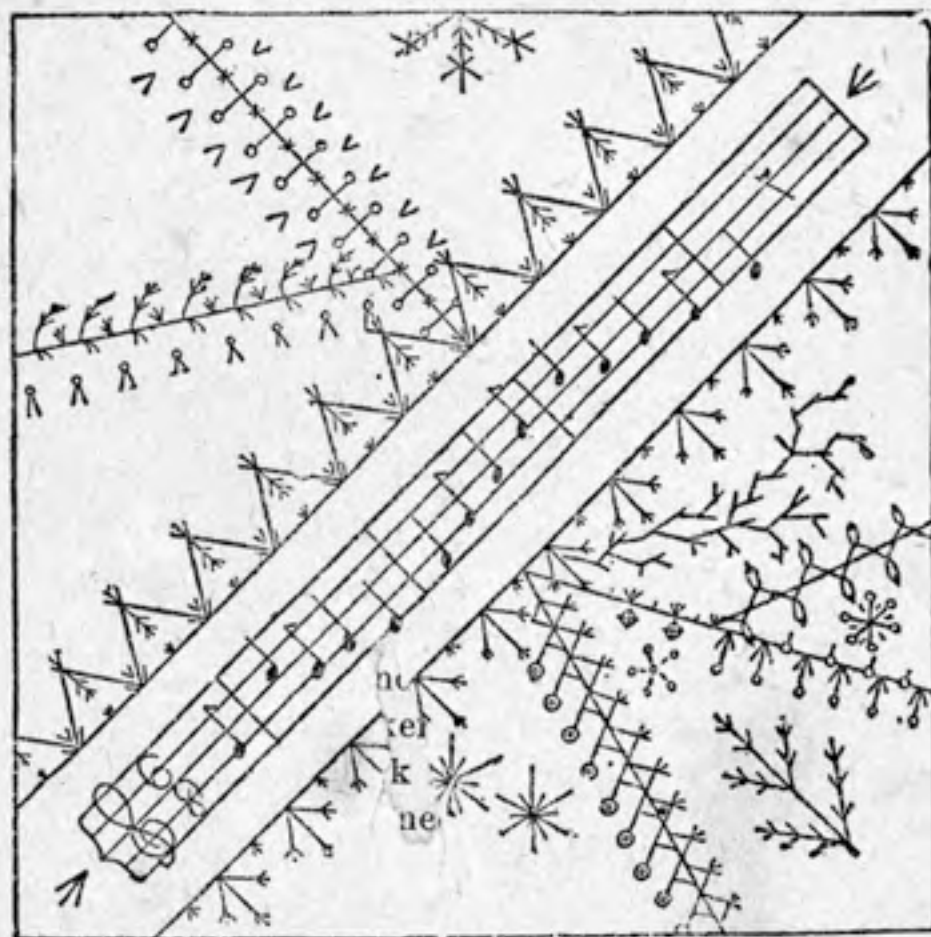


SELF-INSTRUCTION
IN
EMBROIDERY.

BY
ANNA GRAYSON FORD.



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INTRODUCTION.

In the course of several years' connection as needle-work editor with one of the most widely circulated publications in this country, the need of a small comprehensive volume on self-instruction in embroidery has been made apparent. Many ladies write something like this: "I cannot spend the time for an elaborate course of embroidery lessons, even had I the opportunity and the wish to do so. What I want is to learn something of the simpler stitches so that I can, in spare moments, make little articles for gifts and to decorate my own home. Can you recommend a book which will be what I need? The average books and journals devoted to what is called art needlework are not practical and of no value to me." The answer to this and similar questions is embodied in this little volume. The designs given for the application of stitches are so simple as to be easily copied with pencil and transferred to a chosen fabric by the aid of impression paper, and the greatest variety possible in so limited a space is presented. I have written for the millions of home-makers who delight in the little decorative touches that add so much to the refinement and beauty of their rooms, and am sure that my work will be appreciated. If further or more explicit information upon any point is desired, it will be given gladly.

ANNA G. FORD.

Station T, Boston, Mass.

Self-Instruction in Embroidery.

There are one hundred or more stitches known to embroiderers, and from these the skilled needleworker may evolve almost numberless combinations. The stitches herewith explained, however, include about all that are required in the production of the styles of embroidery now in vogue. The first stitch usually taught a beginner is that simplest and perhaps most useful of all, the outline stitch. This is really a reverse back-stitch, and may be well described as a long stitch forward on the surface of the fabric, and a shorter one backward on the underside, where the effect is much that of the back-stitch used by seamstresses; this, in fact, being frequently used for outlining. For a perfectly even line care must be taken that the direction of the needle, when inserted, is in a straight line with the preceding stitch. (See No. 1.) In this, known as the Kensington outline stitch, the outline or stamped line must be accurately followed. Bring the thread up through the material on the line, push the needle down again about one-eighth of an inch in advance, throw the thread to one side, and draw the stitch snug, but not so tight as to pucker the work. The stitches in a single piece of work should be of the same length, and this is determined by the quality of the materials used. For a sofa-pillow, using rope linen on art canvas, the outline stitches would be much longer than those used in outlining a dainty doily with fine floss.



No. 1.

Stem-stitch proper is so slight a modification of the outline stitch as to be frequently confounded with it. There is this difference (No. 2): the stitch is taken at a slight angle instead of in a perfectly straight line, thus giving a wider and somewhat serrate outline. The greater the angle the wider becomes the line. The stitches should have a little space between them. A leaf begun at the stalk should be worked around the right side to the top, care being taken to draw out the needle to the left of the thread; having reached the point of the leaf, reverse the operation in working down the left side toward the stem again, keeping the needle to the right of the thread when drawn out. When a thick, cord-like outline is desired, the stitches are made close together, as



No. 2.

in rope outline (No. 3).

Split outline (No. 4) is used mainly for delicate lines. It is worked like the simple outline stitch, except that the needle is brought up through the working thread, which is thus split. The effect is somewhat like that of chain stitch.

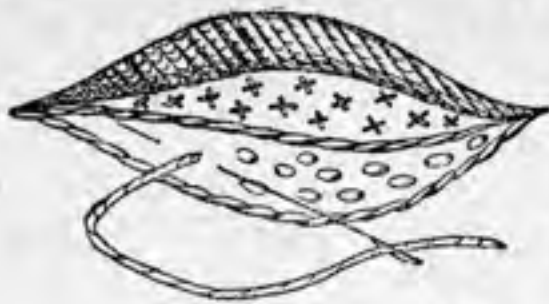


No. 3.

As suggested, the back-stitch is frequently used for outlining. Instead of bringing the needle out at the point where the embroidery is to begin, it is brought out say one-eighth inch in advance; then the needle is put back and this space taken up, together with another one-eighth inch in advance. For the next and succeeding stitches, the needle is pushed in where the last stitch was taken.

The method of taking the back-stitch is illustrated by No. 5, which shows the filling-in of a conventional leaf-shape. The back-stitch is taken on a line. Used as shown, it is called seed-stitch. Two back-stitches taken side by side (No. 6) form the simple knot-stitch, and may be used where a heavier "seed" is desired. The leaf, as illustrated, has a satin-stitch edge, and one side is filled in with simple cross-stitch. Very little knowledge of embroidery is required to produce the most exquisite effects in this class of work.

The running, or gathering stitch, with which all are familiar, is also used in outlining. No. 7 illustrates this, and also a very effective variation in twisted stitch, which consists of a line of running stitches first made, over these being passed a second thread. The needle is carried under each stitch in succession, and the thread drawn rather tightly if a straight line is desired, but left looser for the twisted effect. Worked in thread of two



No. 5.

colors, this stitch is very effective, giving the appearance of a fine cord sewed or couched upon the design.

The chain-stitch is used as an outline stitch; although in pieces of ancient embroidery it is employed also as a finishing stitch. There are several variations of this. The simple chain-stitch (No. 8) is made thus: take a stitch downward, bringing the thread

under the point of the needle before drawing out the latter. For the next and succeeding stitches, insert the needle downward through the tip of preceding loop, bringing it out again over the working thread. The "zig-zag chain" (No. 9) is worked in the same way, varying only in the slant.

Twisted chain, or rope-stitch (No. 10), is begun in the same way as the simple chain-stitch; the succeeding stitches, however, are made by pushing the needle down to the left and back of the loop, instead of through it, bringing it out at the right to form the loop. For heavy work this stitch is very effective, forming



No. 4.



No. 6.

a beautiful raised outline, strong and serviceable, and not unlike a couched cord, while far more durable than the latter. It is especially adapted to outlining pillow-tops, which will see much use. Cable-stitch proper is another useful variation of the chain-stitch for heavy outlining (No. 11). To work this, bring the needle up through on the right side of work, hold the thread straight down under the thumb of the left hand, pass the



No. 7.

needle from right to left under the thread held by the thumb, draw it up until the silk thus held forms a small loop; then, keeping the thumb in the same position, insert the needle in the material below the thread, and directly underneath the place where it was brought out before, bringing the needle up in a straight line one-fourth inch below, but do not pass it through the loop of thread still held under the thumb. Remove the thumb, draw the loop of thread closely around the top of the needle, pass the thread from left to right



No. 8.

under the needle, which is drawn at once through the little circular loop at the top, and through the loop formed by passing the thread from left to right. A little study of the illustration will leave no difficulty in forming this very effective stitch.

Broken chain-stitch, sometimes called "cable stitch" (No. 12), is worked like the chain, except that the needle is put down outside the preceding loop, instead of through it, and a trifle below, thus forming a series of broken links or loops. A pretty variation of the chain-stitch, too, consists in working two parallel rows, these being connected by a thread passed from one to the other on the inner side. The crossing thread may be of a different color, and many charming applications of this stitch will be found (No. 13).



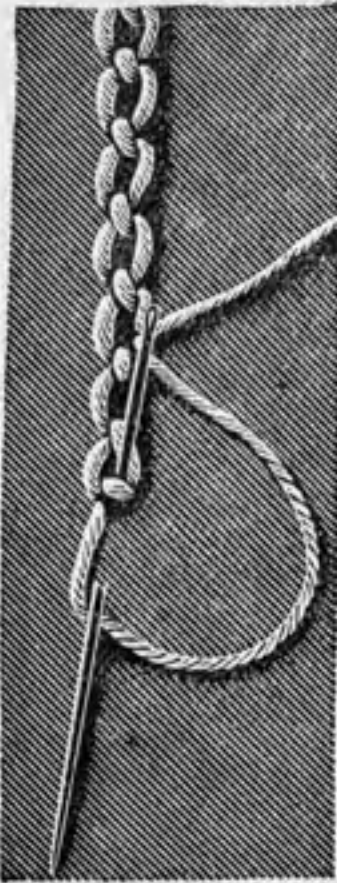
No. 9.

Another variation still is the triple-chain stitch, which may almost be classed among herring-bone, feather or brier stitches. In this a stitch is taken first to the left, then to the right, of the centre loop (No. 14). Still another is the "wheat-head" or "ox-horn" stitch (No. 15), especially effective for grasses or sprays in conventional designs. In learning, it is well to draw three parallel lines one-fourth inch apart, in order to make the stitch



No. 10.

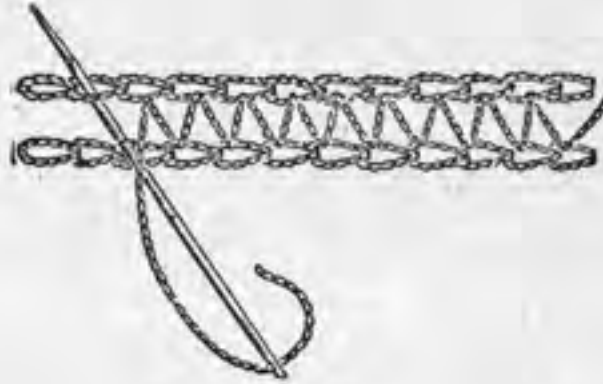
evenly. Bring up the needle on the centre line, and make first a chain-stitch. Insert needle on left-hand line at the same level on which the chain-stitch was started, and bring it out in the lower part of the latter. Repeat on right side, make another chain-stitch, and continue to length desired. The spikes, or "horns," may be of a



No. 11.



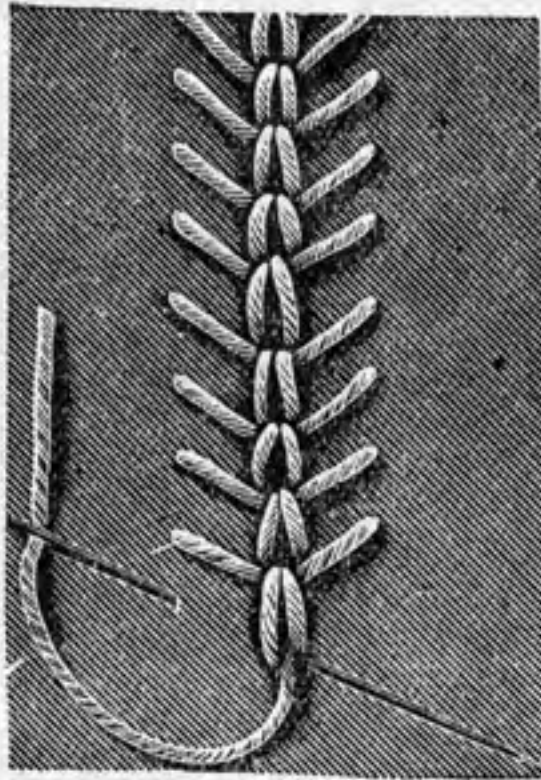
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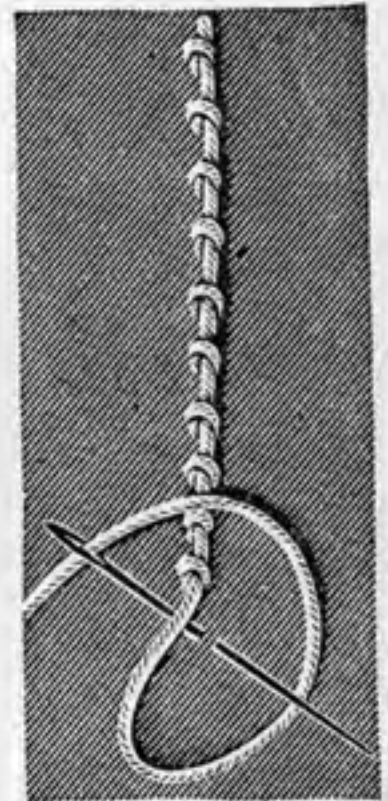
No. 13.



No. 14.



No. 15.



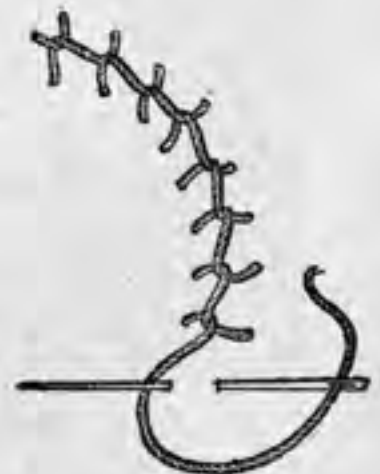
No. 16.



No. 17.



No. 18.



No. 19.

length corresponding to the space to be filled, if used, as sometimes, for long petals, etc.

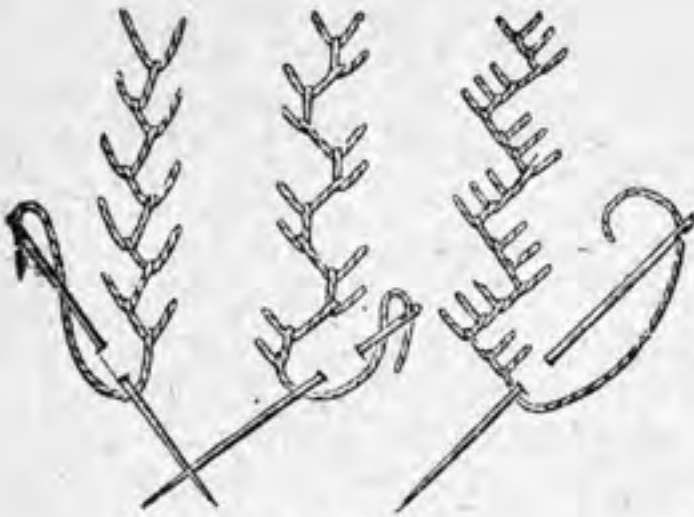
Beading-stitch, or knotted outline (No. 16), is a sort of cross-chain stitch taken at a decided angle over the working thread, which is carried upon the line. The effect is that of knots or beads placed at regular intervals along a line of thread.

Twisted knot-stitch is very effective in outlining small, conventional designs. It is simply a row of French knots, laid close together in a line. Hold the working thread down with the thumb close to the spot where you first brought it out, twist it around the needle twice, turn the needle from left to right, pass it down through the fabric (as indicated by the point of the arrow), and draw it out at the place where the next stitch is to be. (No. 17).

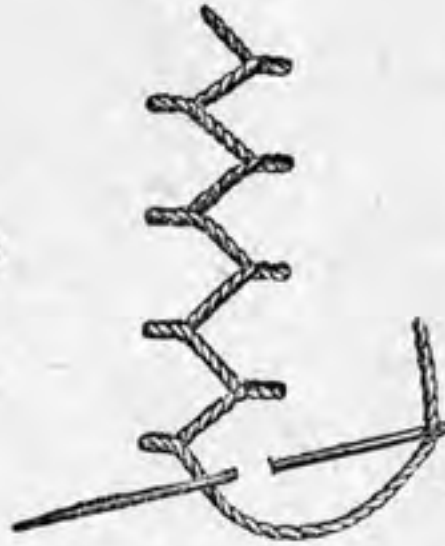
The old German knotted stitch has recently appeared as a new "Russian stitch." This is often met with in old church and house linen embroidery. Contrary to most stitches, it is worked upwards. The needle is put in horizontally under the goods, the thread tightly drawn, then laid from left to right, drawn through underneath the first stitch and a tight knot made. This stitch may be worked in a variety of ways, according to the taste and purpose of the worker; the knots may be set slanting, straight and close together, giving the appearance of a string of beads, or again wide apart. In any case, care should be taken to make the stitches perfectly regular. It is the direction given to the stitch and the number of threads taken up that changes the appearance. (No. 18).

French embroidery stitch, No. 19 (see page 6), may be worked upward or downward. Bring the needle through on the line to be followed. Lay the thread to the left, take a short horizontal stitch, having an even distance on both sides of the line, pull the needle through over the working thread, and draw up. It is rapidly worked, and very effective for outlining sofa-pillows, doilies, etc. The length of the stitch is determined by the pattern and materials used.

Perhaps no fancy stitches are more used in a multitude of variations than the the feather, coral or brier stitch. Of all these, as well as other stitches, the buttonhole stitch is the foundation. Having learned to make this well and evenly, a great step is taken. No. 20 (see page 8) shows first, the plain feather-stitch, worked as follows: draw the thread up through the work and hold it down with the left thumb, turning it toward the right. Insert needle about one-eighth inch from where the thread was drawn through, take a stitch slanting downward from right to left, one-eighth inch in length, draw through, and repeat on the other side, reversing the operation, turning the thread to the left and slanting the stitch from left to right. Double and treble feather-stitches are also illustrated. Having learned to make the plain feather-stitch, it may be varied indefinitely. The herring-bone-stitch is the simplest form of feather-stitch (No. 21, see page 8). Coral differs from feather-stitch proper in having the branches curved rather than straight or angular. The difference in these stitches varies with the slant of the needle, and in the length and angularity of the stitches, not in the mode of working them. No. 22 (see page 8) shows single and double coral-stitch.



No. 20.



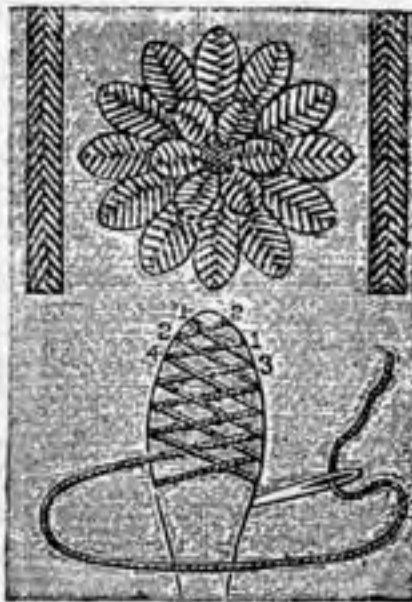
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No. 22.



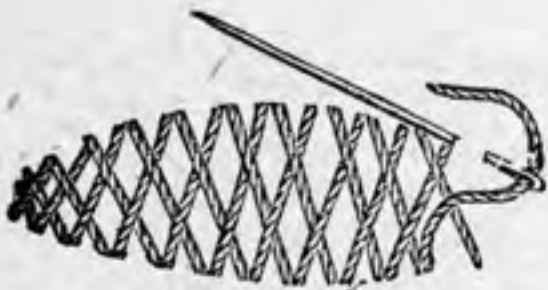
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No. 25.



No. 26.



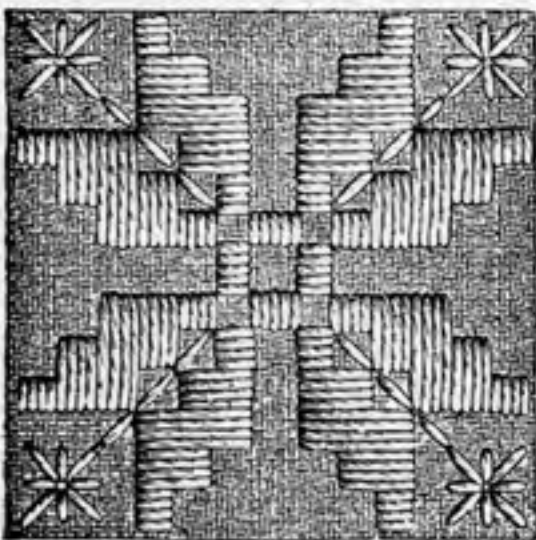
No. 24.



No. 27.



No. 27a.



No. 29.



No. 28.



No. 30.

Cat-stitch (No. 23, see page 8) is much used in working the seams in silk patchwork and flannel. Beginning at the left, throw the thread diagonally from you toward the right. Put the needle in and bring it out towards you with a short, straight stitch on the under side of the work; then throw the thread diagonally from you toward the left, make another under-stitch similar to the first, and repeat. This stitch is frequently called the herring-bone-stitch. The Turkish or "Ismit" stitch is made in exactly the same way (No. 24, see page 8), and illustrates how a little difference in method changes the entire effect. In the latter the lines meet at a point, and when very long may be fastened at the intersections by a stitch taken over them as in couching. This is a very useful stitch for filling petals, or leaf-shaped figures in conventional designs.

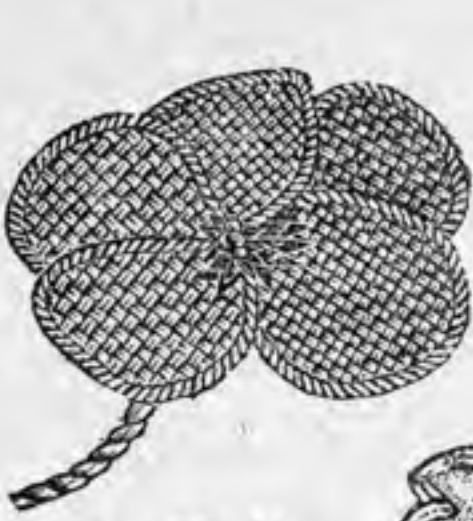
Janina-stitch is similar to this—a broad cross-stitch, short in proportion to its width. A leaf-form filled with this stitch, worked close together, produces a raised ridge with a vein down the centre, and is very effective. (No. 25, see page 8).

Double cat-stitch is very pretty for ornamental borders, seams, etc. It is worked upward, first from the right, then from the left, keeping the thread above the needle. (No. 26, see page 8).

The cross-stitch is exactly what is indicated by its name—a crossed stitch. These stitches may be either detached or connected, and are to be varied almost indefinitely. The first step in producing the plain cross-stitch (No. 27, see page 8) is the tent-stitch, simply a series of diagonal stitches all taken in one direction. The cross-stitch is made by a second series of stitches taken exactly opposite and over or across the first. The Persian cross-stitch (No. 27 A, see page 8) is much more artistic than the plain stitch, the effect being that of braiding. It is made by taking the short stitch on the upper edge twice as long as that on the lower edge, thus forming a double cross or a tiny cross on each side of the stitch. Many similar stitches, as the arrowhead and star (No. 28, see page 8) are used for "powderings," or fillings for conventional designs. No. 29 (see page 8) shows a very effective square in tent, leviathan and flat-stitch embroidery, which may be used, alternating with plain checks, for a sofa-pillow. As a general thing such stitches are more easily worked on coarse material of which the threads may be readily counted; but they may be applied to any fabric.

Darning-stitch (No. 30, see page 8) consists of parallel lines of running stitches. Sofa-pillows of huckabuck, the background darned in, while the design is simply outlined, are very effective. The darning is all on the surface, the needle being passed under the little tufts or raised spots in the cloth. No. 31 (see page 10) shows the Queen Anne darning-stitch—exactly the method made use of ordinarily in mending hosiery, etc. Parallel stitches are crossed from side to side of the space, and these are woven over at right angles by threads crossing the opposite way. It is sometimes called basket-stitch. Thread is not taken through the fabric except at the starting and ending of the lines, and the work is much more effective (in embroidery) if the stitches are sufficiently far apart to show the background through.

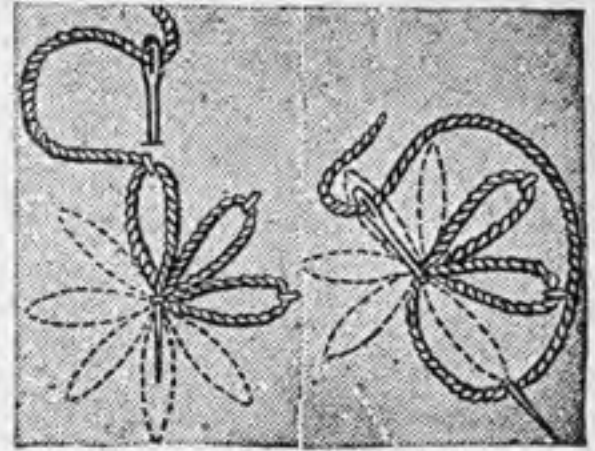
The couching-stitch, No. 32 (see page 10), is much used in applique work. This consists in cutting out a design from one fabric and applying it by means of close stitches to another. It is of two varieties, "on-laid" and



No. 31.



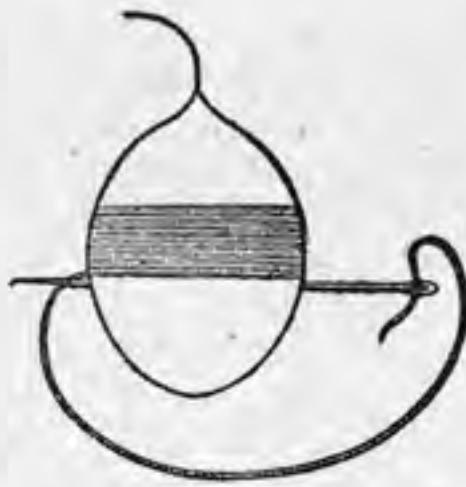
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No. 33.



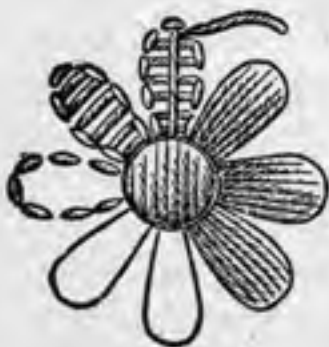
No. 34.



No. 36.



No. 35.



No. 37.



No. 38.



No. 39.

"in-laid" applique. In the first-named, the pattern is cut from one material and laid upon another; in the latter, the piece from which the design was cut is placed upon some other ground. The possibilities of this work, which is still very popular, are almost without limit. The design may be applied by means of paste, or securely basted, and a thread or threads of the couching material are laid on the outline and held in place by fine stitches taken over and over, at regular intervals.

Bird's-eye-stitch, No. 33 (see page 10), which may be used for small, narrow petals, as those of the daisy, star-flower, etc., is a sort of chain-stitch, starting from the centre. Put the needle up through, then down again and out in a long stitch to the tip of the petal, bringing it up inside the loop of silk, and pushing it down again just outside, forming a short stitch to hold the petal in place.

French knot stitch will be found in nearly every piece of embroidery. It is used for the centres of such flowers as the daisy, for the anthers of others, for golden-rod, and such as are formed of masses of tiny blossoms. The needle is brought up in the exact spot where the knot is to be. Twist the thread around the needle once, twice, three times, or according to size of knot required, keeping one twist above the other; then pass the needle back through the fabric at almost the same point where it came up, drawing it down with the right hand, and with the thumb of the left keeping the twists in place until the knot is secure. (No. 34, see page 10).

Bullion or roll-stitch (No. 35, see page 10) may also be classed as a knot-stitch. It is especially adapted to working the heads of wheat, grasses, etc. A stitch of the length desired for the roll is taken in the material, the point of the needle being brought to the surface at the starting point; the thread is then twisted eight or ten times around the point of the needle, which is drawn carefully out through the twists, these being kept in place by the left thumb. Insert the needle again in the same place as at first.

Satin-stitch (No. 36, see page 10) is employed in working the petals of small flowers and leaves, and almost entirely in laid embroidery. It is done by taking the needle back each time to the point whence it started, having just the width of the working thread between, thus covering the form with parallel stitches. Evenly done it produces a surface like satin, hence the name. It is largely used in church embroidery, and many fair imitations of the stitch will be found in the Hamburg edgings, on sale at every "white goods" counter. It may be either flat or raised (No. 37, see page 10). The "jewels" in embroidery of recent years are in raised satin-stitch.

No. 38 (see page 10) shows a spray done entirely in this stitch, illustrating its effectiveness and varied possibilities. Raised stem-stitch is similar to satin-stitch, being worked over an outline. It is used for sprays, stems, etc. (No. 39, see page 10).

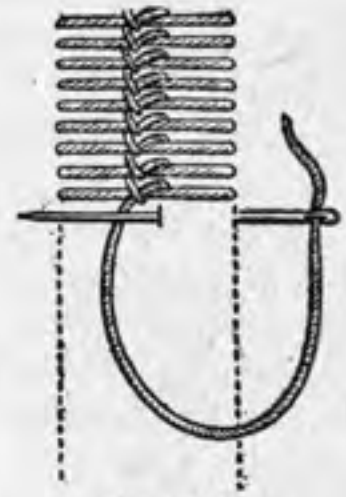
The buttonhole-stitch is of universal application in embroidery. While a doily or centre-piece may occasionally be fringed, the great majority are scalloped in styles simple or elaborate. Just here, whatever colors may be used in the embroidery proper, it is best to work the edge in white. Color, if used here at all, should be of the lightest tint corresponding to the predominating tone in the design. The buttonholed edge may be likened to the frame, which should never overbalance the picture.



No. 40.



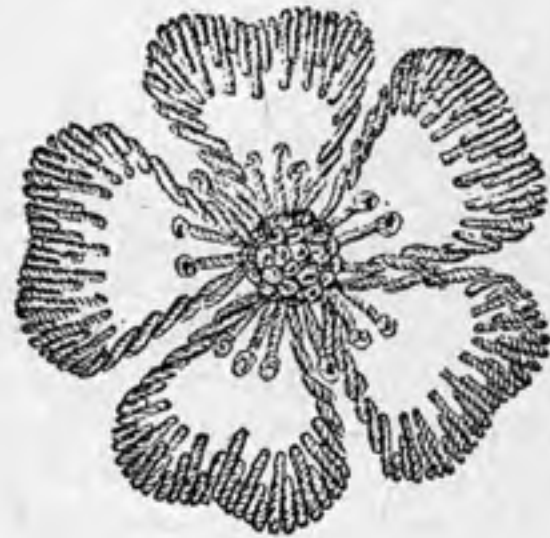
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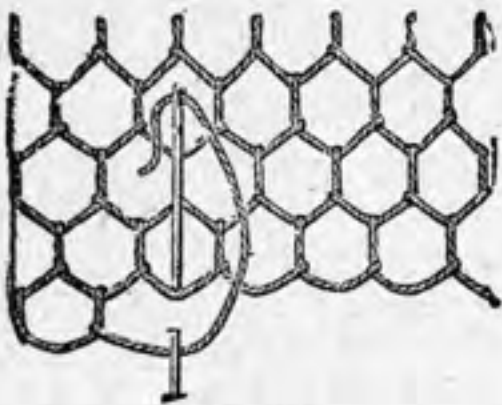
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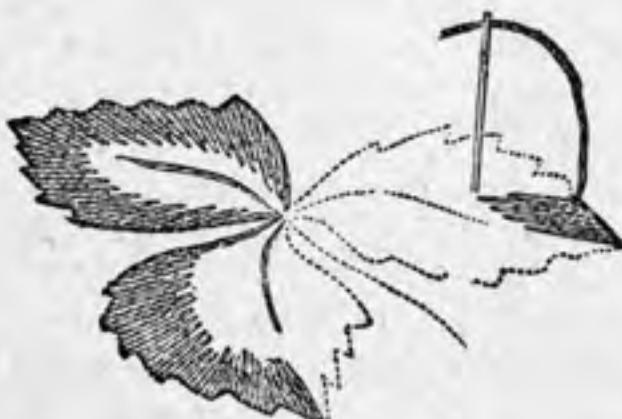
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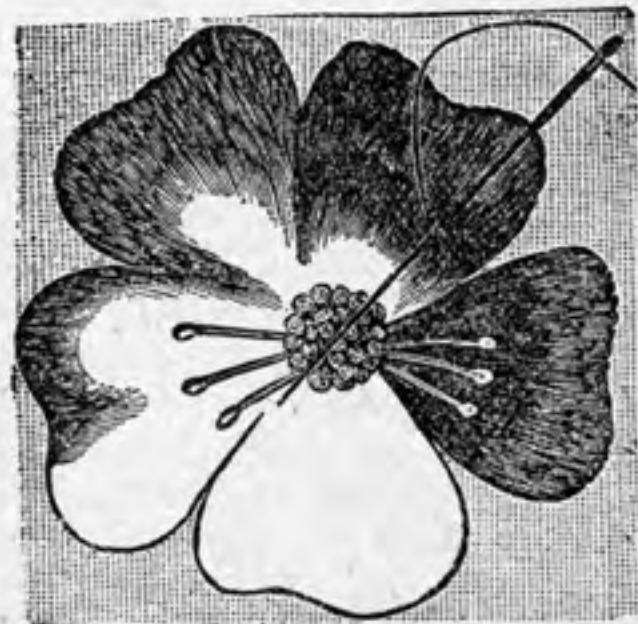
No. 45.



No. 44.



No. 46.



No. 47.

Buttonholing is done in the hand, never in a hoop. Hold the edge along which the knots shall lie toward you, and work from left to right. Keep the thread in front of and under the needle as the stitch is drawn through, the loop forming the knot on the edge. The stitches should invariably be taken at right angles to the direction of the curve in the scallop that is being worked. This suggestion will be found of assistance in the working of elaborate scallops. The stamped scallop is bounded by two lines, which are both to be covered in working, and may be either raised (No. 40, see page 12) or flat (No. 41, see page 12) as preferred. Filling in gives a raised effect, adding to the beauty and durability of the edge, and this may be done with coarse white embroidery or darning cotton. In the long and short buttonhole-stitch, which is far more effective than the plain stitch in many cases, the short stitches extend to cover the inner stamped line, while the long are taken beyond it. This method affords scope for much originality.

Roumanian stitch, No. 42 (see page 12), much used in heavy embroidery of the conventional order, is a sort of double buttonhole. It is very pretty for borders, for the "bow-knots" in many empire designs, etc., and for narrow leaves, petals and grasses in purely conventional patterns. Bring the needle up in the centre, and take a buttonhole-stitch over the upper line. The detail, No. 43 (see page 12), shows the method clearly. Draw this first stitch through, then put the needle in the lower line and send it up to a point a little from the start, keeping the thread to the right. Draw this through and make another stitch like the first, always keeping the thread to the right to form the loop. The stitches may be taken close together, or a little apart, according to the fancy of the worker.

Blanket stitch is a simple buttonhole-stitch, taken say one-fourth inch apart. Honeycomb-stitch, No. 44 (see page 12), very effective as a filling stitch in conventional designs, is begun with a row of blanket stitches taken loosely, working from left to right. The next row, composed of loose buttonhole-stitches of equal length, is worked back, being taken in over the loop and through the fabric, then out below, forming a row of loops for the next row, which is worked again from left to right. Net-stitch is made in the same way, save that the stitches, except the first and last of each row, are taken through the loops alone. Many of the stitches used in Battenberg lace-making are used by the embroiderer in working conventional designs, and my readers are referred to "Self-Instruction in Modern Lace-making," the best and least expensive work of its class published.

Detailed instruction in solid Kensington embroidery seems scarcely within the scope of this little volume, yet a few hints may be of value. The beginner should choose, first, a simple design, — say that of a wild rose. The linen is stretched tight in a frame or hoop; for, although many embroiderers do not use the hoop, I have found much better results more easily attained if this is done. Especially is this true if the hoop or frame is fastened to the table, which should be a little higher than ordinary, thus leaving both hands free to work, one under and one above, pushing the needle in with the right and drawing it out with the left hand.

The first step is the long and short stitch, or "half-Kensington." This in itself is a very pleasing form of embroidery for all designs to which

it is suited. The name describes the method,—one long and one short stitch, alternating, laid side by side upon the surface. The stitches are begun on the outline, bringing the needle up every time just beyond the stamped line. If taken through the line or just within it, the stamping will show, sadly marring the effect. The outline should be true, and the stitches form a smooth surface. Care to do the work exactly right, even though progress may seem slow at first, will result in rapid and satisfactory execution. Remember, too, that all the short stitches should not be of one length, nor all the long ones. While, as stated, the outer edge should be true to the outline, the stitches on the inner edge should vary so as to present variety, scarcely two being of exactly the same length. Thus laid, the work takes the light in a very pretty way. Speaking in a general way, the length of stitches must be governed by the size of the leaf or petal they are to cover. It is very difficult to offer any rule, as there is so great a variety in size and shape of forms. Simply observe a proper proportion to the size of the form or shape, remember that stitches may be from one-quarter inch to one inch in length. No. 45 (see page 12) shows a wild rose in long and short stitch, or half-Kensington, and No. 46 (see page 12) the method of working.

For solid Kensington this is the first thing to be done: when the first row of long and short stitches has been carried around the leaf, another series of the same stitches is laid over the first, placed exactly in the same direction, and blending with it. It will be seen that the second row consists of long and short stitches on both edges, these taken between those of the preceding row so that the surface is entirely covered. The lightest shade is used for the outside, for the second row a little darker shade, and so on, these being blended by means of the irregular stitches, so that one cannot tell just where one begins and the other ends. The more perfectly this is done, the better the work. If the form is large and deep, so that the centre is to be much darker, several shades will be required. For a wild rose, three will be sufficient. Pass gradually, as directed, from one tint to another, but never abruptly from light to dark, unless in working autumn leaves, in which occur sharp blotches of color.

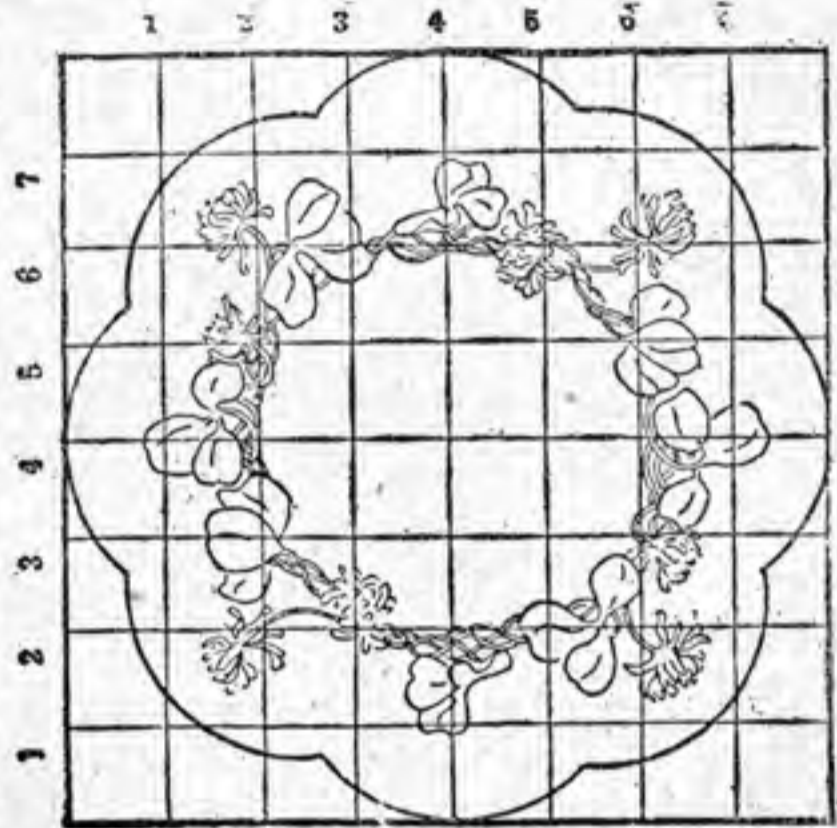
No. 47 (see page 12) gives an accurate representation of the work. The second row of stitches is really long and short on both edges, thus blending with the first and third rows. Fill in the centre with French knots, and outline the stamens, ending with a similar knot. A little practice and study of the proper arrangement of colors will soon enable anyone to do very excellent work.

To Wash Embroidery.

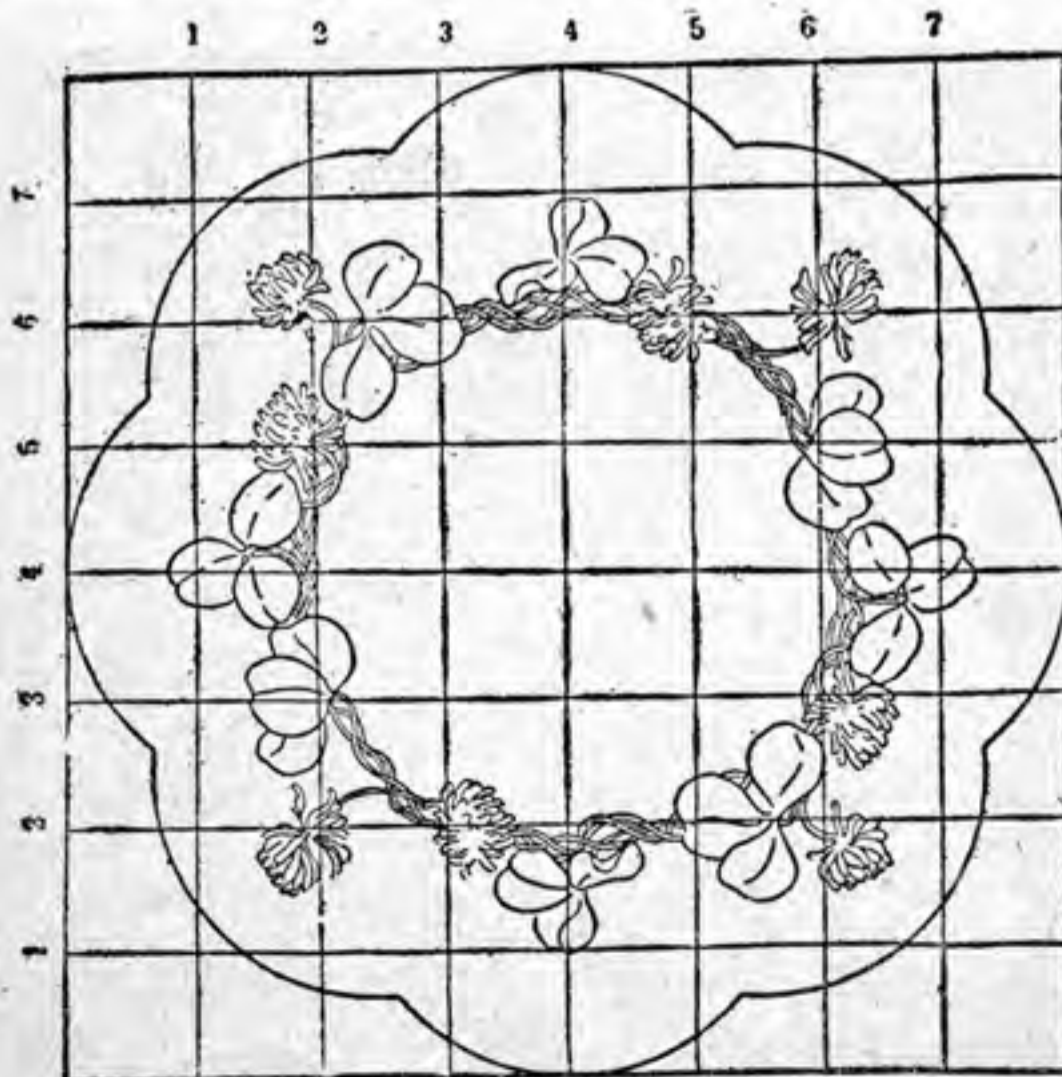
Make a suds of warm, soft water, with Ivory or other pure, white soap, free from resin. Wash each article quickly, taking one at a time, rinse in clear water, squeeze as dry as possible, and either roll in a towel to extract most of the moisture, or allow to become partly dry in a shady place. Then place face down on several thicknesses of soft cloth, lay a thin cloth over the back, and iron dry.

To Enlarge Patterns.

By carefully following the instructions given herewith, one can easily reproduce on an enlarged scale, pictures, patterns, etc. Suppose one desires to enlarge an embroidery design, as in No. 1. First, draw a horizontal line across the top of the pattern, then a vertical line down the right side. Divide these lines into equal parts so that lines drawn to correspond with these, down and across, will form accurate spaces, as illustrated. Now take a piece of paper of the exact size you wish the copy. Divide this into exactly the same number of spaces (No. 2). Number the squares or lines, as shown. In the fourth and fifth squares of the upper row (No. 1) appears a portion of a leaf. With a pencil draw this line in the corresponding squares of No. 2, cutting them off in the same proportion as in the copy. Continue thus throughout the design, copying in each large square the portion of the pattern which appears in the corresponding small square. By choosing a simple design to begin with no difficulty will be experienced. By making the squares of exactly the same size as those enclosing the original, the reproduction will be of the same size; by enlarging the squares the design will be larger, and by reducing them it will be smaller. In short, the reproduction may be of any desired size by simply regulating the size of squares in original and copy. In each, remember there must be the same number of spaces.



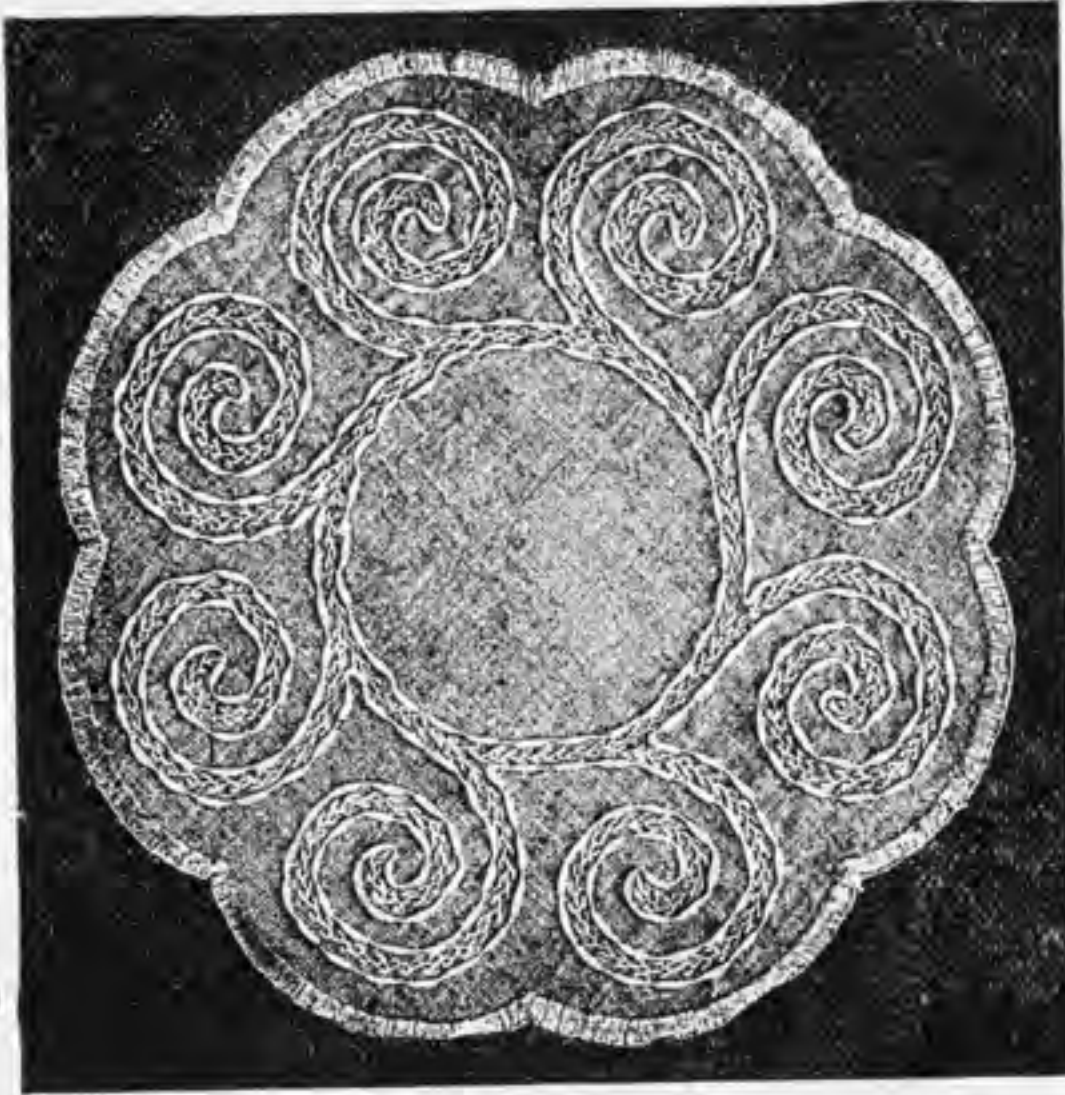
No. 1.



No. 2.

By making the squares of exactly the same size as those enclosing the original, the reproduction will be of the same size; by enlarging the squares the design will be larger, and by reducing them it will be smaller. In short, the reproduction may be of any desired size by simply regulating the size of squares in original and copy. In each, remember there must be the same number of spaces.

Coronation Centre-piece.



Fill in the design with feather, Persian, or any fancy stitch (No. 2 is very pretty for the purpose) in any desired color and



No. 2.

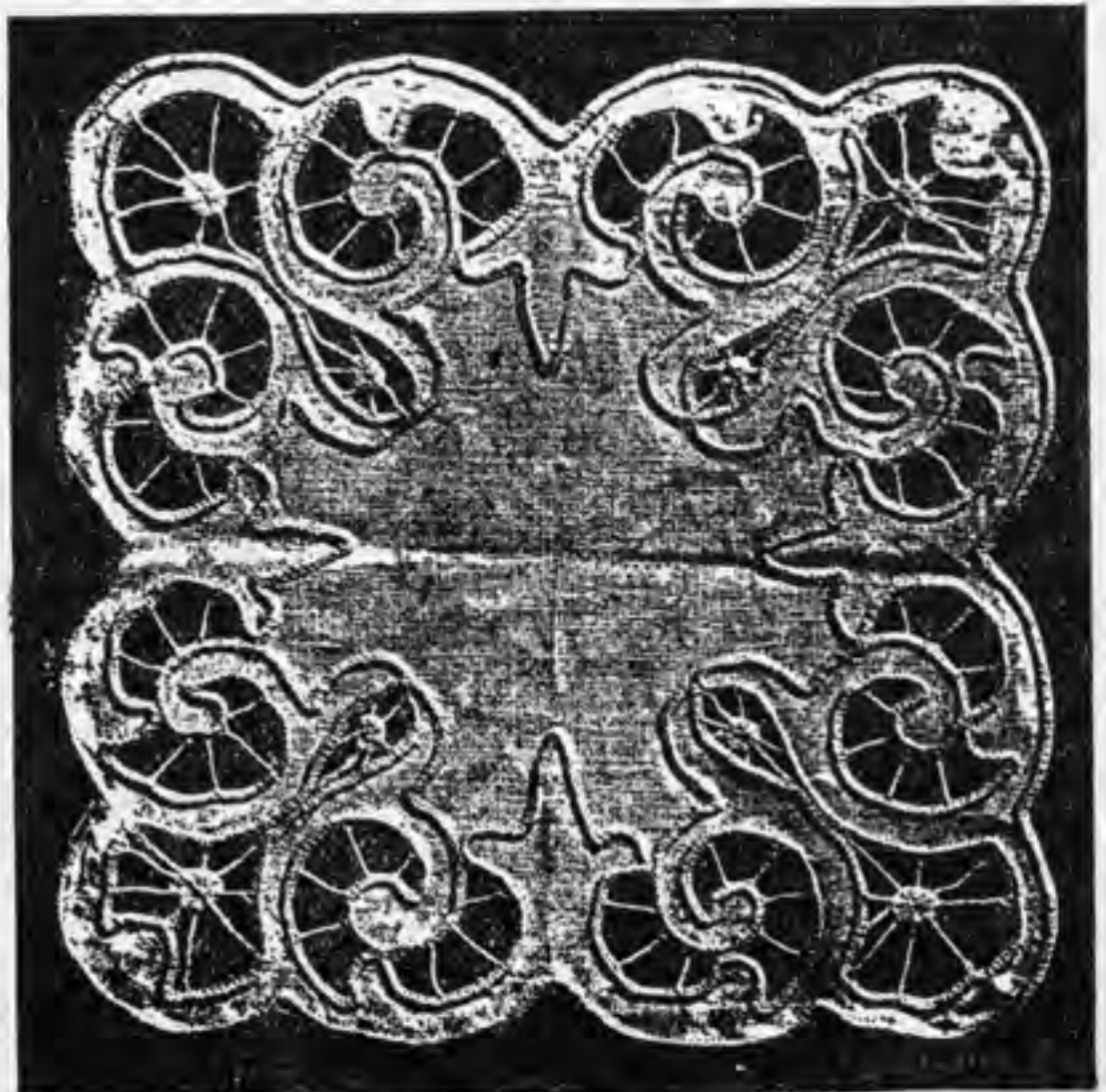
outline with white coronation braid, sewed on with fine thread. The effect is lovely. Colored art linen may be chosen for the foundation if preferred, and many open patterns may be thus applied. If preferred the outline can

be in embroidery, using the knotted, old German, chain-stitch or rope outline.

Doily in Roman Embroidery.

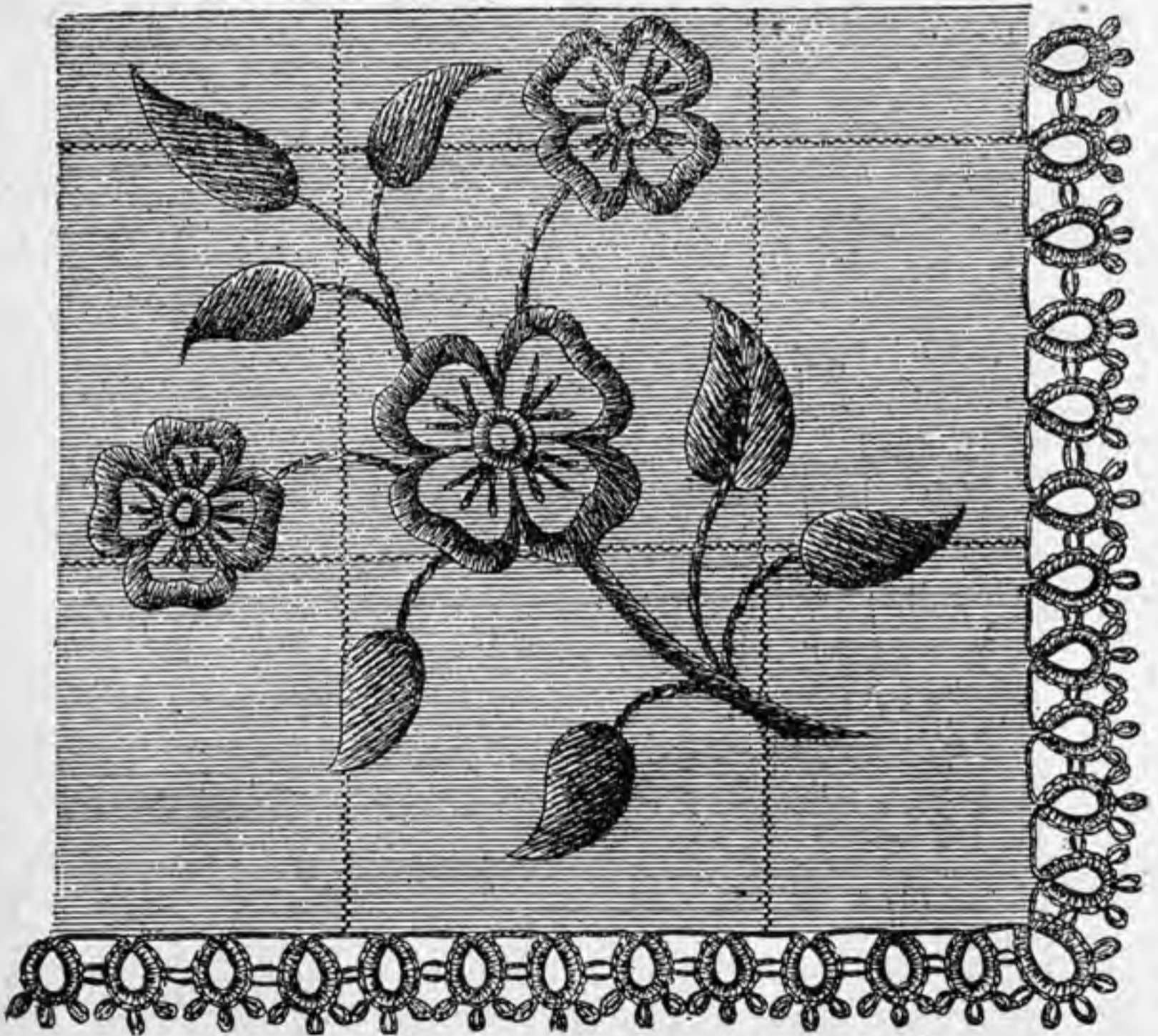
Having the design traced upon linen, proceed as directed for "Danish Antique Embroidery." Fill the open spaces with twisted threads and spiders.

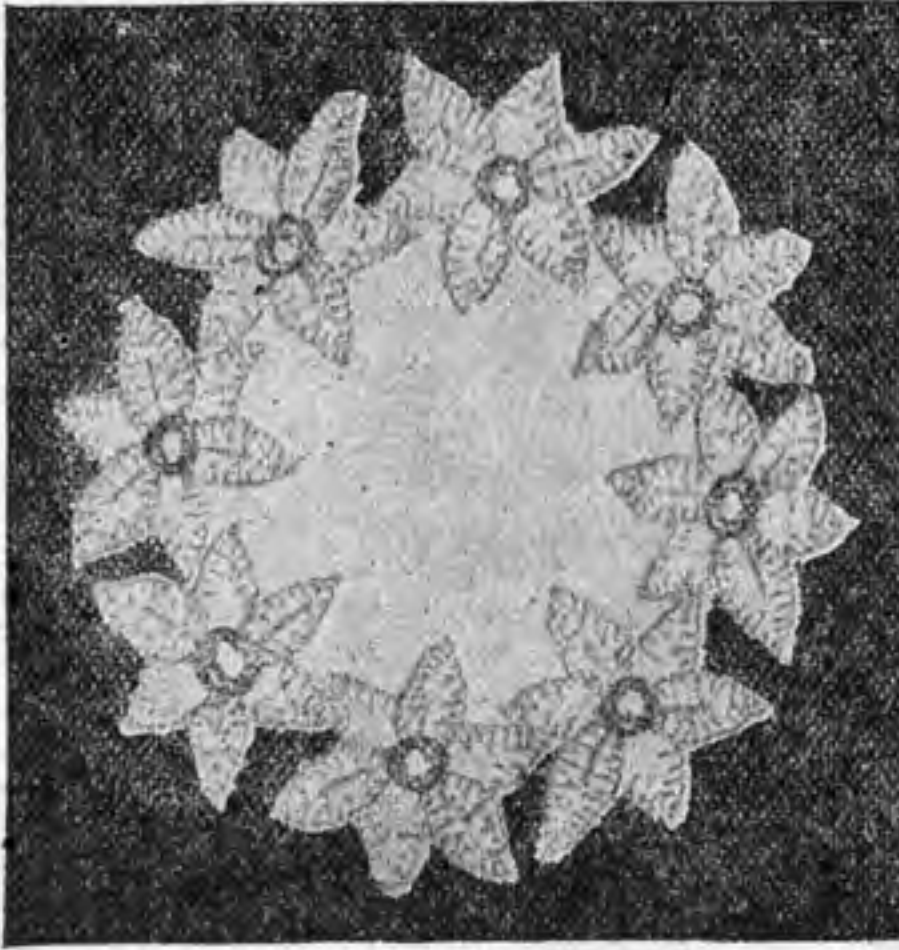
When putting in these stitches it will be found an excellent plan to baste the work upon a piece of common table-oilcloth, as recommended in making Battenburg lace, or an embroidery hoop may be used.



Mountmellick Embroidery.

Genuine Mountmellick embroidery is always in white thread or floss upon heavy linen, white satin jean, or other material. It is strong and durable and is suitable for any article of drapery or decoration for a bedroom. Although easily soiled, it is easily laundered. The designs are of course purely conventional. That given illustrates the corner of a cover for lamp-stand, and is worked in satin and outline-stitch. If preferred, the outline may be of French knots, the leaves filled in with feather-stitch, or with the centre vein of French knots with the edge of satin-stitch. Bullion-stitch, rope-stitch, chain, cable, and many of the great variety of stitches illustrated elsewhere are used in this work. The edge of the little cover shown is finished with tatted rings; fringe might be applied instead, or a heavy knitted lace. In the genuine Mountmellick work, however, the article is invariably finished with buttonholing, and often with a fringe knitted from the same thread with which the embroidery is done. For the buttonholing, long and short stitch is frequently employed, varied as liked.

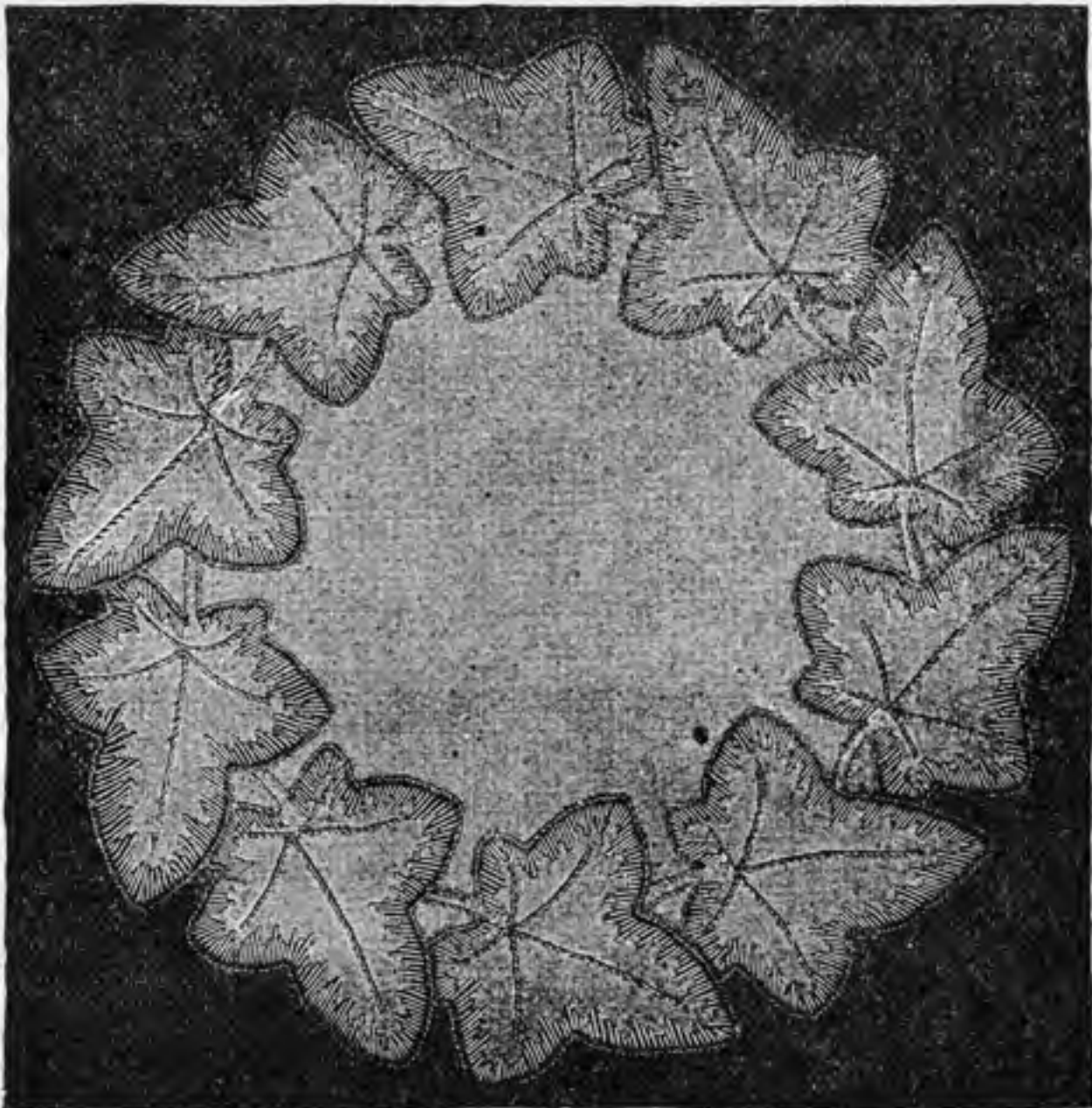




No. 1.

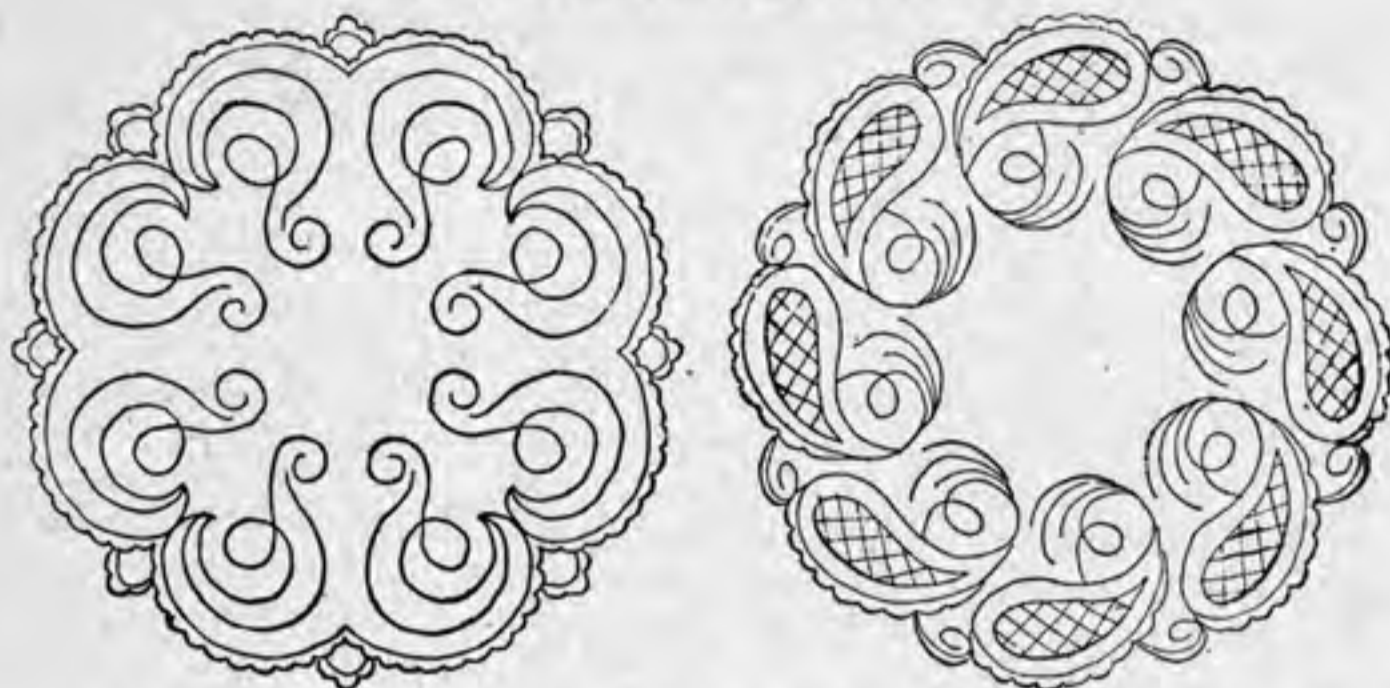
Leaf Doilies.

For these, and similar doilies, cut from stiff paper a leaf in any shape desired. Upon a square of linen strike a circle, and mark around this a circlet of the leaves, having the outer points just touching the line. In No. 2, the stem of each leaf is hidden by the preceding leaf; the stems could also point toward the centre. No. 1 has a circlet of blossoms. The suggestion is to be varied almost indefinitely.

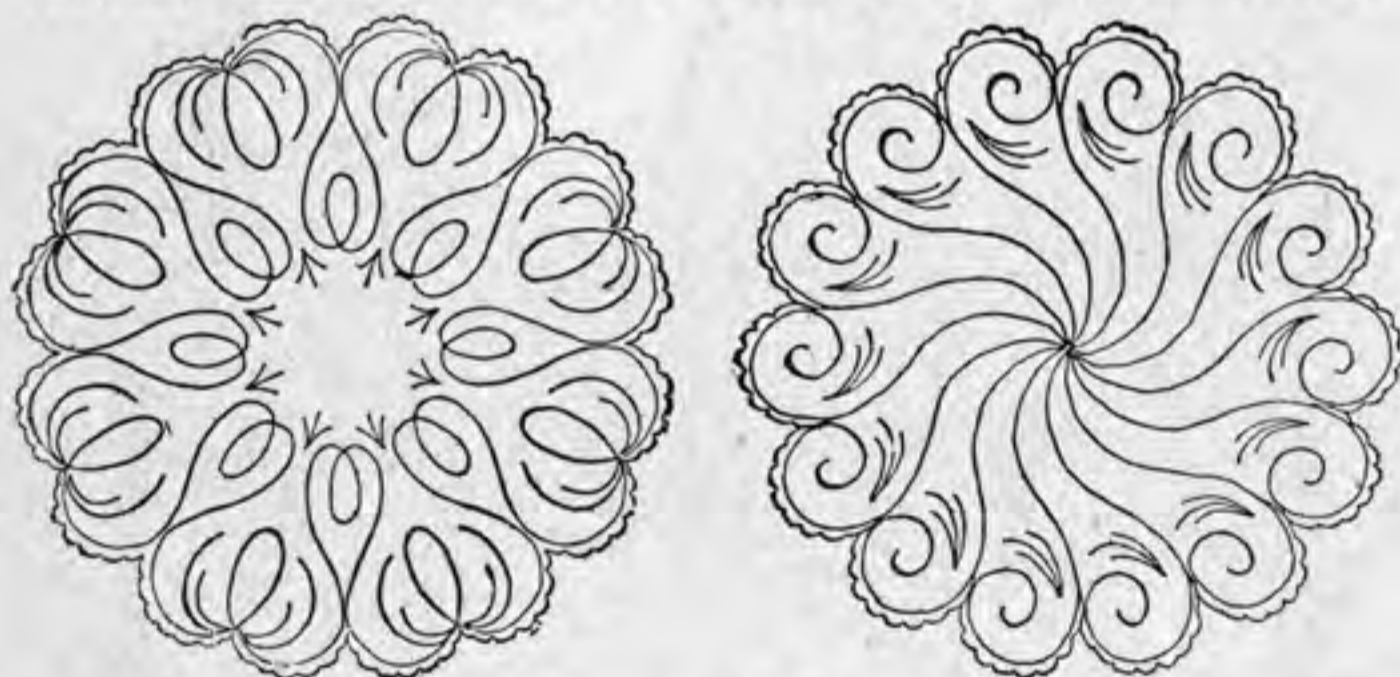


No. 2.

Some Conventional Doilies.



Nothing more surely indicates the growing desire to obtain the best effect for least work in needle-craft, as in other lines, than does the popularity of doilies similar to those herewith shown. The palm pattern may be worked in plain or knotted outline, the threads in the palm-leaf simply crossed and held down at the intersections by a tiny cross-stitch or knot. The remaining three may be done in French stitch, feather or coral stitch, and the work is especially effective if shaded, or if two or more shades of one color are used. Many ladies prefer to fringe round doilies, and this is very easy when one knows how. Take (for example) a twelve-inch square



of linen. Mark upon this a perfect circle, as large as possible, then another circle an inch within. Around the inner circle stitch with the sewing-machine, using a fine thread with short stitch. Having embroidered the centre, buttonhole over the stitched line, cut around the outer line, and proceed to draw the threads, beginning on one side next the stitched line. Draw the threads to the edge on all four sides, which will leave four triangles. Pull the threads in these, one at a time, from the stitched line, using a pin for the purpose, straighten out and even the fringe, and the work is done.

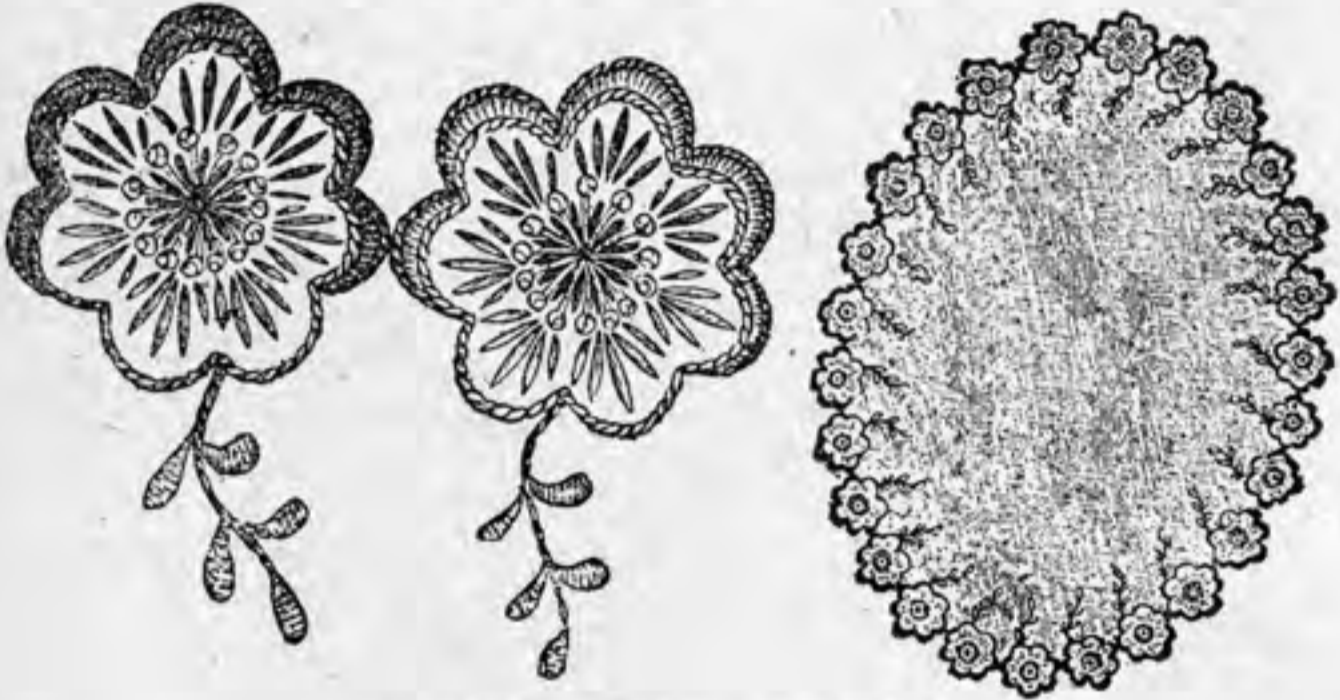
Etching, in Embroidery.

The illustration shows in full size the corner of a pretty doily in what is called "delft" embroidery, named because done in shades of blue to imitate the delft ware of olden time. Such designs are applied to pillow-covers, splashers, toilet-mats, etc., etc., and when one has become familiar with the outline-stitch—sometimes called etching-stitch—they may be worked out most effectively. A "picture-quilt" in delft embroidery was seen not long ago, designed for use on the bed of a small maiden who has just arrived at the dignity of having a bed-chamber of her own. This room is furnished in blue and white, hence the delft decoration. Very pretty and odd bed-coverings are made of remnants of bleached (or unbleached) cotton, cut in squares, each stamped or marked with a design—either of flowers, animals, birds, or as may be fancied—which is worked in outline-stitch. The seams are feather-stitched, and the edge finished with a ruffle, fringe or lace, as liked. Pillow-shams may be made to match. Such work is greatly enjoyed by the little folk who are just learning to use a needle, and who very quickly pick up the simpler embroidery stitches if given the opportunity to learn them.



"Wild Rose" Bureau Set.

Take pieces of linen of the shape and size wanted, and trace around the edge of each figure, which is shown full size. The spray is done in satin-stitch, the inner edge outlined and the outer (from which the linen is cut away when the work is completed) buttonholed. Simple straight stitch and French knots complete the embroidery.

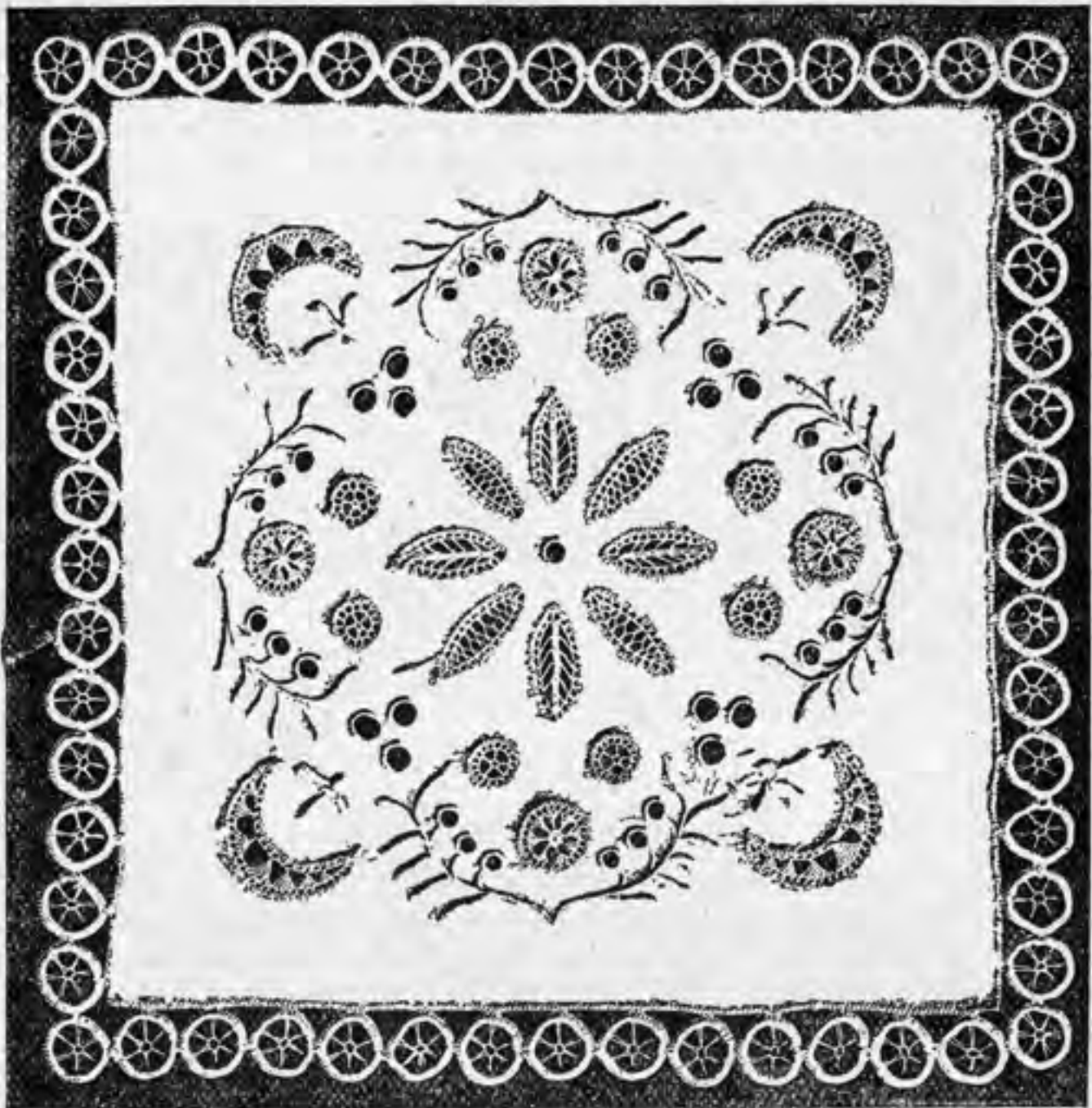


Toilet or Commode Set.

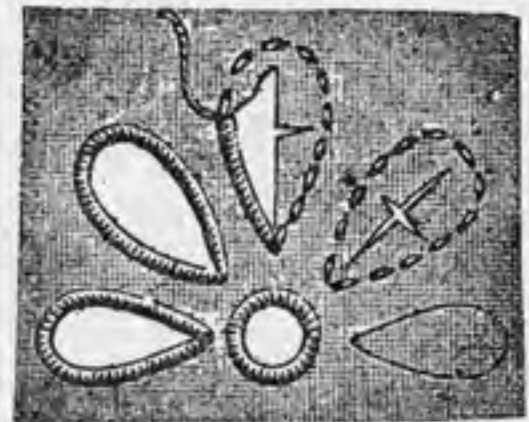
Use white art canvas or butcher's linen, with floss of a color to harmonize with other fittings of the room. The design is so simple as to be readily copied. Buttonhole the edge, and for the rest use outline and bird's-eye stitches, the petals of the daisies being formed as shown (No. 33, p. 10).



Square in Danish Antique Embroidery.



This beautiful class of work is of but recent introduction in this country. The design is traced or stamped on white linen, and any combination of figures in oval, crescent, circular and other shapes may be chosen. Run or stitch around with needle or machine those which are to be cut out, then with sharp scissors cut the linen in the centre and out toward the edge, turning it back to the run line, buttonhole over both thicknesses, and cut the linen close to the buttonholing at the back. (No. 2 shows the process). This gives a firm, neat edge without fraying. Fill in with any lace stitches, and work the sprays in satin-stitch. The edge is of rings, buttonholed over and filled with a tiny spider-web.

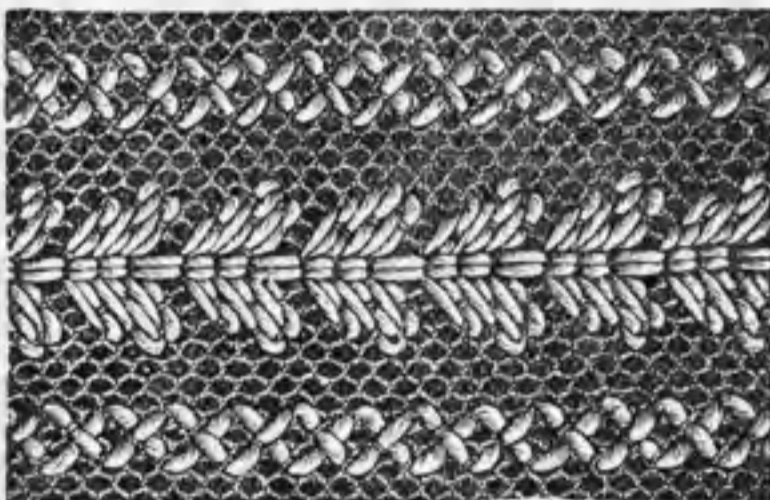


No. 2.

A knowledge of "modern lace-making" will enable one to do this work very readily. Designs may be originated by cutting patterns of pasteboard, crescent-shaped, oval, etc., arranging them and tracing around them with a pencil. Linen thread and floss is invariably chosen, the Ulster etching flax being adapted to the satin-stitch sprays.

Darned Net Embroidery.

This work, which is exactly as indicated by the title, consists in darning a chosen design upon or in lace net. The work is adapted to every variety of decoration, and is so easily and quickly done that its popularity is not to be wondered at. The net and darning material may be fine or coarse, according to the purpose for which the finished work is intended. No. 1 shows a lace used for trimming an apron of fine lawn. White star flossette, size ***, was used for darning, the edge being buttonholed with the same before cutting out. As the patterns are full-size no instructions are needed,— simply use a needle large enough to carry the floss nicely. Nos. 2,



No. 2.

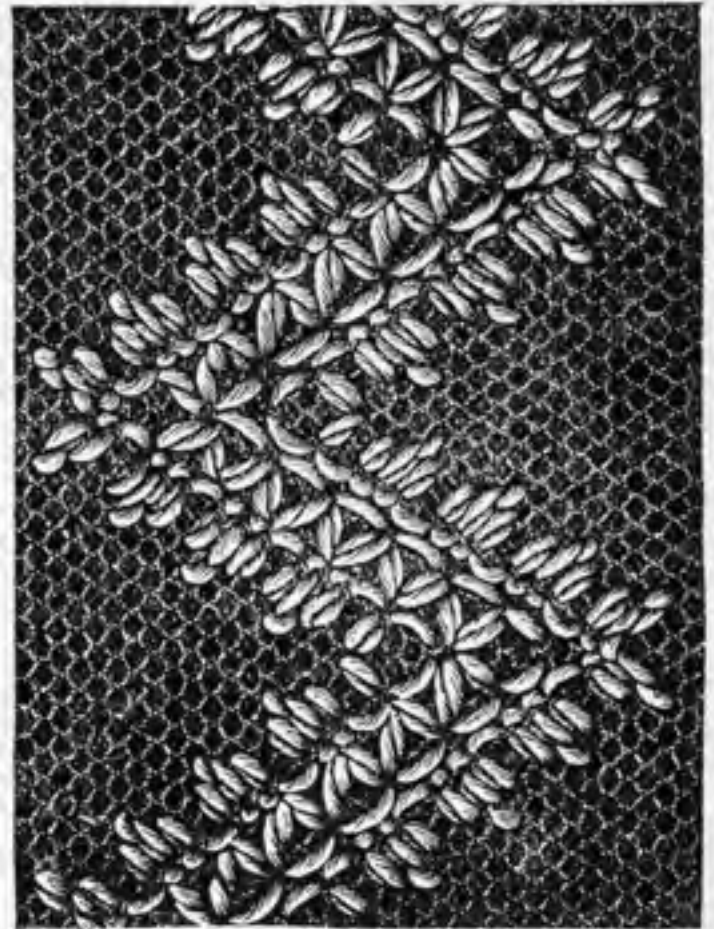
3 and 4 are insertions used in a set of very lovely drapery curtains,— the zig-zag on the edge, which was buttonholed to correspond with the points, the star next, then the straight insertion, repeating the arrangement once. The tiny centre star was scattered at intervals throughout the body of the curtain.



No. 1.



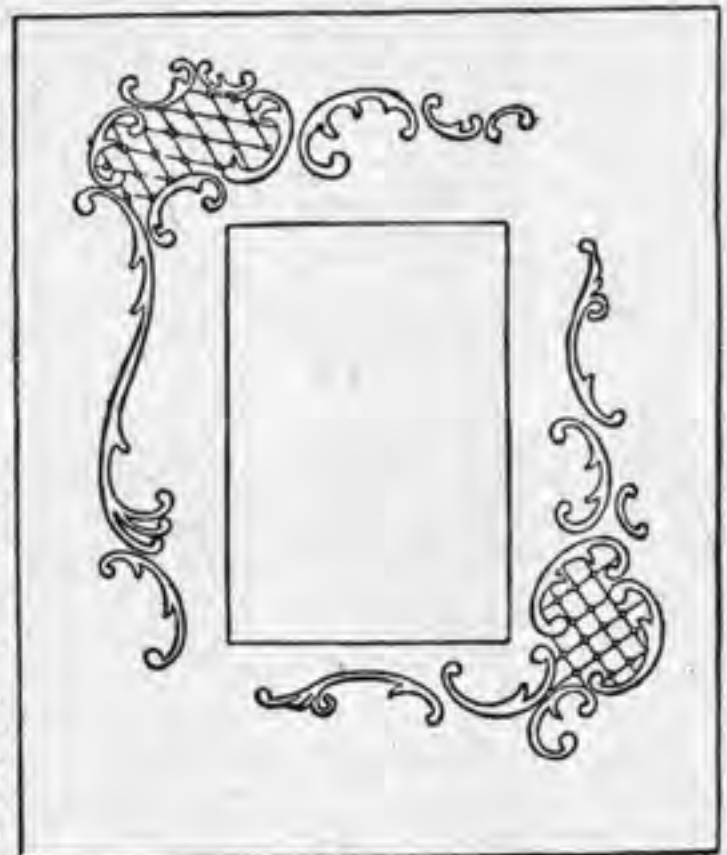
No. 3.



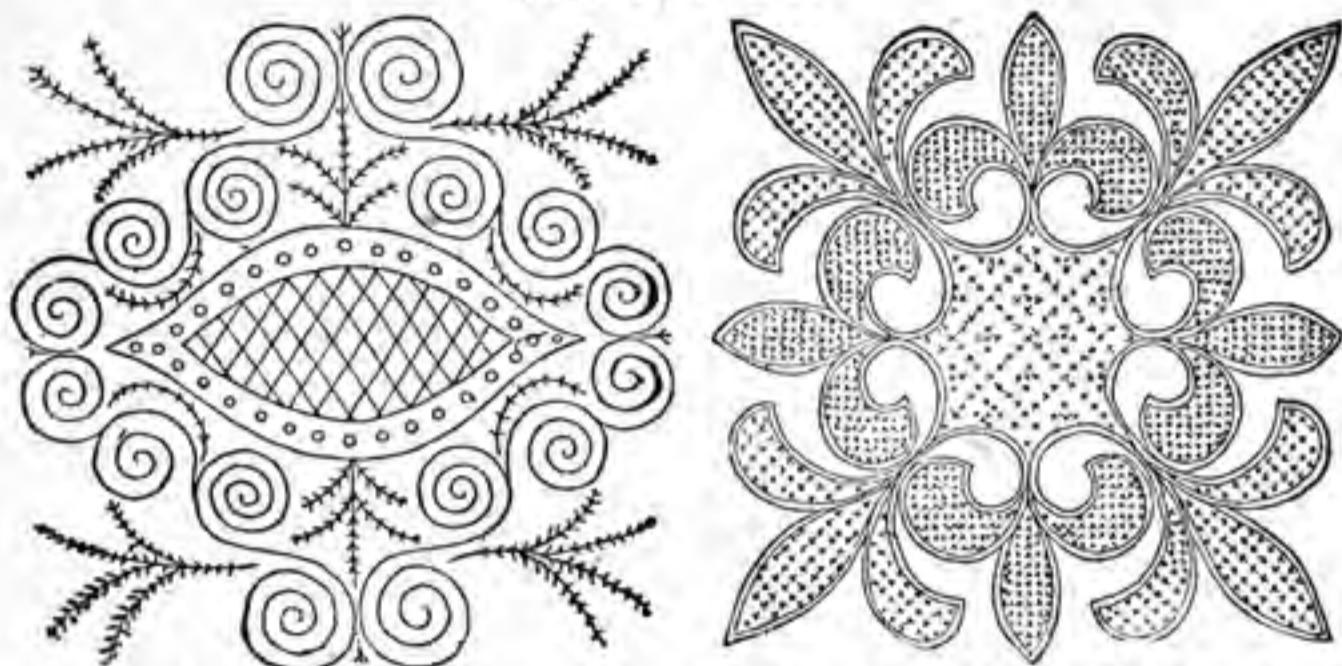
No. 4.

A Photograph Frame.

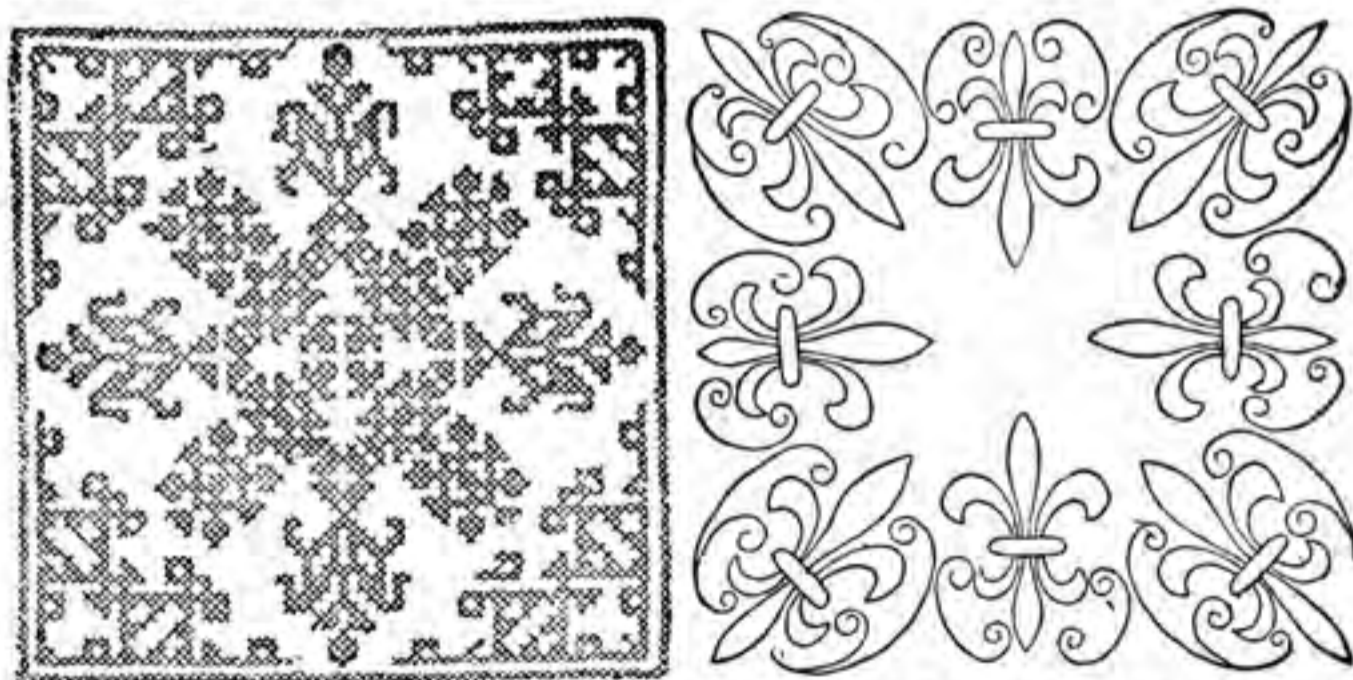
While so simple as to be very easily enlarged and copied, there are few more effective designs than this. If not wanted for a frame it may be used for the corners of a centre-piece or tray-cloth. To make a frame, either white or colored art linen may be used, and the "jewels" may consist of spangles, each caught in place by a tiny glass or metal bead. To mount the frame, cut a heavy piece of cardboard about three-fourths inch smaller than the linen. Cut the opening in the centre to correspond with that of the linen, but a trifle larger. Cover the cardboard with a piece of wadding cut the exact shape and glued on. Place the padded side on the wrong side of the embroidered linen, bring the latter through the opening and over the edge, taking care to draw it smoothly and evenly, and glue it down. Cover a second piece of cardboard, with no opening, with linen or any preferred material, and attach to the first by a few drops of glue, leaving a space at the top to slip the picture in.



Sofa Pillows.



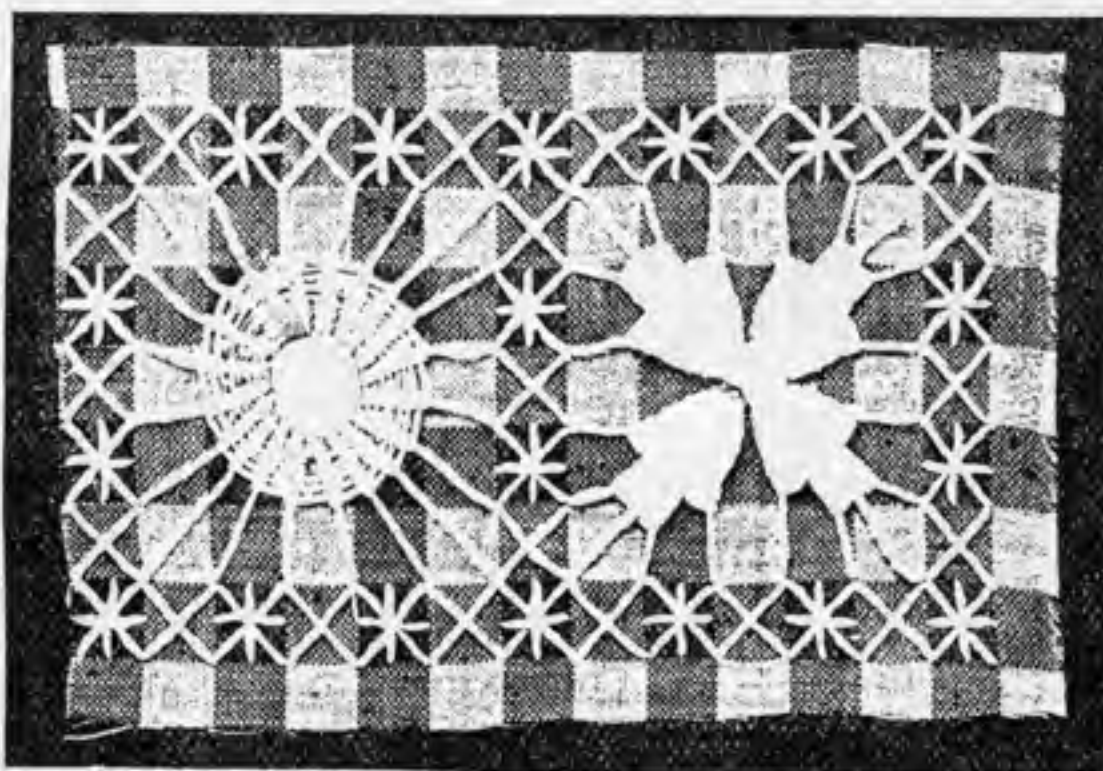
Four very simple yet most effective designs are shown. That in cross-stitch may be carried out on checked gingham, if preferred, or on the ever popular art canvas. In this work a great many colors are permissible, giving an oriental effect, and enabling one to utilize odds and ends of material which may remain from other pieces of embroidery. The fleur-de-lis design in the lower right hand corner may be outlined with coronation braid, and the petals filled with Ismit stitch, or the German knotted outline used instead of the braid. This pattern makes a lovely cover for small table, as well. The scroll design, upper left corner, is extremely effective carried out in rich red



and black floss on light brown or tan art canvas. The plain outline may be in black, the feather-stitching, jewels and cross-stitching in the centre oval of red. Carry the threads straight across, catching them where they intersect with a double cross-stitch of black. For the fleur-de-lis with cross-stitch, the stitch No. 13 may be used with charming effect for outlining, or if preferred, Russian braid. Any colors desired may be chosen. For pillows on art canvas, denim, gingham, and similar materials, intended for hard service, the Ulster rope linen floss, size 00, is recommended; it is very lustrous, having the effect of silk, and does not fray or grow rough with usage

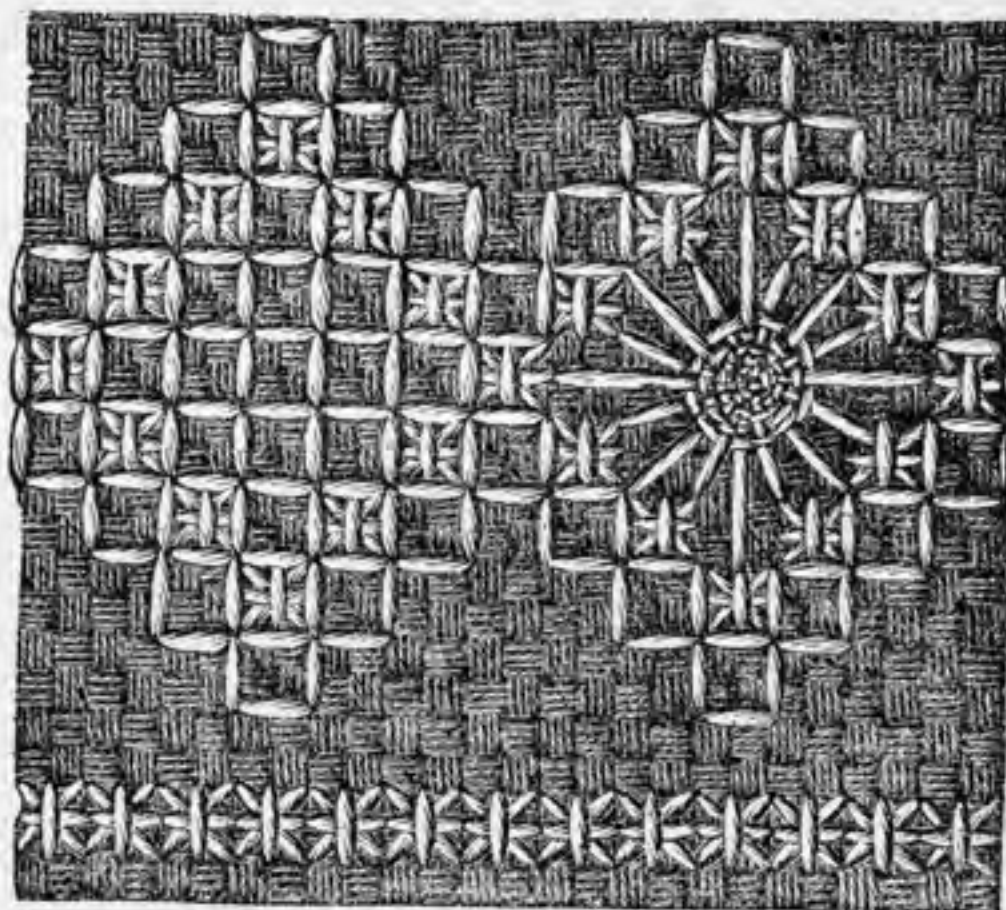
Sofa Pillows on Gingham.

Gingham, in large or small check, is one of the most popular materials for pillow-covers at the present time, and among the many designs none has received more favor than the wheel and cross. Threads are carried across and woven over, as shown. Use white star flossette (linen) size **, on blue



No. 1.

and white or red and white gingham, and finish with a plain ruffle of blue or red chambray or gingham, having over this a narrower ruffle of white lawn. Or a ruffle of the gingham, cross-stitched, may be used. No. 2 offers



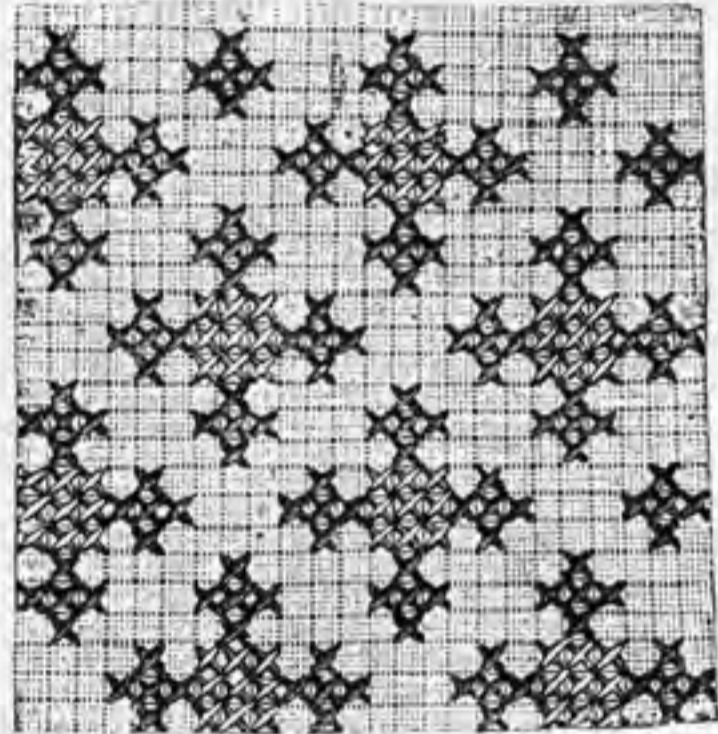
No. 2.

a similar suggestion, combining the plain woven wheel without ribs, leviathan and straight stitch. No. 3 combines bird's-eye and satin stitch. No. 4

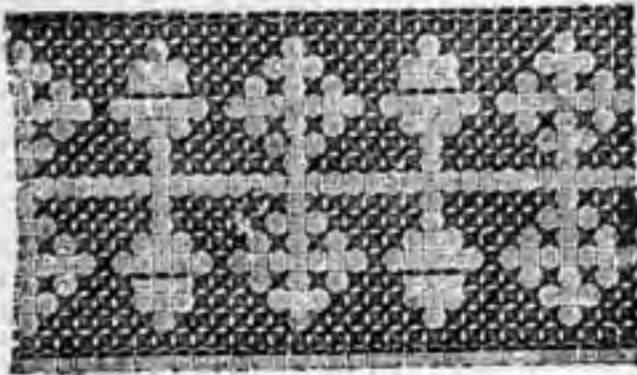
shows a simple all-over design which, worked in two shades of blue on blue and white gingham, is very dainty, and No. 5 a pattern which may be used for table-cover, pillow-cover, or as liked. Frequently in cross-stitch the background is filled in, while the design is left plain, as illustrated by No. 6. A very unique pillow having the words "Rest here thy weary head" in cross-stitch letters worked in this way was recently seen. A "patriotic



No. 3.

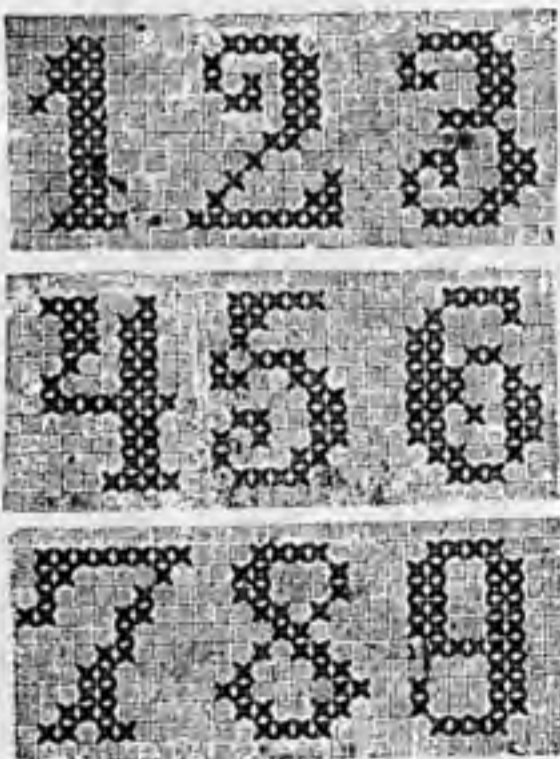


No. 4.



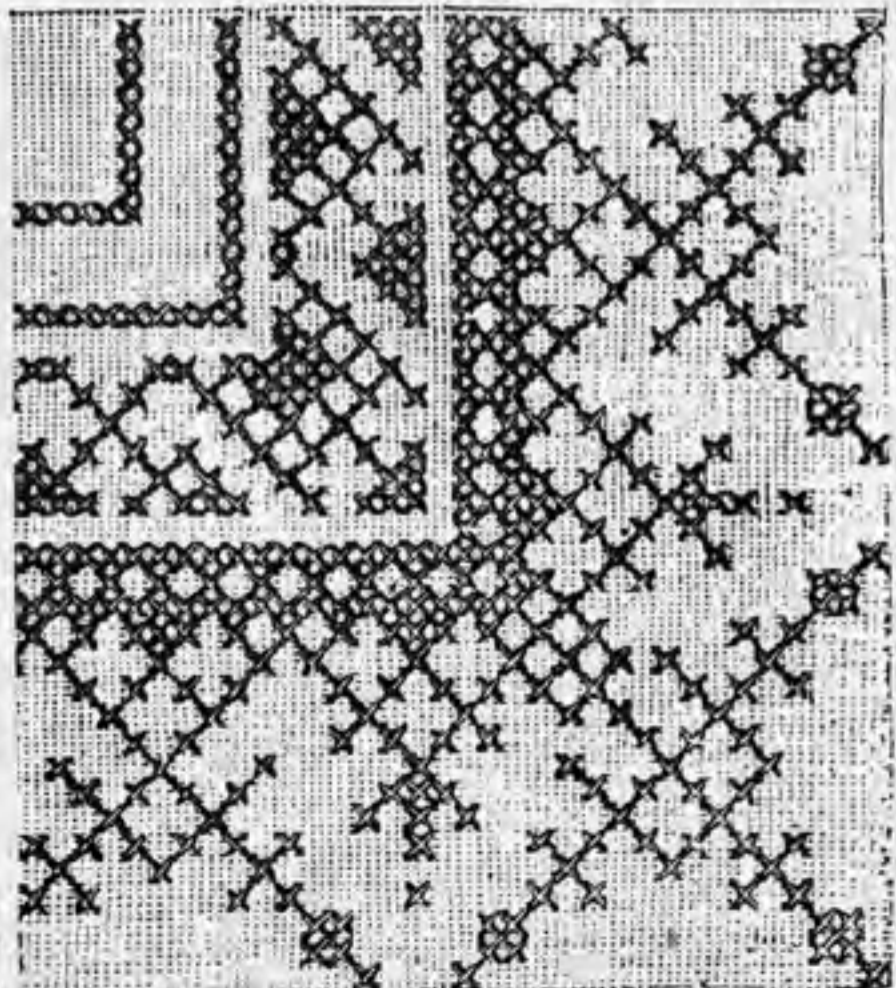
No. 6.

pillow" of blue and white gingham bore the legend "Remember the Maine, 1898" worked with red floss. A tiny flag was cross-stitched in each corner, just inside the border, which consisted of alternate red and white leviathan stitches. Indeed, the varieties in this class of work seem limited only by the ingenuity of the worker.



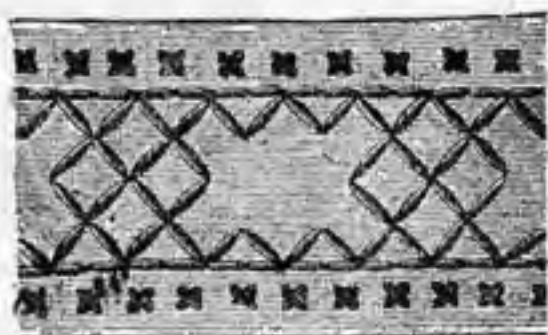
No. 7.

The cross-stitch figures, No. 7, will be of assistance to anyone desiring to work such a pillow as described.

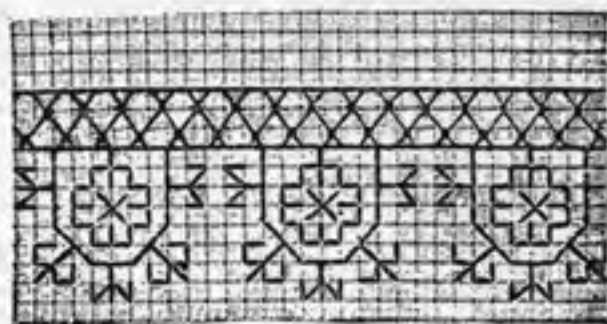


No. 5.

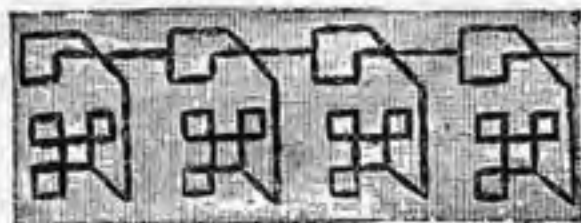
Leviathan-stitch consists of a simple cross-stitch from corner to corner, then another from side to side, both ways. Pillow-covers are worked by placing this stitch in each dark check, or using it in a pattern instead of the cross-stitch. Animals, birds, flowers, etc., are cross-stitched on sofa-pillows of gingham, as well as crocheted for tidies. Nos. 7, 8, 9 and 10, show several pretty borders to be used for such covers.



No. 7.



No. 9.



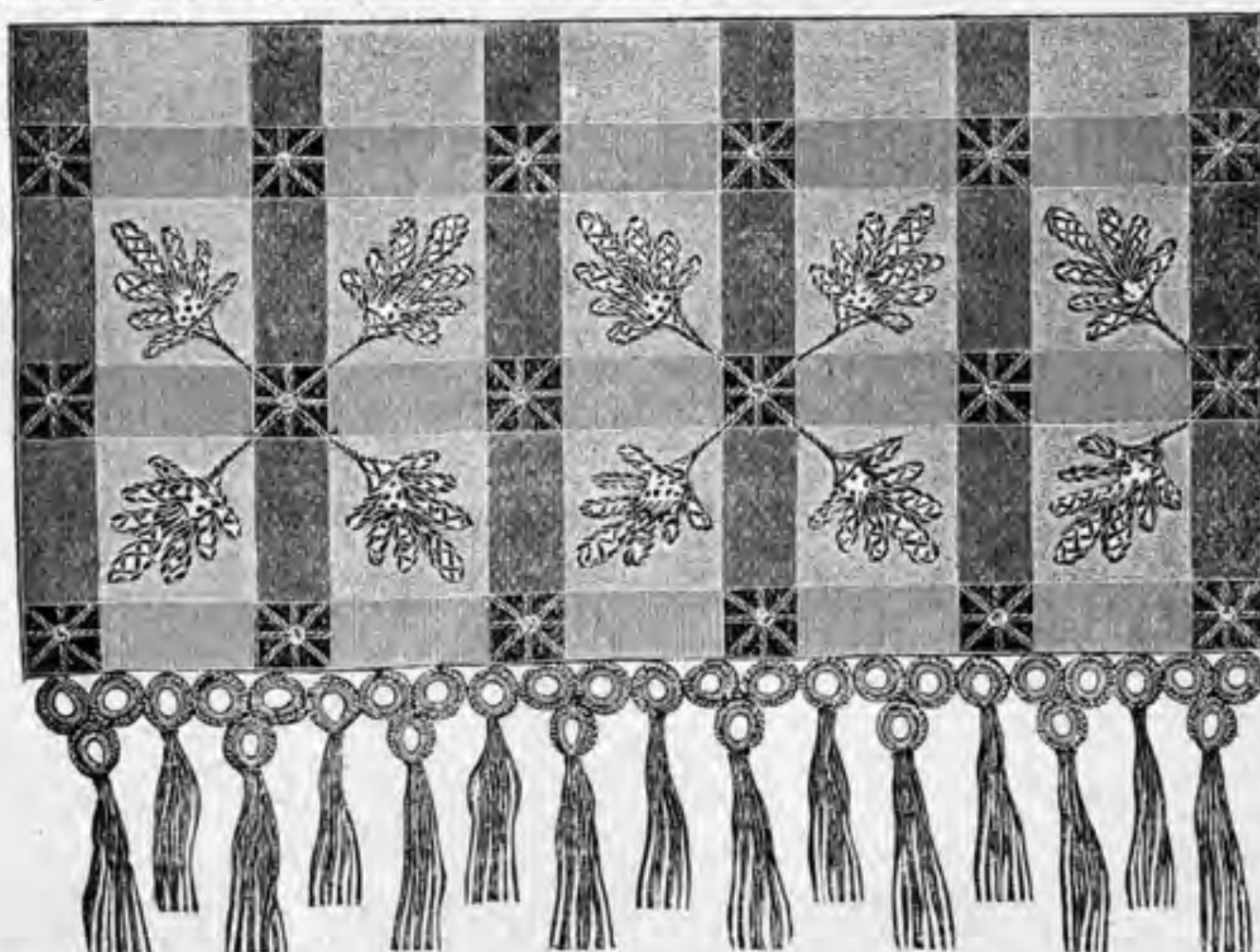
No. 8.



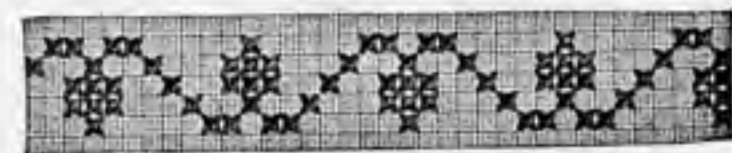
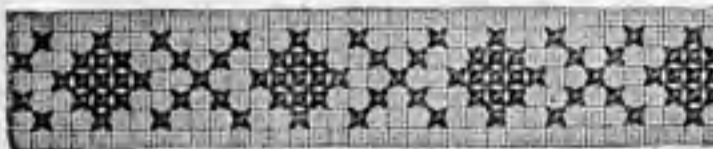
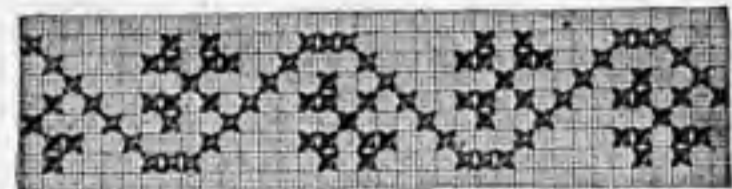
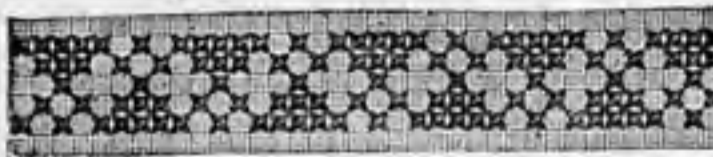
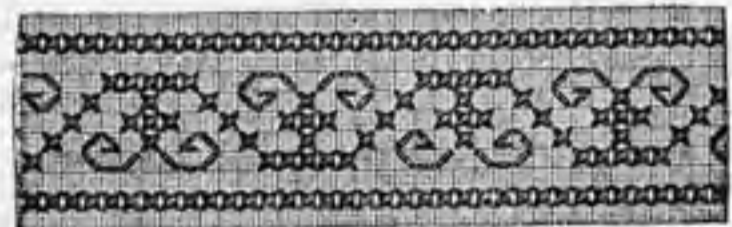
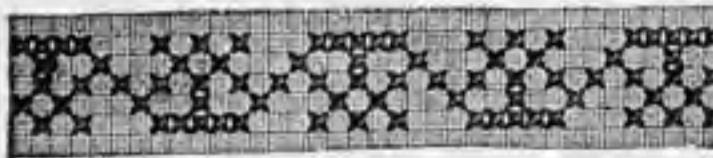
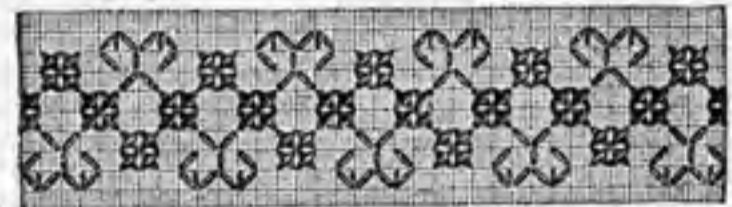
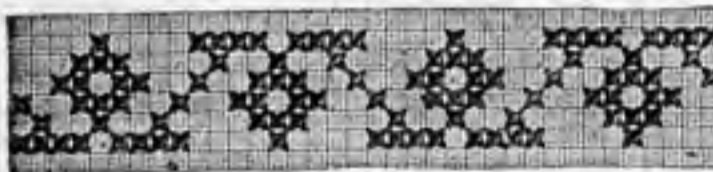
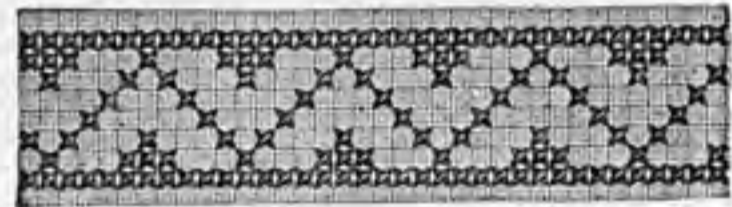
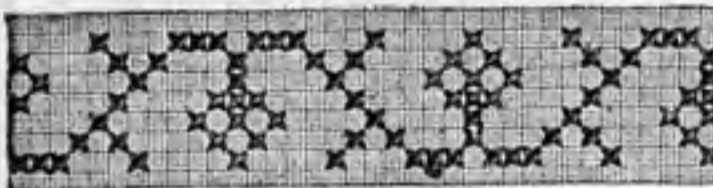
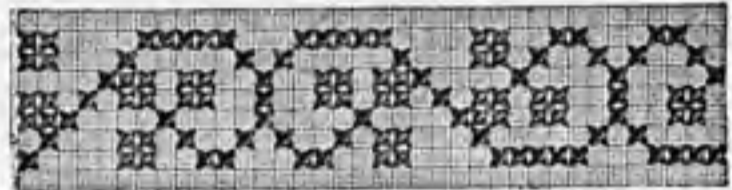
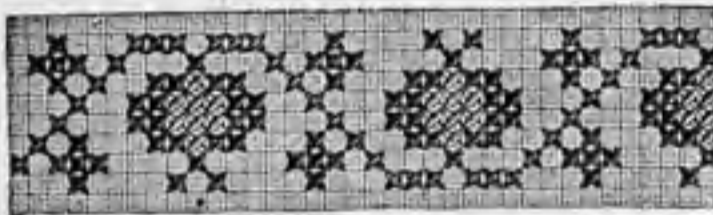
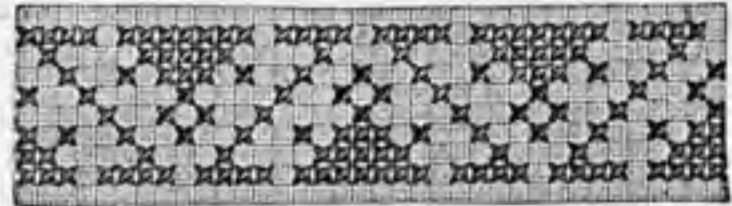
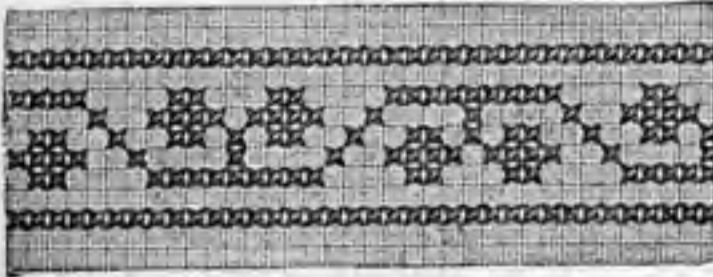
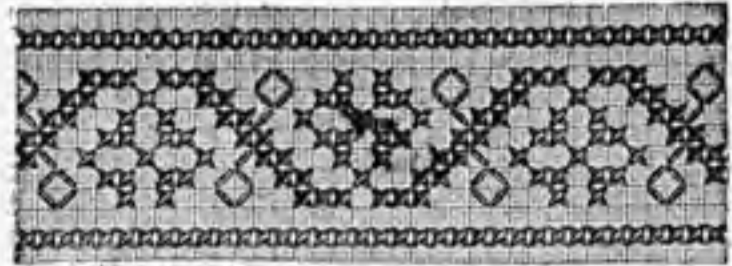
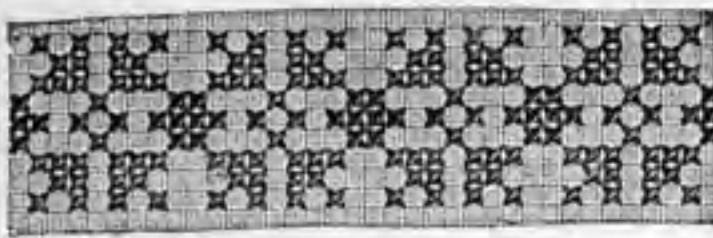
No. 10.

Table Scarf.

The large plaid ginghams are still in demand for pillow-covers, table-scarfs, head-rests, etc., and designs are readily originated. A scarf which will find general favor is illustrated; the finish is a fringe of crocheted rings with tassels of the floss used in the embroidery. A great many of the lace-stitches, as described and illustrated in "Self-Instruction in Modern Lace-making" are adapted to this method of decoration.



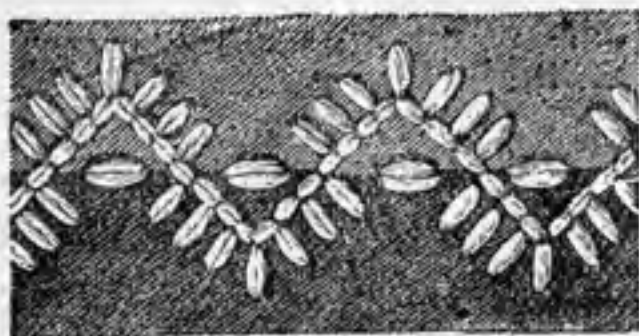
Cross-stitch Borders.



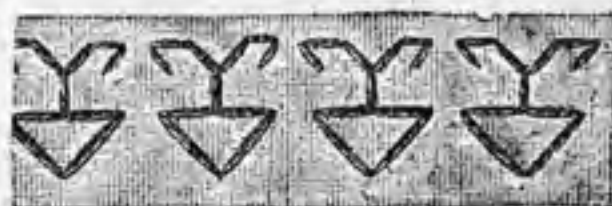
The trimming of little dresses and aprons with cross-stitching was never more in vogue than at present, and mothers who delight in dainty and effective, yet inexpensive decoration will welcome this page of designs. Worked over the darkest checks with white the borders are very much wider than shown. A charming little dress is of white cross-barred muslin, cross-stitched with pale pink etching flax, and with a guimpe of pink chambray.

Crazy Patch-work.

It is extremely doubtful whether this class of needlework will ever lose its popularity. It serves so admirably to use odd bits of silk, and is really so artistic, if properly made, that its hold upon the feminine mind is not to be wondered at. It may interest many to know that the first "crazy quilt" was made at the Tewksbury (Mass.) almshouse by a demented but gentle inmate, who delighted to sew together, in hap-hazard fashion, all the odd pieces given her. One day a lady visitor was shown the quilt as a sample of "poor Martha's crazy work." The conglomeration of color, bright and dark, of every conceivable shape and size, caught the visitor's fancy, and within a week she, herself, was making a crazy quilt. And thence the furor spread. A foundation or lining of some material is taken (canton flannel is excellent, being soft and strong), and upon this the scraps of silk, satin and velvet, or of worsted, cretonne or even calico, are basted one by one, the raw edges being folded under, and the seams covered with fancy stitches, as shown by Nos. 1, 2, 3 and 4, and on the worked squares illustrated.



No. 1.



No. 3.



No. 2.



No. 4.

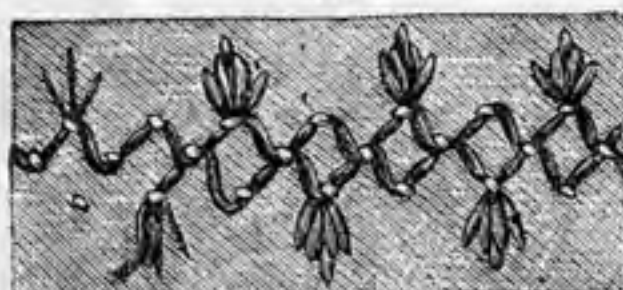
Either plain or figured silk is used, and the pieces are frequently decorated by the aid of the brush and palette, and well as with needle and colored floss. Quaint designs, the more odd and original the better, are outlined upon them. Two colors of silk are frequently used in ornamenting the same seam, as illustrated by No. 5, No. 6, and Nos. 7 and 8. Not only are entire quilts made thus, but crazy patch-work makes a beautiful finish for the ends of table-scarfs, sofa-pillows, head-rests, lambrequins, etc.



No. 5.



No. 7.



No. 6.



No. 8.

Crazy Quilt.

