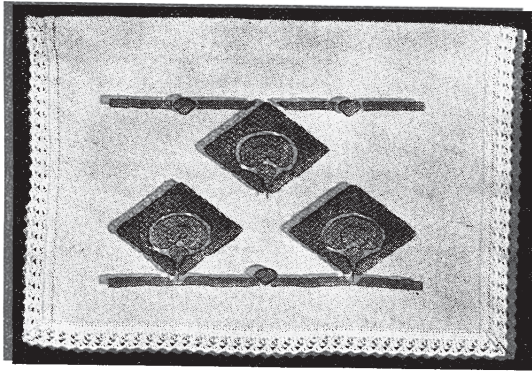


Heavy Embroideries in Color

By HELEN MUELLER WARD



No. 371 D. A Scarf of Quaint Design



HEY are still exceedingly popular—these handsome fittings for living-room, library or den, which are so aggressively—if I may use the term—elaborate in appearance, yet require so little time to execute. The work is more than interesting—it is fascinating to the greatest degree. We sit down for a half hour at our stitchery—centerpiece, table-runner or pillow, as the case may be, and the wonderful showing we are able to make in that short space of time delights us beyond measure. Even we needleworkers are so imbued with the "getting on" spirit of the age, you know, that we do not like to spend days and weeks upon a single article of handicraft: we want something that "goes" very quickly, and this the new heavy embroideries most certainly do.

A new application of stitch familiar to every one is seen in the handsome centerpiece, twenty-eight inches in diameter when completed, with the border of one-and-one-half-inch fringe. The fleur-de-lis motif is always a favorite, and scarcely could a more pleasing adaptation of it be found than in the present instance. The centerpiece is exactly the thing for the living-room table, and would make a most acceptable gift; at the same time the writer hesitates to suggest the amount of time required to complete, lest it seem impossible to credit.

The motifs are filled with simple couching—oriental couching, as it is termed in order to distinguish it from the couched outline which we know so well. A very coarse, loosely twisted embroidery-floss is used—in fact, the regular couching-thread—and it is applied in exactly the same manner as for outlining: simply carry the material along the line, neither holding it loose enough so that it will sag, nor drawing too tight, but letting it lie evenly on the surface; then, using a fine, strong thread, take a short stitch exactly across the other at equal distances apart, holding the couching-thread firmly. The work may be pleasingly varied by taking these holding-stitches at irregular intervals, or in some pattern; thus, two of the stitches may be placed one sixteenth inch apart, and three-eighths inch missed between this group and the next; or three stitches may be placed close together, then a longer distance missed, the stitches may be taken slantingly across the couching-thread, instead of straight, a cross-stitch or half cross-stitch may be used, and so on indefinitely. These are innovations for the sake of novelty or variety, however; there is really nothing more desirable than the straight, tightly drawn stitch, at regular intervals.

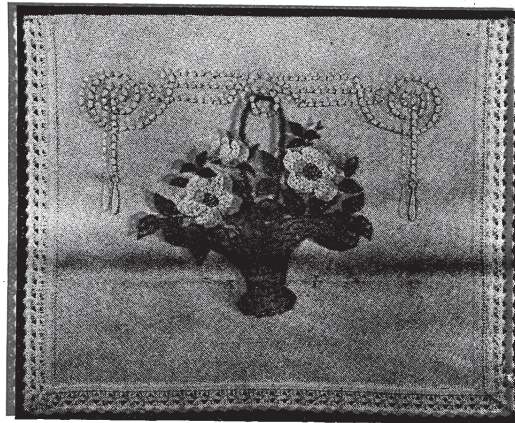
For filling spaces, with so-called oriental couching, the same procedure is adopted. Take, as an example, the large fleur-de-lis motif depicted, the middle form of which is rich-red in color, the two side-forms green, and the crossbar of yellow. Taking the center form as a starting-point, bring the couching-thread up through the material on the line, lay it evenly across (lengthwise) the space to be covered to the opposite line, and with needle and finer thread or floss, couch it down, putting a holding-stitch exactly on the line, or just a little in, to fasten the couching-thread at the turn. Bring the latter back across the space beside the first thread, taking the holding-stitches between those of the first row. Continue until the entire space is covered. The couching-thread for filling may be held rather slack, not too much so, but enough to give a puffed or raised effect to the work which is held tightly by the crossing-stitch.

When the forms are filled each is outlined with black floss of finer quality, the same or a trifle coarser than that used for the couching. All the forms are filled in the same manner, the middle one red, and the sides green, while the diamond-shaped forms which break the center circle are also red. The three circles which connect the motifs have lines about one fourth inch apart, and these are outlined with brown, the space between being tinted with the same color, if desired, or filled in with cat- or feather-stitch. In making the yellow crossbar of the fleur-de-lis, bring the couching-thread up through on the line (never making a knot, by the way, but fastening the end left beneath with a

few invisible stitches), carry it across the space, turn, bring the needle threaded with fine, strong thread up through the loop at the line, pass it back at almost exactly the same point, leaving at most but one or two threads between, draw tightly, again carry the couching-thread across, and repeat until the bar is smoothly covered.

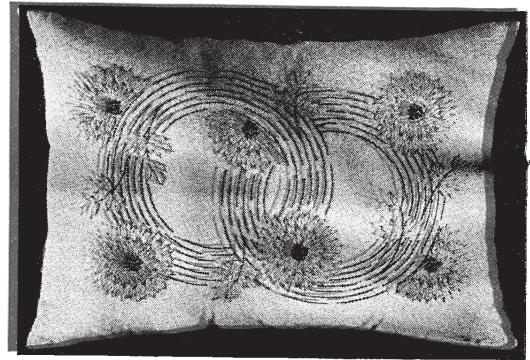
Finish the edge of the centerpiece with lace or fringe, as desired, matching the material or foundation in tint and texture. A coarse gray (natural flax-color) linen thread, as coarse as No. 25, makes beautiful lace for such purpose, as does crochet-cord of about the same thickness. Many of the handsome borders for dollies and centerpieces, illustrated in Needlecraft from time to time, would be very suitable for the purpose. If made separately—or purchased—and sewed on, care should be taken to first baste it smoothly in place, catching down the fulness carefully

around. The outer edge should neither form a frill nor "hoop," but lie smooth and flat. Any preferred colors may be chosen for embroidering the centerpiece, according to the dominant tone of the furnishings with which it is to be used, or different shades



No. 373 D. Another Note in Guipure or Relief Embroidery

of one color may be most effectively employed. Take as a further example the scarf, with its quaint diamond-shaped motifs, worked in three shades of wood-brown, lightest in the center, darker for the second form, and darkest outside. This work is all in couching, and the separate



No. 372 D. A Charming Combination of Lazy-Daisy and Outline Stitches

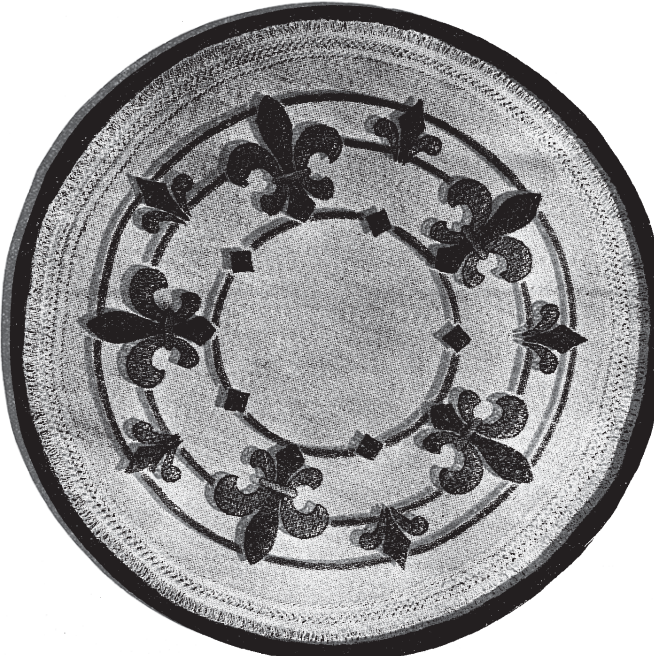
forms are outlined with black. The cross lines are tinted or cross-stitched with brown, and outlined with a finer quality of thread in the same color, while the small single forms are worked solidly with brown floss of the same quality, well padded, and outlined with black. As suggested, the color-selection may be made by the worker, and opportunity for the exercise of individual taste is afforded.

By the second scarf another note in guipure or relief-embroidery is sounded, the petals of the roses being fashioned exactly after directions which have been given for the work in finer thread. Make a loop across the base of each petal, using heavy pink floss; on one loop make four close buttonhole-stitches, filling the loop well, turn, make two stitches in first, one in each of two and two in last; widen in next row to eight stitches, then decrease one stitch each row until you have brought the petal to proper shape, and catch it down at the tip of the stamped petal by passing the thread through the material, and fastening. The center of each rose is filled in with French knots of yellow, and the bud is formed of two narrower petals, each commenced with three buttonhole-stitches, placed closely side by side. The leaves may be tinted or not, as preferred, and are veined and outlined with green, the basket is also worked in outline-stitch, using brown floss, while the line unit consists of pink couching-thread, with cross- or holding-stitches of black. The pendants are worked with pink floss in satin-stitch, padded, and outlined with black. A similar design has violets instead of roses, worked as described but with violet thread; the lines are also of violet, couched with yellow, and the pendants of yellow outlined with black.

A charming adaptation of bird's-eye- or lazy-daisy-stitch is illustrated in a pillow. The work is done entirely in black and rose, which the gray tone of the background shows up admirably. Two rows of bird's-eye-stitch form the flowers, and each leaf consists of three stitches. The flower-centers are filled with French knots, of black, and the broken lines are also of the same. One could easily complete the embroidery in three or four hours, and the pillow is sure to be greatly admired, whether intended for home use or as a gift.

Two needles, one threaded with the heavy floss used for the bird's-eye-stitch, and another with the finer black floss, are required. Bring the first up on the line surrounding the center of the flower, and put it through again nearly if not exactly at the point where it emerged, drawing it down until a loop is formed about three-fourths inch long; the length of the stamped line representing the petal to be formed. Repeat around the circle, and form the outer row of petals in the same manner. The holding-stitches of black may be put in as each loop is formed, bringing the needle up inside the loop, and putting it down outside the upper loop; returning, bring the needle up outside the tip of next upper loop, take the long stitch downward between the two threads of this loop, and put the needle down inside the tip of lower loop.

To what length designers of these heavy embroideries, genuine novelties, will be able to go, it is not quite possible to state; but there is sure to be "something new" for a time, at least, and Needlecraft is bound to present it to her readers.



No. 374 D. This Centerpiece Shows the Fleur-de-lis in Oriental Couching

No. 371 D. Perforated stamping-pattern, 25 cents, Transfer-pattern, 10 cents. Stamped on tan crash, 40 cents

No. 372 D. Perforated stamping-pattern, 25 cents, Transfer-pattern, 10 cents. Stamped on tan crash with plain back, 40 cents

No. 373 D. Perforated stamping-pattern, 25 cents, Transfer-pattern, 10 cents. Stamped on tan linene, 60 cents

No. 374 D. 27-inch Centerpiece. Perforated stamping-pattern, 25 cents, Transfer-pattern, 15 cents. Stamped on tan linene, 65 cents