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The Priscilla Hedebo and Cutwork Book

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ORIGINAL DESIGNS

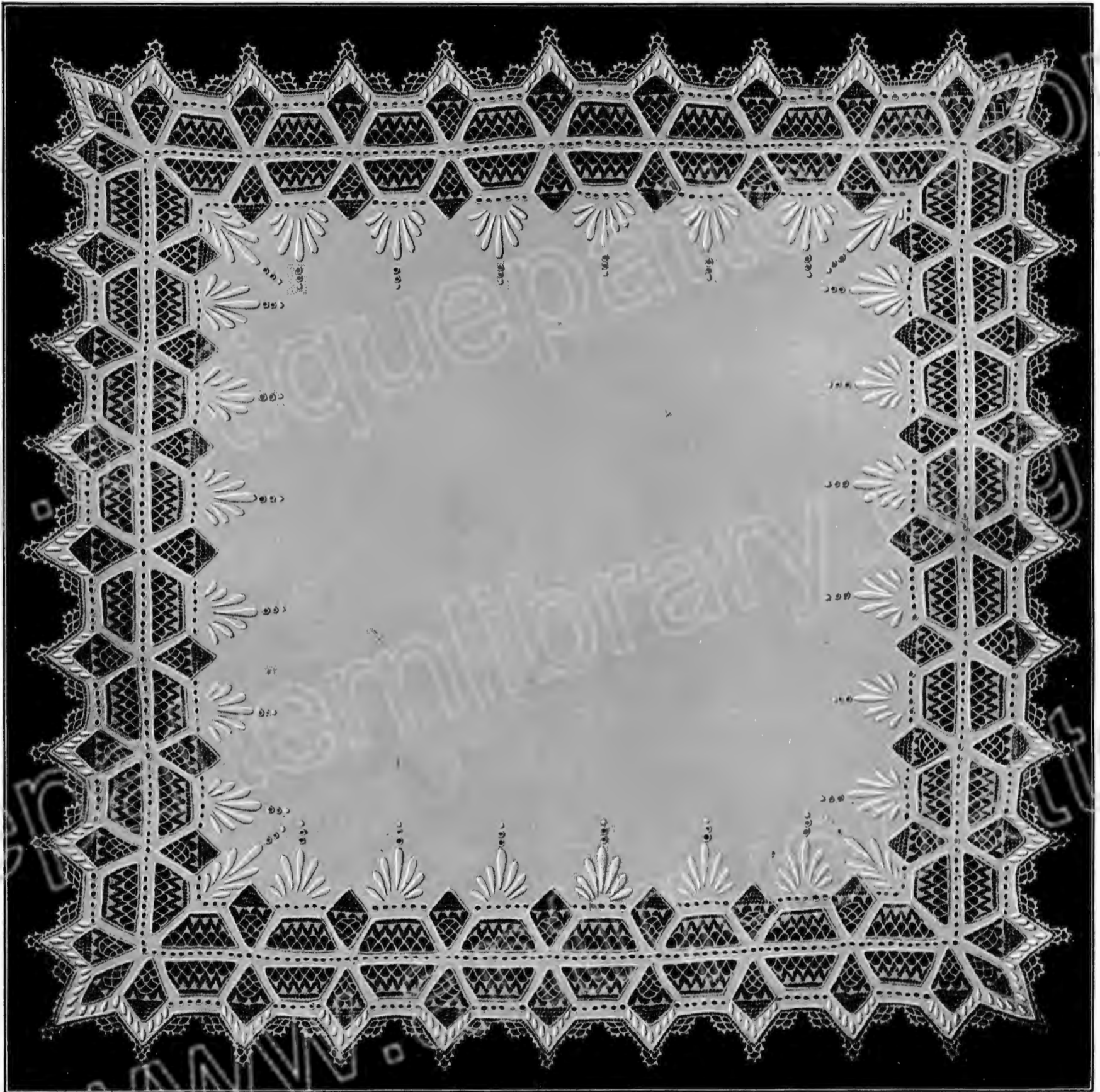
WITH
STITCHES AND LESSONS FOR WORKING

BY
LILIAN BARTON WILSON

PRICE, 25 CENTS

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No. 400. A RICHLY EMBROIDERED TEA CLOTH. See page 8

Hedebo Embroidery

Needles and Threads. — All Hedebo and needlepoint must be done with linen thread, as cotton will not endure the wear in working. This is of course the reason why all real lace is made of linen. The cotton would fuzz quickly and soon break in working, only a wiry thread such as linen will stand up, as it were. Cotton would mat together and the pattern would not be crisp or clear cut, which is essentially characteristic of Venise and other needlepoint. Use an ordinary sewing-needle with an eye that will carry the thread easily, adapting the size to the thread used. For the coarser Hedebo, done in about No. 25 linen thread, a No. 6 needle is about right.

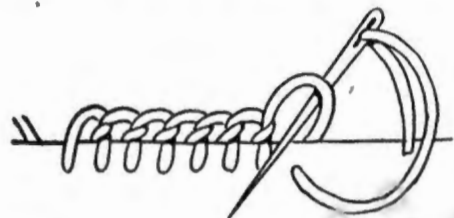


FIG. 1. BUTTONHOLE STITCH
See page 3

Patterns of all the pieces shown in this book can be obtained of the publishers.

Figure 1. Hedebo Buttonhole Stitch. — Needlepoint in itself is a complete fabric, made, as the Italian expresses it, entirely "in the air." In the case of this cutwork the lace pattern is built up "in the air," but it is anchored in the linen by means of the Hedebo buttonhole border work. Hedebo buttonhole stitch is a stitch used exclusively in this work, in fact it is the one stitch upon which this lace is founded, and of which it is composed. It is shown in Fig. 1, and is made as follows: The edge of the work is turned back over a run-in thread and is held away from one, the needle is thrust over the edge and brought through, toward one. The needle is then used to pick up the looped thread, and is then pulled up its length with a little jerk. This jerk has a good deal to do with forming the knot or finish of the buttonhole. Every jerk should be the same so that the stitches and the ridge thus formed may be kept perfectly even. The movement is a wrist one. It is very pretty to see how rhythmically a skilful Hedebo worker does this. One needs a relaxed hand in embroidery as much as in piano playing in order to have smooth results. Tight muscles make ridged uneven work.

We need to remember, then, that in all the Hedebo needlepoint, throughout all the intricate patterns, this stitch is taken in the same way. This is what gives the lace an entirely distinctive character, and distinguishes it from Venise, Reticella, and other forms of needlepoint. The patterns are built up by means of this stitch, and it must be thoroughly understood. When edges are finished in beading or points of Hedebo, be sure to hold the outer edge up and work into the purl of the buttonhole stitches forming the edge by drawing the needle up and away, in just the opposite direction from the usual

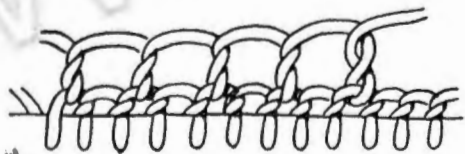


FIG. 2. BEADING LOOPS WORKED INTO BUTTONHOLE STITCH
See page 3

embroidery buttonhole stitch. The stitches should not be too close, nor should the purl edge be too tight, because the next row of stitches must be caught into the first.

Figure 2. Beading Stitch. — To form the beading, detail Fig. 2, a stitch always so pretty and often so useful in uniting edges, take up a row of buttonhole loops upon this first row of buttonhole-work (Fig. 1), about three stitches apart is a good space; that is, in every third stitch. The drawing, Fig. 2, shows this loop edge with its pretty twist; the needle is put in and drawn out in exactly the same way as for the buttonhole stitch, Fig. 1, except that the jerk is avoided, and instead great care is taken to get each loop like the last, perfectly even and true.

Figure 3. Topsewing or Cording. — When the row of beading is complete, work back to the left, catch the thread into each loop and draw it up to form a cording or finished edge, as shown in Fig. 3. The three stitches thus combined form a very pretty finish for doilies, napkins, etc.; but any amount of needlepoint design can now be built up upon this beading. It will be noticed that the first row (buttonhole stitch, Fig. 1) and the second (beading stitch, Fig. 2) are worked in the same direction, that is from left to right, but this third row or cording (Fig. 3) is carried back from right to left. It is a whipping or topsewing back. The second row of loops (beading) makes an unfinished or shifting edge, but as soon as this topsewing (Fig. 3) is added, the little beading or *entre deux*, or edging if it is used as a finish, becomes quite firm and serviceable. The

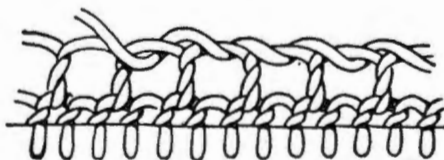


FIG. 3. TOPSEWING WORKED INTO BEADING LOOPS. SEE page 3

(Figs. 1, 2, and 3) is very easy to do after one is accustomed to it, and can be done very rapidly. Certainly it has a great charm as a finish to collars, children's clothes, table sets, especially tea napkins. Lace is not so appropriate on tea napkins as a more conventional treatment of the edges. This beautiful edge done in linen thread is substantial, too, and something far better than ordinary buttonhole, of which we have seen so much. A further suggestion for tea napkins is to use this needlepoint as an *entre deux* between the hems, since hems are after all the most substantial finish for linens which must be frequently washed. With this edge, then, to which to hold the succeeding rows of work, innumerable stitches can be added so as to form beautiful patterns.

Figure 4. Hedebo Points. — This illustration shows the pointed edge built up on the beading shown in Fig. 3. This point can of course be worked directly on the buttonhole edge, Fig. 1, but an edge of beautiful form and not the least difficult to do can be made with the point against the *entre deux*, as illus-

trated, working from left to right. To work the points: Begin at A and work two buttonhole stitches in the first loop of beading, two in the second loop and one in the third loop, which brings you to B; topsew back on the five buttonhole stitches just made, by putting the needle under the purl of each buttonhole stitch, which brings you to the left again, at A, for the second row of buttonhole stitches; now work

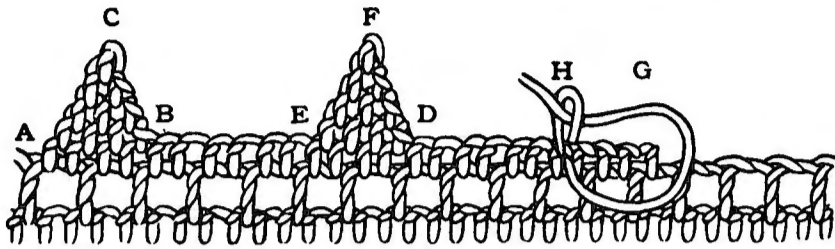


FIG. 4. HEDEBO POINTS. See page 4

four buttonhole stitches to the right, into the five buttonhole stitches of the first row (taking each stitch between two of the buttonhole stitches below), topsew back, work three buttonhole stitches into the four of the previous row, topsew back, work two buttonhole stitches into the three below, topsew back and work one buttonhole stitch between the two below, which will form the top of the point, C; now topsew down the right-hand side of the point from C to B, put one buttonhole stitch in the third beading loop, thus making two buttonhole stitches in this loop. Make two buttonhole stitches in the next loop, two in the next loop, two in the next loop, and one in the next loop, which brings you to D; now work back as in the first point (to E) and continue as before until you have topsewed down the right-hand side of the second point from F to D; make one buttonhole stitch in the beading loop below D (thus completing the two for that loop), two buttonhole stitches in the next loop, two in the next loop, two in the next loop, two in the next loop, and one in the next loop, which brings you to G; topsew back on five stitches for the next point and continue the work, as described, for the length required.

Tiny picots may be made on the sides of the point with very pleasing effect. Such points are used in

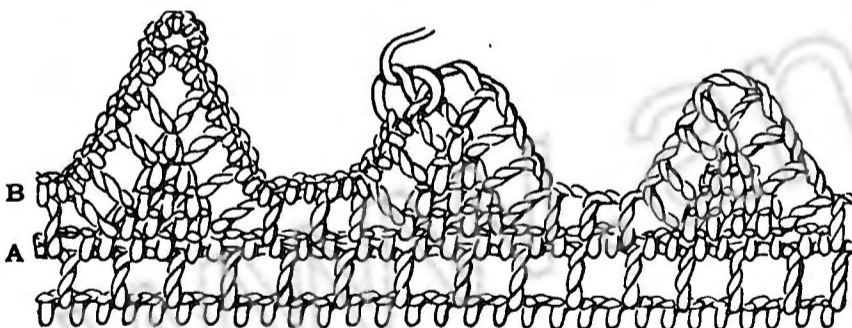


FIG. 5. HEDEBO POINTS WITH BORDER. See page 4

the Handkerchief Case, No. 408, page 19, the method of work being fully described.

One may modify the number of stitches in the points, and space between them, as one likes, but five or seven buttonhole stitches at the base of a point is about the usual size.

Figure 5. Hedebo Points with Border.—If the Hedebo point is made much larger than shown in Fig. 4, it is liable to curl over unless a row of beading is added to border the points, which produces,

by the way, a lovely edge of real lace, as shown in Fig. 5, well worth the worker's while. The beading edge or border to the points is made as follows: Beginning at the left (see Fig. 5, A), work around the points a row of loops, about three on each side, putting one in the tip of the point; these loops are worked as shown in Fig. 2; when the length of beading is completed topsew back to the left, as in Fig. 3; this brings you to B, Fig. 5, where you start to buttonhole the loops. Take two buttonhole stitches in each loop of the beading until the tip of the point is reached, where a picot is made on top of the point. Work this picot thus: Take four buttonhole stitches to the right in the top loop of beading, carry a tiny loop of the thread back to the left, putting the needle between the second and third buttonhole stitches in the loop, carry the thread back to the starting-point at the right, then carry it to the left, thus completing a foundation of three loops on which the picot is finished by five buttonhole stitches to the right; then take one more buttonhole stitch in the top loop of beading, and continue the buttonholing in the loops of beading down the side of the point, and so on, as shown in Fig. 5, repeating the picot in the top beading loop of each point. This beautiful lace is most substantial.

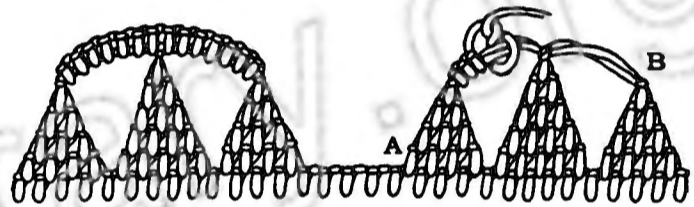


FIG. 6. HEDEBO POINTS CONNECTED BY BUTTONHOLED BARS. See page 4

Figure 6. Hedebo Points Connected by Buttonholed Bars.—This illustration shows a group of three points connected by buttonholed bars (see Fig. 4 for the method of working the points). The foundation row of the left-hand point (see A) consists of four buttonhole stitches, then three, then two, then one. When the top of the point is reached, topsew down the right-hand side to the base, and begin the next point with a foundation row of five buttonhole stitches, then four, three, two, and one, respectively. Topsew down the right-hand side of the point to the base, and work the third point like the first, beginning with a foundation of four buttonhole stitches, then three, then two, then one. The last stitch forms the top of the point (see B), and from this point the thread is carried rather loosely to the top of the middle point, where a stitch is taken to secure it; then carry the thread to the top of the first point, forward to the middle point, and forward to the third point at B, back to the middle point, then to the first point, which brings the thread into position at the left to begin the buttonholing of the three-thread loops just formed. Now buttonhole the loops until B is reached, and then topsew down the right-hand side of the third point, which will bring you into position for topsewing to the next group of points, where the process of working is repeated, as described above. The spacing between the groups of three points may be varied as preferred.

Figure 7. Edge of Single Scallops.—This simple scallop makes an effective finish for Hedebo or other

embroidery. It can be worked on a buttonholed edge as in the illustration and it would also be found a very effective finish for towels or table pieces made up with a plain or hemstitched hem. Figure 7 shows the method of working a single scallop on an edge previously buttonholed as a foundation. Catch the

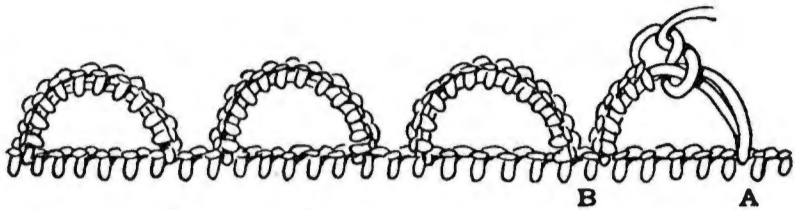


FIG. 7. EDGE OF SINGLE SCALLOPS. See page 5

needle into a buttonhole stitch at A, carry the thread to B, giving the proper curve for a scallop of the preferred size, loop the thread forward to A, back to B, and then work buttonhole stitches over the three-looped threads, thus completing the scallop. The spacing between the scallops can be arranged as preferred; the detail drawing, Fig. 7, shows the third and fourth scallops, close together, while the other scallops are slightly spaced; when spacing is desired topsew into the buttonholed edge from the finish of one scallop to the right hand of the next. Sometimes the buttonholed edge and the scallops are worked together, that is, the two parts of the work progress alike. To explain this we will take the diagram, Fig. 7, to work by: Begin to buttonhole the edge at the left at B, and continue to the end of the proposed first scallop (see A), * then loop the thread back to B, loop it forward to A, and then loop it back to B, thus bringing the needle to the left for buttonholing over the three loops of thread which form the foundation of the scallop. When the buttonholing of the scallop is completed you find your working thread at A; you then continue the buttonholing of the edge until the place is reached for looping back the thread for the next scallop (see *), and go on with the work as described.

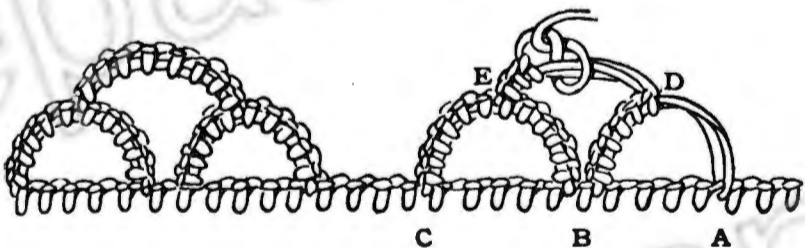


FIG. 8. GROUPED SCALLOPS. See page 5

Figure 8. Edge of Grouped Scallops.—After the single scallop has been successfully worked, the grouped scallops may be undertaken. The detail, Fig. 8, shows these scallops worked on a buttonholed edge. To work, * catch the thread at A and loop it back to B, then loop it to C; loop the thread forward to B, then loop it to A, back to B, to C, and buttonhole over the looped threads to the middle of the foundation loops of the second scallop, at D; then loop the thread to the middle of the first scallop, at E, loop forward to D, loop back to E, thus placing three foundation loops for the top scallop. The working thread is now at E, and from this point you buttonhole to D, and continue buttonholing down the last half of the second scallop, which brings you to A. From this point you can topsew any preferred space, and begin another group of three scallops, working from * as described. If it is desired to work the buttonholed edge and the

scallops together, buttonhole the edge from C to A, loop back the thread to B, to C, loop thread forward to B, to A, loop back to B, to C. Then buttonhole the foundation loops to D, loop thread back to E, loop forward to D, loop back to E, and then buttonhole the top scallop to D, and down the side of the second scallop to A. From this point buttonhole another length of edge (as from C to A), and continue the work as described.

After the principle of working the group of three scallops is fully understood one may attempt groups of six or more.

Figure 9. The K Border.—Hedebo buttonhole the turned-back edge, make a loop on this buttonholed edge by carrying the needle through the purl of the buttonhole two stitches in advance on the edge, take up this, draw the thread all the way through, now take up another loop on this first loop and oversew this second loop with one stitch, draw all the way through. Be careful not to draw these two loops as

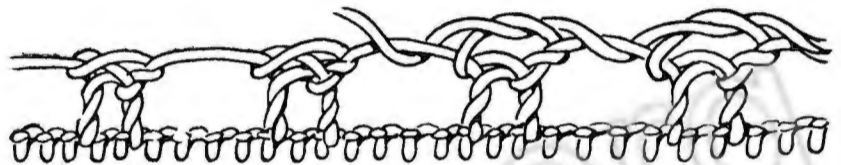


FIG. 9. THE HEDEBO K BORDER. See page 5

you take up another stitch to start the second K on the buttonholed line four stitches in advance. This forms a larger loop which must be held loose, take a stitch over this large loop, draw all the way through. Now, still careful not to draw these loops, take another loop two stitches in advance on the buttonhole, oversew on this loop, draw all the way through, take one stitch into the large loop, draw all the way through, now take a loop to the right into the loop previously made, over this take a stitch and draw all the way through. This completes the second K. Now take another large loop four stitches in advance on the buttonhole edge and proceed as before. Finish the row of Ks and then topsew back from right to left one over-stitch in each small loop and one in each large loop until the last K is reached. In the last loop of this take two top stitches and one in the loop with which we started to complete this first K. Now buttonhole back from left to right two stitches in the top of each K and four in the loop between. An application of this K border is shown on page 19.

Figure 10. The K Bars in Italian Cutwork.—The K bars are used in the beautiful Tea Cloth, No. 415, page 27. The Ks are worked with the running of the edge. Run the edge as far as the beginning of the K at A; carry the thread from A up to B, down to A, up to B, and bind over the three threads as far as C; then carry the thread down to D, back to C, down to D; bind over the three threads just placed (from D to C), carry the thread

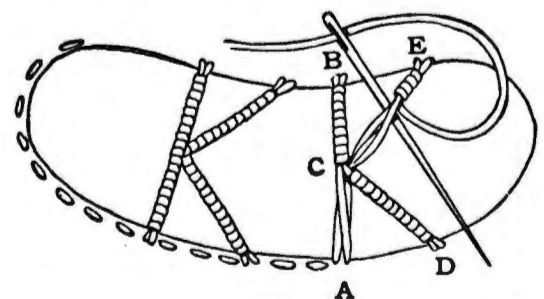


FIG. 10. THE CUTWORK K BARS See page 6

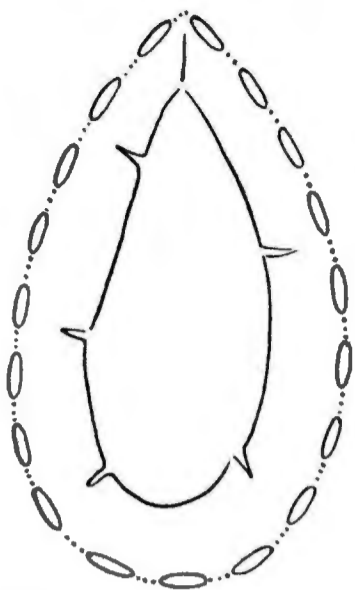


FIG. 11. RUNNING AND CUTTING. See page 6

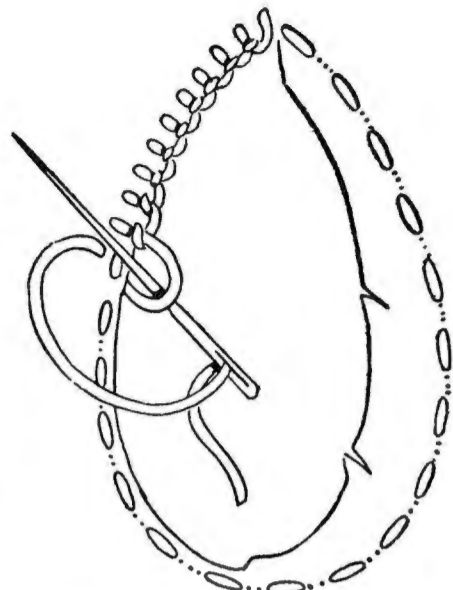


FIG. 12. BUTTONHOLING.

up to E, back to C, up to E; then bind over the threads from E to C, and continue to bind from C to A, thus finishing the K; continue the running from A and topsew the cut space after the running is completed.

Figures 11 to 17, inclusive. Work within Medallions. — All work on medallions, that is, motifs other than edges, is done by working first the inner edge of the outline of these forms or motifs in the same buttonhole stitch in which the edge is worked. The series of oval medallions here given tell their own clear story and from them any needlewoman can learn the exact method of Hedebo.

Follow the outline with a row of running stitch, as in Fig. 11. Cut the linen within one-quarter inch of this run-in line, parallel to the run-in line, make several cuts at right angles to the run-in line. Push back with the needle and holding the edge which is being worked away from one, work the Hedebo buttonhole as shown in Fig. 1, page 3 (and again illustrated in Fig. 12), that is, by thrusting the needle under the turned edge, the point coming out toward one, drawing the thread up to within a short distance of its finish, and taking up the loop with the needle, draw through tight with the little jerk.

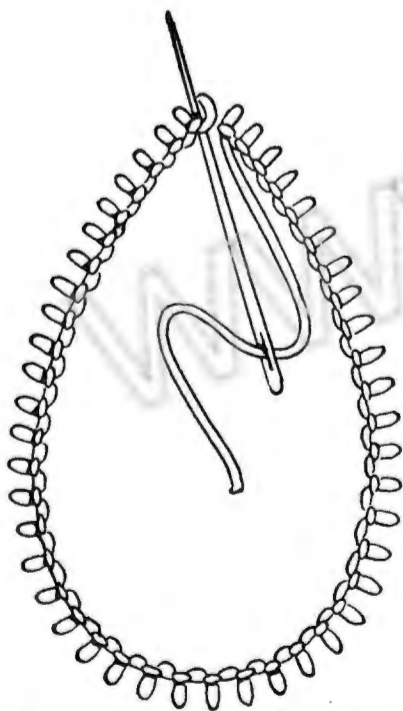


FIG. 13. FINISHING THE BUTTONHOLED EDGE

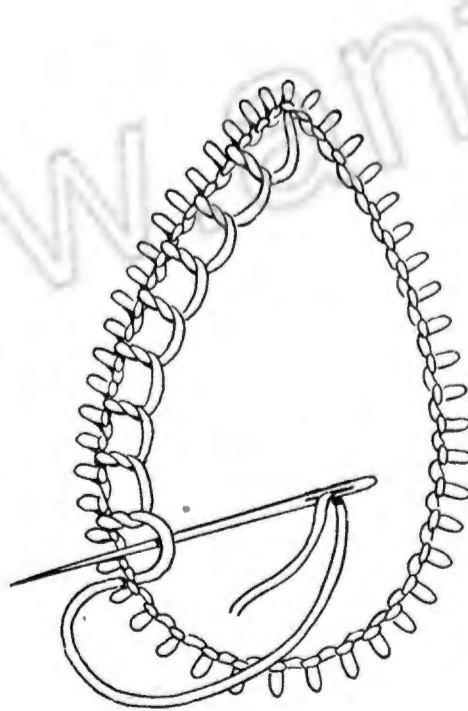


FIG. 14. BEADING LOOPS IN PROGRESS

Figure 13 shows how the needle should be taken through the purl of the first stitch after the last is formed, to make a complete finish.

Figure 14 shows the next step of the work, which forms the series of loops around the buttonholed edge by taking a loose Hedebo buttonhole stitch into every third stitch, that is, leaving two stitches between as shown in Fig. 14. Great care should be taken to keep these loops even in size and regularly spaced.

Figure 15 gives the cording or topsewing which keeps the loops in position. This stitch is done from right to left, one over stitch in each loop, as shown in the drawing, Fig. 15.

Figure 16 shows the final buttonholing on this beading, two stitches on each loop; when the buttonholing is finished pick up the purl of the first stitch of the row and take one stitch over the original loop stitch, which brings the thread back to the first border of close buttonhole stitches on the very edge. Many medallions may be counted finished at this point,

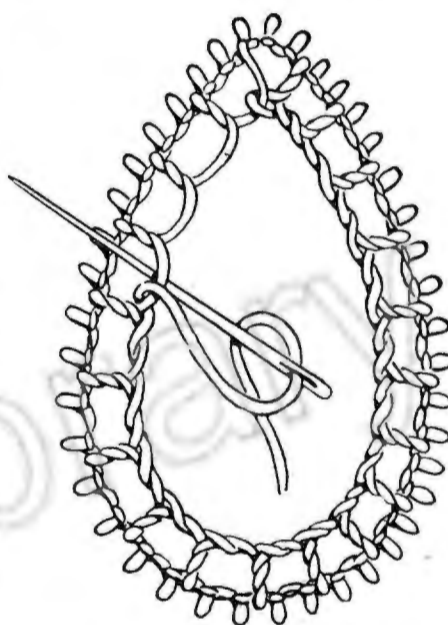


FIG. 15. TOPSEWING THE BEADING LOOPS

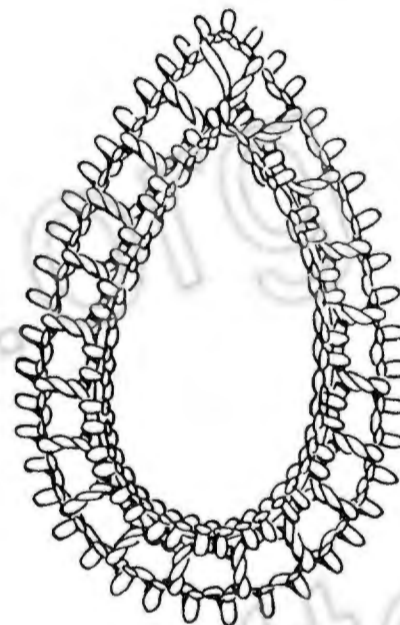


FIG. 16. CLOSE BUTTONHOLING WORKED INTO BEADING LOOPS

but in any case this is the foundation, or framework, for all the other lacework which is built up with points and loops within cut-out spaces.

The expert Hedebo workers do this work without any backing, but the amateur will find it a great help to baste the linen to stiff paper or to embroiderer's oilcloth, basting far enough away to allow for turning under the edge, and after it is turned under baste again nearer the work. This precaution will repay one.

When a new thread is needed, fasten it in a very careful way; in all buttonholing the new thread should be started by putting the needle through the purl of the last stitch, which starts the new thread in exactly the same position as the one just exhausted. There is no other proper way to begin the new thread. Cut off the old thread about one inch from the finish, draw in the new thread up to an inch of its end, then take the next stitch over these two ends, continue about four or five stitches over these two ends, then cut them close. The starting of the new thread should thus be invisible and perfectly strong.

Figures 17 to 23, inclusive. Fillings for Medallion. — The medallion pictured in Fig. 17 shows an attractive filling for which working details are given

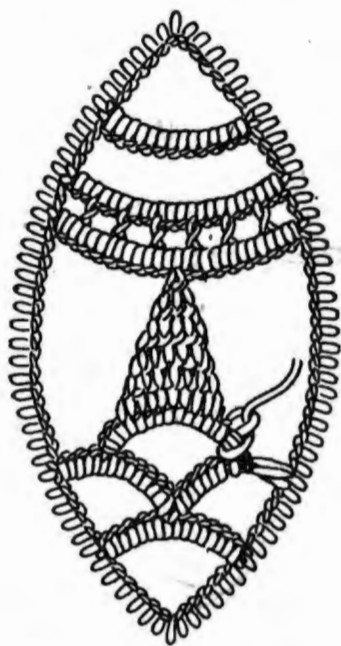


FIG. 17. MEDALLION WITH FILLING. SEE FIGS. 18 TO 23, INCLUSIVE. See page 7

A row of the looped buttonholed stitch is now worked into the buttonholed bar. Begin this row at the left and work across the entire length. Refer to Fig. 21 and without cutting the thread, topsew back on the loops to the left side of the medallion, then refer to Fig. 22, and buttonhole forward into the loops of the previous row to the other side of the medallion. The filling of the upper end of the medallion, as shown in Fig. 17, is now completed.

Now refer to Fig. 23 for filling the remainder of the medallion, as pictured in Fig. 17. After working the lower bar as previously described, and shown in Fig. 19, topsew into the buttonholing at the right side of the medallion up to C, loop the thread to the middle of the bar below, carry the thread to D, forward to the middle of the bar below, forward to C, back to the middle of the bar below, back to D, which brings you to the left, in position for buttonholing the two loops of three threads just thrown across.

Proceed to buttonhole the loops as far as the middle of the second bar as shown opposite C, Fig. 23. At this point (the middle of the right bar) loop the



FIG. 19. BUTTONHOLING A BAR

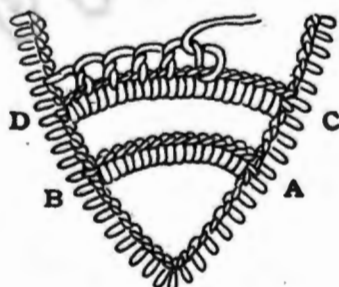


FIG. 20. WORKING THE ROW OF LOOPS

thread into a stitch in the middle of the left bar, carry it forward to the middle of the right bar, then back to the left bar, thus bringing the needle into position for buttonholing from left to right,

in Figs. 18 to 23, inclusive. Figure 18 shows the beginning of the buttonholing on the edge of the medallion as previously described in Fig. 12. After this buttonholing is finished, put in the buttonholed bar in the upper end of the medallion as shown in Fig. 17. The working of this bar is given in Fig. 19. Secure the thread in the buttonholed edge at A and carry it across to B, then back to A, to B, and buttonhole the looped threads to A.

Now refer to Fig. 20; topsew to C, carry the thread across to D, and back to C, then to D; now buttonhole on the three threads to C and fasten off.

Now refer to Fig. 20; topsew to C, carry the thread across to D, and back to C, then to D; now buttonhole on the three threads to C and fasten off.



FIG. 18. BUTTONHOLING THE EDGE See Fig. 17

as usual. Buttonhole the looped threads *nearly* to the right bar below (see Fig. 23, opposite C).

You are now ready to begin work on the Hedebo point as described in Fig. 4, page 4. To begin the point, topsew to the left into the buttonhole stitches of the bar, as far as E, Fig. 23; you now work for-



FIG. 21. TOPSEWING THE LOOPS



FIG. 22. BUTTONHOLING THE LOOPS

ward and make the foundation row of buttonholing for the point; continue work on the point as described in Fig. 4, page 4, topsewing to the left after each row of buttonholing is finished at the right. In working a point for a medallion, as in Fig. 17, care must be taken to make the foundation row of buttonholing long enough to build up the point high enough to connect with the bar or other shape to which it is to be fastened. In this case (see Fig. 17) it is connected at the top with the third bar shown in Fig. 22.

Now refer to Fig. 17: When the point is finished attach it to the middle of the buttonholed bar as shown in the illustration, then topsew down the right side of the point to the base and finish the buttonholing on the uncovered threads of the two bars below, which brings you to the buttonholed edge of the medallion and completes the filling.

The beginner in Hedebo is earnestly advised to study carefully the fundamentals of the work as explained in the foregoing pages. It would be well to arrange a sampler of the various stitches, as it would be found useful for reference in adapting designs for any use that might arise. The sampler could be made of still greater use by the addition of fillings for the various shapes which will be found scattered throughout the book. When the principles of Hedebo are thoroughly understood and firmly fixed in one's mind by actual work, the pieces shown in the following pages will present few difficulties. Practise each stitch and motif carefully before working on your sampler, so that you will be proficient in all the intricacies of Hedebo, and can undertake the working of any design with a feeling of perfect security as to the result.

Hedebo originated in Denmark, and the Danes themselves call it "Hedebosyning," which means "Hedebo Sewing." The work is done all over Denmark, but it takes its name from the principal workers, who live in the district called "Heden," a heath, and "Bo," to live—people who live on a heath. The word is pronounced Hay-dē-bo, with the accent on the first syllable.

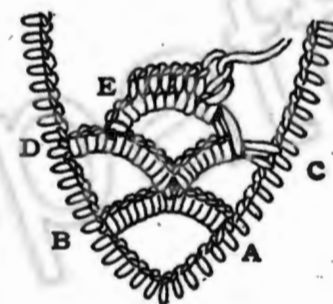


FIG. 23. BEGINNING THE HEDEBO POINT See Fig. 17

A Richly Embroidered Tea Cloth

THIS tea-cloth is shown on page 2. In working it do all the Hedebo before the laid work and eyelets, and work the Hedebo from the inner row outward, finishing with the edge.

The detail (Fig. 24) shows how bars and loops are thrown across a space, and refers particularly to the

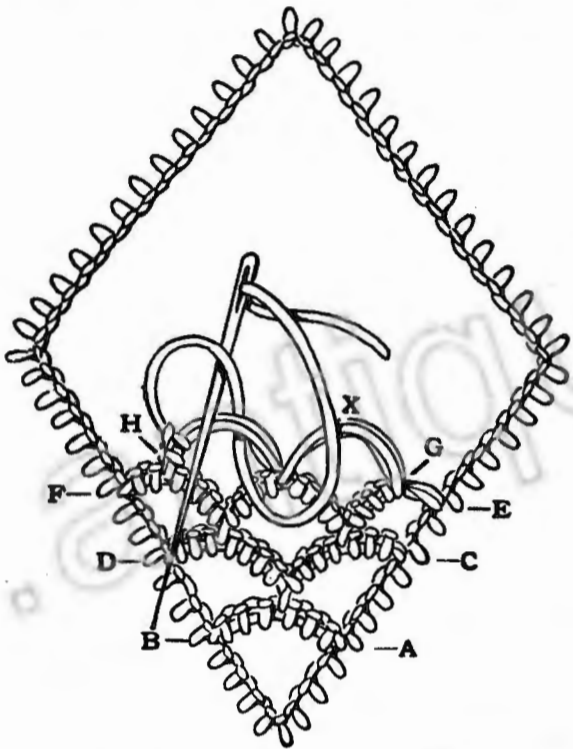


FIG. 24. DETAIL OF LARGE DIAMOND SPACE IN FIG. 28

This is the upper part of Fig. 25

(A) to the left side of the tip (B), then forward to A, then to B, and buttonhole on the three threads to A. Topsew on this side into the buttonholing of the edge to the beginning of the bar above (C), carry the thread into the middle stitch of the finished loop, then across to the left side of the buttonholed border of the medallion (D), then forward to the middle, then forward to the same stitch in the right side of the border (C), then back to the middle stitch as before, then back to the left side (D), always catching the thread in the same stitch. Thus three threads are used to form the foundation of the two loops. Now buttonhole on the left-hand loop to its finish and on the right-hand loop to its finish. Topsew up the buttonhole side to the position of the right-hand bar above (E), and make three loops, the first to the middle of the finished loop below, the next to the middle of the next finished loop, the next to the left-hand border edge (F) above the finished loop below. Carry another series of three loops to the right (to E), catching the thread in exactly the same stitches and another series back to the left (F) coinciding with these, thus giving the foundation of three threads for a row of three loops. Buttonhole back over these loops to the middle of the last one (G), now carry back a loop to the left to the middle of the middle loop in the preceding row, another to the middle of the next finished loop to the left (H), back over these two stitches to the right (G), then back to the left (H), buttonhole on these two loops to the middle of the right-hand one (X), loop the thread back to

the middle of the scallop at the left, forward to X, back to the middle of the left scallop, and buttonhole the three threads to X, continue the buttonholing down the foundation threads of the scallop below to G, and onward to the edge at E, where you fasten off. This is the whole theory of the beautiful network of loops, the grouped scallops on edges, and all loop combinations. A careful examination of the diagram, Fig. 24, in connection with the above description, will make the method of working very clear.

Figure 25 shows the other end of this diamond shape and makes clear the rows of beading loops, and the three points which, as they are worked, are caught to the scallops shown in the working detail, Fig. 24, and again in the worked section, Fig. 28. Refer to Fig. 25 and begin the first row at the left (A) by working one beading stitch (see Fig. 2, page 3), as shown in the cut, carry the thread onward to the right (B), and topsew back to the left, as shown in Fig. 3, page 3. (This is an important point in Hedebo embroidery, buttonhole stitches and loop stitches must be worked from left to right.) Now topsew up the left side of the diamond to the beginning of the next row of beading (C), work the row of loops forward to D, topsew back, topsew up the side of the diamond to the beginning of the next row of loops (E), and continue work as described until five rows of loops have been placed. When the topsewing of the last row of loops is finished (see F), space the row by the eye into thirds (see Figs. 25 and 28) allowing one buttonhole stitch between the points. Buttonhole the beading as far as the right base of the first point, and work the point according to the method shown in Fig. 4, page 4. When you reach the tip of the point, carry the thread to the buttonholed edge of the diamond (G), twist back to the tip, carry thread to the scallop above

(H), twist back, and topsew down the side of the point to its base. Now carry the thread to H, twist back, and continue the buttonholing on the loops to the right base of the second point and work it as usual. When the tip is reached catch the thread into the scallop above, and topsew down the right side of the point as before, carry the thread to K, twist back, and then continue the buttonholing of the loops and work the third point as already described.

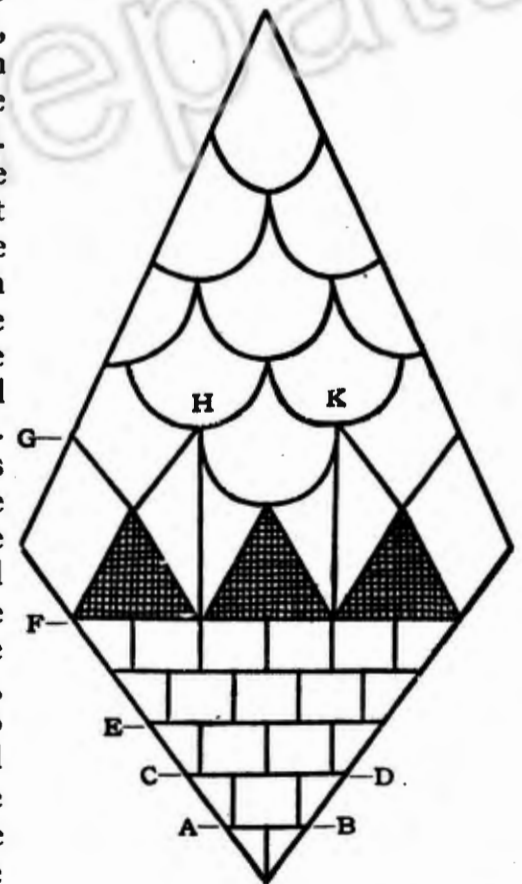


FIG. 25. DIAGRAM OF LARGE DIAMOND SPACE IN FIG. 28

When the tip of the third point is reached, work the twisted bars as you did on the first point, and topsew down its right side to the edge of the diamond and fasten off.

A working diagram of the smaller diamond shape is shown in Fig. 25½. The edge is first buttonholed as usual, and the scallop bars are worked as shown in Figs. 24 and 28. Work on the other end of the diamond is begun by putting in the rows of beading as in Fig. 25½. Start at A, and carry the thread to B, topsew back to A, topsew up the left side of the diamond to C, work a row of beading to D, topsew back to C, and continue the rows of beading until E is reached. Work the last row of beading, topsew back, and buttonhole the beading as far as the right base of the first point; now work the point as usual, and when the tip is reached carry the thread to the side of the diamond (see X) and catch it into a buttonhole stitch, twist it back to the point, and then carry it to the side of the scallop

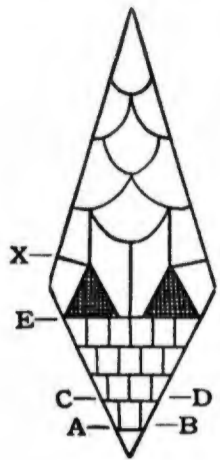


FIG. 25½.
DETAIL OF
SMALL DIA-
MOND SPACE IN
FIG. 28

above as shown in the diagram; twist the thread back to the tip of the point, topsew down the side of the point, buttonhole the beading to the middle of the space between the two points (see diagram), carry the thread to the middle of the scallop above, twist back, and continue buttonholing to the right base of the second point, work the point, put in the twisted threads to the end of the scallop above and the side of the diamond, topsew down the right side of the point and fasten off.

The filling of the large open spaces of this tea-cloth may be seen by reference to the illustration on page 2, and the working diagram, Fig. 26. The edge of the cut space is first buttonholed all around. Refer to Fig. 26; taking the longest edge of the cut space it will be seen that four complete scallops are caught into it, and at each end of this row of four scallops, a half-scallop extends to the side of the space. Carefully mark the position of the scallops by a bit of thread, so as to get them evenly spaced before beginning work. Secure the thread at the right side of the space (A) at the proper distance from the bottom, and throw the thread to the left for the foundation of the row of scallops, catching it into the buttonholed edge of the space previously marked off. When the left of the space is reached, catch the thread into the side of the spaces at the right height (B), loop the thread for the scallops forward to the starting point at the right, and then to the left again. Now buttonhole the scallops to the starting point (A). Topsew back on the scallop a few stitches (see diagram), and carry three threads as before, for the second row of (five) scallops (A to B) which form the foundation of a row of five points. Being at the left, buttonhole to the left base of the point (D), carry the thread to R, twist back, and continue buttonholing to the right base of the point (C), topsew back the length of the base of the point (to D), and finish the point to the proper height; the points are left loose. When the tip of the point is reached, topsew down the right side and finish the buttonholing of the scallop;

proceed until the five points are worked, as in Fig. 26.

Now reverse the cut space which brings the narrow edge in position to be worked. Into this edge work a row of thirteen beading loops from left to right (see page 3), and then topsew them to the left. Now, still at the left (E), you begin to work the row of four points. Buttonhole into the beading loops as far as the right-hand side of the first point (F), topsew back and work the point to the middle of the left side (G), where you carry the thread to the tip of the first point in the row of points above. Then carry the thread to the side of the space (H), catch it into a buttonhole stitch of the edge, twist back to the tip, and then twist back to the side of the point being worked (G). Continue work across the point, and when you reach the right (K), carry the thread to the tip of the second point in the row above (N), twist back and continue work on the point until its tip (O) is reached. Here you carry the thread to the right base of the first point in the row above (X), twist back, and carry the thread to the left base of the second point in the row above (Y), twist back, and topsew down the right side of the point being worked, to its base (F). Now continue the buttonholing to the right-hand end of the second point (P), topsew back to F, and continue the point until the middle of the left side is reached (S), when the thread is carried to the tip of the second point in the row above at N, twist the thread back and work across to the right of the point (V), where the thread is carried to the tip of the third point in the row above; see W, twist back and continue the point until the tip is reached where you carry the thread to the right base of the point above (+), twist back, and carry the thread to the left base of the third point in the row above (XX), twist back, topsew down the right side of the point to P, and continue work as described.

The working of the edge of this piece is not difficult if the underlying principles of Hedebo are understood. Refer to Fig. 27, and beginning at A, work a row of beading loops (see Fig. 2, page 3), all round the piece. Now topsew back into the beading (see Fig. 3, page 3), to the beginning (A). Now buttonhole the beading as far as the right of the base of the first point (B), topsew the length of the base of the point to the left, and work the point (see Fig. 4, page 4); when the tip of the point is reached, topsew down the right side to B, and buttonhole on the beading loops to the right of the base of the next point (C); work this point and the next as before described. After you have topsewed the right

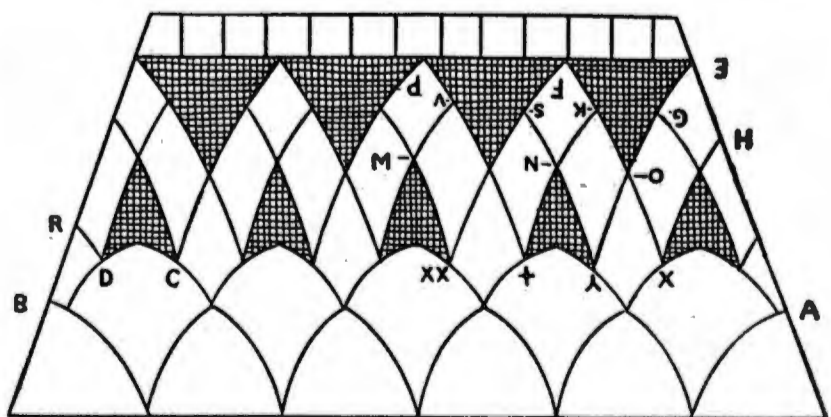
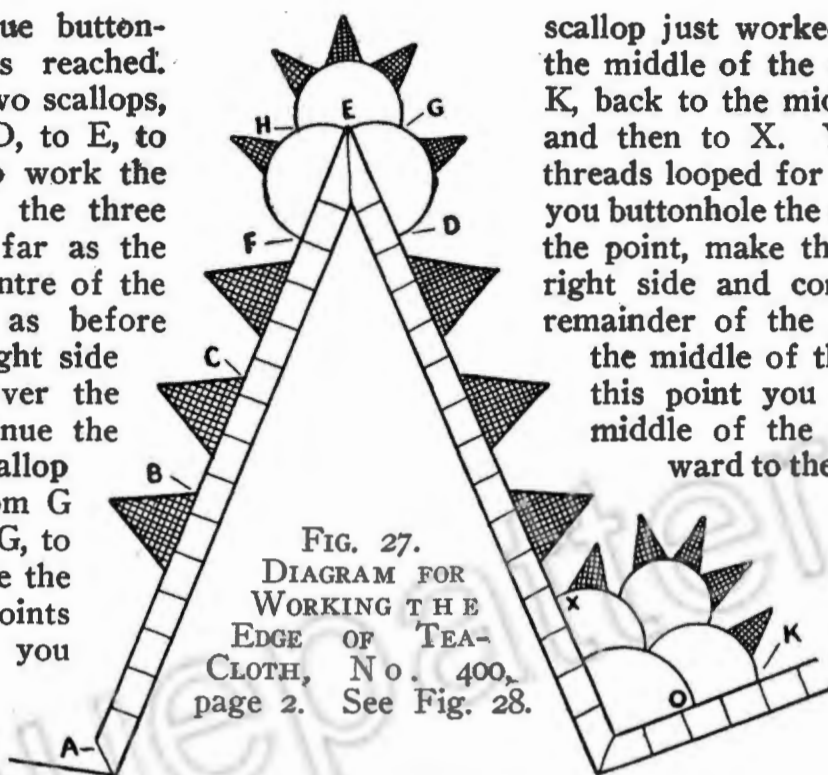


FIG. 26. DIAGRAM FOR WORKING LARGE SPACES IN
TEA-CLOTH, No. 400, page 2
Reverse this diagram when working the upper section

side of the third point, continue buttonholing the beading until D is reached. Now throw the thread for the two scallops, first to E, then to F, to E, to D, to E, to F. You are now in position to work the two scallops. Buttonhole over the three threads of the first scallop as far as the right base of the point at the centre of the scallop, and work the point as before described. Topsew down the right side of the point and buttonhole over the scallop threads to E, and continue the buttonholing on the opposite scallop to G; now throw the thread from G to the first scallop (H), then to G, to H, where you begin to buttonhole the top scallop, working the three points as before described. When you reach G, continue the buttonholing on the scallop as far as the right base of the point, and work the point.

After the point is topsewed down the right side, finish the buttonholing of the scallop to D. Now continue buttonholing down the beading, working the three points as you progress (as before described), until O is reached. Here you carry the thread across the angle to the left for the scallop (see diagram Fig. 27), forward to O, back to the other side, and buttonhole the scallop threads forward to O. Now continue buttonholing on the loops to K, carry the thread to the middle of the



scallop just worked, then to X, forward to the middle of the scallop again, forward to K, back to the middle of the lower scallop, and then to X. You now have the three threads looped for two scallops. Being at X you buttonhole the scallop to the right base of the point, make the point, topsew down its right side and continue to buttonhole the remainder of the scallop and up to about the middle of the second scallop. From this point you carry the thread to the middle of the scallop at the left, forward to the right scallop, and back to the left scallop. Now buttonhole the three threads just looped for the top scallop, working the three points as you progress, as already described. When you reach the middle of the right-hand scallop

below, continue the buttonholing on that scallop. Make the point, topsew down its right side and continue the buttonholing on the scallop to K, which brings you to the beading loops again; from this place continue the buttonholing, points and scallops, as described, all around the cloth. The tea-cloth is thirty-five inches square.

Although this tea-cloth (No. 400) is elaborate in design, it presents no difficulties in working which cannot be overcome by the worker who has thoroughly mastered the principles of Hedebo embroidery as clearly explained on pages 3 to 7 inclusive. In preparing to work this piece it would be well to work the filling of each space very carefully on a scrap of cloth, in order to be sure that every step of the work is fully understood before the tea-cloth is undertaken. Only in this way can one who is not experienced in the work arrive at satisfactory results. If it should not seem desirable to attempt such a large piece of work at first, the motifs could be differently arranged on a smaller piece, or the design of the outer row of work, wedge-shaped sections and diamonds, could be used alone for a cloth or the ends of a scarf or table runner. The edge could be simplified also, by the omission of the beading and scallops, a row of the points alone giving a pretty finish and being easy of execution. Another variation for an edge could be made by using a row of single scallops, or single scallops and points could alternate.

A luncheon-set of centrepiece and doilies could be decorated in a very attractive manner by the use of the two diamonds, large and small, which are so effectively used in the tea-cloth. The two diamonds could alternate around the centrepiece with an arrangement of eyelets or solid work between them, and the circular edge could show points, single scallops or groups of three or four, or a handsome combination of the scallops and points. Beading is always pleasing for edge decoration, but points and scallops could be worked directly into the buttonholed edge of a piece if preferred. After the completion of such a beautiful cloth as this, one will probably want to work napkins to match. These could have a diamond in one corner and an edge of tiny points or scallops would form an appropriate edge.

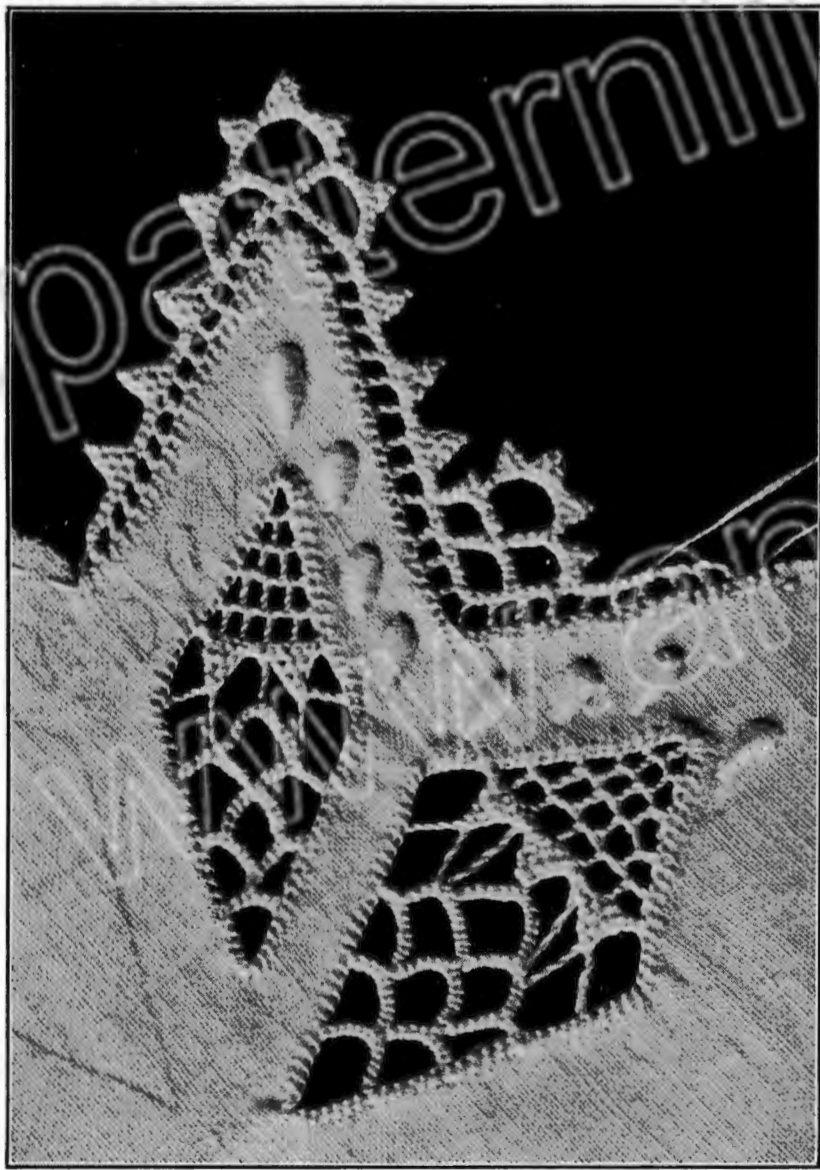


FIG. 28. DETAIL OF CORNER OF TEA-CLOTH, No. 400, page 2. See Figs. 24, 25, 25½, and 27

A Beautiful Handkerchief Case

THIS handkerchief case is made of fine linen and the Hedebo, therefore, must be worked with much care. Nothing can be daintier than this work done in fine linen thread on a sheer fabric. Often the coarse Hedebo on a heavy linen can be done with no backing, that is, without being basted either to thick paper or to oilcloth, but

the second point, then topsew down the side of the point along the beading and form the next point, carry the thread from the point of this third point back to the point of the second, and so on as before. This edge is very delicate in fine thread and very rich in coarse thread. The bow-knots are closely laid embroidery, making a pretty contrast to the open-

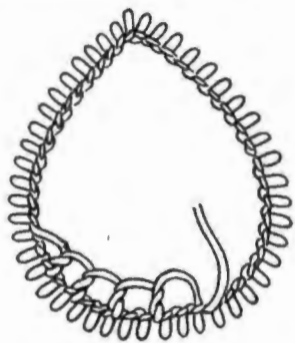


FIG. 29. DETAIL OF LEAF

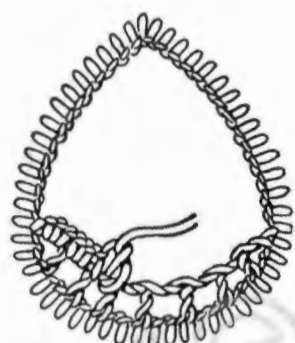


FIG. 30. DETAIL OF LEAF

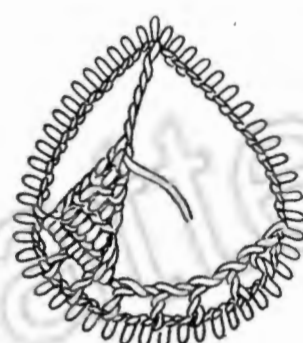


FIG. 31. DETAIL OF LEAF

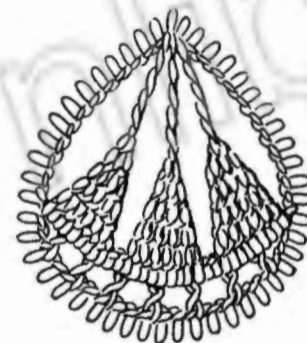


FIG. 32. DETAIL OF LEAF

for work on such a fine fabric it is much better to do the backing.

The ovoid leaves of the trefoil are first run, cut, turned back and edged with the buttonhole, and the open spaces are filled in as follows: Plan so that the buttonholing stops at the top to the left in position to start the row of loops which is carried across the top of the leaf, as shown in Fig. 29. Topsew back, divide this row by the eye into thirds and form the points. The foundation buttonholing of the first point is shown in Fig. 30. When the top of the first one is reached carry a long thread to the base of the leaf and oversee this back to the top of the point; see Fig. 31. Then topsew down the right side of the first point, and there should be room between each point to place one buttonhole stitch. Now make the foundation buttonholing for the second point and proceed as before. If rather fine thread is used it will take about twenty-three buttonhole stitches to cross the loops as a foundation for the points; Fig. 32 shows the finished leaf.

The edge around the case is a beautiful one, first a beading of loops is made into the turned-back buttonholed edge, then a point is made, the thread carried down the side and about three buttonhole stitches are taken into the beading, then another point. From the top of this second point carry a thread back to the top of the first point, back to the second into the same stitch, back to the first; in this group of three threads buttonhole to the middle of the loop, making a picot at this middle of the connecting loop; continue buttonholing to

work. The case is eight and one-half inches square. These trefoils can be used in various ways in the ornamentation of household linen. Their adaptation to a luncheon set suggests many possibilities as to their arrangement on the centrepiece and doilies with or without the bow-knots. A tea cloth is also suggestive for this design, and the beautiful edge would make a finish both harmonious and attractive.



No. 401

A Beautiful Hedebo Tray Cloth

THE egg-shaped motif is one of the most popular in Hedebo, but the ways in which it can be filled are without number. The crown motif which connects the larger motif is of the royal Danish pattern. The section of the work, Fig. 33, shows the motifs very clearly, but it is necessary to make a few suggestions as to where we shall start.

In the egg-shaped medallion (Fig. 35) begin at the point and to buttonhole the edge work round to the point again, then topsew up to the left side, throw a thread across the space to the same height on the right side, carry another thread back, buttonhole on these to within two stitches of the right side, topsew five stitches to the left, buttonhole back to the right



FIG. 33. CORNER OF TRAY CLOTH, No. 402

side and proceed with the next rows to form the point. Finish this point to the tip, carry the thread from the tip to the side border about half way down and having turned the work make a series of loops all the way round the larger inner edge of the medallion to the same height on the right side as on the left. Catch to the point (see Fig. 35), topsew back into the loops, buttonhole into the loops all around, thus completing the ring. Topsew down the side of the point to the border and fasten off thread.

The detail, Fig. 34, shows how the little circle in the centre of the group of the medallion is done. It is formed by four pairs of loop stitches carried round the buttonholed edge. The next step is to topsew these loops and then buttonhole them.

The crown motif (see Fig. 33) is worked from the base; first make the border, buttonhole a row of Ks (see page 5) across the base, then a row of loops topsewed and buttonholed on the top. It will be neces-

sary to pick up two stitches to the left, and throw over the long thread to the left for the loop to form the base of the points. Carry the thread to the right, and then to the left, thus placing three threads on which buttonhole back to the right. Here is another case where this loop must be topsewed all the way back since the next row of loops must start from the left, topsew back on these loops and form the three points. Divide the distance you have by the

eye into three, allowing for a stitch between each point and two at each end. Fasten the first point to the side border when the top is reached, topsew back and down the side of the point, form the next point and its two rays. Work down the side to the base and form the third point, finish off on the border.

The round motif in the side points is nicely suggested in the detail, Fig. 36. After bordering the circle with the row of buttonhole stitches work in a row of Ks, see page 5. Notice in the detail how the first K must be incomplete until the last stitch in the next two rows is taken. Buttonhole around the top edge of this row of Ks, then form six loops and topsew these and lastly work down to the first K and complete it. As the Hedebo worker says, "always leave one stitch unfinished (the first one), so you can get out." The edge is a series of points and scallops, and is clearly shown in Fig. 33, a helpful detail being given in Fig. 36, and full directions below. The picot on the scallops in Hedebo is always made by one top stitch to the left and one buttonhole stitch in the top stitch, to the right.

The little stars of solid embroidery are worked around eyelets with radiating stitches. These are done in cotton which lies flat to the fabric better than linen thread. Be careful in these star motifs to keep the little points sharp. Do the eyelets first, and work up against them with the laid stitches. The small trefoils are underlaid a little. This cloth measures 13 inches by 19 inches.

Referring again to the edge of this piece, a detailed description of the manner of working may be helpful to the worker who is not fully adept in the methods of Hedebo embroidery. Refer to Fig. 33, page 12, which shows a corner of No. 402, and in connection look at the detail, Fig. 36, page 13. This detail shows the buttonholing already done around the piece. Begin work at A, Fig. 36. Fasten the thread at A, and topsew the edge of the piece to B. Now carry the thread from B to A, forward to B, back to A. Buttonhole the three foundation threads to the middle of

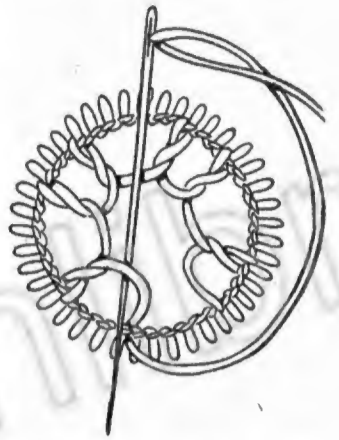


FIG. 34. DETAIL OF FIG. 33

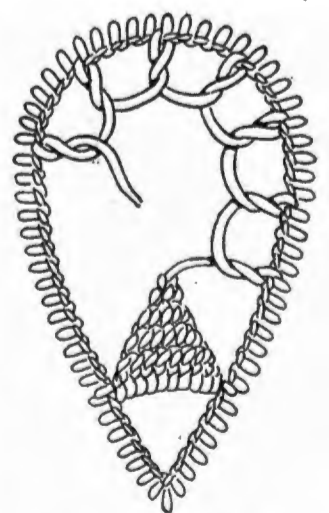


FIG. 35. DETAIL OF FIG. 33

with a Border in Needlepoint

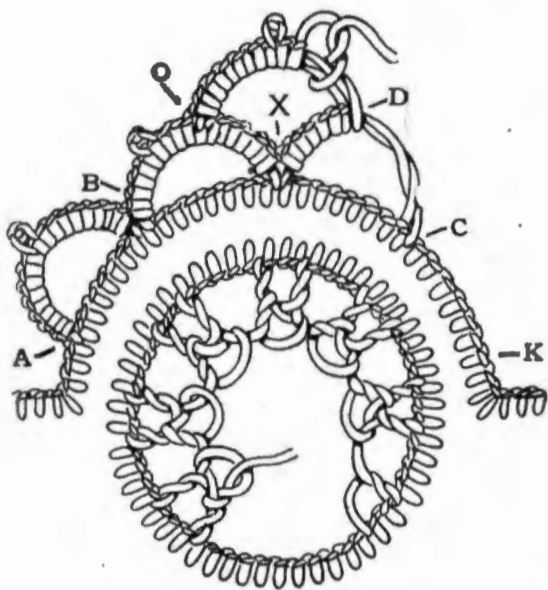


FIG. 36. DETAIL OF EDGE OF No. 402.
See Fig. 33

the scallop, topsew back one stitch, take a buttonhole stitch to the right into it (this forms the picot), and continue to buttonhole the scallop to the end at B. Now continue topsewing the edge to C, carry the thread back to X, to B, forward to X, to C, back to X, to B. Now buttonhole about one-third of the scallop and work the picot as shown; then buttonhole the scallops until D is reached. From D carry the thread to O, forward to D, back to O, thus laying the three foundation threads for the top scallop. Buttonhole from O to the middle of the scallop, make the picot, continue the buttonhole stitch to D and down to C. Now topsew the edge to K, carry the thread for scallop back to C, forward to K,

back to C. Buttonhole the scallop threads to K. Now refer to Fig. 33 and locate your position on the left side of the edge. Topsew the edge a few stitches until the beginning of the point is reached. Now buttonhole the edge to the right length for the base of the point, work the point, topsew down its right side, and continue to topsew until the right-hand end of the scallop is reached. Then loop the thread back for the first foundation thread of the scallop, forward to the right, and back to the left. Now buttonhole the scallop to the middle, make the picot as before described, and continue buttonholing the scallop to the end. After topsewing a stitch or two you are ready to begin the first point of the row of five as shown in Fig. 33. Work these points as before described, topsewing a stitch or two between each point as the spacing permits. After the fifth point is worked and topsewn down the right side, topsew the edge to the right of the scallop, throw the thread three times as already described and buttonhole the scallop, working a picot in the middle as usual. Topsew a stitch or two and proceed to work the nine points which follow. After the ninth point comes the topsewing to the right of the scallop. After this is worked in the usual way, work the five points. Then follows a scallop, then a point, and after topsewing a stitch or two you find yourself at A again, Fig. 36, where you continue the work as shown in No. 402.



No. 402

A Very Beautiful Example of Hedebo

THE set given on this and the two following pages shows the most beautiful results of Hedebo possible. Both in the detail of the design and in composition this centrepiece is perfectly exquisite. The centrepiece, No. 403, measures about thirty-two inches in diameter so that it is large enough to have dignity. Too often elaborate designs are spoiled by being adapted to pieces too small to carry them. When we have great richness of design unless it is also most delicate as in the case of choice lace, we need some size to carry it. Hedebo is not usually fine in the sense that very delicate threads are used. It has body enough both as to thread and the fabric on which it is worked to make it substantial. The symmetry of the whole is very lovely and the symmetry of each section is also apparent when we examine it closely. The design has in it some of the motifs of the Dagmar design and some of the Copenhagen. The styles in this modern work are not very closely adhered to since modern workers have mixed the motifs very freely. In the antique Hedebo certain motifs seem always to have been kept together.

It is best in this centrepiece to begin with the inner circle of medallions (see Fig. 37) and embroider all these first. Carry a line of running stitches all the way around the circle, clip, turn back the linen and buttonhole over this outline. Next put in the row of beading, one loop in every third buttonhole, topsew one stitch into each loop, then commence to buttonhole on these loops. Buttonhole four stitches, topsew back three as the first step in forming the point, buttonhole two, work back and buttonhole one, work down the side of this little point until the beading is reached, and continue the buttonholing and points as shown in the illustration. Next form the row of Ks one between each point. The method of working the K beading is described on page 5; finish this wheel

by the crossed twisted threads caught into the buttonholing of the Ks, and weave a little wheel in the centre, to hold the twisted threads together.

The small triangles between the medallions (see Fig. 37) are made by throwing long threads across the corners, buttonholing on them, forming the beading and connecting these corners to the centre by twisted threads. The long leaf-like motifs (see Fig. 37) characteristic of the Copenhagen design are rather simple in construction. Carry the buttonholing round the outline so as to finish at the large end on the base on which the points are built up. Work the points in the usual way, topsewing down the side of each one to the base, and making the next, until all five are finished. The points are fastened to the opposite side of the leaf by their tips, or by twisted threads, as they are completed. In the centre of the edge scallop the motif formed of eight hearts (see Fig. 37) is characteristic of the Dagmar design. The buttonholing should stop and finish on the left-hand side near the bottom of the heart where the thread is thrown across; carry the thread back and buttonhole the bar, form the loops, topsew them, buttonhole back to the right side of the point, form



No. 403



FIG. 37. SECTION OF No. 403

Some of these motifs are used in Nos. 404, 405, and 406

the point, topsew back and work the point, fasten it to the indented point of the heart, topsew down the right-hand side of the point, and finish the buttonhole on the bar to the edge.

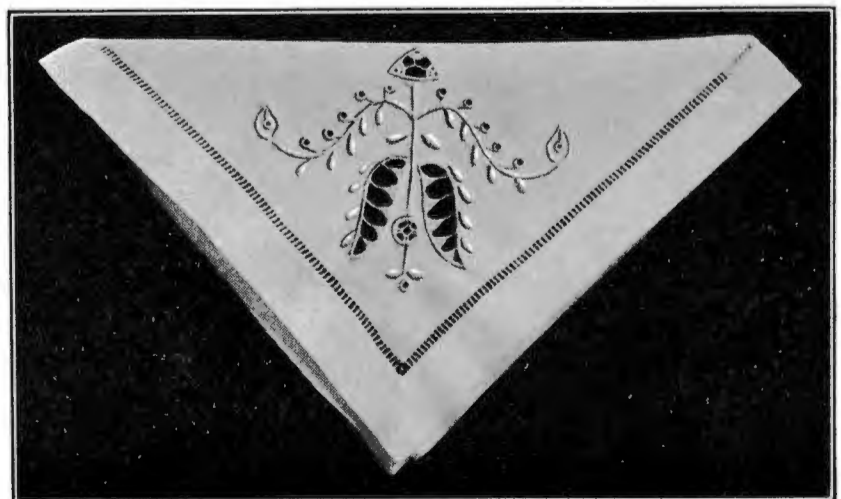
The wheel in the centre of these hearts (see Fig. 37) is worked as follows: first buttonhole as usual and form a row of Ks (see page 5), buttonhole over the upper edge of these, forming the four points as the buttonholing proceeds. Attach the ends of the points together with twisted threads, thus forming the little diamond in the middle.

The lacy triangular sections between the scalloped sections are worked as follows: First buttonhole the edges of the two bands of material above and below the points, and work the three eyelets in the band. Then at the smaller end of the cut space carry three loops across, topsew back, form another row of loops, topsew back, and so on until the space is filled with the twelve rows of loops; fasten the last row to the buttonholed edge of the eyelet band. Next make the point on the band with the three eyelets. After the point is finished, reverse the work and put a row of Ks into the buttonholed edge of the narrow band (to work Ks see page 5), topsew to the left, buttonhole across the Ks to the position at the right side of the point, topsew back to the left side of the point, and work the buttonholing for the base of the point; continue work until the point meets the one above it and fasten the two together. Now put in the row of beading (nine loops) on each side of the space in the usual way, add the group of three

scallops as the buttonholing is put into the loops (to work scallops see page 5). After the middle buttonhole stitch of the top scallop is worked, carry the thread to the joining of the two points, twist it back, and proceed with the buttonholing. You now work toward the edge of the piece again. Put the first row of loops into the buttonholing of the band, topsew across and work two more rows; topsew the last row as usual, and on it work a row of buttonholing for the foundation of the row of Ks to follow. Buttonhole across the Ks and finish the section with a group of fifteen scallops. The principle of working groups of scallops is given on page 5. The only thing necessary to plan for in making groups of scallops, is the fact that one (from right to left), three, or five-thread loops must be carried across in order to begin the buttonholing at the left. It would be well to use three foundation threads for scallops that finish an edge, in order to give firmness to the work. Put the tiny picots into the outside scallops as the buttonholing is worked.

The edge of the large scallop, Fig. 37, is simply worked. The buttonholed edge being previously worked, hold the edge upward and begin work on the first point at its left side, in the usual way. When the tip is reached, topsew down the right side, and topsew the buttonholed edge to the end of the second scallop on the edge. Now loop the thread back for the two scallops, then to the right, then to the left. Now begin to buttonhole the scallop, and when halfway up the side put in a tiny picot, and continue buttonholing until the middle of the second scallop is reached. Now carry the thread back to the middle of the first scallop, then forward, then back, for the foundation of the top scallop, and buttonhole this scallop, putting a picot in the centre. When the top of the second scallop is reached, finish the buttonholing down its right side, putting in the picot as illustrated. Now topsew to the beginning of the next point, and continue work as described. In working the next group of scallops (six in the group) remember to topsew the edge to the right of the third scallop on the edge, so that the throwing of the three threads for the foundation of the three scallops will bring you at the left for buttonholing. The three foundation threads for the scallops make firmer work.

The small and large doilies Nos. 405 and 406 show the same design somewhat simplified, but without the introduction of any new motifs. The little figure in the corner of the tea napkin, No. 404, is also a sug-



No. 404

gestion from the design of the large piece. The diameters of these pieces are as follows: No. 403, thirty-two inches; No. 406, twelve inches; No. 405, six inches.

These designs could be adapted to a runner and long narrow doilies very readily. Even one who does not know much about drawing could adapt a design composed of clear motifs. The way to do this would be to trace the more solid point in the centre of the end of the runner and doily, and then to trace the lace points on each side of it, finishing with a solid point on each side. Draw one-half the design, fold the paper over and trace for the other half of the end.

Some pretty arrangement of the little circles and wedge-shaped motifs shown at the centre of the centrepiece could be arranged on the straight for the work on the runner. In the case of a long runner single motifs from this lovely little border could be scattered throughout the length of the runner to the embroidered ends. The elaborate scalloped edge of the large centrepiece, No. 403, offers suggestions for its adaptation to other shapes. A runner or a square cloth would carry such an edge effectively. The edge of the piece should first be buttonholed in the Hedebo stitch, and the group of fifteen scallops in No. 403 could alternate with the smaller group of ten scallops in No. 406, thus giving a pleasing variety. Another variation could be made by a group or two of the three scallops, and the group of six scallops, as shown in No. 403, could also find a place. Points of various sizes would make a pleasing addition to such an edge, and suggestions for their disposal will be found by a careful study of No. 403 and No. 406. All the pieces of this set are rich in suggestions, and the



No. 405

capable worker will find delightful employment in the adaptation of the motifs to other shapes.

It is a very pretty idea to make initials or monograms on these runners or to form a large circle with a narrow border of Hedebo in which an initial or a monogram may be enclosed. Hedebo monograms are very unusual and interesting, and the worker who is in search of something novel in this line will find helpful suggestions on page 25. Somehow the French monogram unless small and inconspicuous is rather out of keeping with this openwork. It is, therefore, a good idea to surround a monogram with a Hedebo setting, or use some cutwork in the letters themselves.

This table-set would be very beautiful if it were worked on a light shade of natural color linen or a deep cream linen. The effect of the white thread on the brown or cream shade is very lovely. It makes the openwork have a richer effect and shows up the needlepoint stitches to great advantage. In our white embroidery, if we would remember this more often we would get a more clearly artistic effect. A linen a little off the white always seems nearer to the original idea of these needlepoint decorations. Naturally one would prefer a perfectly white centrepiece on a white tablecloth, but for a mahogany table a slightly tinted linen is very pleasing. Nothing could be prettier for a luncheon-table than a centrepiece and doilies in linen of a tint like brownish ivory, embroidered with white in Hedebo. Numerous motifs could be found among the pieces in this book, and their adaptation would prove a pleasing task. The tinted linen is also most effective for a dresser-scarf and pincushion.



No. 406

A Combination of Eyelet and Hedebo Work

EYELETING is a style of embroidery quite apart from cutwork, yet in method it is really a cutwork, except when the material is very fine the eyelets may be punched with the stiletto. Eyelets as large as these should be cut on the diagonal of the circles, the tips of the linen points thus formed should be cut off, then a further clipping done nearly up to the line of run-in stitches, that is, nearly up to the outline around which has been run a row of stitches. Now push back the clipped linen under the edge to the wrong side and topsew the edge thus made firm with small close tight stitches.

The vein in a leaflet is formed by bringing the parallel stitches so close together as to form a groove through the centre, between them. An underlay should first be worked, over which the stitches are very firmly placed. Underlay the scallops with one row of chain stitch. Often a round centrepiece is very difficult to launder so that the circle will be perfectly round. The way to avoid an inaccuracy of this sort is to launder and press the linen perfectly straight before stamping the design. If it is true, even unskilful

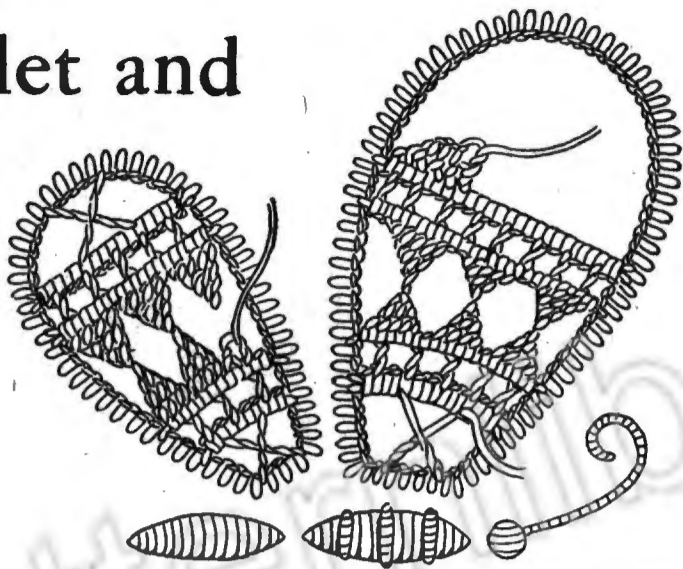


FIG. 38. DETAIL OF BUTTERFLY IN No. 407

laundering will not make it draw, since the tendency of the linen is to come straight.

Figure 38 shows the Hedebo in the wings of the butterfly, and it is evident that the work may be started at either end of the wings with the exception of the cross, which is filled in afterwards. After completing the buttonhole edge, work the bars, beading, and points, first on one end of the wing and then on the other. When the tips of the points are reached fasten each one into the tip of the finished one opposite. When the last one is finished work down the side of it with over-and-over stitches until the buttonholed edge of the medal-

lion is reached, where the thread may be finished off. This is the rule in all Hedebo, get back to the edge to fasten off the thread, but in an invisible way. Refer once again to Fig. 38. When the tip of the point in progress in the small wing is reached, it is joined to the point above, the right side is topsewed and the thread fastened off. No. 407 shows that the large wing has two rows of opposing points at the upper end. The detail, Fig. 38, shows the first point of the lower row in progress. After the three points are worked, reverse the space and put in the three threads for the bar, buttonhole the bar, work the beading, then the three points, joining them to the points above as the work progresses. Bullion stitch is used over the body of the butterfly. The thread is wound a number of times over the needle and slipped to the fabric before the needle is sent back through the material. This piece is twenty-four inches in diameter.



No. 407

Heart-Shaped Handkerchief Case

THIS heart-shaped handkerchief case is an exquisite piece of work. It is embroidered on handkerchief linen and the work is done in fine linen thread. It should be very carefully made up in order to carry out its beauty in every way. The back is the same shape and the case is open at the top. All but two of the sections of the centre design are bordered with the beading. This makes a more lacy effect.

The picots on the points (see Fig. 41) are a good deal of very careful work, but they add much to the beauty of the piece. They are made thus: Form the first row of buttonhole stitches or

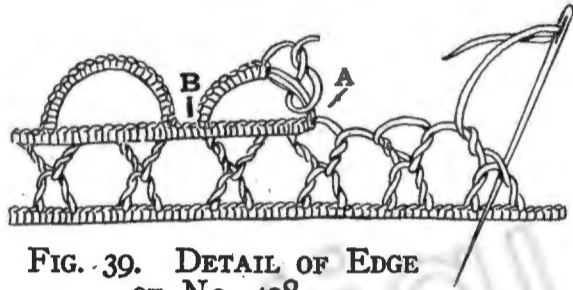


FIG. 39. DETAIL OF EDGE OF No. 408

base of the point, oversew back. Into the last stitch make a buttonhole stitch, do not draw it up too tight, take another buttonhole stitch into the one just made, and into the side of the picot thus formed topsew one stitch which brings the thread back ready for the next row of buttonhole stitches of the point, topsew back and form another picot in the last loop of the topsewing. This picot is made just as before of two buttonhole stitches, the second into the first with an over-stitch in the side. Continue until the point is finished. Then into the side of the point take the first over-stitch, into this same stitch to form the picot take a buttonhole stitch, and into this buttonhole stitch take another, into this picot take an over-stitch into its side, then make an over-stitch into the side of the point, into this form another picot, and so on until the base is reached. The section of the work (Fig. 41) shows these points with their little picots very clearly.

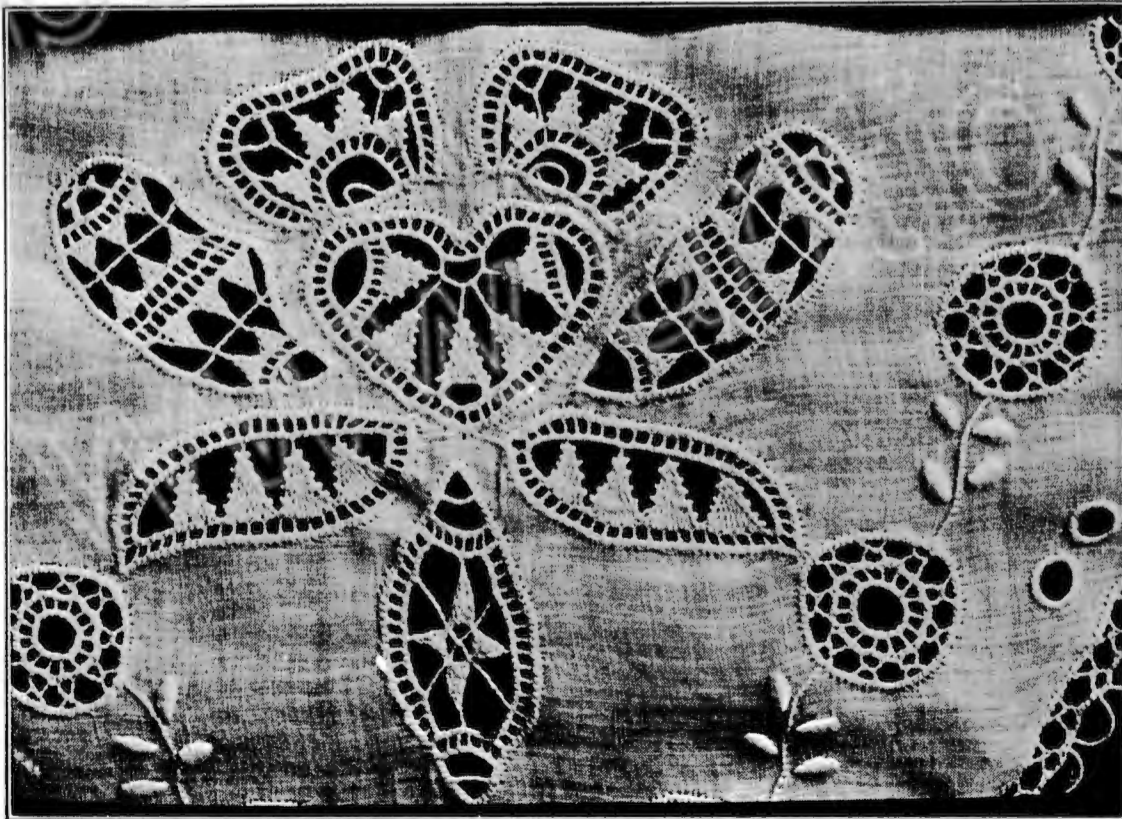


FIG. 41. SECTION OF HANDKERCHIEF CASE, No. 408. See Fig. 40

The lower oval medallion in the central group of motifs is most clearly illustrated in the detail Fig. 40.

After the edge of the medallion is buttonholed, throw the usual threads across the lower end of the medallion to form the foundation for the buttonholed bar. Buttonhole over these threads from left to right, topsew to the position for the second bar and stretch the threads as usual (three threads) for the foundation of the bar, fasten thread. Now reverse the medallion and put in the two bars at the other end, exactly as the two bars just finished were worked. When you have finished the buttonholing of the second bar, at the right, topsew up the edge of the medallion a few stitches until you arrive at the place for the beginning of the row of beading loops (see Fig. 40, X). This row of thirty-six loops is worked into the sides of the medallion as shown in Fig. 40, and across both of the long buttonholed bars at the ends of the medallion. After the row of loops is put in, topsew them all around and then work the row of buttonholing into the loops as shown in the detail. Now put in the long crossed lines of twisted threads, spacing them as shown in Fig. 40, and proceed to work the star of four points in the centre.

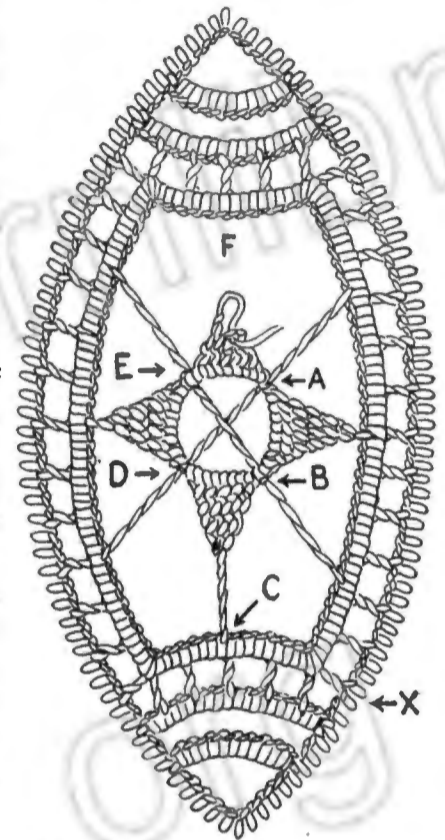


FIG. 40. DETAIL OF OVAL SPACE. See Fig. 41

Refer to Fig. 40, and begin the star of four points. Carefully observe the spacing of the points of the star on the crossed twisted threads, and fasten the thread at A, carry it to B (with a slight curve to give the ring effect), then carry it back to A, thus giving two threads for the foundation of the point, and bringing the thread in position at the left for buttonholing the bar. Buttonhole over the bar to B, topsew the buttonholing to the left, and buttonhole and topsew alternately (as explained on page 3) until the tip of the point reaches the buttonholed edge of the medallion where it is secured by a stitch into the purl of the buttonhole stitch. Now topsew down the right side of the point just made, to B, and curve the thread to D, then back to B, thus laying the foundation threads for the second star. Pro-

Exquisitely Embroidered in Hedebo

ceed to work as in the first point, and when the tip is reached, carry the thread to C, catch it in a buttonhole purl of the bar, twist the thread back to the tip of the point and topsew down the right side of the point to the base, at D, and thus bring the threads in position for the foundation curved bar of the third point. Carry the thread to E, back to D, and proceed to work the point, catching the tip into the middle of the buttonholed edge of the medallion as in working the first point of the star. Now topsew down the right side

as the Hedebo buttonhole stitch is worked *upward*.

The wreath of rings around the edge of the sachel is worked first with a beading of Ks, as explained on page 5; then a buttonholed simple beading finishes to the centre.

The beautiful edge, so fine and dainty, is first a beading of Ks with finely buttonholed scallops each over two Ks, as shown in Fig. 39. This detail shows the scallops being worked while the buttonholing of the Ks is in progress. The buttonholing proceeds on the



No. 408

of the point to E, thus bringing the thread into position for laying the threads for the foundation of the fourth (and last) point of the star. Carry the thread to A, back to E, and on these two threads proceed to work the point. When the tip is reached, carry the thread to F in the buttonholed bar above, twist it back to the tip, and then topsew down the right side of the point, thus reaching A, where the point was started; this completes the filling of the medallion. As one looks at the illustration, Fig. 40, the buttonholed bar, C, is *below* the point; but in *working*, the bar is *above* the point,

Ks until the position for the right-hand end of the scallop is reached (see A), then the thread is carried to B, then back to A, back to B, thus bringing the thread to the left for buttonholing over the three threads to A. From A the buttonholing is continued along the Ks until the position of the right-hand end of the next scallop is reached; proceed with the work as described. The case measures 13 inches by 14 inches.

The illustrations of this piece of work show the stitchery very clearly, and one can work out the entire pattern without the least difficulty.

A Richly Embroidered Tea Cosy

A TEA COSY is a very decorative, and at the same time, at least to the minds of some, a useful article; in any case it affords a good surface for needlework decoration. There are some lace fillings in this embroidery and several stitches not used in other work. The long leaves, for instance (see No. 409), are veined with weaving. To do this it is necessary to baste the linen to stiff paper, carry the thread from tip to base of the leaf, then back again to the tip, take four or five weaving stitches over these threads until the first pair of side veins are reached. The weaving is one of the most beautiful lace methods and is done by an alternate over stitch at the right, then over the long stitch at the left, each time coming up in the centre between the two stitches

stitches taken across into the beading, which has first been carried around the crescents which form the motif. It might seem at first sight that this vein could not be brought to the graceful curve, but when we remember that we must first baste the ground material to paper we see that we can guide the vein in any direction we wish. It is, in fact, drawn into place as the side stitches are worked. Note that the beading which edges the sections of this must be worked before the centre is done.

The heart, a motif so much used in Hedebo, is very beautifully filled (see No. 409). The two straight bands are left in the linen, and buttonholed on both edges. The star of six points is worked separate and the curved buttonholed brides connecting



No. 409

or threads. This work makes a woven (over and under) line. When about half an inch of the work has been done, carry a stitch to the side buttonholed border, oversew on this back to the vein, then carry another stitch to the opposite side, oversew back to the centre, weave another space and continue on down the vein, thus weaving a pretty centre vein with its pairs of side veins forming a lacy filling to the leaf.

The two bud-like motifs at the top of the cosy (see No. 409) are also done in weaving with pairs of side

the tips of the points are worked after the star is made. To begin the star wind the thread into a ring of three or four strands, large enough to form the foundation for the six points. After the ring is buttonholed, work a point in the usual way, topsew down its right side and work the next point, and so on until the star is completed. But instead of topsewing down the side of the last point, carry the thread (slightly curved) to the tip of the next point to the right, back to the tip of the point just worked, thus

with a Quaint Floral Device



FIG. 42. SECTION OF No. 409

giving the two threads which are buttonholed to the point to the right; continue the buttonholed loops from point to point as described, until the six points are connected at their tips by the loops. Now work the row of beading in the middle of the star. Note that two stitches of the beading are taken in the base of each point of the star, twelve stitches in all. Topsew and buttonhole the beading, thus completing the star.

The edge of the heart and the bars of linen in the heart having been buttonholed, baste the work onto stiff paper and then secure the star to the paper exactly in the middle of the space between the linen bars. Now secure the thread on the left at the bottom of the heart (see No. 409), throw the thread across to the opposite side, then back to the left, buttonhole a few stitches over the threads, which will bring you to the right of the little point, work the point and attach the tip to the loop above between the points of the star; then topsew down the right of the little point just made, and complete the buttonholing to the edge of the heart, topsew along the edge of the heart until opposite the point of the star and carry the thread to the tip of the point, twist it back, and proceed with the topsewing until the position for beginning the next little point is reached; continue the work around the star as described. The way in which the upper sections of the heart are worked is obvious. The beading is formed first and finished with the usual topsewing and buttonholing. Then the group of three scallops with their points is worked as illustrated, the points being attached by twisted threads to the surrounding beading as shown in the illustration.

The small hearts at the base of the cosy (see No. 409) also show a section of linen, as do the corner flower forms, one being shown in Fig. 42. This is rather an unusual treatment and adds quaintness to the effect. The little basket (see No. 409) is very clever, showing a good deal of suggestive feeling. The open top, that is, the six rings with their picots, are made first, singly, then the beading is made around the edge and as it is finally buttonholed the rings and picots are attached. Buttonhole all the way round the base of the basket, then make the lower row of beading and work the Ks as the buttonhole edge of this beading proceeds. It is possible to put the Ks in after the beading is finished, but the other way is more

skilful. The K beading is described on page 5.

The two crescents over the heart-shaped motif (see No. 409) are unusual and a little puzzling as to method. Buttonhole half the way round, complete the upper row of points on this buttonhole, then buttonhole the distance of one point, form the point, attach to the opposite point, topsew up half the left side to this upper point, carry the thread back to the middle of the left side of the lower point, back again, buttonhole on these two threads to the middle of the left side of the lower point. Now on the wrong side of this lower point work the thread back to the right side of the lower point just opposite. Carry one thread up to the middle of the upper point, buttonhole back, topsew down the side of this lower point and proceed to get into position for the next point by buttonholing along the lower edge of the crescent. Continue until all the edge is filled with the six points.

The ray-like flower (see Fig. 43) is buttonholed all the way round each section. Throw the threads for the loops, which make connected circles round the flower, across the sections, and buttonhole them, next make the beading, and finally put in the points which are attached to the top of the sections by twisted threads.

The flower in Fig. 42 shows simple work. Buttonhole all the edges, and then work the centre with one buttonholed bar and four connecting points. Next work the side section. First put in the beading, topsew and buttonhole it, then work the points, connecting them to the beading opposite by twisted threads. The two eyelets in the flower are worked in the usual way, then the edges of the three circles are buttonholed and the rows of beading worked.

The edge vandykes have three points and between the vandykes are four scallops, three having picots. The beading is made of triangular cut spaces at equal distances apart, buttonholed all the way round, with a point on the base pointing outward attached with two long twisted threads to the top. Figure 43 shows how the ribbon is slipped through over the plain space and under the point. The beading is suggestive. This cosy is twelve inches high and fifteen inches long at the base.

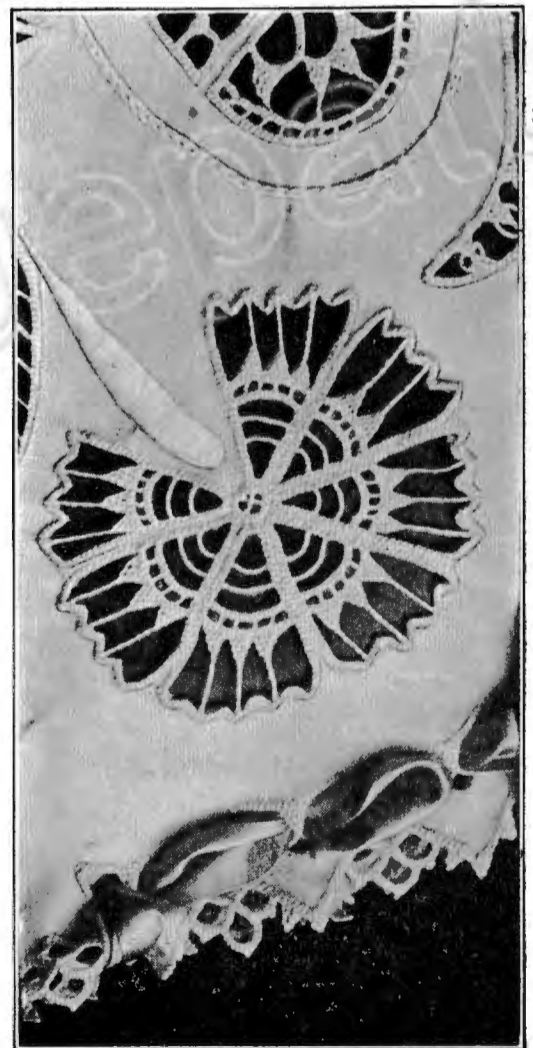


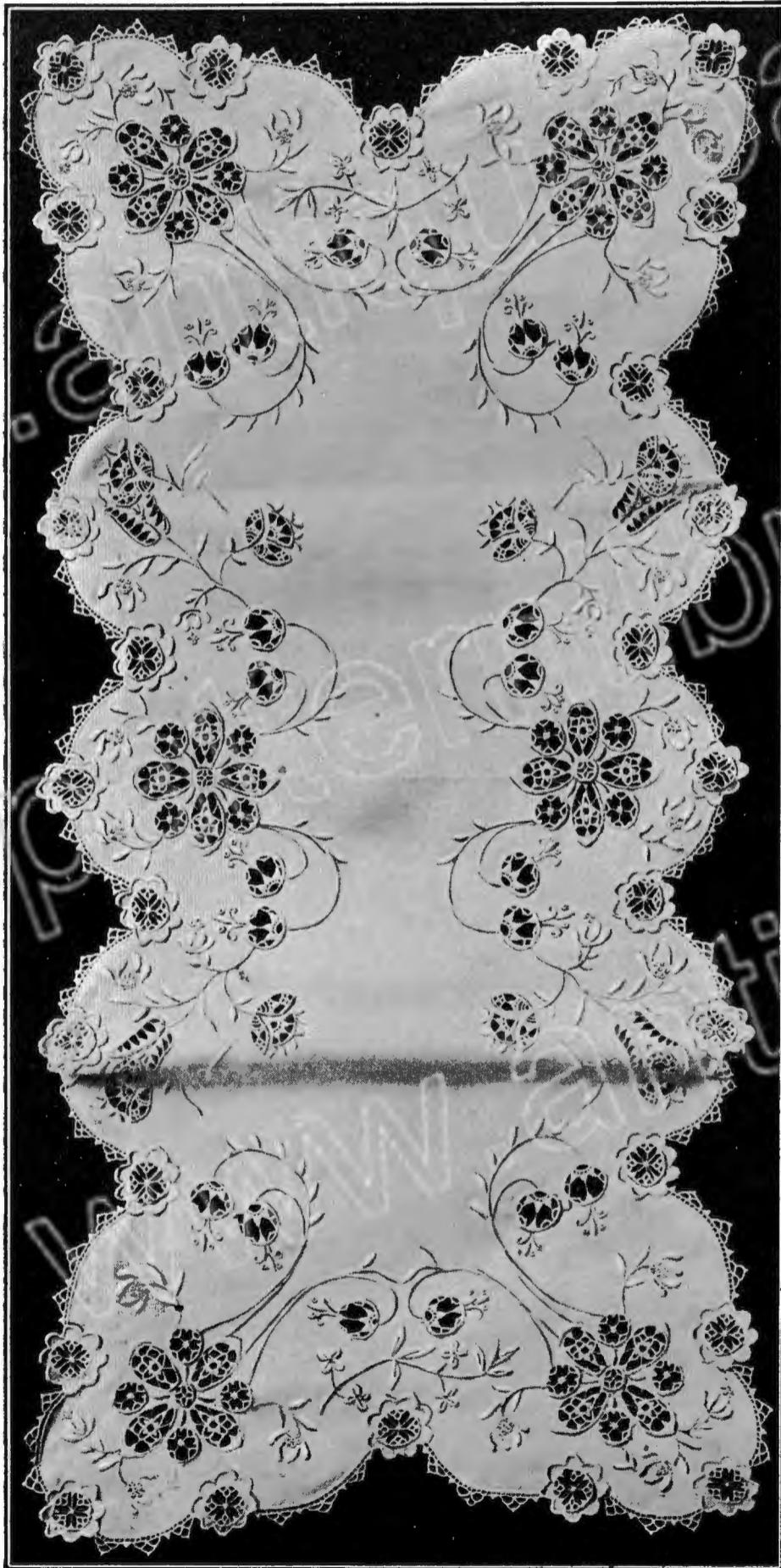
FIG. 43. SECTION OF No. 409

A Beautiful Runner or Scarf

A DEEP cleft scalloped or pointed edge must carry weight of design otherwise it is not pleasing. The edge of this runner is certainly sufficiently ornamented and weighted so that there can be no danger of it curling up. The little fruitlike drooping figures which terminate the springing sprays are shown in Fig. 44. The loops and the one point on their lower ends are done first, then the loop with its beading at the stem end. On this the three points are worked and as they are worked they are fastened to the side loops and the

middle one to the lower point. The solid work in some of the motifs in this scarf is done in the pretty method known in Chinese embroidery as "voiding." The sections of satin-stitch are laid close up to each other so that just a line of space remains between. The solid work around the floweret forms of the border is done in buttonhole stitch. The way in which the four larger sections of the large motif are tipped with a little solid embroidery is very pretty. It completes the point and adds an unusually good finish. The charming lace edge requires a number of rows to accomplish it, first the close fine Hedebo buttonhole, then the beading, then on this another buttonhole, then the groups of three loops are made with the points between and a picot on the middle loop of each. The needle-point edges are most dainty and full of charm.

The filling of the round motif on the edge is simple and pretty. In Hedebo and all needle-point work we need to think ahead, as the motifs are more or less dependent upon each other. Always in groups of three loops, that is, where one loop is taken across two, we need to remember where to throw across the top loop, as the finish of the second loop must be considered and the necessity of getting back to the inner border must be counted on. The detail, Fig. 46, shows how this circle is filled. The cross bar is not carried across until the third group of scallops is made. The third point is also carried across to the first, then from the fourth



No. 410



FIG. 44. SECTION OF No. 410

loop carry another bar across to the top loop of the second group of three loops, then finish with the bar from the fourth point to the second.

A little planning is necessary also in the circular motifs of the large flowers. The cross bars are carried from the third loop to the first, then from the fourth or last loop to the second. As we return from the second loop to the centre, the spider is formed in the centre, and on this the four tiny points. The detail, Fig. 45, shows the large oval medallion and the method of work on it very clearly. It is necessary to know, however, that the diamond in the centre is made first "in the air." One of the side scallops is next formed and when its middle is reached take the buttonhole stitches over the border buttonhole purl under the looped threads which form the scallop, draw up and form the buttonhole stitch.

To insure a successful piece of work where

there is so much needlepoint, baste the linen to paper. Notice in these medallions where the points of attachment come and plan for them. The points in each end of the medallions are made as the oval is bordered, and the inner needlepoint is caught to this when the right point is reached in the work. Now refer again to Fig. 45.

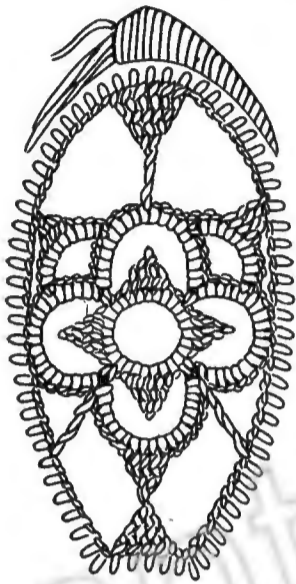


FIG. 45. DETAIL OF FIG. 48

To form the motifs as separate points of needlework or "in the air," first wrap the linen thread around the little finger or for a smaller foundation just form the ring of thread between the thumb and forefinger. Buttonhole all the way round this ring, then make the four points, and baste this separate motif to the paper in the centre of the medallion. Buttonhole now the edge of the medallion, forming the points, top and bottom, as the work proceeds, and attach the motif as follows: Throw a loop from the left around the top point of the star, carry the thread back and

buttonhole over these two threads to the middle and attach by the twisted threads to the upper point on the medallion edge. Continue to buttonhole over the loop to its finish, carry another loop around the side star, then back, buttonhole on this until that point is reached where the little corner loop finishes. Carry the foundation thread for this over to point of attachment to the first large loop, buttonhole on this, form the point, continue to buttonhole until the end of this loop on the second large loop is reached. Continue buttonholing between each buttonhole stitch on the edge of the medallion, insert the needle under and up through the buttonhole stitch of the edge of the medallion to attach it; about three stitches will fasten it. Continue as above all the way round until the motif is thus swung in the centre. This piece is eighteen inches by fifty inches in size.

This runner is richly supplied with motifs, large and small, which could be used in a variety of ways on pieces differing widely in shape. The edge

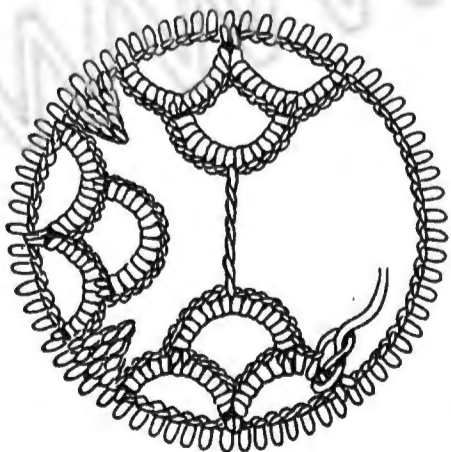


FIG. 46. DETAIL OF FIG. 48

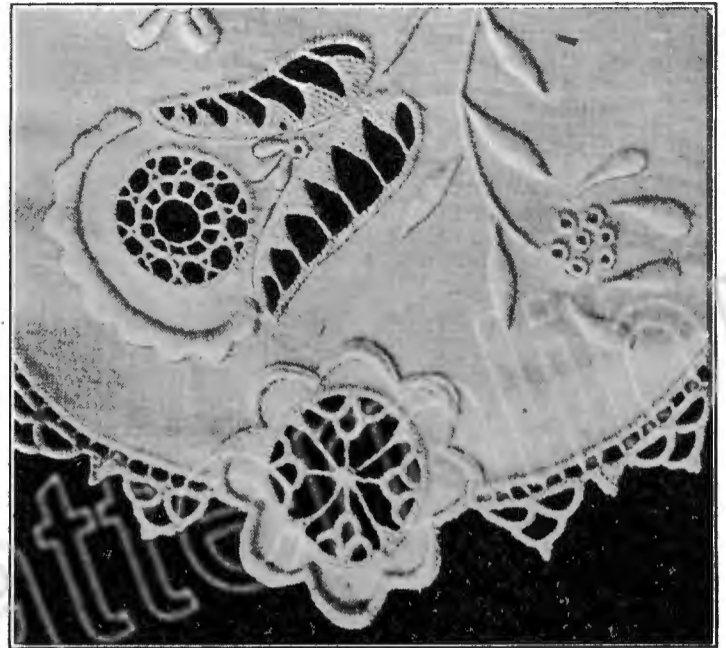


FIG. 47. SECTION OF No. 410

of a round centrepiece could have a shallow scallop which would allow of a very close copy of the edge of the runner as shown so clearly in Fig. 48. This alone would be an attractive decoration, but if more work were desired the large flower, also shown in Fig. 48, could be used at regular intervals around the centrepiece a short distance inside the edge, as so attractively shown in the runner. Doilies to match the centrepiece could have an edge of scallops and points varying in size to conform with the doilies, and they could be further embellished with the circular forms in the large flower. The motifs could also be arranged on a set for a dressing-table. A pretty beading for the pincushion cover is shown on page 21.

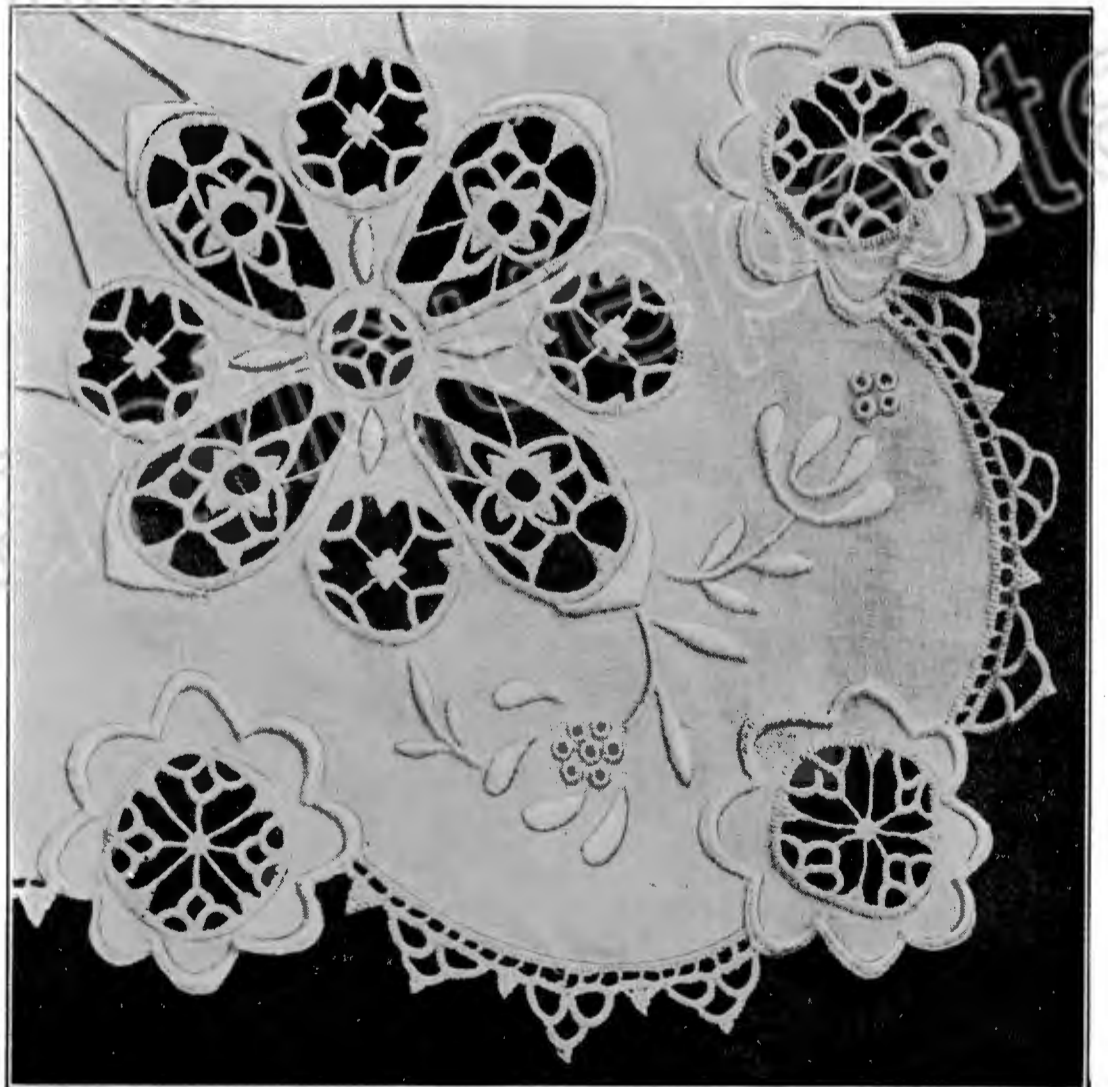


FIG. 48. SECTION OF No. 410

A Lovely Floral Work Bag

THERE are a number of pretty methods or ways to work the Hedebo in this embroidered bag. The little hearts are first buttonholed all the way round, making in each upper corner the loop which fills it. Then commence at the point, throw a stitch across from right to left, return and oversew back, make two loops in the next row, three in the next, four in the last, *buttonhole* to the right on the last row and form the points, catching each one (by twisted threads), the first to the left-hand loop, the middle one to the middle of the heart, and the last to the right-hand loop.

The upper triangles are unusual figures. After buttonholing all the way round work the loops in one corner first, then topsew to the position of the point, make the point, leave it hanging, topsew to next corner, form loops, topsew to next point, form this point, then carry thread across to tip of first point, oversew back and down side of point to next corner,

form loops, then on to last point, from it carry thread to top of second point, oversew back, carry thread to top of first point, topsew back down side of point and fasten off on the edge.

The cross in the base of the design is easily made. Make first the points in the centre. To form the foundation for these carry the thread across from corner to corner of the small centre block of the cross. Sew from any corner on one of the arms to the point where the loop should be made, form a loop, and the other three in their turn. Figure 34, page 12, shows the loops in progress. After they are put in they are drawn into a ring by the topsewing, and close buttonholing finishes the ring. The squares on each side of the cross are filled as follows: the edges of the square being buttonholed, start with a corner scallop and throw two threads; buttonhole the scallop, making the point as you progress. When you have topsewn down the right side of the point you go on with the side scallop in the usual way and

continue all around the square as shown in the illustration. Now start at the tip of a point, carry the thread *loosely* to the middle of the next scallop, twist it back, carry to tip of next point, then to next scallop, twist back, carry to tip of next point, and so on until you reach the tip of the point where you started. Now topsew the ring of thread thus formed and then buttonhole it to make it firm. The Hedebo edge on the bag is simple. Buttonhole the edges of the bag all around and then work the row of beading as shown in Figs. 2 and 3, page 3. Then work the row of small points according to the method shown in Fig. 4, page 4, but making them nearer together. If preferred, the beading can be buttonholed all around and the points made afterwards, topsewing between the points.

All the solid embroidery is simple laid work at right angles to an underlay. The pretty beading and pointed edge is an especial favorite, whether done, as in this case, in fine linen thread or in the heavy quality. Many other Hedebo designs in this book would readily work into bags, and such bags are always useful bits of needlework. This bag is seven and one-half inches by ten inches in size. Smaller bags with a wrist strap, for holding a ball of crochet or knitting cotton, would be pretty in Hedebo embroidery.



No. 411

Initials in Venetian Cutwork

O PENWORK initials must be done with very conscientious regard for the outline. In floral or even in elaborate scrolls, deviation from the outline might not be serious or lose the spirit of the drawing, but in initials naturally one must keep very closely to the drawing in order to maintain the true proportion and to have the letters mean anything. The work needs to be rather finer than other designs of the same size. Cutwork monogramming and initialing is of course suitable only on embroideries which are Italian in character, or which have at least other cutwork in their composition. A cutwork monogram has no excuse on a piece of eyelet embroidery or in connection with anything except cutwork designs, or on linens not otherwise embroidered. It is of course possible to combine styles of work, but this should not be done in a haphazard way without any regard to their relation to each other. One may use this embroidery with any kind of classic lace or with the crochet edges which are reproductions of the Filet, Venise, and other such laces.

It is better in doing this work to finish the separate sections of the cutwork before starting others, that is run in the thread round the outline and work the buttonholing, and form the brides in each section, finishing the second side of the buttonhole-work as each bride is completed. In this way danger of drawing and pulling of the ground fabric will be very much lessened.

The picot on these brides, which adds very much to the charm and elaborateness of the embroidery, is made as the bride is worked when the centre of the

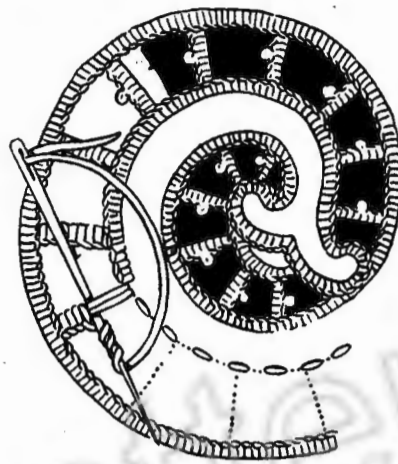
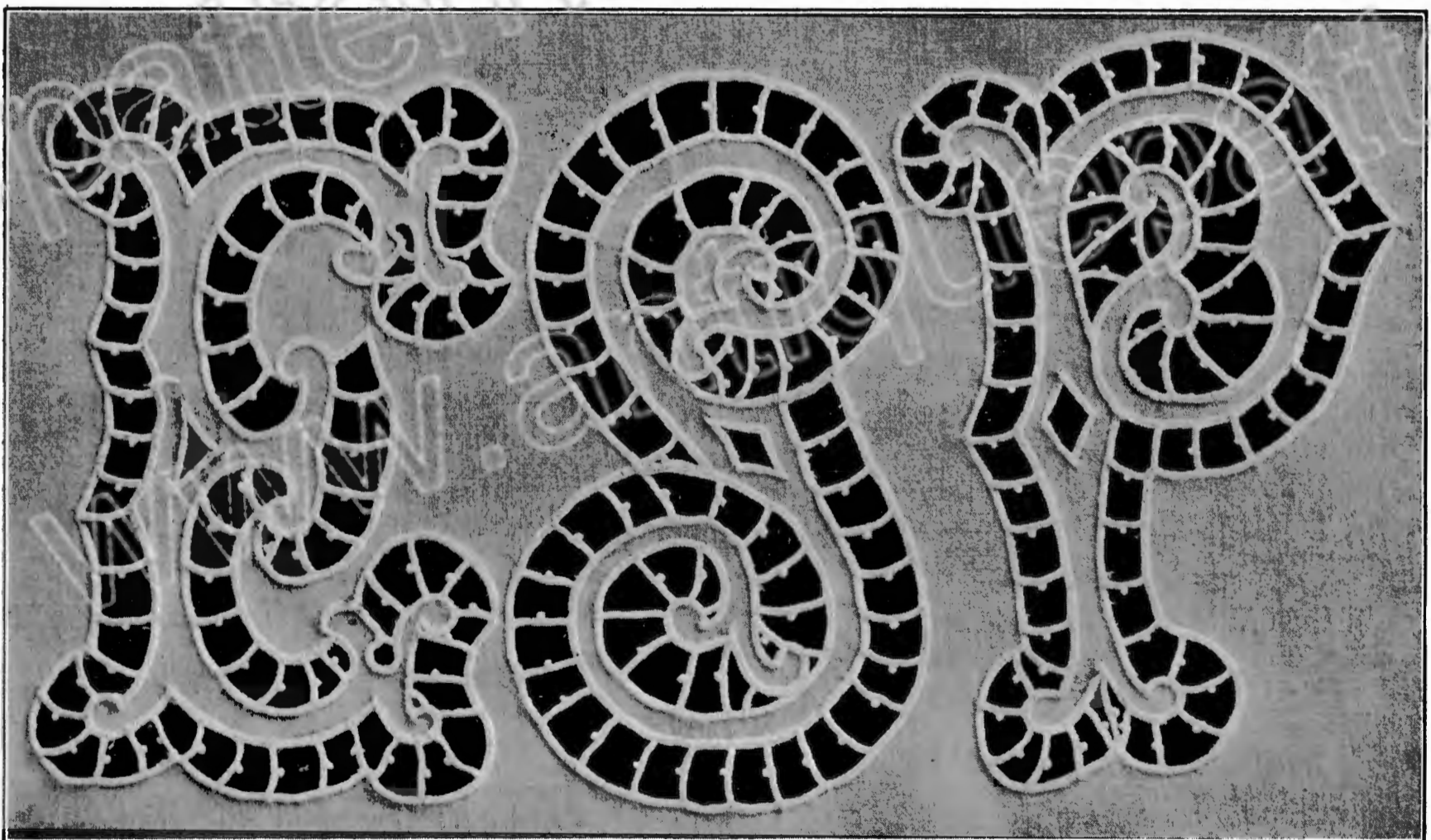


FIG. 49. DETAIL OF PICOT
IN No. 412

bride is reached by twisting the thread round the needle as shown in the detail, Fig. 49; draw the needle through the twists, being very careful to keep the knot in place, and then continue the buttonhole stitches across the threads. These letters are five inches high.

The filling of cutwork letters with Hedebo motifs suggests many pleasing possibilities, but the comparatively narrow spaces available for such stitchery will naturally confine the worker to the simplest effects. The use of the tiny point on each side of the cut and buttonholed edge would be simple and pleasing. The points being placed exactly opposite each other, the tip should be connected by twisted threads. Those who have studied the instructive Hedebo pages of this book, will not need to be reminded that the points must first be worked all along one edge of the letter, each one being left loose. Returning on the opposite edge of the cut space, each point is joined to its opposite point, the thread being carried from tip to tip and twisted back. The point is then topsewed down the right side and the next point started. Reference to the long leaf-like spaces in Fig. 37, page 15, will show another pretty way of filling narrow spaces. The points here shown are carried fully across the space and fastened by their tips.



No. 412

Venetian Cutwork

THE cutwork of this table-runner and doily is after the style of a guipure, that is, there is no solid background, wherever there is no pattern there are brides, and thus the design forms a beautiful tracing of great delicacy. A piece of embroidery of this description is especially lovely over mahogany.

A linen of some crispness is best for this embroidery, but the work can be done on handkerchief linen with beautiful results. Run in the outline with close stitches, being careful not to draw it tight so as to ripple the edge.

The brides in this embroidery are carried from side to side of the motifs as one works, and those stitches which are carried across and on which the buttonholing is done must be one, three, five, etc., because after having thrown the thread across one must get back in the buttonhole-work to the place from which one started. Having buttonholed back to this point over the thread continue to buttonhole on the side of the motif until the next bride is reached; see Fig. 50.

The embroidery when finished should be most carefully and accurately pressed *before* it is cut out. If it is cut out first the task of getting the fabric smooth

again will be much more difficult. Of course the subsequent washing involves this task; it means that the entire embroidery must be pinned out and brought into perfect shape. Start with the straight edge, the diameter of the half circle, and shape the embroidery bit by bit.

The cut

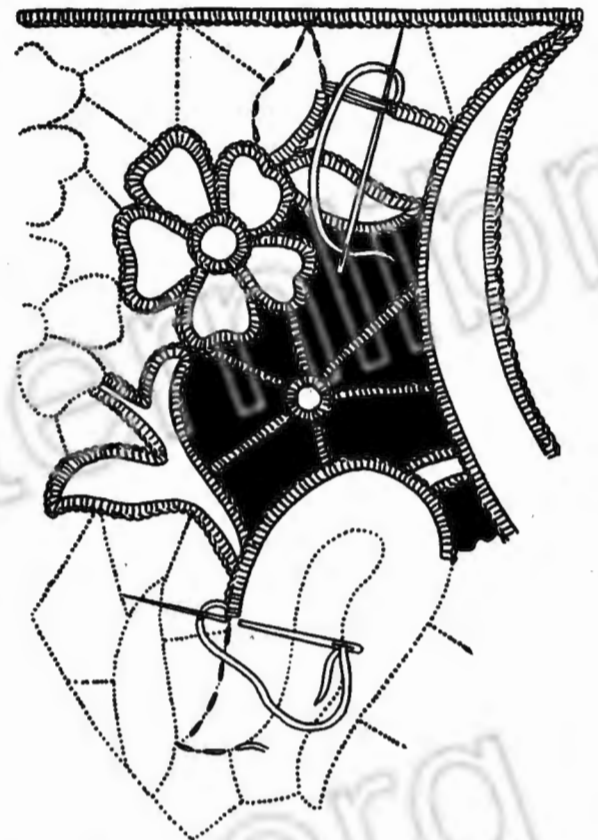


FIG. 50. DETAIL OF NO. 413



No. 413, TABLE RUNNER. No. 414, DOILY

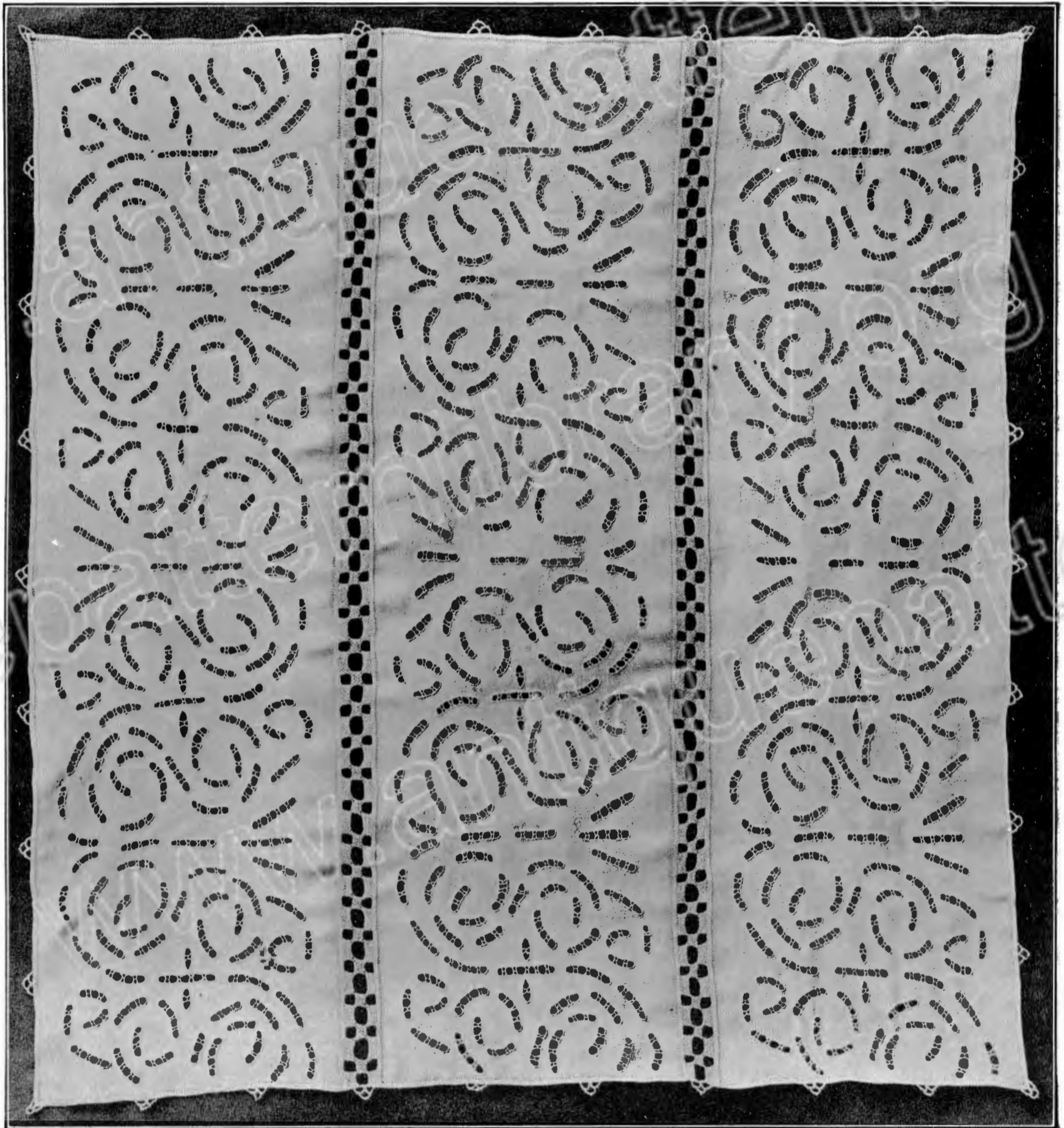
border is worked in buttonhole stitch on one run-in line with the purl inward on both sides. The bars are buttonholed. All the work should be finished and carefully pressed before cutting. The lines both above and below the cut space are done in buttonhole stitch. It is better to do them in buttonhole than any other sort of work in order to keep the same style throughout and the Venise feeling. All solid embroidery should be avoided. For this reason the lines in this design are buttonhole stitch. All the brides throughout the work are also buttonhole stitch, and bear close resemblances to the brides in the point Venise. The cutwork is edged with lace. This runner is twenty-five inches by thirty-one inches in size, and the doily measures eleven inches by sixteen inches.

This simple and attractive cut border, with the buttonholed lines, gives a suggestion for its use on a tea-cloth, with napkins to match. Such a set would be attractive.

A Tea Cloth in Italian Cutwork

THE movement in this design is perfectly lovely. The broken bars of needlework hold together sufficiently to make the design flow together and flow on beautifully. The design is like both a stream and like an unfolding flower. It is quiet and yet it has a most graceful sweep. The cross-bar is the Hedebo K, and is done as the edge is worked preparatory to top-sewing. A full description of the method of working the K is given on page 5. A simple but effective

bobbin lace is used between the strips of embroidery, and the edge is finished with groups of three buttonholed scallops worked as shown in Fig. 66, page 35. The lace design should prove suggestive to a thoughtful worker in crochet, and with a little ingenuity in the choice of stitches, a very fair copy of the lace could be made. The strips of embroidery in this Tea Cloth are thirty-eight and one-half inches long and eleven inches wide. Strips of this design and filet crochet would make a beautiful bedspread.



No. 415

27

Renaissance Cutwork

RENAISSANCE cutwork is rich and beautiful, and is quite unlike any other kind of cutwork. Both linen and cotton threads are used. This is frankly a style of open embroidery and is not suggestive of needlepoint lace. The special characteristic of the work is that the motifs are filled in with flat laid stitches of linen thread. There are many varieties of linen thread. A round twisted thread would not give any such effect as is here produced. A soft very slightly twisted flat thread should be used in this embroidery.

All the motifs should be first buttonholed over a run-in line. As one works the buttonholes the buttonhole brides are carried from motif to motif, or from motif to side. The detail, Fig. 51, is very clear and shows the work in actual size. Three threads should be carried across over which to buttonhole the brides. It is always necessary to take one, three, five, etc., in the construction lines over which the buttonholing is done to form brides. The reason for this is obvious; one must get back in the buttonholing to the place where one started, therefore, the odd number is necessary. After all the buttonhole-work is finished, lay in the filling satin stitch with the soft linen floss from side to side at a slight angle. The angle of the stitches in the entire work should correspond otherwise the work will be very irregular in effect.

Do not cut away any of the background linen until the embroidery is entirely finished. No cutting should ever be done until the finished embroidery is first pressed, for if it is cut first it is very difficult to get it back into place. It is also difficult to cut even crisp lines against the buttonholing if the pressing is not done before the cutting is undertaken. It is possible to obtain regular scissors for cutting out embroidery of this description, one blade has a little

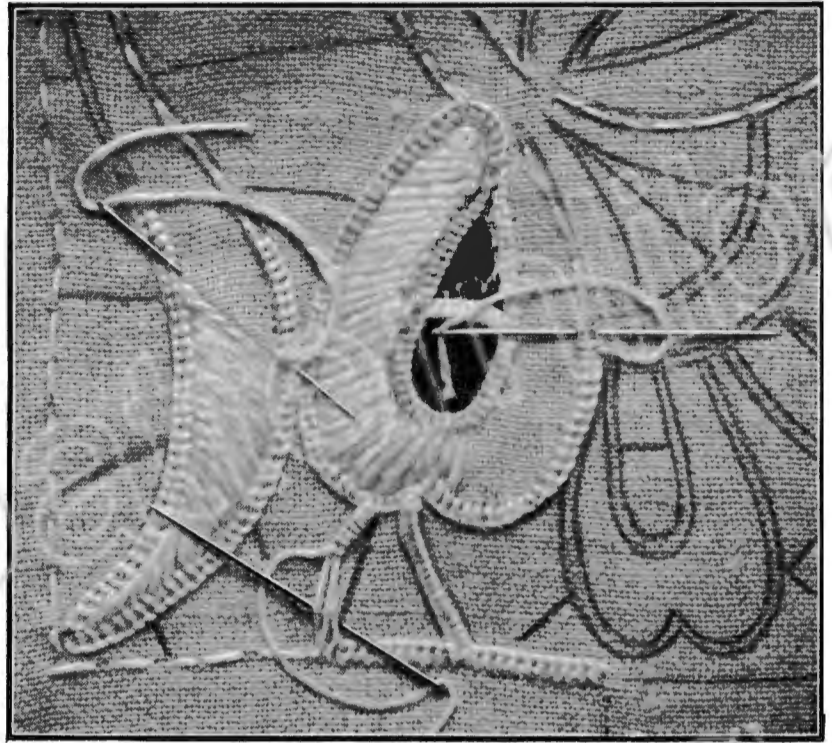


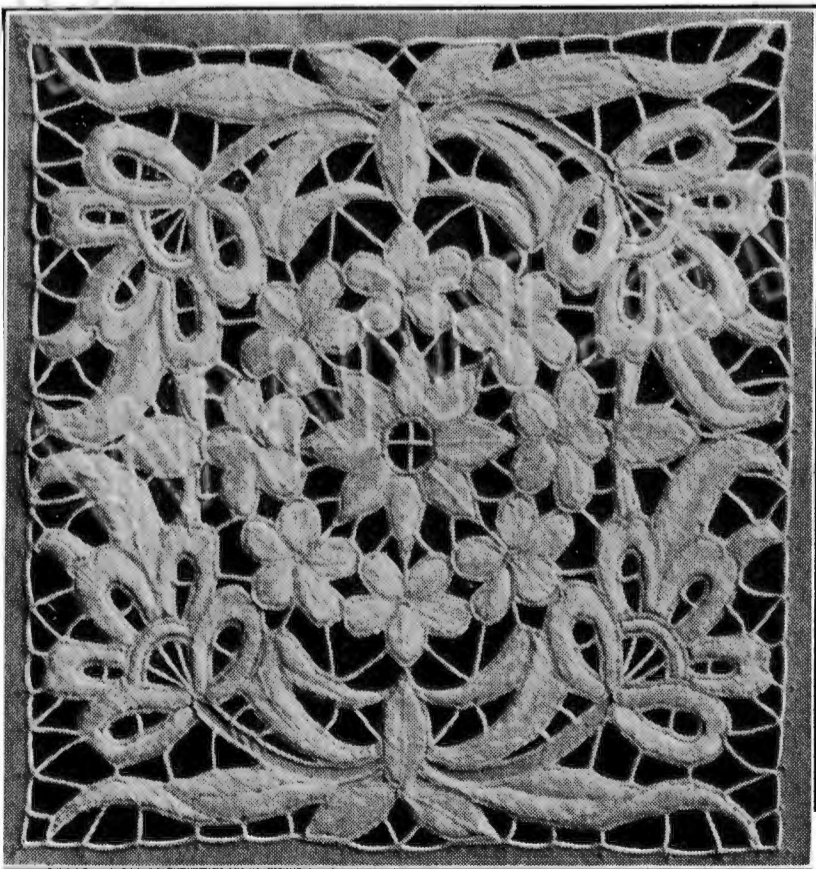
FIG. 51. DETAIL OF NO. 15-2-40

guard on the end of the point. This is a very comfortable little instrument to use and saves many accidents.

All the brides which connect the motifs next the outer outline, of the square for instance, should be done in connection with the working of the outer edge. These brides are buttonholed not bound, as is the case with most of the cutwork brides, which are copies of the real laces. Pieces of this work are most rich. This is due, not only to the work, but to the quality of the linen thread used. The fabric on which to do this work should be rather soft round thread linen.

Squares of this sort alternated with plain squares, or with lace squares, make up beautifully in tea cloths or bedspreads. Number 15-2-40 is fourteen inches square. The work may, of course, be incorporated into large pieces of linen in straight edge or curved edge medallions. Bands of it across the ends of runners and long narrow doilies are a beautiful decoration.

Enlarging on the subject of tea-cloths and bedspreads one can imagine a very beautiful tea-cloth with a border of alternate squares of Renaissance cutwork, and filet squares darned with an antique pattern, the cloth being further decorated by the addition of a trimming of bobbin lace in harmony with the general design. The size of the square, No. 15-2-40, is fourteen inches, a size very suitable for use in a bedspread. Such squares could be used in connection with plain hemstitched squares of linen, as the wealth of stitchery in the cutwork squares would need the relief of the plain squares. Squares of this beautiful Renaissance cutwork can also be shaped into curtains, sofa-pillows, table-centres, chair-backs, and in fact all manner of household textiles. The French instantly adapt a new kind of work to squares and small pieces, and at their leisure or their convenience, work them into large articles of household decoration.



No. 15-2-40

A Pillow in Spanish Cutwork

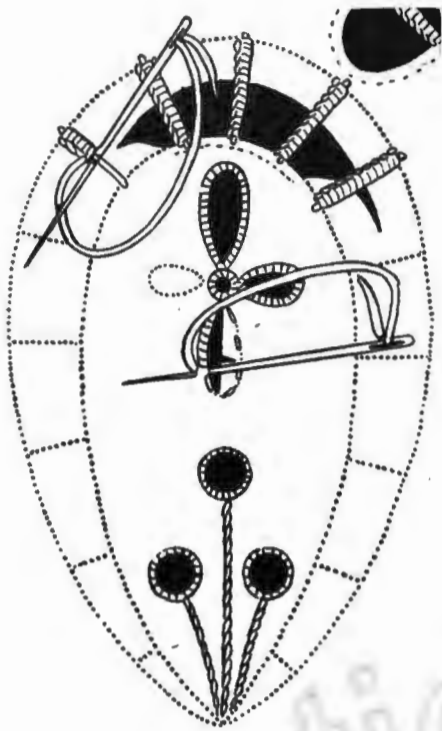


FIG. 52. DETAIL OF No. 416

because it is so very frank and simple. There is no attempt to make it fine or perfect in technique, but it is most pleasing in its broad, rich curving volutes.

Most of the old pieces are done on a kind of soft muslin. The muslin at least is soft now, although it probably was stiff when it was used as a ground for this work, and this is possibly the reason why the cut edges are frankly hemmed back. To have forced buttonhole-work along the edge of such stiff material would probably have been more difficult than the hemming.

The bars in this pillow which are carried across the curved elements of the design are buttonholed, as shown in the detail, Fig. 52. These are done first before the linen back of them is cut. The needle is carried from one bar to the next on the wrong side of the material. Be sure not to draw this stitch. After the brides are all finished cut the linen through the centre of the spaces, turn the work and do the hemming from the wrong side. If the spaces are very wide it may be necessary to cut away some of the linen, but one would be more likely to clip it here and there in order to make it turn back to the edge of the outline. The linen must turn back far enough to cover the stamped line,

THE cutwork which was done in Spain in the seventeenth century is characterized by its turned-back hemmed edges. A great deal of it is similar to the Venise in design, although the patterns are likely to be all-over and more or less rambling.

They have, however, the four or six petaled flower line motif, and a great many of them are suggestive of the pomegranate. There is an immense charm about this work

that is so as to bring the stamping on the wrong side. Of course, to do this the brides must be taken just the other side of the outline when they are placed on the right side of the work. The little close hem need not be too finely sewed. It is in keeping with all the work to have all the stitches even and slanted a little, and not too tight or fine. The pillow is trimmed with bobbin lace, and is eighteen inches square.

This is another style of cutwork which is most suitable for the decoration of bedspreads. The square is eighteen inches in size, but it could be made smaller by a slight variation of the design to suit individual requirements. This square shows a good deal of embroidery, and for this reason it would be better if the squares were made up with hemstitched squares of linen to relieve so much openwork. The flower and leaf forms in eyelet-work should not be overdone, as the barred spaces, the special characteristic of this style of work, should form the design, and the eyelet-work should be made subordinate to the cut spaces. This style of cutwork would also lend itself to strip arrangements, if one preferred a bedspread made in that way. Strips of the cutwork could alternate with strips of linen of equal width, and the former being decorated with the barred motifs alone, the linen strips could be embroidered with a running vine in eyelet-work; other uses of this work are obvious



No. 416

A Very Beautiful Collar

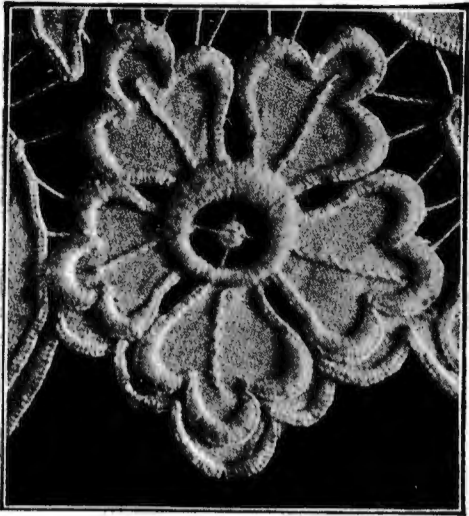


FIG. 53. DETAIL OF COLLAR,
No. 417

Louis XIV period. It is very ornate with its scrolls and floral motifs and when it is well done has a very real intrinsic value, not only because of its beauty, but because of the prodigal amount of work one may throw into its execution. The finished work is improved by dipping. This softens it down and gives it the old look which is a part of the beauty of the Gros point Venise. It is never good art to imitate, but it is perfectly legitimate to arrive at very much the same effect by a different means. A vulgarized copy such as a machine-made fabric in an inferior material, no matter how deceptive it may be, is worthless and not true, but an honest effect arrived at by different yet honest work is quite as pleasing as the original even though it may be a copy which costs less time. Time is after all, together with skill, the true element of value.

Modern workers have arrived at several ways to produce the luxuriant effect of the Gros point, this rich cutwork being one of the most successful.

The crochet in supple linen threads is another of the beautiful reproductions of Gros point. Many of the stitches are exactly the same though produced with the hook instead of the embroiderer's needle. It is quite as possible to produce the buttonhole stitch with the hook as with the pointed needle.

The Venetian cutwork, however, is embroidery and not needlepoint, with the exception of the brides. It is moreover solid embroidery in many of the motifs, and those which show any linen are so treated as not to economize the work, but to give the effect of the very close needlepoint which is so close in weaving as to actually produce a fabric. The

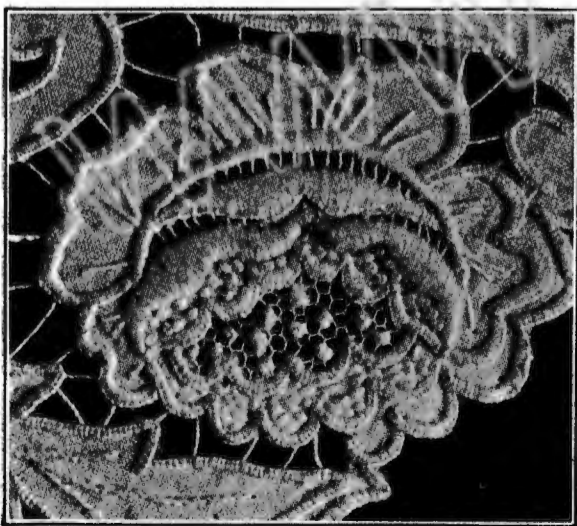


FIG. 55. DETAIL OF COLLAR,
No. 417

THIS is the most elaborate variety of cutwork, and is the variety of embroidery which comes nearest to being lace, and is, in a way, a copy in another method of the heavy or Gros point which was so much admired in the

edges of some of the motifs are buttonholed, thus suggesting the guipure cording of the real lace, but others are so closely embroidered in laid-work over a filling as to make the edges perfectly firm and substantial.

The brides in this work are very light or thin, being formed, in fact, of a single thread. This gives the contrast between the heavy design and the lacy background, which is characteristic of some varieties of Gros point.

These light brides should be

done in linen thread in order to be strong enough to carry the embroidery. While they look fine, they should not look weak. The outlines of a design of this description are completely stamped on the fabric, but one may, however, decide the detail for oneself. As the details (Figs. 53 to 57, inclusive) here show, the outer edge, that is the finish, should be in close buttonhole-work in order to wear well. The buttonhole-work is added to the close embroidery where the motifs are a part of the edge. This work is richer if done on a rather fine but close handkerchief linen. The entire collar may be basted to embroiderer's oilcloth, or it can as well be put on in sections, which, however, requires more skill than to baste it completely before beginning to work. If the oilcloth is not obtainable, use stiff brown paper. The process of basting is a careful one. After sufficient tacking to hold the fabric in place, sew in running stitches around each motif close to the outline. Time spent in properly securing the work to the backing is made up later in the ease with which one will be able to keep the work perfectly smooth and free from blisters. Of course, we do not sew it down so close that there is any difficulty in working the needle between the fabric and the paper.

The solid work is somewhat underlaid in the opposite direction from the overlay. In some of the motifs fine Venise brides are laid between the sections of the embroidery. This is done with threads as one works the satin stitch. In the centre of some of the roses a bit of net is underlaid, as shown in Fig. 55, and worked with dots in satin stitch. This is placed between the paper backing and the linen, and after the embroidery is finished the linen is cut away, leaving the embroidery on the net. Some of the rose petals are filled with French knots, and the

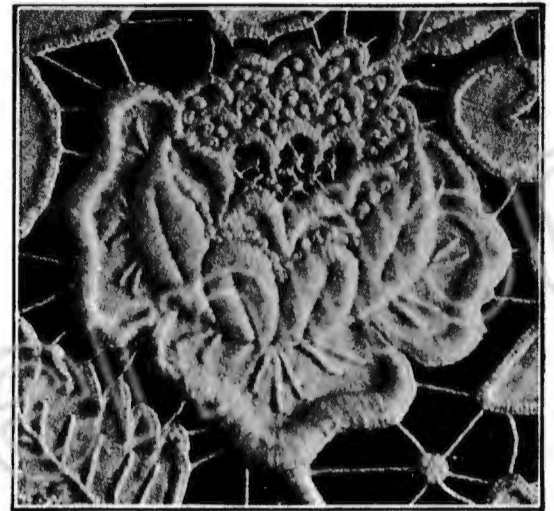


FIG. 54. DETAIL OF COLLAR,
No. 417

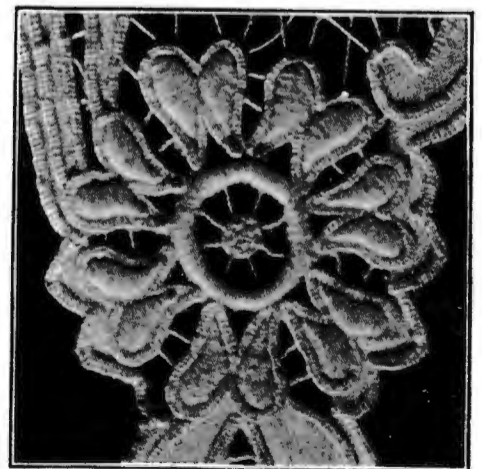


FIG. 56. DETAIL OF COLLAR,
No. 417

in Colbert Embroidery

large outside petals are worked with straight stitches put in with a single thread as shown in Figs. 54 and 55. The flowers in Figs. 53, 56, and 57 have a woven wheel in the centre, and in Fig. 53 the petals are veined in outline stitch. All the work should be very firmly and closely done since it is rich, and unless it is very well done and very close it will not hold together. When the entire embroidery is finished the basting stitches should be cut on the *wrong side* of the backing and the embroidery should thus be freed. Press it straight and firm before doing any cutting. To press it, lay it face down on a flannel, pin it out, dampen and press firmly. Of course, after the cutting is finished it will need further pressing. The cutting should be done with sharp small scissors. This also is very careful work and needs a steady hand. The collar is eight inches deep in the back and six inches wide at the sides. The points in front are eleven inches long.

All embroidery which is to be cut out should be pressed before it is cut. This saves a great deal of trouble. When the work is once set by pressing it is far less likely to go back and either wring or draw than if it is once let go. Beside it is much easier to get it straight than to pull it true after cutting.

An embroidery of this sort is suitable to be worn with a rich gown. It is more appropriate with velvet or heavy silk than it is as a decoration on lingerie. The style of the design belongs to a period of very ornate decoration, or time when ornament was piled on ornament and no economy was exercised either in dress decoration or in the adornment of interiors. Too much of this would be a mistake, but a little touch in the right place as in a velvet gown is quite pleasing.

There is another advantage in this kind of embroidery, namely that it can be so readily altered. With the change of style in shape embroideries attached by brides can be adapted to new shapes. To do this plan first the new pattern in heavy paper, then clip away the motifs and rearrange them on the new pattern. The brides, of course, must be sacrificed, but between the spaces of the new arrangement work in new brides. Perfectly lovely old white embroidery can be thus utilized. The heavy white French embroidery done on batiste or other thin ma-

terial can be made into wonderfully rich Venetian work by buttonholing all the way round the edge and fitting after a pattern and attaching thus with brides.

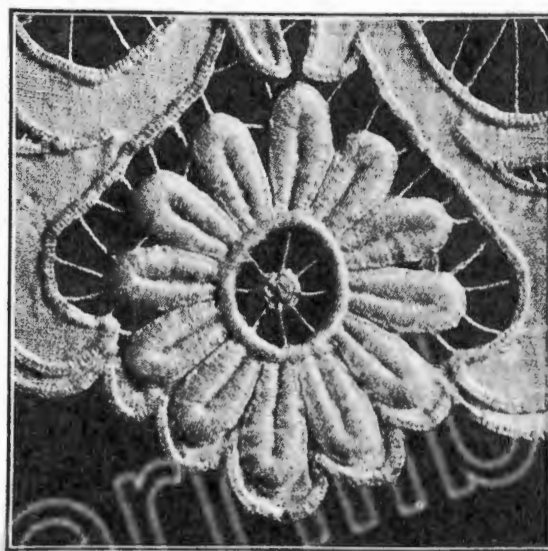


FIG. 57. DETAIL OF COLLAR, No. 417

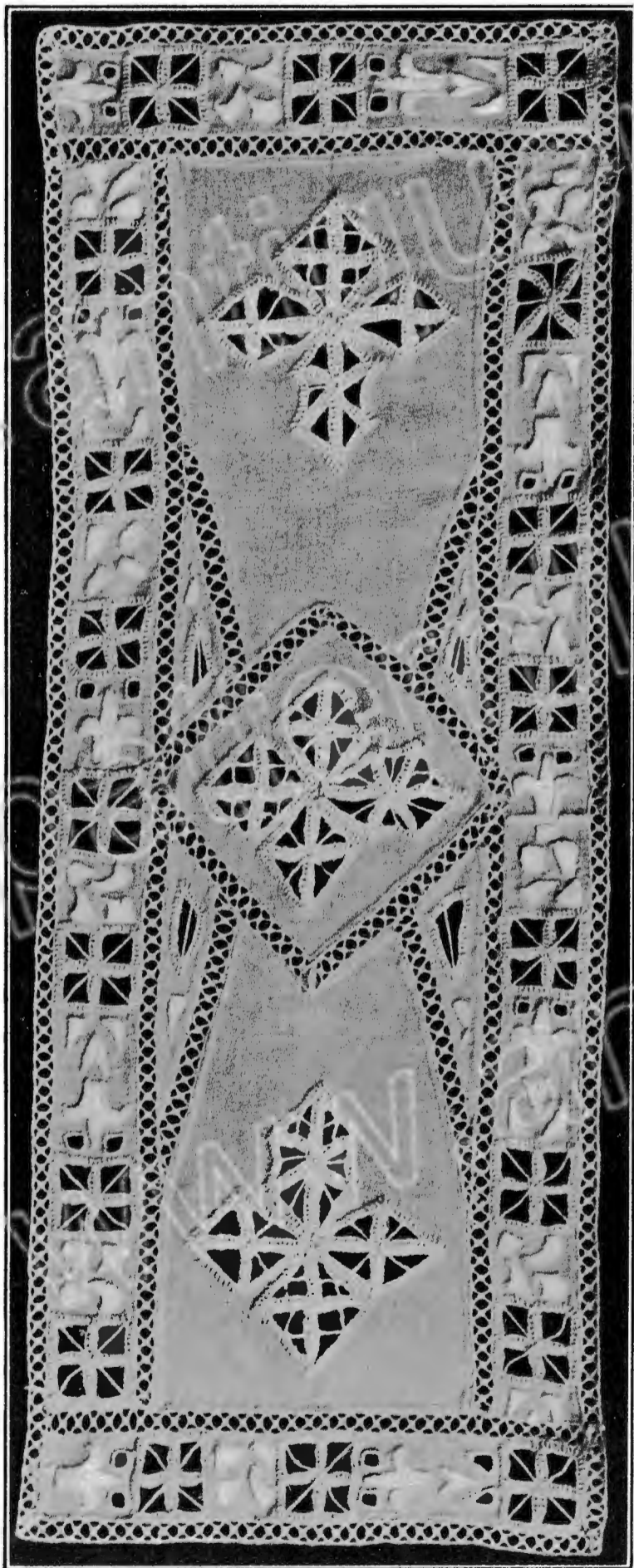
Some of the loveliest pieces can be produced with embroideries which one has counted of no further value. Brides thus used to attach old pieces of embroidery are best made in cotton, as linen is too firm and wiry to hold in old cotton embroidery. When the motifs do not touch sufficiently to make a continuous edge round the outside of an article restored or remade a proper outside edge should be worked. Net can be used for transferring old work. Soap it on the wrong side, for easy sewing with a fine needle. Lay it, face down, on heavy paper, and baste it in place with short stitches, then cut away the material. Lay the net on the work, press it, baste it along the edges and around every motif. Whip the net to the edges of the work with a No. 11 needle and No. 200 thread.



No. 417

A Scarf Simply Embroidered Suggesting the Rich Coarse Venise Point

THIS scarf illustrates a most stylish kind of cutwork purely Italian in design and spirit. Much of the beauty of this work is dependent upon the materials. The fabric should be a natural-colored crash and the thread should be loosely twisted coarse linen. The work is most simple



No. 418

in character, being merely a wide-apart buttonhole or blanket stitch. A second row is worked into the first from the opposite side of the width of a bar alternately, that is, the stitches of the second side with the purl opposite are dovetailed into the first. This method of working is shown in the detail, Fig. 58, and gives the effect of the weaving stitch in Reticella. It is a most interesting, splendid craft and very artistic. Such bands with their quiet square motifs are admirable for curtains of linen crash.

There should be a proportion of flat solidly embroidered motifs to give the contrast and emphasize the openwork. The Italian work always shows this, a certain contrast, the one kind of work bringing out the other. The bars are made by carrying one stitch from side to side or from corner to corner, as shown in the detail, and taking two or three twisting stitches over them. The edges of the squares are more closely buttonholed, and of course with a simple buttonhole stitch as illustrated. Unlike real cutwork, the linen cannot be cut out from within the squares until all the work is finished because the stitches of the simulated weaving are taken through the linen. The bobbin lace insertion used as a finish to the edge is a pretty and unusual feature. This piece is sixteen inches wide and forty-one inches long.

This design is a very quiet one as good straight designs are likely to be. Often one feels relieved to have the square mesh of the material followed in the design, and to have so frank and simple a treatment as this shows. The way in which the French use the classic designs shows their extreme cleverness.

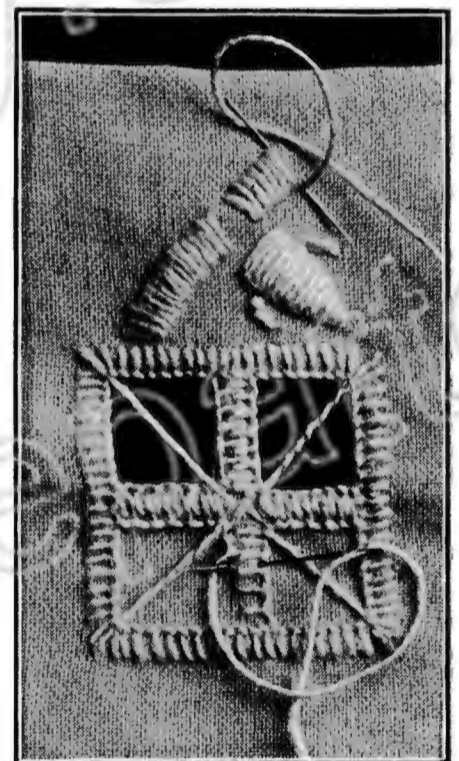


FIG. 58. DETAIL OF No. 418

The work which probably suggested this design was undoubtedly most difficult and required a great deal of skill and patience to execute. As it is here given it is the simplest form of embroidery. This is not an imitation, but suggests the Gros Venetian needlepoint. The nice effect is of course increased by the good Cluny *entre deux* which is so cleverly used in suggesting the difficult and elaborate needlepoint insertion which the old work probably shows. Then a slight irregularity in the work is not to be condemned. It is like anything that is produced by the following out of one's fancy. It is most enjoyable because it is not too exact. Where we get handwork so exact it is too suggestive of the machine.

Roman Cutwork

THE motifs and all points of the design in Roman cutwork touch each other in such a way as to make bands or cross bars unnecessary. This is a true open-work embroidery and no attempt is made to suggest lace. The embroidery is more like a carving in effect. It is, in fact, very clear cut and may be a most graceful sort of needlework if the design is good. It is perfectly flat and this is always a good characteristic in needlework. This work should not be done on a soft linen. It has much more charm if the linen is crisp and firm, not too close. It is also pretty to do the work on a cream or écreu linen with white working cotton. There is then a contrast which makes the embroidery even more effective.

The designs for this embroidery should be rather elaborate since the work itself is very simple. It is not shaded in any way, is very much on one plane except for the slight raising of the outline of button-hole-work. Since it is all one thing, the needleworker need not feel that the most elaborate design is difficult. The motifs that form the design should be outlined in run-in stitches, as shown in the detail, Fig. 59. Great care must be taken not to draw these stitches tight. As one works and the linen becomes ruffled one is likely to gather the edge, or at least to tighten it in a little. It is obvious that this would cause it to puff in the centre, and any such drawing as this is disastrous to the finished work. For this

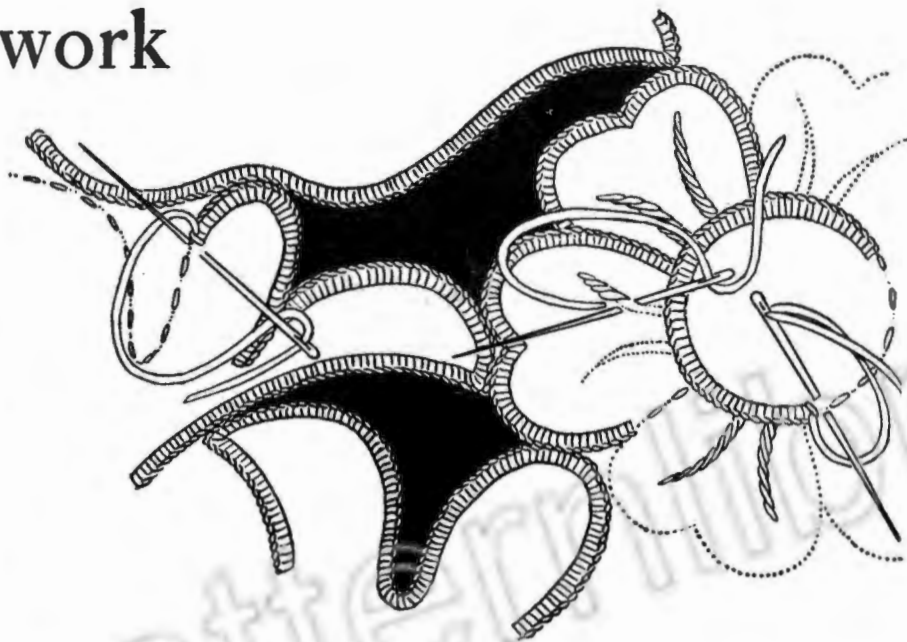
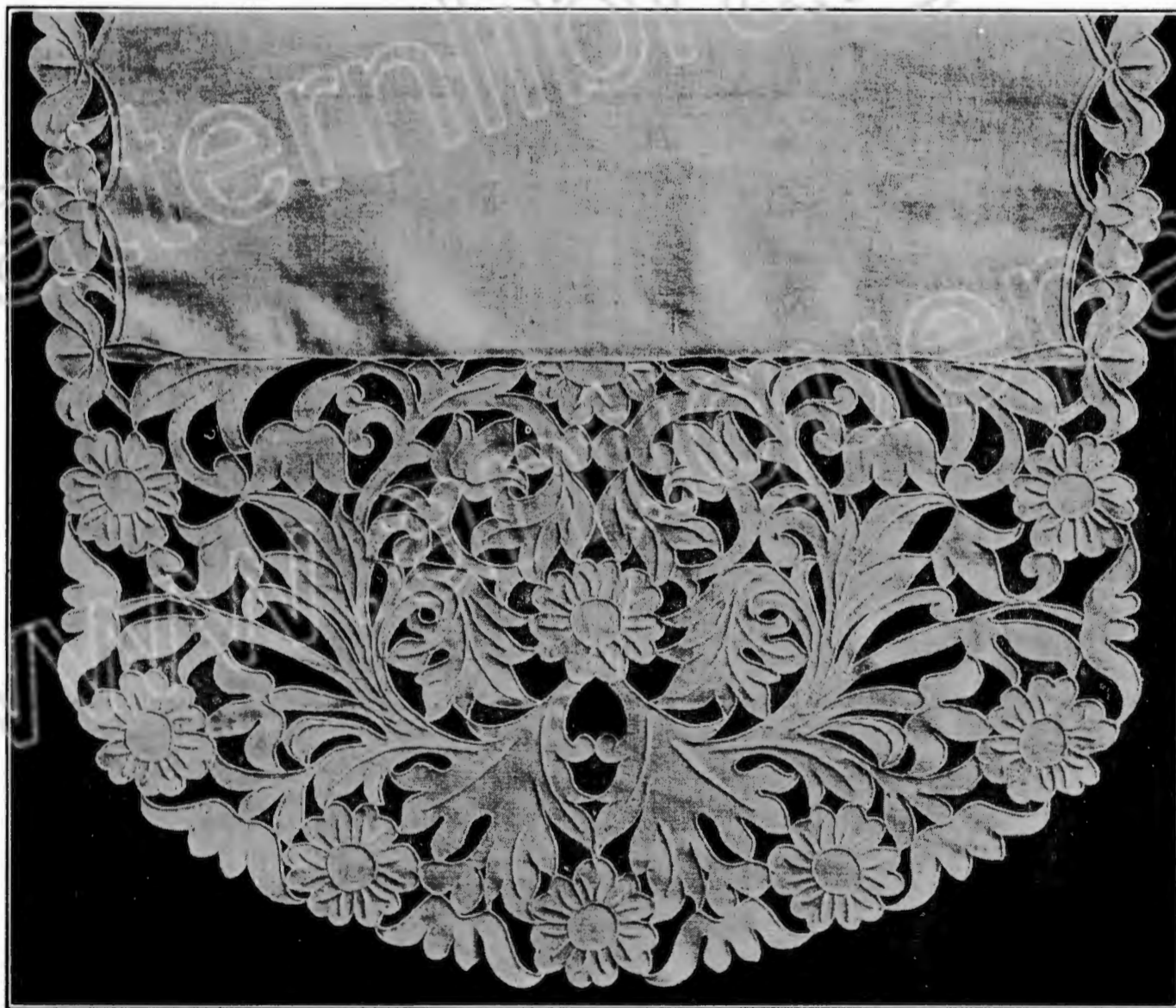


FIG. 59. DETAIL OF No. 419

reason the amateur would do well to baste the design to stiff paper or oilcloth, but after a little skill is attained this is not necessary in the perfectly flat work. Underlay the outline of one motif and finish it complete before working on the next. The button-hole-work is done over this single row of run-in stitches, as shown in Fig. 59, and should be very tight. The method of working the veins in the flower petals is clearly shown in the cut. It is not necessary to use very fine working cotton, but it is necessary to do the work close. This makes it look fine and firm, and is very much richer than if very fine thread were used. The model piece measures fourteen and one-half by fifty-seven and one-half inches.



No. 419

Spachtel Work; the Embroidery

IN much of the old Italian work the beautiful needlepoint edges and motifs are worked in very heavy linen thread. This embroidery is known as "Gros point." We can make a very clever cutwork done in buttonhole and rows of seed stitches which is very suggestive of this embroidery.

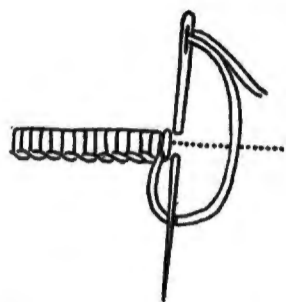


FIG. 60. BUTTON-HOLING. See Fig. 63

It has this same close firm character and is as substantial as it looks. A little actual needlepoint may be combined with it as in the example of the work here given, or blocks, diamonds, and any of the needlepoint motifs can be worked out in this manner by thinking out the design a little in relation to this treatment. Of course the point of similarity is in the points and blocks which are one of the characterizing features of the Gros or coarse point Venise and of Hedebo.

Another feature of the point lace which can be so cleverly suggested in flat stitching is the beading which so often forms a heading to the designs and motifs. In this piece of work, No. 420, the beading is worked in needlepoint, as shown by the details, Figs. 61 and 62. The work on the points is done by running an even row of stitches over the outline. Be careful to keep the points sharp and also the angle between the points in this running. Do not carry this angle up against the heading of buttonhole stitches or against the beading when there is a beading, but leave a little space between this angle of the points and the heading. In the real lacework it would not be possible to form the point close against the beading, therefore, it helps very much



FIG. 63. SECTION OF No. 420

in producing the effect to remember this in making this suggestive embroidery. After the buttonhole-work is done shapely and crisply all the way round, and the beading has been completed, put in the seeding which is to simulate the row of lace stitches one row after the other very evenly. Hold the point over the finger and work the first row on a thread. It must be perfectly even and true, as shown in the detail, Fig. 63. Work the next row back, placing each stitch between the stitches of the first row, again work back to the right, alternating the stitches with those of the preceding row, again work back to the left and again to the right with one stitch

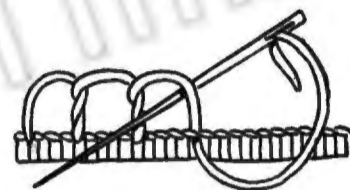


FIG. 61. BEADING
See Fig. 63

in the point. There are two stitches less on each row corresponding to the narrowing in the needlepoint. The work must be done in this way in order to make the best possible wrong side. The wrong side is not so pretty but it is uniform and is quite right. It does not look like needlepoint, but it can be perfectly neat so as to be acceptable when used to edge tea napkins or any article both sides of which are to be used.

The Spachtel embroidery is very pretty done in colored cottons. Such a combination as an écru linen with indigo blue working cotton is particularly smart in a country home. Some of the rose shades also suggest old Italian embroideries. There are not very many kinds of embroidery which are good-looking or good art in color, so it is interesting to find one which is especially nice under such treatment. Delightfully pretty bureau-covers are decorated with this point alone, somewhat larger perhaps, but with no other needlework except perhaps a little monogram.

It would be interesting to the needleworker to glance over the Hedebo designs in this book, especially those which show the Venise points in a simple combination and plan to adapt some of them to the Spachtel embroidery.

The curved motifs, those in circles or ovals, will work out quite as prettily as the square one. It is well to avoid those which are too open because when the linen is cut away, we do not want

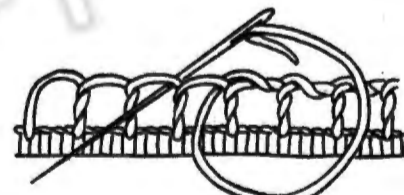


FIG. 62. TOPSEWING
See Fig. 63

the proportion of holes to be greater than the embroidery. This is not objectionable in lace, but the embroidery will not carry open spaces as well as lace.

In the medallion a pretty variation would be to make all four points in the solid embroidery work instead of putting in any needlepoint. When this is done be very careful that the points do not overlap, all four must just touch as do the two in the cut. To accomplish this take the buttonhole stitches within the stamped lines, not on them or outside of them. The sharper all the points can be made the more like the needlepoint they will be.

Adaptation from Gros Point

The beading, either the real beading as shown in this illustration, or a simulated beading at the top of the points is very pretty. The real beading as shown in the cuts is done in the same way as the Hedebo beading, but it can be very cleverly suggested by a row of outlining with one outline stitch forming the crossbar. Make the crossbars as you work the top outline, thus: Outline two stitches, put in the needle as for the third but bring it out

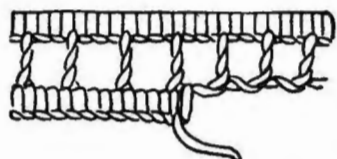


FIG. 64. BUTTONHOL-
ING THE BEADING
See Fig. 63

on the lower stamped line, take next stitch in against the upper outline and out to the left on this outline ready for the next outline stitch. If the upper outline and the crossbars are made in this way the wrong side will be perfectly regular and neat. The details of stitches show the progress of the work in making the triangle of beading and scallops between the seeded points. The doily is nine and one-quarter inches in diameter.

Small doilies with just the points are very pretty and easily laundered. Napkins may be made with the points alone, and in this case they should be quite shallow in order to launder well. This work done in colored cottons is quite effective. One must make sure first that the cottons are fast colors, especially in napkins which are laundered so often. Luncheon sets in blue or rose thus worked are most artistic and unusual, especially in cottages or houses.

This simulated Venetian point is a charming finish on curtains. If the curtains are of linen scrim the cotton used must be rather coarse in order to be effective on the scrim. Of course the finer the material the finer the cotton should be. A pretty idea for sash curtains is to make the points larger and hang the curtains by the points, attaching a tiny ivory ring to each point. Lace is often used in this way. But nothing could be prettier than a border of points at the bottom and a row of points at the top with ivory rings attached and a rod run through these by which an attachment can be secured. Embroidery of this kind is perhaps more artistic and noticeable than a great deal of rich embroidery, especially if the article to be decorated is to be constantly washed.

These points may be very cleverly used to join breadths for larger curtains, either breadths of light material or crash fabrics. Putting together widths of material ought not to be difficult, as one can think of so many clever ways in which to join lengths. Each side of a breadth of material can be worked with these points and fastened by brides alternately a half-inch apart, or point to point could be sewed together. This would be a nice way to make a bedspread of coarse linen. Some of the best heavy linens come in narrow widths, so that it is rather nice to know or find a means of joining them. Naturally, if one uses the points to

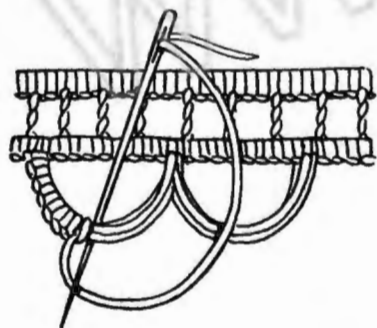


FIG. 65. DETAIL OF
SCALLOPS. See Fig. 63

if one uses the points to

join the material, the outer edges would also be done in work of the same style, and the decoration, if any, on the rest of the fabric should be in keeping with this work, that is, it should be Italian in character.

The simplicity of this work is one of its chief charms, and the suggestions given for its adaptation to the various pieces for household adornment should appeal very strongly to the needlewoman who is eager for unusual effects in stitchery produced with a small expenditure of time. The suggestion of color given above opens up numerous pleasing possibilities in the adaptation of the color of the china to the stitchery



No. 420

of cloth and napkins. Groups of the scallops with or without the beading would make a pleasing edge for centrepiece and doilies, the cut designs being confined exclusively to the decoration inside the edge.

As this style of cutwork is also adaptable to rather heavy linen it would be admirable as a decoration for bedspreads. Strips of the material showing an arrangement of the points and fillings used in the doily could alternate with plain strips, and an edge of the seeded points of a suitable size would make an effective and appropriate finish. In place of the plain strips of linen an appropriate embroidery design could be introduced, and in carrying it out the buttonholed outline and seeded forms could be employed most effectively. The points could also be applied to the joining of strips of linen for a bedspread in a very pleasing way. A row of beading as in Fig. 64 could run along the length of the row of points and the beading, after topsewing, should be buttonholed to the strip; this treatment would prove attractive.

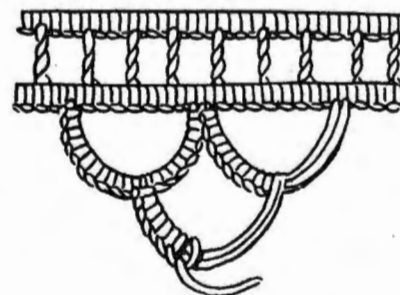


FIG. 66. DETAIL OF
SCALLOPS. See Fig. 63

Lamp Shade in Richelieu Cutwork

THIS lamp shade is done in the so-called Richelieu cutwork and is a very artistic example of this embroidery. If it is done on an écreu or gray or cream linen with white working cotton the design is more strongly brought out, and the whole embroidery is softer and less crude than in all white. This is the case with most cutwork of this character. It is hard in all white. A needlework lamp shade especially should be of a tinted linen and thus appear more like old lace or a choice fabric rather than like lingerie. Unless a needlework shade is just right in feeling there is some question as to its suitability. The lamp shade is essentially a piece of furniture and when

it will not be obvious where the join is made. This involves a nice little bit of planning and the result should be clever. Cutwork can be pieced invisibly and so it can be mended and repaired without showing. New sections of the design can be inserted; in fact, it can be perfectly restored whenever the design itself, or the background has given way.

Make the outer buttonholed edge very firm and true as the shape of the finished shade is held firm by this line. A good row of run-in stitches must be put in first, not tight enough to draw, but firm enough not to give. Half an inch of the linen should be left beyond this edge to turn up under the lace which should be used to finish the shade. The shape and fit of

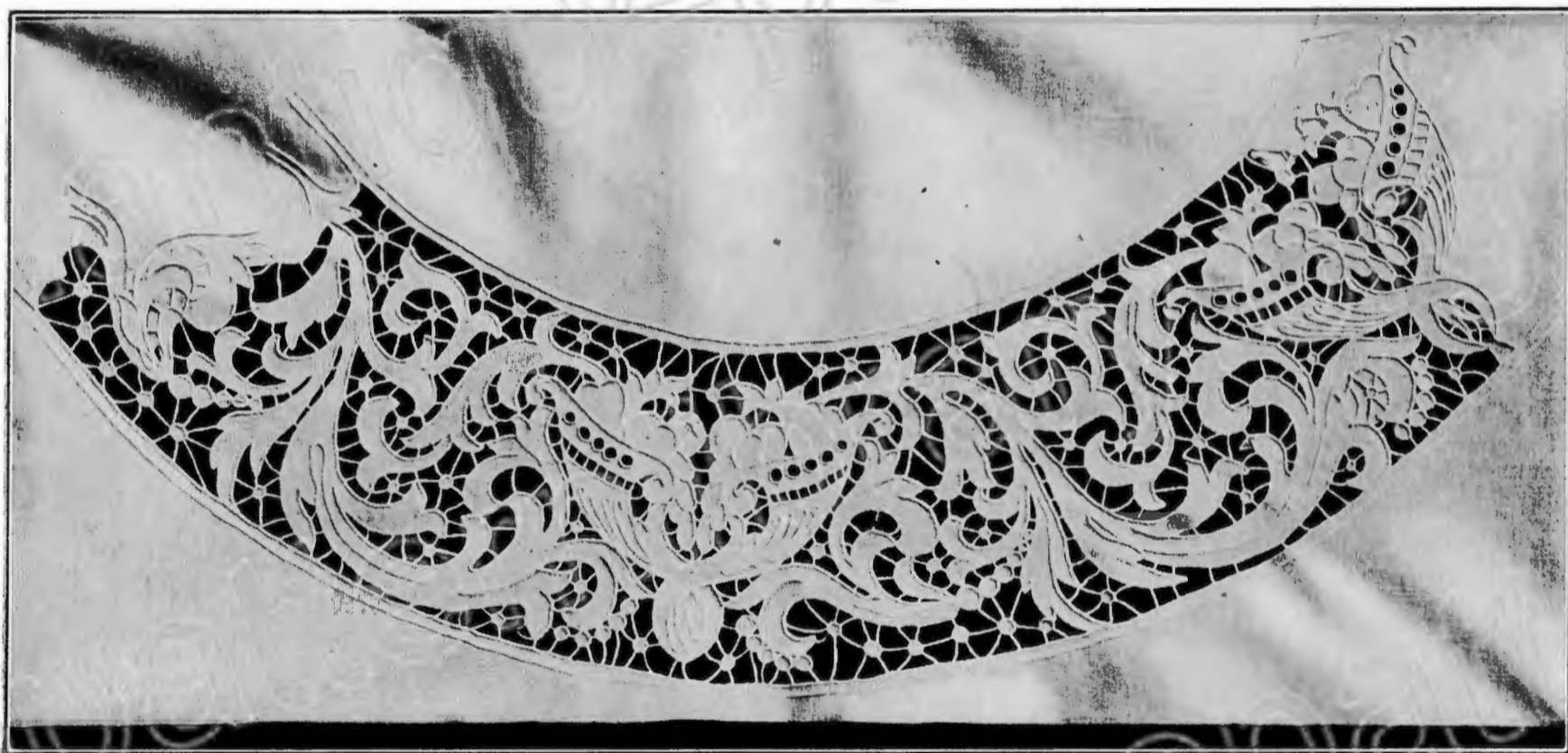


FIG. 67. LAMP SHADE, No. 421, IN PROCESS OF WORKING. See Fig. 68

it becomes a drapery it should be handled just right. If one cannot get the old soft-looking linen, it is quite possible to dip a white round-weave linen in a solution of saffron flower grayed with India ink. This is a permanent dye, and produces a beautiful tint. Try samples of the linen first to get the right tone.

This design is a graceful one with a good movement. It is nearly all buttonhole stitch even in the few places where the embroidery is not cut out, that is in the outline of the fruit. The ladder-work bars in the cornucopias make them the most prominent motifs in the design, a little stronger than the scrolls, etc. The eyelets are bound and the veinings are closely buttonholed as clearly shown by the detail, Fig. 68.

The joining of the shade is an especial feature of this piece of work. When the embroidery is all finished except the two ends, lay these over each other, matching up the design exactly and overlapping it sufficiently so that it will not be necessary to join it all in the same line. Work the overlapping motifs through double along the lines which seem most connected, thus join the sides. When the cutting is done

the shade over the wire frame is very dependent upon this edge, and it should be kept firm and true to the outline.

This illustration of the finished shade shows the embroidery, an even stronger detail than the flat illustration. The making up of a shade is quite a particular piece of work. The wire frame can be made to order by any worker in wire, or it can be bought where lamp shades are sold. The first thing to do with this wire frame is to wrap each bar with either a thin silk ribbon or strips of China silk. The covering for the frame is then made of a straight piece of silk. Shir the top and bottom with two rows of running-stitches, sew the bottom edge to the bottom edge of the lamp shade, and then full in the top shirring against the top wire of the shade just as a hat frame is made.

A yellow China silk is the most satisfactory material to use for lamp shades. A bright yellow will be much softer when the embroidery is over it, and this is the sunlight color and it looks best of anything over a light. Before putting in the shirring, a hem may be made on the bottom and top edge of the silk. This arranges for the neat finishing. About a quarter of

Showing a Design of Cornucopias

a yard more silk is necessary in the length than the lower circumference of the shade in order to allow for gathering. Filet or some good real lace should be used to finish the edge. The linen fringe and tassels, either netted or knotted, make a pretty finish.

The finished lingerie shade should be just slipped over the covered frame and lightly tacked. By thus making the foundation complete in itself and the embroidery complete, the latter can readily be removed for laundering. The shade can be so adjusted that it can be used for a lamp, electric light, or gas. The shade illustrated is nine inches wide, and is mounted on a frame sixteen inches in diameter at the base.

Another pretty finish is a picot edge or needlepoint edge. This saves the expense of lace through a little more expenditure of time. A good picot for this edge is the "woven" one, as it is stiff enough to stand up firm. It is made by forming a quarter-inch loop of two threads and weaving in and out of this double loop, one stitch in front and one behind from the tip up, so that the thread is against the edge when the picot is finished in position to go on with the buttonhole. The method of working a picot of this kind is shown in Fig. 72, page 40. The picots should be made about an inch apart.

Work of this sort gives the general impression of being done in linen thread, but it is really more supple if the embroidery is made in cotton. The stitches should be quite close together and rather tight in order to insure a certain stiffness to the brides and picots. Venetian lace and the embroideries which suggest it are especially suitable to the decoration of furniture and other objects which are architectural. It is in itself very conventional, clear cut, and somewhat stiff and therefore appropriate to what is generally termed interior decoration.

A further suggestion for a lamp-shade made of choice bits of old lace and embroidery may be added here. Very often old bits can be joined together with Venetian brides so as to save them. To do this work, a perfect pattern of the lamp-shade must be made first. The bits should be arranged either conventionally to form a design or at random with some idea to balance.

A pleasing arrangement of cutwork in the form of panels or medallions could be made for a shade, and the variety of shapes now available in frames gives great scope for the display of individual fancy. Panels of cutwork could alternate with panels of eyelet embroidery or Italian ladder-work, and squares and medallions of the cutwork could form insets in the linen previously

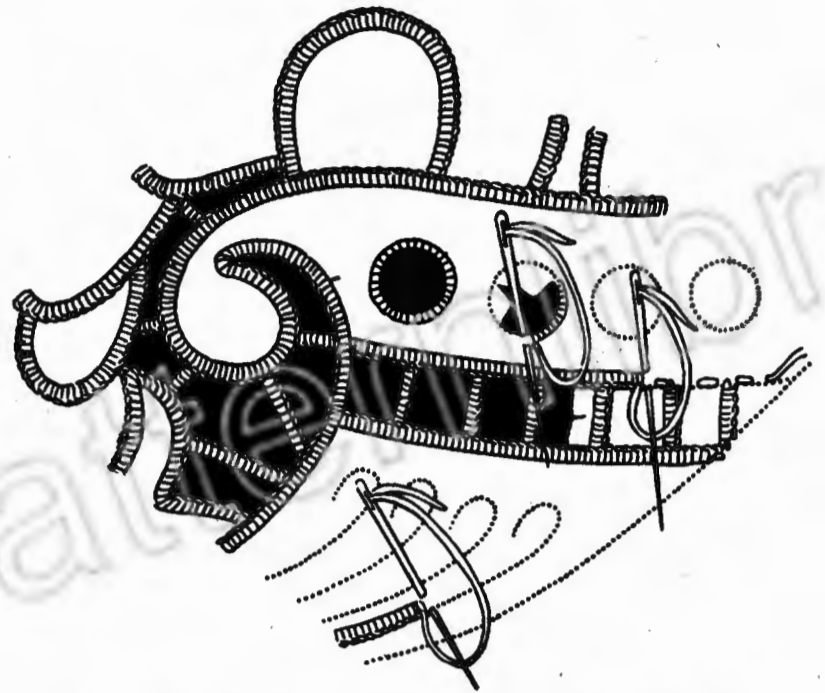
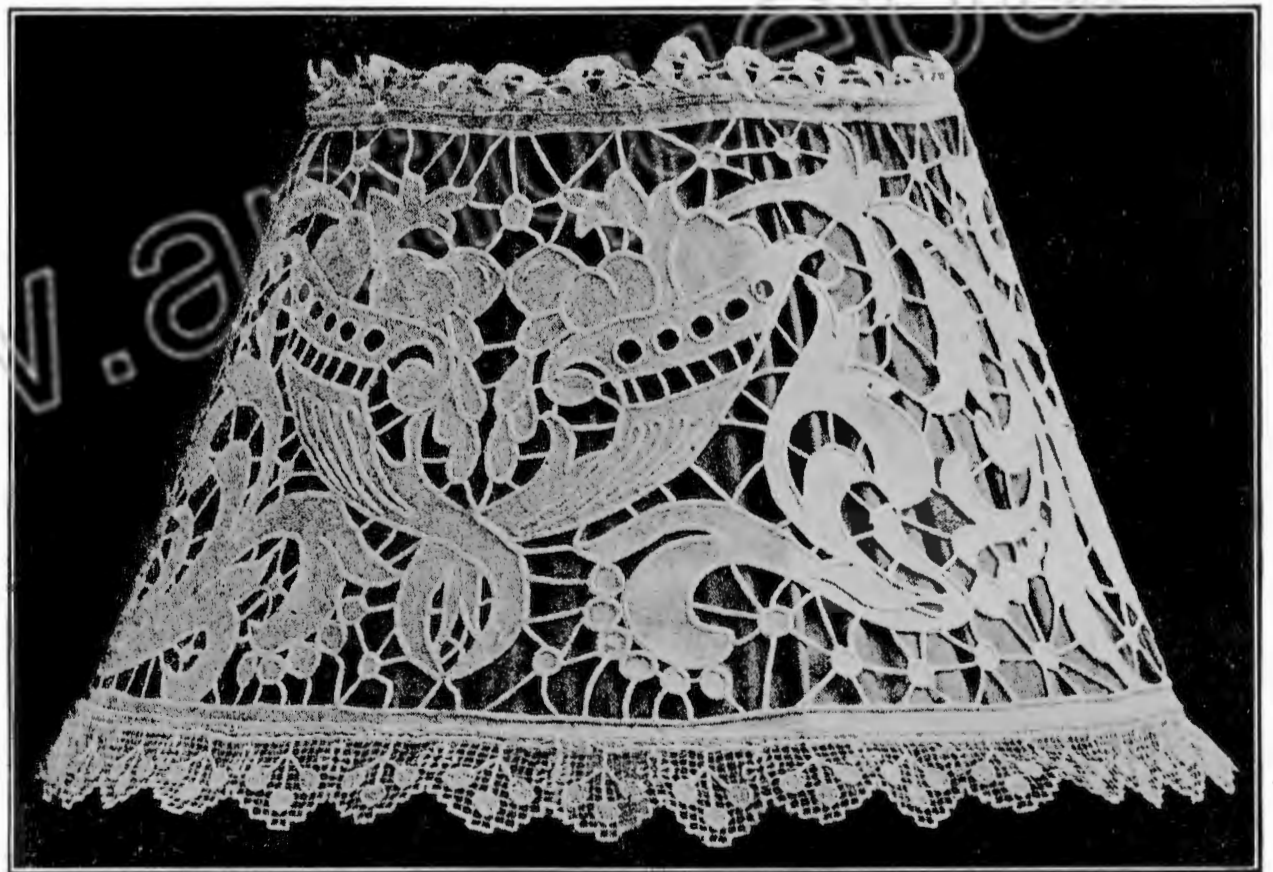


FIG. 68. DETAIL OF No. 421. See Fig. 67

enriched with appropriate embroidery in pierced or cut effects.

The working of bars in cutwork should receive particular attention, as the neatness of the finished piece depends much on their proper execution. We will take the bars in the cornucopia (see Fig. 68) which connect the two parallel lines of buttonholing. Begin to run the upper line of stamping and when the first bar is reached throw the thread across to the lower line and take a stitch, then carry the thread to the upper line, then to the lower line, thus giving three threads from line to line, for the bar. Now buttonhole the bar from the lower line to the upper one and proceed to run the upper line until the next bar is reached where the three threads are laid as before, and so on. Now run the lower line and buttonhole both lines, thus completing the space.



No. 421

A Handsome Pillow Showing the

SPANISH and Moorish embroidery is characteristically rich, full of color, and heavy stitchery and incrustation. The richest materials are used such as velvets, brocaded silks, and a prodigality of gold. The old Spanish velvet hangings are weighty with gold incrustations sometimes half an inch thick made over cords and underlay fillings. Not content with all the work which can be piled onto the design, some of these hangings and altar pieces are entirely worked as to their background with wonderful gold and silver diapering over cords or quite flat around the raised designs. Richer fabrics cannot be imagined. They suggest all the magnificence we are accustomed to associate with the Alhambra.

These embroideries, while so very gorgeous, are not frivolous or tiresome like much of the ornate work of the French Rococo period. They are on the other hand massive, elegant in ornament, mellow and lovely in color, and most intricate and excellent in execution.

The fabric of this cushion is an old linen of round weave much softened by age. The nearest approach to the old heavy linens is Russian crash, a beautiful material and well suited to embroidery. Very little of the ground material is left when the embroidery is complete. Not only are the motifs of the design richly covered with stitchery, but the background is a network of looped brides done in gold thread.

All the silk embroidery should be done first. Where there are any masses of color the method is *opus plumarium* (feather-stitch). This is one row of long and short stitches laid over another. The detail, Fig. 70, H, and the section of pillow, Fig. 71, show this work, and even in the black and white the resemblance



FIG. 69. DETAIL OF PILLOW, No. 422, SHOWING HOW THE GOLD CORD IS PUT ON

to the plumage of a bird from which it takes its name is obvious. This feather-stitch method is the most beautiful of all embroidery. Rich church embroideries are done in this stitch and many of the gorgeous pieces of needlework of the sixteenth and seventeenth centuries.

Three shades of the colors in which the feather-stitch work is done are necessary to a shaded effect. Most of the motifs of the pillow are broken up into sections small enough to be well covered with two rows of work. The beauty of this embroidery is in its being worked one row almost entirely over the other. Unless it is thus generously treated it will not be rich. The portions of the pillow design which are not solidly covered, but which show the background are either diapered or powdered with various stitches which are shown in Fig. 70. There are many lovely diaper stitches. These little stitches or groups



No. 422

38

Wonderfully Rich Moorish Cutwork

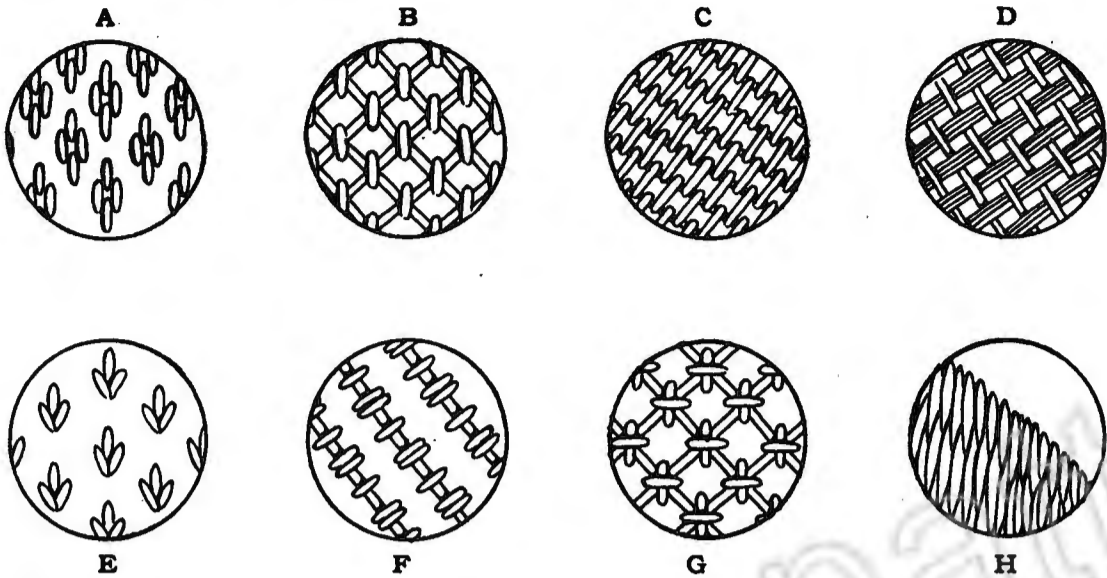


FIG. 70. FILLING STITCHES USED IN PILLOW, No. 422. See detail Fig. 71

of stitches might well be more generally used as filling-in work. They cover the ground rapidly, yet sufficiently to carry a good deal of color. They should be worked in lines expressing the general movement of the design. This idea is illustrated very clearly in the treatment of the scrolls. The flow of the design would be very much lessened if the little stitch groups did not conform to its direction and outline. The rice stitch (Fig. 70, A) is much used in Italian embroidery. It is merely a straight stitch, four of them being placed in a group as shown in the cut. The arrow-head group (Fig. 70, E) should be kept sharp. The method of working the diaperings is very clear from the details, as shown in Fig. 70, A to H, inclusive. They are simple but they must be kept true and straight, or they do not mean anything.

The characteristic work of this Moorish cutwork is the brides, the bordering of the motifs and the manner of making these loop brides. Two threads or cords or gold strands are carried together, as shown in the detail, Fig. 69; one is held close to the edge of the design throughout the work, the other makes the loops as the buttonhole-work is carried over both threads together. The loops are necessarily left flying as one motif is edged, but these are taken up by the thread forming the buttonholing on the opposite motif, thus fastening the bride across and securing the looped background. Where the space is wide two loops will be necessary to cross it, one caught into the other. Sometimes a pretty group of three or four can be formed (see Fig. 71), or a star-like group of five if the space permits. The very effective use of these loops are clearly shown in the illustration of the pillow, No. 422. It is well to carry as long a strand as possible to avoid joining, but since this strand must be woven into the loops of the opposite side it is not well to carry too long a thread or pair of threads. The thread used in this cushion is one of gold, characteristic of Spanish embroidery, but other cords can be used. Cotton or linen threads are easier to handle than the metal, but not so rich. The colors in this cushion are rich and artistic. Rose pinks, very gray blues, soft gray greens with opaque yellow is the combination. These should all be in tones well grayed. The gold adds brilliancy to the quiet

coloring. The model pillow is fourteen inches wide, and twenty-six inches long.

The long narrow pillows are very smart-looking and we are just beginning to appreciate their charm in our drawing-rooms. They are especially suitable on couches and lounges, as they conform much better to the lines of such a piece of furniture. Generally speaking it would be so much better if in the fabric accessories of a room decoration we would remember to consider the architectural lines and the lines of the furniture. It is the same principle which guides us in hanging pictures. We do not put a square

picture in an oblong space, thus cushions and hangings should to some extent conform to those rigid lines nearest which they are placed. We should never do violence to the architectural background.

The design is a reversed repeat and so sections could be used instead of the whole if the work seems a big undertaking. The making up of this pillow is important because the embroidery is so open. The color of the background influences the general effect greatly. A safe way to decide what it shall be is to choose a neutral of one of the shades of the embroidery. A blue gray makes a lovely background and setting for the colors. Sometimes the effect one wants can be got best by veiling or putting a thin fabric over another. Wonderful tones can be had in this way, as the French have so well proved in the use of chiffons, voiles and the like in dresses. It is quite possible that the beautiful veiling of one fabric by another came about through an effort to come at a color. When we cannot match a color shade we can often get it in this way.

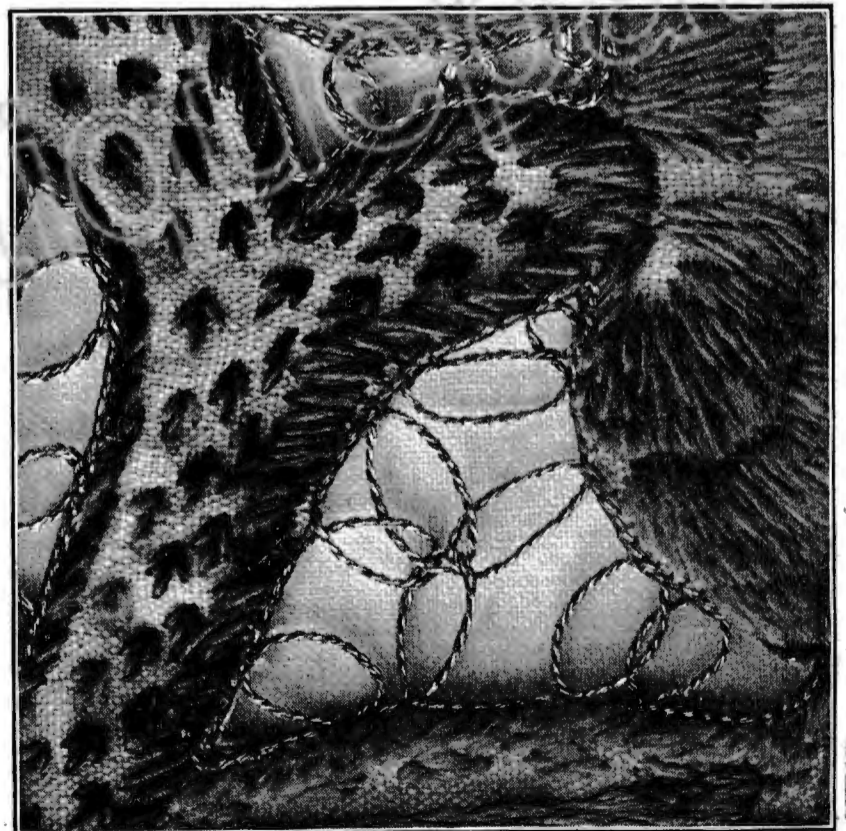


FIG. 71. FULL-SIZE SECTION OF PILLOW, No. 422

A Pillow in Venetian Cutwork

TWO shades of natural-colored linen are used in this piece of embroidery. The castle medallion is dark gray, as is the linen thread with which the network of brides is done. This medallion is made first, the inner line only of the quarter-inch border being buttonholed, purl in, so as to carry the brides. The outer line is not buttonholed until the worked medallion is laid over the

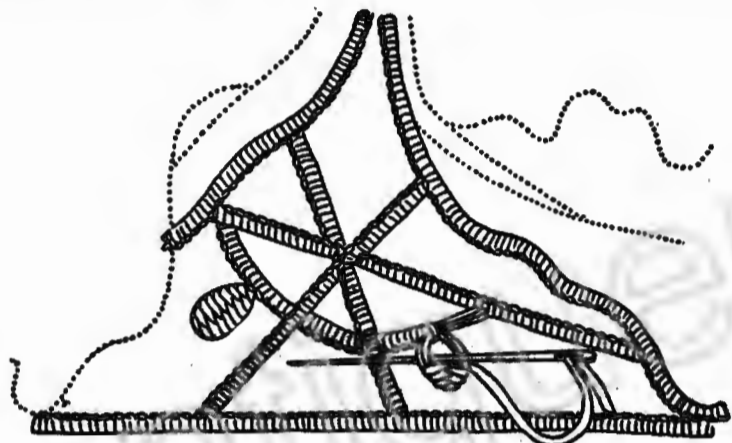


FIG. 72. DETAIL OF PICOT IN PILLOW, No. 423

linen on which the oak leaves are worked. By this line of buttonhole-work the two pieces of linen are fastened together, in fact made one. The rest of the embroidery, the oak leaves, are worked out from the centre. When the embroidery is finished it is as one fabric. The detail, Fig. 73, shows how the castle is handled, and the treatment of the picots is shown in Fig. 72.

All the work must be done with care to keep it strong, since when it is cut out there is practically

nothing but embroidery left. There is a quantity of work on the piece, but beyond being careful it is not difficult. The medallion should be sewed to embroiderer's oil-cloth or stiff brown paper to do such very fine work.

The method of making the picots is thus: Buttonhole across the bride

half way until the centre is reached, then on one side form a small loop with two threads and work in and out over this, taking the stitches over the outside of the loop, alternately, that is from the right hand over the side into the loop, then up on the left side of the loop, and then over the threads into the loop, and so on; this weaving stitch is clearly shown by the illustration, Fig. 72. This style of cutwork can be adapted to many uses. The pillow is fifteen inches wide and twenty inches long. Patterns of all the pieces shown in this book can be obtained of the publishers.

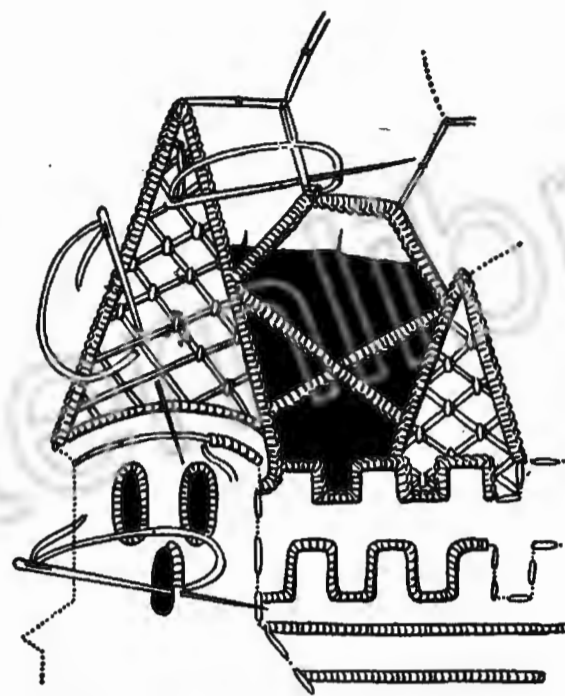


FIG. 73. DETAIL OF PILLOW, No. 423



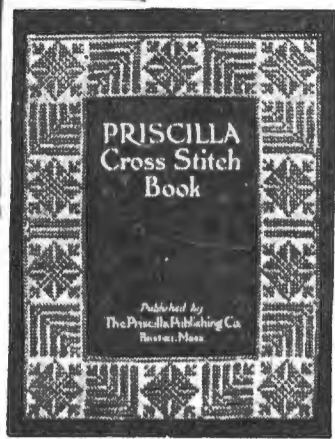
No. 423

40

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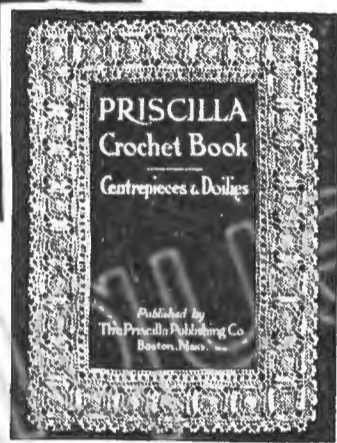
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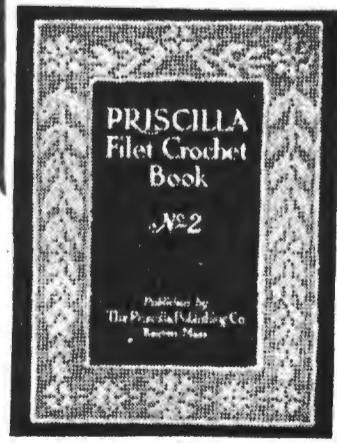
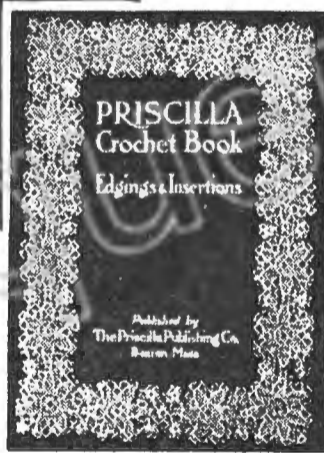
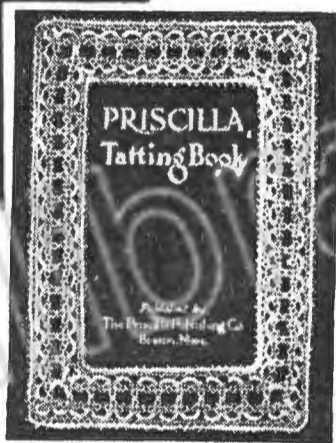
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