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# NEW PATTERNS IN OLD STYLE

by

EMILIE BACH

Directress of the Imperial and Royal School of Art-Needlework

in VIENNA



*Second Part — Price : 3/-*

Publisher : TH. DE DILLMONT, DORNACH (Alsace)

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# Preface

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My object in the work here placed before my readers has been, not only to provide a good collection of new patterns that are independent of passing fashions, and belong to no one particular period or country, but to teach them in the letterpress twelve technical processes different from those with which Part I has already rendered them familiar.

Thus, it will be seen that both parts contain chapters on crochet work, but that the kinds described in each are essentially different.

Whilst Part I treats of fine white crochet, resembling lace, and suitable for trimming white work of all kinds, Part II treats of coarse coloured crochet used for covering cushions and furniture, for counterpanes, rugs, table covers and so forth: both design and mode of execution are new. In the same way the cross stitch embroidery described here is of an entirely different character to that in Part I. The plan I have pursued was devised to further my original aim, that of providing a handbook of needlework that should deal with a new form of work in every page, in so clear and graphic a manner as to be intelligible to every one. Want of space has limited me in my selection of patterns, but as most of them can be executed in several different ways they represent a larger number than would appear at first sight. Those, for example, that come under the heading of 'Gobelin embroidery on a netted foundation', can also be executed in coloured cross stitch or in knotted stitch, — described in Part I under the heading of 'Gobelin knotted work or tricot stitch', whilst all the patterns under this latter heading can be executed in 'Filet Gobelin', which is perhaps the most grateful of all kinds of needlework, exceedingly strong and useful when it consists of simple darning stitches on a netted ground without the diagonal division of the squares, and especially to be recommended to workers who shrink from anything trying to the eyes. The execution of this kind of work has been greatly facilitated by the introduction into Europe of a much simpler and more convenient way of netting to which I desire to draw my readers attention, in which the knots are much flatter and more shapely than in the ordinary netting in use with us, derived from the common fishing net.

Every kind of netting, whether in coarse cotton, braid or gold cord, so much of which is used in making gimp and trimming of all sorts, will be found to be softer and more manageable if made in this new way than in the old.

Fishermen of all countries, from the Adriatic to the North sea, use the same thick rather complicated knot, and no other way of netting was known in Europe until now.

The new mode originated with the Chinese and a fishing net that came from the island of Formosa was my first introduction to these flat, shapely knots.

## NEW PATTERNS IN OLD STYLE

Another technical novelty is the use of cotton as a foundation for gold embroidery. It has been the habit till now to employ cardboard, cork or parchment for this purpose, which render the embroidery so heavy and stiff as almost entirely to destroy its textile character.

Yet in the time of Louis XIV, when the art of gold embroidery had reached its highest perfection, cotton was used for the padding in precisely the same way as shown in our illustration, and combines the advantages of greater roundness and pliancy with that of greater durability. Even a soft felt foundation, owing to its being subject to the destructive agency of moths, is not so good for the purpose as a padding of cotton thread, we therefore strongly advise a return to what we are convinced every one will find to be the best foundation for gold embroidery, and to the mode of making it which will be found clearly illustrated in the last chapter of this work.

Whereas the technical process is in almost every instance adapted from some old piece of work, and is rarely my own invention, the patterns, with but few exceptions, that in the old Italian flame stitch for one, are my own: without recourse to any special model, but being thoroughly familiar with the needlework of all ages I either designed and executed them myself or had them executed by my daughter Hermine Bach, who was my faithful coadjutor in this work. The white embroidered handkerchief in Part I, as well as the patterns of flat embroidery are the work of her hand, and the panel with plush appliqué, the valance in macramé, and the piece of gold embroidery were copied from her designs.

We venture to hope that Part II of *New Patterns in old Style* will prove a worthy sequel to Part I, which even in the early days of its existence met with so many friends, carried off the first prize at three international exhibitions, and won favour far and wide.

May both alike contribute to the spread of a most useful science, promote the cultivation of a too long neglected art and swell the peaceful ranks of those who find in the handling of the needle a soothing and elevating recreation.

EMILIE BACH.

## Contents of Part II.

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7. Cut knotted stitch with cross stitch ground.
8. Large table cover, Holbein and Viennese cross stitch.
9. Tapestry work.
10. Madeira work.
11. Spanish embroidery.
12. Gold embroidery.



# Raised lace

MATERIALS : Fil à dentelle D.M.C Nos. 50, 60, 70, 90, 100 ; Fil d'Alsace D.M.C Nos. 200, 500, 700.

Of all the wonderful creations of the needle it would be difficult to find anything to excel in artistic merit and durability, the lovely fabric represented in fig. I. Real old Venetian raised lace, a good deal of which still exists, now ranks as a most valuable possession, and to learn to imitate it, and thus preserve and cultivate so exquisite an art is surely an object worthy of study and application.

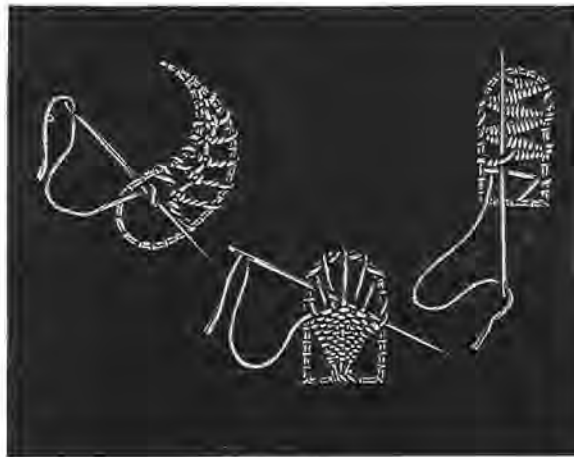


FIG. I.

Fig. I is a reproduction of the raised lace on a reduced scale, figs. II and III give the same piece in the original size, whilst the different stitches used in the making are explained by the nine working details A to J.

The first thing to do is, with a lead pencil, to transfer the pattern from figs. II and III on to pouncing paper.

The little white arrows at the top of the two figures indicate how to join them together. Then lay your copy on tough black paper, prick out all the outlines, on to the black paper, take away the pouncing paper and tack the black paper on to a double layer of some soft, firm cotton material. Then « trace » the figures, that is with a single thread of Fil d'Alsace D.M.C No. 700, and close overcasting stitches, sew down a



DET. A.

double thread of Fil d'Alsace D.M.C No. 200 upon the outlines of the pattern, see working detail E. Then make the bars by carrying a foundation thread backwards and forwards two or three times from one edge to the other, and covering them with close firm buttonhole stitches, interspersed here and there with picots or little wheels.

The different figures are then filled in with a variety of lace stitches for which you have but to follow carefully the working details A, B, C, D and J. Close and open stitches alternate with each other, as may be seen from figs. II and III, the former to be worked with coarse thread No. 50, 70 or 90, the latter with a finer number.

The little white arrows at the top of the two figures indicate how to join them together. Then lay your copy on tough black paper, prick out all the outlines, on to the black paper, take away the pouncing paper and tack the black paper on to a double layer of some soft, firm cotton material. Then « trace » the figures, that is with a single thread of Fil d'Alsace D.M.C No. 700, and close overcasting stitches, sew down a



DET. B.



DET. D.



DET. C.

The centres of the figures, for the working of which see detail A, are worked in the finest number



### RAISED LACE

of Fil d'Alsace D.M.C No. 700. When the lace stitches are all done, buttonhole all the narrow outlines of the pattern over a foundation thread, and then the wide ones in the same way, but over a thick rounded padding of running stitches, as shown in details G, H and J. The space between the double lines of the pattern, shown in details E and J by dots and lines, has to be filled in with long irregular stitches in coarse cotton, heaped upon each other in high relief, carefully shaped and rounded and tapered off at both ends, as seen in detail H. When this foundation has been laid, work the buttonhole stitches over



FIG. II.

### RAISED LACE

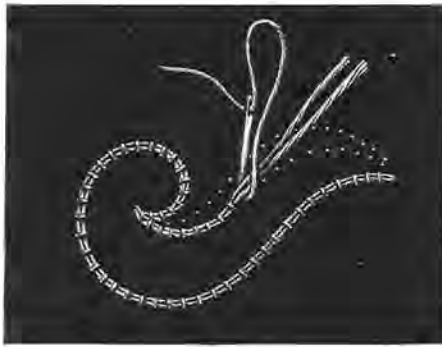
it so closely and evenly as completely to cover and hide it. The detached rings and rosettes, introduced here and there as ornaments, are made separately and laid on as shown in detail J.

Professional lacemakers hold their needle, point upwards, as seen in details D, F and H but inexperienced hands will find this difficult, particularly in making the buttonhole stitches, and be it expressly observed therefore that the finest and most beautiful lace can be equally well made with the needle held point downwards, provided only attention be paid to the careful shaping and moulding of the padding



FIG. III.

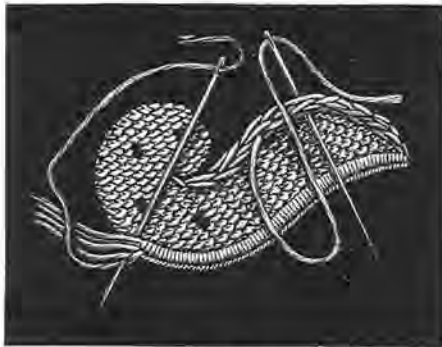
RAISED LACE



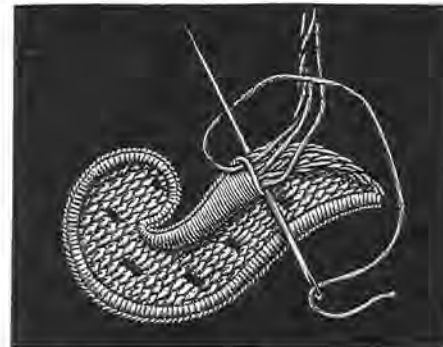
DET. E.



DET. F.

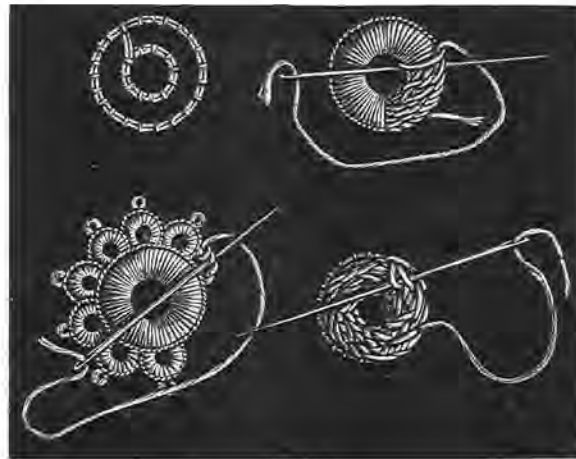


DET. G.



DET. H.

and the regularity and even tension of the buttonhole stitches. To prevent the lace from getting soiled in the working, cover it with a piece of dark blue linen, with a hole about 2 c/m. square cut in it, to work through, which you move along as you advance. When the length you have traced is finished, take it off the paper by tearing off one layer of



DET. J.

the cotton backing, breaking in so doing, all the tacking stitches that hold it. In making your joins be careful to note the position of the different figures, so that there may be no interruption in the pattern. The lace can also be made in small pieces, which you fit together upon a foundation upon which the pattern has been previously traced.

# Panel with plush-appliqué

MATERIALS : Unbleached linen, Coton à tricoter D.M.C N° 25, Or fin à broder D.M.C N° 20.



The cross stitch embroidery with plush-appliqué shown on this page is a charming piece of needlework that will be found well worth the small cost of time and labour it involves. The technical difficulties are insignificant as compared to the handsome result, which is due to a great extent to the fine design in the German renaissance style; indeed it would be hardly possible by any other mode of treatment to produce so much effect on so large a scale.

The mere fact that this kind of appliqué work entails no copying or tracing of the pattern, no cutting out and pasting on of detached parts, brings it within the capacity of even the unskilled worker and renders the home manufacture of household decorations on a large and handsome scale an easy and most thankful task.

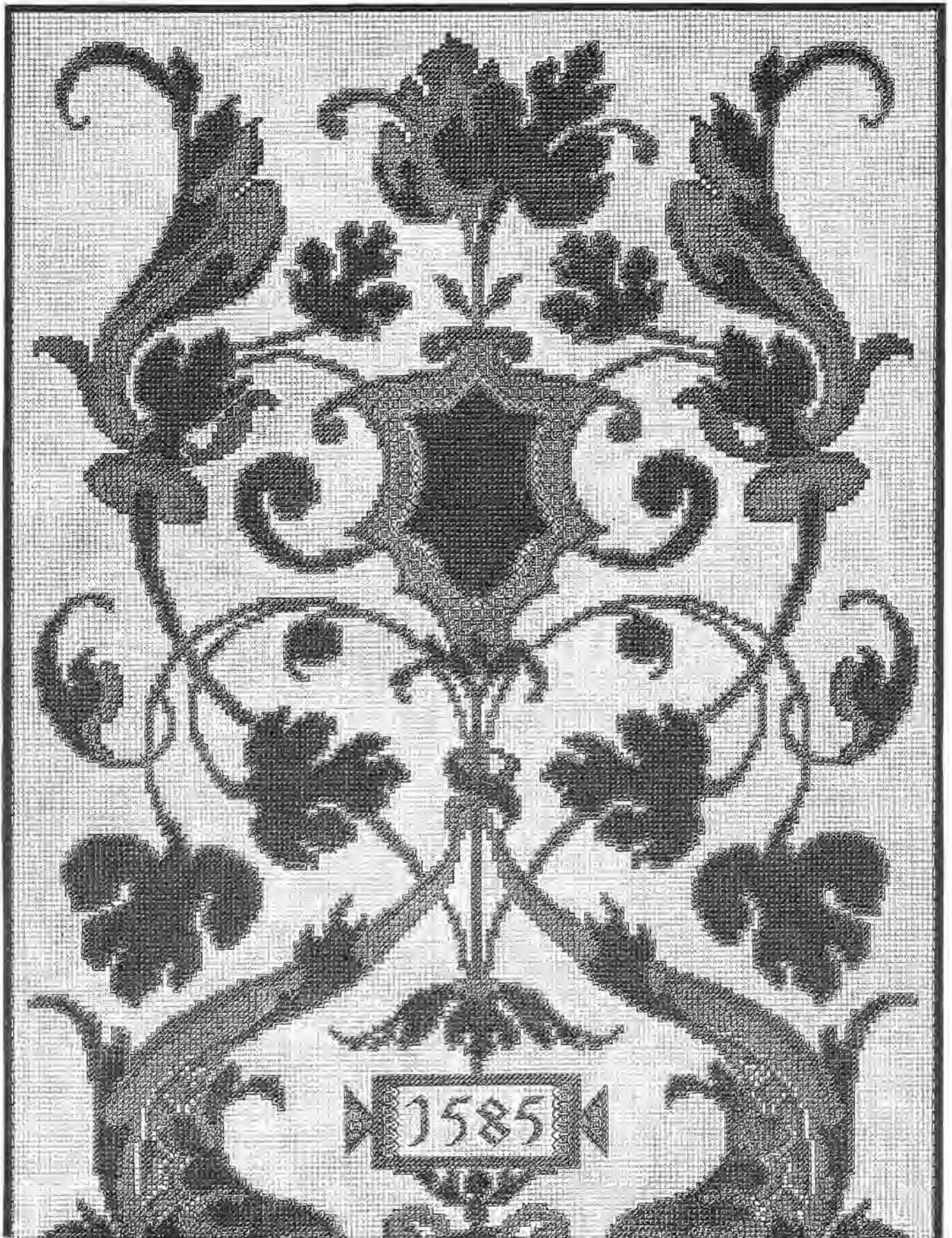
The panel represented entire, in our first engraving, though on a reduced scale, may be reproduced in any size — the size being dependent on the coarseness of the material used, and the number of threads the stitches are made to cover.

The original, from which our illustration is taken, is about one metre high and is worked on rather coarse linen of the light yellowish gray colour of unbleached materials, and the stitches cover three threads each way. The little crosses are therefore fully twice as large as they are represented on pages II and III, and each stitch covers a square at least four times the size of our types.

The embroidery is in two shades of green, Gris-Tilleul 391 and 393, in Coton à tricoter D.M.C No. 25, used double so as entirely to hide the ground. When the material is not of too close a texture it is perhaps better to work with a single thread, coarse enough entirely to cover the ground. Other colours may be used if preferred, as, for

PANEL WITH PLUSH-APPLIQUÉ

Instance: Brun-Caroubier 303 and 357, Bleu-Indigo 312 and 324, Lilas gris 314 and 399, or Brun-Marron 405 and 407. The plush should always correspond in tone with the darkest shade of cotton used, and



PANEL WITH PLUSH-APPLIQUÉ

be the darkest thing in the whole panel. All the principal figures should be eventually outlined with gold thread D.M.C No. 20 as this throws up the pattern beautifully.



## PANEL WITH PLUSH-APPLIQUÉ

The whole design may be carried out in cross stitch if desired, the plush being left out altogether, but in that case the cross stitch that is made to take the place of the plush should be in a third shade of colour, darker than the other two.

In either case it is advisable to do the work in a frame. Begin with the cross stitches in the lighter shade, then put in the darker ones, all excepting those that border on the plush figures; then, with running, or half cross stitches, outline those leaf-shaped parts of the pattern which are to be filled altogether with plush, keeping strictly to the outlines and counting the threads for the stitches. The plush figures are clearly indicated in the reduced copy; on pages II and III to facilitate working them in cross stitch, which some may prefer, they too are marked out, as is the whole pattern, in squares, but distinguished from the rest by being in a darker shade.

When all the cross stitch and marking out are done, cover the entire surface with plush, stretching it tightly to the line of the thread, and tacking it down firmly round the edges, and in and out between the figures. Then turn the frame over so as to bring the wrong side uppermost, and guided by the running or half cross stitches, which mark the outlines of the pattern on the right side, sew the plush figures on from the back. Turn the frame round again, and after loosening the screws, cut away, not too closely, the superfluous plush outside the tacking stitches, and secure the raw edges with a neat firm row of cross stitches in the dark coloured cotton, made over the tacking stitches.

The gold thread to form the last finish is sewn down close to the outlines with overcasting stitches, which should be set the length of one or two cross stitches apart; the needle is put back into the same hole it came out of, and the stitches that encircle the gold thread on the surface ought to be drawn so tight as to disappear in the stuff, drawing the gold thread after them into the hole, so as to present the appearance of a row of stitching on the surface, secured by the working thread at the back, like a machine-stitched seam made with a double thread.

Initial letters may, if preferred, be substituted for the date, and an inscription can be introduced in the shield above. Another very effective mode of carrying out this handsome pattern is to fill the places originally intended for the plush with cut knotted stitch, as described in Chapter 7, headed, 'Cut knotted stitch with cross stitch grounding'. In this case the knotted stitch should be very closely shorn, and the gold outlining omitted altogether.



# Valance with macramé

**MATERIAL:** Stout yellowish-white linen. Coton à tricoter D.M.C No. 25 in any colour, for the embroidery.  
Coton à tricoter D.M.C No. 6 of the same colour in two shades, for the macramé and tassels.

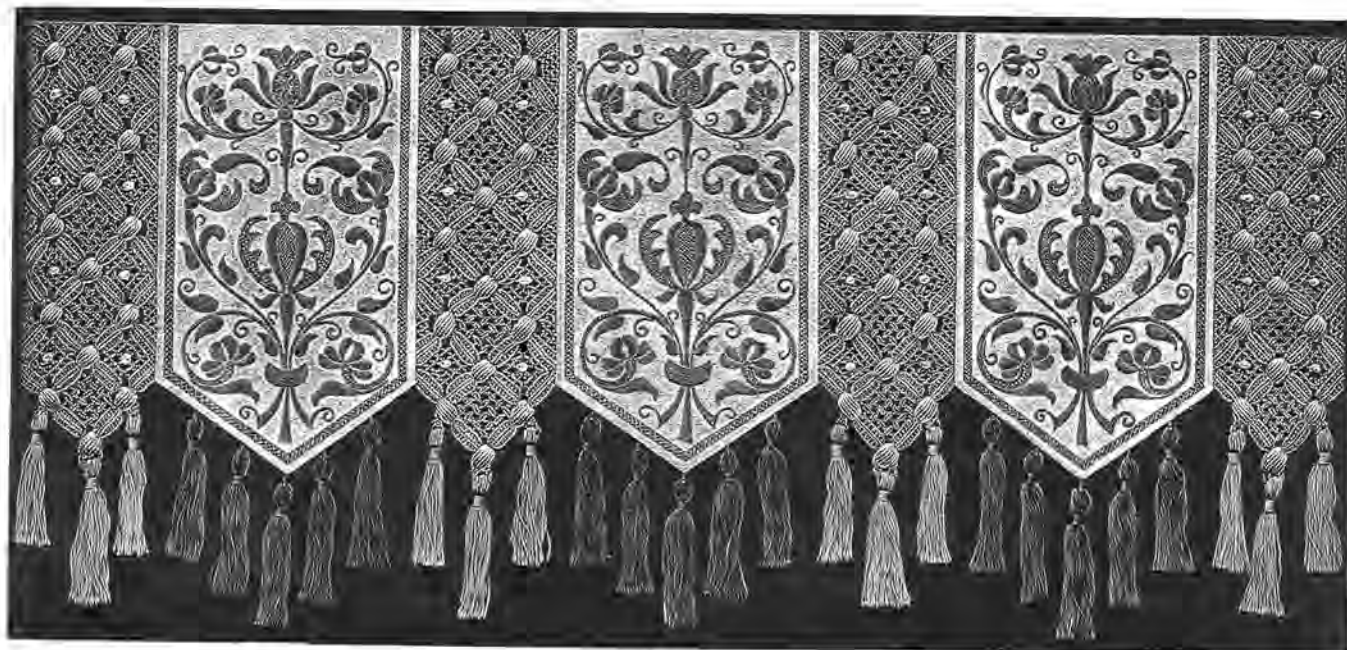


FIG. I.

Our original, represented in fig. I on a reduced scale, is composed of several bands of handsome embroidery on linen, and an equal number of stripes of macramé insertion. Fig. II represents a piece of the macramé, and fig. III a band of the embroidery in the original size. Trace the embroidery pattern on stout tightly-stretched linen and work it according to the illustration, partly in flat stitch, partly in stem stitch, as the needles indicate. The peculiarity of this effective embroidery consists in its being done, not with a single but a double thread, which you twist closely together at every stitch. The work is further enriched with lattice stitch and little knots, as shown in the illustration, and

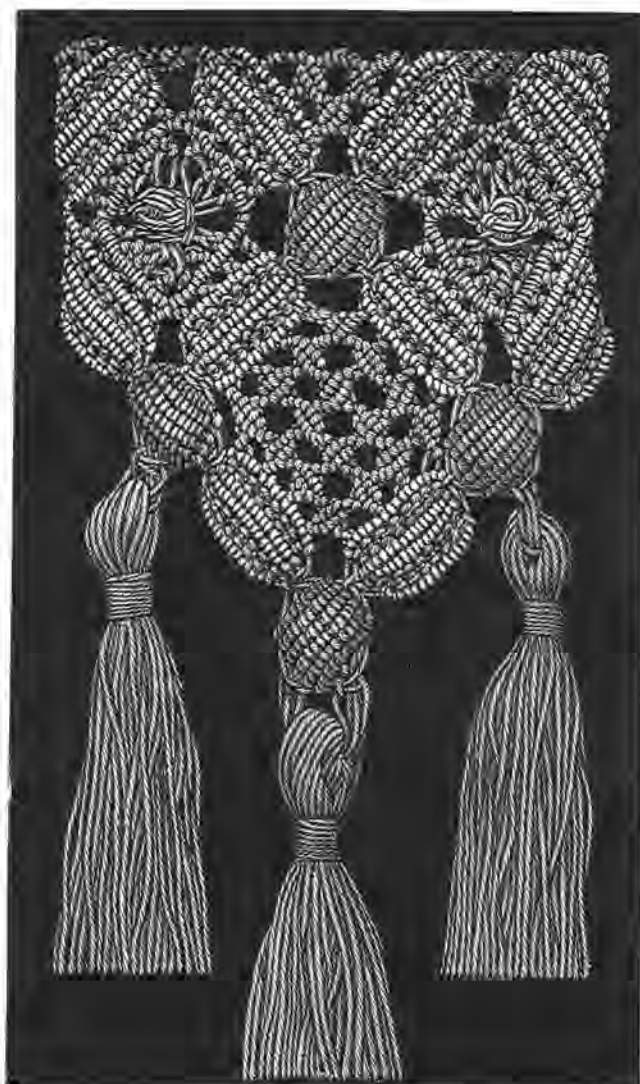


FIG. II.

stands out in strong relief in spite of there being no padding beneath.

Each piece of the embroidery is surrounded with plait stitch, and hemmed so that the stitches on the wrong side are caught into the plait stitches and are invisible on the right side.

The knotted work is done with Coton à tricoter D.M.C No. 6 of the colour of the embroidery, in two shades, as seen in fig. II. The tassels for the embroidered bands are made of the dark cotton, those for the macramé, of the light. The whole may be executed either in Bleu-Indigo 312 and 334, in Rouge-Géranium 349 and 351, in Lilas gris 314 and 328, or in Brun-Cuir 430 and 302, according to taste.



VALANCE WITH MACRAMÉ



FIG. III.

# Reticella lace

MATERIALS : Fil à dentelle D.M.C., white or écru naturel No. 50, 60, 70, 90 and 100 and Fil d'Alsace No. 70, 80, 100, 500 and 700.

The beautiful needlework, known as Reticella lace, which attained the dignity of an art in bygone centuries, deserves the notice of all lovers of artistic work in our day, as it possesses the great merit of looking exceedingly handsome, and being at the same time all but indestructible, even when made with the coarsest cotton.

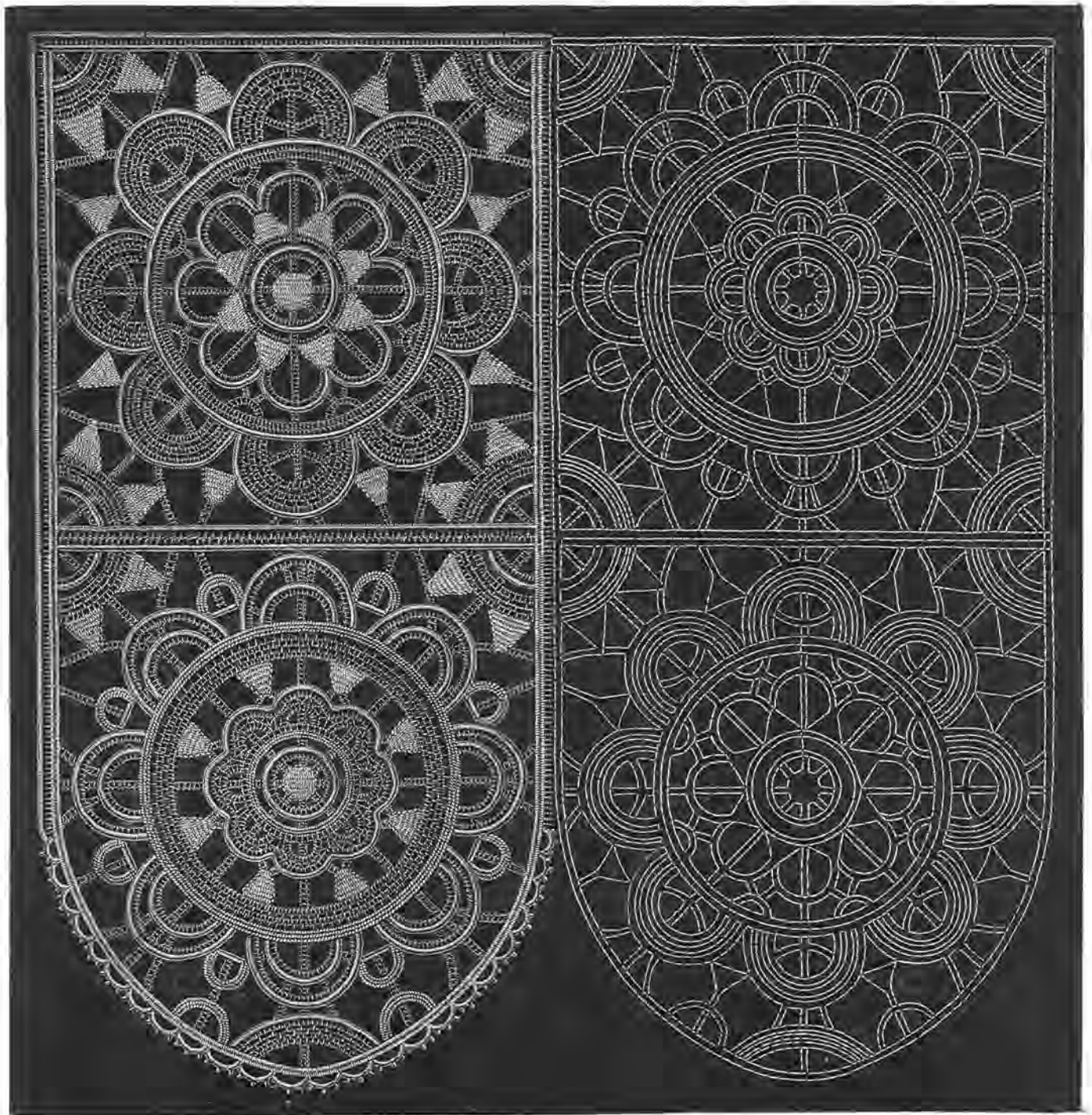


FIG. 1.

### RETICELLA LACE

The first step is to transfer the pattern. In the illustrations half the lace is represented as finished, half as only « traced », that is to say, outlined with running stitches.

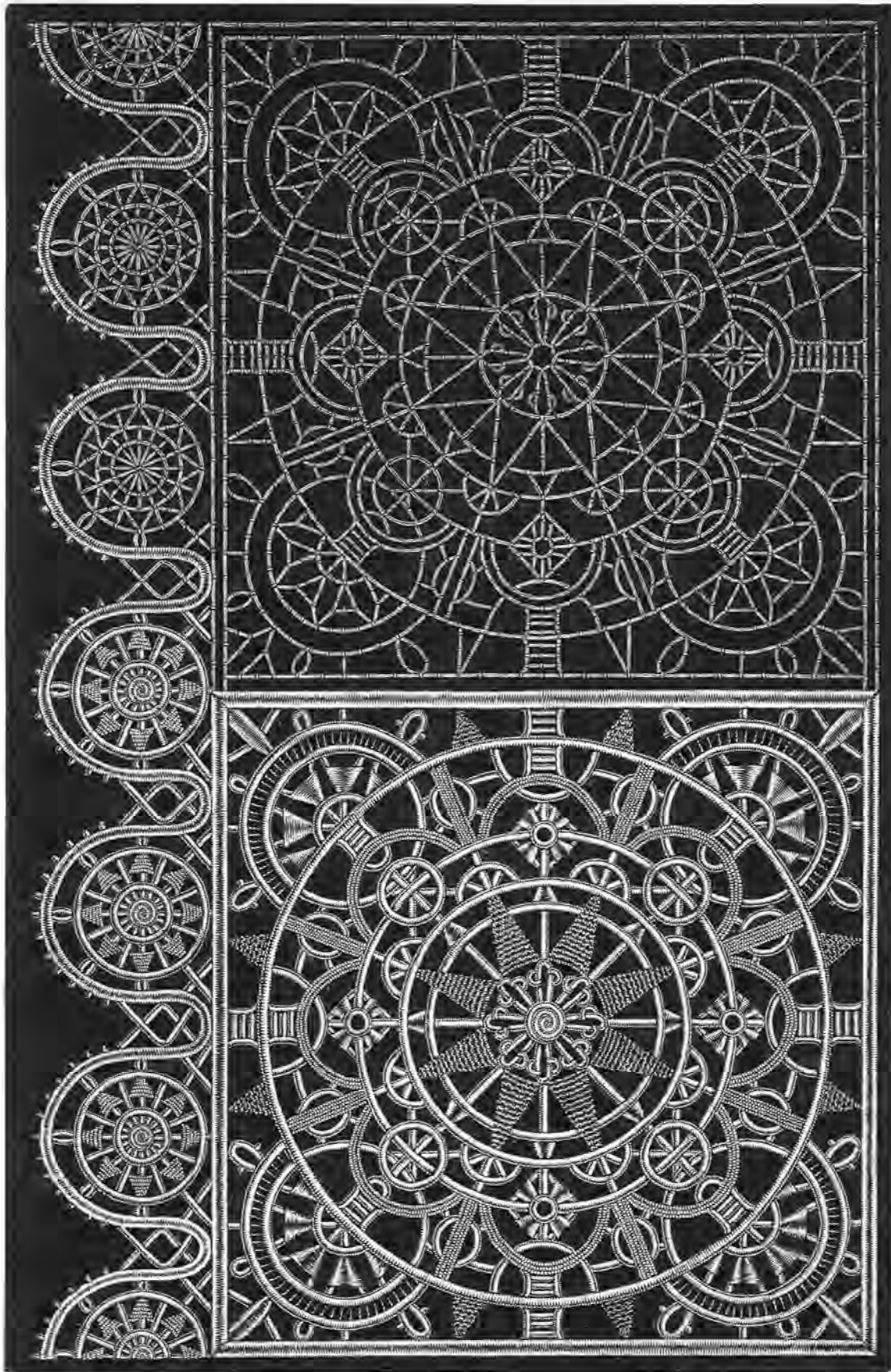


FIG. II.

## RETICELLA LACE

The way to transfer the pattern from the « traced » half is to tack a piece of transparent pouncing paper upon it, and go over all the lines with a sharp pencil.

Then lay the pattern upon a sheet of black lace paper, and with a fine needle prick out all the salient points of the pattern, penetrating with your needle to the black paper beneath. Remove the pouncing paper and tack a double layer of some soft white stuff under the black lace paper, and begin the « tracing », following the pricked lines but still keeping the pattern before you so as not to make any mistakes.

For the tracing use fine thread (Fil d'Alsace D.M.C No. 70, 80 or 100) double, this you lay and tack down on the pricked pattern with overcasting stitches set in the pricked holes. The overcasting must be done with very fine thread; Fil d'Alsace D.M.C No. 700, used single, is the best. The sewing the drawing, not quite close to each other, winding the thread twice round the needle at each stitch.

Finally work all the curved lines and scallops with close buttonhole stitches on a foundation of several threads of Fil à dentelle D.M.C No. 50.

The scallops that form the outside edge, and the line that continues them and divides the rosettes, are worked in darning stitch, and ornamented on the outer edge with small picots, which are ornamented in their turn with buttonhole scallops. The lace can be easily loosened from the black paper when finished, by tearing off one layer of the double backing, for in breaking the threads that unite the two layers, all the threads that give the lace any hold on the foundation are broken.

Fig. I represents a piece of wide Reticella lace ending in broad rounded scallops, consisting of a double row of two different kinds of rosettes, alternating with each other in such a manner that two of the same never come side by side or above each other.

You begin with the centre of a rosette, formed in both cases of plain close stitches, and then with your needle pointed upwards, make, in Fil à dentelle D.M.C No. 60 or 70, all the close little triangular figures, called blade-points, which stand out white and opaque from the black background. Then with Fil à dentelle D.M.C No. 90 or 100, make the ladder stitches, exactly as shown in

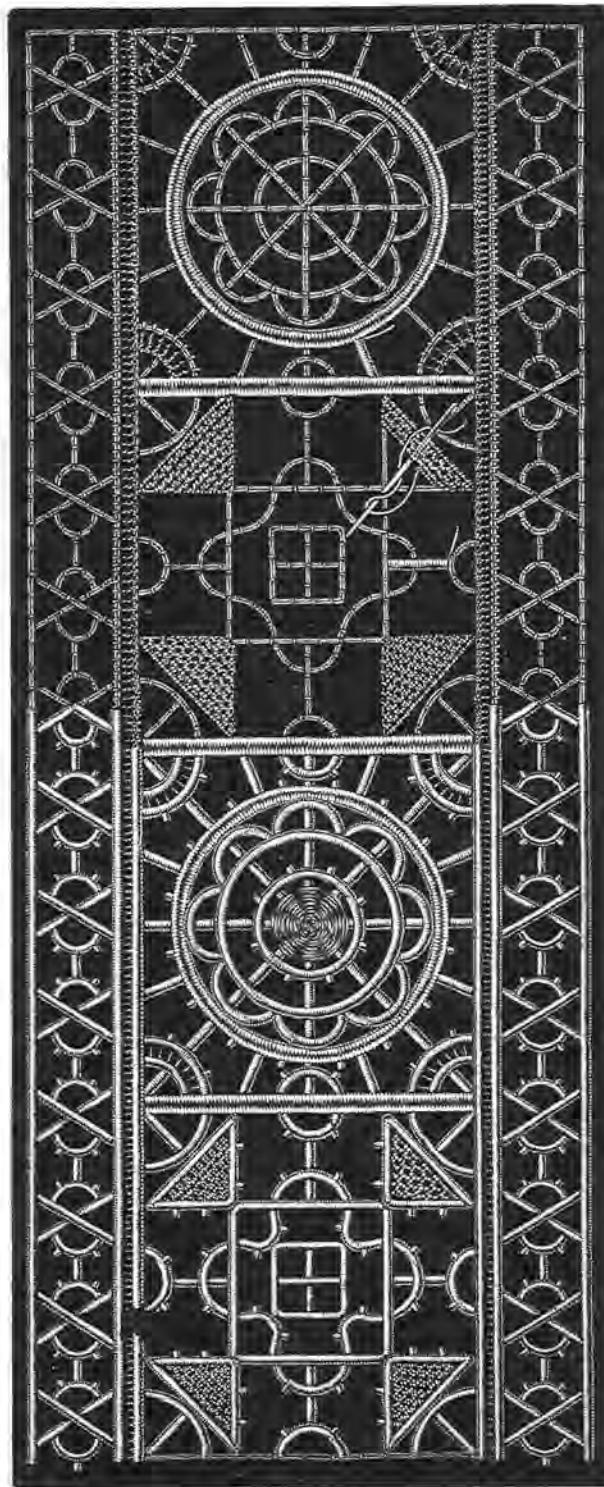


FIG. III.

Fig. II is the pattern of a lace, edged with small scallops, in which all the rosettes are alike; the illustration shows one rosette completed and one merely traced. The work is done with Fil à dentelle D.M.C No. 50, answering exactly to the drawing. A variety of stitches are employed, buttonhole, darning and ladder stitch, besides

## RETICELLA LACE

close lace stitch. The drawing is so clear and accurate that no one who is at all accustomed to lace work will require further instructions for copying it. With a little care the paper can be used twice.

The tracing, as may plainly be seen in fig. II, which is on rather a larger scale than figs. I and III, consists of double lace thread secured by fine overcasting stitches made with a single thread. The buttonholing of the rounded lines and scallops is also very distinctly reproduced here, as well as the waved line worked in darning stitch that outlines the small scallops which edge the lace.

Although this Reticella lace is of a somewhat bolder and more marked pattern than the first, it is admirably suited for the adornment of the most costly articles of dress or household linen: it is as suitable for trimming a velvet garment or covering a costly piece of furniture, as it is for the decoration of church linen. Reticella lace also makes a most beautiful and durable border for curtains, bed-quilts and table covers.

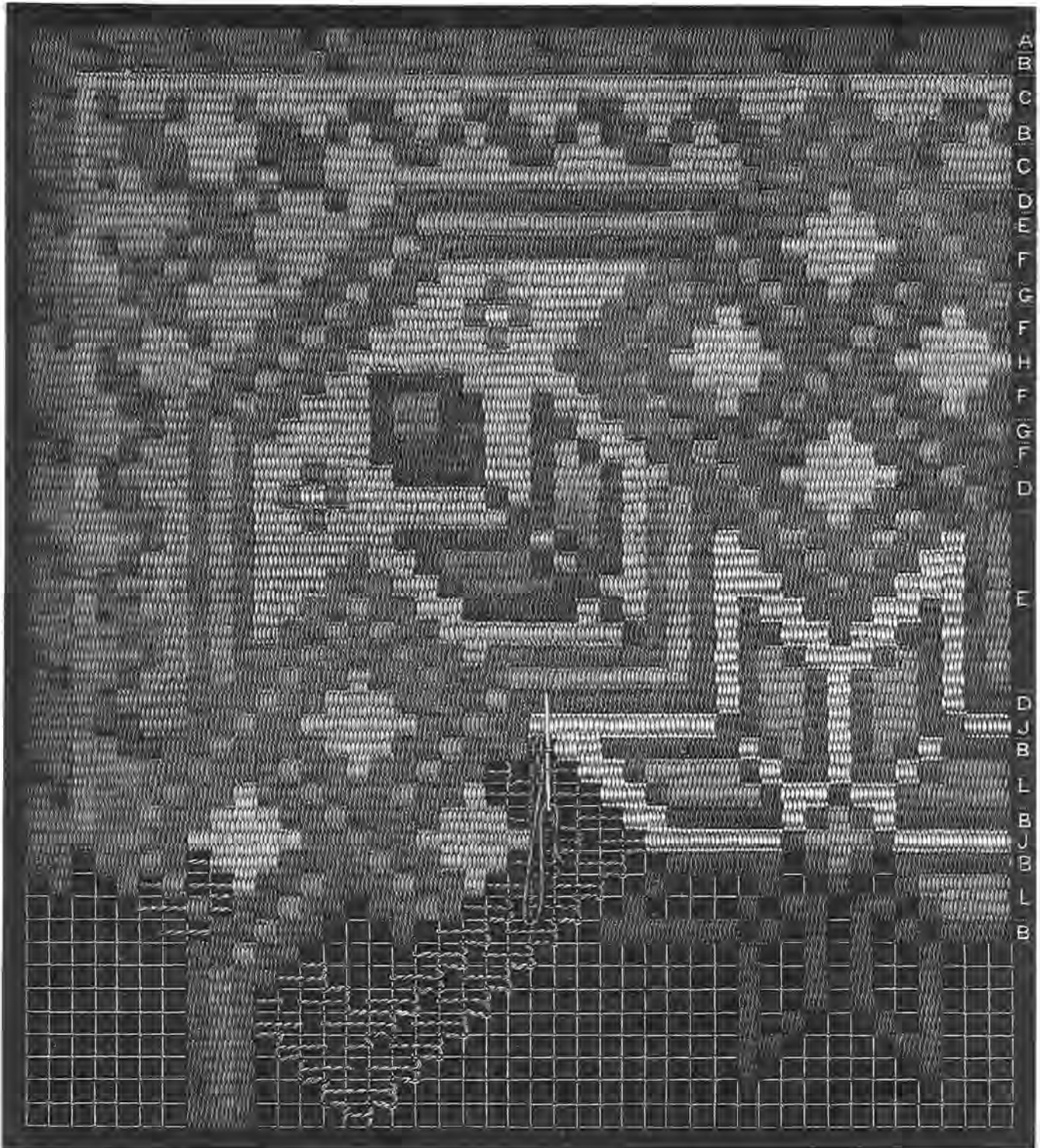
Fig. III is a simple and exceedingly good pattern for a Reticella lace insertion.

The tracing is done with Fil à dentelle D.M.C No. 50; sewn down with Fil d'Alsace D.M.C No. 700, and the lace is worked with Fil à dentelle D.M.C No. 50, 70 and 90, one part is represented in the drawing as finished, the other unfinished. The tracing, the ladder and darning stitch can all be easily copied from the illustration. Part of the work is done in knot stitch, and the needle in position in the three-corned figure on the left, shows the lace stitch in course of execution.



# Gobelin embroidery on a netted foundation.

MATERIALS : Fil d'Alsace D.M.C Nos. 40, 50, 60, in écreu naturel for the netting. Coton à reprise D.M.C No. 25-4, in different colours for the embroidery.



GOBELIN EMBROIDERY ON A NETTED FOUNDATION

This is a kind of work we specially recommend to those who without trying their eyes or unduly going to any great expenditure of time or trouble yet wish for some practical result of their labours, in the shape of something tasteful and serviceable for the decoration of the house.

Our first illustration supplies workers of this class with a pattern, drawn on a slightly reduced scale — 3 meshes to 2 of the original — for a sofa cushion, and fig. I, a border with corner, on a considerably

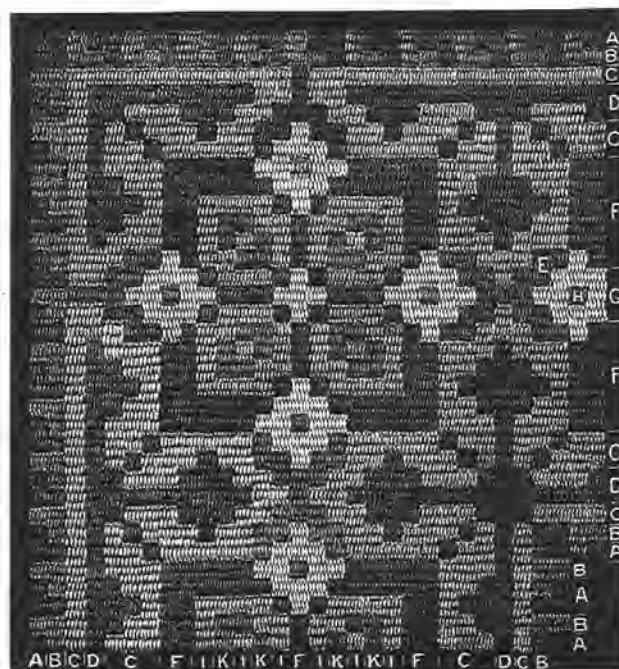


FIG. I.

reduced scale, suitable as a trimming for bed and table covers, curtains, and so forth. It can be used also as a straight edging or insertion.

The execution is simple and easy enough. Begin by making the netted foundation, either in the ordinary way, or in the more simple Chinese fashion — explained in figs. II and III, which has the advantage of smaller and flatter knots, which are more easily hidden in the embroidery than the round ones of the ordinary European

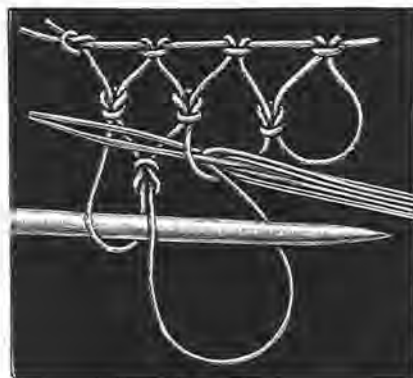


FIG. II.

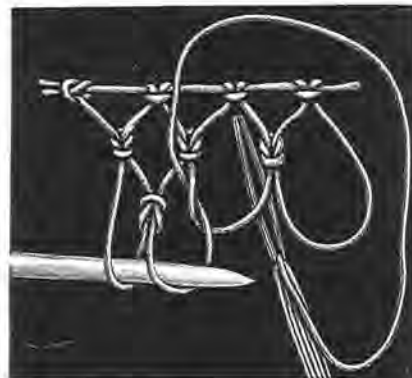


FIG. III.

fishing net. The netting is mounted on a wire frame, and darned, as shown in the illustration, with *Coton à repriser D.M.C No. 25-4*. The letters in the margin indicate the different colours to be used. First, with a thread of the proper colour, you divide the meshes into two halves by horizontal stitches, and in returning, overcast, the working thread and the thread of the netting next to it, and then make the darning stitches of the length the pattern indicates, carrying each over one cross thread and one thread of the netting, setting them quite close together, and drawing them all equally tight. In the adjoining parts the darning stitches are set regularly between the stitches of a different colour previously made. The following are the colours required and indicated by the marginal letters.

For the sofa cushion :

A Lilas gris moyen . . . . . 314	D Brun-Caroubier très-foncé 354	G Bleu-Indigo très-clair.. 334
B Lilas gris très-foncé ... 313	E Vert-Mousse moyen..... 478	H Brun-Chamois moyen.. 324
C Gris-Tilleul très-foncé . 391	F Vert-Mousse très-foncé... 468	J Brun-Cuir très-clair... 325

For the Border : A Bleu cendré moyen..... 448

B Brun-Havane moyen... 456	E Brun-Acajou moyen..... 301	H Jaune-Rouille moyen .. 308
C Rouge-Cornouille foncé 449	F Bleu cendré moyen ..... 448	J Rouge-Cornouille foncé 449
D Brun-Acajou très-foncé 300	G Bleu pâle clair..... 668	K Lilas gris moyen ..... 314

# Crochet counterpane and Carpet designs.

MATRIÈRES Y COTON pour crochet D.M.C N° 6, Coton à repriser D.M.C N° 25-4, Coton à tricoter D.M.C N° 0 in different colours,  
Cordonnet 6 fils D.M.C N° 25 in any colour.

Many charming and useful articles besides lace edgings and insertions can be manufactured with a crochet needle at small cost of time and labour. The following pages contain a selection of patterns that can be executed in close crochet stitch in soft thick materials, which are suitable, if a little care and taste be exercised in the combination of the colours, for counterpanes, carpets and so forth.

Fig. 1 is a crochet stripe or band, 42 plain stitches wide. It is worked backwards and forwards, and

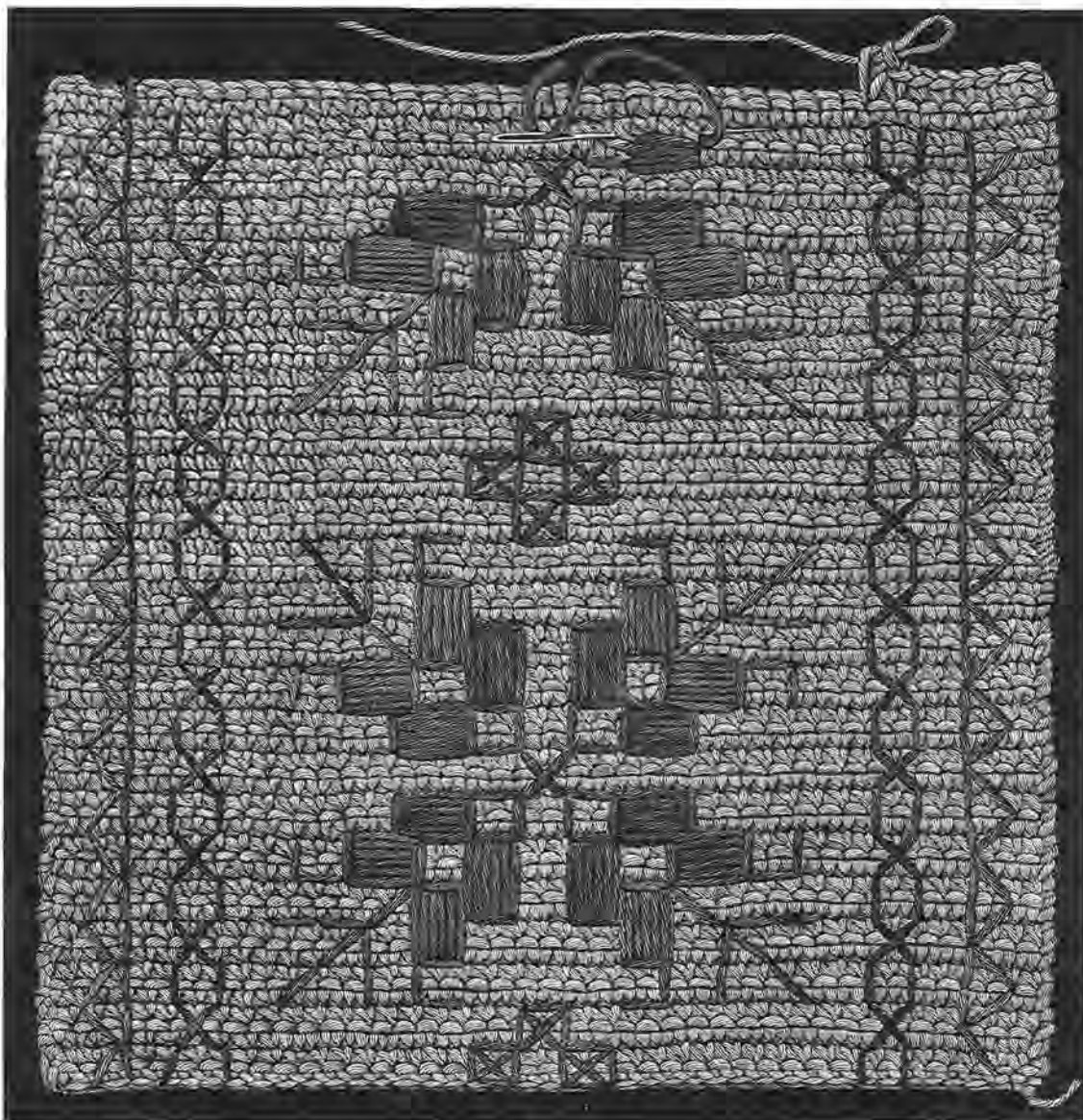


FIG. 1.

the needle inserted from the right side, under both the horizontal loops of the preceding row, and looks exactly the same on both sides. The embroidery upon it is worked in Holbein and double flat stitch, and has also neither a right nor a wrong side. When you have as many stripes as necessary of the proper length, join them together with a narrow crochet insertion, in a colour, that will make a good contrast.



CROCHET COUNTERPANE AND CARPET DESIGNS

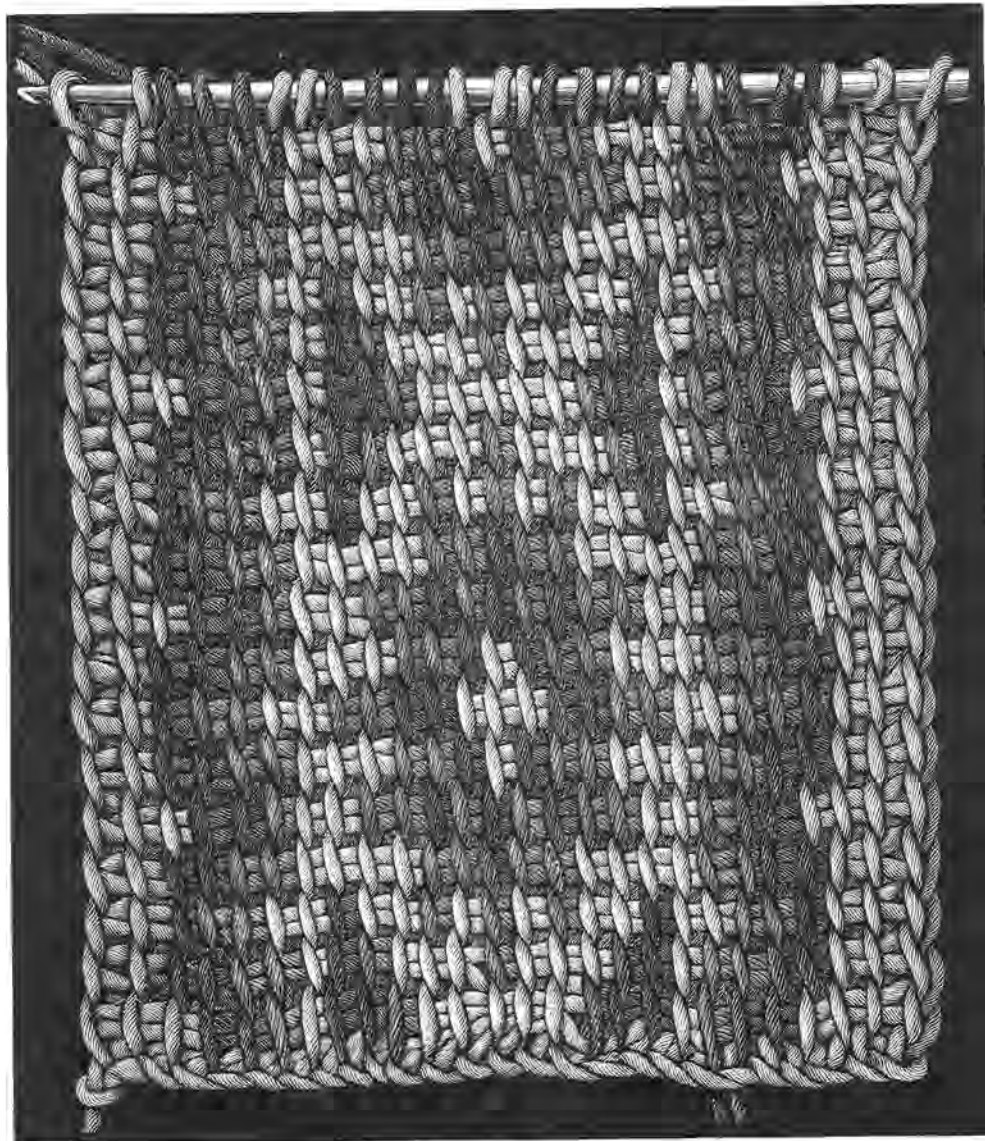


FIG. II.

The original of fig. I is worked in Coton pour crochet D.M.C No. 6, and embroidered in Coton à repriser D.M.C No. 25-4 in bright colours. The ground will look equally pretty in Brun-Cuir 325, Jaune-Rouille 366, Rouge-Géranium 353 or Ecrû naturel.

The zig-zag line of stitches at the edge is in Bleu-Indigo 334 and 312: the chain within it in Vert-de-gris 474. The double flat-stitch is in Rouge-Grenat 326 for the darker shade, and 309 for the lighter. Two figures can also be done in

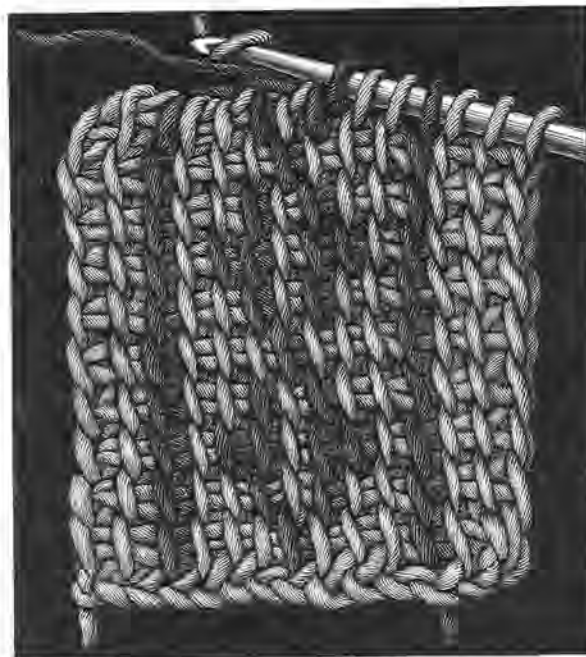


FIG. III.

red, and two in blue, if preferred; the outlining of these figures in Holbein stitch is always done in the same colour as the flat stitch, the small figure between, consisting of 4 squares, is in Vert-de-gris 474. As these are all fast colours, the counterpane will bear washing perfectly well.

Fig. II is worked in a new form of the familiar Tunisian crochet, in Coton à tricoter D.M.C No. 6 in 3 colours, so that it requires no ornamental embroidery to enliven it. Besides the wide stripes, to be worked from

CROCHET COUNTERPANE AND CARPET DESIGNS

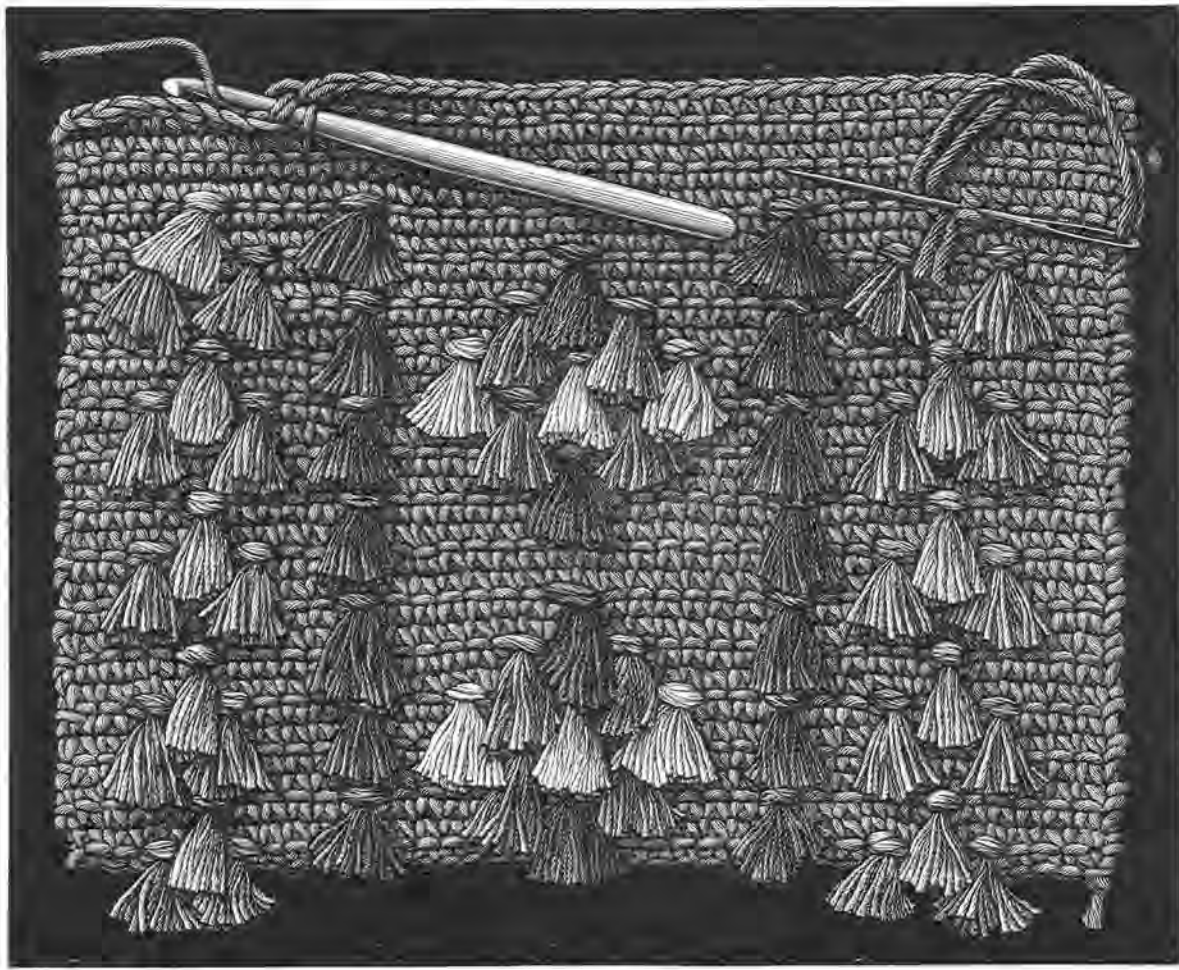


FIG. IV.

fig. II, work as many narrow ones from fig. III to insert between them. The border and ground of the original are in Jaune-Rouille 308, the darker parts of the pattern in Bleu-Indigo 311, the lighter ones in Brun-Caroubier 303. This work will be found easy enough with practice. Cast on 25 chain stitches of the ground colour, and upon that, in the next row with all 3 colours, as the illustration shows : 3 yellow stitches, 1 blue, 2 brown, 1 yellow, 2 blue, 1 brown, then yellow, and back again from the middle, carrying all three threads loosely along with you at the back, and in returning and casting off the loops, drawing every stitch with the colour it was begun in, through again.

Fig. V represents a similar pattern, 39 stitches wide, on a reduced scale. It has a black ground and the dark parts of the pattern are in Bleu cendré 448, the light ones in Brun-Caroubier 357.

Fig. IV is also in crochet,

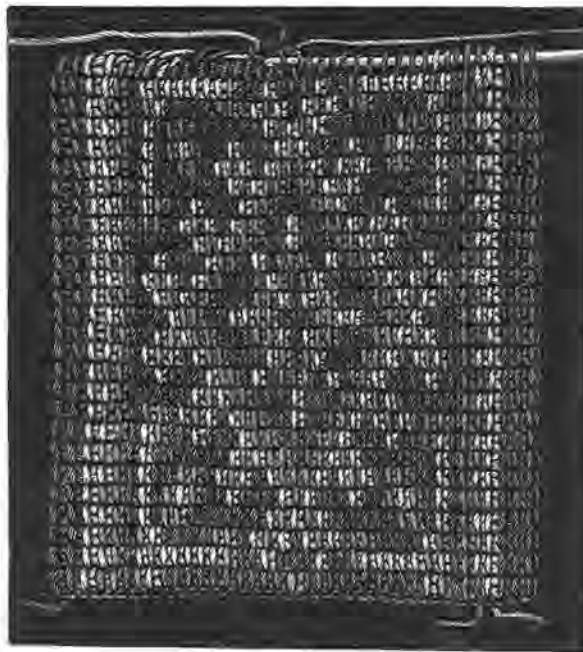


FIG. V.

made in stripes, ornamented with coloured tassel or tuft stitch — and either simply joined together, or connected by a crochet insertion of a different colour, or by bands of stuff, into counterpanes, hangings or carpets, or used alone, as borders for the same. The crochet stripes are in Coton pour crochet D.M.C No. 6 of any dark colour. Cast on 42 chain stitches, and upon them crochet as many plain, backwards and forwards, turning the work at the end of each row, and inserting the needle from the right side under

CROCHET COUNTERPANE AND CARPET DESIGNS

both the horizontal loops of the stitches of the preceding row, as shown in fig. IV. The embroidery is in Coton à tricoter D.M.C No. 6, and done as the needle in the engraving indicates.

The row of little tassels, one of which the threaded needle is in the act of making, is in Jaune-Rouille 366, and the adjoining ones are in the same colour 308. The middle figures are in 3 shades of Rouge-*Géranium*; the lightest in 353, the middle one in 351, the darkest in 349. The straight rows which adjoin the middle figures right and left are worked in Vert-de-gris 474.

For the squares, fig. VI, rows of which joined together make very pretty counterpanes, cast on 21 chain stitches of Cordonnet 6 fils D.M.C No. 25.

Row I: crochet 21 plain stitches, upon the chain, inserting the needle into the back part of the loop. Turn the work at the middle of the double treble of row V, crochet half the four overs as a treble, as shewn in fig. VII which represents this part of the work on a magnified scale; then, as in Tunisian stitch, crochet off all the overs on the needle in such a way that at every stitch you make an over, and draw this over through 2 of the loops on the needle and then turn the work. When a quarter of the square is finished, you turn the work so that the side edge of the plain stitches lies uppermost. Now make 4 chain, one half treble in the 1<sup>st</sup> loop of row XX, 1 chain, 1 half treble in the next alternate chain stitches and half trebles, the loops of which row and the chain stitches cast on at the beginning, have to be sewn together. The squares are then all sewn together or joined with crochet stitches.

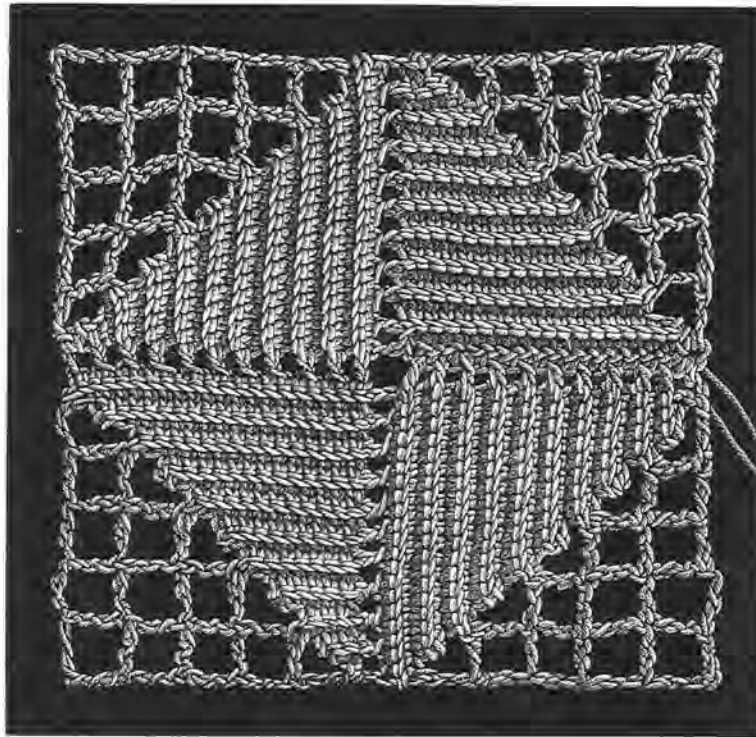


FIG. VI.

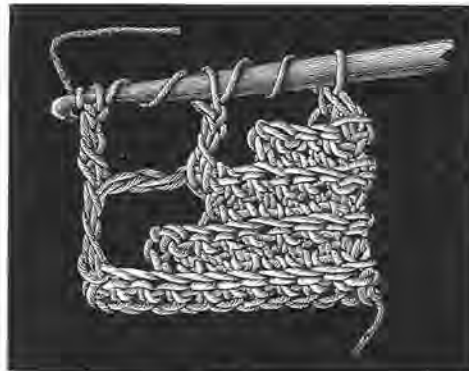


FIG. VII.

end of each row. — Row II: 21 plain. — Row III: 19 plain. — Row IV: 19 plain. — Row V: 17 plain, 4 overs, insert the needle into the 1<sup>st</sup> loop of row II, crochet the 4 overs as a double treble, turn. — Row VI: 19 plain. — Row VII: 15 plain. — Row VIII: 15 plain. — Row IX: 13 plain, 4 overs, put the needle into the 1<sup>st</sup> loop of row VI, crochet half the 4 overs as a treble so that two overs remain on the needle; 4 overs again, insert the needle into the

rib (the 1<sup>st</sup> loop of the next row but one) and so on till you have always 1 chain and 1 half treble on each rib, and there are on the whole 10 gaps and 11 half trebles. Then turn the work and crochet over it 21 plain stitches, as before for row I, and so on from the beginning. In this manner work all 4 parts of the square. You end with the row that consists of a succession of

# Cut knotted stitch with cross stitch ground.

MATERIALS: Coarse Java linen, Coton à tricoter D.M.C No. 6 in any colour.

This extremely effective work, used for covering sofa cushions, bordering table covers and counterpanes, and other household articles, is a combination of cross stitch and knotted stitch, both done in Coton à tricoter D.M.C No. 6 of the same colour.

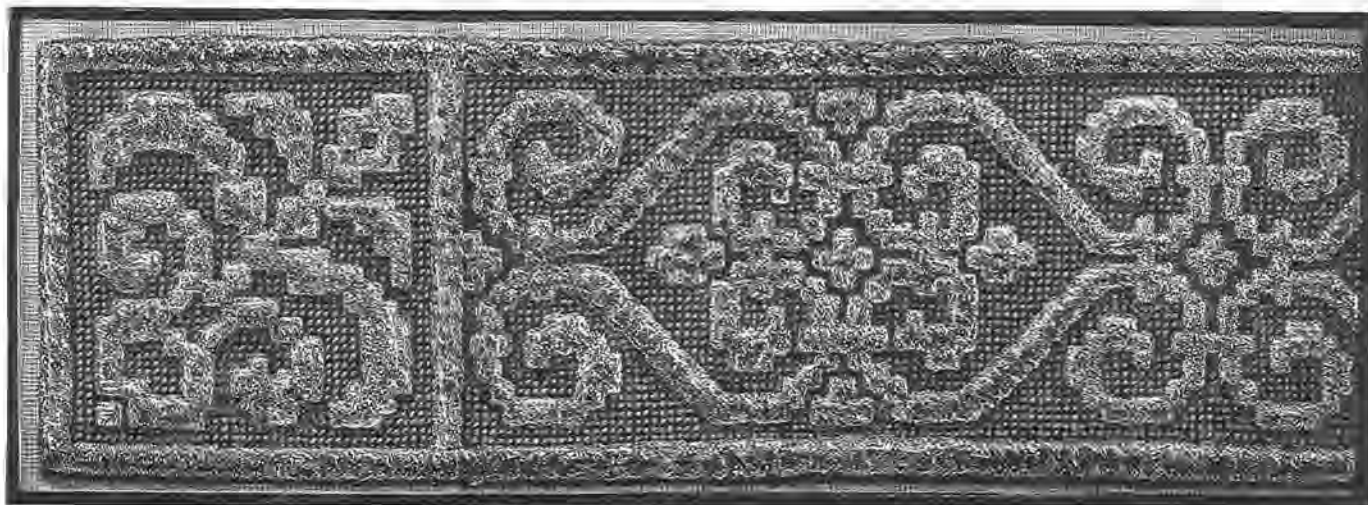


FIG. I.

Our original is in Brun-Caroubier 357; but any other colour may be used: to mention some of the more suitable, we may specify, Bleu cendré 448,

Rouge-Coronille 449, Brun-Havane 455, Vert-Mousse 470, Vert-de-gris 474, Brun-Cuir 302, Lilas gris 314, Gris-Amadou 329,

Jaune-Rouille 363, Bleu-Indigo 322. The worker should be guided in her choice by the furniture of the room the needlework is in-

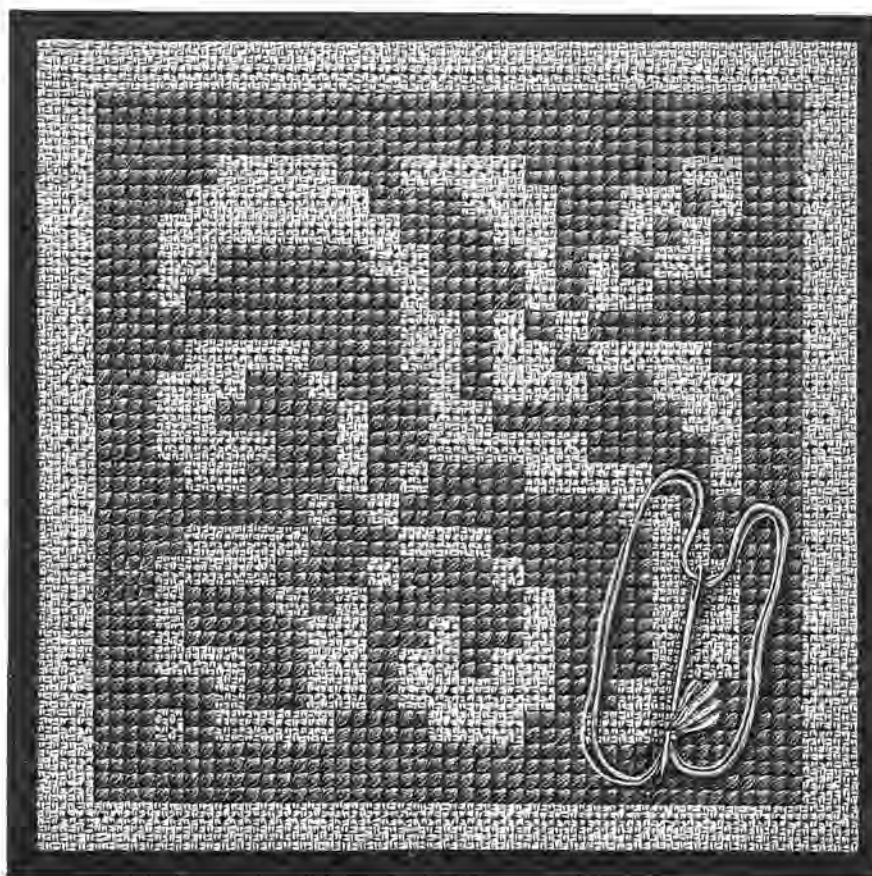


FIG. II.

tended to decorate, and take either what will match the general tone or make a good contrast.

The work is done on Java linen, the coarse texture of which is seen in fig. II, and yet more clearly in figs. III and IV drawn on a larger scale. Ten cross stitches of the original fill up exactly the same space as 12 in the illustration. Begin by doing the cross stitch ground, see figs. II, IV and V, and then pro-

### CUT KNOTTED STITCH WITH CROSS STITCH GROUND

ceed to the knotted stitches, worked as shown in fig. II, with a double thread. This stitch has already been explained in Part I of « New Patterns in old Style », under the heading « Oriental carpet in knotted stitch », so that the purpose of the present illustration is merely to show the altered position of the

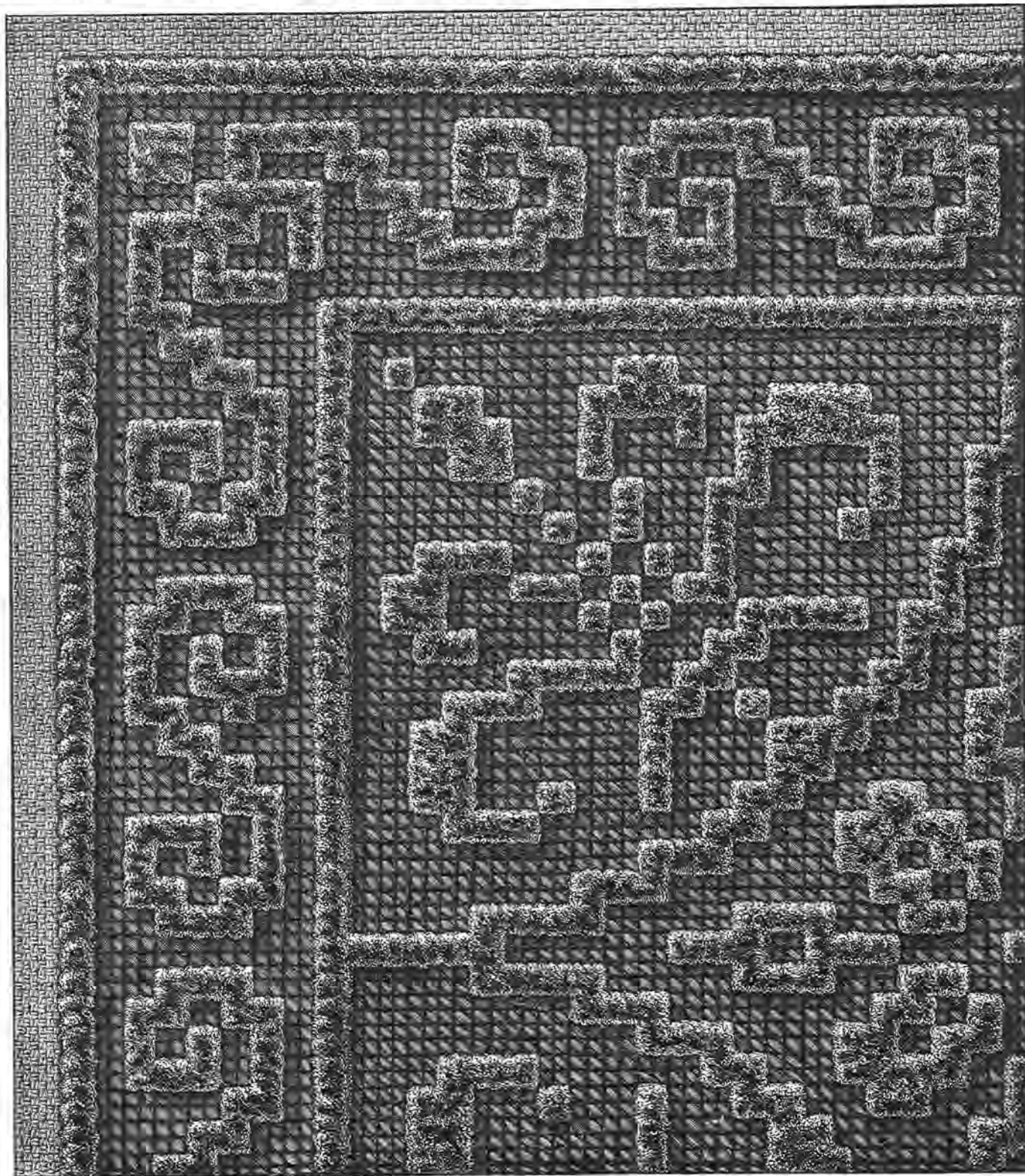


FIG. III.

stitch and the texture of the material it is worked upon. Knotted stitch on a cross stitch ground must be twice as close as the oriental knotted stitch; here there is a stitch to every 4 threads, counted vertically, and horizontally to every 2, whereas there one stitch is enough for a square of 4 threads each way; the dots marked in Figs. II, IV and V correspond exactly to the number of knotted stitches to be made.

CUT KNOTTED STITCH WITH CROSS STITCH GROUND

between the knotted stitches, each of which forms a tuft of threads. You insert the needle threaded with a double thread, vertically downwards, in the place marked by a dot and bring it out 2 threads lower down and draw out the fourfold thread so as to leave four short ends sticking up above the stuff. Lay a

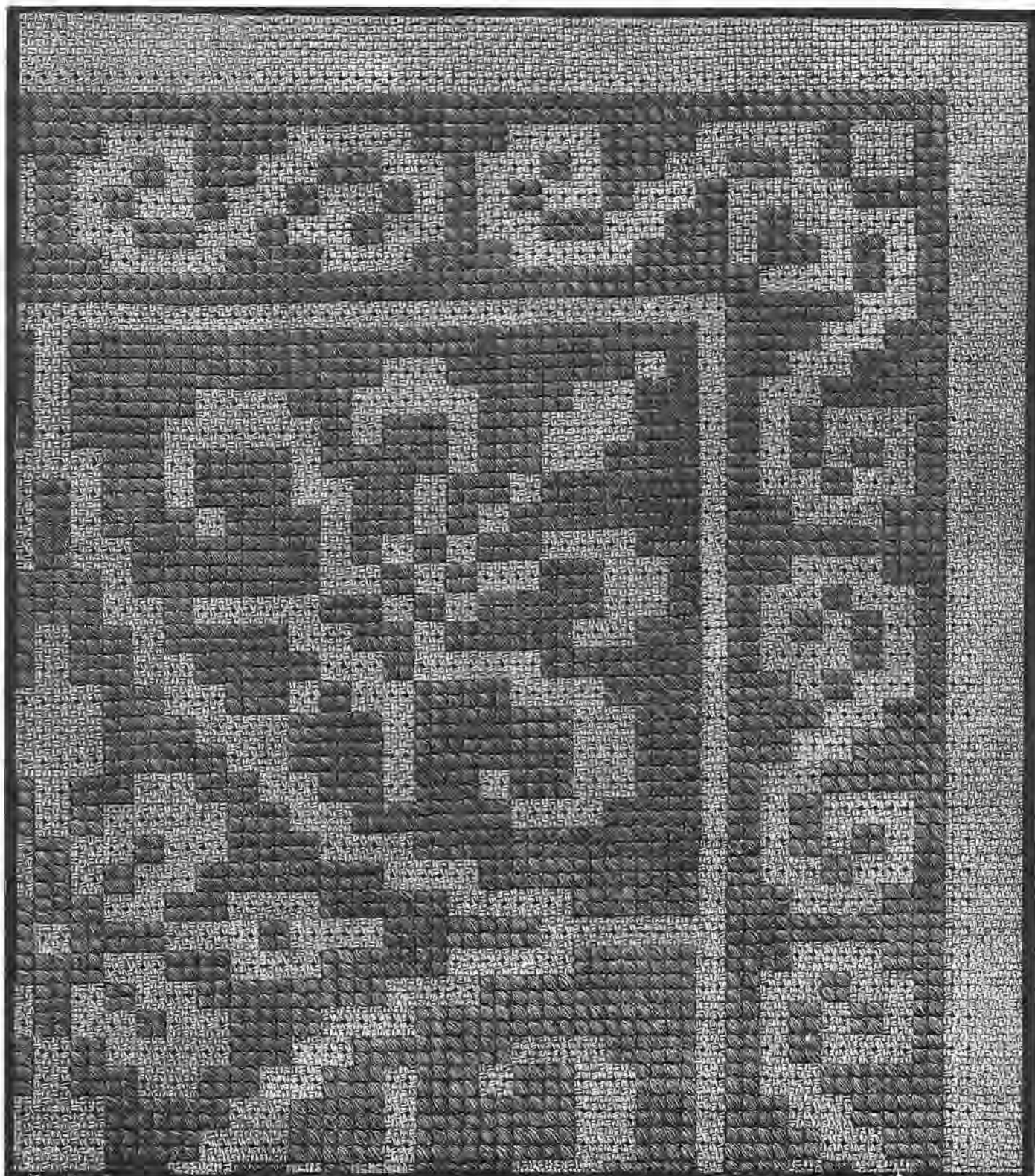


FIG. IV.

of the working threads to the right, and 2 to the left, insert the needle — 4 threads above the last stitch — into the stuff again vertically, take up 2 threads of the stuff and bring it out where you put it in. Draw up the working thread, cut the 8 ends, which stand up in a cluster, all the same length, comb

### CUT KNOTTED STITCH WITH CROSS STITCH GROUND

them out carefully, and make the next stitch 2 threads further to the right. In this way you work the stitches all in a vertical direction, whereas in the Oriental carpet they are worked horizontally.

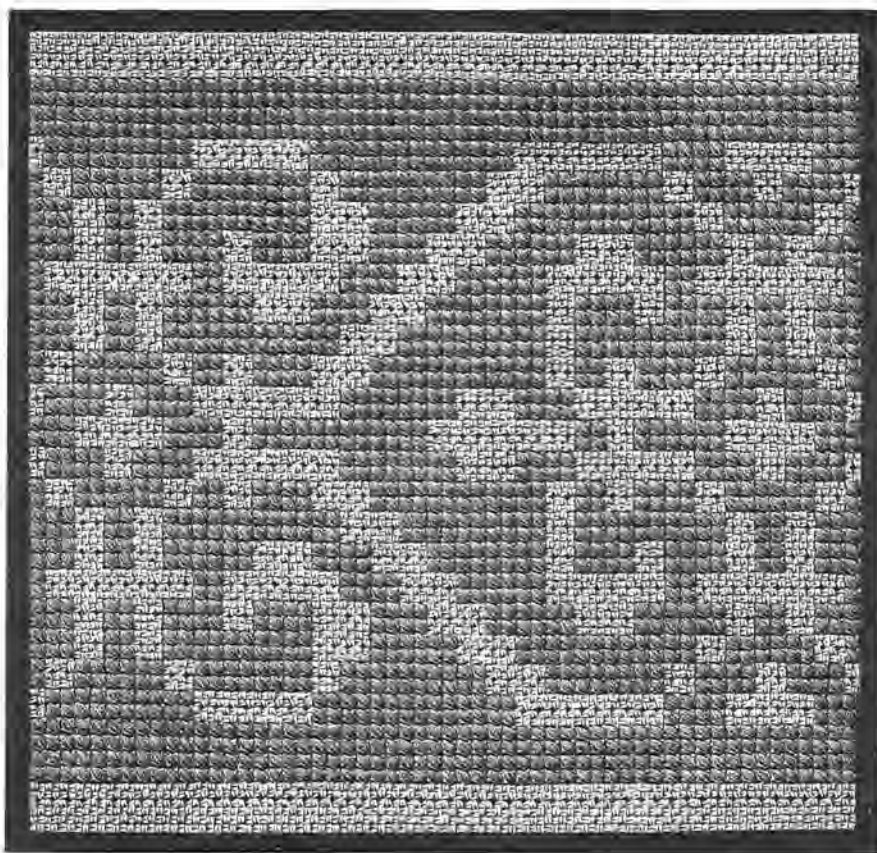


FIG. V.

Each stitch therefore, as we have seen, covers 4 threads counted vertically, but only 2 horizontally, whilst the knotted stitches in the Oriental carpet cover 4 threads each way.

When the knotted stitches are all finished they must be carefully combed out, and then shorn rather closely with a large pair of sharp scissors, so that the pile is rather deeper in the middle than at the edges.

# Large table cover

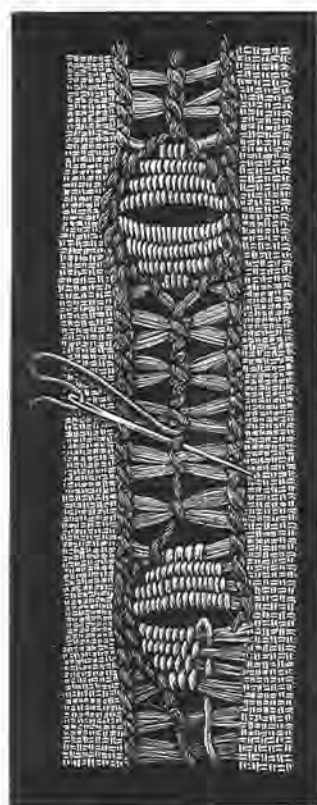
## Holbein and Viennese cross stitch

MATERIALS: White linen, double width, Coton à broder D.M.C No. 30 in Rouge-Turc for the embroidery, Coton à tricoter D.M.C No. 10 or Cordonnet 6 fils D.M.C No. 3 for the fringe. Lacets superfins d'Alsace No. 6 in Rouge-Turc, for lacing the different parts together,

The first illustration on this page represents the overhanging part of a large table cover, made in several pieces which are put together after they are finished — a convenient way of making such large articles, which would be otherwise very awkward to handle; it is an advantage moreover to be able to



increase or diminish the length as required, for instance a cover composed of 7 pieces can be reduced if necessary, by omitting 2 or 3. In any case the two end pieces must be made with the three-branched figures that spring from the border, and the fringe on three sides, whereas the inner pieces have them only on their two narrowest sides. The end pieces on the other hand have the open-work hem made to



DET. A.

run the braid through only on one side, whilst the inside pieces have it on both. The middle piece may be marked by a rosette in the centre. The width of the pieces must depend on the pattern, and the width determines the length.



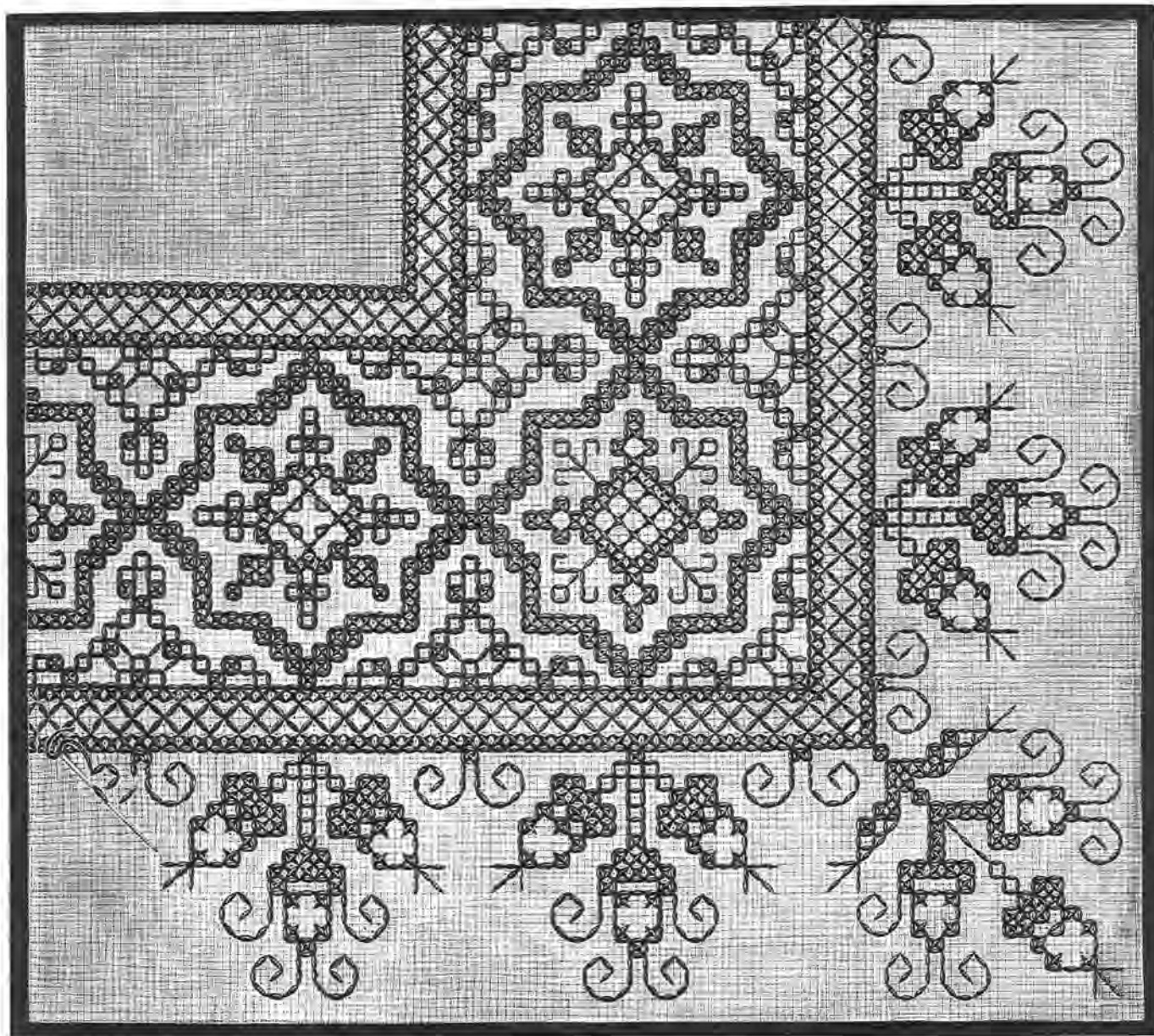
DET. B.

The proper material for a table cover of this kind is a coarse linen, the threads of which can easily be counted, and which is fully as wide as the table cover is intended to be. The length should be measured very amply, as the turnings-in for the hems consume a considerable bit of stuff. It is impossible to use a narrow material and put the selvages together, instead of making hems; the pieces would either never be of the same length, or if they were would not contain the same number of threads, the result of which would be that the pattern would not meet. Our original is in Coton à broder D.M.C No. 30, Rouge-Turc, and so worked, in Holbein and Viennese cross stitch, that it has neither right nor wrong side. The openwork hems which border the long sides of the separate pieces, are worked, as shown on a slightly magnified scale in detail A, partly in darning stitch in white cotton, Cordonnet 6 fils D.M.C No. 3, partly in red embroidery cotton. The openwork contains distinct holes, which may be set closer if preferred, but in any case must be at perfectly regular intervals and so as to correspond in all the parts of the table cover.



LARGE TABLE COVER, HOLBEIN AND VIENNESE CROSS STITCH

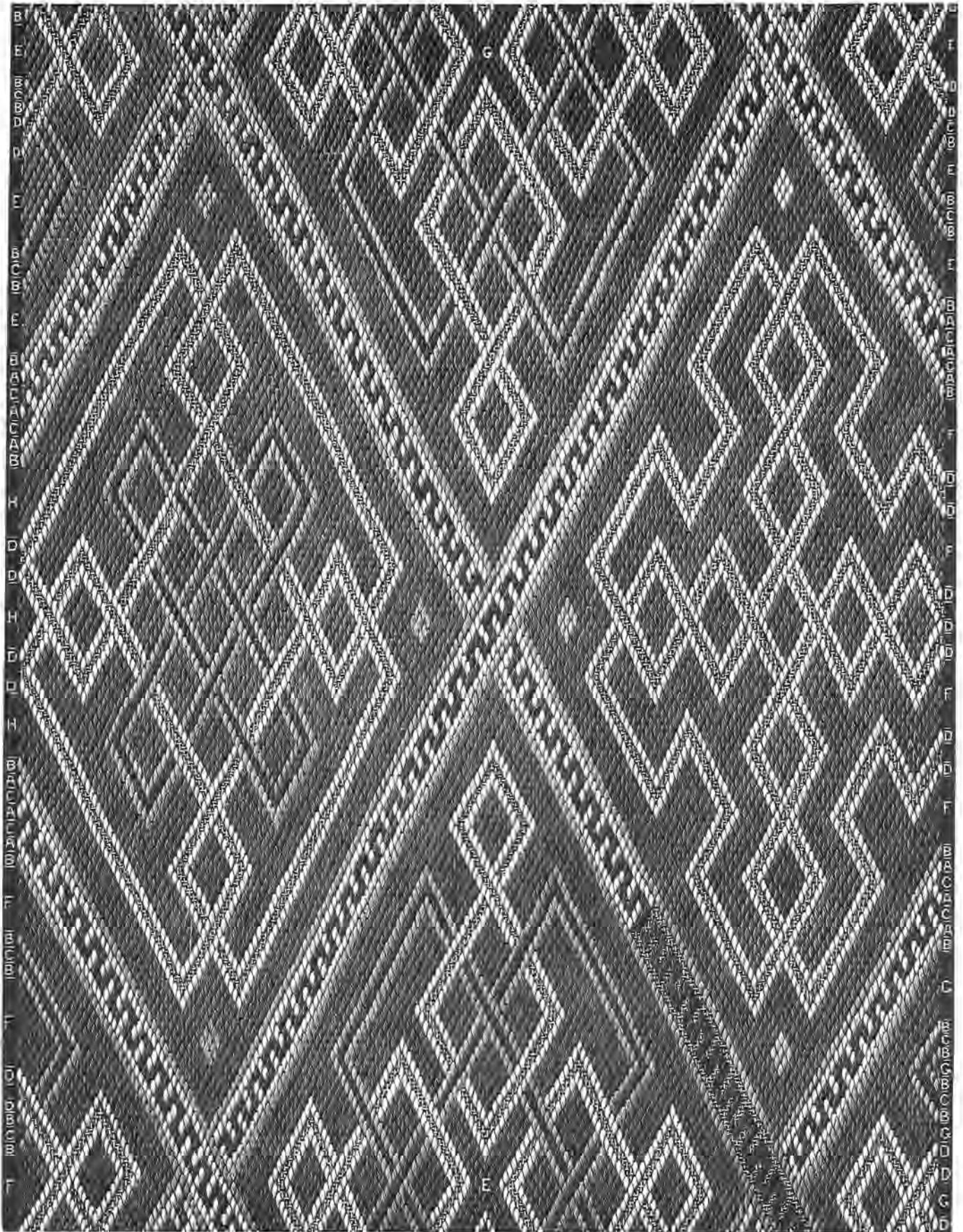
The fringe, as shown in detail B, is of white cotton, and the three rows of knots are tied with red. It is cast on over a double foundation thread, and sewn on to the hem-stitched edge of the table cover.



The fringe for each piece must be made in separate lengths. When all the parts are embroidered and hem-stitched, and trimmed with fringe, they are laced together with red braids in cross stitch, two braids to each lacing, and the ends tied together, top and bottom, in a dainty bow, which falls over the fringe.

# Tapestry work

MATERIALS: Course white canvas, Cotton à reprisier D.M.C No. 28-4 in the colours indicated in the margin by the letters A to H.



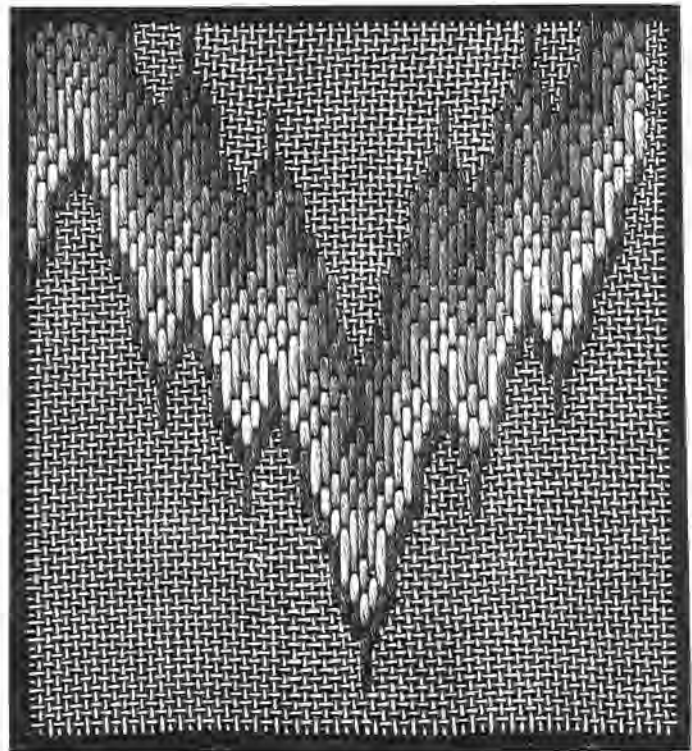
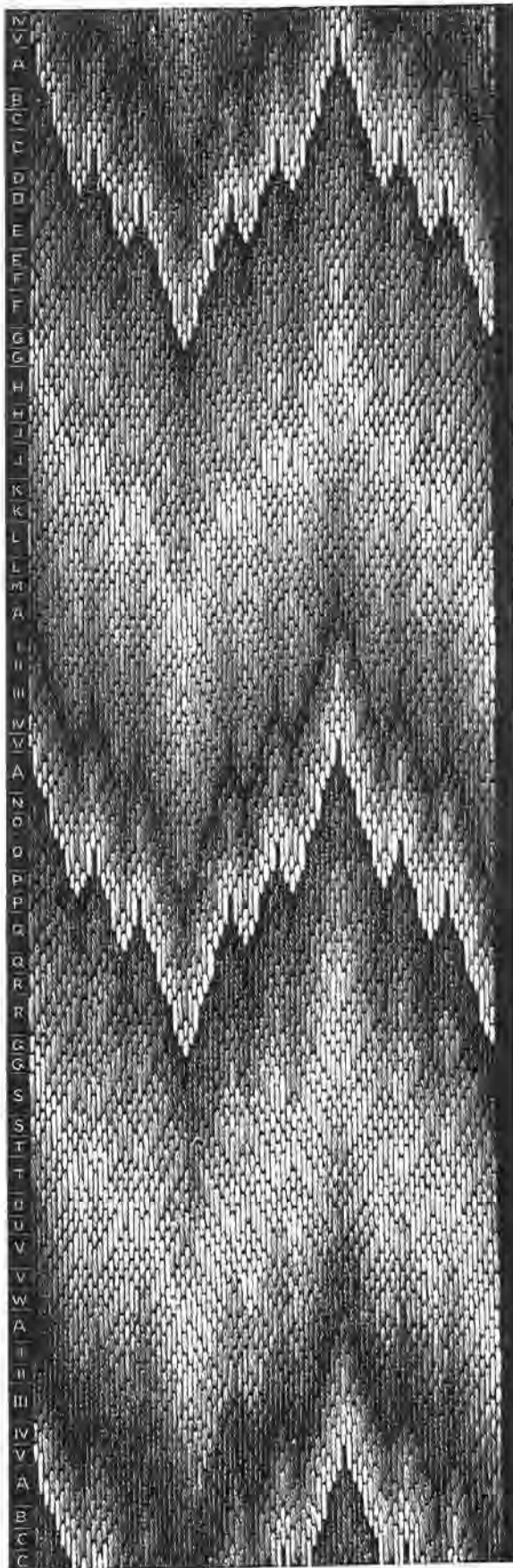
TAPESTRY WORK

These patterns are intended for large pieces of work, such as bed and sofa coverings, hangings, curtains and portières ; they are continuous and have no border and no centre and the harmonious juxtaposition of colours constitutes their great charm. The large pattern on the first page consists of rhomboids, formed by interlaced ribbons B-B at regular distances apart : the ground is worked in four colours, E, F, G, H, alternately, whilst the linear fillings, of 3 different designs, are all in the same colour, which recurs likewise in the ribbons.

The letters in the margin stand for the following colours :

A Jaune-Rouille moyen.....	308	E Rouge-Cardinal foncé.....	347
B Jaune-Rouille très-foncé ..	363	F Gris-Tilleul foncé.....	392
C Brun-Caroubier moyen ...	365	G Lilas-Gris moyen .....	314
D Jaune-Rouille très-clair ...	366	H Bleu-Cendré.....	348

Each stitch covers 4 threads in height.



In the illustration before us with its accompanying working detail, 2 stitches covering 4 threads of the canvas, and one stitch covering 8 threads succeed each other in regular rotation.

You begin the work with the black thread A, and introduce all the other colours one by one, making two rows of each colour, excepting in the case of the darkest, that adjoins the black rows, of this make one row only.

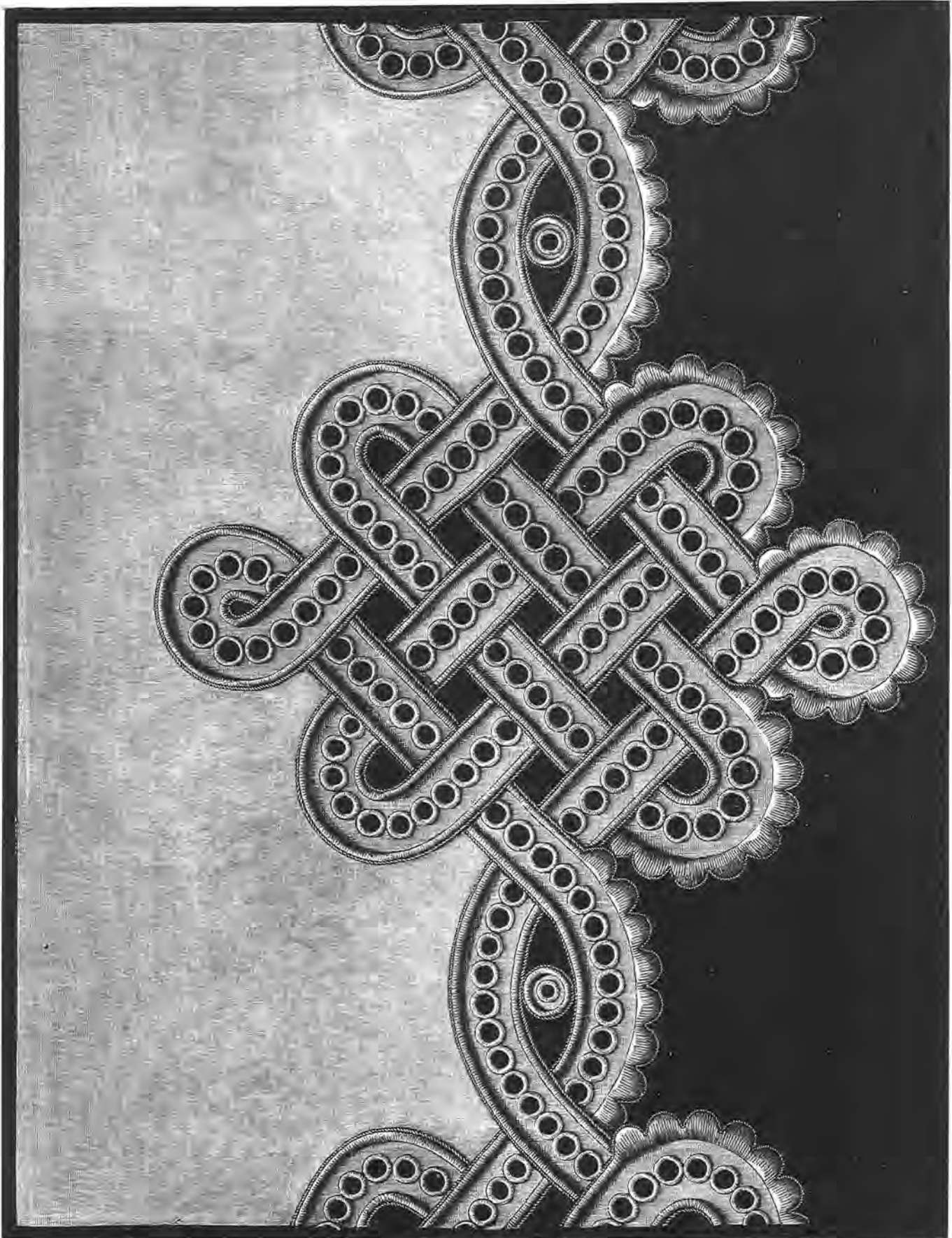
This exceedingly effective stitch, known as 'flame stitch' is of Italian origin and of some antiquity.

The numbers I, II, III, IV, V down the margin of this pattern stand for the 5 shades, Brun-Cuir 430, 431, 302, 432 and 325 — A Noir grand-teint 310 — B, C, D, E, F 5 tone Gris-Tilleul 391, 392, 393, 330 and 331 — G Écru naturel — H, J, K, L, M 5 tone Gris-Amadou 386, 385, 384, 383, 329 — N, O, P, Q, R 5 tone Rouge-Géranium 349, 350, 351, 352, 353 — S, T, U, V, W 5 tone Gris de Plumb 382, 381, 380, 349, 348.

# Madeira work

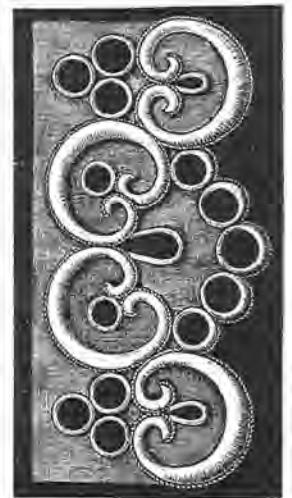
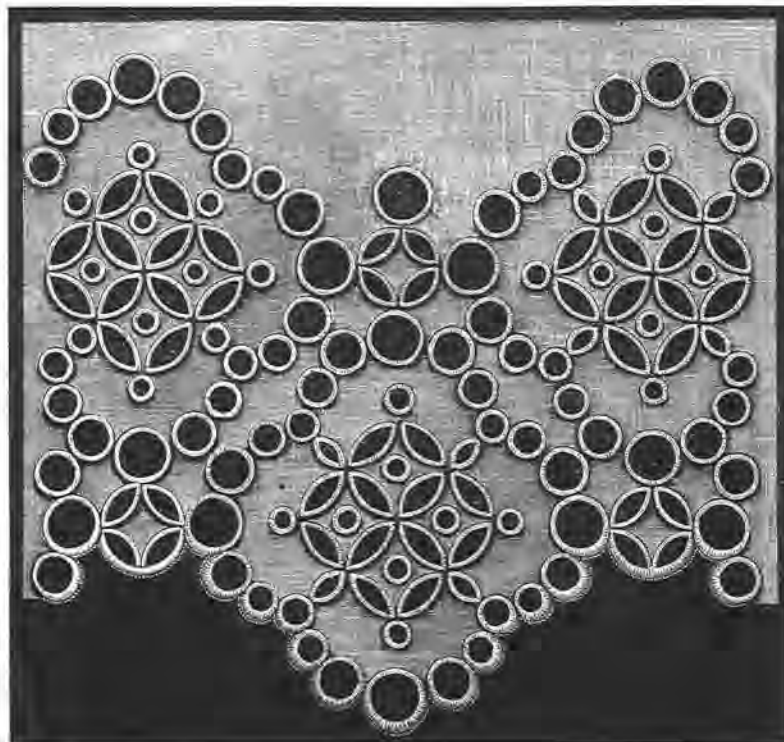
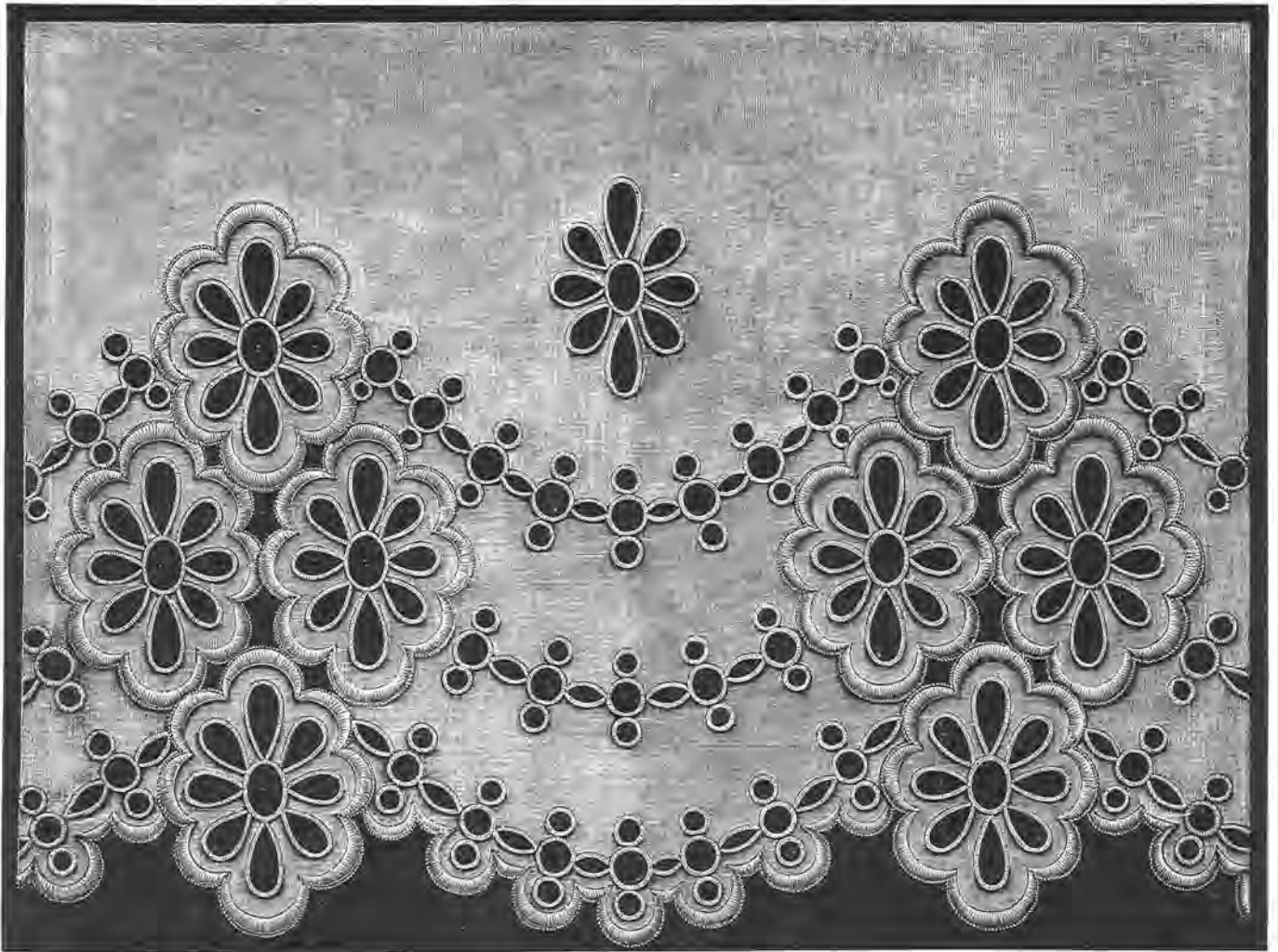
MATERIALS: Fine linen, white or unbleached cambric, or fine rather transparent muslin.  
Coton à broder D.M.C Nos. 40, 50, 60, Q<sup>ue</sup> Madeira.

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### MADEIRA WORK

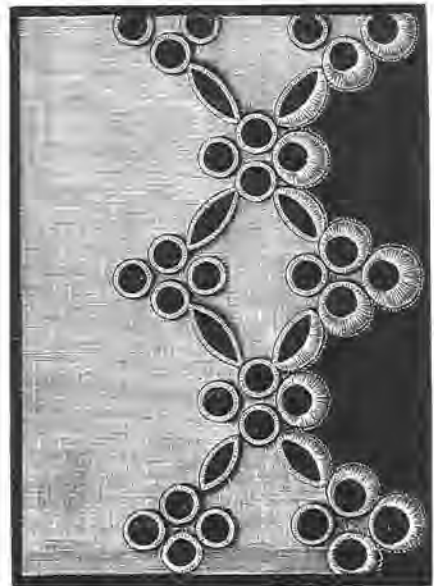
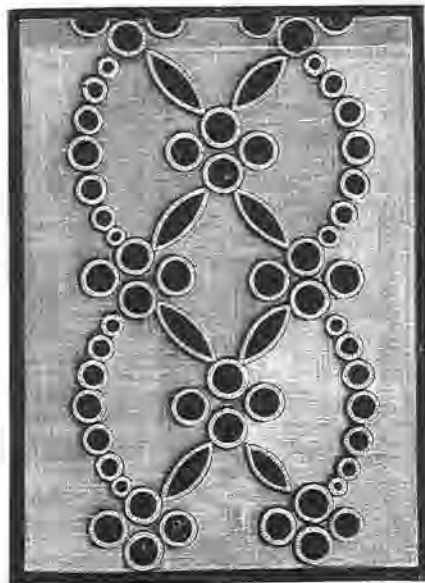
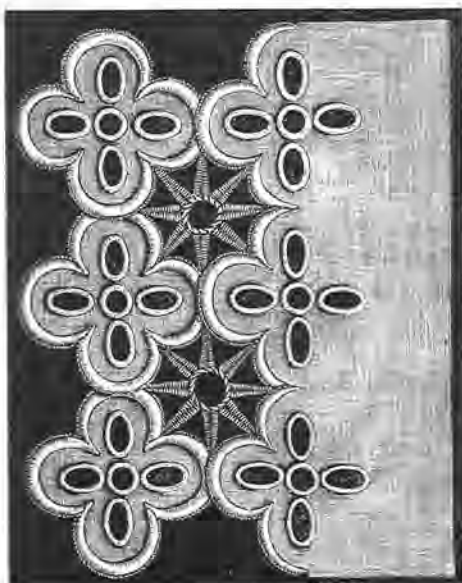
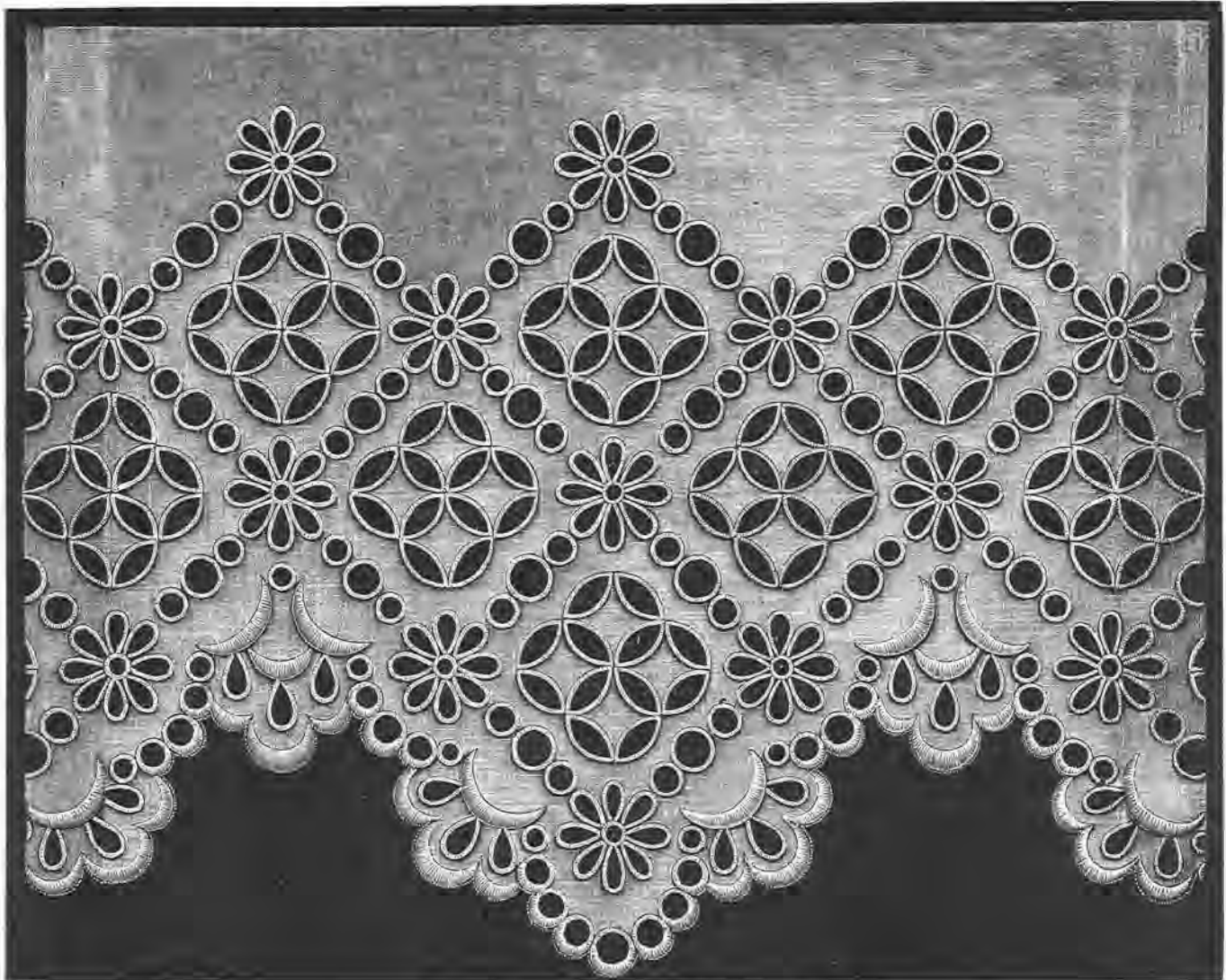
Though embroidery of this kind is generally done with a machine, that which is made by hand is much to be preferred, as being not only more beautiful, but also stronger and more durable.



### MADEIRA WORK

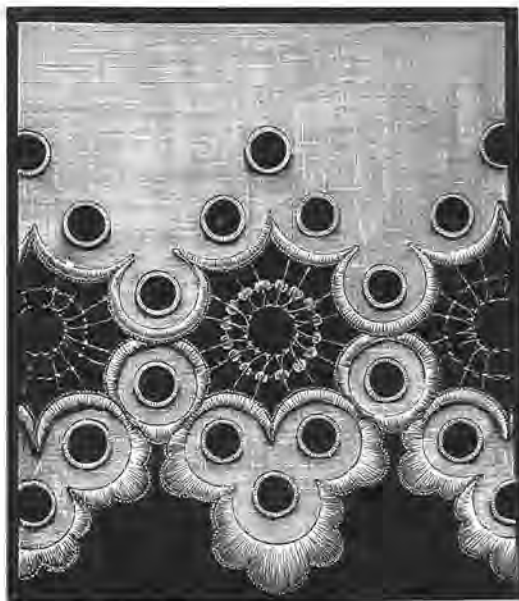
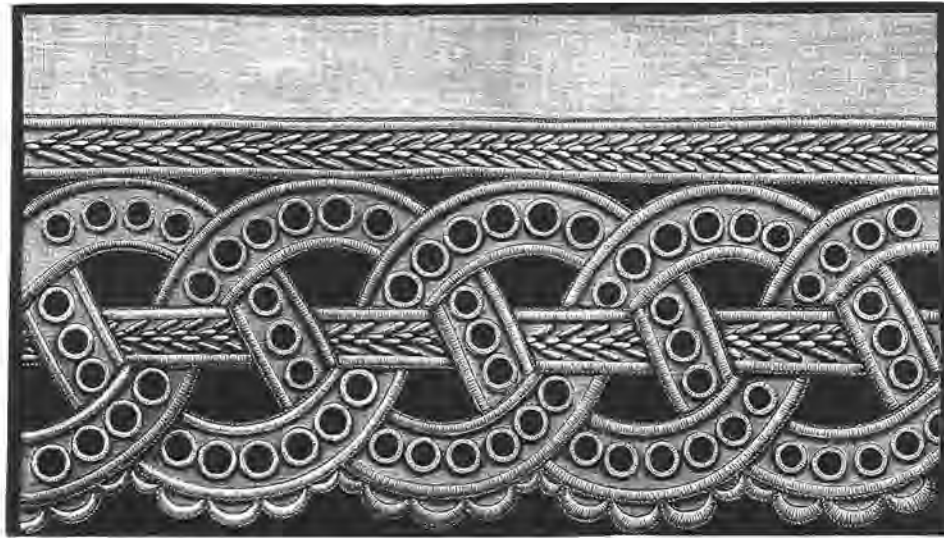
All the patterns are done in the same way, and according to the degree of fineness required, are worked with either 40, 50 or 60 Coton à broder.

The most suitable materials for Madeira embroidery are fine white or unbleached cambric, close firm muslin, or any other fine, closely woven, transparent stuff. The design is transferred to the material



MADEIRA WORK

with a fine pencil, the stuff then tacked upon waxed cloth, and when the outlines have been traced with running stitches, the stuff within the little rings that mark where the holes are to be is cut across the middle with a small sharp pair of scissors, and turned in under the outline; the rings are then overcast with close tightly-drawn stitches. Rows of contiguous holes should be traced with two waved lines of



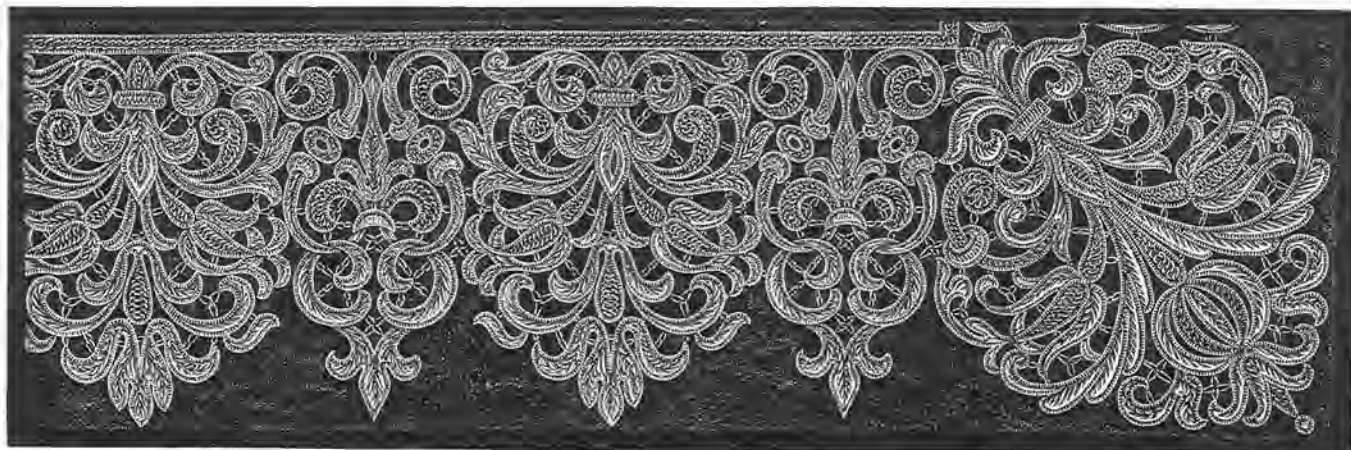
running stitches, and it is best to do the overcasting in two divisions, that is, all the upper halves of the holes first, and then the lower.

The crescents and raised figures must have a thick padding of running stitches and then be closely and firmly buttonholed over. The rosettes are worked with Fil à dentelle D.M.C (lace thread) No. 70, 100, 200 or 700. Holes that are not quite close together should first be traced once all round, then again half round only, and that half overcast. In this way you can pass to the next hole by a small stitch made at the back.

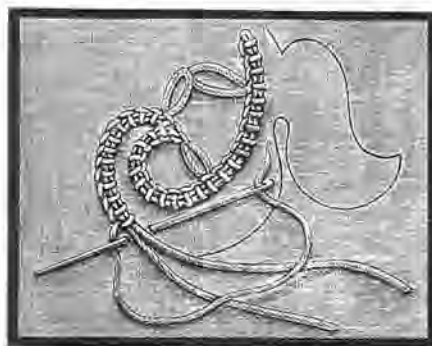
# Spanish embroidery

MATERIALS: Yellowish nanking, English satin in old gold colour or yellow Russian linen for the foundation.  
Washing gold thread (Or fin à broder D.M.C N° 25) in Jaune-Rouille moyen 368.

Our illustration represents a piece of the handsomest and most effective kind of needlework art can devise, which any one who is accustomed to buttonholing will find comparatively easy to copy: the stuff need not be mounted in a frame, and the embroidery can be done in separate pieces, joined together afterwards. Spanish embroidery has the further advantage of being applicable to a great variety of uses; on an old gold ground it makes an exceedingly refined and suitable decoration for church furniture of every kind, as also a handsome trimming for dresses and domestic upholstery.

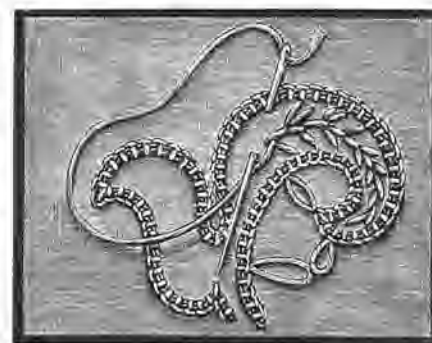


Four corner figures as shown in fig. I with a single scallop between, half of which is represented in fig. II, will make a border large enough for an altar cushion, for the centre of which nothing more is wanted than an ecclesiastical emblem or monogram. By the insertion of one of the scallops seen



DET. A.

in fig. II, or several in regular alternation, between the corner figures (see fig. I), squares can be made of any size required, and straight lengths can be made by the repetition of fig. II as often as is necessary: on a foundation of dark coloured velvet these make handsome borders for dresses.



DET. B.

The first thing is to trace the outlines of the design and the lines

of the picots on the foundation, which should be of yellowish nanking and requires no backing. When English satin is used for the foundation it must be backed, to give it more substance, with white or yellow cambric or slightly starched muslin, tacked on straight to the line of the thread, and all the stitches of the embroidery and the buttonholing must be made through the satin, and backing and satin both are cut out together afterwards. Begin your work by cutting a piece of gold thread, about a metre long, bending it in half and sewing it down double, along the lines of the drawing with button-hole stitches, set a little distance apart as seen in the working detail A. The outside one of the two gold threads is used for forming the picots.

When the whole figure has been buttonholed, the superfluous ends of gold thread should be cut off and used for the smaller parts of the pattern.



## SPANISH EMBROIDERY

The fillings are worked partly in Or fin a broder D.M.C No. 40, partly in Coton a broder D.M.C No. 35, in fishbone or buttonhole stitches, as the worker prefers, the former made short or long according to the space they have to fill. Detail B sufficiently explains this part of the work. When the embroidery is finished, lay it down, the wrong side up, on a soft thick surface, consisting of several layers of stuff, cover with a damp cloth and iron it with a hot iron. Then all the superfluous stuff round the edges and underneath the picots must be carefully cut out close to the stitches with a pair of sharp



FIG. I.

pointed scissors. If it is a border for a dress which you are making in several pieces, join them together and sew them on to the talon or braid, which, as it does not admit of joins, must be made all in one of the required length; it consists, as seen in the illustration, of two rows of buttonhole stitches with a chain between, formed of gold braid which is sewn on to the foundation and secured at every link, top and bottom, by the buttonhole stitches.

In fig. III we have a narrow border of Spanish embroidery executed in rather a different way. The

SPANISH EMBROIDERY

foundation is Russian linen of the darkest shade obtainable. The buttonholing is done in the same way as before but no backing is needed. The fillings are worked in Or fin à broder D.M.C No. 30, on counted threads; the order and arrangement of the stitches may be learnt from the illustration.

This way of carrying out the design has quite a charm of its own, and some find it easier than the foregoing. To give work of this kind a sheeny look, it should be done on cream-white Russian linen, the gold cord buttonholed over with Coton à broder D.M.C No. 35 of any colour preferred, and the fillings



FIG. 11.

worked in Chiné d'or D.M.C No. 30 of the same colour as the buttonholing. In this manner you can make gold red, blue, green or violet shot embroideries, resembling coloured gold lace; these are applicable to a variety of purposes, and wash exceedingly well.

Each of the patterns here given can be carried out in the three ways we have described, but we may remark that the two first, which are worked entirely in gold colour on a gold coloured foundation are better suited for church decoration than the third one, shot with colour, which is better

SPANISH EMBROIDERY

adapted for ornamenting articles of dress or household furniture, where gay colours need not necessarily be out of place.

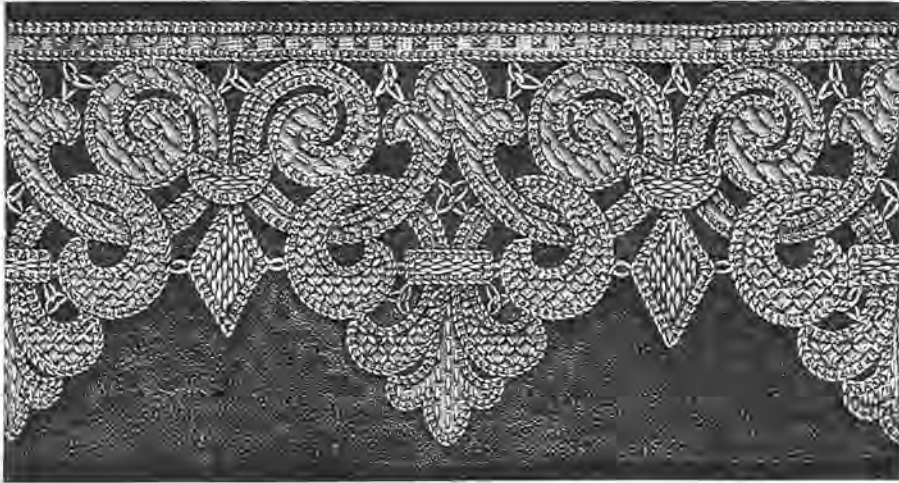


FIG. III.



# Gold Embroidery

MATERIALS : Dark red silk velvet and stout linen for the foundation,

Or fin à broder D.M.C (washing gold) No. 20, 30, 40, and Cordonnet d'or D.M.C No. 6, for the embroidery.

Coton à broder D.M.C No. 3, 16 and 50, Coton à tricoter D.M.C No. 25, Coton à repriser No. 25-4 for the padding.

Fil à dentelle D.M.C No. 70 and 100 (fine lace thread) for the sewing on. All these in gold colour : Jaune-Rouille moyen 308.

Not only does this illustration furnish an exceedingly handsome and artistic pattern for an effective piece of gold embroidery, it gives at the same time all necessary indications as to the newest and best method of executing work of the kind. The peculiar charm and character of the piece here represented



is due to the different degrees of relief given to the different parts, some being very much raised whilst others are all but flat. This relief is obtained not merely by stiff pieces of cork, felt, or stiff paper, laid on as a substratum for the stitches, but also by soft thick embroidery in gold coloured D.M.C cotton.

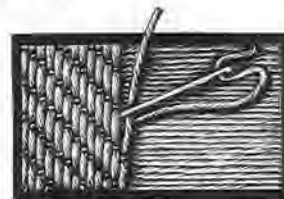
Fig. I is a reproduction on a small scale of the whole work, which is admirably adapted alike for church and house decoration. Figs. II and III represent portions of the pattern in the original size, and



DET. A.



DET. B.

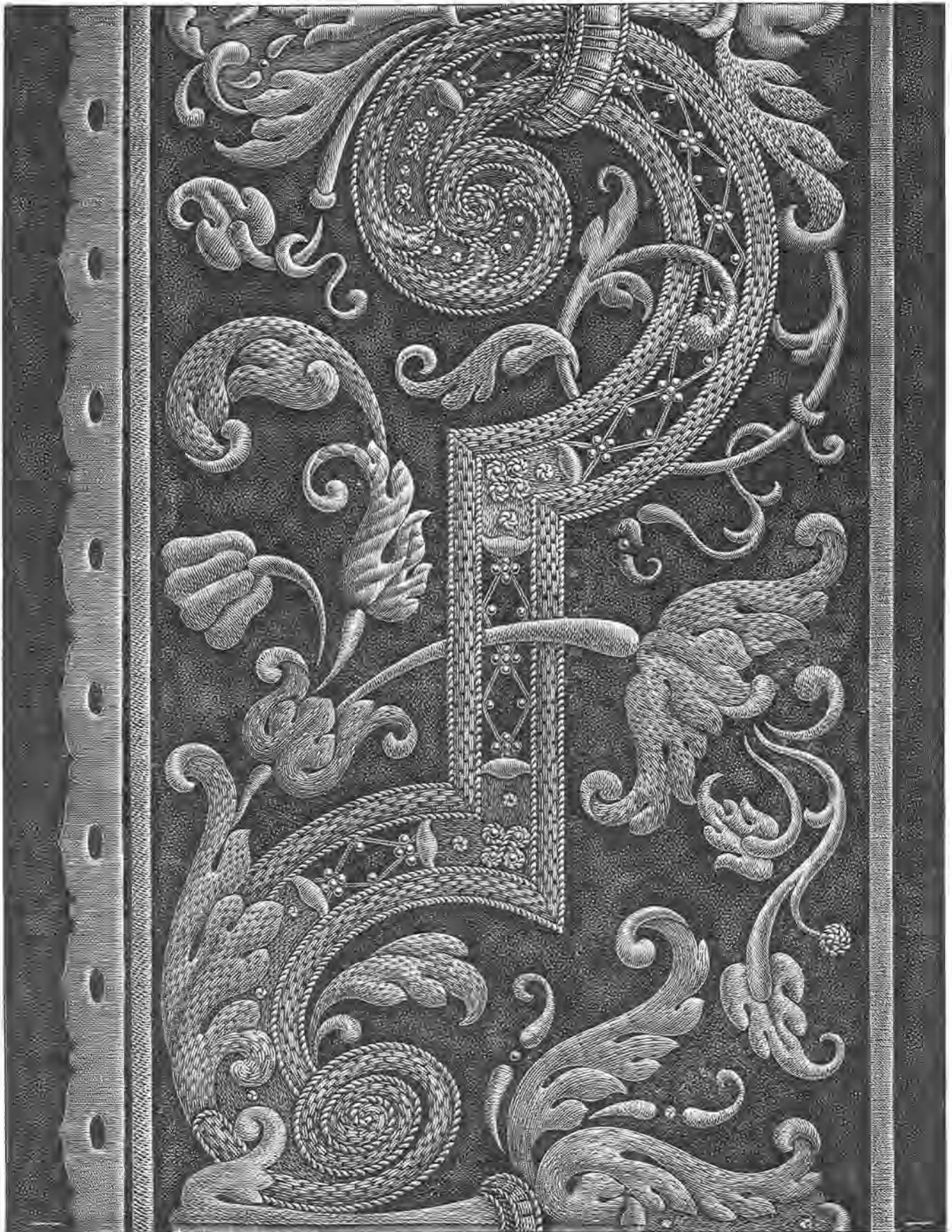


DET. C.

in process of execution. You begin by mounting the silk velvet foundation (the colour is optional, that of our model is dark red) in a frame, and tacking a piece of stout white linen that has previously been washed underneath it, straight to the line of the thread. The easiest way to transfer the design to the stuff is to trace it first on transparent paper (paying attention to the little arrows in the margin which mark the join) then tack the paper on to the linen at the back of the velvet and trace the lines of the pattern with running stitches in Coton à broder D.M.C No. 50 through both linen and velvet, and made longer on the side of the velvet than at the back, as seen in fig. III. Then work the flat portions of the embroidery : these must be covered first with Coton à repriser D.M.C No. 25-4 as shown in fig. III and this foundation overlaid with Or fin à broder D.M.C No. 40 (gold thread) used double and sewn down with Fil à dentelle D.M.C No. 70, as explained by the working detail A. In doing this the double gold thread must be bent backwards and forwards in the manner shown in fig. III, and so laid as to follow the lines of the pattern exactly. Next comes the padding of the raised flowers and leaves, shown in several parts of the same figure. First Coton à broder D.M.C No. 3 is tacked on in sufficient quantity, then the raised parts are covered with Coton à repriser No. 25-4, in doing which you give

### GOLD EMBROIDERY

them the soft rounded shape required. You then work over this foundation with Coton à broder D.M.C N° 16, as in white embroidery. The gold thread is then laid over this embroidery in the three different



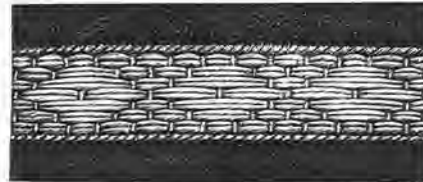
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ways shown in the working details A, B and C. The small leaf and flower-shaped parts of the design are stitched over with Or fin a broder D.M.C No. 40, on a foundation of embroidery. The gold thread



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is carried by a rather coarse needle, and drawn through the stuff like any other thread. Some little leaves and the small cup-shaped flower are 'strewn' with gold thread; this is done by carrying a double gold thread backwards and forwards over the surface of the embroidery and securing it at the edges with small tightly-drawn overcasting stitches. For this the double gold thread must be wound on a spool with a handle, an implement which is familiar to every gold embroideress. The outside border broken by oval holes is gold-strewn in the same manner. Fig. 3 clearly shows how this is done over a foundation of cardboard or leather covered with stitches in Coton à broder D.M.C No. 3.



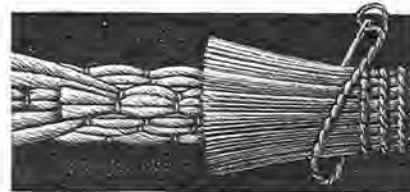
DET. D.

The outside border broken by oval holes is gold-strewn in the same manner. Fig. 3 clearly shows how this is done over a foundation of cardboard or leather covered with stitches in Coton à broder D.M.C No. 3.

The narrow stripes within this and along the top of the band of work are stitched in the manner shewn in the illustration. The outside border may, if preferred, be worked without a stiff foundation, and in the same manner as the other parts of the embroidery (see detail D, further explained by E, F and G.) For this purpose you begin by sewing on 4 double rows

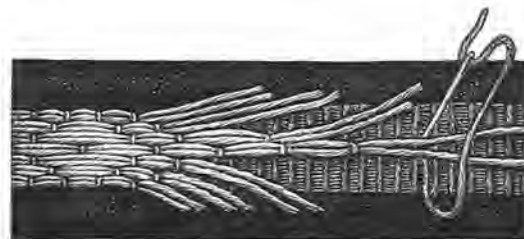


DET. E.



DET. F.

20 or 30, couched as shown in detail G. Begin in the middle of the border, before each overcasting stitch, skip 4 long stitches of the foundation, and work the row to the end. In the next row, skip first 6 and then 2, and so on; in the third row, first 4, then 2 and then again 2, whilst the last row — next to the last line of the border worked in Cordonnet d'or D.M.C No. 6 — is entirely composed of stitches made over every 2 threads of the foundation. You then repeat this process from the 2<sup>nd</sup> to the 5<sup>th</sup> row, in the other half of the border. In the same way, but always over 2 threads of the foundation, you work the chief lines of the pattern. Fig. III shows, how first 2 double threads of Coton à broder D.M.C No. 3 are sewn on, then 1 double thread on the top of them, and then how you have to make the long overcasting stitches at regular distances from each other, in tightly twisted Coton à tricoter D.M.C No. 25, over which the gold threads are couched, always skipping 2, and in each row 2 different ones. The corded outlining of these figures is done with Cordonnet d'or D.M.C No. 6, the lattice work inside with Or fin à broder D.M.C No. 40, whilst the dots are embroidered with gold beads.



DET. G.

of Coton à broder D.M.C No. 3 with overcasting stitches, and then 3 double rows over these (see detail E); over them again, 2 double rows, and finally 1 row. Then cover this thick foundation with a layer of Coton à repriiser D.M.C No. 25, and sew it down with a tightly-twisted double thread of Coton à tricoter D.M.C No. 25 (see detail F.)

These long stitches must be set at exactly equal distances from each other, which is best done by the help of a small piece of ruled paper. On the top of this foundation comes the double gold thread, Or fin à broder D.M.C No.

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