

CHAPTER XXIII

DECORATION: EMBROIDERY

Outline stitch (Fig. 235), is worked from left to right along the line to be followed.

Bring the needle out at the left-hand end of line, let the thread drop below line, take a stitch from right to left on the line, one-half the length of stitch to be used, bringing needle out in same hole, where thread came out last, and take up next stitch, one-half length beyond, and bring needle out in same hole with end of preceding stitch, continue in this way, making a long stitch on the right side and a short one on the wrong side, and allowing thread to drop

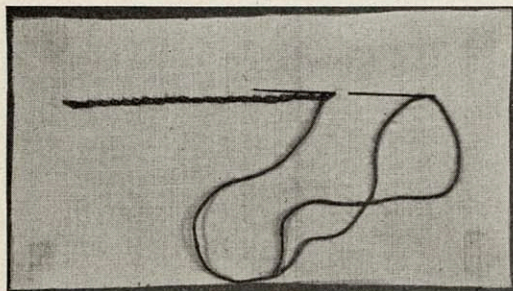


FIG. 235.—Outline stitch.

below line each time. The right and wrong sides of this stitch are the reverse of the right and wrong sides of backstitch used in plain sewing.

Chain Stitch (Fig. 236), is worked toward one, bring the needle

up at the end of the line, let thread hang naturally, or hold in place with the left thumb, put the needle back in the same hole it just came through, and bring it out a short distance in advance, and over the thread which thus is held down in the form of a loop; each stitch is made in the same way, one end of it coming out through the preceding stitch, and the other end held down by the next stitch.

Lazy daisy stitch (Fig. 237), is a very simple and easy way to work the petals of tiny flowers as small daisies or forget-me-nots. One lazy daisy stitch makes each petal.

To work: Bring the needle up at the inner end of petal near the center of the flower, hold the thread under the left thumb, put the needle in exactly beside the hole it just came through and bring it

out at the tip or outer point of the petal over the thread, thus making one chain stitch, then put needle in again at the tip of petal, outside the chain stitch so as to make one stitch over the thread, thus holding the chain stitch in place. Repeat on each petal.

Blanket stitch (Fig. 238), so called because used to finish the cut edge of a blanket or other flannel article, to prevent its ravelling; when used in embroidery it is usually erroneously called "button-hole stitch." See Fig. 239 for details of stitch.

This stitch is used to finish edges of linens when finished with scallops or scrolls and to follow the outline of designs in surface work.

To work: For example, on a scallop, hold the lower edge of the scallop toward you, begin at the left-hand end of it, and work towards the right hand, do not use a knot, but run thread through center of scallop for a few stitches, and bring the needle through on the lower edge of the scallop, let the thread fall naturally toward the right hand, or hold down with the left thumb, put the needle in on the upper edge of scallop and bring through on outer edge exactly beside first stitch, pull thread into place and repeat, being careful that each stitch is perpendicular and very close to the preceding one.

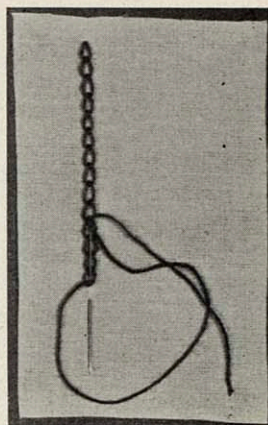


FIG. 236.—Chain stitch.

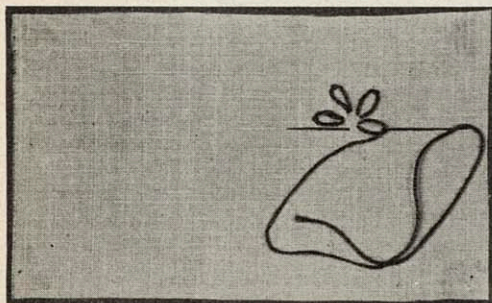


FIG. 237.—Lazy daisy stitch.

The stitch may be varied, when used elsewhere than on scallops or on very large scallops, by alternating one long and one short stitch or lengthening and shortening them gradually in groups, to form pyramids, triangles or battlements. If it is desirable to have the

work raised slightly, the scallop or other design may first be padded by placing a row of running stitches on each outline and through the center. This padding may be done with the same thread used for the embroidery, or darning cotton may be used. The latter is cheaper and fills in more quickly (Fig. 240).

Feather, Briar or Coral Stitch (Fig. 241).—These names are given to variations of the buttonhole or blanket stitch. Each stitch taken is a blanket stitch, worked first on the right of the line to be

followed, then on the left, again on the right and so on to completion. The variation comes in the slant of stitch and the number placed on one side of the line before reverting to the opposite side.

The stitch is made toward the worker; bring the needle out at the top of the line, hold the thread under the left thumb, stick the needle in one-eighth inch or less, to the right of the point where thread

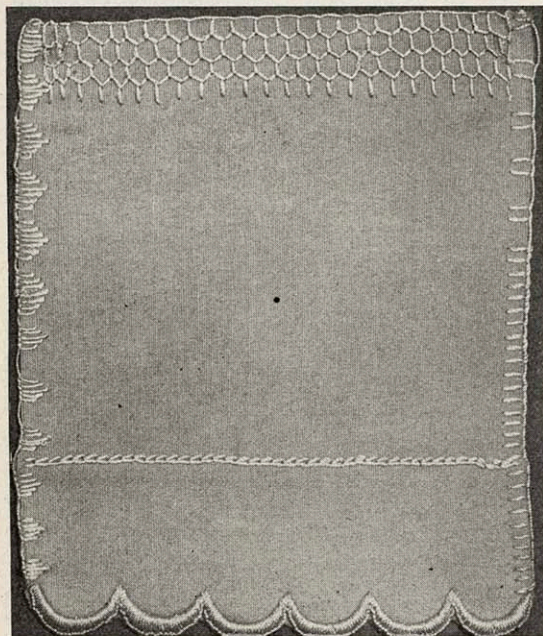


FIG. 238.—Varieties of blanket stitch, plain, honeycomb, scallops.

came out, and bring needle out about one-eighth inch or less, below and slanted slightly toward line of design. As the needle is brought out over the thread, a buttonhole stitch is formed. Then throw the thread around to the left and make a similar stitch on the left-hand side of the line. Continue in this way. This may be varied by making two or more stitches on each side of the line each time before working on the opposite side. The illustrations show how this may be done.

Herringbone or Catch Stitch (Fig. 242).—Used for decoration and for practical purposes to hold down an unfinished edge, as the unturned edge of a hem in flannel or the edges of a seam in flannel.

This stitch is worked from left to right, between two (imaginary) horizontal lines. Bring the needle out at the left-hand end of the lower line, take a stitch from right to left on the upper line, sufficiently in advance of the first stitch on the lower

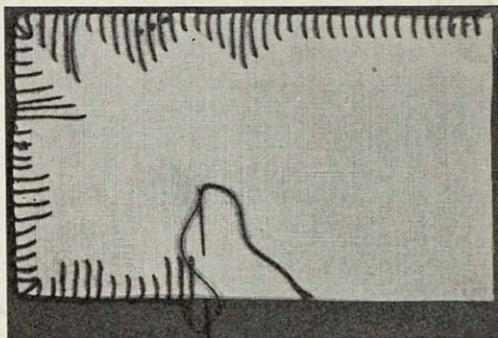


FIG. 239.—Blanket stitch, detail.

line, to give the desired slant to stitches, then take a stitch from right to left on lower line at the proper distance to give the desired slant; proceed in this way for the remainder of the work.

Cross Stitch (Fig. 243).—Used as ornamentation either by

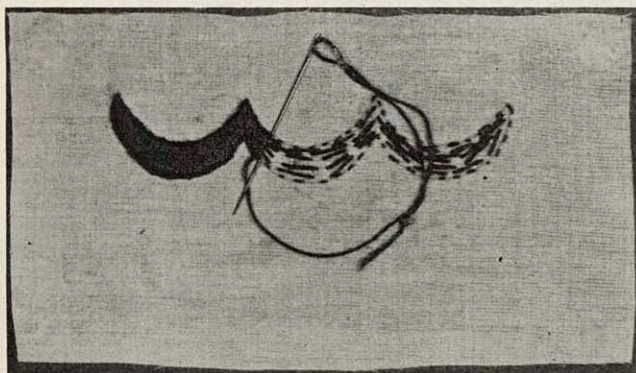


FIG. 240.—Blanket stitch, scallops.

working the design with the stitch or by working in the background in cross stitch and leaving the pattern in the material itself. This stitch is also used for marking initials on undergarments, bed linen and towels.

Cross stitch is simply one stitch crossed over another, the two occupying a perfect square, crossing it diagonally from corner to corner; it must be worked according to the lines formed by the warp

and woof threads of the material, which gives a quaint angularity to the design thus treated. If the threads of the material are very fine or otherwise difficult to follow, or one wishes to work a design diagonally across the corner of an article, as a handkerchief, penelope or cross stitch canvas may be basted upon the surface of the

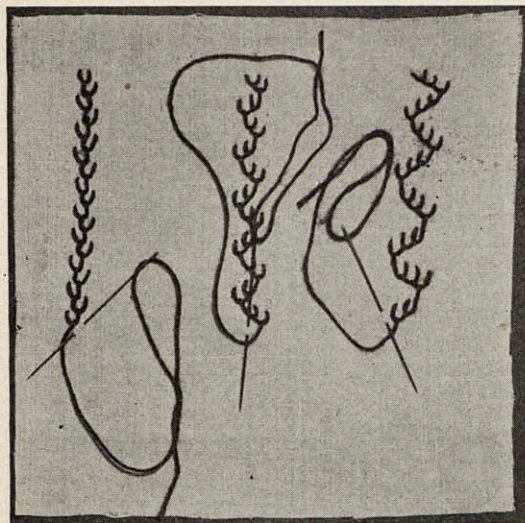


FIG. 241.—Feather, briar or coral stitch.

material and the stitches worked over and through both canvas and material, after which the threads of the canvas may be drawn out.

The stitches must always be crossed in the same way, and worked in the same direction in order to present an even surface.

To work: Proceed from right to left, use no knot, let end of thread be caught by stitches on under side; bring needle up at lower left-hand corner of first square to be crossed, put it down at upper right-hand corner, up at upper left-hand corner, and down at lower right-hand corner, completing the crossed stitch, go forward to lower left-hand corner of second square to be crossed and repeat.

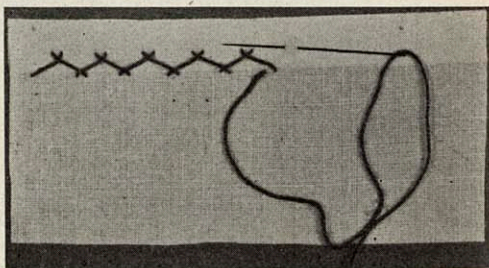


FIG. 242.—Herringbone or catch stitch.

Couching (Fig. 244).—A form of surface work used to outline the motives in a design.

To work: Two threads of the same or contrasting color, are necessary, one very heavy, the other fine, or a cord and a fine thread. The heavier thread or cord is laid along the design on the surface of the material and fastened to it by stitches of the finer thread.

To work: At the right-hand end of the design make a small hole with a stiletto, pass the end of the cord through this hole to the wrong side of the material, then either make a knot at the end of cord, and sew it to material, or firmly sew the end of cord to place. Holding the cord in place along the design with left hand, bring the needle through from the wrong side one-quarter inch from right-hand end of cord and just below it, then put the needle into material above cord,

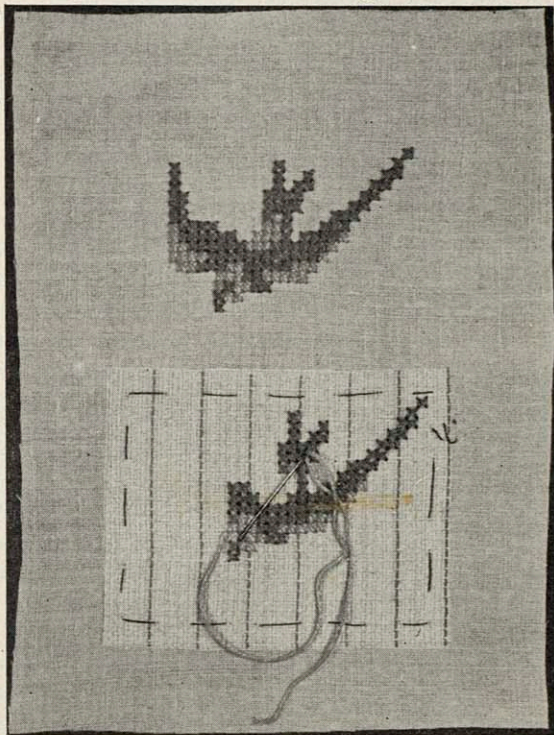


FIG. 243.—Cross stitch.

directly across from where it last came through, move forward as far as desired, from one-quarter inch to one-half inch, according to size of cord and thread being used, and repeat stitch as before.

French Knot (Fig. 245).—Used for center of flowers, as line decoration and to fill in solidly many forms, shapes or spaces.

To make: Bring the needle up to the right side of the cloth at point where the knot is desired, then hold the thread near the ma-

terial with the left hand and wind it one or more times around the point of the needle, stick the point of the needle back into the cloth very near the place where it came out before, push the coil of thread down close to the cloth and hold it with the left thumb, while you pull the needle through to the wrong side. The coil of thread remains on the surface, forming the knot.

Ornamental Tacks.—Used to finish the ends of set-in or tailored

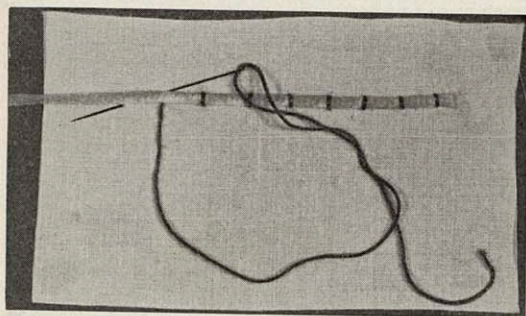


FIG. 244.—Couching.

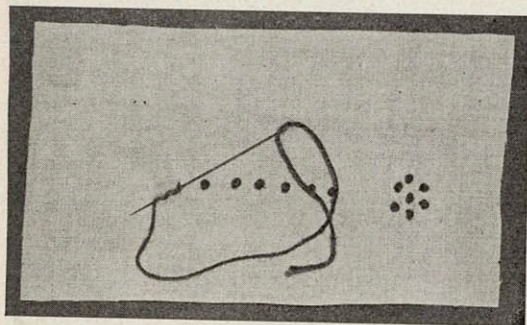


FIG. 245.—French knot.

pockets, the ends of seams or the stitching of plaits on tailored garments. The simplest of these is called a

Bar tack (Fig. 246A), used generally at the ends of pockets. To make: Bring the needle up at the end of the pocket on the outer row of stitching on one side and put it through on the outer row of stitching on the other side, thus making one long stitch across the end of the pocket; repeat two, three or more times, according to the number

of thread used and the size tack desired, bring the needle up and putting it through the same hole each time at the respective ends of the stitch. When enough of these long stitches have been laid, bring the needle up at one end of the bar and exactly below it, put the needle through to the wrong side above the bar and exactly opposite to where it just came up, making a small stitch straight across the long ones; bring the needle up again below the bar

exactly beside the first stitch and repeat, in this manner covering the whole bar with satin stitch. It is necessary that the needle be brought up and put through with two motions, as described, in order to be sure that the long stitches on the wrong side are also covered the same as those on the right side. If desired, each end of this tack may be finished with a small bar tack (Fig. 246*B*) made in the same way.

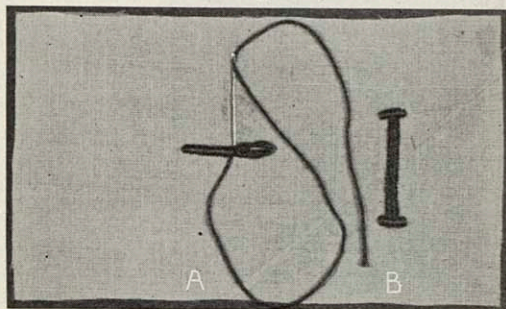


FIG. 246.—Bar tack.

Arrowhead tack (Fig. 247) is used on the ends of the pocket in middy blouses, shirtwaists, etc.

To work: Run needle through center to point *A* in order to fasten end of thread without using a knot, put it down at point *B*, bring it up again at *B*, to the right of stitch just made, put it down at the right of *A* and bring up at the

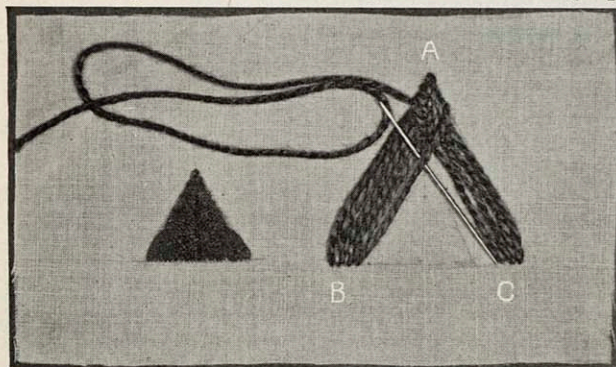


FIG. 247.—Arrowhead tack.

left of *A*, then pass needle under the second stitch made from *A* to *B*, and put needle through to wrong side at *C*, bring it up again just at the left of *C* and down at the left of *A*, up again at the right of *A* and down at the right of *B*, up at right of that stitch and so on until arrowhead is completed. Keep in mind that two stitches are made

parallel to line *AB*, or to line *AC*, before reverting to the other side and that each time the first stitch of pair made parallel to line *AC* is passed under the last made stitch parallel to line *AB*.

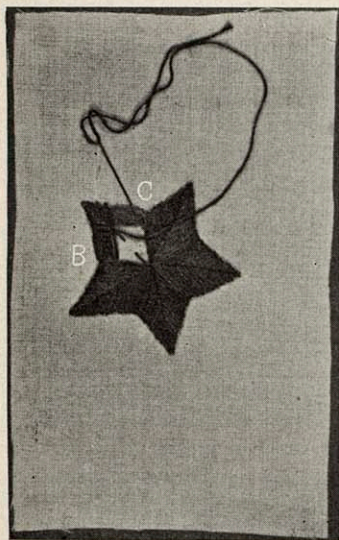


FIG. 248.—Star.

Star (Fig. 248).—The five-pointed star as used on the collar of middy blouses is made in the same way as the arrowhead, *i.e.*, each point of the star is worked separately, placing the stitches as in the arrowhead, except that the stitches from points *B* and *C* progress downward toward the center of the star instead of straight across toward each other as in arrowhead.

Anchors, eagles or other emblems used on sailor or middy blouses are worked with laid or satin stitch (Fig. 258). It is a good plan to baste a piece of crinoline or canvas under the material upon which the emblem is to be worked, and after working cut the canvas away close to the stitching.

The chevron or bars used on the sleeve of blouse are not embroidered, but cut from scarlet or blue material, three-eighth inch wide and may be stitched to the sleeve, or applied with a straight stitch worked over the edges like laid stitch.

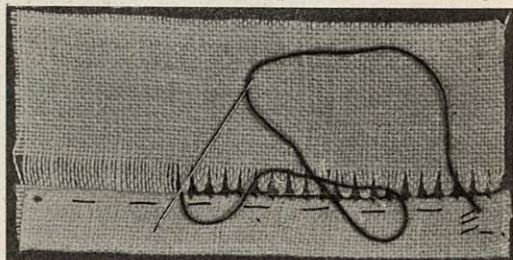


FIG. 249.—Hemstitching.

Hemstitching (Fig. 249) is an attractive way to finish the top of a hem. It must be done along the thread of the ma-

terial as threads must be drawn in preparation for the work. To prepare material, decide upon the width of hem to be made, measure up from the edge of the material, twice this amount plus one-eighth

inch for the first fold of the hem ; at this point draw the first thread from the material. The number of threads to be drawn, or the width of open work to be made at the top of the hem, will be determined by the weight of the material, the depth of the hem and the size of the garment or article which is being made. When the threads are all drawn, fold and baste the hem to place, being careful to have the edge of the hem lie exactly along the lower edge of drawn space.

To work: Hold the wrong side of hem toward you, the line of open space along the cushion of first finger on left hand, pass the needle from left to right through the first fold of hem, to conceal the end of the thread, do not use a knot. Now pass the needle from right to left behind a group of four or five threads in the drawn space and pull the thread through, again pass the needle behind the same group of threads and through the folded edge of hem, but not

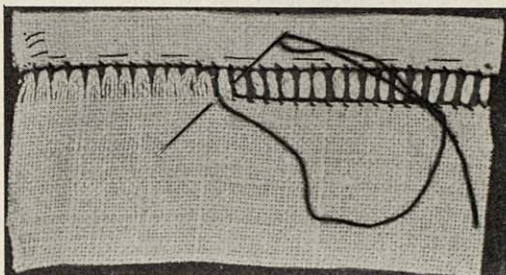


FIG. 250.—Double hemstitching.

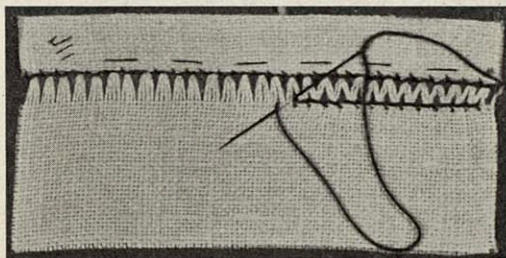


FIG. 251.—Diagonal hemstitching.

through the cloth behind hem, draw the thread tightly, thus holding the group of threads close together, repeat with each new group of threads. *Double hemstitching.* After the foregoing line of work has been accomplished, turn the article around and repeat the same stitch on the opposite side of drawn space, using the same groups of threads on this side, thus making straight bars of threads across the open space (Fig. 250). *Diagonal hemstitching.* Make the first row as in plain hemstitching. In the second row, let the needle lift half of each, same group of threads making a zig-zag line of bars (Fig. 251).

Smocking (Fig. 254) is an ornamental way of arranging and holding fulness in various parts of garments, in place. The material to be smocked must be gathered very regularly and drawn up to

about one-fourth the measurement when plain, and then on the surface of the gathers ornamental stitches are worked. In order to make the gathering very regular, the material should first be marked or "charted" on the wrong side by horizontal rows of dots, the space between the dots, usually from one-eighth to three-eighth inch, to be governed by the weight of material and the amount to be gathered (Fig. 252). The distance between the horizontal rows of dots, varies from three-eighth to three-quarter inch. The dots may be marked with pencil, using a ruler to measure and guide, or transfer patterns may be purchased

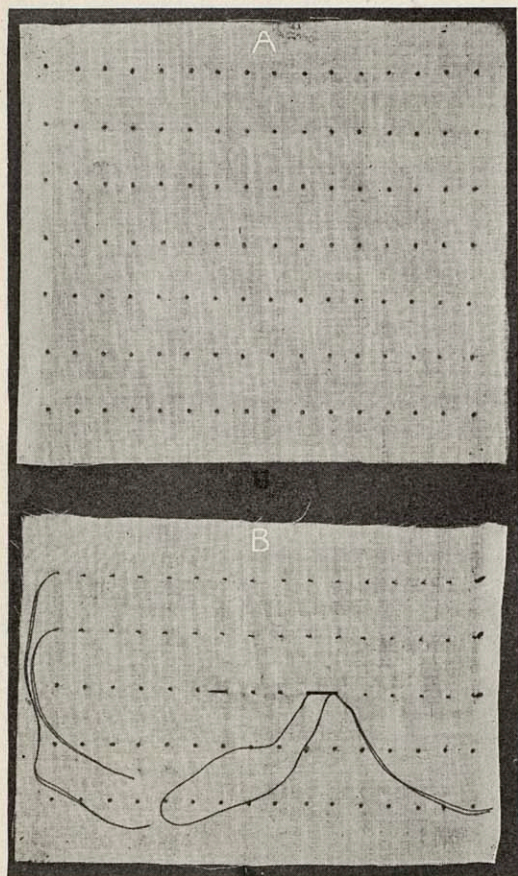


FIG. 252.—A, charting material; B, gathering material.

and used for this purpose. For the gathering, use strong thread, No. 40 to No. 60, according to the weight of the material; work on the wrong side, take one little back-stitch at the first dot to prevent knot pulling through material later on, then gather by lifting the

material between dots on the needle and passing over just a few threads of the material on each dot. When all lines of gathering are in, draw the material up to about one-quarter the original width and fasten by winding each thread on a pin or by tying two threads together. Next turn to the right side and pull the gathers into place so that each stitch full comes up evenly in place, the same on

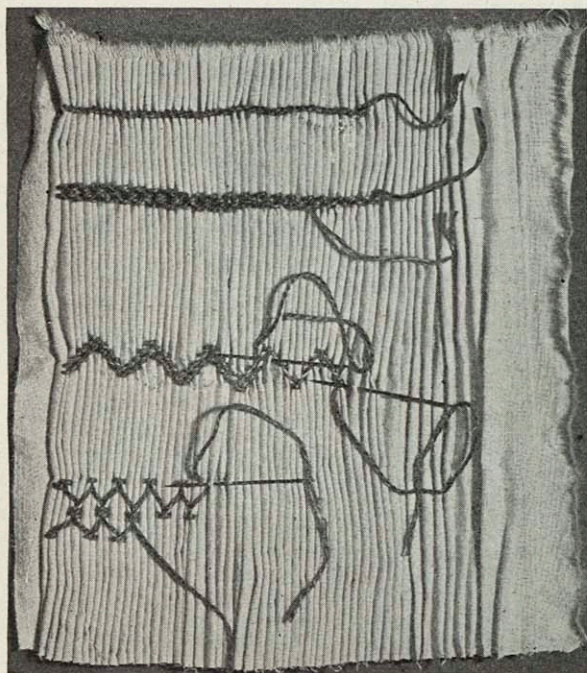


FIG. 253.—Smocking—Method of making stitches; *upper row*, outline stitch; *second row*, cable stitch; *third row*, wave stitch; *lower row*, diamond stitch.

each row of gathering, thus laying the fulness in even lines throughout (Fig. 253).

Now we are ready for the decorative stitches; use any embroidery cotton or silk suited to the material, same or contrasting color.

Outline Stitch.—The first stitch which is always used at the top of any design in smocking is simply the outline stitch (Fig. 253), worked on the first row of gathering, let the thread drop naturally below the needle and take up the tip of one plait in each stitch.

Single cable (Fig. 253) is worked on second row of gathers from left to right side, like the outline stitch, but reverse the thread with each stitch, *e.g.*, let the thread drop below the line for first stitch, throw it above the line for the second, below the line for the third, and so on.

Double cable (Fig. 253) is made by working another row of single cable, close under the first row, but reverse the thread in the opposite order, *e.g.*, throw the thread above the line for the first stitch, below for the second, above for the third, and so on.

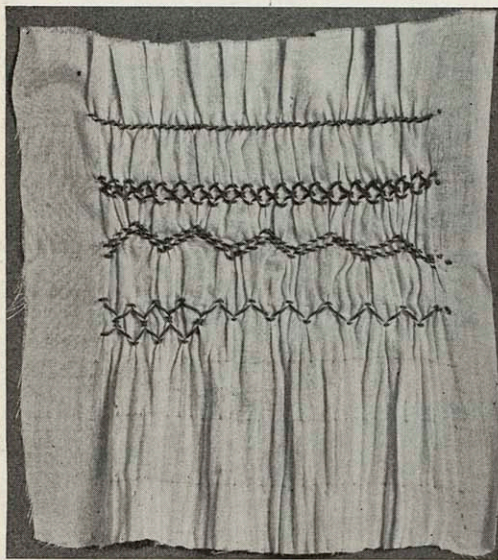


FIG. 254.—Smocking, showing material after stitching is completed and gathering thread removed.

Wave stitch (Fig. 253) is worked a waving or zig-zag line from left to right, bringing the needle up through the first plait, half way between the third and fourth rows of gathers, work four outline stitches in a gradually ascending line with the thread below the needle, then reverse the thread and make the first stitch exactly beside the fourth and complete four in a gradually descending line with the thread

above the needle, reverse the thread again and work up, and so on, keeping in mind that as you work down the thread should be above the line, and that the last stitch of one line and the first stitch of the next line are side by side. Work two or three rows of wave stitch close under each other. If you wish to vary it, work a second group of wave stitch below the first, so that the lower and upper angles of the respective groups meet, forming diamond shapes.

Diamond stitch (Fig. 253), start as for outline stitch, take one stitch in the first place on a gathering thread, with the thread below

the needle, another beside the first, in the next plait with the thread above the needle, then half way down toward the next gathering thread, take a stitch in the third plait with the thread above the needle, another beside it with the thread below the needle, then up to the gathering thread again and so on to the end of the line. Repeat the diamond stitch with points meeting to form squares. A

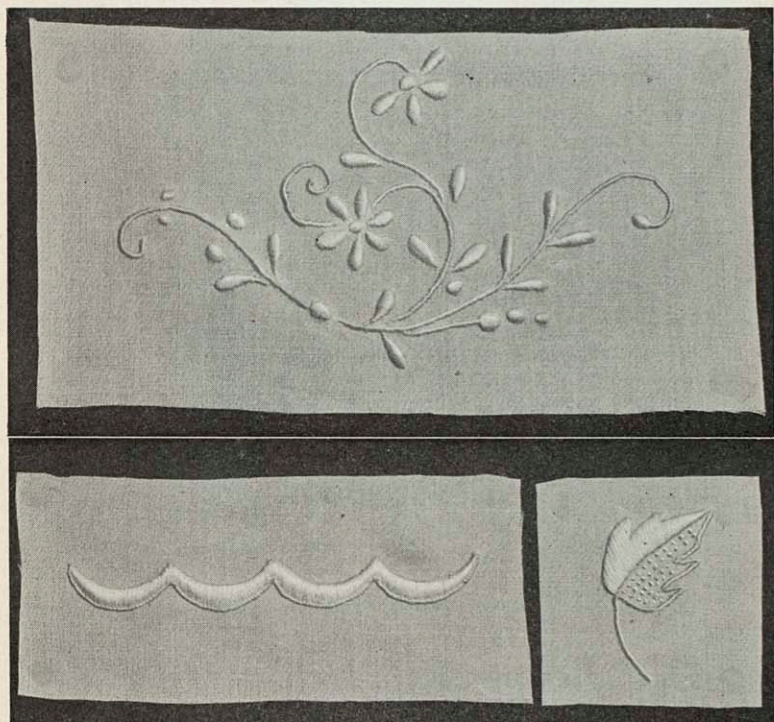


FIG. 255.—French embroidery, floral design; scallops.

number of rows, covering the surface makes an attractive decoration. When the smocking is completed, it is well to press or steam it before pulling out the gathering thread, in order to make the plaits stay in place and the embroidery stand out. Lay the work face down on the ironing board, lay damp cloth on top and pass a hot iron very lightly over it; do not press on it. Then remove cloth and pass or hold iron over the work until dry.

French embroidery or white work is mainly satin stitch, relieved occasionally by seed stitch, matting, French knots and eyelets. It is used for decoration of lingerie and household linen, either in floral designs or initials and monograms (Figs. 255, 256 and 257).

Satin stitch (Fig. 258), sometimes called laid work, because the stitches are laid exactly parallel and close together, across the unit of design; when being worked, *e.g.*, a leaf flower petal, stem or portion of a letter, is worked from left to right, holding the unit so that the

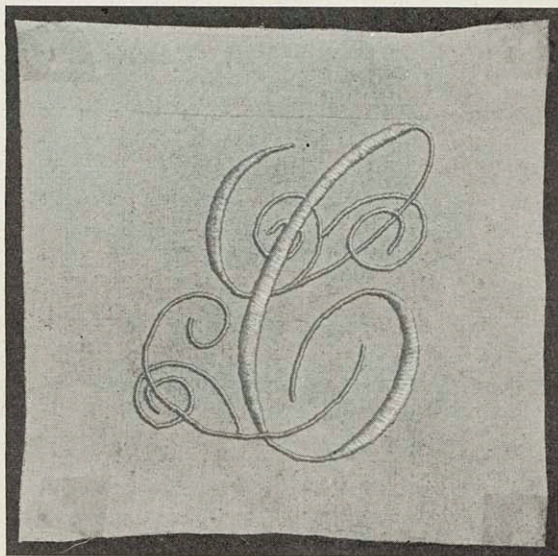


FIG. 256.—French embroidery, initial.

stitch may be worked vertically. Bring needle out on edge of leaf next to worker and put it in on opposite edge, putting needle in and out each time exactly beside the preceding stitch, and exercising care to preserve an unbroken contour of the unit. The work is finer if the distance covered by the stitch is short, thus preventing the separation of stitches afterward; therefore if a petal or leaf is rather broad, divide the stitches in the centre, by putting the needle up and down on the center line of unit, but be careful to keep this line even and exactly in the centre of leaf. The satin stitch is usually brought into relief by padding the design before working, this is

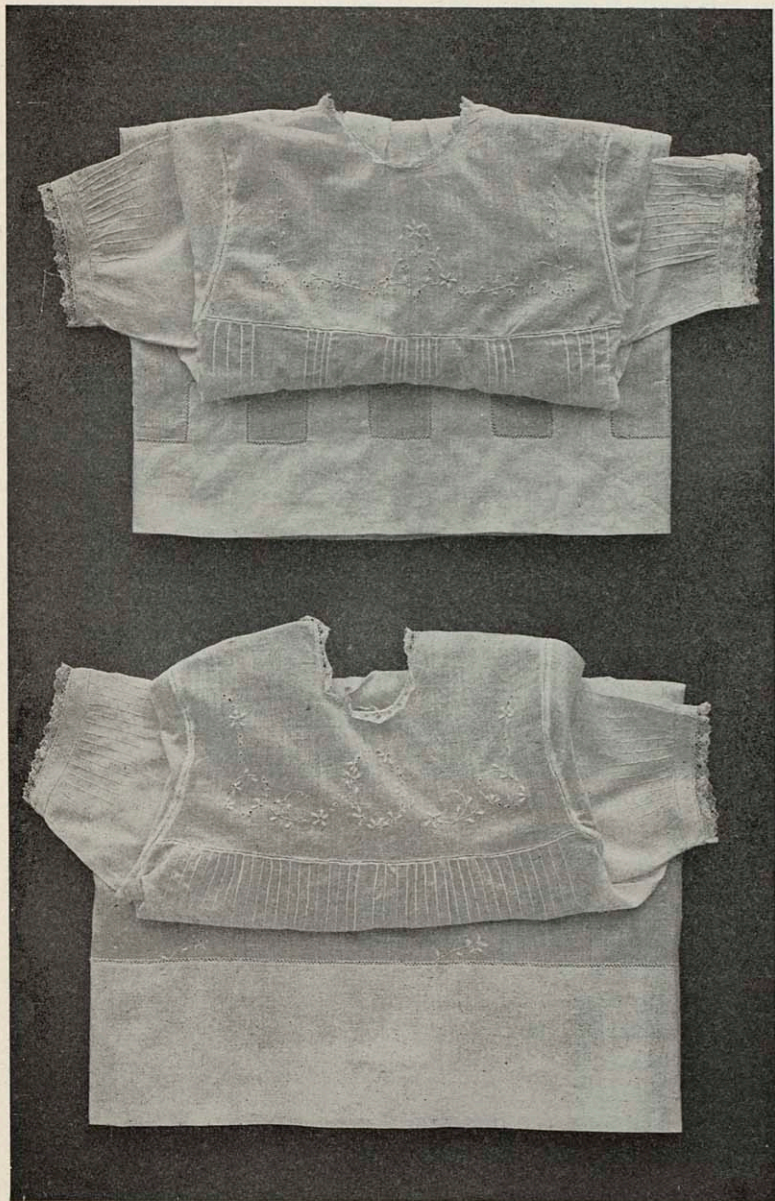


FIG. 257.—French embroidery, infants' dresses.

done on the units by putting several rows of loose stitches in the center of the unit, laying them lengthwise, or in the opposite direction to that which the satin stitch is to be worked, the unit may also be outlined by a row of running stitches; if desired, a stem or other line is padded by holding two or more strands of the thread along it and working the satin stitch over them. The same thread should be used for padding that is to be used for the embroidery.

The texture of French embroidery is relieved by the use of a few other stitches, for example:

Seeding (Fig. 259) may be carried out in tiny French knots or each seed may be made, using double thread, by two tiny back

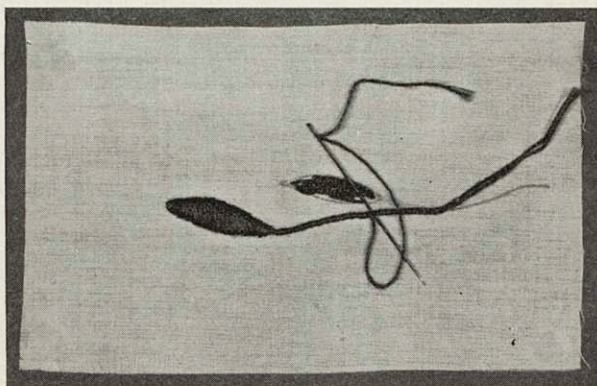


FIG. 258.—Laid or satin stitch, showing padding, finished leaf and working stem.

stitches one on top of the other, scattering these over the petal or half leaf to be thus carried out.

Matting (Fig. 260) is similar to seeding, but is worked with a single thread, only one back stitch each time and very close together, practically covering the surface. The outline of a unit to be filled with "seeding" or "matting" must be worked in fine satin stitch, padding as for a stem (Fig. 258).

Eyelets (Fig. 261).—Whether large or small should first be strengthened by a row of fine running stitches on the outline, using the same thread that is used for the later working; then if the eyelet is small, the center should be pierced with a stiletto, by putting the point in very carefully and enlarging the hole by a twisting motion, as the stiletto is pushed through. Now the eyelet is to be worked

with a close overhanding stitch from right to left, drawing each stitch tightly to make a firm even edge, and occasionally putting the stiletto in the eyelet and twisting it to keep the opening round. If the eyelet is large or oval instead of round, after putting in the running stitches, the cloth must be cut from the center, using a pair of very sharp-pointed embroidery scissors. Care must be taken when working to keep the shape of the eyelet perfect as the stiletto

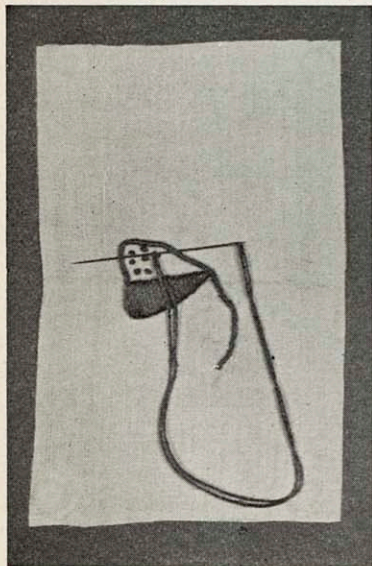


FIG. 259.—Seeding.

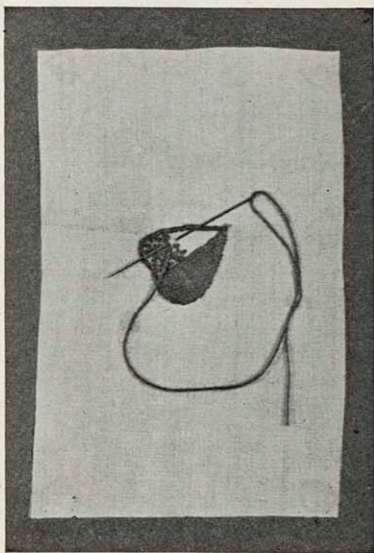


FIG. 260.—Matting.

cannot be used. It may be advisable to cut the cloth away from only one quarter at a time.

Bermuda Fagoting (Fig. 262), a form of open work used on sheer materials; it is very easily made without the drawing of threads, and therefore it can be made to follow a line in any direction or curve without reference to the thread of the material. For this a very large needle, No. 1 or 2, or a carpet needle, must be used, and very fine cotton, No. 150 or 200.

To work: Tie one end of the thread into the eye of the needle; the stitch proceeds toward the worker. Take a short stitch diagonally from right to left, tie the end of thread in this first stitch, put

the needle into the first hole and take a stitch straight toward worker, bind with two more stitches in same holes, then put needle into second hole and bind it to the third with two stitches, put it again into the second hole and make a stitch straight toward the worker, bind second and fourth holes, then third and fourth holes, and make next straight stitch from third hole, repeat as before (Fig. 262).

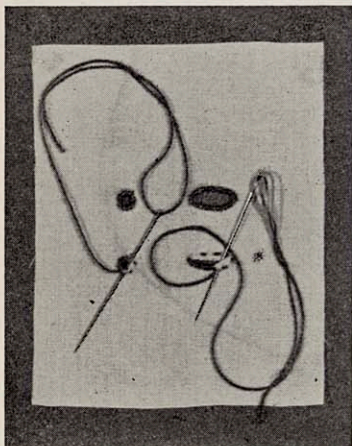


FIG. 261.—Eyelets.

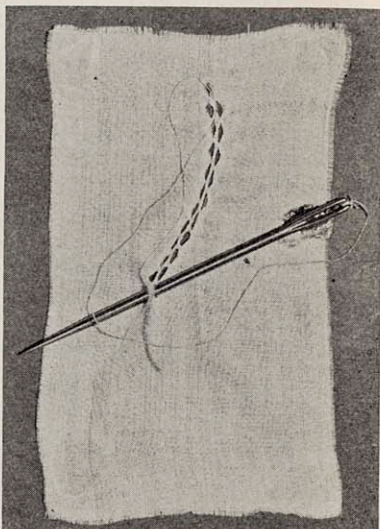


FIG. 262.—Bermuda fagotting.

Bermuda fagotting may be used to follow any design or to outline any unit, initial or monogram. Lace edging or insertion may be applied to material with Bermuda fagotting by basting the lace to place and working the stitch so that every other straight stitch is taken through the lace and material; afterwards the raw edge of the material behind the lace may be cut off close to the fagotting.

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