

ROUMANIAN EMBROIDERY.

BY JOSEPHA CRANE.



BLOTTER.



ROUMANIAN embroidery is easily done; and, as it is by no means expensive work, a great many people will, we think, be glad to know about it.

The blotter in our illustration is of a very handsome and artistic design carried out in old gold, dark blue, and a dull yellow which is almost the shade of ochre. The material upon which this embroidery is done is a thick brown linen, of sufficient substance to stand the weight of the work.

The embroidery is done in cotton filoselle, which is sold in balls costing threepence each. The cotton is like silk filoselle. There are several threads in the one, and it is used as it is cut, and never splits up. It is bad economy to use the cotton when it is at all worn; consequently, it is wise to take short needlefuls.

The best needles to use are the chenille needles, which have sharp points and large, oval eyes. The gold which outlines a great deal of the embroidery is Japanese gold, sold in skeins. This gold has the merit, which none other has, of never tarnishing.

All the heavier parts of this design are worked in Roumanian stitch and Indian filling, which will be explained later on. The narrow curves are done in red and yellow rope-stitch, the lines lying closely together. The gold is sewn down at intervals of about an eighth of an inch in red and blue filoselle.

The uppermost spray is worked thus: The nine petals are done in red, and the centre oval beneath is yellow with side leaves of blue.

The lower flower has an open centre of blue stitches taken across the oval and fastened down with a stitch of yellow. All the stitches go the same way. Round this open work oval is a line of gold, then a border of red, the outermost being blue.

Two red leaves come from the flower, with a blue one between them.

All the designs for Roumanian embroidery are conventional, and have a character of their own. Those desiring to try the work, can obtain a price list if they send a stamped envelope to Miss Baker, 5, Clifton Gardens, Chiswick, whose are the designs for this blotter and bracket. She furnishes all materials for this work at very moderate charges, and her designs, as will be seen by these examples, are characteristic and excellent.

The bracket border is very handsome, and worked in the same way, with the addition of some satin stitch, herring-bone, and a V-shaped stitch called *point natté*.

French knots are also introduced in the lower open leaves of the centre flower. The way in which the whole is worked can easily be seen by examining the illustration, and I will now proceed to explain the stitches and how they are worked.

Fig. 1 is *point natté*. When you draw out your needle in the middle of the V, you then take it across under the material, as seen in illustration. The stitches should always be of the same length and at equal distances.

Fig. 2 is simple satin or flat stitch. This is never padded, and is worked simply by laying the long stitches, taken across the petal, or whatever you are working, side by side. The satin stitch should never be too loose, nor should the stitches be drawn tightly. The edge of all satin stitching should be quite clear and true; if some stitches project beyond others, the effect is very bad indeed.

Fig. 3 shows French knots. You should bring

your needle up from the back of the stuff, holding your cotton between the left thumb and forefinger. Then twist the cotton once or twice round the needle according to the size of the knot you wish to make. I sometimes use the cotton double, and that answers very well.

Fig. 4 is herring-bone stitch done very closely.

Fig. 5 shows how gold is sewn down. If you put two rows close together, then let the stitches lie between the ones in the foregoing row, not one stitch under another.

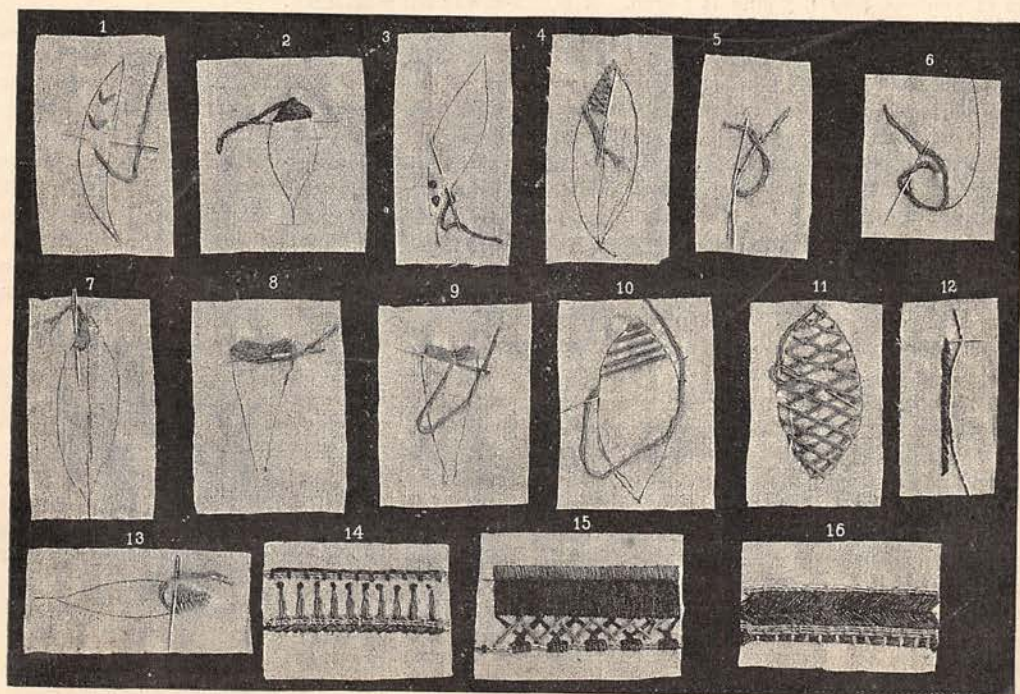
Fig. 6 is rope-stitch. Work as if for chain, only placing your needle at the back of the loop made, and keeping the thread under the needle.

Fig. 7 is plait-stitch. Always bring your needle out a little to one side of the last stitch, as then they cross and form the plait, which is so effective.

Roumanian stitch is seen in Figs. 8 and 9; and, as this is easy when once the knack of doing it is caught, I have given two illustrations of how it is done.

To work this stitch, you should bring out your needle on the left, a few threads beyond the line of your embroidery design. Of course, the number of threads must depend upon the space to be covered, and the quality of your material. Put your needle in on the right, the same distance before the line as before, and then bring it out in the middle of the stitch, as you see clearly illustrated in Fig. 8. You then pass your needle over the first stitch, as you see in Fig. 9, and put it in again a few threads before the point where it came out, then draw it out close to where the first stitch began.

Figs. 10 and 11 show the trellis-work in both stages.

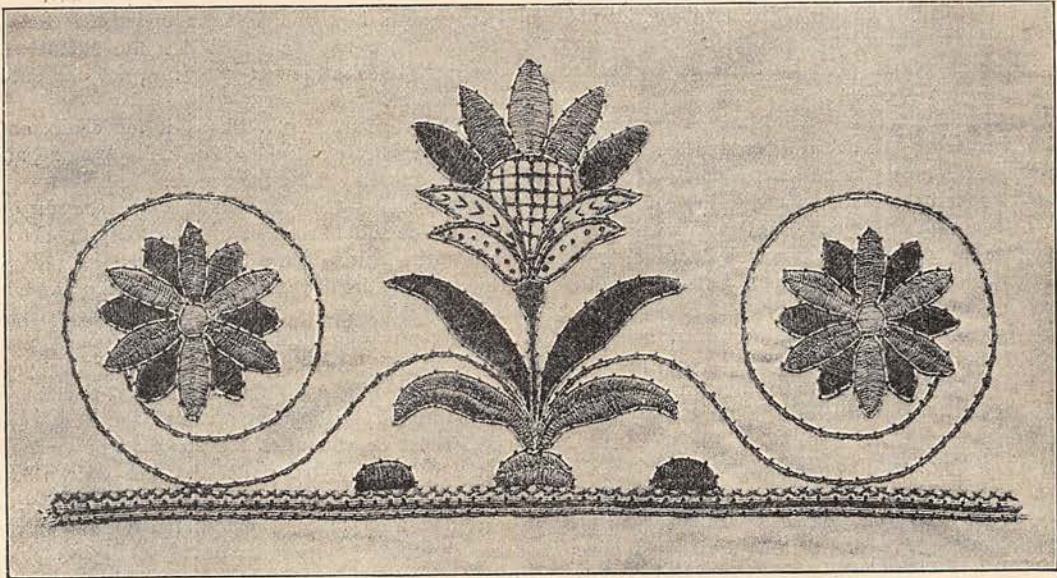


STITCHES FOR ROUMANIAN EMBROIDERY.

The spaces between must always be left at equal distances, and the stitch which crosses the long stitches must always go the same way, and be in a contrasting colour. It looks very pretty sometimes to take the stitches across in fine gold thread, and secure them at

the thread you are holding down. Then draw your thread up, and put the needle down through the material a little distance under the chain.

The next row is of two rows of gold, done like the upper row, only this time with blue cotton. This is



BRACKET.

the crossing with a coloured stitch. If you want the trellis to have thick bars, then double your cotton.

In Fig. 12 you see how the gold is begun. It is always well in beginning or ending the gold to thread it into a very large-eyed tapestry needle, and push it through to the back of the material. Then leave about the eighth of an inch on the wrong side, and secure it. In working the Japanese gold, it must be borne in mind that the gold paper is apt to uncurl in working, so that with your left thumb and finger you should twist it as you go.

Fig. 13 is Indian filling. Having your needle placed as you see it in the illustration, you draw it out; then keep your thread to the right, and take a small stitch towards the edge of the leaf. Then keep your thread to the left as before, and put in your needle as you see it in the illustration.

Fig. 14 is a fancy border. The upper edge is of two rows of gold, sewn down with button-hole stitch taken at intervals. This is done in red. Then there are red French knots over spikes formed of picot stitch. This is a loop as if for chain-stitch, only secured with a stitch holding down the loop at its broad end. Bring up your thread from the back of the stuff, then hold it down with the left thumb, and put the needle in to the right and close to where it came out. Then bring it out the eighth of an inch below, in a straight line, over

done before the picot loops, which come from the line of blue cotton which lies under them. Then follows a row of red rope-stitch.

In Fig. 15 there are two rows of ordinary flat or satin stitch worked side by side. The upper narrow row is yellow, and the deeper under-band is red. Under the red band is herring-bone in red and blue. Do the red very wide apart, and then the blue crossing it. Next come two rows of gold, button-holed down in blocks of stitches at intervals.

Roumanian stitch forms a wide red band in Fig. 16. On each side of it are two rows of gold, sewn down with blue; in the upper row the stitches are simply done at intervals as in Fig. 5, and in the lower they are button-hole stitched down. A double strand of red is sewn down below the gold with blue cotton.

Roumanian work can be adapted to very many uses. For plush curtains or table-covers a band of the work is very effective.

Tea-cosies, and borders of all kinds, are pretty in it; and book-covers, time-table covers, work bags, and all kinds of fancy and useful articles can be decorated with it. Of course, the worker can choose any material she likes for a foundation, but to carry out the true idea of the work, it is far better to do it on this coarse brown linen, the very roughness of which throws up the colours and gold in a very satisfactory way.