

BULGARIAN EMBROIDERY.



DESIGN FOR A TABLE CENTRE.

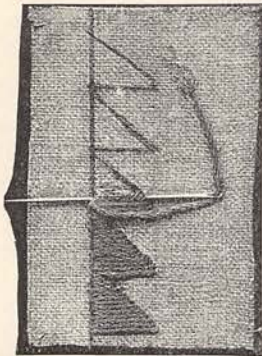


FIG. 1.

BULGARIAN embroidery has but lately come into this country, and it will, I have no doubt, be very much liked when better known, for it has a great deal to recommend it. The silks and cottons with which it is worked all wash well, and as there is no restriction as to particular colours being employed, the taste of the worker has much more scope than in the old Hungarian work, which it resembles in some particulars as much as it differs from it in others.

Exactly the same kind of designs are used in Bulgarian work—*i.e.*, conventional pomegranates, circles, scrolls, leaves, and purely fancy flowers, which, however, all bear more or less a family likeness to each other, and upon which changes are rung.

It is no use whatever taking ordinary

patterns intended for crewel work and adapting them to either Hungarian or Bulgarian work, for neither of these embroideries would be suitable for them, and if you wish to retain the characteristics of the native work, you should use the designs which can be had, as well as all materials for making them, at Messrs. Friedberger's, 15, Wigmore Street, London, W. You can do Bulgarian work upon coloured linens as well as upon white-brown. These coloured linens can be had in many art shades—terra-cotta, blue, green, etc. etc. They are fifty inches wide and four shillings and sixpence a yard.

The white-brown, or *toile grosse*, is five shillings and sixpence a yard, but it is two yards wide, and so really not expensive in the long run.

I shall begin by describing the embroidery

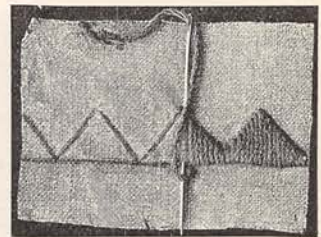


FIG. 2.

as done in cotton. The latter, which is suited to Bulgarian work, is something like ordinary embroidery cotton, and yet is

In all this cotton work you should be very careful in your choice of colours, as very much of the beauty of the work depends upon a good selection.

Two or three shades of blue work well together, and on the *toile grosse* in particular. On terra-cotta linen black looks extremely well, and also green silk. Blue cotton also does well on terra-cotta.

Use needles with a large eye, which will carry the cotton easily. Chenille needles are good for this work, or else ordinary sewing needles, No. 1 or No. 2. I generally use the coarsest number of the cotton, and prefer it for large patterns. No close-twined

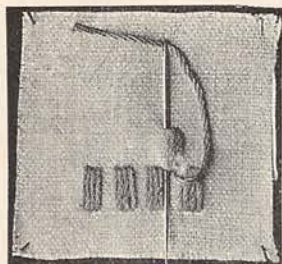


FIG. 3.

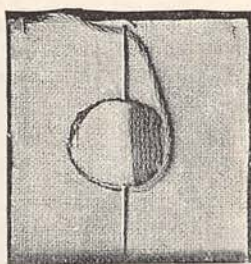


FIG. 4.

not quite so soft. It is bought in balls, costing ninepence each, the red alone being tenpence. It can be had in many colours and in three sizes.

My readers will be able to form a very good idea of the expense of this work when I refer them to the table-centre seen in our illustration. This is one yard long and twenty-one inches wide, exclusive of the lace. It is made of *toile grosse*, which I have just named, and only two shades of blue—the two lightest of the three sold—are used. It only took about two-thirds of each colour. The lace is common torchon, costing a few pence a yard. If you wish to go to more expense, you can buy the real Russian lace at Friedberger's, a very pretty blue and white one, which goes well with the blue embroidery, costing one shilling and threepence a yard. It is two inches wide. There is also a very pretty design in *écru*, costing one shilling and sixpence a yard.

This is a very bold design—one of Friedberger's—and it is worked entirely in satin stitch and stem stitch, and long stitches, which are merely bars taken across and fastened down with a contrasting shade.

None of the satin stitch is padded or outlined first of all. It is simply sewn over and over, care being taken to have the stitches neat, and neither to drag your cotton nor to let it lie so loosely that the material shows between the threads.

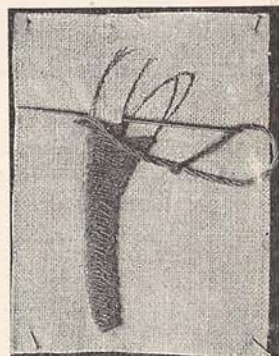


FIG. 5.



DESIGN FOR A WORK-BAG.

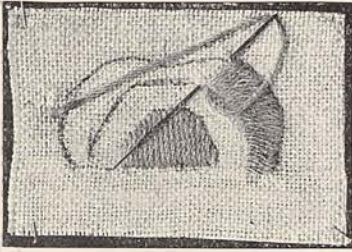


FIG. 6.

Bulgarian embroidery is a kind of floss, which is sold on reels, costing one shilling and fourpence each. They hold a good deal, and the silk certainly looks very well indeed when worked upon the *toile grosse*, the roughness of which throws up its brightness. I must remind you that it washes as well as the cotton if common care is used, for, needless to say, if you have your fancy work sent to the ordinary wash, and let chemicals or caustic soaps be used, you cannot but expect the colours to be damaged. In washing work of this kind always press the water out; never wring the article.

Both when you use cotton or silk you can make all kinds of things in Bulgarian work—bed-spreads, *couvre pieds*, cushions, tea-cloths, bags, cosies, etc.

The work-bag which you will see in the illustration is very pretty, made in *toile grosse*

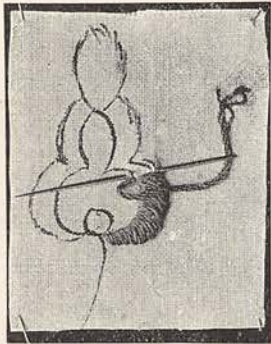


FIG. 7.

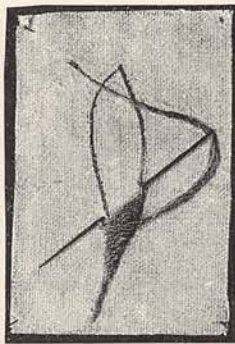


FIG. 8.

and embroidered in the Bulgarian floss silk, pale pink, pale green, and a deep red called *grenat* being chosen. These three go admirably well together.

As you will see in the illustration, some of the linen is drawn, and those who have any knowledge of drawn-linen work will easily see how this is done, red silk being used instead of thread or cotton. The running string is run in and out of a deep insertion of drawn linen, formed into clusters, and the bag is

or interlaced designs are good for this embroidery, and the patterns must be bold and clear.

The silk used for

lined with *grenat* silk, which shows through the linen-work.

You can use drawn linen stitches, and make your hems and insertions in it as much as you please. It is very well adapted to going with Bulgarian embroidery, and the coarse, even threads of the linen are very quickly withdrawn.

The tea-cosy is worked in rope silk. Pearsall's rope silk is often used in this work. It wears better than the floss and looks very well.

This cosy is embroidered in two shades of red, a *grenat* and a light shade almost approaching pink.

Now for the stitches.

Fig. 1 shows how a border the same as in the cosy is done. The stitches must be quite straight and even.

Fig. 2 shows a clearly-pointed border, very useful for finishing off tea-cloths, etc. etc. It explains itself. For learning these very simple stitches I have more faith in a careful examination of the illustrations than in pages of letterpress. Consequently, I do not give the latter.

Fig. 3 shows how the border, such as that of the table-centre, is done. I do not care to have a border of the kind stamped on the stuff, as it never comes quite straight enough to satisfy me. The *toile grosse* is so coarse that you can easily make the border by counting the threads and leaving equal spaces between.



FIG. 9.

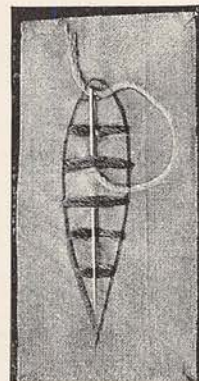


FIG. 10.

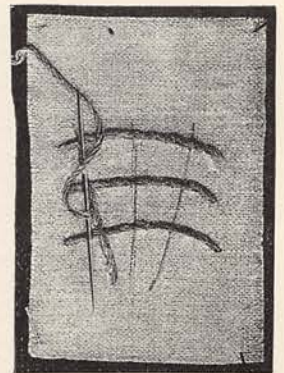
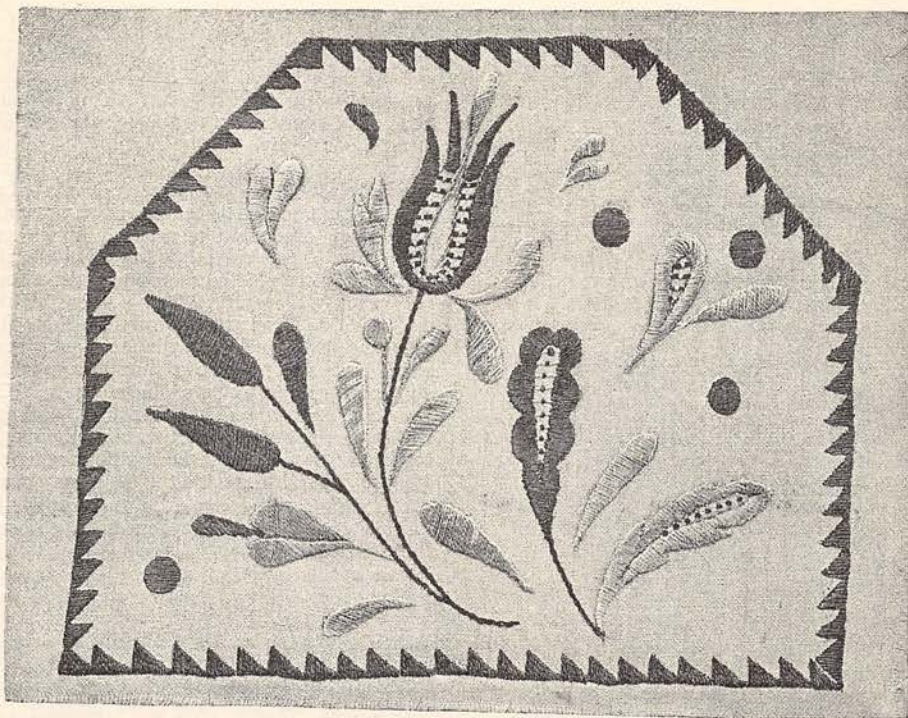


FIG. 11.



TEA-COSY IN TWO SHADES OF RED.

Fig. 4 shows how the balls are done, which are so great a feature in Bulgarian, as in Hungarian, work.

Fig. 5 shows stitches taken straight across, and how to work a forked branch.

Fig. 6 shows the way in which the deep satin-stitch scalloping is done.

Fig. 7 is a reproduction of part of the design for the work-bag. The stitches go straight across.

Fig. 8 shows the satin stitching done obliquely. In one piece of work you can have some leaves, etc., done with the stitches lying straight across, and others with the stitches lying obliquely, only in an actual set of leaves it is best to do them all one way, whichever you decide upon.

Fig. 9 shows the bars taken across in double cotton.

In Fig. 10 you see how the latter are

fastened down, and you will see it is merely a back-stitch.

Fig. 11 is the stem-stitch, which you will see used in the table centre on page 582.

Fig. 12 is the way in which the second half of a leaf like this one is worked.

The embroidery is quickly done, very effective, and inexpensive, and I am sure many readers who do not yet know it will be pleased when they try it and see how charming it is.

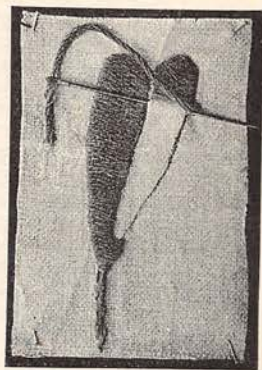


FIG. 12.

