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[PRICE ONE PENNY.]

EMBROIDERY UP TO DATE.

BRODERIE POMPADOUR.

By JOSEPHA CRANE.

THIS embroidery is suited only to very dainty articles of fancy-work, as it is not calculated to bear rough usage. It can be done upon coloured linen, silk, satin, or Roman satin.

In Fig. 1 you will see an example of this work, the chief characteristic of which is the employment of a tiny lace braid with coloured silk embroidery.

The conventional design here seen is done in several shades of heliotrope. The large flower is shaded, the upper part of each section being light, shading gradually to dark. The stitch used is what is termed long-and-short

stitch, well known to all workers. The shades of this or any colour must be used consecutively, and it is always desirable to shade from light to dark.

The silk used here is filoselle, about three threads being employed at a time.

The small leaves are worked in Arabian-stitch, to be described later on. The leaves are done in a lighter shade of violet, crossed with a darker shade. Where the lines of this cross, they are secured by small stitches of a lighter shade of the same colour.

The braid itself is composed of small ovals joined together

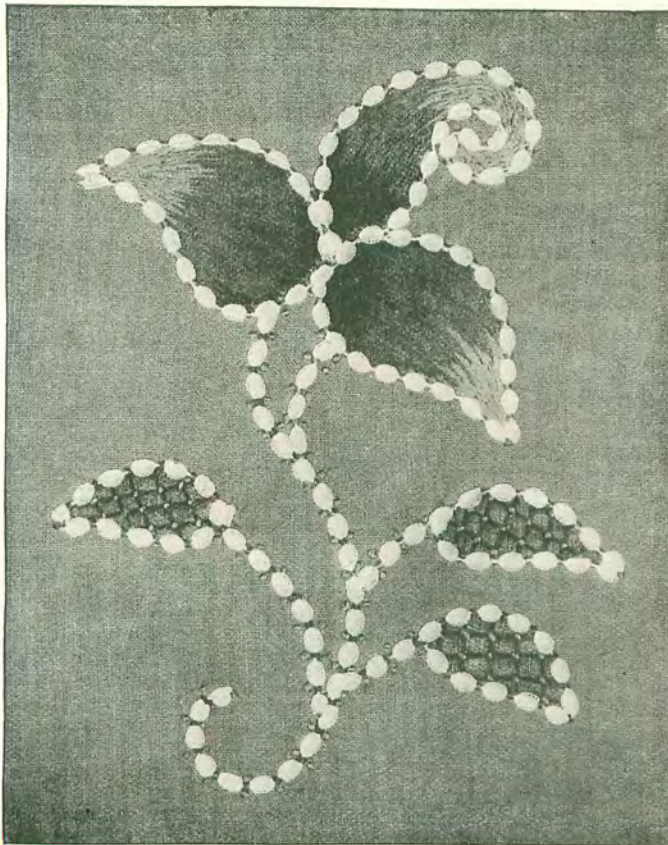


FIG. 1.

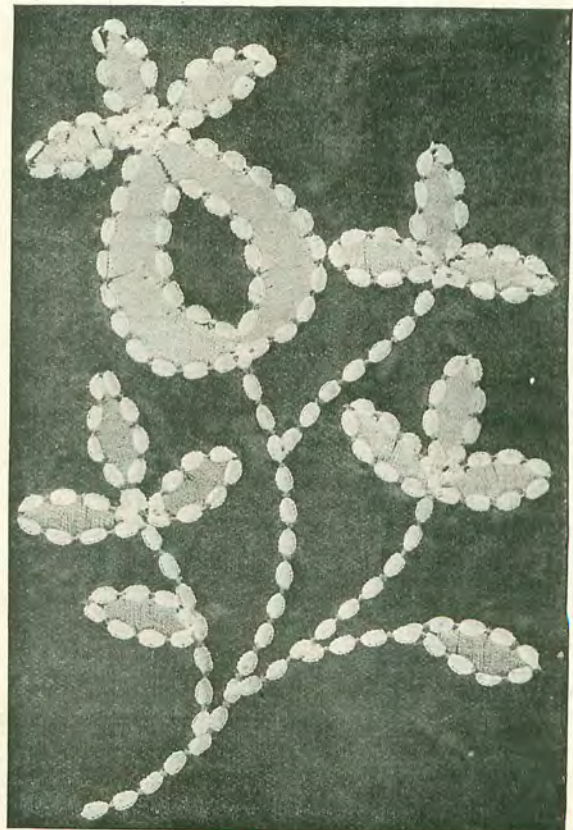


FIG. 2.

by a tiny bar. This braid outlines the entire flower and is sewn down by a tiny green silk back-stitch placed over the bar between the ovals.

The stem is formed of a line of this braid sewn down with green in the same way. French knots, however, are added, or else a back-stitch formed of several threads of filoselle used at once. This latter plan is an excellent substitute for French knots and is much quicker done. You must take your back-stitch at an infinitesimal angle, so as to get a rather rounded appearance. In French this stitch is called *point sablé*.

Fig. 2 shows you another variety. Here ordinary satin-stitch is employed in both flowers and leaves. The foundation of red satin throws up the pink and green silk embroidery very well indeed. The stem is sewn down, like the bordering of the flowers and leaves, in green silk.

Work of this kind is admirable, as is that seen in Fig. 1



FIG. 3.



FIG. 4.

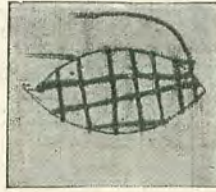


FIG. 5.

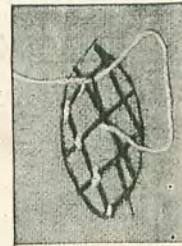


FIG. 6.



FIG. 7.

for sachets, book covers, etc., etc. The stitches used in both designs must now be explained.

In Fig 3 you see ordinary satin-stitch. It is not necessary to outline the petal, etc., by running stitches, still you can do so if you like it. Take your stitches right across and make them very evenly indeed. Use several threads of filoselle at a time.

Arabian-stitch is a variation of satin-stitch. It is found in most oriental embroideries and is very pretty and effective. The foundation of the stitch is always satin-stitch. When completed these stitches are taken in two ways across it.

In Fig. 4 you will see that they go rather herring-bone fashion.

In Fig. 5 they are more like cross-bar trellis.

In Fig. 6 you see how, where the lines cross, a tiny back-stitch is placed to secure them. This should always be done in a contrasting colour. Sometimes two stitches forming a little cross are made, then the crossing is all the same way.

In Fig. 7 you see exactly how the braid is sewn down.

Many variations can be made in this embroidery by altering the Arabian-stitch, etc. The crossed lines, when done with good over colour, are very pretty indeed and make the work look very rich.

Large flowers can be worked very effectively in long-and-short stitch, the centres being made in trellis-stitch or rather stitches taken across on the same plan as Fig. 5. There are some varieties of this narrow braid easily obtainable. The one used here in these designs is thick, but you can get a more open-work kind, which is extremely pretty to work with.

In working on satin, unless the latter is very thick and rich, it is a capital plan to line it with thin book muslin and then to work through the two materials—satin and muslin. It adds strength to the satin, and much enhances the beauty of the work.

Broderie Pompadour, being somewhat novel, will be acceptable to those who are at a loss for something pretty to give as a present. The designs must always be conventional, bold and large in character, and in no way interlaced.

Many of the transfer patterns sold by Briggs and other makers answer admirably for this embroidery.

Filoselle silks are very good to use for it, but cable twist, and ordinary embroidery silk answer equally well.

Choose your colours with care, and when you are putting your designs upon any material, be sure and do so the way of the stuff.

When your work is finished, it must be damped and ironed, unless done upon satin. If the latter, then nail it out and only damp the embroidery and not the satin.

Some workers paste the back just where the embroidery goes and this is an excellent plan, but it can only be done after the piece of work has been nailed out. Then it must be left to dry, and care taken, when doing it, not to let any paste touch the satin or silk itself.

VARIETIES.

THE GOOD CLERGYMAN.

"At church, with meek and unaffected grace,
His looks adorned the venerable place.
Truth from his lips prevailed with double sway,
And fools who came to scoff remained to pray.
The service past, around the pious man
With steady zeal each honest rustic ran,
Even children followed, with endearing wile,
And plucked his gown to share the good man's
smile."—*Goldsmith*.

A TAX ON BACHELORS.—We sometimes hear would-be reformers proposing to put a penalty on celibacy. This would be a revival of ancient customs. A tax was laid upon bachelors in the reigns of William III. and Anne. Bachelor dukes over the age of twenty-five had to pay £12 10s. per annum, "common persons" a shilling, and others in proportion. Again in 1785 bachelors were compelled to pay a heavier tax on their servants than were married folk.

NOT ABLE TO CRY.

"She is a girl of very little feeling, I think. I notice that she never cries even when the most pathetic thing happens."

"No, her complexion won't permit it."

NO SLEEPING IN CHURCH.—It is told of one John Rudge that in April, 1725, he bequeathed to the parish of Trysall, in Shropshire, twenty shillings a year that a poor man might be employed in going about the church during the sermon to keep the people awake. This duty was sometimes performed by the churchwarden, who, with a long wand, went round the church, and, if any of the congregation were asleep, tapped them on the head.

THREE-QUARTERS WOULD BE ENOUGH.

Mrs. Younghusband: "I want some lamb."

Butcher: "Fore-quarter of lamb, ma'am?"

Mrs. Younghusband: "Well, no; I think three-quarters will be enough."