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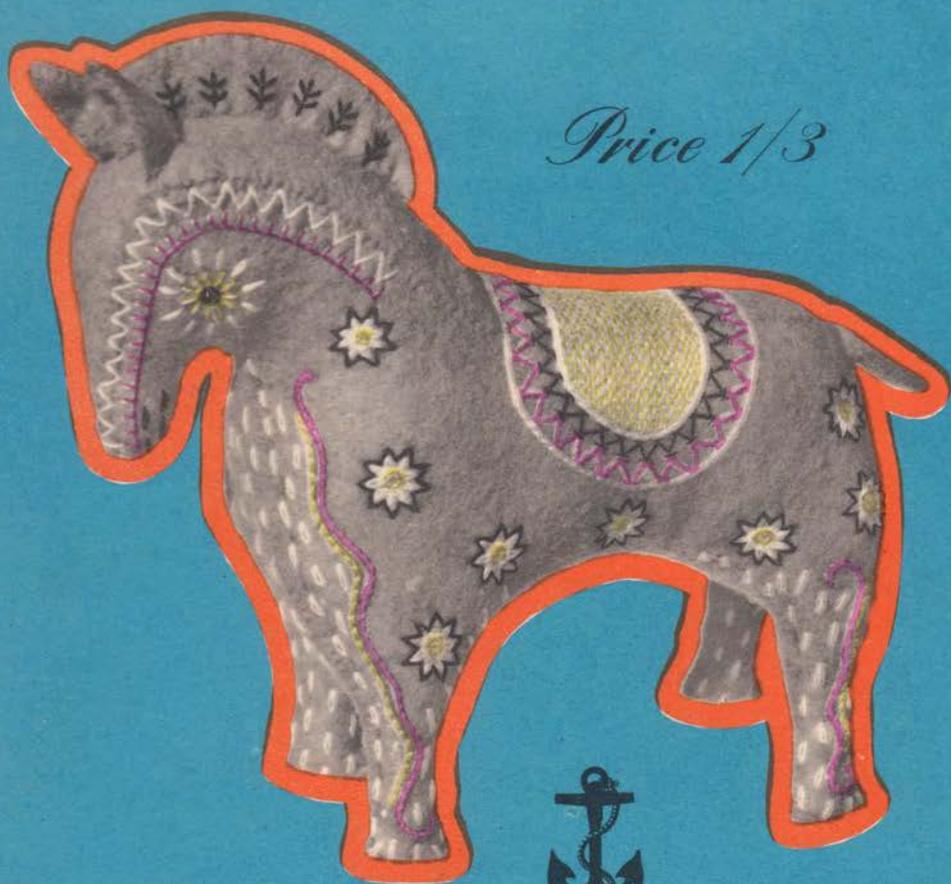
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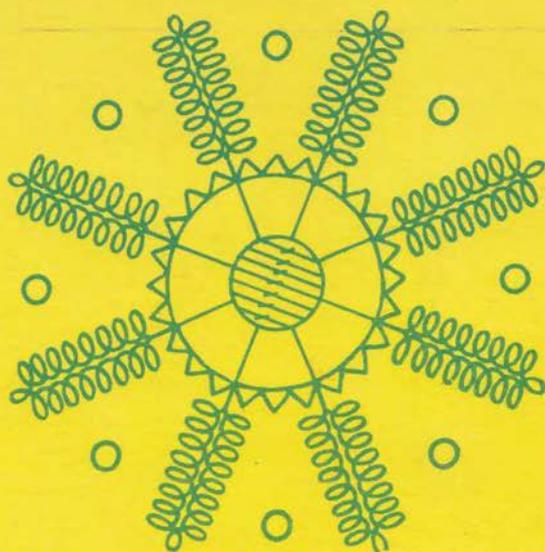
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ANCHOR BOOK FOR SCHOOLS



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LEARN TO EMBROIDER

Introduction

Embroidery is a fascinating as well as useful hobby and well within the scope of every schoolgirl. The word Embroidery does not necessarily mean elaborate stitching or an overworked background. A few simple embroidery stitches, worked in attractive colours will add an individual touch to articles of household and personal wear. You do not have to be able to draw skilfully in order to produce your own embroidery designs. Most of the motifs and borders in this book are formed by the combination of circles, straight and curved lines, leaf and petal shapes, all developed with a variety of stitch patterns.

Tracings and working instructions are given for each design shown, but, after studying this book, why not begin to design your own motifs, both geometric and floral? Try further experiments with cut paper shapes as illustrated on page 26. Floral sprays may be built up in the same way. The simplest method when creating these is to cut out stems, petals and leaves separately, then to lay them on the fabric and pin in position so that they form a pleasant pattern.

When designing or planning embroidery, it is necessary to know the purpose for which it will be used—and the most suitable fabrics, threads and stitches. You will not always wish to embroider on simple cottons, as there are many other fabrics with interesting weaves, which would be equally suitable. Turn out your mother's piece bag and look at the scraps of fabric, some are dull, others have a slight lustre; some have a very open weave, and the threads may be counted easily, while others are closely woven and the surface is flat and smooth. Pay particular attention to the tones, light, mid and dark, as well as to the colour contrasts.

Embroidery threads are also varied in texture. They may be fine or thick; dull or lustrous; loosely spun or very tightly twisted. Each thread has its own use and can match or contrast with the fabric on which it is worked, both in colour and in texture. Sometimes it is possible to use a variety of thicknesses or textures together in one embroidery.

Embroidery stitches give a wonderful variety of textures and each stitch has its own individual character. Chain Stitch and Stem Stitch give a firm line; Running

Stitch a broken line; Whipped Running Stitch and Pekinese Stitch a rippling line; Satin Stitch a smooth flat surface and so on. Diagrams and working instructions for all the embroidery stitches used in this book are given on pages 6-9.

The character of a stitch may also be altered considerably by the use of either a thick thread or a thin thread; by working tightly or loosely; by taking up small or large stitches. It is wise to work a small section of the design first with two or three different types of stitches and threads, so that you can readily see which gives the best effect. The leaf sampler on page 27 shows most clearly how the same simple leaf shape is altered considerably by the different stitches used.

Transferring an Embroidery Design

Designs may be transferred to fabric in a variety of ways, depending upon the type of design and the fabric selected. It is useful to know the following methods:

- (a) Tracing the design using waxed carbon paper;
- (b) Pricking the outline and then using water colour paint (pouncing);
- (c) Basting through the design on to the fabric;
- (d) Basting round the edge of a template.

(a) Place the tracing of the design in position on the fabric and insert a piece of waxed carbon paper between the fabric and the tracing. (It is better to use yellow or light coloured waxed carbon paper where possible. Take care you do not leave smudges on the fabric by leaning on it too hard). Trace over all the lines of the design, using a semi-hard lead pencil.

(b) If the design is to be transferred by the pricking or pouncing method, place the tracing of the design on a piece of felt. Using a medium coarse needle, prick holes at intervals of $1/12$ in. over every line of the design. Rub the back of the tracing with emery paper to remove the roughness caused by the punctures. Place the pricked tracing in position on the fabric, and keep it in place with weights. Rub powdered chalk, charcoal or pumice stone (according to the type and colour of the fabric) through the holes. Remove the tracing and carefully blow off the surplus powder. Then, using a fine paint brush and water colour paint, mark in the lines of the design, following the dots of powder. Black or blue paint may be used on pale fabrics; white or yellow on dark. This method is excellent for transferring a design to a fabric with a pile such as velvet, felt, etc. Use this method only if you have skill in the use of a paint brush, if the design is very simple or if the fabric has a pile.

(c) Place the tracing on the fabric and pin it securely in position. Run small basting stitches along each line of the design carefully. Fasten the ends of the thread securely. Tear away the paper. This method is suitable only for a design with bold, simple lines.

(d) This is the method used on page 27 and is suitable for transferring any simple shape. Cut the shape from stiff paper, pin in position, and run a line of small basting stitches round the edge.

Tambour Embroidery Frame

The use of an embroidery frame for certain types of embroidery, such as needle-weaving, canvas embroidery, quilting, etc., is of great help in order to prevent the work from puckering. The simplest and most popular type of frame for small pieces of embroidery is the tambour frame. This frame consists of two wooden hoops which fit together closely, one inside the other. The fabric is placed over the smaller of the two and the larger hoop is pressed down round it so that the fabric is stretched taut as in a drum. In working the embroidery the needle is taken through from front to back and from back to front, in a stabstitch movement. When the embroidery inside this small circle is complete, the frame is removed to another section of the design.

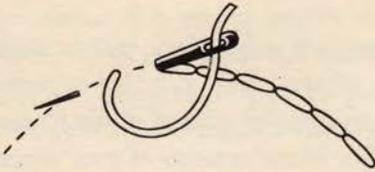
Stretching Embroidery

If the embroidery has become pulled out of shape or badly puckered, it is necessary to stretch it before trimming away the surplus fabric and making it up. For this you need a drawing board, a damp cloth and plenty of rustless steel drawing pins.

Place the damp cloth (which should be slightly larger than the work to be stretched) on to the board, and then lay the embroidery on it, face upwards. Pin the top edge firmly to the board with drawing pins, then stretch the embroidery and pin it at the bottom edge, making sure that the grain of the fabric is pulled quite straight and that all the puckers are removed. Repeat with the side edges. Remove the pins when the work is dry and it will be found to be quite flat.

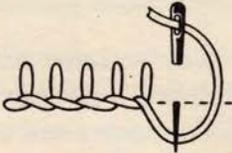
Embroidery Stitches

Back Stitch



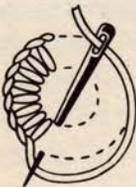
Bring thread through on the line, then take a small backward stitch through the fabric. Bring the needle through again a little in front of the first stitch, take another backward stitch, pushing the needle in at the point where it first came through.

Blanket Stitch



Bring the thread through on the lower line, insert the needle in position on the upper line, taking a downward stitch with the thread under the needle point. Pull up the stitch to form a loop and repeat.

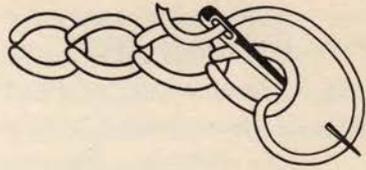
Buttonhole Stitch



Buttonhole Stitch is worked exactly as Blanket Stitch, except that the stitches are placed more closely together. It may be worked on a straight line or form a circle as shown.

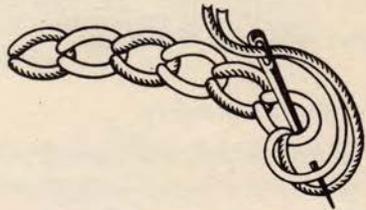
Chain Stitch

Bring the thread through at the top of the line and hold it down with the left thumb. Insert the needle where it last emerged and bring the



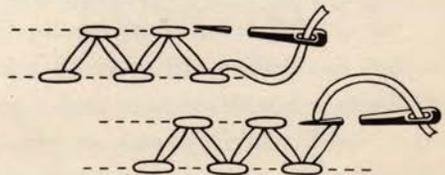
point out a short distance away. Pull through, keeping the working thread below the needle. This stitch may be used on lines and stems or worked in rows to form a solid filling.

Chequered Chain Stitch



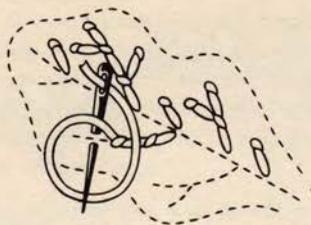
This stitch is worked in the same manner as Chain Stitch, but there are two contrasting threads in the needle at the same time. When making the loops, pass one colour under the needle and let the other colour lie on top, pull both threads. Work the next loop with the other colour under the needle.

Chevron Stitch



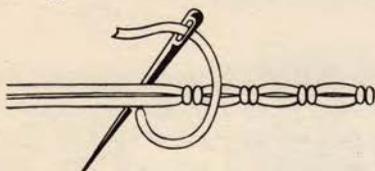
This stitch is worked on a double line and is mainly used for borders and light fillings. As shown in the diagram, the needle comes through on the lower line and the stitches are then made alternately upon the lower and upper lines. The stitches must be evenly spaced and it is most important that the sloping stitches should meet at a point exactly in the centre of the horizontal stitch.

Coral Stitch



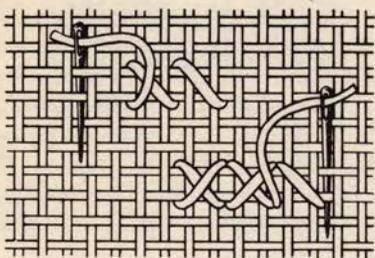
Hold the thread down upon the fabric and insert the needle as shown in the diagram. Pull the thread through.

Couching



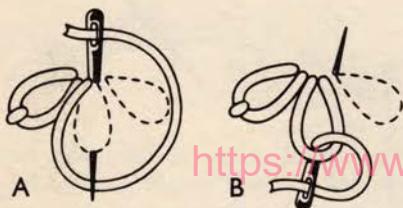
Lay one thread (or more) along line of design and with another thread tie it down at even intervals with a small stitch. The tying stitch may be of contrasting colour to the laid thread if desired.

Cross Stitch



Follow the diagram and note that all the crosses must cross in the same direction.

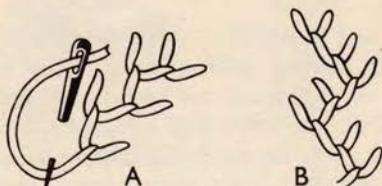
Detached Chain Stitch



This stitch is worked in the same manner as

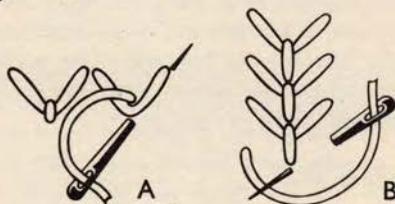
Chain Stitch (A) but each stitch is separate and the loop is caught down with a small stitch (B). This stitch may be worked singly or in groups to form flower petals.

Feather Stitch



Bring the needle through at top centre, hold the thread down with the left thumb, insert the needle a little to the right on the same level and take a small stitch down to the centre, keeping thread below the needle point. Next insert needle a little to the left on same level and take a stitch to centre A, keeping thread under needle point. Work these two movements alternately. B shows double Feather Stitch in which two stitches are taken to the right and two to the left alternately.

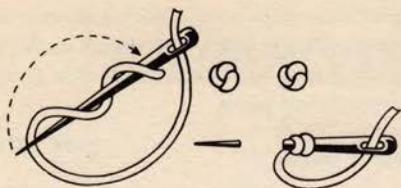
Fly Stitch



Bring the needle through at top left, hold thread down with left thumb, insert to the right on same level, a small distance from where it emerged and take a small stitch downwards to centre. With thread below needle pull through and insert needle again below at centre (A), and bring through in position for the next stitch. This stitch may be worked singly or in horizontal rows as in A or vertically as in B.

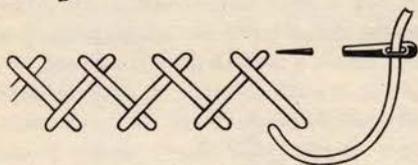
French Knots

French Knots are used either massed together as a type of filling, or detached when the effect of a single dot is required. French Knots must be neat and firm, or they will move out of



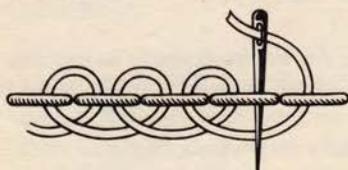
place and become loose. Bring the needle out at the required position. Hold thread taut with the left thumb and encircle the thread twice with the needle. Still holding the thread firmly, twist the needle back to the starting point and insert close to where it first emerged. Pull through to the back and secure for single French Knot or pass on to the next position.

Herringbone Stitch



Bring the needle through on the lower line at the left side and insert the needle on the upper line a little to the right, taking a small stitch to the left. Next insert the needle on the lower line a little to the right and take a small stitch to the left. For the best effect, the stitches lifted by the needle and the spaces between the stitches should be of equal size.

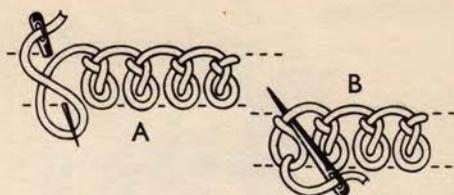
Pekinese Stitch



This stitch is a development of Back Stitch. Work a line of Back Stitch, then interlace it with toning or contrasting thread. The stitch is shown open in the diagram but the loops should be pulled slightly when working. The stitch may be used as a filling or as an outline.

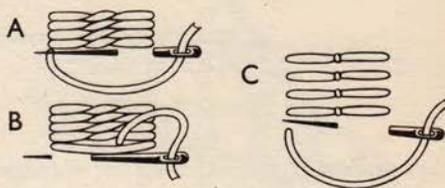
Rosette Chain Stitch

Begin at the top right hand end of the line and bring the thread across to the left, holding it down loosely with the left thumb. Insert the



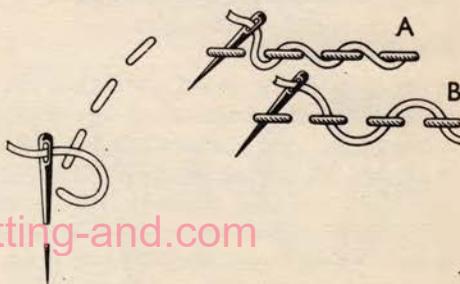
needle as shown in A and pull through. Pass the needle under the thread lying on the fabric as in B. This stitch may be worked on a curved or straight line and can also make a small flower shape, each stitch forming a petal.

Roumanian Stitch



There are different ways of working Roumanian Stitch, the main characteristic being one long stitch tied down in the centre with a shorter one, which is usually slanting. Roumanian Stitch makes an excellent filling, as every stitch is kept firmly in position. Bring thread through at top left, and take a stitch on the right, with the thread below the needle (A). Next take a stitch at the left side, with thread above needle (B). These two movements are worked together until the space is filled. Sometimes the shorter stitch is taken straight across at right angles, as in the case of open Roumanian Stitch (C).

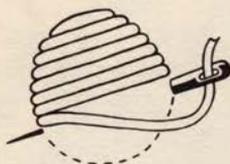
Running Stitch



Pass needle over and under fabric making

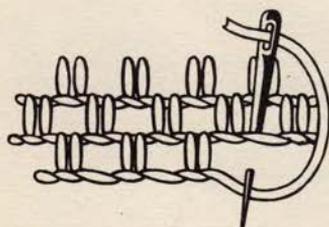
upper stitches of equal length. Under stitches should also be of equal length, but half the size or less of upper stitches. As a decorative border, running stitch can be whipped (A) or laced (B) with a contrasting colour. Use a blunt needle for whipping or lacing and do not pick up any fabric.

Satin Stitch



Work this stitch evenly and regularly from left to right. The stitches must lie closely together to cover the background completely. If a raised effect is desired, a padding may be worked first, either with lines of Chain Stitch or Stem Stitch.

Spaced Buttonhole Filling Stitch



Spaced Buttonhole Filling Stitch is a development of Blanket Stitch and Buttonhole Stitch. The position of the stitches may be as shown, or further variations with single or treble stitches may be obtained.

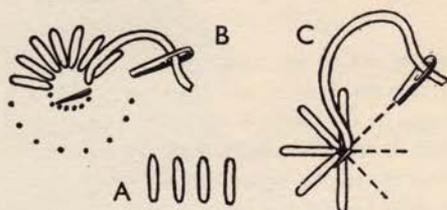
Stem Stitch



Work from left to right, taking regular slightly slanting stitches along the line of the design, with the thread below the needle. This stitch is used for flower stems outlines, etc. It

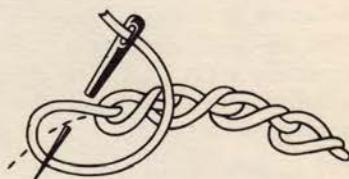
may also be used as a filling, rows of close Stem Stitch being worked round the shape until it is completely filled.

Straight Stitch



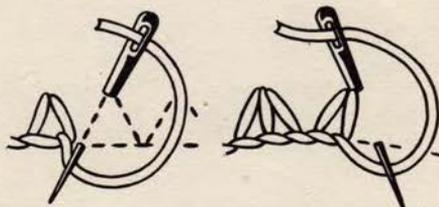
This stitch is very simple to work from the diagrams. Diagram A shows a line of spaced Straight Stitches while in B the stitches radiate from the centre of the motif. In C, eight Straight Stitches are worked into the same central point to form a star.

Twisted Chain Stitch



Commence as for ordinary Chain Stitch, but instead of inserting the needle into the place from where it emerged, insert close to the last loop and take a slanting stitch coming out on the line of the design and pull thread through. The loops of this stitch should be worked closely together to have the correct effect.

Vandyke Buttonhole Stitch



Vandyke or Closed Buttonhole Stitch is basically the same as Blanket Stitch, except that the needle is inserted into the fabric at the same point for each two or three stitches.

Bonnet and Bag

Simple embroidery makes an interesting feature on this bonnet and bag of felt. The bold design in Couching is enriched with spots of Satin Stitch. This design is shown in two different ways; the bonnet has dark embroidery on light felt and the bag has light embroidery on dark felt. For practical reasons, the fabric of the bag, which is continually handled, should be dark, whereas the colour scheme for the bonnet may be predominantly light or dark according to choice.

Materials

Clark's Anchor  Soft Embroidery: 1 skein each 592, 510 (Cobalt Blue).

Clark's Anchor  Stranded Cotton: 1 skein each 592, 510 (Cobalt Blue).

1 piece pale blue felt 11 in. × 10 in.

1 piece dark blue felt 17 in. × 8 in.

1 Milwards crewel needle No. 7 (for Stranded Cotton).

1 Milwards chenille needle No. 19 (for Soft Embroidery).

Pattern for Bonnet

Make from diagram 1 square = 1 inch.

A—side panel of bonnet: cut 2 pieces of pale blue felt.

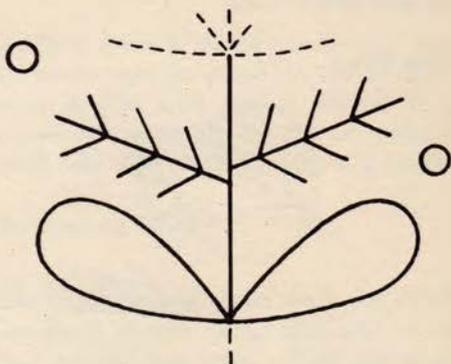
B—bonnet crown: cut one piece.

No seam allowance is required on felt.

Sewing Instructions

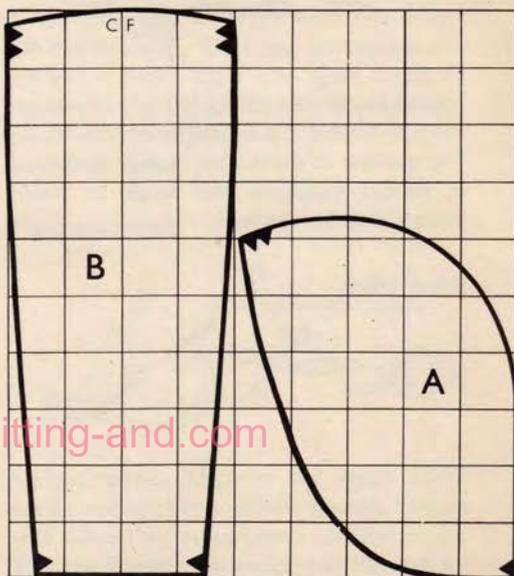
Bonnet. Using 2 strands matching Stranded Cotton, join side panels A to centre panel B with whipstitching, matching notches. Following instructions on page 4 trace the section of the border pattern and transfer it to the edge of the bonnet forming a continuous border.

Using two threads of Soft Embroidery, shade 510, cover all lines of the design with Couching tied down with two strands of matching Stranded Cotton. The spots are embroidered in Satin Stitch using Soft Embroidery.



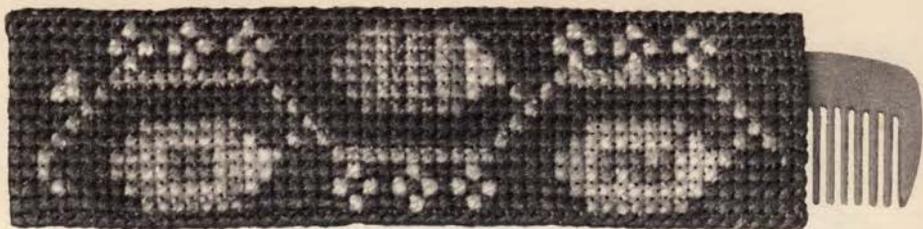
Bag. Repeat the section of design to form a border across one narrow end of strip, $\frac{1}{4}$ in. from edge. Embroider as bonnet using Soft Embroidery and Stranded Cotton in shade 592.

Fold plain end of strip upward to form a pocket $6\frac{1}{2}$ in. deep and whipstitch side edges together with 2 strands of matching Stranded Cotton.





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Comb Case

A floral spray in Cross Stitch is embroidered on this Comb Case.

Cross Stitch requires the accurate counting of threads so that the design may be worked out correctly. It must, therefore, always be worked on canvas or on fabric of regular weave which facilitates the counting of threads. The fabric used must have warp and weft threads which are of the same thickness, so that one square inch has the same number of threads running lengthwise as crosswise. Geometric designs are most suitable for this "squared" technique. However, naturalistic motifs, if very much stylised, may be used.

Materials

Clark's Anchor  Stranded Cotton: 1 skein each 462, 464 (Parrot Green), 538, 540 (Marigold), 874 (Peacock Blue), Black. Use 4 strands throughout. 1 piece of canvas (20 threads to the inch), 7½ in. x 3½ in.

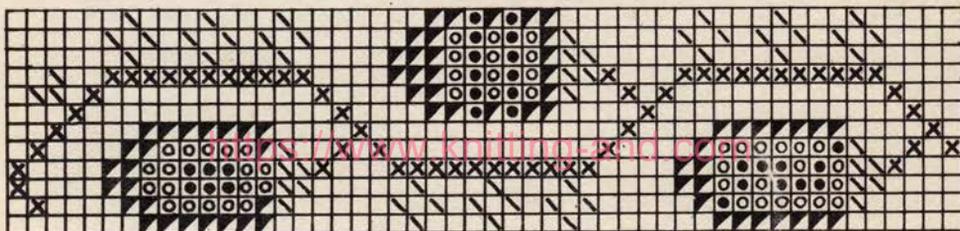
1 Milwards tapestry needle No. 22.

Each cross is worked over two threads of the canvas each way. Follow diagram and key for design and placing of colours. Mark the lengthwise centre of canvas and arrange the embroidery on one side of this, allowing for one extra row of Cross Stitch in black along each side of design and two extra rows in black at each end. The back of the case may be worked the same as the front, or it may be worked entirely in black or one of the other colours.

Trim the raw edge of canvas to ¼ in. and overcast firmly. Turn the raw edges inwards, fold case along centre line wrong sides together and whipstitch one short edge and the long edges together. Secure the raw edges at the opening with small invisible stitches.

The case may be made to fit a larger comb by working more background evenly round the design of both back and front.

□ = Black ⊗ = 464 ◻ = 462 ⊙ = 538 ◼ = 540 ⊛ = 874





Checked Apron

This gardening apron is made from heavy green and white gingham with a large check. The deep pockets would make it a useful sewing apron.

A pleasant design is achieved by the clever use of horizontal and vertical pleating. Small motifs in Blanket Stitch and Chain Stitch are worked on certain of the squares.

Materials

Clark's Anchor  Stranded Cotton: 1 skein 576 (Laurel Green). Use 3 strands throughout. 1½ yds. green and white checked gingham (1 in. checks) 36 in. wide.

- 1 reel Super Sheen No. 40 to match fabric.
- 2 hooks and eyes.
- 1 Milwards sharps needle No. 7 (for sewing).
- 1 Milwards crewel needle No. 6 (for embroidery).
- 1 machine needle No. 14.

Cutting Directions

Apron. Cut 1 piece 22 in. square so that a ½ in. hem is left beyond a row of dark checks on two opposite sides and a ½ in. seam allowance is left beyond a row of light checks on remaining sides.

Pocket section. Cut 1 piece 14 in. × 22 in.

leaving $\frac{1}{2}$ in. seam allowance beyond rows of dark checks all round.

Waistband. Cut 1 piece the width of two rows of checks plus $\frac{1}{2}$ in. seam allowance on each side by the waist measurement plus 3 in. for seam allowance and overlap.

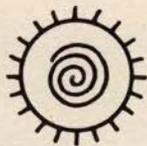
Sewing Instructions

Turn in $\frac{1}{2}$ in. hem allowance on one long edge of pocket section. Pleat the first three rows of light checks in from this edge horizontally so that they disappear and a 4 in. deep dark band is formed. Baste pleats in position and topstitch. This is to be the top of pocket section. On each white square of the row below this, transfer and embroider the circular motif (see page 4). The spiral is worked in Chain Stitch and the outer ring in Blanket Stitch.

Make 4 pleats on the edge of the apron which finishes with a complete row of light checks as shown on the photograph, arranging them so that the correct order of checks is preserved. Embroider a motif in each white square. Place pocket section on apron, right side of pocket to wrong side of apron and side and lower edges even. Stitch along lower edge. Turn pocket to right side. Turn back and hem sides of apron and pocket in one operation. Topstitch up centre vertical dark check of pocket to form two divisions. Turn in and baste seam allowance on all sides of waistband. Fold waistband along centre lengthwise. Insert raw edges of apron between turned in edges of waistband, centres matching, and topstitch. Sew hooks and eyes in position.

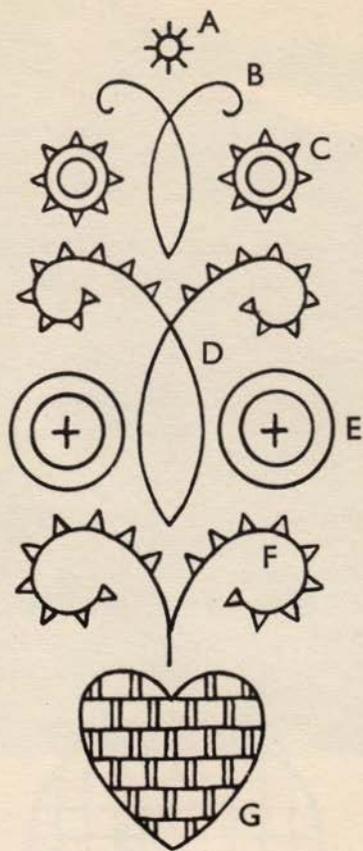


Heart and Flower Motif



This smart green waistcoat has simple motifs on shoulders and waist, embroidered in white, using varieties of Buttonhole Stitch, Chain Stitch, Twisted Chain Stitch and Straight Stitch. The motif would be equally attractive embroidered on the centre of a chair back, on one edge of a luncheon mat; or, four or more could radiate outwards from the centre of a cushion.

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Materials

Clark's Anchor  Stranded Cotton: 2 skeins White. Use 3 strands throughout.

Paper pattern of waistcoat and amount of fabric quoted.

1 Milwards crewel needle No. 6.

Before attaching the facing at front and neck edges, transfer the motif to the required position at waist and shoulders (see page 4).

Work the embroidery as follows:

A—Blanket Stitch; B—Twisted Chain Stitch; C—a circle of Chain Stitch surrounded by one of Vandyke Buttonhole Stitch; D—Chain Stitch and Vandyke Buttonhole Stitch; E—Buttonhole Stitch and Straight Stitch; F—as D; G—spaced Buttonhole Filling Stitch and Chain Stitch.

Traycloth and Tea Cosy

This traycloth and tea cosy are made from grey and white linen embroidered in scarlet and white.

Materials

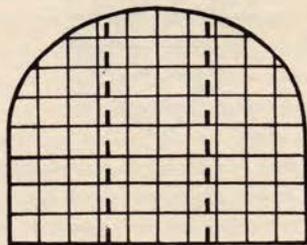
Clark's Anchor  Stranded Cotton: 2 skeins 469 (Scarlet); 1 skein White. Use 3 strands throughout.

$\frac{1}{2}$ yd. white linen, $\frac{1}{4}$ yd. grey linen each 36 in. wide.

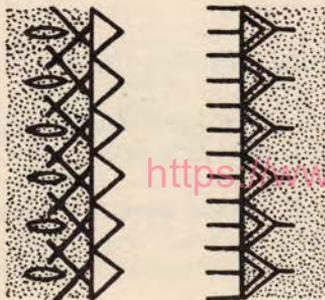
1 card white tape ($\frac{1}{2}$ in. wide).

1 Milwards sharps needle No. 7 (for sewing).

1 Milwards crewel needle No. 6 (for embroidery).



(Above) Tea cosy diagram. (Below) Stitch diagrams of the bands of embroidery.



Cutting Directions

Tray Cloth. Cut a 15 in. square from white linen and 2 strips 15 in. \times 4 in. from grey linen.

Cosy. Make pattern from diagram, 1 square = 1 in. Cut one shape in paper, then cut it into three pieces along the dotted lines shown on the diagram. Cut 2 centre sections in white and 4 outer sections in grey linen. Leave $\frac{1}{2}$ in. turnings right round each section.

Sewing Instructions

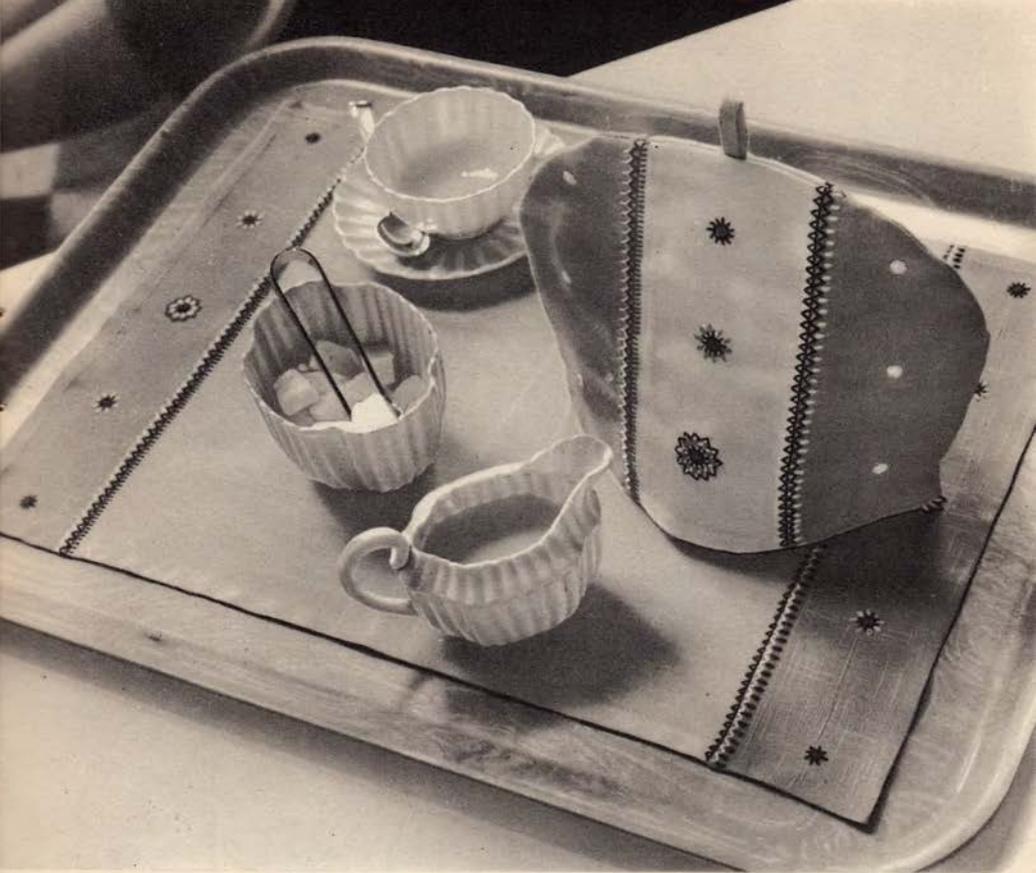
Traycloth. Join the grey strips to the white with simple seams. Press seams flat and overcast the raw edges.

Work bands of embroidery along the seam lines as shown in the photograph and on the diagrams. On one band the stitches used are Blanket Stitch and two rows of Fly Stitch; on the other Vandyke Buttonhole Stitch, Her-ringbone Stitch and Detached Chain Stitch are used.

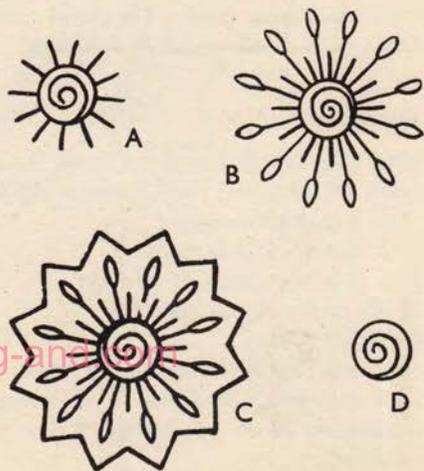
Five spot motifs are worked at each end of the traycloth. To transfer them see page 4. Chain Stitch worked in a close spiral surrounded by Blanket Stitches makes the two outer ones (A). The next pair are enlarged by adding Detached Chain Stitches round the Blanket Stitches (B).

The centre motif is made still larger by adding a ring of Fly Stitches (C). When the embroidery is complete, turn a $\frac{1}{2}$ in. fold along the wrong side and baste. Baste the tape on the wrong side $\frac{1}{2}$ in. from the fold to cover the raw edges of the fabric, mitring the tape at the corners. Slipstitch along both edges of the tape and press.

Tea Cosy. Join the grey side pieces to the white centre panels with simple seams as for



traycloth. Work similar bands of embroidery along the seam lines. The three spot motifs on the white centre panels are worked as described for the traycloth. The smaller spots on the grey side sections are worked in Chain Stitch (D). A piece of grey fabric $2\frac{1}{2}$ in. \times 1 in. is used to make the loop for the top of the cosy. With right sides together, fold this strip lengthwise and stitch $\frac{1}{4}$ in. from the edge. Turn to the right side and press. With right sides together join the two halves of the cosy with a simple seam inserting the loop at the top centre of the cosy. Trim the seam to $\frac{1}{4}$ in. and overcast. Turn to the right side and press. Finish the edge with tape as for the traycloth.





Embroidered Hassock

The motif in the centre of this cushion is made up of decorative circles with simple leaf and flower motifs embroidered in Chain Stitch, Detached Chain Stitch, Chequered Chain Stitch, Stem Stitch, and Pekinese Stitch.

Materials

Clark's Anchor  Stranded Cotton: 1 skein each 849 (Magenta), 946 (Chartreuse), White.

Use 3 strands throughout.

$\frac{3}{8}$ yd. blue linen, 36 in. wide.

$\frac{3}{8}$ yd. firm blue cotton, 36 in. wide.

$2\frac{1}{2}$ yds. cord to match linen.

Kapok for stuffing.

1 reel Super Sheen No. 40 to match linen.

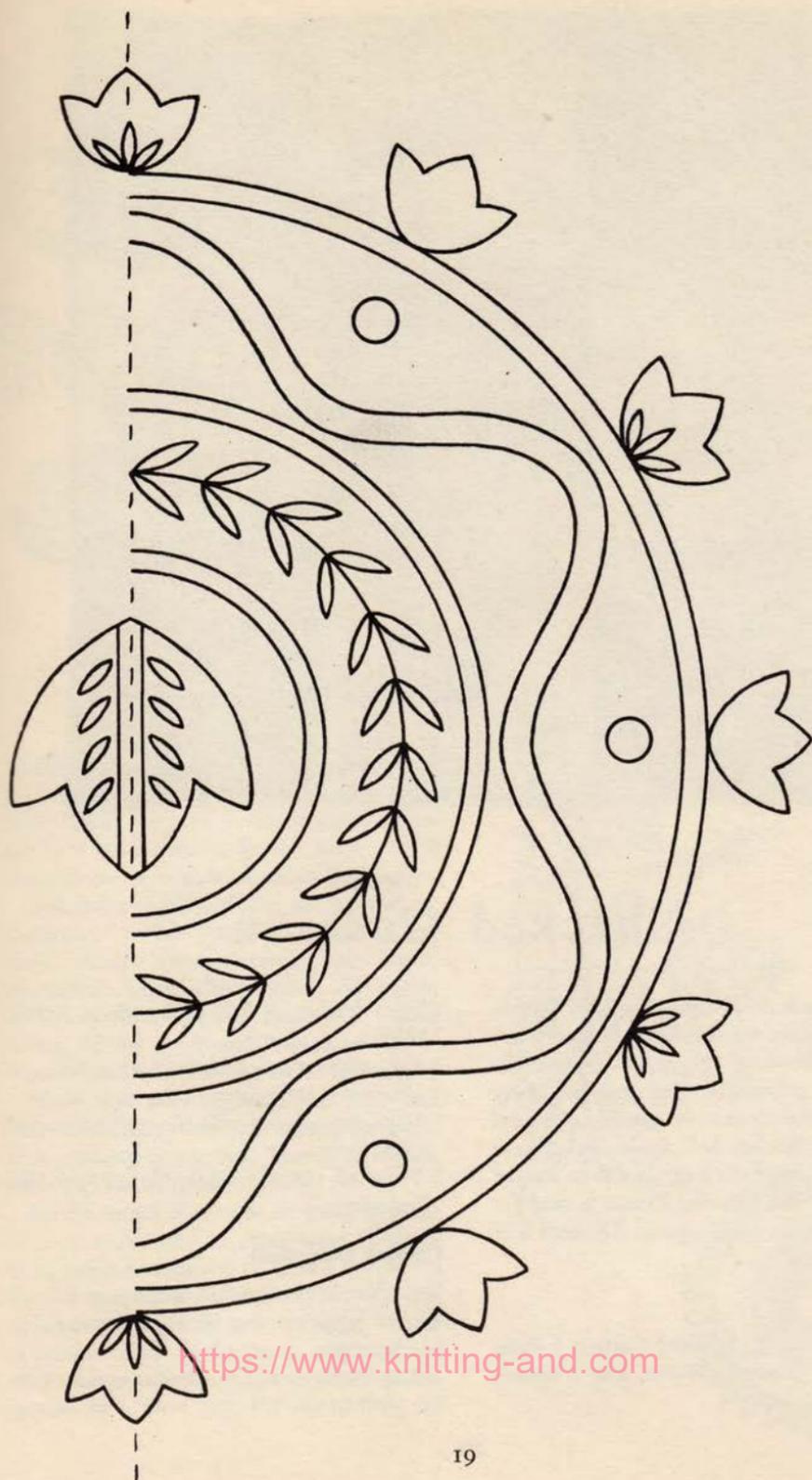
1 Milwards sharps needle No. 7 (for sewing).

1 Milwards crewel needle No. 6 (for embroidery).

Cut 2 pieces of linen 12 in. square and 1 strip $2\frac{1}{2}$ in. \times 45 in. (piecing as necessary). One half of the design is given. Make a tracing adding the other half. Transfer design centrally on to one square of linen (see page 4). Embroider following the photograph.

Work a line of Chain Stitch with Detached Chain Stitches along centre of gusset. With right sides together, place one raw edge of gusset to raw edge of one square, stitch. Attach the remaining long raw edge of the gusset to the second square in the same way, leaving an opening of 6 in. on one side for the insertion of the pad.

Pad. Make the pad in firm cotton the same shape as the cushion cover, but 1 in. larger all round. Stuff pad with Kapok. Place pad in cushion and slipstitch opening. Slipstitch the cord in position at the joining of the gusset.



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Checked Cushion

This cushion is made from nine 6 in. squares of red and white woollen fabric. It is very gay with its embroidered motifs, which look like the stars on a Christmas tree. Fine and heavy white embroidery threads (Anchor Stranded Cotton and Anchor Soft Embroidery) have been used to work the large motifs on the red squares; and red Stranded Cotton is used for the circles on the white squares. The back is of plain red fabric.

Materials

Clark's Anchor  Stranded Cotton: 1 skein each 469 (Scarlet), White. Use 3 strands throughout.

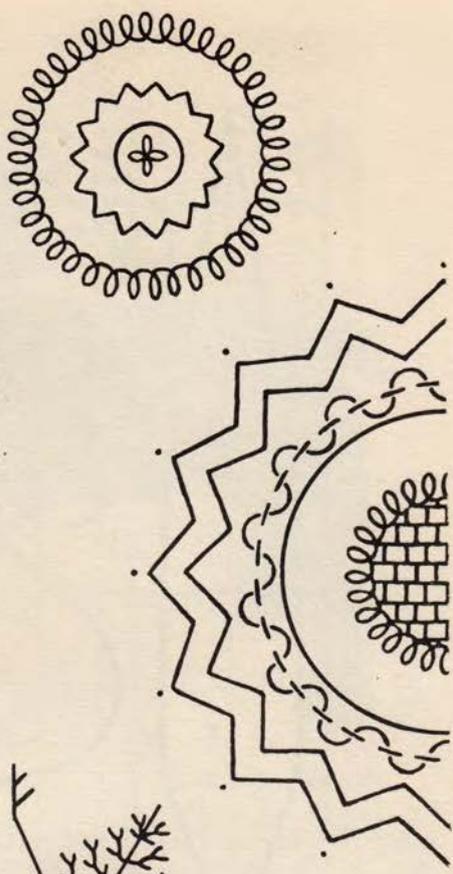
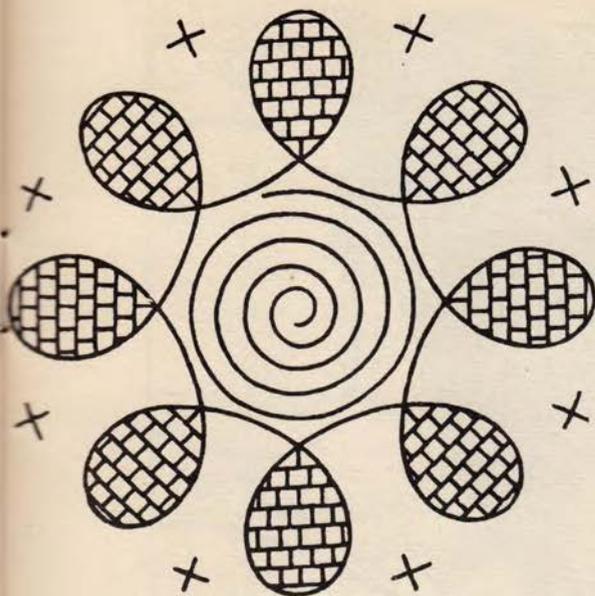
Clark's Anchor  Soft Embroidery: 1 skein White.

1 piece white woollen fabric 24 in. × 6 in.
 1 piece red woollen fabric 30 in. × 18 in.
 1 Milwards crewel needle No. 6 (for Stranded Cotton).
 1 Milwards chenille needle No. 19 (for Soft Embroidery).

Cutting Directions

Cut white fabric into four 6 in. squares. From the red fabric cut one 18 in. square and five 6 in. squares.

Arrange the nine 6 in. squares as shown on the photograph and join with $\frac{1}{2}$ in. seams.

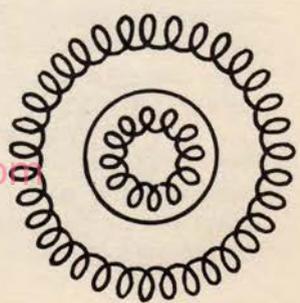
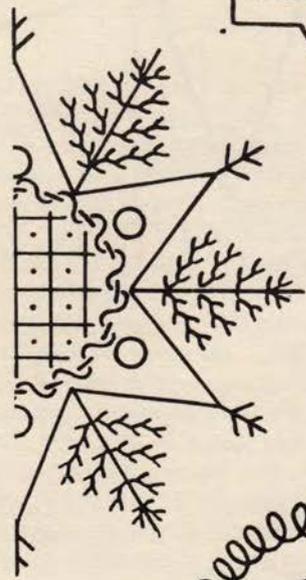


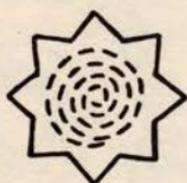
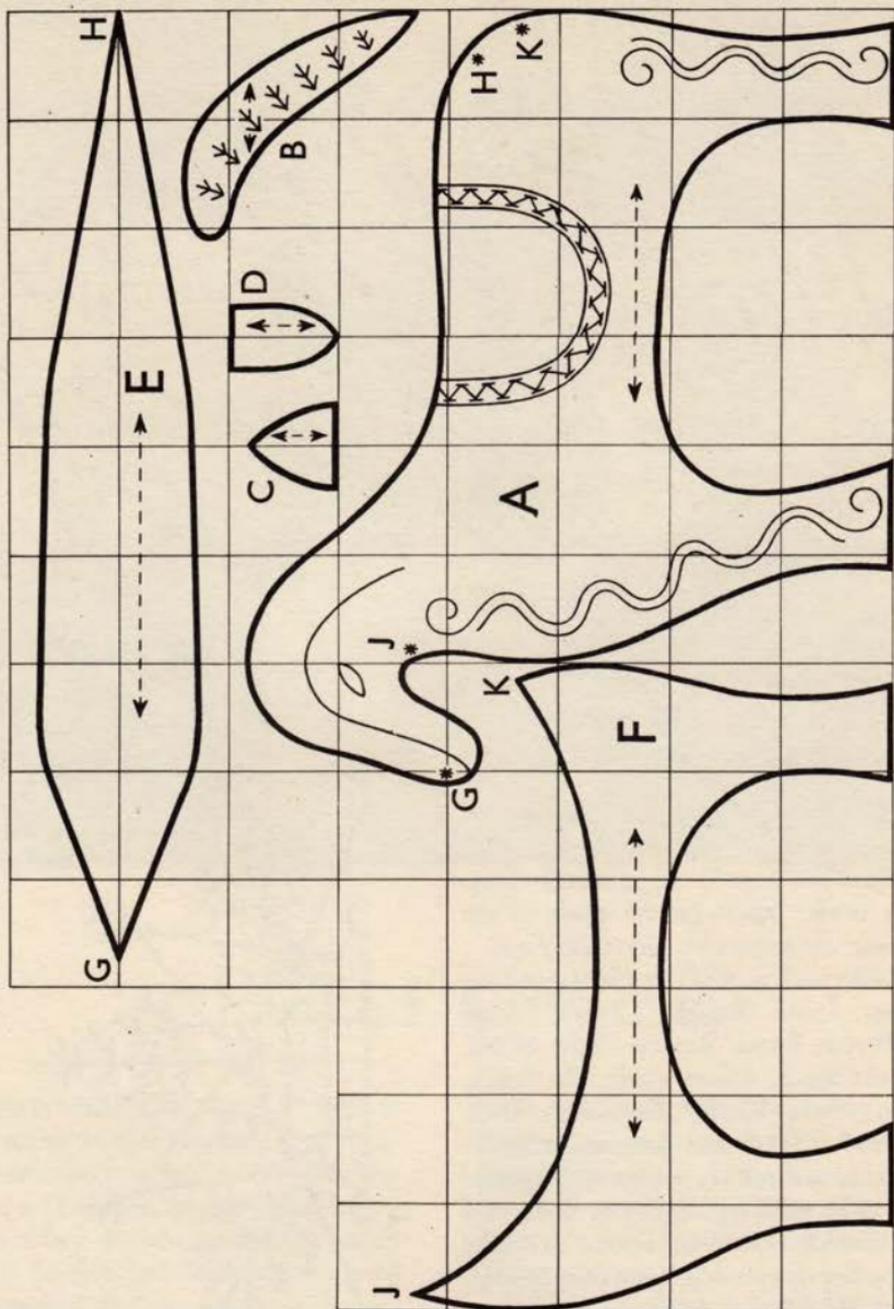
Transfer one of the large motifs on to each of the red squares and a small motif on to each white square (see page 4). Three motifs are on the back cover, one is on the inside of the front cover: the remainder are on this page.

Embroider each motif. The stitches used are Couching, Laced Running Stitch, Coral Stitch, French Knots, Rosette Chain Stitch, Buttonhole Stitch, Chain Stitch, Fly Stitch, Detached Chain Stitch, Buttonhole Stitch Filling, Feather Stitch and Roumanian Stitch. Press finished embroidery well on wrong side.

With right sides together, join front and back of cushion with $\frac{1}{2}$ in. seams, leaving a 12 in. opening on one side. Turn to right side, insert pad and slipstitch opening.

All the motifs shown on the cushion could be used successfully in other ways. Two or three might be repeated to form a border for the end of a chairback, table runner, etc. One of the larger might be surrounded by a circle of smaller motifs on the centre of a tea cloth, with sections of this centre repeated in the corners.





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Grey Horse

Materials

Clark's Anchor  Stranded Cotton: 1 skein each 586 (Cyclamen), 945 (Chartreuse), White, Black. Use 3 strands throughout.

Piece of pale grey felt 18 in. × 16 in.
1 reel Super Sheen No. 40 to match felt.
Two 8 in. lengths of millinery wire.
Kapak for stuffing.

Pattern

Make from diagram, 1 square = 1 in.

Instructions

From felt cut 2 side sections (A), 2 mane sections (B), 4 ear sections (C), 2 tail sections (D), 1 upper gusset (E) and 2 lower gussets (F).

Transfer the embroidery design in position on each section and transfer the small motif in position on the body as shown on the photograph. Work the embroidery before sewing the sections of the horse together. The stitches used are Running Stitch, Laced Running Stitch, Chain Stitch, Detached Chain Stitch, Blanket Stitch, Vandyke Buttonhole Stitch, Coral Stitch, Fly Stitch and Chevron Stitch.

Place lower gussets with right sides together and whip along curved edge from J to K. With wrong sides together join lower gussets to side sections by whipping from J down the front leg and continue round the shape as far as K. Bend each length of millinery wire in half and turn up $\frac{1}{2}$ in. at each end to form loops. Cover with a layer of kapok, securing this to the wire by winding with cotton thread. Insert one wire section into the two front legs and the other into the two back legs. Pack a little more of the kapok down into the legs with the help of a thin stick or a blunt knitting needle. Join side sections and upper gusset from G to H with right sides together leaving an opening in the centre of one side through which stuffing can be inserted. When the animal is firmly stuffed, continue whipping to close the seam.

Join tail sections, stuff lightly and attach to body. Join ear sections without stuffing. Fold at centre of each ear and sew in position. Join mane sections without stuffing and sew firmly in place.



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Flower Motifs

You do not need to be able to draw very skillfully to create these attractive flower motifs or others similar to them. You will notice that the effectiveness of the designs depends upon the choice of simple stitches and the way in which these are grouped together. Notice that each flower grows from a small central motif which can be used separately as shown in the photograph. It is important to let the stitches suggest the shape and arrangement of the petals and always remember that you are

creating an embroidered flower and not trying to imitate a real one.

Each of these flower motifs could be used successfully on a wide variety of articles including lingerie, handkerchiefs, tray cloths, tea cloths, etc.

The stitches used are Chain Stitch, Coral Stitch, Fly Stitch, Buttonhole Stitch, Blanket Stitch, Vandyke Buttonhole Stitch, Running Stitch, Detached Chain Stitch and Straight Stitch.



Making Embroidery Designs with Cut Paper

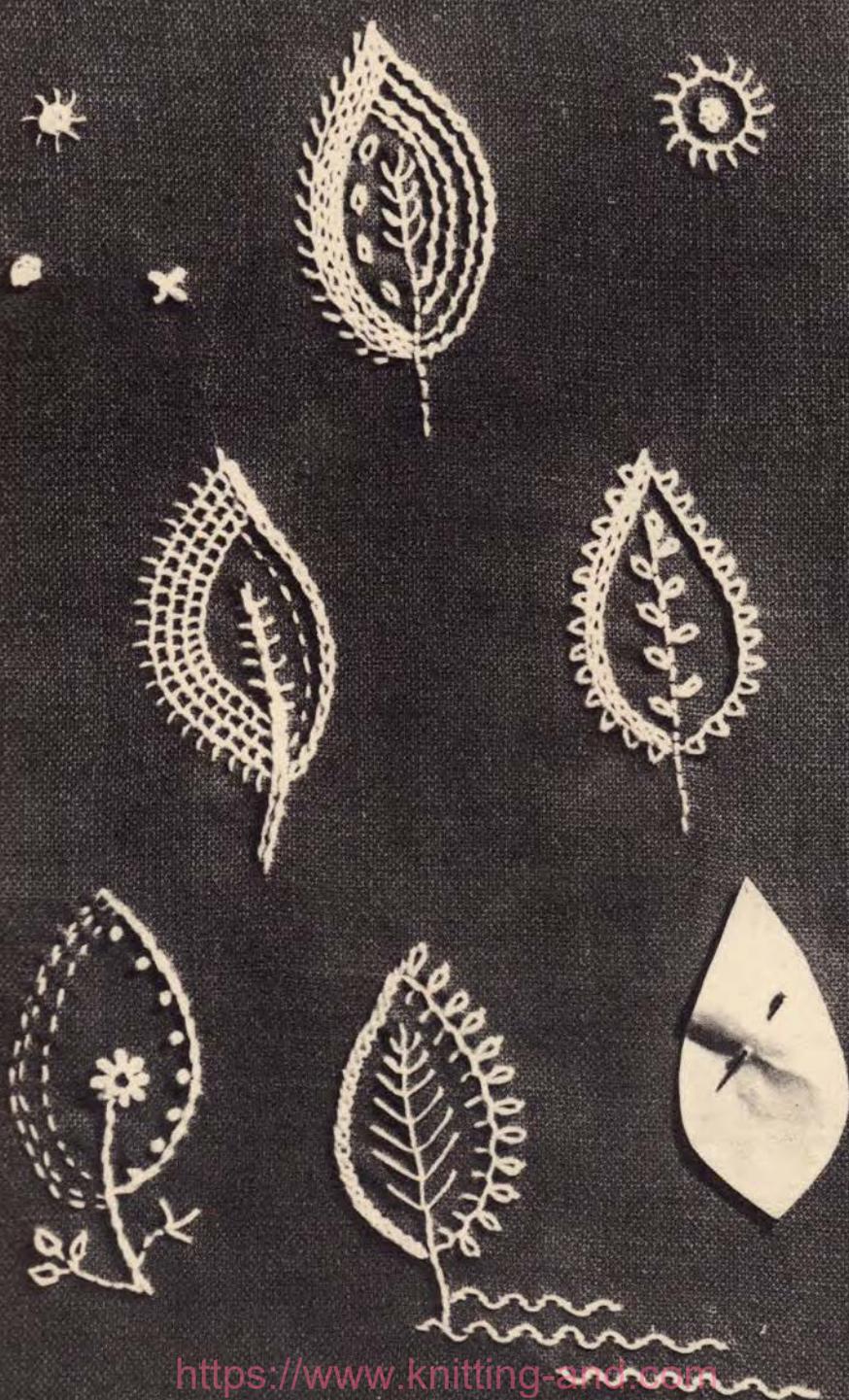
In making a design for embroidery, it is necessary to create lines and shapes on which stitches and stitch fillings may be used to the best advantage. Sometimes a design may be suggested by the texture and pattern of the fabric as shown on the apron on page 13 or it may be evolved by arranging different stitches side by side to form a pattern. A simple method of creating the basic shape is to cut it from paper. This is easier than drawing it with pencil or brush. Select natural shapes for your first experiments; leaves, flower petals, stems, twigs, etc. Cut a simple leaf shape similar to the one shown. This is the basic shape for all the embroidered leaves on the sampler; yet each one is quite different because the choice of stitches has been varied.

First pin the cut paper motif in position on the fabric, then baste round the edge with small stitches to transfer the shape to the fabric. The stitches used in this leaf sampler are Running Stitch and Variations, Stem Stitch, Chain Stitch, Detached Chain Stitch, Back Stitch, Pekinese Stitch, Buttonhole Stitch, Vandyke Buttonhole Stitch, Blanket Stitch, Fly Stitch, Coral Stitch, Rosette Chain Stitch and French Knots. From the photograph it is quite easy to see where the different stitches have been used.

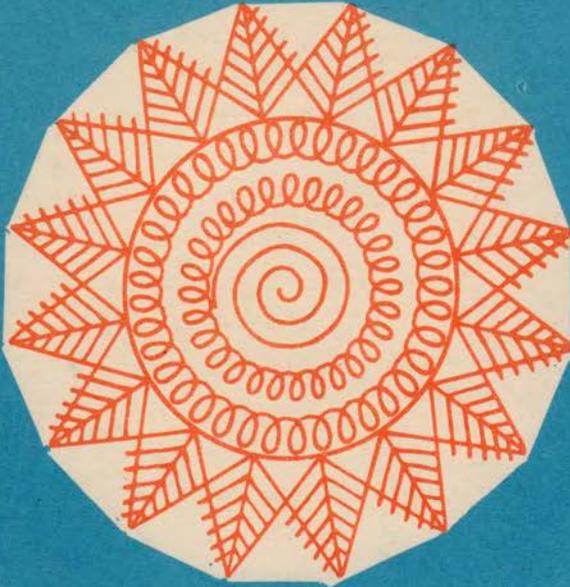
These embroidered leaves could be sprinkled over a traycloth or teacloth, used individually on the corners of a handkerchief, etc. Use the flower shapes given to make some further motifs. Stems and leaves may be added, as in the illustration on the opposite page.



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