

Hardanger Embroideries — IInd Series

Directions for executing the work

Materials. — Hardanger embroidery should be worked upon an evenly woven cotton or linen fabric, whose warp and woof threads are of equal thickness and placed at an equal distance apart, so that the embroidered patterns may be as square in shape as possible.

For table and house linen a material of medium thickness is used; for blinds and chair-backs, pincushions, bags and sachets, a fine canvas or gauze is required.

For large sized articles, panels, window-blinds, curtains, bedspreads and so on, take a coarsely woven cotton or linen material.

For blouses, collars, aprons, &c., specially smooth and soft fabrics, sold under the name of blouse materials, are used.

Several kinds of threads are always needed for executing the embroidery.

For the setting stitches of the openwork part, the flat stitch patterns as well as the embroidery done in plaited square stitch and in weaving stitch, there is used, on a linen or coarse canvas foundation, a lightly twisted thread, such as D·M·C Pearl cotton (Coton perlé) (*) or D·M·C Floss flax or flourishing thread (Lin floche). A fine canvas or a gauze foundation, on the contrary, requires a looser thread, such as D·M·C Special stranded cotton (Mouliné spécial) or D·M·C Persian silk (Soie de Perse).

(*) The French names in brackets are those stamped on the labels of the D·M·C articles.

The framing of the web and the openwork lines and motifs must be done with tightly twisted threads, such as D·M·C Crochet cotton 6 cord (Cordonnet 6 fils), D·M·C Special crochet cotton (Cordonnet spécial), D·M·C Alsatia, D·M·C Flax lace thread (Lin pour dentelles) or D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter).

The foundation material may be white, cream, écreu or yellowish, but the threads used for the embroidery itself are generally white.

For embroidery done upon snow-white material, we can recommend a coloured thread; but very bright tones should always be avoided. The best effects are obtained by using pale shades of gold, bronze or copper colour.

Execution of the work. — When working Hardanger embroidery we advise that the material should be mounted in an embroidery frame and all the close work be completed before it is removed. The cutting out of threads and the working over of those left for the web, are more easily done when the work is free from the frame. Begin by embroidering the parts of the canvas which frame the openwork squares; for those designs whose setting is worked in simple square stitch (see plates, VII, IX, X,

XVI and XVII) the outlines are embroidered before executing the flat stitch framing of the openwork motifs.

After having finished the small motifs in close embroidery which complete the design, remove the work from the frame and cut out the canvas threads necessary for making the network ground that is to be worked over.

General instructions concerning the execution of the work having been given in the 1st series of "Hardanger Embroideries", to avoid repetition we will here confine ourselves to illustrating the stitches and motifs which do not figure in the earlier publication and a knowledge of which is necessary in order to work the patterns contained in the present album.

Openwork motifs with narrow outlines and with irregular outlines. — As a general rule the framing of openwork motifs is done



Fig. 1.
How to work a narrow outline.

by squares consisting of 5 flat (straight) stitches worked over 4 threads of the canvas both vertically and horizontally, or else of 4 stitches worked over 3 threads. But occasionally this embroidered outline may be done narrower and the quadrangular form may be modified.

In these irregular patterns, the execution of the framing stitches depends upon the number and position of the threads of the fabric to be removed in order to make the openwork.

Triangles with narrow outlines and filling of squares worked in darning stitch (figs. 1 and 2). — The patterns on plates

VIII and X show openwork motifs with narrow outlining, worked in flat stitch over 2 threads of the canvas.

In order to give more firmness to this sort of outline, the edges are first back-stitched all round; the stitches are done over two threads and between the two threads of material over which the embroidery is to be worked.

Over this tracing the outline is embroidered with vertical and horizontal flat stitches, as seen in fig. 1.

Fig. 2 teaches the method of filling in an openwork triangle by means of squares worked in darning stitch.

To make the openwork background, 2 threads of material are alternately drawn out and left in both directions, and all the horizontal bars are overcast; the darning stitch is worked over the vertical bars, filling the 5 inner squares and the one in the centre of the base.

Small rosette with irregular outlines ornamented with loop stitch (figs. 3 to 6). —

The outlining or framing of the little rosettes in the wide border shown on plate X, is done in a particular manner: where the material threads are to be cut out a square of 5 flat stitches

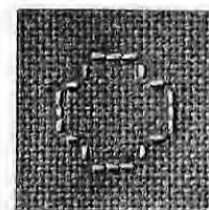


Fig. 3. How to trace the outlines.



Fig. 4. How to work over the tracing stitches.



Fig. 5. Rosette with background of free threads.



Fig. 6. Rosette completed.

over 4 threads of material is embroidered, then in the opposite direction, right and left, there are added 3 flat stitches over 4 threads worked into the same intersection of the material threads.

Here again it is necessary to trace the outline in back-stitch.

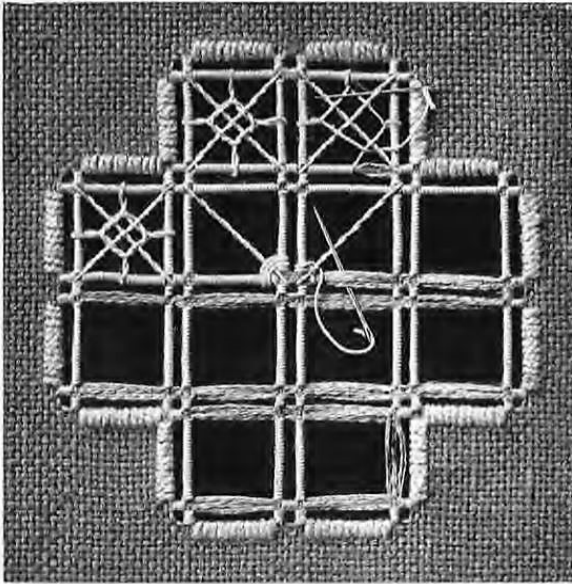


Fig. 7. Large medallion with narrow setting and irregular outlines, filled in with lace stitches.

as fig. 3 shows; over this tracing the outline is embroidered in flat stitch, fig. 4.

Fig. 5 shows a rosette in which the threads of material necessary to form the openwork figure are cut out, and fig. 6 a

stitch must be done in making each corner; these isolated stitches are to be covered by 3 flat stitches worked into the same intersection of the threads of material.

The flat stitches which form the embroidered framing are worked over 3 threads of canvas; one inside and the two others outside the row of back-stitches.



Fig. 12. Openwork hem or insertion done in broad knitting stitch.



Fig. 13. Openwork insertion done in narrow knitting stitch.



Fig. 14. Openwork insertion done in narrow knitting stitch with the edges overcast in flat stitch.

To make the openwork figure, 10 threads each way are cut out and 6 threads of the canvas left; these 6 threads are worked up to form double rows of corded bars.

In the outer squares twisted bars are laid diagonally, and a wheel worked over them in loop stitch; see fig. 7, top right hand corner.

rosette completed, with the free threads made into overcast bars and the centre filled in with loop stitches.

Large medallion with narrow setting and irregular outlines, filled in with lace stitches (fig. 7). — For this medallion,

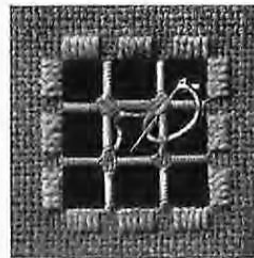


Fig. 8. How to work a motif in button-hole stitch and loop stitch.

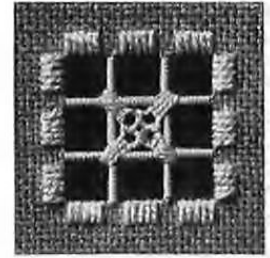


Fig. 9. Motif embroidered in button-hole stitch and loop stitch.

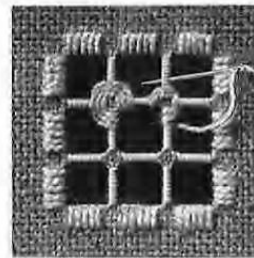


Fig. 10. How to work a motif in darning stitch and loop stitch.

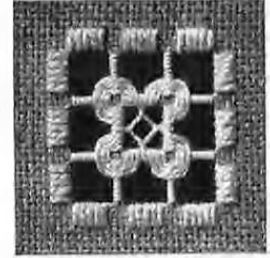


Fig. 11. Motif embroidered in darning stitch and loop stitch.

which is depicted at the bottom of plate XVII, begin by tracing the outlines with back-stitch, worked over 2 threads of material. Here, where 10 threads of canvas have to be removed for the formation of the openwork ground, 6 back-stitches and 1 back-

In the inner squares, only a single overcast bar is laid, worked towards the centre of the figure, over which a triangle is done in darning stitch; see also fig. 7.

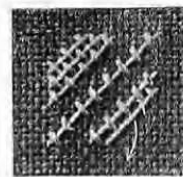


Fig. 15. How to work a motif in weaving stitch.

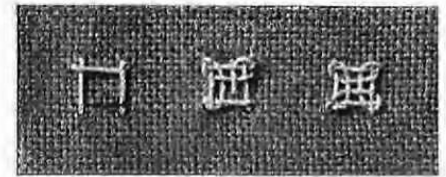


Fig. 16. How to work a square in plaited square stitch.

Motifs worked with a background of corded bars (figs. 8 to 11). — The designs on plate XVIII show a network or web of corded bars ornamented with little motifs embroidered in button-hole stitch, darning stitch and loop stitch.

The pattern on the left is decorated with motifs worked in button-hole stitch and loop stitch; starting from the bottom on the left hand side, at the point where the bars cross, work upwards to the point where they cross above, making 3 button-hole stitches towards the centre of the figure. In the same manner make 3 button-hole stitches where the bars cross on the right (see fig. 8), and so continue until the 4 corners have been worked,

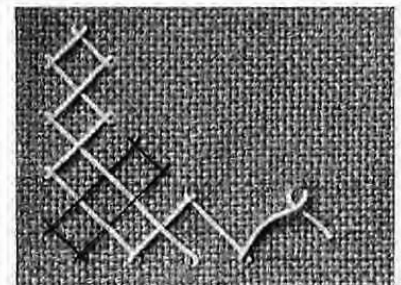


Fig. 17. How to lay the framing threads for a narrow border in plaited square stitch.

A loop stitch is then made over each loose thread between the groups of button-hole stitch, as see in fig. 9.

The right hand pattern is completed by figures with corners done in darning stitch, with loop stitches between them.

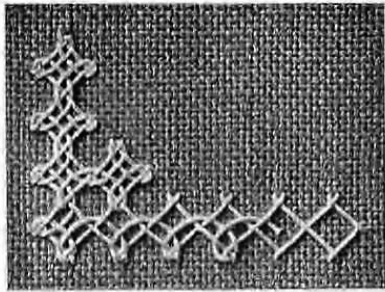


Fig. 18. How to lay the framework of threads for a narrow border worked in plaited square stitch.

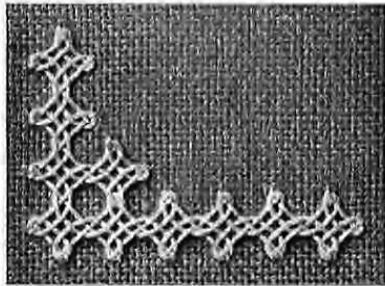


Fig. 19. Narrow border in plaited square stitch, completed.

and 2 threads in width. Work upwards, covering 3 fresh threads with each stitch. On the left hand side the stitches are inclined

Over the four intersections of the bars corners are worked in darning stitch, turned towards the outside, as shown in fig. 10, and the empty square in the centre is filled with loop stitch, see fig. 11.

Openwork lines done in knitting stitch (figs. 12 to 14). — The openwork insertions, figs. 12 to 14, which can be used as an outside finish to the borders (see plates IV, IX and XX) are quickly and easily worked.

For the openwork, fig. 12, 2 threads of the material must be drawn down the full length of the line; the edges are then worked over with slanting flat stitch covering 6 threads in height

from right to left, and on the right hand side in the opposite direction, that is from left to right.

For the insertion, fig. 13, 4 threads of the material are removed; here, also, the slanting stitches are worked over 6 threads in height; they are not done over the edges of the material but lie over the free threads of the openwork itself.

Fig. 14 shows narrow knitting stitch done in the centre of the openwork, as in fig. 13, and the edges of the material oversewn with horizontal flat stitch covering 2 threads in width.

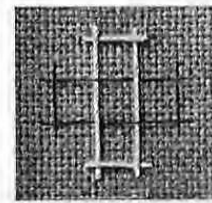


Fig. 20. How to lay the foundation for a small medallion in plaited square stitch.

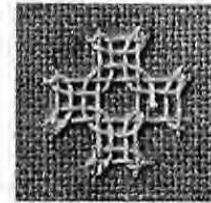


Fig. 21. How to interlace the loops for a small medallion in plaited square stitch.



Fig. 22. Small medallion in plaited square stitch, completed.

Execution of figures and ornamental lines in close embroidery. — Large sized ornamental figures are worked in flat (satin or straight) stitch, cross stitch, weaving stitch or plaited square stitch, and decorated with star stitch; for embroidering ornamental lines use plain square stitch, stroke stitch, plaited stitch and knitting stitch.

Most of these stitches being already known to our readers, here we shall only describe weaving stitch and plaited square stitch, which, though simple of execution are at present seldom employed.

Those who have had little practice in embroideries of this sort, will find in the *Encyclopedia of Needlework* and in the albums of

Drawn thread Work (Openwork on Linen), *Ist and IInd Series*, all necessary information as to working the above-mentioned stitches.

Motifs worked in weaving stitch (fig. 15). — Weaving stitch is used in the designs upon plates IV and XV.

To work a motif in this stitch, first of all lay a strand obliquely over the threads of the fabric to be embroidered, then, returning, cover this strand with small cross stitches.

This latter stitch necessitates the establishment beforehand of a framework across which the threads must be regularly interlaced, passing alternately over and under the threads already laid.

The stitches should not join at the outer corners but extend about $\frac{1}{8}$ inch beyond the crossing point, in order to allow the superimposed row of stitches to interlace themselves through the framing threads.

To the framework thus prepared, add the row of loop stitches,

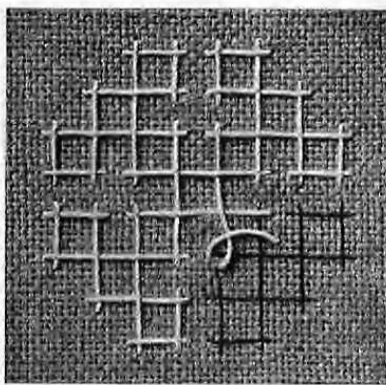


Fig. 23. How to lay the foundation threads for a large medallion in plaited square stitch.

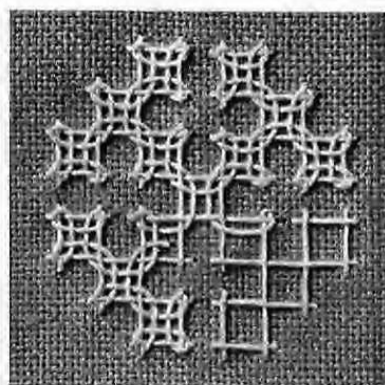


Fig. 24. How to interlace the loops for a large medallion in plaited square stitch.

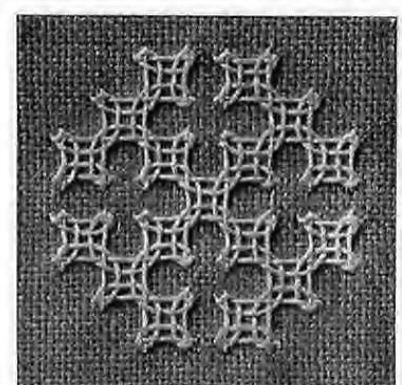


Fig. 25. Large medallion in plaited square stitch, completed.

Our illustration, fig. 15, explains the working of one of the motifs connecting the openwork figures shown in the left hand pattern on plate XV (all-over grounds), which is embroidered in weaving stitch.

Motifs worked in plaited square stitch (figs. 16 to 25). — The ornamental figures on plates III and XVIII have been worked in plaited square stitch instead of in flat stitch.

carrying the working thread round the strands forming the frame; take great care that the thread which makes the loops is drawn through very evenly, first over then under the framing threads.

Fig. 16 shows the way to form isolated squares in plaited square stitch. On the left may be seen the method of stretching the threads for the network frame, in the middle, the method of interlacing the loops, and on the right, a completed square.

In making narrow borders, like those edging the wide strip on plate III, the laying of the framework takes two journeys; 4 more threads are needed to make the corner. In fig. 17 these corner threads are indicated by black lines.

Fig. 18 teaches the manner of working these loops, which are executed in two even rows, as shown in fig. 20; fig. 19 gives a portion of the border when finished.

For the small medallions of the narrow border on plate III, the framework is laid in two processes, as indicated by fig. 20, but the loops or twists are interlaced during a single process to and fro, see fig. 21. Fig. 22 displays a medallion completed.

When laying the foundation for the large medallions adorning the wide border on plate III, a single journey is sufficient, though the lines are a little more complicated; see fig. 23. The interlacing of the loops is also done in a single process, following fig. 24. Fig. 25 shows the appearance of a finished medallion.

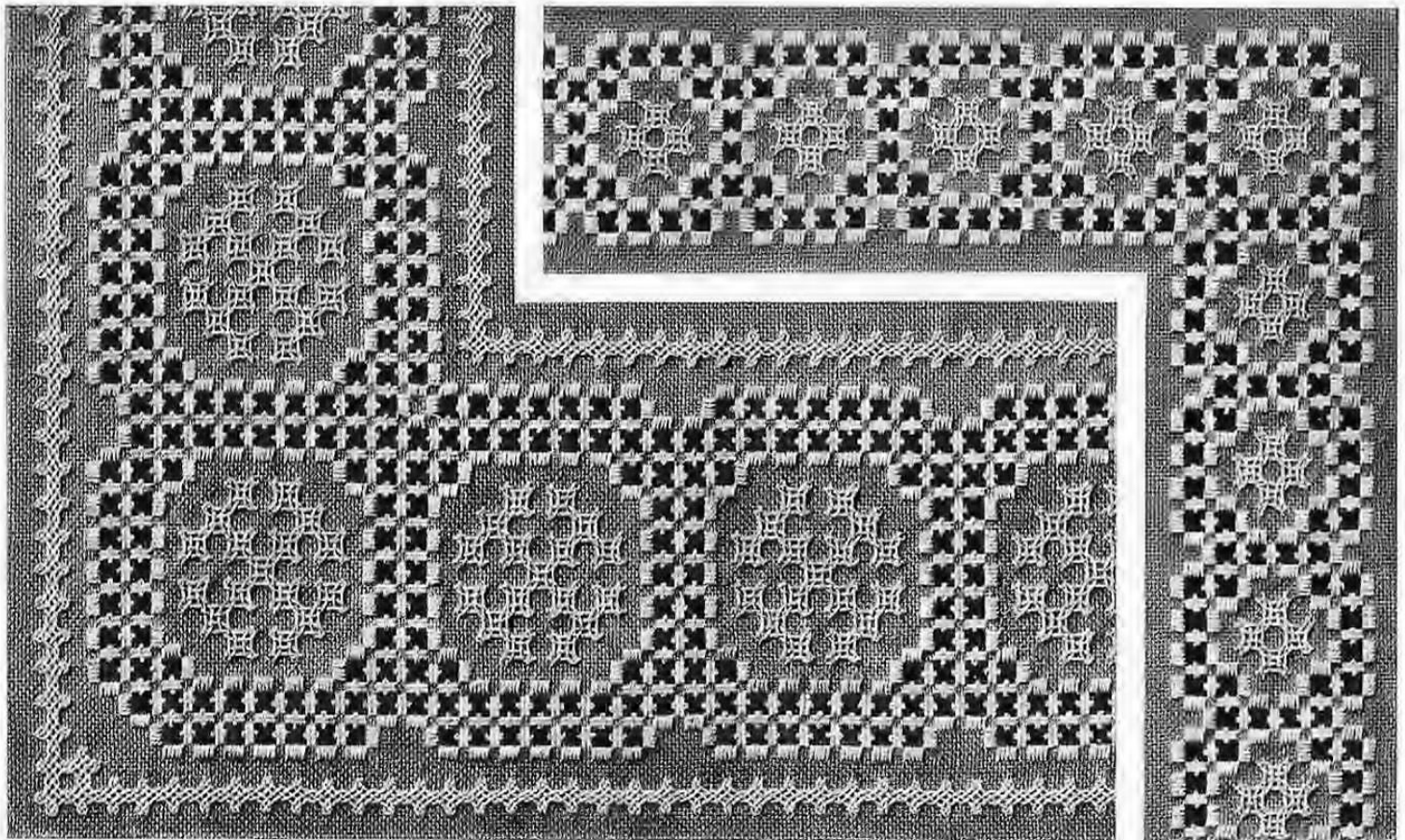
Trimming the work round the edge. — For table-cloths, table-slips and finger-napkins, also for table-centres and tray-cloths,

we recommend as outside edging a broad hem, which may be set off by a narrow openwork heading of fancy hem-stitch.

Panels and sofa-backs, as well as bed-spreads and cot-covers, whose embroidery takes the form of points or scallops, should be finished by means of a narrow, invisible hem, or by a row of button-hole stitches like the models given on plates XX and XXI. Those with a straight edge can be trimmed with a fringe, see plates XXII and XXIII; but very simple fringes only should be chosen, knotted or plaited with ravellings of the canvas, which can be reinforced if necessary with a bunch of cut threads.

For wearing apparel, such as blouses, dress plastrons, collars, aprons, &c., trimmings of needle-made lace or pillow lace, worked with a coarse thread in geometrical patterns, are the best to use.

A large choice of hem-stitch insertions and knotted fringes, as well as needle-made and pillow laces, will be found in the publications of the D·M·C Library, and especially in the *Encyclopedia of Needlework*, and in the albums of *Drawn thread Work Ist and IInd Series*, *Macramé*, *Knotted Fringes*, *Needle-made Laces Ist Series*, *Pillow Laces Ist and IInd Series* and *Works of various kinds*.



For embroidering, use the D·M·C Cotton, Flax and Silk embroidery threads