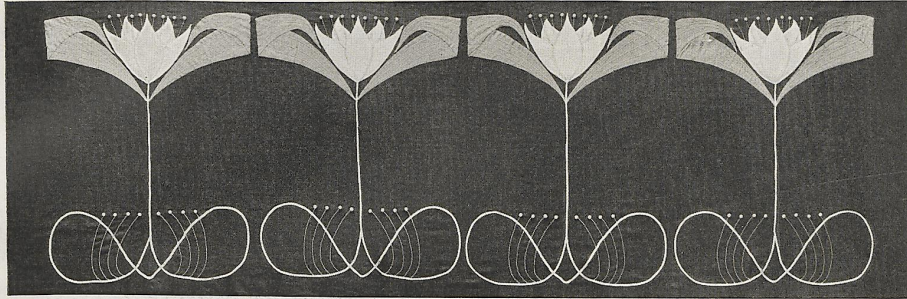


Some Experiments in Embroidery

OVERMANTEL PANEL

DESIGNED BY M. H. BAILLIE SCOTT; WORKED BY MRS. PEARCE

as simple in outline as possible. The method loses in reasonableness as soon as the pieces become small and the pattern more readily worked in stitches. The breadth of effect gained by using larger pieces is secured at the expense of richness, and the whole result may be a little tame and flat. And here the use of precious concentrated features will save the situation, and a green meadow, for instance, may be set with jewelled flowers.

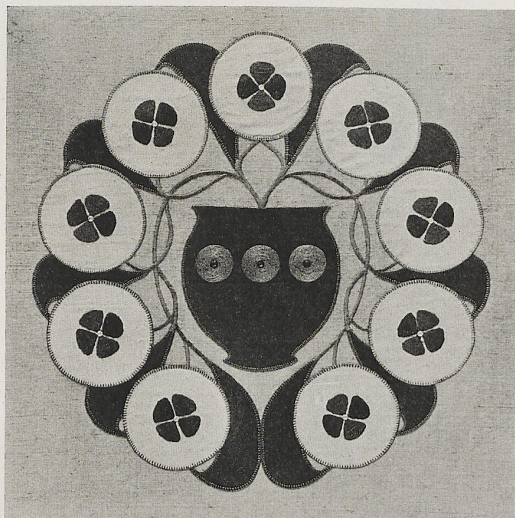
The most direct method of *appliqué* is to sew on the pieces with invisible thread, merely turning in the edges of the material. The next process is that which is sometimes called "peasant embroidery," probably because it is seldom practised by peasants and cannot be strictly described as embroidery. In this the outline is made a feature in the design, and, like the lead line in a stained glass window, separates the different materials. For such an outline there is safety in a neutral grey, but much variety of effect is to be gained by introducing various colours, though this more complicated system is not without its pitfalls for the unwary. The use of braids and ribbons, either of gold or silver or colours, at once suggests itself, and there is no necessity for classing the result of our labours as "Austrian ribbon-work," because it is found that the long stem which would need so many hours of stitching to embroider may be more readily executed with a braid or ribbon.

In turning to the consideration of embroidery proper, where the whole pattern is built up of stitches, a method which at once suggests itself is that one should take the individual stitch as

the unit of the design and build up patterns of that.

In this way much of the Oriental work was done, and there is something logical and reasonable in such a method that atones for the frittering away of the surface which it entails: it would be more suitable in connection with broad spaces of *appliqué*. Space will not admit or time allow of even an enumeration of the stitches used in embroidery, but the "satin stitch," as it is called, may be taken as the normal one to be used when in doubt.

In the consideration of the place of needlework in the house, it is necessary to remember that the embroidery should be made for the house, and not the house for the embroidery. It is this inversion, this



CUSHION

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