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Fig. 37.—Nightdress Sacket.
(See page 12.)



Fig. 32.—Blackberry Spray.
(See page 10.)

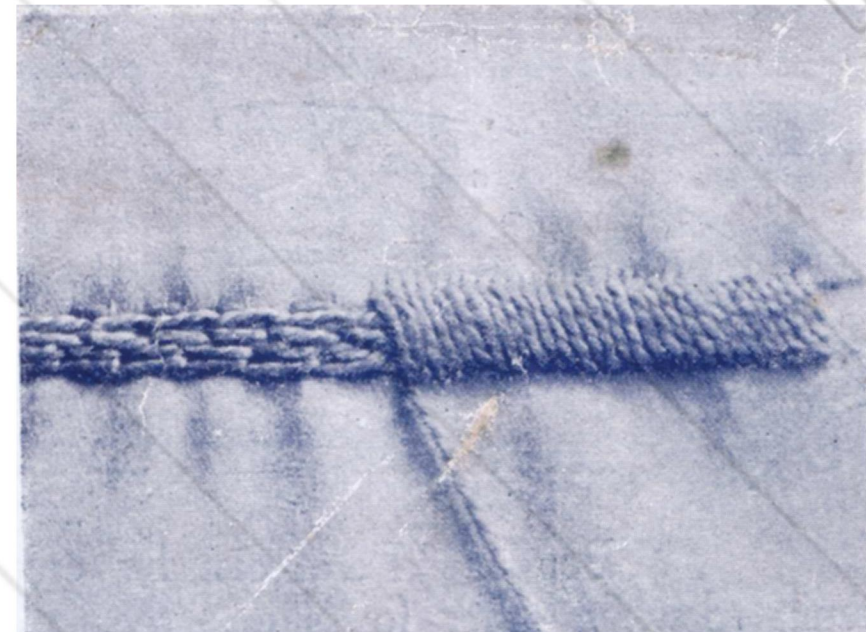



Fig. 15.—Raised Satin Stitch.
(See page 6.)



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Needlecraft Practical Journal :

A DESCRIPTIVE AND ILLUSTRATIVE JOURNAL FOR TEACHING THE PRACTICAL WORKING OF

Mountmellick Embroidery.

(FIRST SERIES).

NOTE.—We are at all times pleased to help our readers with advice, suggestions or general information regarding any work which they may have in hand at the moment. We are continually introducing new forms of work in Needlecraft Practical Journal, and if our readers have the least difficulty in obtaining these new styles, or any of the many materials referred to in our columns, we are most pleased at any time to send information of the nearest Art Needlework Depôts at which these materials, etc., can be obtained. Also we assure our readers that it is gratifying to us to receive their letters of enquiry, etc., as showing the confidence they place in our opinion, and we invite every one of them to write to us upon any matter in reference to needlework. When writing us, address letters to

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Introduction.

Mountmellick Embroidery is named from the town of its origin, although the exact story of its first beginnings is not very clear ; it is supposed to have been introduced in the early part of the last century by a lady of the Society of Friends, who taught it to the poor girls of the town.

For some time it was carried on as an industry in the Presentation Convent in that town, but of late it is not so flourishing, though orders are still taken and executed. It gradually spread to many other towns in Ireland and at present is an industry in the Presentation Convent, Cashel, Co. Tipperary, where many prizes obtained at exhibitions can be seen.

As to where the good lady of the Society of Friends obtained a knowledge of the stitches of this particular work nothing certain is known. The most probable opinion is that she merely used the stitches of the old Crewel work, and invented many prettier ones, and worked them on washing material with washing thread, as being the most serviceable and useful. Certainly the world at large, and Ireland in particular, owe her a debt of gratitude for her

invention, by which she began to help the poor, and though she has long since passed to her reward, her work still lives after her, and continues to do as she intended it—i.e., help the poor. The last of the workers who learned from her died about the year 1870. It may perhaps have been imported from France, from which country the expelled Huguenots brought many crafts, such, for instance, as Poplin manufacture, but this, of course, is only conjecture. Bold designs of flowers are best suited to this embroidery. The vine and grape, wild rose, blackberry, passion flower, lily, &c., &c., &c., lend themselves beautifully for design in Mountmellick Embroidery—in fact, any flower treated naturally or conventionally can be worked in it.

Flowers are most frequently worked in raised satin stitch, intermingled with fancy stitches, examples of which will be given in this treatise.

Mountmellick Embroidery is both durable and handsome, and amply repays the worker and purchaser. True Mountmellick Embroidery is executed on white jean, as the embroidery, being worked with a strong white cotton, requires a substantial material to hold the stitches.

It is exceedingly rich and effective in appearance, and quite easy of execution when the stitches are learned, and possesses the great merit of washing without injury and lasting for many years with very little care. It is admirably suited for bedspreads, pillow shams, duchesse covers, nightdress sachets, comb and brush bags, and many other dainty articles.

MATERIALS.

The ground material is strong white jean or Mountmellick sateen, and nearly all the designs shown in this Journal are obtainable traced upon a good quality of this stuff. Large articles such as bedspreads are frequently made of white linen and embellished with Mountmellick Embroidery ; this is done because the jean is not made more than 36 inches wide and joins would be necessary. We show an example of a bedspread traced upon linen at the end of this book.

THE POSTAGE FOR THIS JOURNAL IS ONE PENNY.

7 New Numbers of "Needlecraft" Practical Journal are issued annually, upon dates 1st January, 1st March, 1st May, 1st August, 1st September, 1st October, 1st November. The Subscription for seven numbers, commencing with any issue, post free, is 1/9.

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The correct thread to use is a soft, strong cotton and the best for the purpose is D. M. C. Coton à Broder (Art. 90), sizes from 10 to 18, the coarser for padding and bold work on bedspreads, etc., the finer for the smaller details, filling stitches and more delicate articles. Some workers prefer to produce a more lustrous effect, and a mercerised cotton like M.S.E. Embroidery, sizes 8 and 5, will be found quite suitable. Of course, all Mountmellick must be white on a white ground. In some cases linen thread may be used and silk is found sometimes, especially when the work is for dress purposes.

A fine crewel needle, size 7 to 8, is the best and is easily procured; these have egg-shaped eyes and are therefore most convenient. The eye must take the cotton comfortably but the needle must not be so large that it leaves holes in the material.

THE DESIGNS.

All the designs appearing in this book are prepared for workers and are obtainable in the most convenient form. For instance, the Groups of Typical Flowers, etc., are to be bought as transfers, which will enable the worker to place each group just as she wants; thus she may prepare a spray on a small piece of material as a preliminary exercise before proceeding to larger pieces of work, or she may choose several sprays and arrange them to decorate a duchesse set, table cloth, tea-cosy or a hundred and one other things.

The larger designs are all prepared in the Penelope series traced to suit a variety of articles and should be easily obtainable at any good repository. The purchaser should see that each design is stamped Penelope True Mountmellick, and she will then be certain of getting a genuine design, founded upon the true traditions of Mountmellick, as preserved in the Irish Convents.

THE STITCHES.

The specimens illustrated were worked in coarse cotton to show the formation of the stitches; the effect of each stitch is quite different when worked in the correct soft cotton.

There are a great number of stitches used in Mountmellick Embroidery and when once the worker has become proficient there is no limit to the variety she may introduce to her work. A number of stitches, however, are essential and all these are included in the following specimens; most of them will be quite familiar to the majority of our readers and others may be found in the Fourth Book of Hows. Those that are given here are amply sufficient to carry out any design in Mountmellick Embroidery.

Fig. 1.—Stem Stitch.

Stem stitch is used for working stems, outlining flowers and veining leaves, &c.

To begin the work commence at the bottom of the stem and work upwards. Having brought out the cotton at end of stem, insert the needle about $\frac{1}{8}$ inch higher up and bring it up quite near where the cotton came up; draw out, making sure to keep the cotton to the right of the needle. Insert the needle $\frac{1}{8}$ inch higher up again and bring up needle at end of first stitch, still keeping cotton to right of needle; repeat for length of line to be worked.

If correctly worked the back will show a perfect back stitch.

Mountmellick Stem Stitch differs from Crewel Stem Stitch by being worked straight along the line, stitch meeting stitch, as in illustration, whereas Crewel Stem is worked in a slanting direction, taking only as much stuff as will hold the stitch.

Fig. 2.—Chain Stitch.

Chain Stitch requires to be worked very regularly, and resembles a crochet chain on the right side.

To begin the stitch, bring up the cotton on end of line farthest from you, hold the cotton under left-hand thumb and insert the needle in the same place as it came out (but to the right of the other cotton), bring it out about $\frac{1}{8}$ inch or so lower down and over the cotton held by the thumb of left hand; draw cotton fairly tight. Insert needle in chain now made, to right of cotton, and bring it up same length as first stitch, making sure to have the needle **over** cotton held under thumb; draw same tightness as first stitch, and repeat.



FIG. 1.—STEM STITCH.

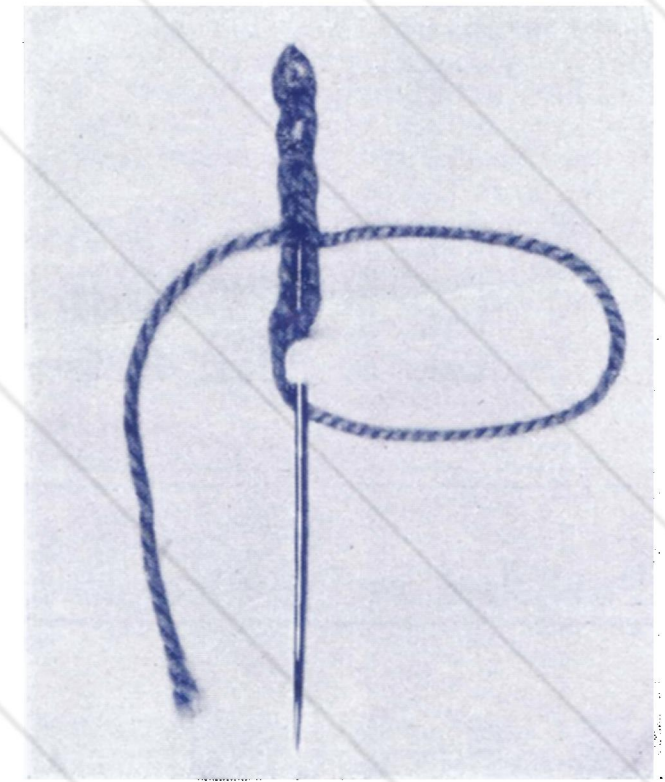


FIG. 2.—CHAIN STITCH.

Fig. 3.—Cable Chain.

This stitch requires careful attention to the directions, when it will be found quite easy.

It is worked towards you. Bring up cotton at end of line farthest from you, hold the cotton down under left-hand thumb, pass the needle under the cotton, then over (*i.e.*, round it), and so form a loop on the needle; draw the needle back to beginning of line (taking care not to let loop off) and insert it in material; bring it out about $\frac{1}{8}$ inch down and over thread held under thumb; draw cotton fairly tight and repeat. Illustration 3 will make it clear.

Fig. 4.—Double Cable Chain.

This stitch is richer than Cable Stitch, and is worked similarly except **not** in a straight line, but a stitch right and left alternately.

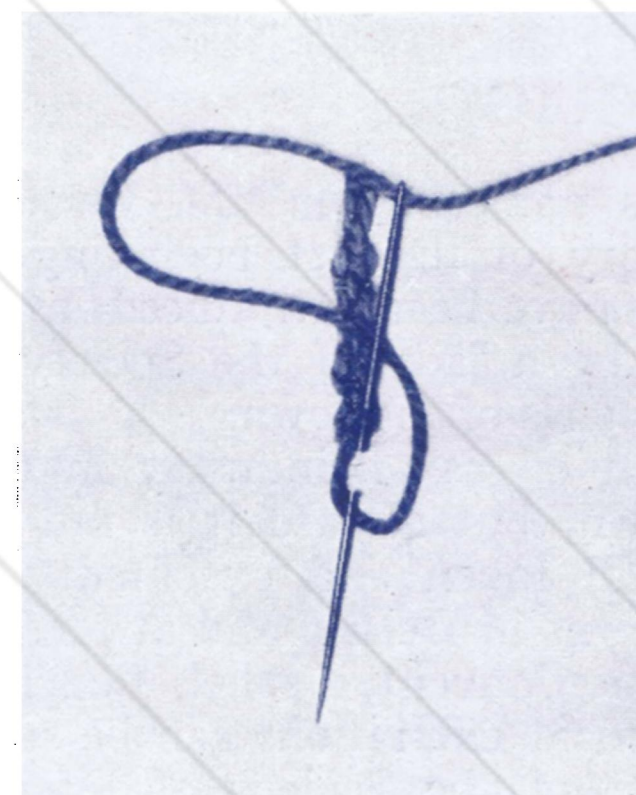


FIG. 3.—CABLE CHAIN.



FIG. 4.—DOUBLE CABLE CHAIN.

Fig. 5.—Cable Plait.

This stitch resembles a fancy braid, and is used where a rich stitch is required for thick stems, outlining conventional designs, &c. With ordinary cotton it forms a line about $\frac{1}{4}$ inch wide and is worked from left to right.

Bring up cotton at end of lower edge, hold cotton under left thumb and pass needle under, then over cotton, so as to

form a loop; bring needle (keeping loop on it) to end of top line, pass through material and bring out on under line and over cotton held by thumb; draw cotton fairly tight, repeat to end of line.

Fig. 6.—Snail Trail.

This is a rather nice stitch for outlining and stems.

It is worked towards you. Bring up cotton at end of line farthest from you, hold cotton under left hand thumb, insert the needle to left of cotton and bring it up in a slightly slanting direction to right of cotton and over cotton held under thumb; draw cotton fairly tight and repeat.

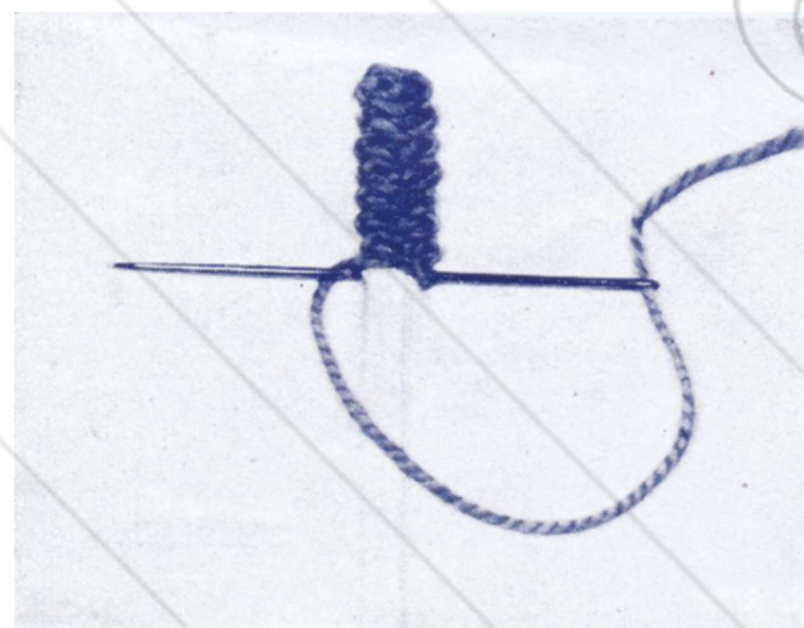


FIG. 5.—CABLE PLAIT.

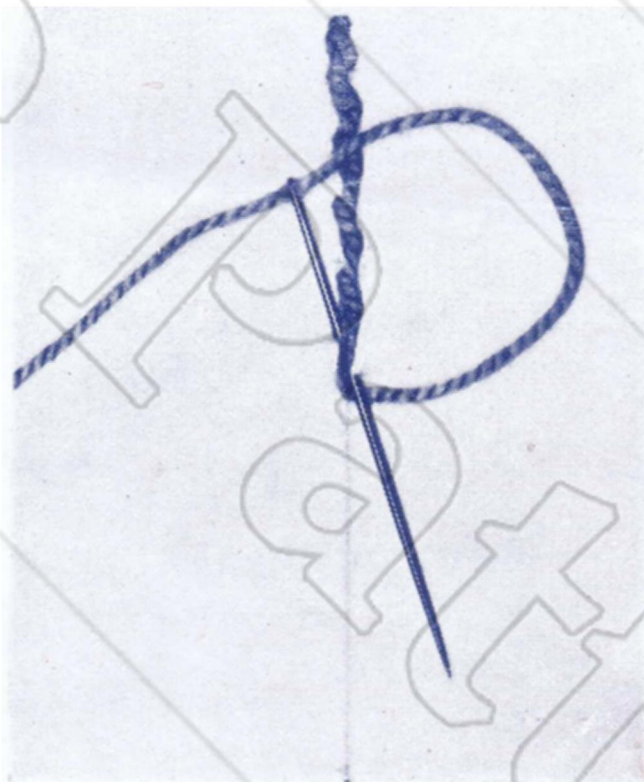


FIG. 6.—SNAIL TRAIL.

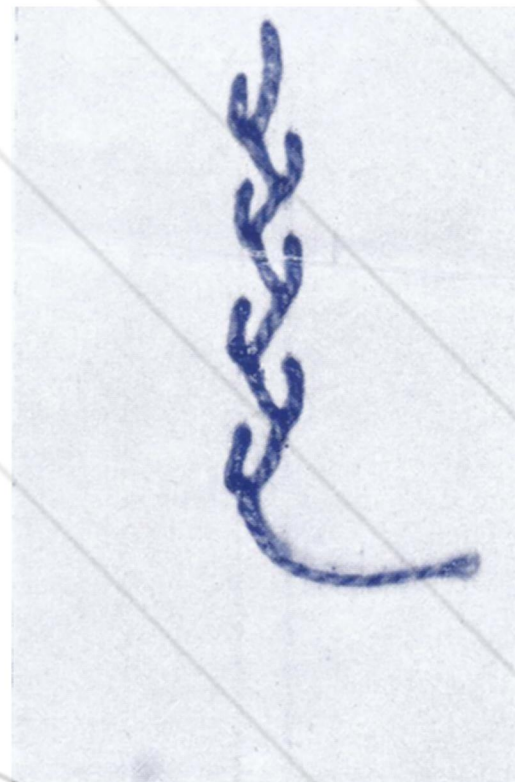


FIG. 7.—SINGLE CORAL STITCH.

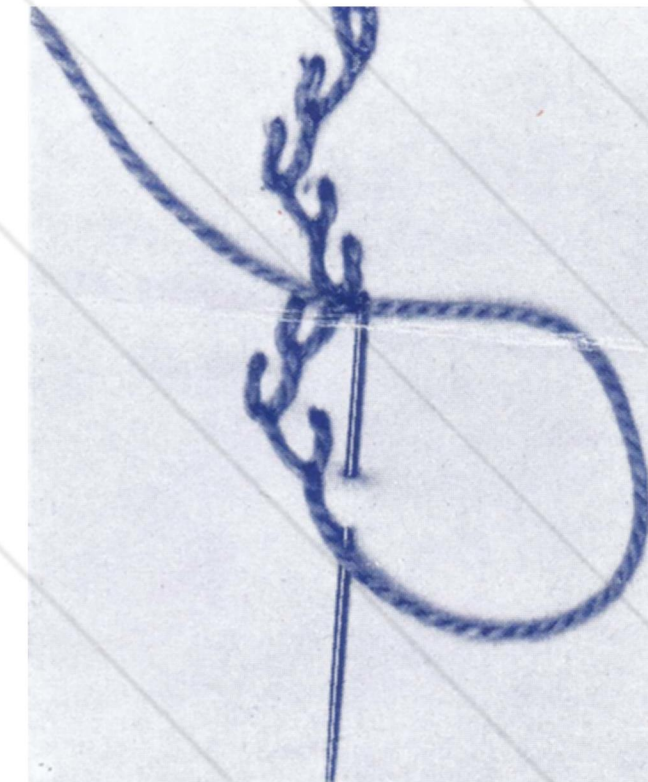


FIG. 8.—DOUBLE CORAL STITCH.

Fig. 7.—Single Coral Stitch.

This stitch is worked towards you.

To ensure evenness (at least for beginners) this stitch should be worked between two parallel lines about $\frac{1}{4}$ inch apart. Bring up the cotton in centre between the lines, hold the cotton under the left-hand thumb and insert needle on line; take a stitch (about $\frac{1}{8}$ inch deep) straight down and bring up needle over cotton held by thumb (it does not matter which side you begin with, but stitches must be taken at alternate sides), draw cotton fairly tight, place thumb on cotton again, take a stitch on the opposite side, *quite straight down*, bring up needle over cotton under thumb, draw fairly tight and repeat.

The top of every new stitch must be on a level with the bottom of the stitch last worked.

Fig. 8.—Double Coral Stitch.

Double Coral Stitch is like single Coral, inasmuch as the stitches are taken straight down, the difference being two stitches are taken on either side instead of one. Illustration will make it clear

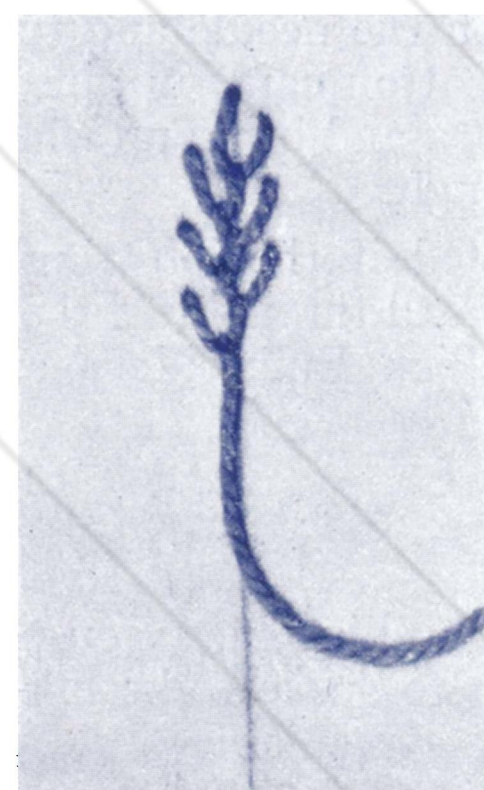


FIG. 9.—SINGLE FEATHER STITCH.

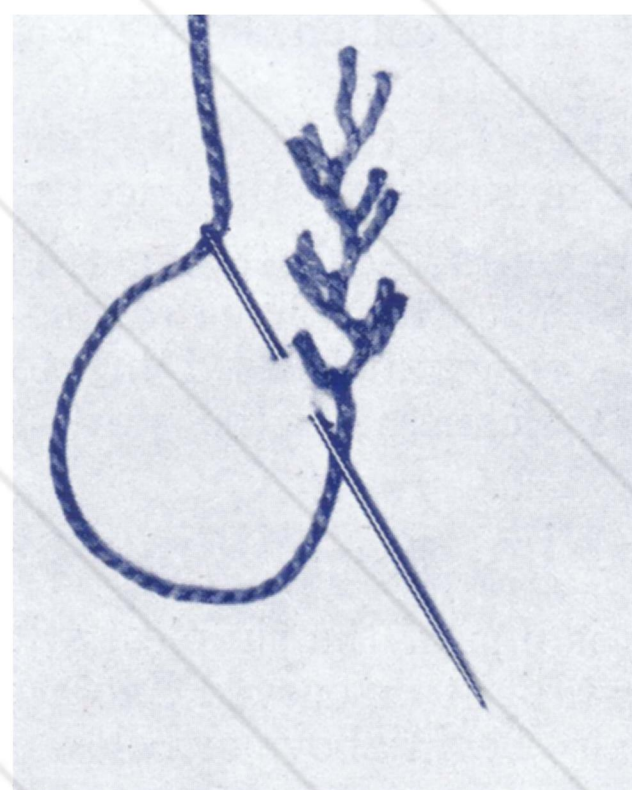


FIG. 10.—DOUBLE FEATHER STITCH.

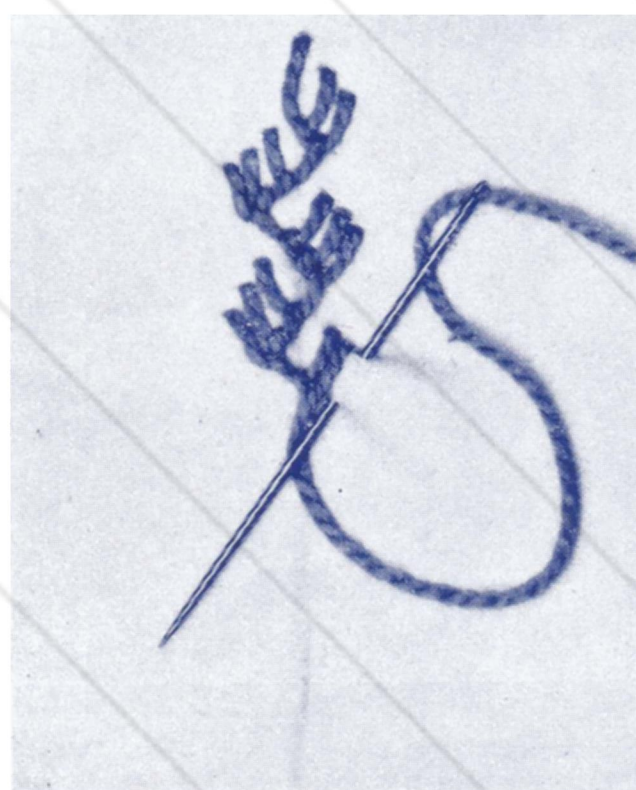


FIG. 11.—TREBLE FEATHER STITCH.



FIG. 12.—BULLION STITCH.

Fig. 9.—Single Feather Stitch.

This stitch is worked towards you. Feather stitch to look well must be worked very evenly. Draw a line the length and direction you wish to work it. Bring up your cotton at end of line farthest from you, hold the cotton under the left hand thumb, insert the needle at the right (or left, if you prefer) side and bring it up on the traced line about $\frac{1}{4}$ inch below the point where the cotton was brought up first; slip the needle over the thread held under the thumb and draw fairly tight. Now place cotton under thumb again, turn needle round pointing from left to right in a slanting direction, bring up needle at centre and over cotton held by thumb, draw the cotton and repeat at alternate sides.

Fig. 10.—Double Feather Stitch.

This stitch is also worked towards you and, as its name implies, has two stitches worked, one a little lower than the other alternately on either side. It is very much used for veining leaves, &c., &c.

Fig. 11.—Treble Feather Stitch.

This stitch is the same as double feather stitch, except that three stitches are taken on either side instead of two.

Fig. 12.—Bullion Stitch.

Bullion Stitch is one of the most effective stitches in Mountmellick Embroidery. It requires care and practice to work it evenly. Bring up the cotton on the line upon which you are working, and insert needle the length you wish your stitch to be, bringing it up same place as cotton came up first, push needle more than half through, take cotton at *point* of needle in right hand and wind it round and round needle till you have two or three twists more than length of material on needle, keep the twists of cotton on needle from coming off with thumb of left

hand, draw out the needle (still keeping thumb on roll till thread is almost drawn through material and twists of cotton), turn cotton towards top of stitch and draw till stitch lies in position with the twisted cotton in a close roll on it, insert needle again at top of stitch as illustrated, and bring up where next stitch begins. This stitch is worked, as a rule, on either side of a stem stitch.

It is much neater to work the stem first and bullion on either side afterwards.

Fig. 13.—Double Bullion Stitch.

Double Bullion Stitch is richer than bullion, having two stitches on either side instead of one.

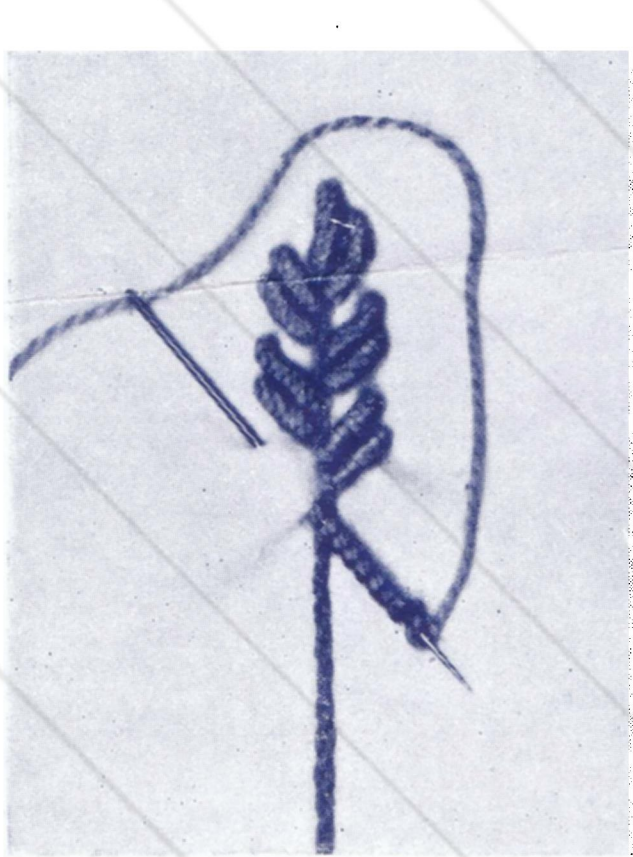


FIG. 13.—DOUBLE BULLION STITCH.

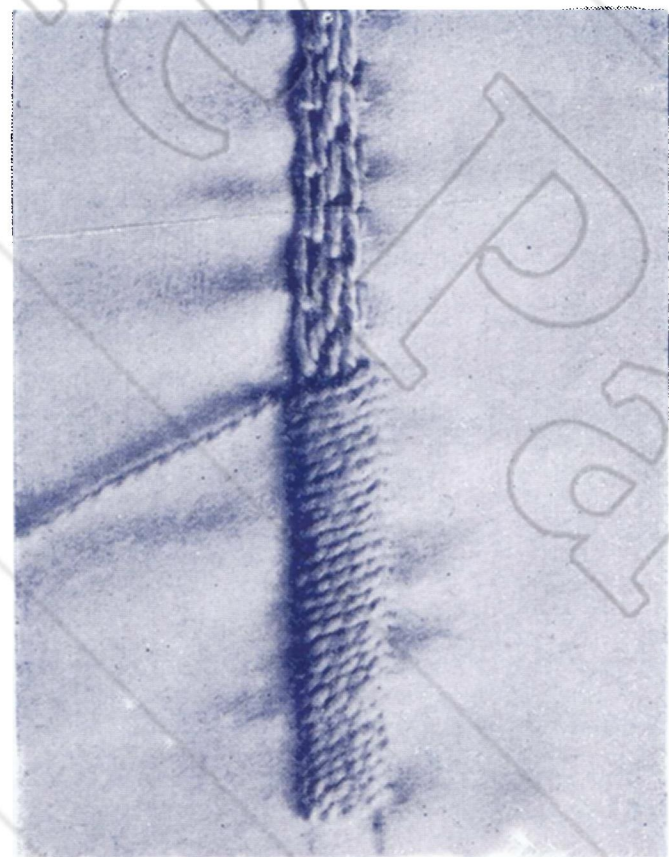


FIG. 15.—RAISED SATIN STITCH.

Fig. 14.—Satin Stitch—Flat.

Bring up cotton at *left* end edge of space to be covered nearest you, insert needle outside (but close to) right edge and bring out at left side again and draw cotton; each stitch is worked the same way closely and evenly.

It can be worked straight across or slanting.

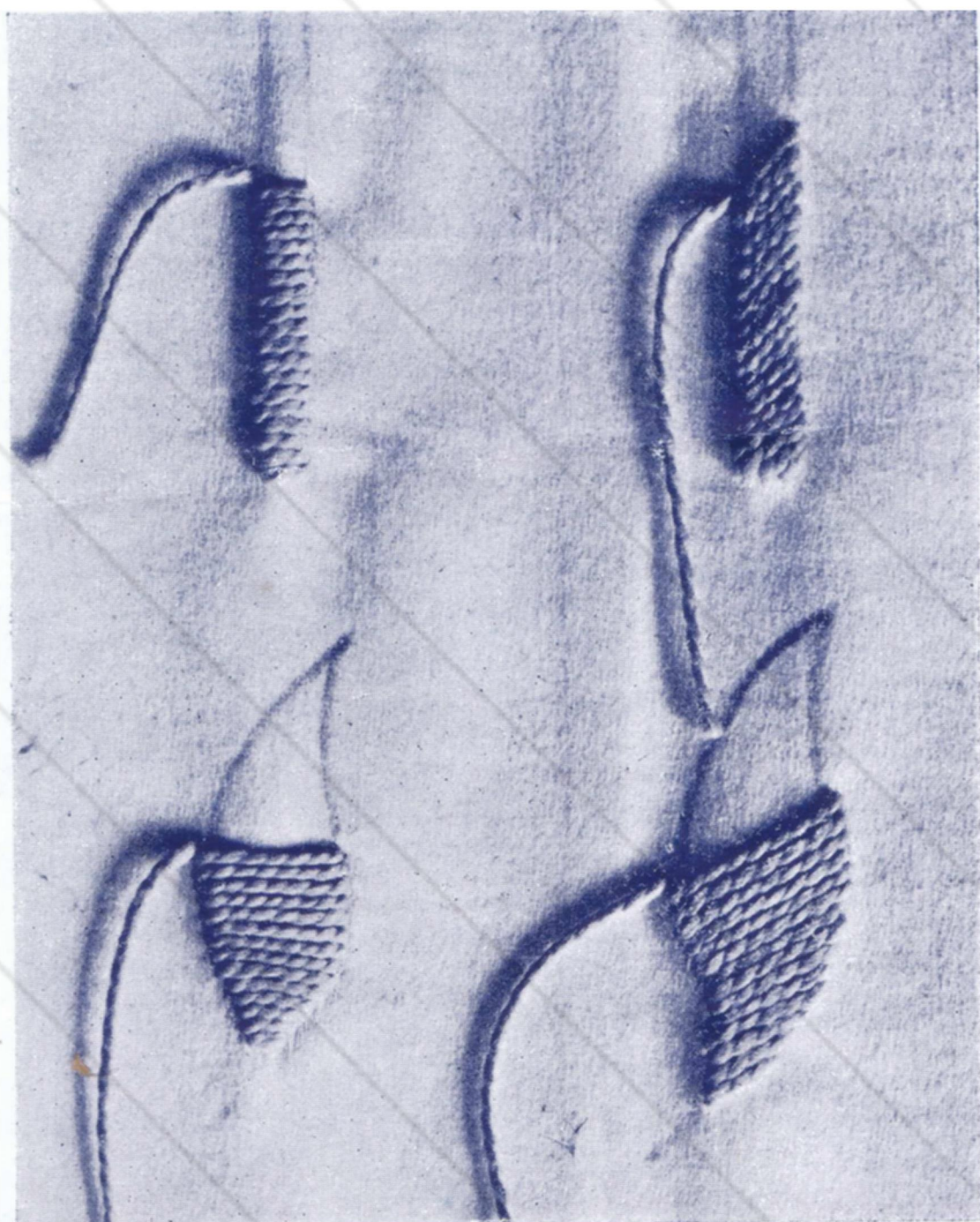


FIG. 14.—FLAT SATIN STITCH.

Fig. 15.—Raised Satin Stitch.

For raised satin stitch, first run cotton along edges of space to be covered, then work a loose chain stitch inside the space in parallel lines until you have produced the required thickness of padding; then work over the padding just as for flat satin stitch. This also may be worked in straight or slanting stitches.

Fig. 16.—Buttonhole Stitch.

If there is not a second or inner line marked on the design it is a great help to add this in pencil so as to ensure a regular effect.

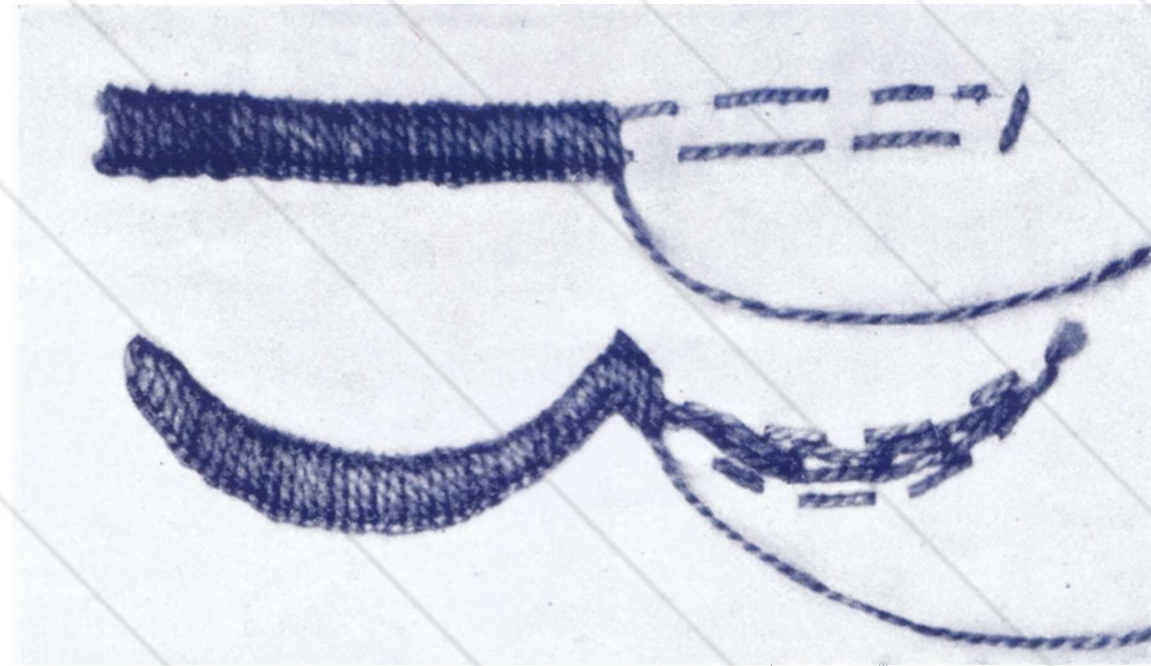


FIG. 16.—BUTTONHOLE STITCH.

Run the edge and the inner line to give solidity to the work; you can also pad the space between.

Bring up the cotton at left side, hold cotton under left hand thumb, insert needle at top and bring it out under lower line and over cotton under thumb; draw out needle and repeat, taking care to keep stitches straight down and close together.

Fig. 17.—Indented Buttonhole Stitch.

This stitch is worked the same as plain buttonhole, except that the stitches are taken gradually deeper and then less to correspond on opposite side.

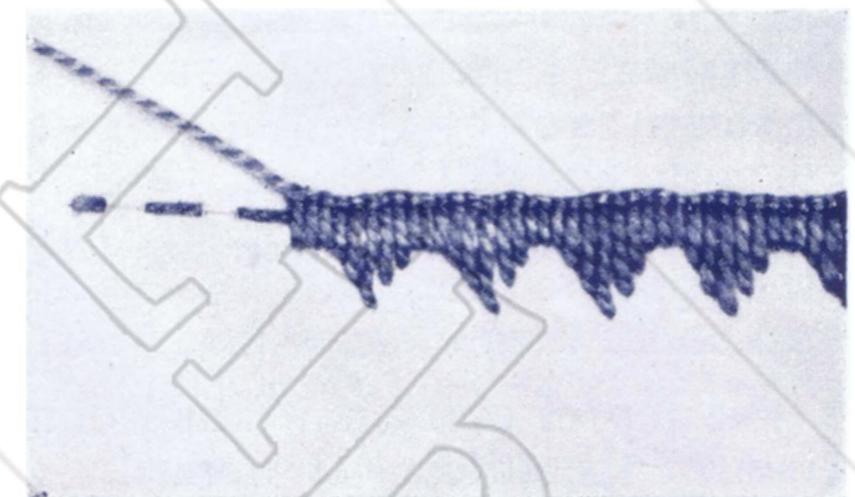


FIG. 17.—INDENTED BUTTONHOLE STITCH.

Fig. 18.—French Knots.

To work French knots bring up the cotton where you wish the knot to be, hold the cotton under left hand thumb, turn point of needle towards you and twist the needle three or four times round the cotton, keep the twists on the needle and turn it round so as to bring it back to where cotton came up, insert needle a thread or two from *up-coming cotton* and bring up where you wish next stitch, draw cotton through.

It prevents the cotton getting twisted if the left thumb is kept on the cotton while drawing the thread through. French knots are very much used in Mountmellick Embroidery and give great richness to the work.

Fig. 19.—Filling-in Back Stitch.

This is one of the simplest stitches for filling in. You can follow a straight or curved line according to space to be filled; you can also begin above or below as most convenient.

Bring up cotton to front of material, take one back stitch and pass needle under space twice length of stitch, take another stitch back *half this space*, pass needle under twice length of

material, draw out and repeat to end. Turn work and take stitches back, and opposite space between stitches in first row; repeat till space is filled in.

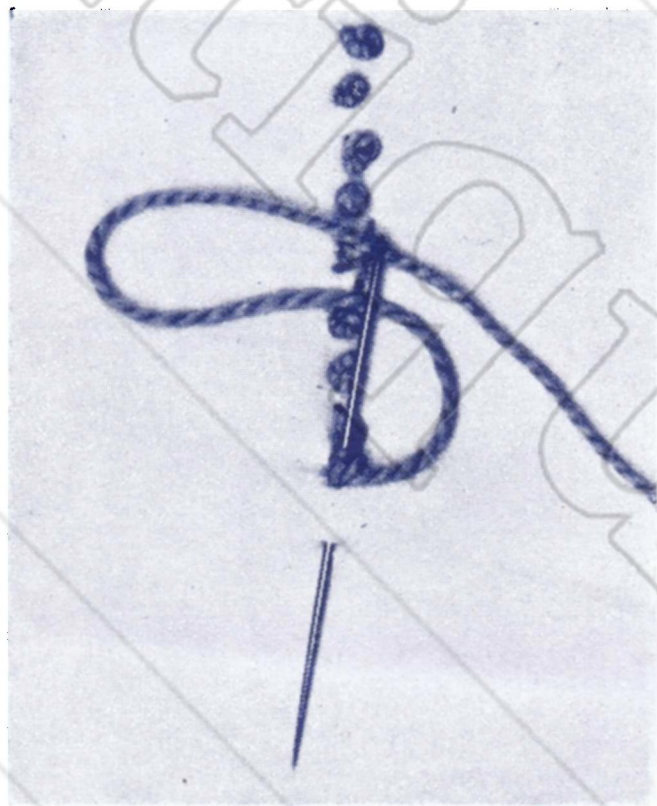


FIG. 18.—FRENCH KNOTS.

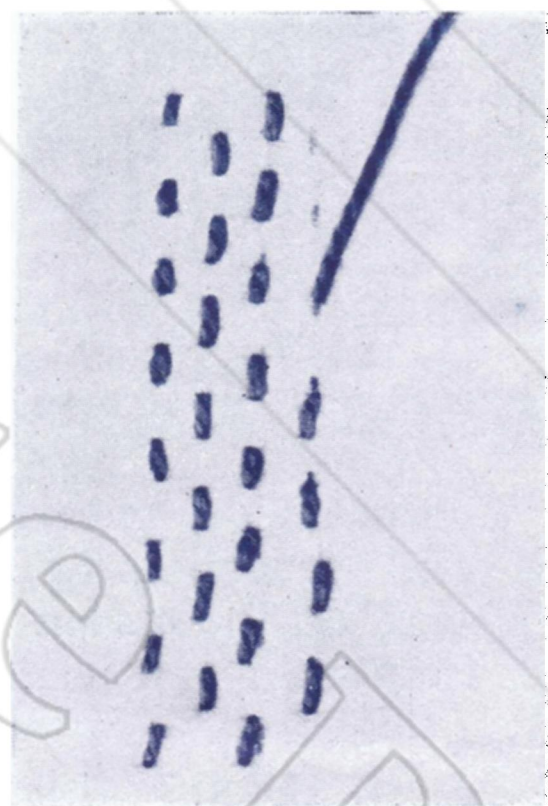


FIG. 19.—FILLING-IN BACK STITCH.

Fig. 20.—Seeding Bullion Stitch.

This is one of the richest filling-in stitches. It can be done single (*i.e.*, one bullion stitch) or double (*i.e.*, two bullion stitches close together). When working take stitches in straight rows and every alternate row opposite spaces of nearest row. The spaces between stitches are a matter of taste; it can be greater or less according to space to be filled.

Fig. 21.—Diamond and Cross Stitch.

This is a beautiful stitch for filling a large leaf or space.

Cross the threads (*i.e.*, cotton) from side to side in one direction, making sure to keep them parallel, then cross from the opposite side and so make a diamond. When all the space is filled in in diamonds work a cross stitch exactly over where the cotton crosses.



FIG. 20.—SEEDING BULLION STITCH.

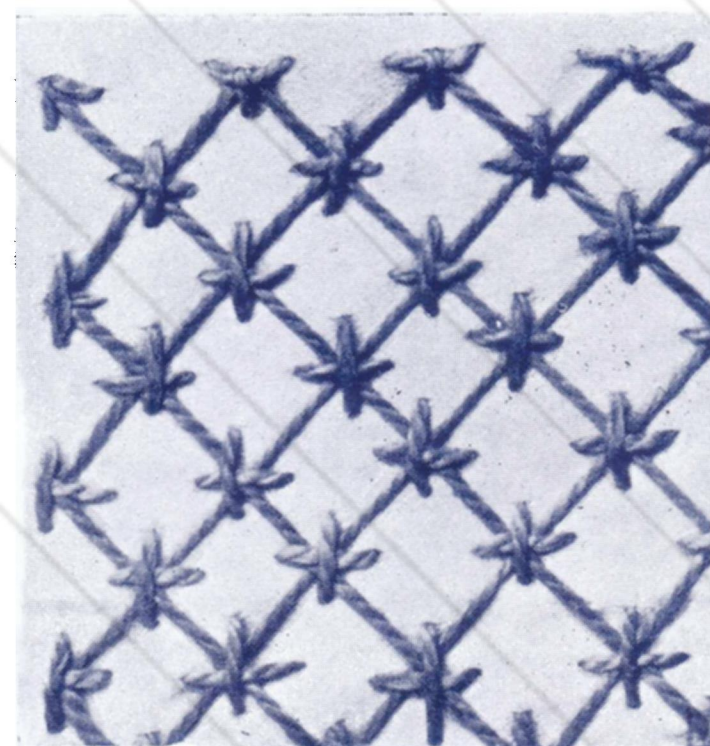


FIG. 21.—DIAMOND AND CROSS STITCH.

Fig. 22.—Loop Stitch.

This is a very simple and effective stitch. It would be well

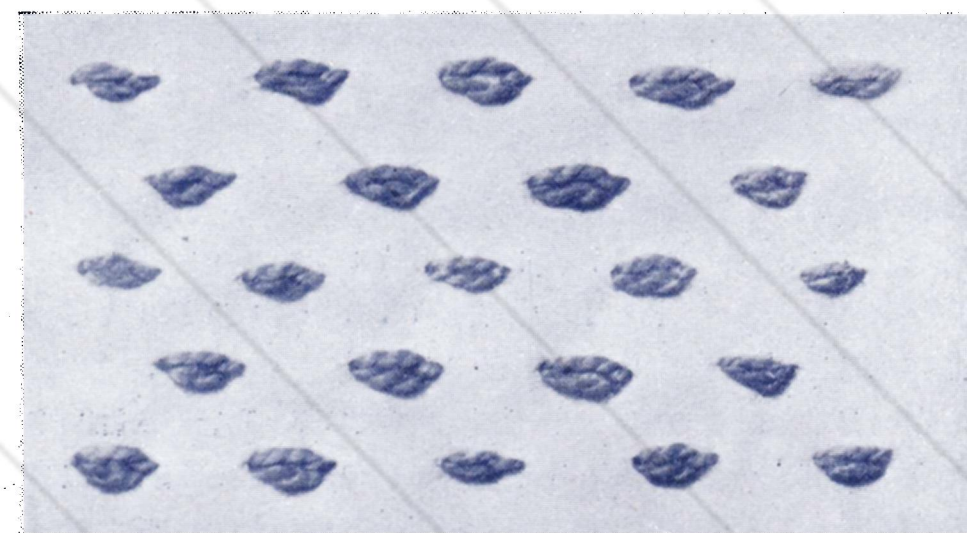


FIG. 22.—LOOP STITCH.

to mark even distances for at least the first few rows. To work it, bring up the cotton to the right side, hold the cotton under the left-hand thumb and insert the needle in the same place as it came out, and bring it out at the dis-

tance you wish your stitch large or small; draw out needle and cotton, insert the needle over the loop and so fasten it down, bring up cotton where you have marked for next stitch and repeat.

Fig. 23.—Honeycomb.

This is a handsome and easily worked stitch. Bring up the cotton to front of material, take a stitch, inserting the needle about an eighth or so of an inch higher up and straight opposite, and bring up the needle again in the same place as at first, then work button-hole stitches across to end an eighth of an inch apart. Bring up the needle the depth of a stitch and directly under it, and take a button-hole stitch in the centre of the last stitch of the first row, taking care to draw it fairly towards you so as to give the shape of a hexagon to the finished honeycomb. Repeat to end. The stitches must not be drawn too tightly.

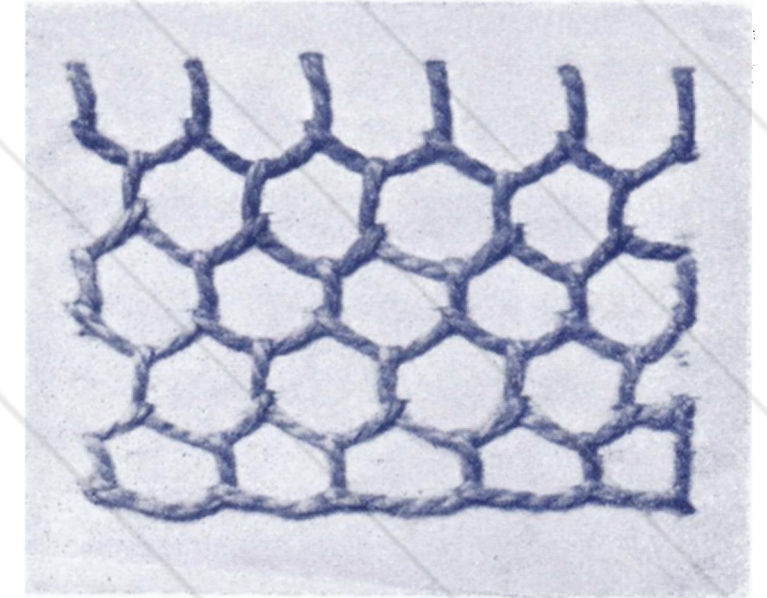


FIG. 23.—HONEYCOMB.

Fig. 24.—Diamond Stitch.

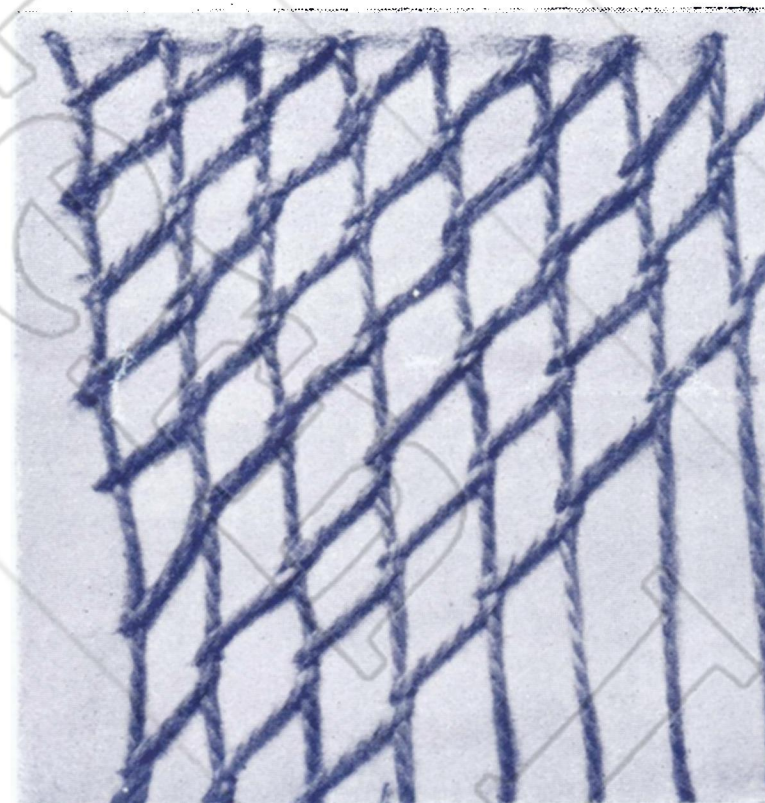


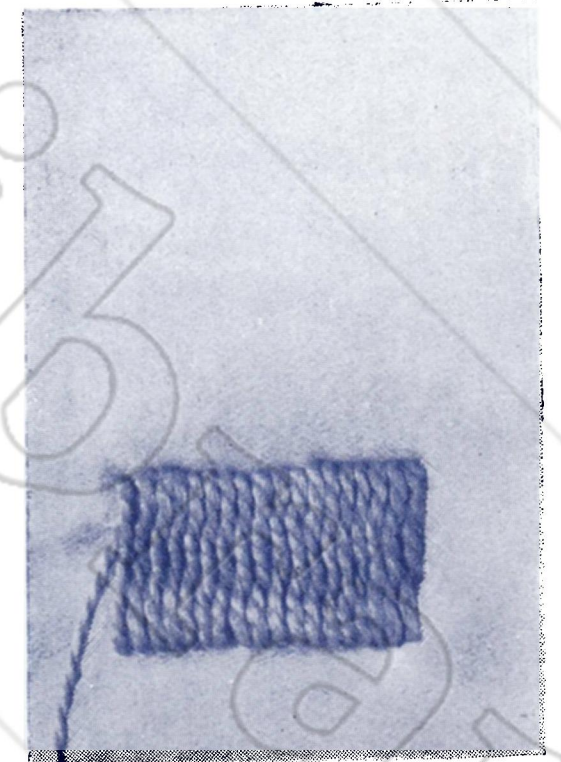
FIG. 24.—DIAMOND STITCH.

The beauty of this stitch depends on its evenness. The first row of stitches can be worked horizontally or vertically, but in either case they must be parallel. The second can be worked at a greater or less angle but so as to form a diamond. Insert the needle at the right side and bring it up at the left, and repeat to end.

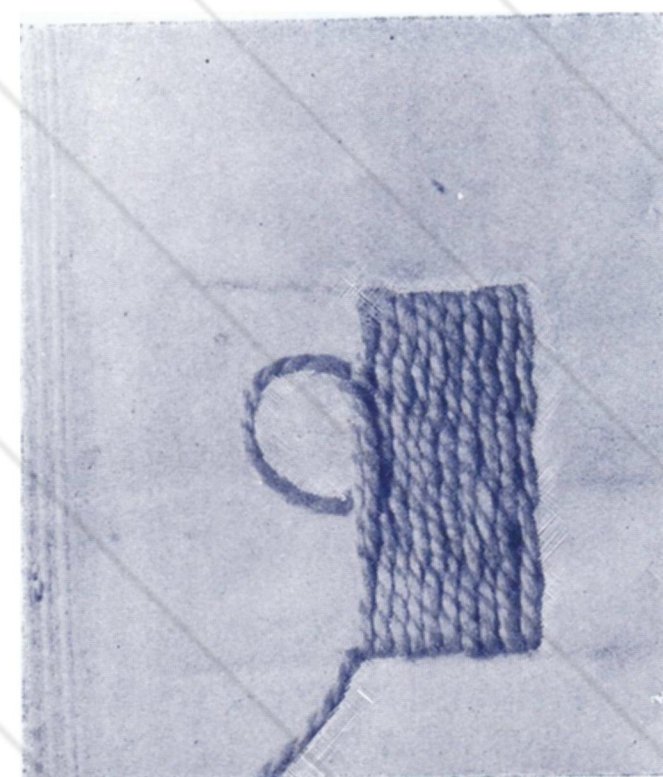
Fig. 25.—Indian Filling.

This very useful stitch where large spaces are to be filled can be used for petals and leaves of flowers, also lettering, &c.—in fact, it can be worked in any place where a close waved stitch is required.

The needle is always pointed towards you when working it. To work the stitch in its simplest form bring up the cotton at the lower right



A.



B.



C.

FIG. 25.—INDIAN FILLING.

edge of the space to be filled as at A, * insert the needle at the top line and take about one-third (directly down) of material on the needle, taking care to keep the needle to the left of the cotton; insert the needle about one third lower down and to the right of the cotton, bring out the needle beside the first stitch to the left of it, repeat from *. This gives three waves to the stitch.

If a space is very wide the stitches can be kept quite close by being crossed two (or even three) times, as at B.

Sprays and Groups of Typical Flowers, etc.

Mountmellick designs are always floral and almost any flower form is suitable for this work; but there are many flowers and leaves which are special favourites with workers chiefly because they lend themselves particularly well to treatment in the work we are describing. We shall now proceed to illustrate carefully worked examples of groups and sprays of these favourite flowers reproduced in such a way that each stitch can be followed; the learner will do well to copy these sprays before proceeding to other and larger pieces of work. For this purpose transfers of all the sprays have been prepared so that the reader may provide herself with the outline exactly as it appears in the Journal. The work spent on these sprays need not be wasted, for they can be applied to many and various objects. For instance, a set of mats can be very easily produced with a different spray ornamenting each, or a table cover can be decorated with a spray in each corner, the transfers being placed upon the material as required. One word of warning may here be uttered: in Mountmellick, especially where padding is used, the learner is very apt to pucker the ground material; begin therefore on mats and other small articles where the possibility of damage is not so great as in tablecloths, etc.

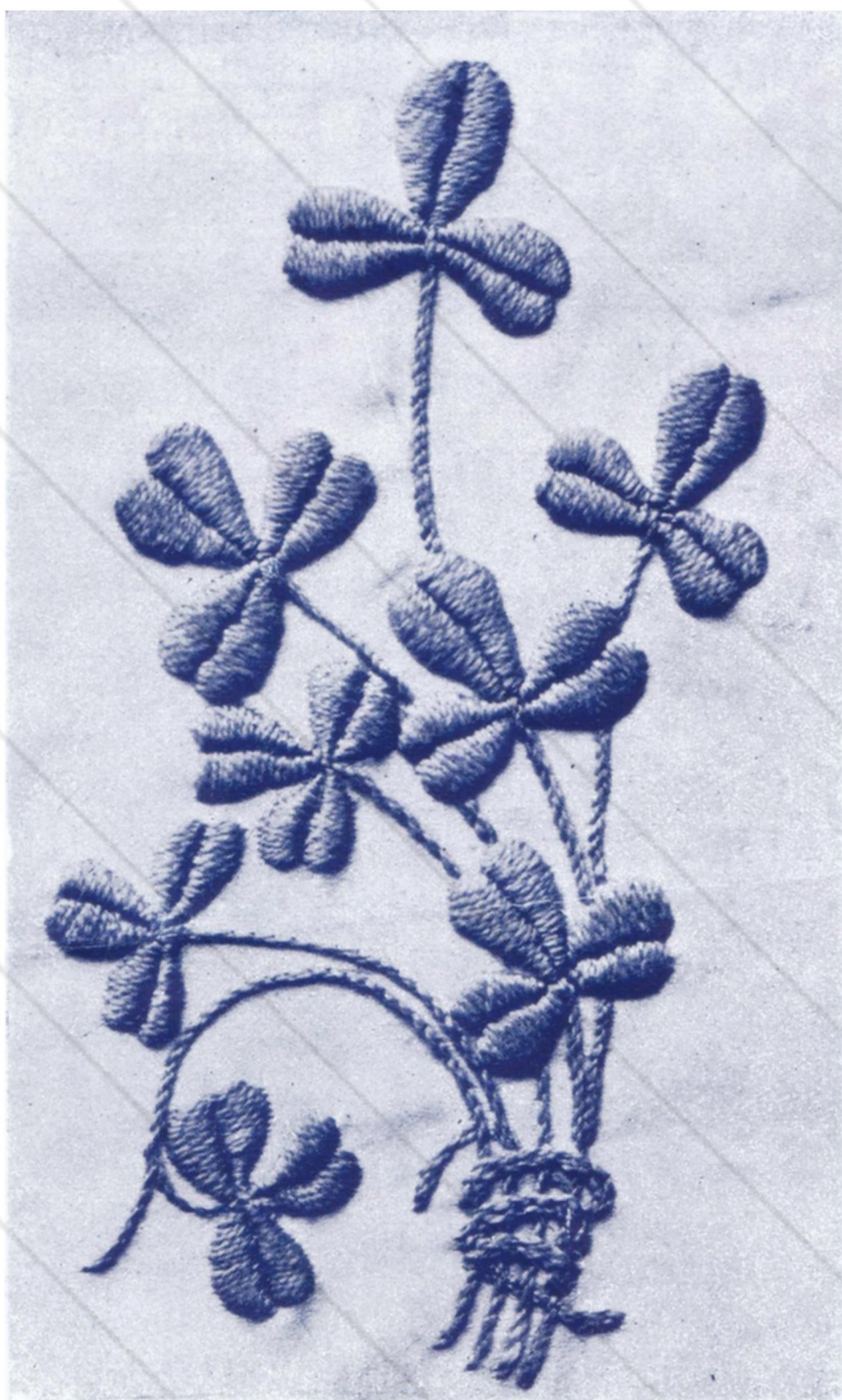


FIG. 26.—SPRAY OF SHAMROCK.

Fig. 26.—Spray of Shamrock.

Shamrocks are frequently worked on bed spreads, tray cloths, etc. When designs either dainty or elaborate are required the shamrock can be used with effect and beauty, and we rarely see what can be called a bad design when it is used. The spray given above is worked in satin stitch, slightly raised.

If you wish to fill a leaf, bring up the cotton on the mid-rib veining, about half inch or a little more from top of leaf, as at C, insert the needle at the top of leaf, and take stitch straight down about one third of length of stitch, draw the cotton, insert needle about one third lower down and bring up where you wish to start your next stitch. You must keep the stitches quite close and you can also curve them by taking the cross stitches sufficiently often to place the long stitch evenly.

To work it, begin each leaf at the top right side, and work from centre veining to edge of leaf and continue to end, then bring up the cotton to the top left side of leaf again and work from margin to centre of leaf down to end; this gives a pretty veining down centre of leaf. Now the centre leaf is worked, the two side leaves are worked similarly. The stems are worked in stem stitch, and also the string tying stems.

Fig. 27.—Spray of Forget-me-Not.

No flower is more dainty than the forget-me-not when a pretty design is required. It is easily arranged, and the fine wee petals lend themselves beautifully for design. Tray cloths, handkerchief sachets, and other articles without number look



FIG. 27.—SPRAY OF FORGET-ME-NOT.

well when a design of this sweet flower is worked on them. To work the petals begin at centre and work out long and short stitches so as to get an even edge and good shape. A tiny French knot is worked in the centre. The stems are worked in stem stitch. The leaves are worked in raised satin stitch.

Fig. 28.—Poppy Spray.

The Poppy when used for design, and treated either naturally or conventionally, can be brought out beautifully in Mountmellick Embroidery. The flowers of the present spray are worked in feather stitch to outline petals, with a row of French knots inside to further enrich and bring out shape of flower; the lower side of petals are outlined with stem stitch, and then filled in with seeding in back stitch. The stigma is worked in satin stitch with three bullion stitches on top to mark the rays, while the stamens are shown in French



FIG. 28.—POPPY SPRAY.



FIG. 29.—SPRAY OF IVY LEAVES.

knots. The stems are cable chain and stem stitch side by side. The leaves are treated with a narrow band of satin stitch to define the shape, the veining being done with single lines of stem stitch; this method gives a rich effect without being too heavy.

Fig. 29.—Spray of Ivy Leaves.

Four Ivy leaves are in this spray and each one is worked in different stitches. The top leaf is outlined with satin stitch and veined with stem and bullion stitches. The centre leaf is outlined with French knots and veined in feather stitch. The small leaf to the left is worked in close feather stitch. The fourth and under leaf is worked in narrow button-hole and veined with French knots. Stems are worked in cable chain and stem stitch. The leaves are worked in contrasting styles to show how varied the treatment can be, but as a rule the same leaf should not be so widely different in the same spray; richness and variety should be aimed at, but leaves of the same plant should resemble each other to some extent.



FIG. 30.—PASSION FLOWER.

Fig. 30.—Passion Flower.

Since Mountmellick Embroidery has been invented, the Passion Flower has been used most effectively as a motive for designs in this very beautiful embroidery. The petals are worked in slightly raised satin stitch. The point of the leaf is worked across from side to side till centre veining is reached, when it is worked from centre to margin; this gives an indented veining or mid-rib up the centre of petal. The stigma is also raised, as are the three styles, and the fine stamens in bullion stitch. The filaments are worked in bullion stitch. The leaves are worked in close feather stitch, and stems and tendrils in stem stitch. When the Passion Flower is used in large groups the leaves are usually worked in more open style, as will be seen in the Nightdress Sachet and Toilet Cover illustrated further on.

Fig. 31.—Wheat Spray.

Wheat can be used either separately or in connection with other flowers, especially the Poppy, Cornflower, Daisy, etc., etc. The spray illustrated is worked in satin stitch, stem stitch and beard stitch. The grains of wheat are worked in raised satin stitch, which is fully explained in Illustration 15. The beard is a long twisted stitch and can be worked as follows:—Bring up



FIG. 31.—WHEAT SPRAY.

the cotton at the top of the grain, insert needle about half an inch above it and take just what material will hold cotton; twist the needle two or three times round cotton and insert it where it came up at top of wheat grain, draw tight without puckering. Bring up cotton at next grain and repeat. The leaves are also worked in satin stitch and the stems in stem stitch.

Fig. 32.—Blackberry.

(See illustration on cover.)

Flowers, fruit and leaves of the Blackberry can be worked into one of the handsomest designs possible. The petals of the flowers in Fig. 32 are worked in satin stitch from centre to margin, after having padded the space between. The stamens are French knots. The half-blown flower to left is worked in indented button-hole stitch, with sepals in satin stitch. The berries are worked in French knots, sepals in satin stitch, and stems in stem stitch. The leaves are worked thus:—One half from mid-rib to margin in Indian filling; the other side is outlined with stem stitch and enriched with seeding in back stitch. The thick stem is worked in cable braid with thorns in satin stitch.

Fig. 33.—The Wild Rose.

Few flowers are so universally used for designs as the Wild Rose. Either treated naturally or conventionally it can always, with a small bit of taste, be turned into a handsome design. In the pretty spray at Fig. 33 the petals of the full-blown flowers are outlined with irregular satin stitch, the stigma in satin stitch surrounded by the stamens in French knots. The petals of bud

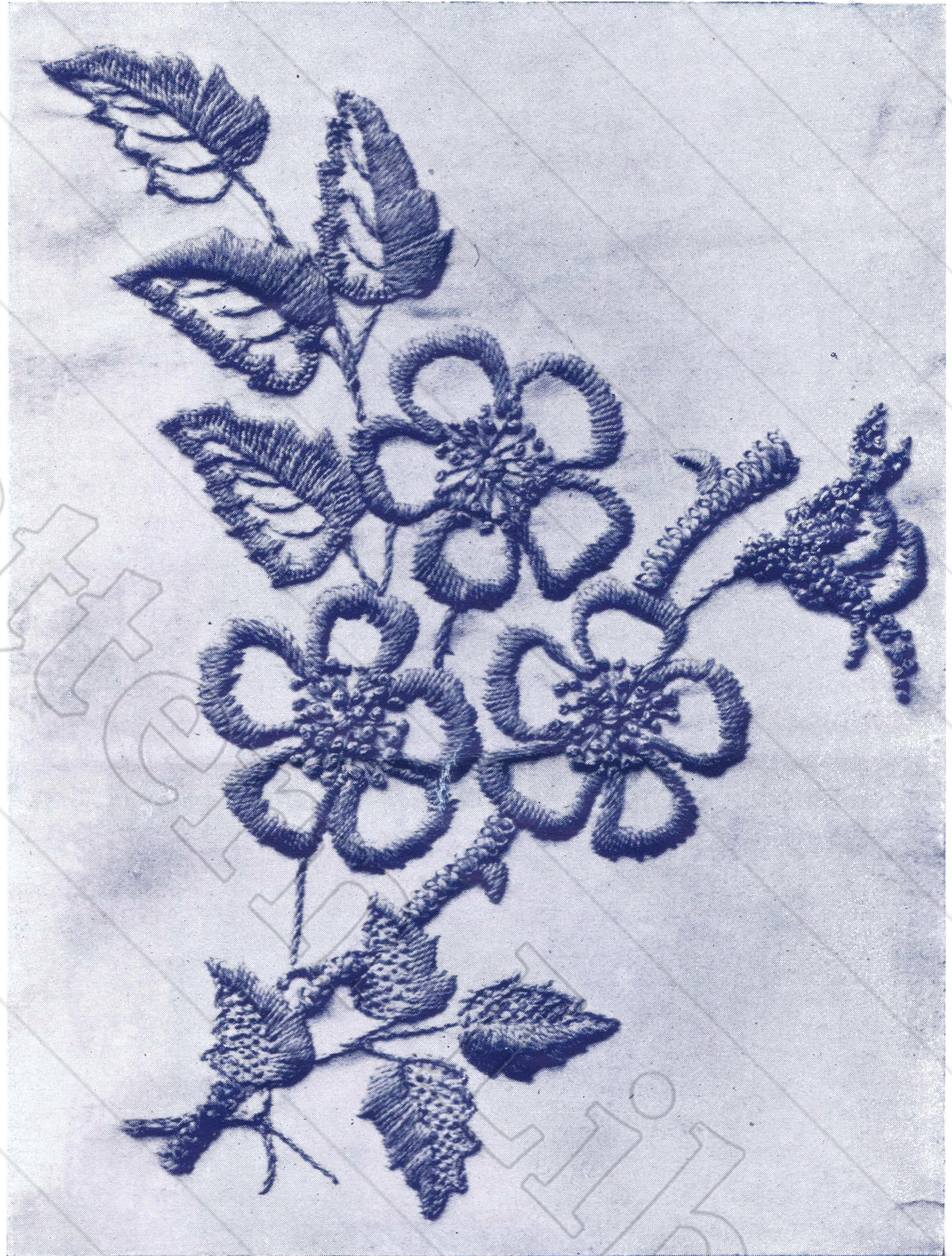


FIG. 33.—THE WILD ROSE.

are worked in satin stitch and sepals in French knots, the stems in stem stitch. The four under leaves are satin stitch on right half, while left half is outlined with stem stitch enriched with seeding in back stitch. The highest of the top four leaves is Indian filling on the right half, while the opposite side is outlined and veined with stem stitch. The lowest of this group of leaves is also worked on right side with Indian filling, and the left half outlined with irregular buttonhole and veined with stem stitch. The two centre leaves are worked right half satin stitch, left half outlined button-hole and veined stem stitch. The large stem is worked in cable braid with thorns in satin stitch, the lighter stems in stem stitch.

Fig. 34.—A Leaf worked in twelve different ways.

In order to show the great variety that is possible to the Mountmellick worker, our next illustration (Fig. 34) shows a leaf worked in 12 different ways; this by no means exhausts the possibilities of stitches and combinations, for an ingenious worker could produce many times this number, but these 12 will serve our purpose, which is to show the reader that she need never be at a loss for variety and must never let her work become dull and uninteresting by always using the same stitches

repeated in all leaves and flowers. The stitches can be seen from our illustration, but the following notes will help those who are not sure how to proceed.

Taking these twelve leaves in consecutive order as numbered, you can see No. 1 is outlined with snail trail stitch and veined with feather stitch.

No. 2 is more heavily embroidered than the preceding leaf, being worked in slightly raised satin stitch and thus is in contrast to the foregoing and following leaves.

No. 3 is worked lightly, being outlined in stem stitch and veined in double feather stitch.

No. 4 is heavy, being worked from mid-rib to edge in Indian filling, first the right side half and then the left half. This gives a nice veining down the centre of the leaf. The stem is worked in cable chain.

No. 5 is worked in a narrow button-hole outlining, with mid-rib and stem in cable chain.

No. 6 is a handsome heavy leaf. It is worked in bullion stitch, the stitches being taken from centre to margin, which gives a marked veining down centre.

No. 7 is simple and light, being outlined with cable chain stitch and veined with chain stitch.

No. 8 has the right side half worked in satin stitch while the left half is outlined with stem stitch and seeded with back stitch.

No. 9 is outlined with French knots and veined with a rather wide centre in satin stitch.

No. 10 is worked in close feather stitch. This pretty stitch gives a good defined mid-rib down the centre.

No. 11 is outlined chain stitch and veined with stem stitch and bullion stitch.

No. 12 is worked from mid-rib to margin in buttonhole stitch slightly padded. The stem is worked stem stitch.

This group of leaves can be purchased as a transfer measuring nine inches by seven, and may be used as a pretty centre to a cloth or oblong mat. When used for this purpose the leaves may be worked in different stitches, but the stems should be all the same and it would probably be more effective if each alternate leaf were kept very similar.

Fig. 35.—Lily Spray.

Lilies can be most effectively worked in Mountmellick Embroidery. The petals are worked in satin stitch from centre to margin, this giving an indented veining or mid-rib down the centre. The stigma is satin stitch and the stamens bullion stitch. The stem is satin stitch worked from left to right in a slightly slanting direction. The bud is outlined stem stitch, and also the stem of bud, which is two rows worked very closely together. The leaf is outlined snail trail stitch with a mid-rib of feather stitch.

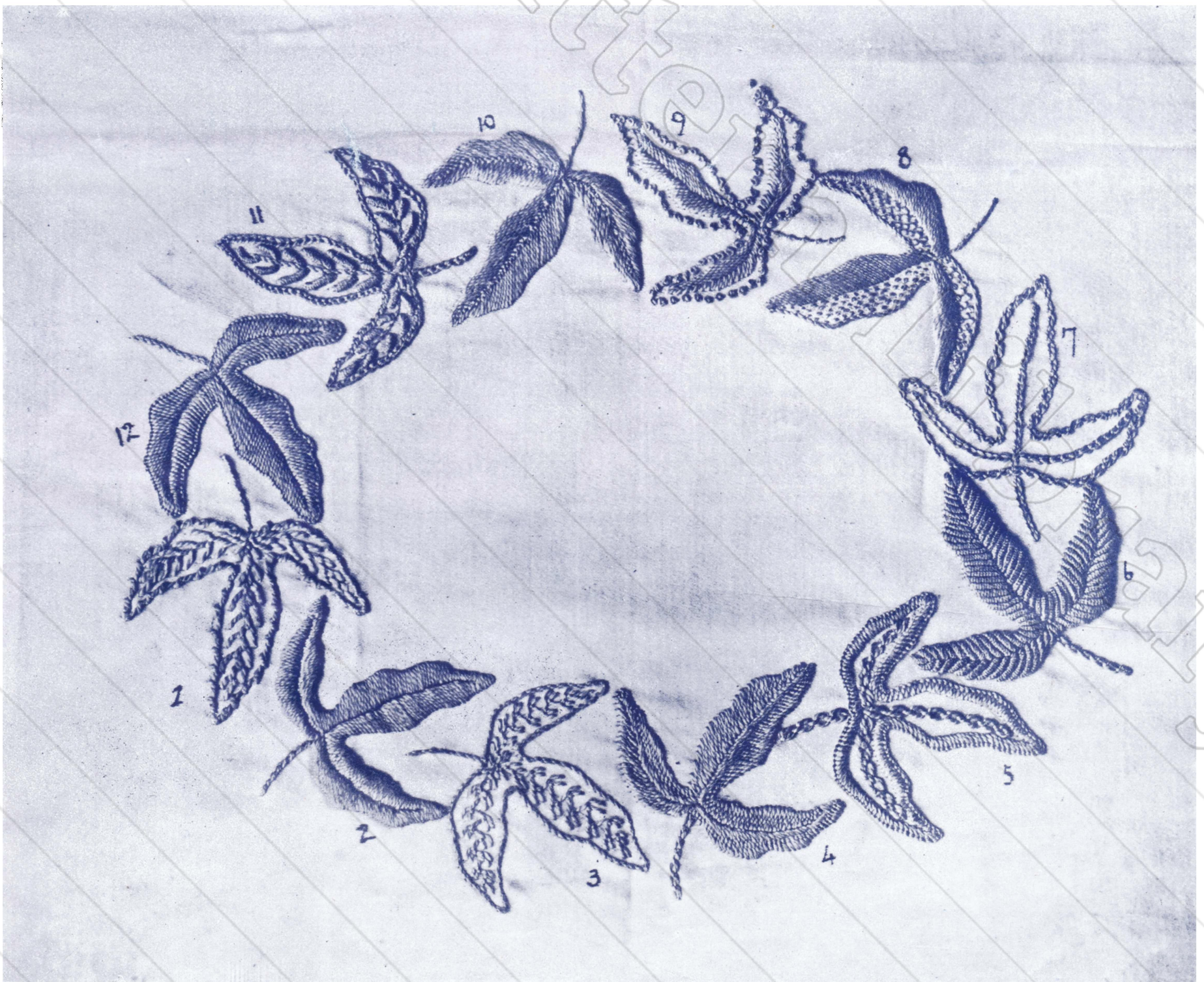


FIG. 34.—A LEAF WORKED IN 12 DIFFERENT WAYS.



FIG. 35.—LILY SPRAY.

Fig. 36.—Toilet Cover.

Fig. 36 illustrates the toilet cover in the "Passion" flower design, and our readers will see what a handsome piece of work it is; three groups of ornament are used and the background is powdered as in the nightdress satchet. The flowers in each group can all be worked exactly as shown earlier in this book at Fig. 30, and therefore further details are unnecessary. But the leaves call for some careful thought in treatment. In the work photographed at Fig. 36 there are many types of leaves

used, amongst others the following being the most effective:—outlined with buttonhole stitch, veined with French knots; outlined with buttonhole stitch, veined with feather stitch; outlined with cable chain, veined with bullion stitch and stem stitch; outlined with chain stitch, veined with French knots. In arranging the different treatment of the leaves always keep the heavier styles, such as buttonhole or satin stitch outline, for the leaves in the forefront of the design; those which appear at the back of the design, above and behind the flowers, should be in a lighter style—chain stitch, stem stitch, lines of French knots, etc.

The tendrils are all worked in stem stitch. All the materials used are the same as given for the Nightdress Satchet. This article should certainly be finished with a fringe as shown in our illustration, and directions for this will be found on page 14. If a deep edging is wanted 12 stitches should be set up.

Fig. 37.—Nightdress Satchet.

(See illustration on cover.)

This beautiful satchet matches the toilet cover given at Fig. 36, and forms part of a complete toilet set that is obtainable in this design, traced upon the best white jean. It will be seen that the large embroidered spray is partly hidden by the flap when closed, but this is quite in accordance with the traditional manner; in the illustration the flap is drawn back so that the work on both portions can be seen.

The design consists entirely of the Passion Flower which has been shown in detail among the groups and sprays at Fig. 30. The leaves are worked in various ways and can be treated according to the worker's fancy. In our model the following combinations are found: outlined with French knots, veined with stem stitch and bullion stitches; outlined with cable chain, veined with feather stitch; outlined and veined with stem stitch.

The background is powdered with little spots formed of two short bullion stitches, placed as close together as possible; this adds very much to the richness of the finished effect. (See Fig. 20.)

As to the materials for use, most of the design is worked in D.M.C. Coton à Broder, No. 16, but No. 18 should be used for the long bullion stitches radiating from the middle of each flower. No. 12 is best for the leaves and stems, and No. 18 for the powdering.

The model in our photograph is finished with a scalloped and buttonholed edge, which should be worked with D.M.C. No. 12. If preferred, a fringe can be added along the lower edge and for this the worker may use Winifred Knitting Cotton 14 or 16.



FIG. 36.—TOILET COVER IN PASSION FLOWER DESIGN.

Fig. 38.—Cosy Cover on Linen.

Although true Mountmellick Embroidery is always worked on jean with white cotton, yet the stitches are so beautiful and effective that they are often used on a lighter material (as in the Cosy Cover given here) and worked with silk or linen thread, as one's taste may suggest.

The flower selected for the design for the present Cosy Cover is the Poppy. The design is prepared as a Transfer.

Begin by working the two back petals of the largest poppy; they are worked in irregular satin stitch. The turn over of the front petal is worked in buttonhole stitch, lower edge stem stitched, the part between buttonhole stitch and stem stitch being enriched with filling-in in back stitch. The stigma is in satin stitch, with bullion stitch on top to mark the rays.

The stamens are French knots.

The buds are worked in buttonhole stitch, one edge stem stitched.

All the stems are cable braid stitch and the leaves outlined satin stitch, with mid-rib of stem stitch.

The cosy may be made up with a frill as shown in our photograph, in which case about two yards of hemstitched muslin will be required; or a strip of linen may be seamed on to the two sides and a strap handle fitted at the top; this gives a cosy of a favourite shape.



FIG. 38.—COSY COVER.

Fig. 39.—Rectangular Mat: Wild Rose Design.

This mat measures 14 inches by 9 and like many of the other articles shown in this book, it can be obtained traced upon good quality white jean as one of the series of Penelope True Mountmellick designs.

It is worked in Nos. 12 and 16 D.M.C. Coton à Broder. The petals of the roses are worked in satin stitch, the length of the stitches being varied to suit the outline; the centre is satin stitch and the stamens are indicated by French knots; for details of working the leaves, see Fig. 34. The thick stems are cable braid. The scalloped and buttonholed edge is done with D.M.C. No. 12.

Fig. 40.—Bedspread on Linen: Cashel Design.

This very handsome bedspread is ornamented with groups of wild rose design, a large group at each corner, connected with each other by a smaller group, with a pretty spray in the middle. It is worked on half-bleached linen with white D.M.C. Coton à Broder, the difference in colour being quite effective. No. 12 is used for the satin stitch portion of the flowers and also for the stems, leaves, etc. A fine cotton, No. 18, is used for some of the smaller details of the flowers.

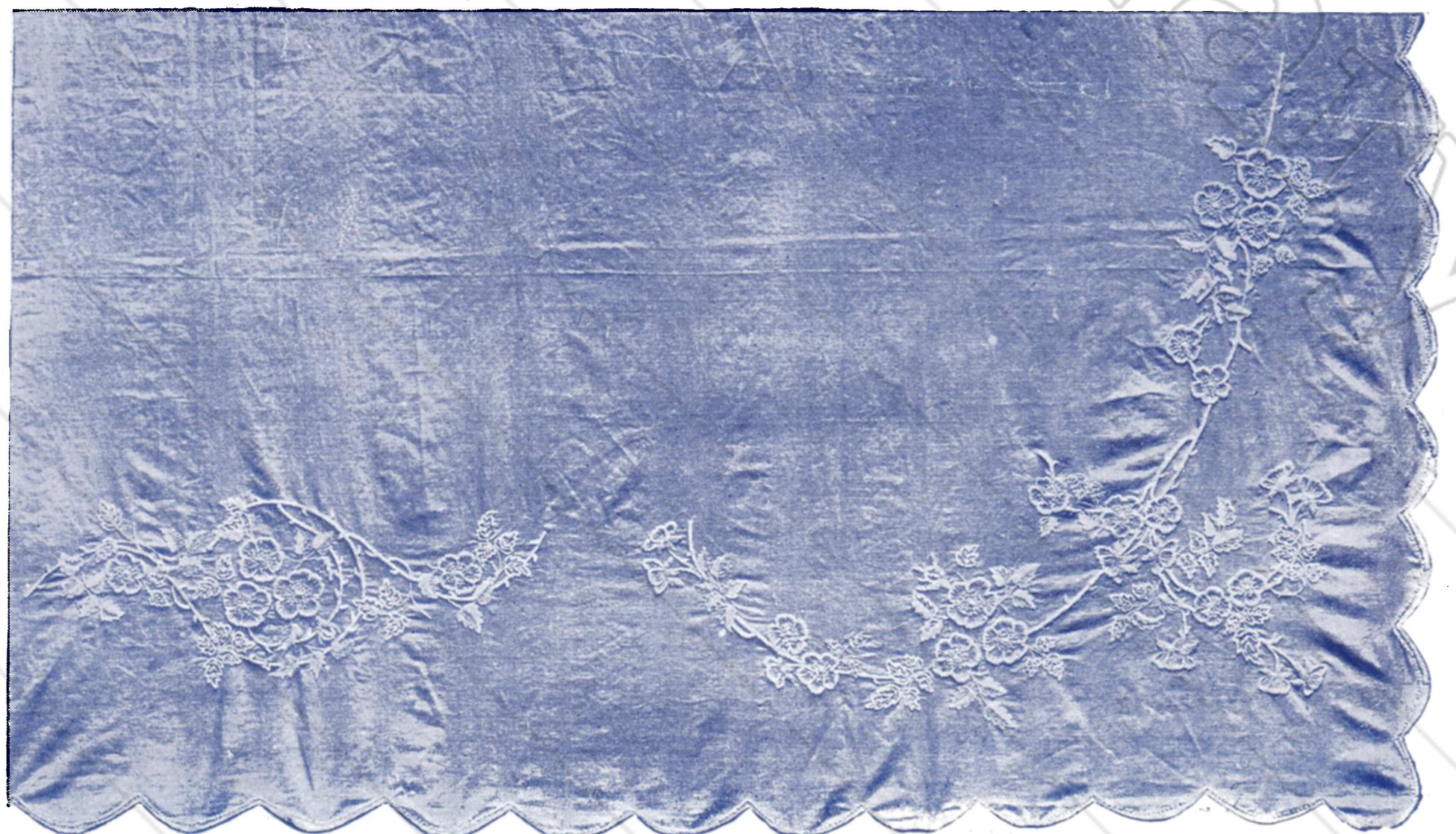


FIG. 40.—BEDSPREAD ON LINEN

The full-blown roses are worked in irregular satin stitch well padded at margin. The stigma in centre is worked in raised satin stitch and surrounded by the stamens in French knots.

The half-blown flowers have petals worked in satin stitch, padded at margin and worked irregularly. The sepals are French knots, which give a rich effect to the work.

The leaves show a variety of stitches. Some are outlined in satin stitch and veined with stem stitch and bullion stitch, others have one side worked Indian filling-in stitch and the opposite side outlined with stem stitch and enriched with filling-in back stitch. The stems are worked stem stitch.

The heavy stems are satin stitch well padded and the thorns in satin stitch. The edges are worked in deep buttonhole stitch and well padded.

The design is prepared in transfers, each group being on a separate sheet and these are ironed off in their correct positions. It is best to make the spread in one piece and linen sufficiently wide is made, although it is only stocked by a few houses. Where difficulty is found in getting linen broad enough, the material can be joined down the centre.

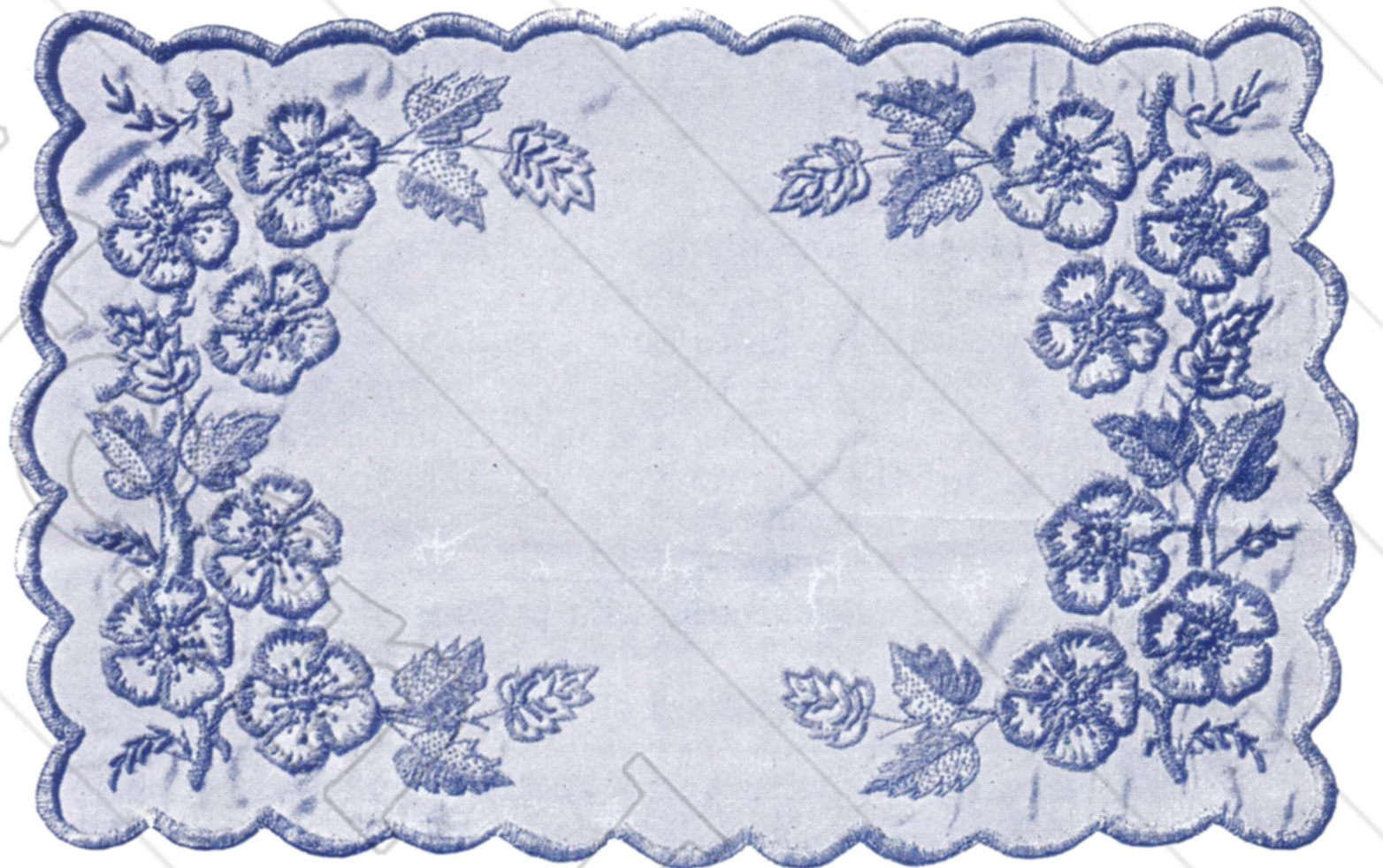


FIG. 39.—RECTANGULAR MAT.

Fig. 41.—Round Mat: Shamrock Design.

This round mat is about 9 inches in diameter and has for design a wreath of shamrocks. D.M.C. Coton à Broder Nos. 12 and 14 will work it beautifully. The shamrocks are worked with No. 12 cotton in satin stitch from the centre to margin, which gives a mid-rib or indented veining. The stems are all worked in stem stitch. The edge is worked in buttonhole stitch with No. 12 D.M.C.



FIG. 41.—ROUND MAT.

Fig. 42.—Knitted Fringe.

The special type of fringe used with Mountmellick embroidery is shown in Fig. 42. Winifred knitting cotton is used for this and may be bought in balls of 1 oz. each. The fringe is knitted with 4 threads at a time and these should be wound together from 4 balls so as to be convenient for working. The size of cotton depends on the work, the most useful numbers being 12 and 18. To make a fringe about 4 inches wide cast on 12 stitches in the number 12 knitting cotton (using four threads as one).

1st row—Make 1 (by passing all strands of thread over the needle), knit 2 together, knit 1 and repeat to end of stitches, turn and knit second row same as first. Repeat to end.

When you have knit sufficient to sew easily round the article you wish to trim, cast off 7 stitches, cut the cotton and pass it through the last stitch on right needle.

Slip stitches off left needle and unravel to end of fringe, and you will have a handsome crinkled fringe.

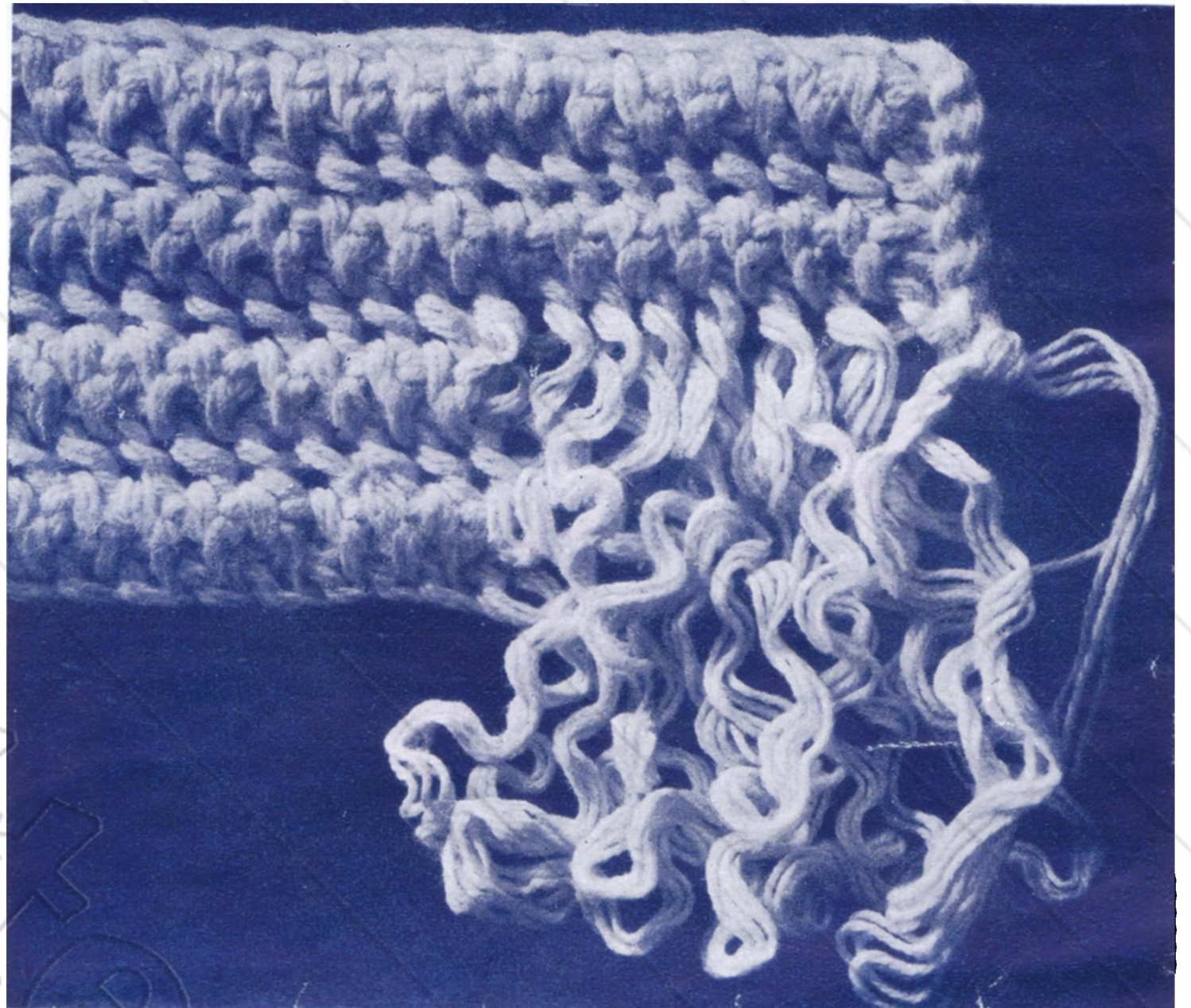


FIG. 42.—KNITTED FRINGE.

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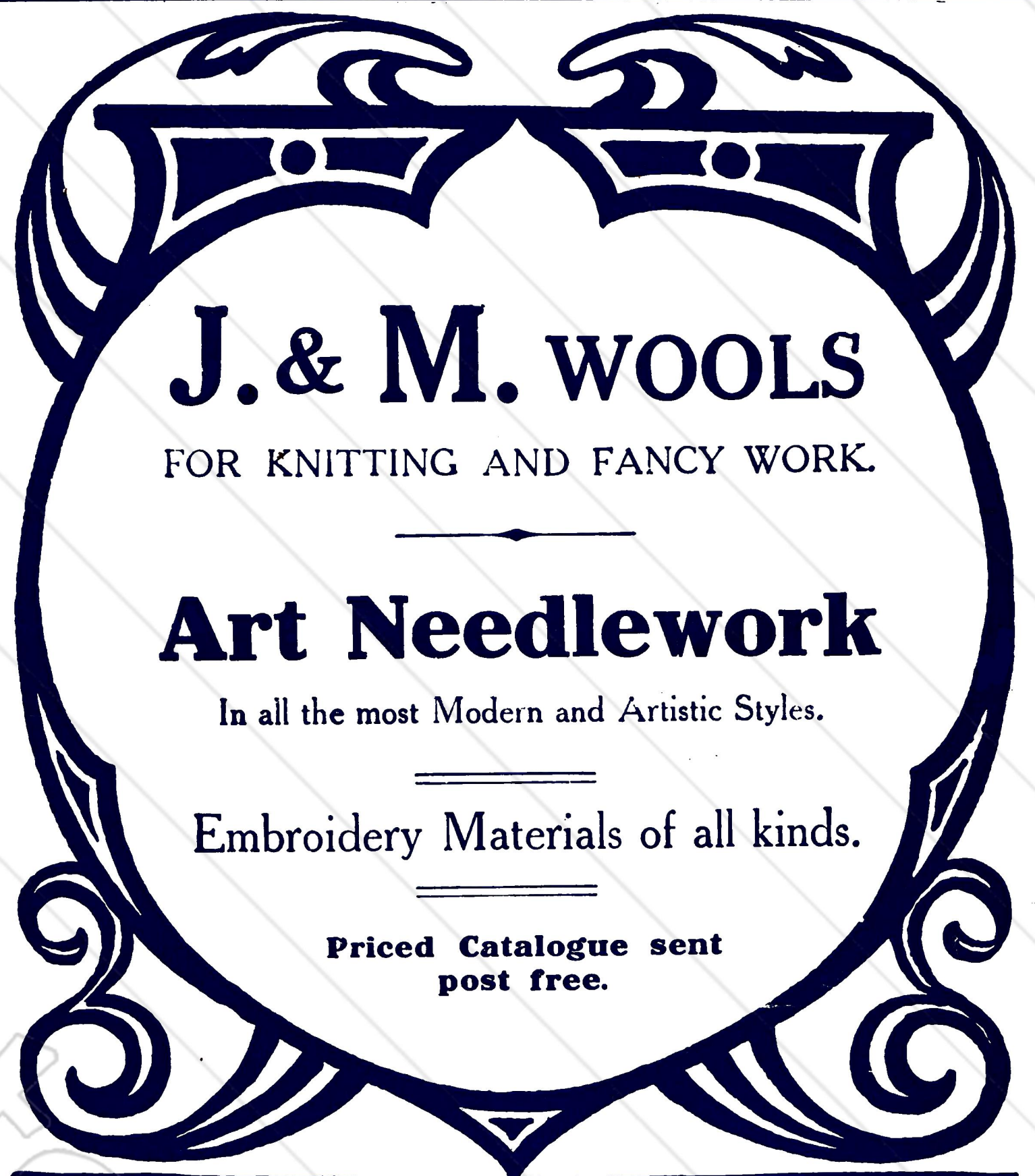
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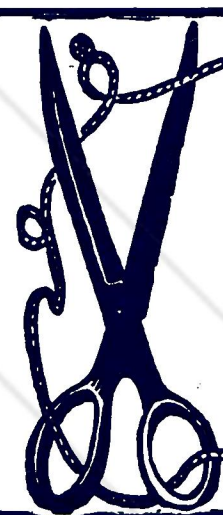
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