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|  <p>Knitted Fringe for Montmelick Work.</p> |  <p>Fancy Stitches.</p> | <p>CONTENTS.</p> <p style="text-align: center;">↔</p> <p style="text-align: center;">FIRST SERIES.</p> <p style="text-align: center;">↔</p> <ul style="list-style-type: none"> Blackberry Flowers and Leaves. Bullion Stitch. Bullion Stitch, Double. Bullion Stitch applied to a Leaf. Buttonhole Stitch. Buttonholing, Indented. Buttonholing, Saw-Tooth. Buttonholing, Scalloped. Buttonholing, Fringed. Cable Stitch. Cable Stitch, Double. Cable Flat Stitch. Cable Flat Stitch and Overcasting. Chain Stitch. Cording Stitch. Coral Stitch, Single. Coral Stitch, Double. Couching. Grewel Stitch. Feather Stitch, Single. Feather Stitch, Double. Feather Stitch, Treble. Feather Stitch and Bullion. Filling in. Back Stitch. Filling in. Brick Stitch. Filling in. Diamond Stitch. Filling in. Honeycomb Stitch. French Knots. Fern Leaf. Herringbone Stitch. Knitted Fringe. Leaf Worked in Buttonhole Stitch. Leaf Worked in Feather Stitch. Leaf Worked in Flake Stitch. Leaf Worked in Flat Satin Stitch. Leaf Worked in Raised Satin Stitch. Leaf Worked in Trellis Stitch. Leaf Stitch as used for Small Spray. Loop-Stitch Ring. Method of Working Simple Flower. Nightdress Case. Outline Stitch. Overcasting. Overcasting, Wide. Fancy Flowers in Buttonhole Stitch. Small-Tail Stitch. Spider Web Ring. Spray of Hops. Spray of Honeysuckle. Wheat-Ear Stitch. |
|  <p>Buttonholing and French Knots.</p> |  <p>Saw-Tooth Buttonholing.</p> | |
|  <p>Spray of Honeysuckle.</p> | |  <p>A Worked Leaf.</p> |

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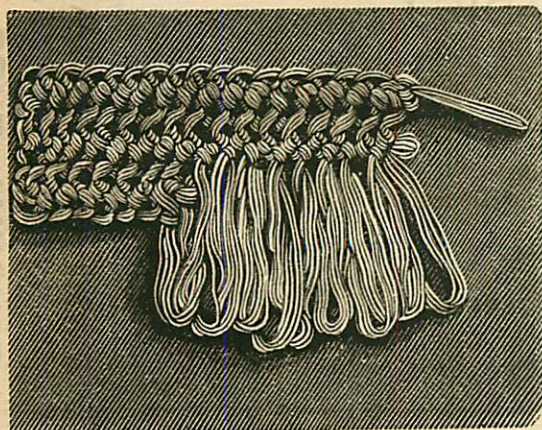
MOUNTMELICK

EMBROIDERY.

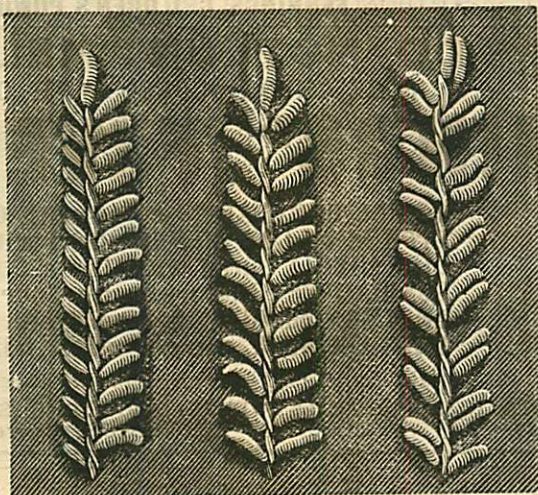
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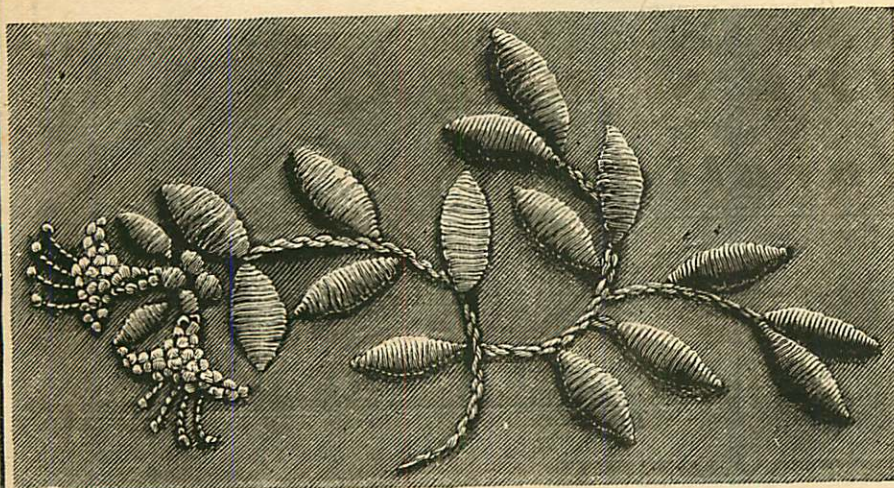
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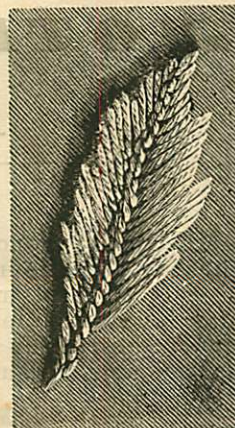
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Spray of Honeysuckle.



A Worked Leaf.

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MOUNTMELICK EMBROIDERY.

MOUNTMELICK EMBROIDERY is a handsome, strong, and durable work usually executed with Strutt's Knitting Cotton, in sizes varying from No. 6 to No. 14, on a ground of white satin jean; the embroidery is much raised, and is consequently thick and heavy, and requires a substantial material like jean to hold the stitches, for a foundation of thin texture would give way under the weight of the embroidery, but good firm materials being selected Mountmellick work will repay all the time and labour expended on it, as it is rich and effective in appearance, not difficult of execution when once the stitches are mastered, and moreover possesses the great merit of washing over and over again and remaining good to the last.

Mountmellick work is eminently suitable for quilts, pillow shams, toilet covers, nightdress sachets, comb and brush bags, and dressing-table mats and pincushions. Red ingrain cotton can be used if desired, but the real Irish Mellick work is always done with white, and nearly always keeping to one size of cotton throughout the piece of work. Strutt's No. 8 is a useful general size, or No. 6 and No. 10 may be employed together, the former for the running and padding of the flowers and leaves, and the latter for working over again in satin stitch, and for the numerous fancy stitches, some of which are peculiar to Mountmellick work, while others are common to various styles of embroidery. Use a crewel or other needle with an eye large enough to take the cotton easily.

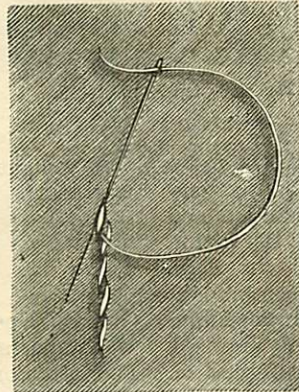
Bold, handsome designs of flowers, such as passion flowers, sun flowers, lilies, &c., in groups, or in single flowers, are especially applicable to Mountmellick embroidery, and may be selected from Briggs' transfer patterns, and other sources, and ironed or traced upon the material in the usual manner. Small crowded designs will not show off the beauty of the work. Flowers are mostly worked in satin stitch highly raised, embellished with French knots and intermingled with fancy stitches, while leaves may be produced in flat or raised satin stitch, or with an outside row of French knots filled in with a veining

of feather stitch, or in other ways, and clusters of French knots represent berries, and likewise fill up the hearts of flowers.

All Mountmellick work is finished off with a row of buttonhole stitches round the outside margin, and completed with a knitted fringe.

Mountmellick work takes its name from a convent in Mountmellick, Ireland, where it originated, and it still is carried on extensively in that neighbourhood under the auspices of the Industrial Association, who make a *spécialité* of Mountmellick Embroidery in its modern form, with the object of assisting distressed Irish ladies and others by the sale of their work. The committee of this Association had the honour of presenting a beautifully worked toilet cover to the Princess of Wales on the occasion of Her Royal Highness's visit to Ireland in 1885.

A finer variety of Mountmellick embroidery is employed for pinafores and aprons, children's dresses and pelisses, and for the yokes and panels of ladies' costumes, for which holland, linen, sateen, and cashmere are appropriate materials, whereon the work would be carried out with embroidery cotton or flax thread on washing fabrics, and with knitting silk or embroidery silk on woollen goods; but in this form, though the Mountmellick stitches are employed and there must be no attempt at shading, the work bears a great resemblance to crewel work, and so loses its distinctive character.



No. 1.—Crewel or Outline
Stitch, otherwise called
Stem Stitch.

STITCHES USED IN MOUNT- MELICK EMBROIDERY.

No. 1.—Crewel Stitch, or Outline Stitch, otherwise called Stem Stitch.

This is identical with the stitch so much used in crewel work, and is employed for stems, and for veining up the centre of leaves, and frequently also for the outlining of leaves and flowers. To work, commence at the bottom of the stem or leaf and work upwards, bring the needle and cotton in front of the material, then insert the needle in the material in a slanting direc-

tion from right to left above the cotton and keeping the cotton to the right of the needle, draw through, take another stitch above in the same manner through only sufficient material to hold the stitch, and continue, making all the stitches the same size, not too closely together, and not drawing the cotton too tightly.

No. 2.—Overcasting.

A close firm stitch for stems. Work from left to right. Bring up the needle below the tracing line you are going to work upon, insert the needle above the tracing line and bring it out below in a direction slanting from right to left; every stitch is worked in the same manner, closely and regularly, side by side. This stitch may be varied to any width, and is sometimes slanted from left to right instead of from right to left; the appearance of the stitch is the same on the wrong side of the material as on the right.

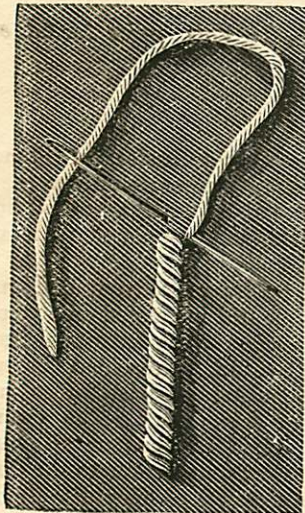
No. 3.—Chain Stitch.

A very much used stitch, and requires to be done very regularly. Bring up the needle from the back of the material and draw up the cotton, hold the cotton down under the left-hand thumb and

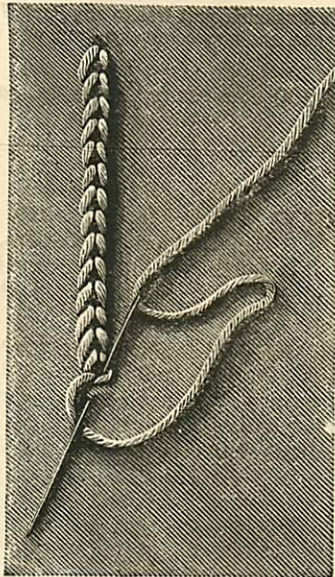
and bring it up in a very slightly slanting direction one-eighth of an inch lower down and over the cotton held by the thumb, and draw up. If the stitches are taken quite closely together they appear linked something after the manner of chain stitch, but when worked further apart a light and branching effect is produced.

No. 5.—Snail-Trail Stitch.

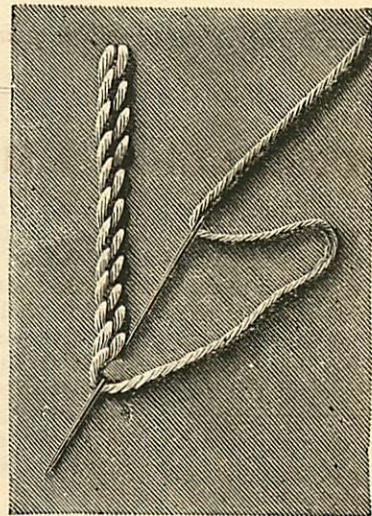
This is much used in Mountmellick work for stems and outlining where a very fine spotted tracery is desired; it may be done with the traced line you are going to work upon held straight towards you or from right to left. Bring up the cotton on the right side of the material on the traced line, hold the cotton under the thumb of the left hand, and passing the needle over the cotton held by the thumb insert it in the material on the left-hand side of the line about one-eighth of an inch from where it was before brought up and bring it up on the opposite side of the traced line, it thus passes below the material and below the cotton held by the thumb and over the cotton that is threaded in the needle, draw through, and by this process a long straight stitch and a small loop stitch will be formed, again hold the cotton under the thumb, and continue; the needle is set in only



No. 2.—Overcasting.



No. 3.—Chain Stitch.



No. 4.—Cording Stitch.

insert the needle in nearly the same place it came out, but just a thread or two to the right thereof, and bring it up about one-eighth of an inch lower down in quite a straight direction and over the cotton held by the thumb, draw up; hold the cotton again under the left-hand thumb, insert the needle in the chain stitch just made, close to the right of where it has just been brought out, and bring the needle up one-eighth of an inch lower down in a straight direction and over the cotton held by the thumb, draw up, and repeat; and a series of loops like a crochet chain is formed on the right side of the material and a line of neat back stitches on the wrong side.

No. 4.—Cording Stitch.

An effective stitch for stems, for outlining leaves, and other purposes. Bring up the needle and cotton from the back of the material on the line to be embroidered, hold the cotton down under the thumb of the left hand, and insert the needle a little lower and a little to the right of the place it came out of, and bring it up one-eighth of an inch lower in a very slightly slanting direction and over the cotton held by the left-hand thumb, draw up; again hold the cotton under the thumb, insert the needle close by the place the cotton comes out of, but to the right outside the stitch just made,

a very slightly slanting direction upon the guiding line, as seen in engraving.

No. 6.—Cable Stitch.

This is a peculiar stitch, rather difficult to explain, but simple enough when understood, it is used chiefly for stems. Bring up the needle and cotton on the right side of the material, hold the cotton straight down under the thumb of the left hand, pass the needle from right to left under the cotton so held down, and draw it up till the cotton held under the thumb is brought to a small loop, then keeping the thumb in the same position insert the point of the needle in the material below the cotton and just underneath where you before brought it out, bring the point of the needle up in a straight line a quarter of an inch below, but *not* to pass through the loop of cotton that still is held under the thumb, release the thumb, and draw the loop of cotton closely round the top of the needle and pass the cotton from left to right under the point of the needle, as see illustration 6, and draw the needle at once through the little circular loop at top of the needle and through this present loop which resembles a chain stitch loop, and the stitch is accomplished; all the stitches are worked in the same manner, and the effect is as of a small knot of cotton linking one chain stitch to another. Be careful always to

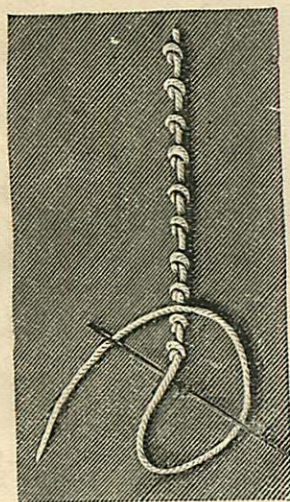
pull the cotton closely round the top of the needle and to loop it under the point of the needle as represented in the engraving before drawing the needle out, as if this is forgotten the stitch cannot be rightly formed, and it being a tiresome stitch to undo, great pains must be taken to work it correctly.

No. 7.—Double Cable Stitch.

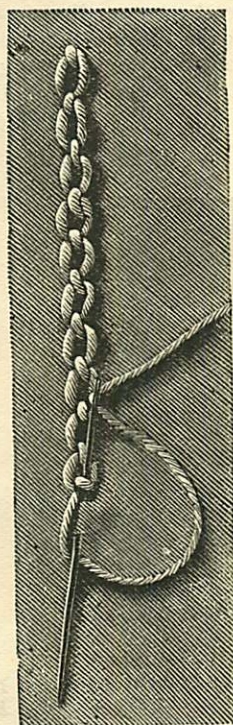
This stitch is worked similarly to the preceding example, but instead of keeping it in a perfectly straight line take one stitch to the right and one stitch to the left alternately.

No. 8.—Cable Plait Stitch.

A highly ornamental stitch, closely twisted, and resembling a fancy plait; much used for stems, for outlining bold conventional designs, and various purposes. To work, trace two even parallel lines about a quarter of an inch distant the one from the other, and begin on the left-hand side to work from left to right,—bring up the needle and cotton on the lower tracing line, hold the cotton down under the left-hand thumb and pass the needle from right to left under the cotton so held and draw up till the cotton still held under the thumb



No. 5.—Snail-Trail Stitch.



No. 6.—Cable Stitch.



No. 7.—Double Cable Stitch.



No. 8.—Cable Plait Stitch.

is brought to the size of a small loop, put the point of the needle under the small loop, raising the loop level with the top tracing line, where insert the needle, bringing out the point straight below on the bottom tracing line, release the loop from under the thumb and draw it round the top of the needle, and pass the cotton thence from left to right under the point of the needle, and draw through, every stitch is formed in the same way, and the result produces a raised thick plait on the right side of the material and a series of small perpendicular stitches on the wrong side. A little practice will render the stitch quite easy of accomplishment, but as a small knot is formed in the cotton by the process of working it is almost impossible to undo when once the stitch is drawn in position, and therefore great attention must be paid to the twisting of the cotton rightly round the needle, and to keeping the stitches the same even width all along the line of embroidery.

No. 9.—Cable Plait and Overcasting.

This is a pretty combination of the cable-plait stitch described above and the wide overcast stitch as in illustration 20; the cable-plait stitch is worked first, and then one stitch of the overcasting is added to each stitch of the plait, as seen in the engraving.

No. 10.—Single Coral Stitch.

The beauty of this stitch depends upon its perfect regularity, and a novice in working had better trace two perpendicular lines at a distance of about a quarter of an inch apart as a guide to ensure evenness. Having a needle threaded bring it up in the centre between the two lines, hold the cotton under the left-hand thumb and make a stitch quite straight on the line to the right bringing up the needle over the cotton held by the thumb, draw up; again hold the cotton under the thumb and now make a stitch straight on the line to the left, bringing up the needle over the cotton held by the thumb, see illustration 10; and continue thus working a stitch alternately on each side; the top of a new stitch must always be level with the bottom of the stitch last worked, and the cotton must not be drawn too tightly.

No. 11.—Double Coral Stitch.

This bears much resemblance to the preceding example, the only difference being that an additional stitch is made midway between the side stitches, as is clearly shown in the illustration.

No. 12.—Single Feather Stitch.

A stitch that is effectively used in Mountmellick embroidery for the veining of leaves and for light open tracery. The great point is to work it quite evenly, which will require a little practice. Trace one perpendicular line on the material as a guide for the centre of the feather stitching, bring up the needle and cotton on this line, then hold the cotton under the left-hand thumb, insert the needle in a slanting direction on the right-hand side and taking up about one-eighth of an inch of material, bring it up the traced line just below the place it was before brought out and with the point of the needle over the cotton held by the thumb, draw through; again hold the cotton under the thumb, turn the needle completely round towards the left and take a similar stitch slanting to the centre and bringing the needle over the cotton held by the thumb, and draw through; again hold the cotton down and make a slanting stitch on the right-hand side, and hold the cotton down and make a slanting stitch on the left-hand side; and proceed thus, making the stitches radiate alternately right and left for the length desired.

No. 13.—Double Feather Stitch.

So called because *two* stitches are worked, one underneath the other, forming double branching lines on each side. The needle is always placed slanting in the material as detailed in the previous example. Double feather stitch is employed for small feathery sprays and grasses as well as for filling in leaves.

No. 14.—Treble Feather Stitch.

Another variety of this pretty stitch, by which three stitches are worked successively on each side.

No. 15.—Feather Stitch and Bullion.

In this example one side of the stem is worked in feather stitch as figure 12 and the other side in bullion stitch as illustration 16, which forms a very pretty combination. Or the two stitches can be otherwise varied by working one feather stitch and one bullion stitch alternately, the same on both sides; or by doing two feather stitches on each side, then a bullion stitch on each side, and so on; and other combinations will be suggested by the ingenuity of the worker.

No. 17.—Double Bullion Stitch.

A handsome stitch, rather more elaborate than the preceding, and consisting of two bullion stitches worked quite closely together, then a space, and two more bullion stitches, and so on, and corresponding pairs of stitches are worked on the opposite side of the central veining. This is the stitch used for working ears of barley, and occasionally for filling in the centres of flowers.

No. 18.—Herringbone Stitch.

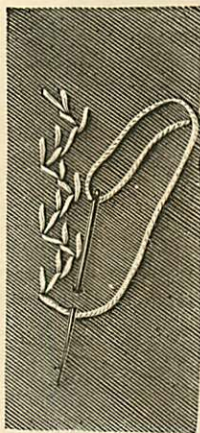
This stitch is employed in flannel work to keep the hem down flat without making a double fold in the material, and it may be applied to the same purpose in embroidery, but is more often used as an ornamental stitch. When worked it resembles a series of small crosses which require to be formed with perfect regularity in even parallel lines. Trace two guiding lines on the material about a quarter of an inch apart from each other, or wider or narrower as the width of the herringbone is desired to be. Work from left to right. Bring up the needle on the right side of the material on the top line, insert the needle in the bottom line in a perfectly straight direction from right to left, taking up a few threads of the material and keeping the cotton to the right behind the needle, as in the engraving, draw through; take a stitch in the same manner on the



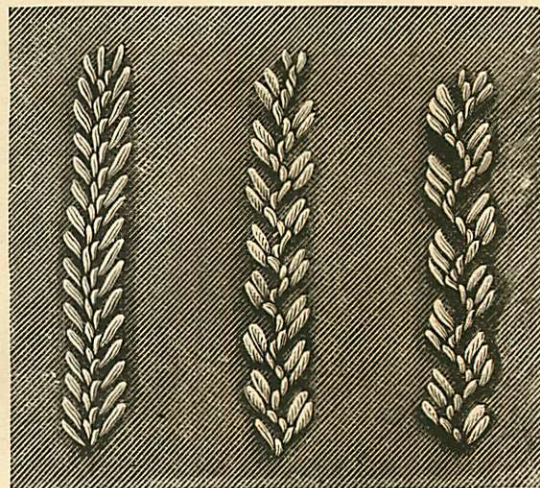
No. 9.—Cable Plait and Overcasting.



No. 10.—Single Coral Stitch.



No. 11.—Double Coral Stitch.



No. 12.—Single Feather Stitch. No. 13.—Double Feather Stitch. No. 14.—Treble Feather Stitch.

No. 16.—Bullion Stitch.

This stitch resembles a raised roll of twisted cotton lying on the surface of the material; it also is designated "roll picot stitch"; it is effectively employed to represent ears of corn and barley, for veining the centres of leaves, for working entire leaves (as illustration 29), and portions of flowers, and may be generally used whenever a raised ornamental stitch is desired. To work, bring up the needle and cotton to the front of the material, put the needle in the material in the position you wish the bullion stitch to lie, taking from a quarter of an inch to half an inch of material on the needle according to the length the stitch is required to be, and bring the point well out where the cotton already is, and with the needle standing in this position wind the cotton round the point of the needle ten or twelve times in the manner shown by illustration 29, wind the cotton with the right hand and keep the twist from falling off the needle by pressure of the left-hand thumb, then draw the needle through the material and through the twists of cotton, turn the cotton towards the top of the stitch and pull till the stitch lies in position with the twisted cotton in a close roll upon it, insert the needle again at the top of the bullion stitch and bring it up where the next bullion stitch is to begin. In the example, No. 16, the bullion stitches are worked as if branching right and left from a central veining which is done in crewel stitch after the bullion stitches are completed.

top line; and continue thus alternately, and the cotton of the last stitch forms a cross over the stitch preceding; take up the same amount of material on the needle to each stitch, and let the same space be left between the stitches, and draw the cotton just tight enough to lie smoothly, but not so tight as to pucker the material; and if working in a curved direction regulate the size of the stitches to the shape of the curve.

No. 19.—Wheat-Ear Stitch.

A pretty ornamental stitch, useful for grasses and sprays. To work, draw three perpendicular lines a quarter of an inch apart from each other, the centre line as a guide for the chain stitch and the outer lines to regulate the size of the spikes. Bring up the needle on the centre line, hold the cotton under the left-hand thumb, insert the needle nearly in the same place as the cotton emerges from only a thread or two to the right, and bring it up on the same line a quarter of an inch lower down and over the cotton held by the thumb, draw through, this forms a chain stitch; insert the needle on the left-hand guiding line at the same level as you commenced the chain stitch and bring it out in the lower part of the chain stitch as represented in the engraving, draw through, insert the needle on the right-hand guiding line at the same level and bring it out again in the lower part of the chain stitch; next work another chain stitch, followed by a spike stitch on each side, and continue.

No. 20.—Wide Overcasting

This may be used for making an inside bordering upon the material within the line of buttonhole stitch with which Mountmellick worked articles are generally finished. The method of working overcasting has been already explained, see illustration 2. Leaves and small flowers and buds are frequently worked in overcasting, sometimes longitudinally and sometimes across and across from side to side, and when employed in this manner the stitch is identical with the well-known satin stitch.

No. 21.—Buttonhole Stitch.

Nearly all Mountmellick work is finished off with an outside bordering of buttonhole stitch, which may be straight and even, as in the present example, or jagged and indented as shown below. The stitch is worked similarly to the well-known buttonhole stitch used in English embroidery. Trace a guiding line to the size and shape the piece of material is to be cut to form the article you are working, and another line three-eighths of an inch or a quarter of an inch above to indicate the width of the stitches. It is a good plan to run a few darning stitches or couching threads to give solidity to the buttonhole edging. Work from left to right. Bring up the needle and cotton on the outside guiding line, press the cotton under the

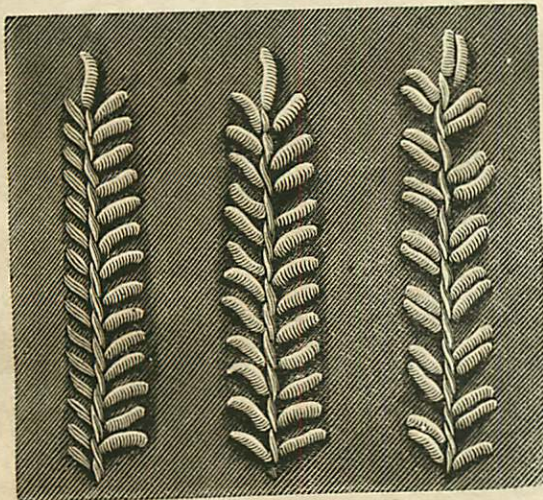
graduated length, and a French knot is worked at the distance of a few threads above the longest stitch, the irregular length of the stitches of course pointing to the inside of the work.

No. 25.—Scolloped Buttonholing.

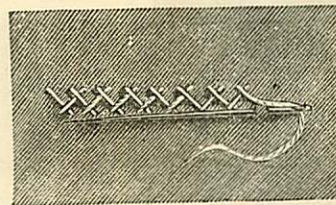
This is employed for toilet covers and other pieces of work. The tracing and buttonholing are executed in the manner already described, but the setting in of the stitches must be somewhat adapted to the shape of the scallop, as seen in the engraving.

No. 26.—Fringed Buttonholing.

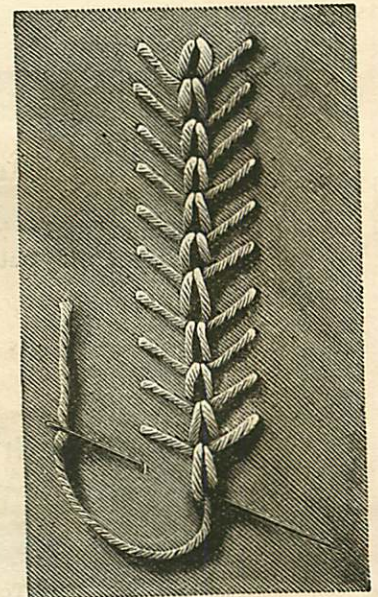
This is a pretty variety of buttonholing to make use of when it is not intended to finish off the article with a knitted fringe. To work, bring up the needle on the outside guiding line, bring the cotton downwards and hold it under the left-hand thumb to the distance of half an inch or more, turn it up again, and insert the needle a quarter of an inch above where you just brought it out, but a trifle to the right, and take a stitch bringing up the needle on the line close to the right of where it was previously brought out, the cotton being to the right of the needle; make a taller stitch in the ordinary buttonhole way; * bring the cotton downwards and hold it



No. 15.—Feather Stitch & Bullion. No. 16.—Bullion Stitch. No. 17.—Double Bullion Stitch.



No. 18.—Herringbone Stitch.



No. 19.—Wheat-Ear Stitch.

thumb of the left hand, insert the needle in the upper guiding line and bring it up on the outside line and over the cotton held by the left-hand thumb, draw up, and continue, setting in the stitches closely together and all of equal height.

No. 22.—Saw-Tooth Buttonholing.

A very pretty effect is produced by working two tall and two short buttonhole stitches alternately, the spiky stitches appearing inside as a heading and the outer edge being quite straight.

No. 23.—Indented Buttonholing.

This has the appearance of small scollops, and is worked in sets of seven or more stitches of graduated length.

No. 24.—Buttonholing and French Knots.

The addition of French knots makes an elegant finish to the bordering of mats d'oyleys and other pieces of work; the bordering shown in our engraving is done in sets of five buttonhole stitches of

under the left-hand thumb to the distance of half an inch or more to form another loop of fringe, turn it up again, and insert the needle to take a taller stitch and bring out the needle close to the last stitch with the cotton to the right of the needle; make a still taller stitch in the ordinary buttonhole way; form another loop of fringe, and insert the needle to take a stitch at the same height as the one before the last and bring the needle out close to the last stitch with the cotton to the right of the needle; make a shorter stitch in the ordinary buttonhole way; then form another loop of fringe, and insert the needle to take a still shorter stitch (the same height as the stitch you commenced with) and bring the needle out close to the last stitch with the cotton to the right of the needle; make a taller stitch in the ordinary buttonhole way, and continue from *; take the stitches all as closely together as possible that the fringe may be thick, and you will have a regular series of indented buttonhole stitches combined with loops of fringe as in the engraving.

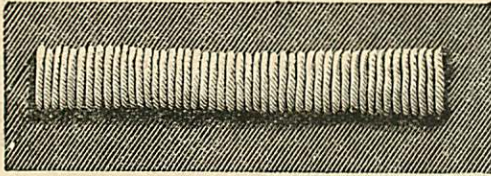
No. 27.—Couching.

As will be seen by our illustration, this consists of strands of cotton laid smoothly together and secured in place by stitches brought from the back of the material passing over the laid threads to the wrong

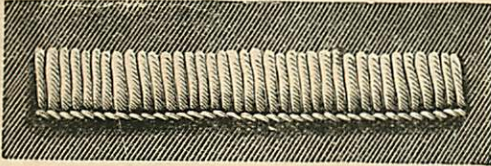
side again. Couching is frequently used for large flowers, and occasionally for filling in certain designs where a solid horizontal, diagonal, or zigzag line is required. Stems are sometimes couched and consist of only one laid thread sewn over and over. The number of threads laid down may vary according as a more or less thick line is desired.

No. 28.—French Knots.

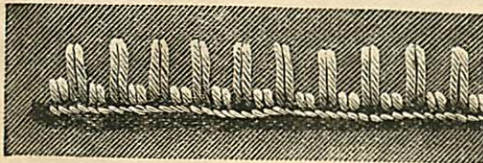
Knot stitch is effectively used in Mountmellick work to represent the seed vessels in the centre of flowers, for working the raised portions of various designs, such as berries, lilies, and others, and for



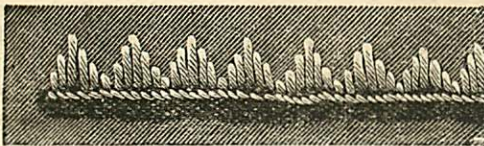
No. 20.—Wide Overcasting.



No. 21.—Buttonhole Stitch.



No. 22.—Saw-Tooth Buttonholing



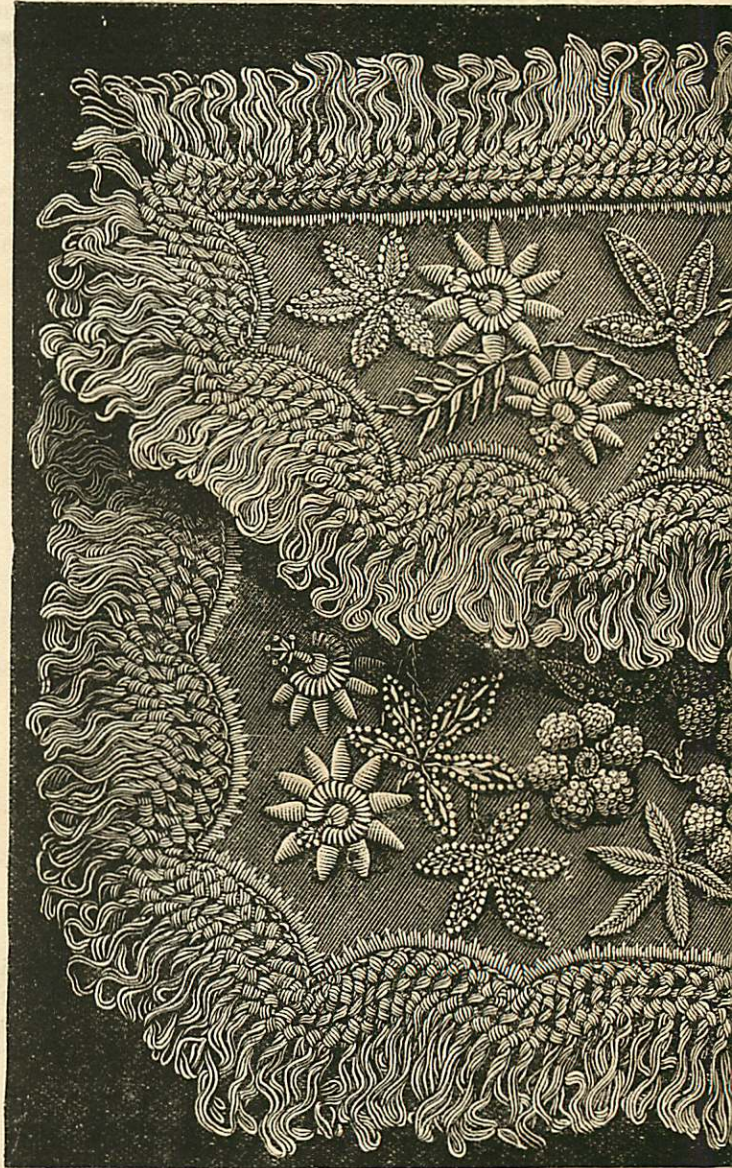
No. 23.—Indented Buttonholing.

a fancy outlining for certain flowers and leaves, for which last purpose the knots are produced in a row a little distance apart from each other along the traced outline, otherwise they are generally massed thickly together in a group. The mode of working is very simple. Bring up the needle and cotton on the right side of the material exactly where you desire the knot to be, hold the cotton under the thumb of the left hand and twist the needle twice round the cotton in the manner shown in the engraving, No. 28, then keeping the twist on the needle, turn the needle round and bring it gradually in an upright position and put it back in the material a thread or so behind where it came out, and with the point of the needle brought up in position for making the next knot—draw the needle through,

retaining the cotton under the thumb of the left hand till ready to draw the knot to its proper degree of tightness. Larger French knots are made by twisting the needle four or five times round the cotton.

No. 29.—Bullion Stitch applied to a Leaf.

In our engraving this stitch is represented as if employed in working a leaf in place of satin stitch, for which purpose it is eminently useful; and very pretty leaves can be worked in the same manner but in two divisions, in the style of the leaf No. 38, the stitches being taken slantways towards the centre, and the indentation



Nightdress Case in Mountmellick Work

thereof forming of itself a veining up the middle of the leaf. In the example now under notice the stitches are taken across the leaf from side to side, and consequently vary in length, so that more twists of the cotton will be required to lay across the middle of the leaf than at the tip and the base. The method of working bullion stitch is explained by illustration and description No. 16.

No. 30.—Filling in. Back Stitch.

*So called because each stitch is taken backwards into the material beyond where the cotton was last drawn through, and the needle therefore passes along the back of the work and is brought up about

two threads in advance, working from right to left; the stitches should be small and regular, and set in closely together, following a straight or curved line according to the exigencies of the pattern. This is one of the simplest stitches used for filling in.

No. 31.—Filling in. Loop Stitch.

Also termed leaf stitch. When used for filling-in purposes this is worked in rows, leaving about a quarter of an inch of material between each loop, and the loops of the next row are arranged to come intermediately between the loops worked in the row preceding,

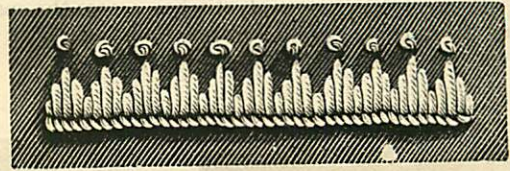


Design of Passion Flowers and Asters.

as shown in the engraving, No. 31. To work, bring up the cotton from the back to the right side of the material, hold the cotton under the left-hand thumb, and insert the needle in nearly the same place it came out of, only about a thread to the right, and bring it up about one-eighth of an inch lower down in a perfectly straight direction, the point of the needle passing over the cotton held by the thumb, draw up, insert the needle from the front to the back of the material below the loop stitch just made, and bring it up in proper position for making another loop stitch.

No. 32.—Filling in. Honeycomb Stitch.

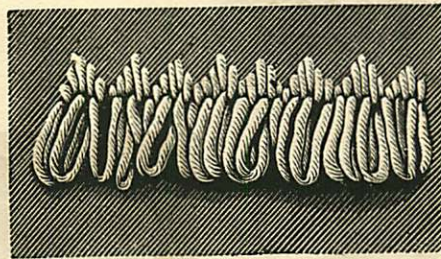
This covers the surface of the material like a network, and is one of the prettiest stitches for filling in. Begin by drawing up the needle and cotton through the material at the left-hand top corner of the space to be filled in, insert the needle in the material one-eighth of an inch above the place you have just brought it out, and bring it up again to the same place as before, forming a simple perpendicular stitch, hold the cotton under the left-hand thumb, and about one-eighth of an inch to the right take another stitch similar to the last, bringing out the point of the needle over the cotton held by the thumb, like working a buttonhole stitch, and



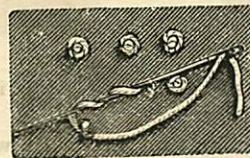
No. 24.—Buttonholing and French Knots.



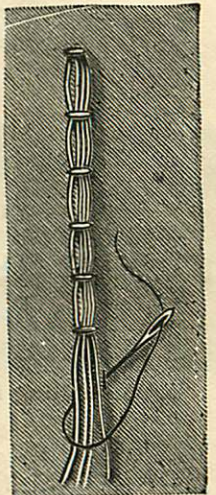
No. 25.—Scalloped Buttonholing.



No. 26.—Fringed Buttonholing.



No. 28.—French Knots.



No. 27.—Couching.

proceed thus to the end of the space; then work another buttonhole stitch row below this row, proceeding from right to left, making the stitches come intermediately between the stitches of last row, and inserting the needle above the horizontal threads of those stitches and bringing it out one-eighth of an inch below and over the cotton held by the left-hand thumb; and continue forwards and backward in rows thus, till the filling in is completed.

No. 33.—Filling in. Brick Stitch.

There are two methods of working this stitch. By the first method you proceed in a manner similar to honeycomb, but taking

shorter stitches and working them farther apart, so that there is a greater space of material between the stitches. The other method is to couch the heavy lines with two or three strands of cotton laid upon the material, and kept in place by bringing up a stitch from the back of the material, passing over the strands and returning again to the back, and afterwards making stitches from couching at equal distances apart, and so arranging that one stitch comes midway between two stitches of last row, in the manner shown in the illustration, No. 33.

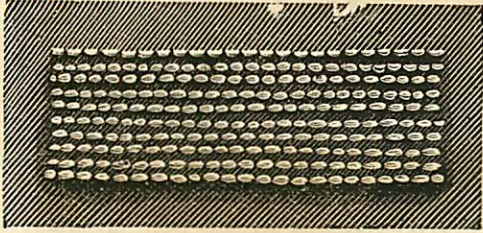
No. 34.—Filling in. Diamond Pattern.

A very effective stitch for filling in large spaces, and very quickly done. First of all, carry long vertical stitches across the space to be filled in, going first from top to bottom and then back from bottom to top, or otherwise from side to side, as may be most

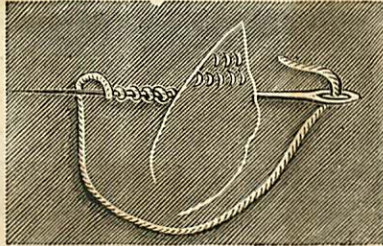
opposite direction, and forming a diamond network. Wherever the threads cross each other work over them a simple cross stitch, as illustration 35, this ornaments the leaf, and at the same time serves to keep in place the threads of the diamond crossing. This is an extremely pretty background stitch, and may frequently be employed for filling large spaces with good effect.

No. 36.—Margin of a Leaf worked in Outline Stitch.

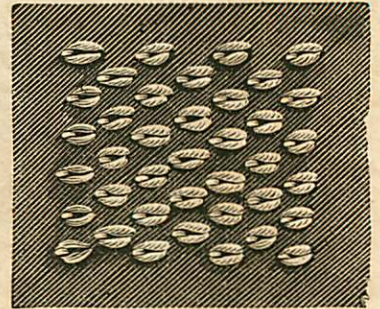
This consists merely of working over the traced margin of a leaf with a line or two of crewel or outline stitch, or simple overcast stitch, taking short slanting stitches all along to cover the tracing effectually; the stitches slant downwards from the outside toward the centre of the leaf, both sides alike.



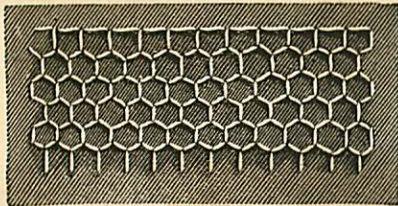
No. 30.—Filling in. Back Stitch.



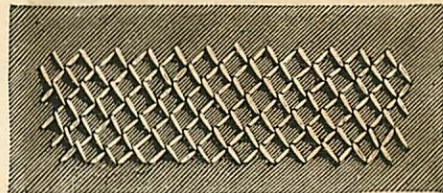
No. 29.—Bullion Stitch applied to a Leaf.



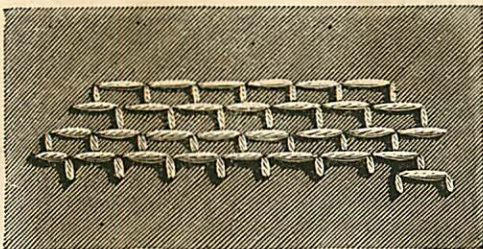
No. 31.—Filling in. Loop Stitch



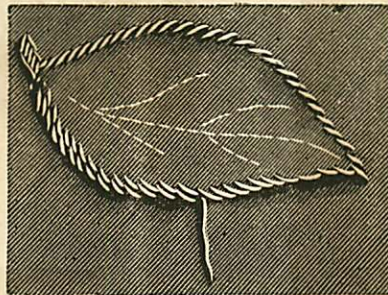
No. 32.—Filling in. Honeycomb Stitch.



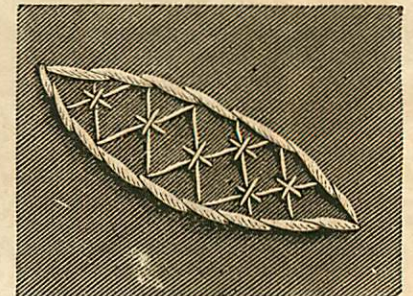
No. 34.—Filling in. Diamond Pattern.



No. 33.—Filling in. Brick Stitch.



No. 36.—Margin of a Leaf worked in Outline Stitch.



No. 35.—Filling in a Leaf. Diamond Stitch and Cross Stitch.

convenient, but always in the same direction, and in such a way that the cotton nearly all passes upon the surface of the material; then to cross, pass the needle from right to left under the thread of cotton nearest to the left hand, then from right to left under the next thread of cotton, and so on, keeping the cotton you are working with always below the needle, and when you get to the opposite side insert the needle to the back of the material and bring it up again ready for the next crossing, which work reversely, at such a distance from the first as will produce nicely shaped diamond meshes.

No. 35.—Filling in a Leaf. Diamond Stitch and Cross Stitch.

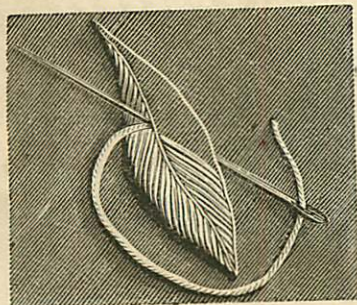
Work the outline of the leaf in the usual manner. Then take long stitches across the leaf from side to side in a slanting direction; and work again in long slanting stitches, crossing the first in the

No. 37.—Method of working a Leaf in Flake Stitch.

Flake stitch is a variety of satin stitch employed for rather large leaves whereby the design is filled in with stitches of unequal length, mixing invisibly, and altogether forming a smooth even surface; the mode of working is clearly shown in the illustration, where a little space has been purposely left between each stitch to render the detail more explicit, but in actual work the stitches seem as if blended one into the other in a continuous whole. The outer row of flake stitches is worked first, doing one long stitch and one short stitch alternately; then in the second row fill the spaces carrying the stitch longer than the stitches of the first row, and do a short stitch alternately; and in the third row fill in the spaces left in the second row and carry these stitches longer than the previous ones, and so on to the centre line that must be observed for the vein of the leaf. If there is any ridgy appearance it will look bad, therefore be careful to work very smoothly.

No. 38.—A Leaf worked in Flat Satin Stitch or Overcast Stitch.

This is a very favourite stitch for leaves by which the entire surface is worked over and over in two divisions from the outside slanting to the centre, the double line of stitches forming a kind of vein down the centre of the leaf. Trace the outline and also the centre line. The stitches are taken closely together side by side, all perfectly flat and regular, and all slanting in the same direction, not a space of material should be visible between the stitches, and as in satin stitch the same as in overcasting the needle passes along the back of the material, the leaf presents much the same appearance at the back of the work as upon the surface. Leaves with an indented outline, such as rose leaves, look well worked in this manner.



No. 38.—A Leaf worked in Flat Satin Stitch.

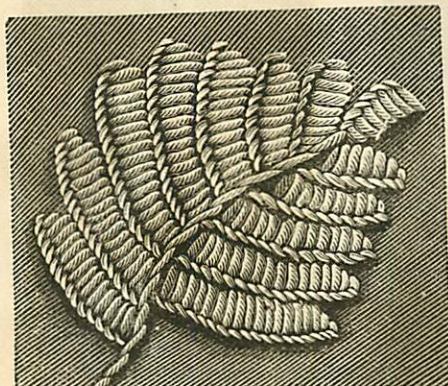
the needle in the tip of the leaf and bring it out where the cotton already is, and draw through; hold the cotton under the left-hand thumb, insert the needle in the outline on the right-hand side of the leaf, close by the last stitch, bringing it out in the centre vein over the cotton held by the thumb, and draw through, hold the cotton again under the thumb, insert the needle in the outline on the left-hand side of the leaf, and bring it out in the centre vein over the cotton held by the thumb, and draw through, and proceed, doing alternately a stitch to the right and a stitch to the left, always quite close to the preceding stitch. The length of the stitches will vary to give an intended appearance to the outside of the leaf, and the mode of working feather stitch produces a pretty plait to simulate a central vein.

No. 39.—A Leaf worked in Raised Satin Stitch.

When a raised effect is desired in flowers and leaves it is generally produced by darning threads of coarse cotton, more or less thickly, within the outline. This darning must lie as much as possible upon

No. 41.—A Leaf worked in Trellis Stitch.

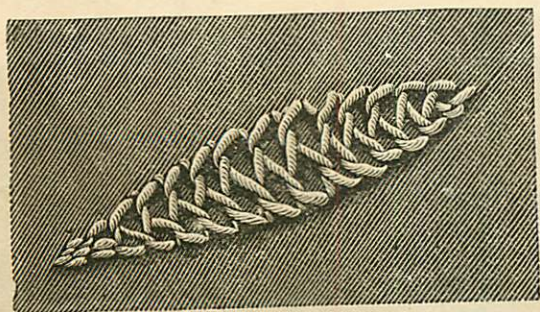
Hold the material so as to proceed from right to left, and begin by bringing out the needle at the tip of the leaf; hold the cotton under the left-hand thumb, and take a stitch from right to left on



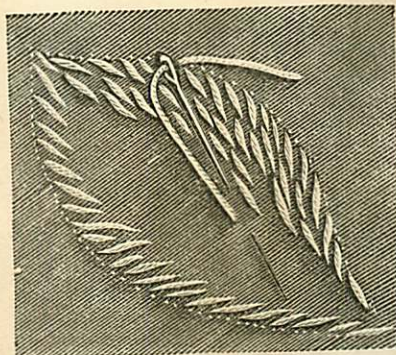
No. 42.—A Large Leaf worked in Buttonhole Stitch.



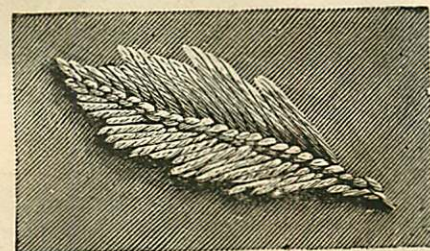
No. 39.—A Leaf worked in Raised Satin Stitch.



No. 41.—A Leaf worked in Trellis Stitch.



No. 37.—Method of working a Leaf in Flake Stitch.



No. 40.—A Leaf with Serrated Edge worked in Feather Stitch.

the surface of the material, that is, only taking on the needle sufficient material to hold the stitch, and it must always run in the contrary direction from that in which the leaf is to be worked, as in example No. 39, the darning threads or padding pass from the top to the bottom of the leaf in two divisions, and are thick and solid in the centre of each division, and graduate down on both sides, while the satin stitch is worked from the outside to the centre, the same as in the preceding example. But as this method occupies a great deal of time it is advisable in the case of working large and highly-raised designs to pad with a piece or two of cotton wool, which is fastened in place with a few cross stitches, and then worked once over and finally finished with satin stitch.

the lower outline below the thread held by the thumb, and so that the point of the needle passes over the cotton, draw through, hold the cotton again under the left-hand thumb, and take a stitch on the top outline passing the cotton from under the thumb to go under the point of the needle, draw through, and repeat these two motions, taking the stitches close together upon the outline, widening the trellis to the shape of the leaf and gradually narrowing as you approach the end (see illustration 41). The leaf may, or may not, be outlined round the outside of the trellis stitch, according to taste. A pretty twisted appearance can be given to this stitch by passing the needle from left to right under the cotton on the completion of each stitch.

No. 40.—A Leaf with Serrated Edge worked in Feather Stitch.

Trace upon the material the outer margin of a leaf with a line for the centre vein. Bring the needle and cotton up on the right side of the material on the centre vein nearly at the tip of the leaf, insert

No. 42.—A Large Leaf worked in Buttonhole Stitch.

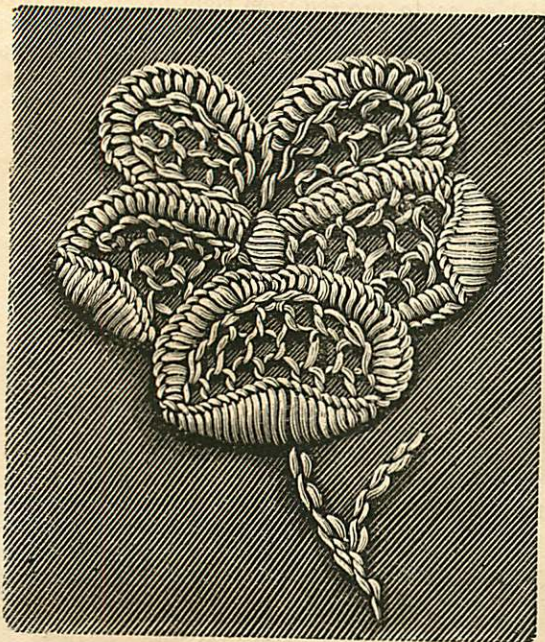
Our engraving represents a fern leaf worked in rows of simple Buttonhole Stitch. Do not break off the cotton at the end of a line, but turn and work the next line backwards, and so go on working

forwards and backwards till one half of the leaf is completed, when work the other half to correspond. A veining of outline stitch is afterwards worked up the centre of the leaf.

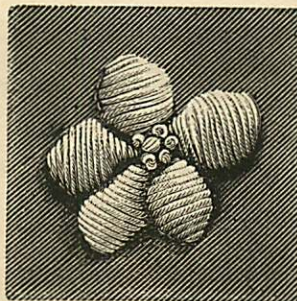
with honeycomb. The stem is cording stitch. All these stitches have been already explained, and the method of combining them will easily be seen by a study of the illustration.

No. 43.—Method of working a Simple Flower.

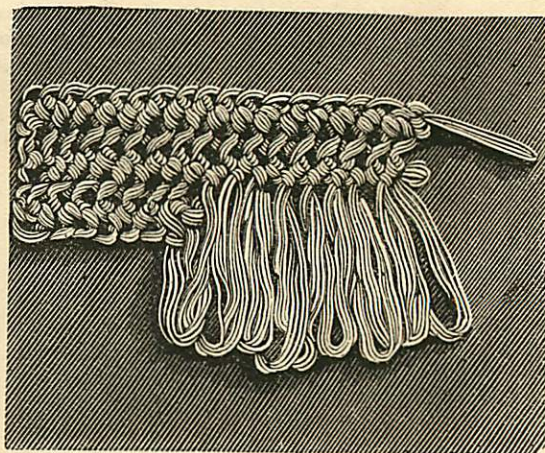
The simple flower shown in our engraving is worked in slightly raised satin stitch, the satin stitches being taken over and over from side to side. Proceed thus,—First of all trace the design upon the material, then run a thread of cotton round each of the five petals of the flower, and fill them in with a darning of stitches taken lengthways to form a foundation or padding for the satin stitch; begin the satin stitch at the tip of a petal and work across from side to



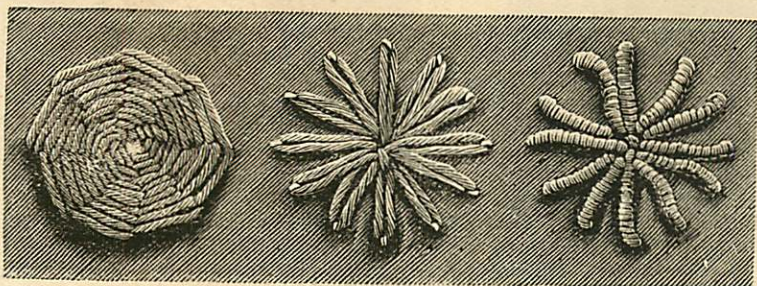
No. 44.—Pansy Flower in Buttonhole Stitch and Honeycomb.



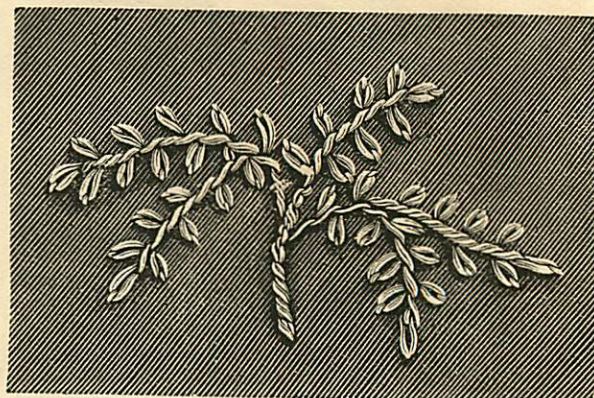
No. 43.—Method of working a Simple Flower.



No. 49.—Knitted Fringe for Trimming Mountmellick Work.



No. 46.—Spider Web Ring No. 47.—Loop Stitch Ring No. 48.—Cog Wheel Ring.



No. 45.—Leaf Stitch as used for a Small Spray.

side closely and smoothly, shaping the stitches in accordance with the outline, wider in the centre of the petal, and gradually narrowing as the base is approached, and when all five petals are completed, fill up the centre of the flower with a cluster of six French knots to represent seed vessels. Sometimes this method is reversed, and the padding is darned across the petals, and the satin stitch is worked longitudinally; or, if a flat appearance is desired, work simply satin stitch without any padding whatever.

No. 44.—Pansy Flower.

This flower consists of five petals all outlined with buttonhole stitch a quarter of an inch deep, and the centres of the petals are filled in

other portions of spray in the same manner: the thicker part of the stem downwards from where the sprays meet is worked in snail-trail stitch.

No. 46.—Spider-Web Ring.

Begin in the centre of the ring, and work outline stitch round and round for the size required. Rings are occasionally used for filling in vacant spaces.

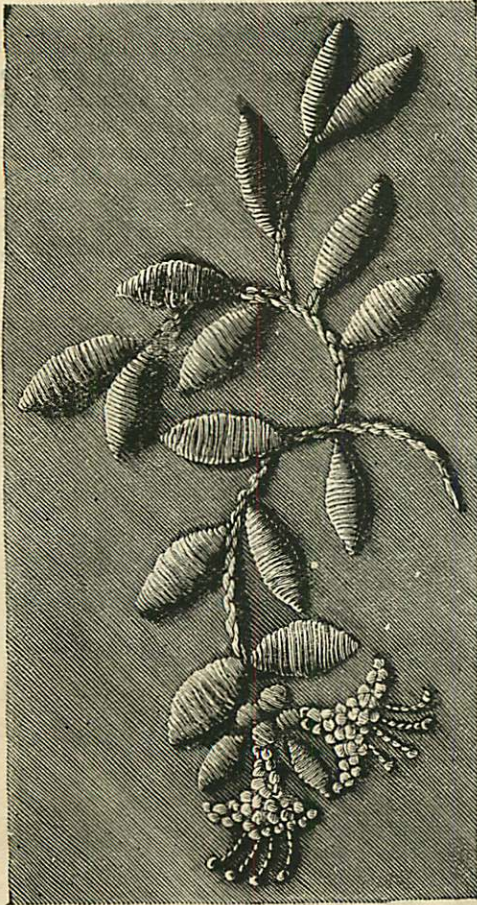
No. 47.—Loop-Stitch Ring.

This is a circle of twelve loops worked in the same manner as the loop stitch illustrated by No. 31. Bring the needle up where the

centre of the ring is to be, hold the cotton down below the thumb of the left hand, and take a long stitch from the centre (where the cotton is brought out) to the outside of the intended circle, bringing the needle up through the loop of cotton held by the thumb as if working a chain stitch, draw the cotton to the size the loop is required, and insert the needle to the back of the work over the tip of the loop stitch, and continue, regulating the diameter of the circle so as to get twelve loop stitches at equal divisions round the ring.

No. 48.—Cog-Wheel Ring.

This consists of twelve roll picots, or bullion stitches, in the circle; for the manner of working these stitches see illustration 16.



Spray of Honeysuckle.

No. 49.—Knitted Fringe for Trimming Mountmellick Work.

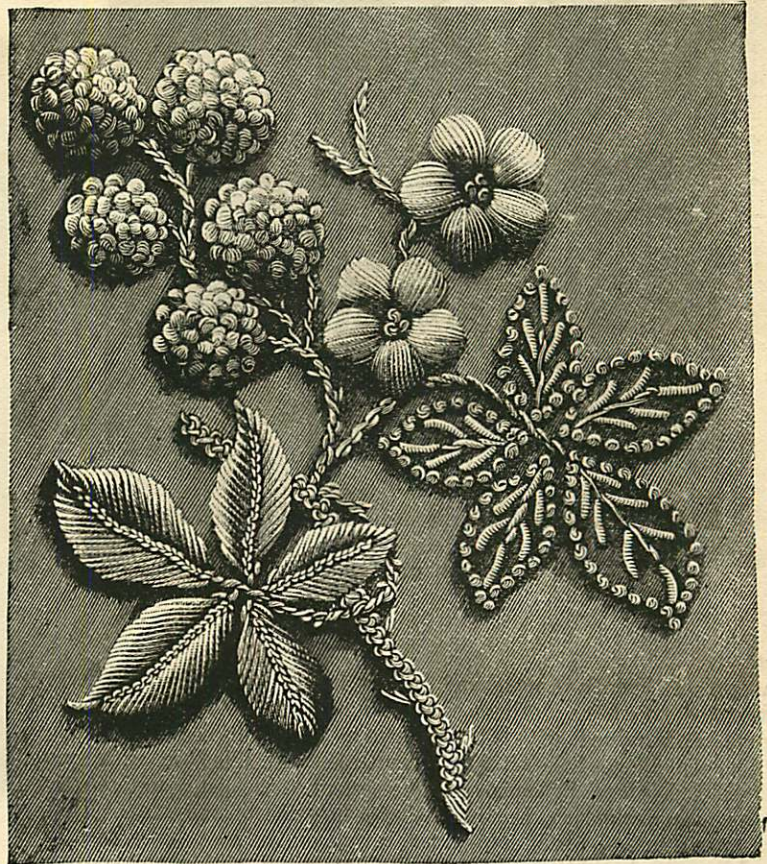
Wind a supply of No. 12 knitting cotton upon four separate balls and use from all four balls together, working with a pair of No. 11 steel knitting needles. Cast on 12 stitches. **1st row**—Make 1 (by passing all four strands of cotton round the needle), knit 2 together, knit 1, and repeat this three times. Every row is the same. When you have knitted a sufficient length to go nicely round the article you intend trimming, cast off 7 stitches, break off the cotton, and draw the end through the last stitch on the right-hand needle. Slip the 5 remaining stitches off the left-hand needle, and unravel them all the way along, and a pretty crinkled fringe will be produced. Sew the fringe by the loop stitches that are at the top of the heading to the edge of the buttonhole stitches that border the piece of Mountmellick embroidery.

SPRAY OF HONEYSUCKLE.

The honeysuckle flowers are of French knots placed thickly together, and with the stamens worked in back-stitch with a very small French knot on the tip of each stamen. The stem is worked throughout in cording stitch; and the leaves are executed in satin stitch across from side to side, raised over a darned or padded foundation, excepting one or two of the leaves at the top of the stems which are in simple flat satin stitch.

SPRAY OF BLACKBERRIES, FLOWERS, AND LEAVES.

The blackberries are composed of clusters of French knots worked closely together, and with rather large knots made in the centres of the berries to produce a kind of spherical appearance. The flowers are embroidered in raised satin stitch worked lengthways over a darned or padded foundation; there are five petals in each flower, with a group of three small French knots in the centre. The lower portion of the stem is worked in cable-plait stitch, on each side of which here and there a spike stitch is put to simulate a thorn, the remainder of the stem being carried out in crewel stitch, cording stitch, and snail-trail stitch. One large leaf is executed in feather stitch, alternating from side to side to the centre where the crossing



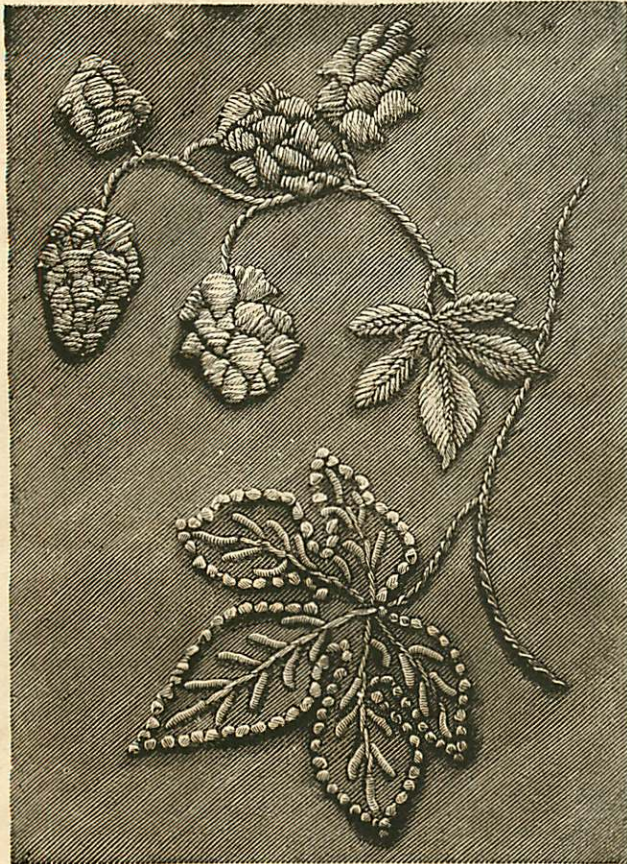
Blackberry Flowers, Berries, and Leaves.

of the cotton produces a natural vein; and the other leaf is delineated with an outline of French knots, and filled in with a veining of crewel stitch and bullion stitches.

NIGHTDRESS SACHET.

PROCURE a piece of white satin jeau material, 26 inches long by 17 inches wide, and from this cut a 10½-inch length for the front of the Nightdress Sachet, leaving a 15½-inch length to form the back and to turn over for the flap. Use Strutt's best Knitting Cotton, No. 12.

for the Mountmellick embroidery. Trace the design upon the front of the sachet, and on the flap, as shown in the engraving, and proceed to work the passion flowers, executing the sepals in raised Satin stitch, the arc in Bullion stitch, and the centres as delineated,—in some of the flowers a centre of Satin stitch, and stamens simulated by Backstitching and French knots, in others a ray of five or six long stitches, with a French knot on the tip of each stitch. The campanula flowers are worked in French knots, very thickly raised, six petals form a flower, and the disc is filled in with a tiny circle of Buttonhole stitches. Some of the leaves are embroidered with a



Branch of Hops.

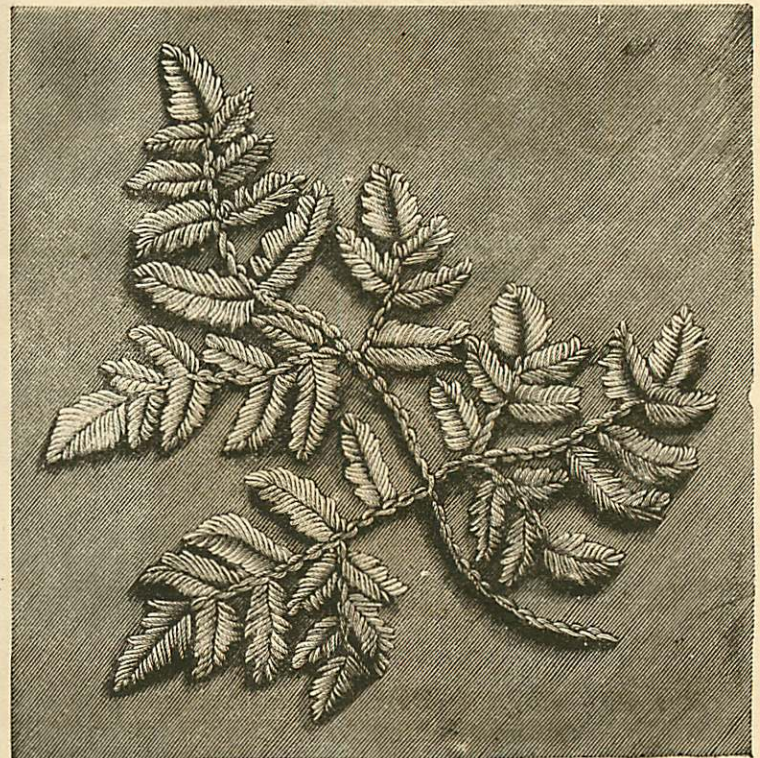
margin of French knots, and filled inside with Trellis stitch, elongated to shape; others are similarly outlined with French knots, and veined with Crewel stitch and Bullion stitch, while others are buttonhole-stitched in outline, and filled in with one central line of French knots up each segment of the leaf; and others, again, are worked in Feather stitch, the twist of the stitch itself forming a line of veining down the centre of the leaf. The ears of barley are embroidered in Double-Bullion stitch, with a Spike stitch added on the point of each ear. The stems are in Crewel stitch and Cording stitch, and the tendrils are Snail-trail stitch. When the Mountmellick embroidery is all completed, the front piece of the Nightdress Sachet is turned down in a narrow hem where the sachet opens. Then the material is buttonhole-stitched together in scollops, and the same buttonholing carried round the flap, as represented in our illustration, and a straight line of indented buttonholing is worked along the fold at the top of the flap. Cut away the surplus material from the outside of the scollops, and trim the sachet with fringe, knitted according to the directions for No. 49, but only casting on 9 stitches, and when a sufficient length is done to go round the sachet cast off 5 stitches, draw the cotton through the stitch on the right-hand needle, and unravel the remaining 3 stitches for fringe.

BRANCH OF HOPS.

THE flowering spray of hops is worked entirely in Satin stitch, which is fully described and illustrated on page 11; the large leaf is outlined with French knots, as illustrated on page 9, and described on page 8, and filled in with Crewel stitch and Bullion stitches, so clearly illustrated by No. 16, on page 7, while the description for same appears on page 6; and the small leaf is worked in Feather stitch after the manner of the leaf, figure 40, while the stem is successfully delineated in Snail-trail stitch, for which refer to illustration 5 on page 5, while it is described on previous page. It is as effective a design as any one could wish for, and not difficult to work, while the variety of stitches needed for its execution render it attractive and uncommon.

SPRAY OF FERN.

NOTHING prettier or more natural could be desired than this spray of fern leaves, which would form a pretty centre piece to a d'oyley, or corners to a larger piece of work, while a series of these sprays could be nicely transformed into a running border. The stem is worked throughout in Cording stitch, so clearly illustrated on page 4, by illustration 44. The leaves are composed of Satin stitch, worked after the style shown by illustration 38, and which must be done as smoothly and evenly as possible, and worked from outside to the centre; some of the stitches are longer than others to mark



Spray of Fern

indentations of the leaves. However, our illustration so clearly defines every stitch that little difficulty will be experienced in copying this graceful design.

BESIDES the designs given, ladies will find mountain ash berries and leaves, or acorns and leaves very effective in Mountmellick work, while vines and grapes, wheat, barley, pomegranates, iris, lilies, &c., are also very suitable, it being necessary to choose bold handsome designs, while the various stitches given in this issue are equal to all demands, and will serve to execute from the most simple to the most elaborate piece of work. For toilet covers or mats, bed spreads and such articles, Mountmellick work is without equal for beauty of design and durability.

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