

Church  
Embroidery  
Anastasia  
Dolby

CHURCH EMBROIDERY.

LONDON :  
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# CHURCH EMBROIDERY

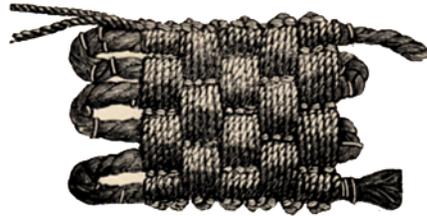
Ancient and Modern

*PRACTICALLY ILLUSTRATED*

BY ANASTASIA DOLBY,

LATE

EMBROIDERESS TO THE QUEEN.



LONDON :

CHAPMAN AND HALL, 193, FICCADILLY.

1867.

## P R E F A C E.

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THE want at the present day of a practical treatise on Church Embroidery is so manifest that it would be superfluous to make any apology to the public for offering, in the following pages, the result of several years' personal experience in the various branches of high-class needlework.

A few books on the subject have been written within the last twenty-five years, but they are to be regarded principally as mere histories of Decorative Needlework, for, although highly and generally interesting to readers, yet they prove utterly worthless as guides to uninitiated workers.

It is for the benefit of the latter that I have devoted myself in this undertaking.

The beautiful art of Church Embroidery is so mysterious and perplexing to the novice, and so simple and fascinating when understood, that I desire nothing more earnestly than that every reader of these instructions, may become proficient, if only for the lasting delight the knowledge will assuredly confer.

For the furtherance of my object I have received most

generous assistance from more than one efficient source. First, I have to mention the gracious kindness of Dr. Daniel Rock, to whom, as an archæological authority, I have made frequent reference.

Secondly, that of Mr. T. J. Burton (whose taste and talent in Church Decoration are not to be exceeded), for having placed at my disposal many of his beautiful designs for the illustration of my book.

And, lastly, I have the gratification to own myself indebted to my husband, but for whose able pencil I might have failed in my efforts to place before the reader and worker my *practical* ideas on Church Embroidery.

A. D.

*Highbate*, 1867.

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# CHURCH EMBROIDERY,

## Ancient and Modern.



### I.

#### INTRODUCTION.

THAT the women of England were once celebrated above all others for their skill in needlework, and for that of the Church especially, few writers on the subject have failed to record.

In the early history of the Christian Church in England, frequent reference is made to elaborate needlework vestments, altar-coverings, and hangings of various kinds, the cost of any one of which would be no mean dowry in our own day; so richly were they wrought, not only with the "threaded steel" in gold, and silks of many-coloured and marvellous tints, but interwrought with pearls and precious stones.

In a work professing to be eminently practical it would be out of place to enter at any length into the history of Church Embroidery, particularly as the subject—as we have observed elsewhere—has been so admirably treated by others.

Originality is not our aim ; we desire only to inspire our readers to a *practical* pursuit of the beautiful art we are privileged to teach, and therefore while remarking upon the early needlework of Englishwomen, will content ourselves with quoting here and there from such authorities as we consider best calculated to aid us in our object. One of these, a modern writer eminent in archæological lore,\* and one to whom the late Pugin himself was sometimes indebted for assistance in his researches, says :—“ Well may we look back, and point exultingly to those glowing examples of zeal shown by our forefathers in everything belonging to the decency and becoming splendours of God’s public worship.

“ Whether the Anglo-Saxons, the Normans, or the English ruled, it mattered little ; our island home, the while Catholicism spread throughout its length and breadth, was quickened by the one same undying wish to make the house of God the church—and the throne of Christ the altar—more glorious than the houses of men, more dazzling with beauty than the thrones of earthly kings. The brightest of our national worthies, those who gave us our lofty birth-right as freemen, the framers of our wisest, soundest laws, our incomparable Alfred, our holy Edward the Confessor, deemed it not beneath them to provide splendid vestments for the Church’s ministers ; and our royal Anglo-Saxon dames, our Æolfflæds, our Emmas, our Margarets, busied their minds, and bethought themselves how they might

\* Dr. Rock.

procure the most beautiful sacerdotal garments for the service of the altar." For three, six, or even ten years, nay, often a lifetime, to be employed over one piece of work was no rare occurrence in ancient times. Women of rank vied with each other in the expenditure of their money and time for the service of the Church, and no material was thought too good, nor any designs too elaborate for their undertaking. That the results were worthy of the means expended for their production may be inferred from the fact that the *Opus Anglicanum*—the English work—was extolled and coveted by all nations. We are told how, "when Robert Abbot of St. Albans visited his countryman Pope Adrian the Fourth, he made him several valuable presents, and amongst other things, three mitres and a pair of sandals of most admirable workmanship. His Holiness refused his other presents, but thankfully accepted of the mitres and sandals, being charmed with their exquisite beauty. These admired pieces of embroidery were the work of Christina, Abbess of Markgate."

Beautiful indeed must have been the work that gained such favour with the Pope, when we call to mind the gorgeously decorated garments with which, from the very earliest Christian times the respective heads of the church at Rome were familiar. Pope Eutychianus who ordained that a dalmatic robe or a purple colobio, should enshroud each faithful martyr, had doubtless costly sacerdotal vestments of his own. The snow-white Phrygian robe of Pope Silvester with our Lord's Resurrection worked thereon, was

so valued that it was specially ordained to be worn by succeeding pontiffs on state occasions. In the eighth century we find Anastasius making mention of a covering for the high altar of the great Apostle Peter, which was given by Pope Leo the Third, and was one blaze of golden thread and sparkling gems, illustrating by needlecraft our Saviour's grant to the blessed Apostle of the power to bind and loose, and representing also the suffering of Peter, the Prince of the Apostles, and Paul. This covering was of enormous size and exhibited on St. Peter's and St. Paul's days.

Pope Paschal, in the ninth century, was another great benefactor of needlework to the Church. For him robes and altar-cloths, magnificent and innumerable, were wrought, which he lavishly bestowed on various churches. To one of these he presented an altar-cloth of Tyrian purple, with golden emblems thereon, bearing the resemblance of our Lord's countenance, and of the blessed martyrs Cosman and Damian, with three other brothers. Upon this also was the cross in gold, encircled by a border of olive-leaves exquisitely rendered by the needle. To another church an altar-cloth was given by this pontiff, which is specially mentioned for its beauty and costliness—as having golden emblems, with our Lord surrounded by archangels and apostles. The entire work being greatly enriched by pearls.

We are tempted, ere resuming our little sketch of the work Englishwomen have done, to quote from Anastasius, one or two other of the many gorgeous vestments he

describes as having belonged to Pope Paschal. The robe worked with gold and gems, having the history of the virgins with lighted torches marvellously represented thereon; and that of Byzantine scarlet worked with a border of olive-leaves.\*

But there was yet another in the sacred wardrobe of the Holy Father, perhaps more singular and attractive than either of the former, a vestment of a rich amber-coloured ground, embroidered with peacocks, in all the brilliant and mysterious shades of their plumage.†

Says the living writer whom we have already quoted, and from whom we are still proud to borrow largely:—"Our Anglo-Saxon ladies became famous abroad for their ability in needlework; and so highly was embroidery esteemed among themselves, that lands even were bestowed as a reward for teaching this womanly accomplishment. (Under Achelei, in Buckinghamshire, it is stated that Godric, the sheriff, granted to Aluid half a hide of land so long as he should be sheriff, on condition that she should teach his daughter the art of embroidery.—*Descriptions of the Public Records*, p. 10.)

"Italy herself could show nothing to be compared to some of our vestments; and a cope which Æogelnuth, the Anglo-Saxon primate, had given together with many other presents to an archbishop of Benevento (who once

\* This sweet emblem of peace was constantly used in the sacred embroideries of this period.

† In what way these birds became associated with religious symbols has never yet been clearly defined. They were equally popular in romance and chivalry.

came here to beg alms at Cnut's court for Apulia), long remained without an equal in that country, where Eadmer, years afterwards, found it still unmatched and by far the most beautiful among all those like vestments worn by the bishops at a council presided over by the Roman pontiff at Benevento, whither this Englishman had gone, along with another archbishop of Canterbury, St. Anselm.

“In going through the life of that pearl amid women, Edmund Ironsides' granddaughter, and little niece to Edward the Confessor—our own Anglo-Saxon Margaret—we meet with many a touching scene. On becoming Malcolm king of Scotland's wife, this Anglo-Saxon princess wedded, as it were, that country to herself, and toiled so long and well to civilize its then rude people. If we stop awhile to behold the royal but unlettered husband, who doated, as well he might, upon her, taking up with reverence Margaret's prayer-book, and as he gazed upon its beautifully illuminated leaves, and golden letters, which he knew not how to spell, kiss it for his queen's sake (for it was almost hourly in her hands), still more shall we wish to linger in thought within that chamber of hers, where she watched the labours of her waiting-maidens and worked along with them; and where copes, and chasubles, and stoles, and altar-frontals might always be seen, some in the workers' hands, others already done, and most beautifully wrought by the needles of those high-born dames and worthful females whom Margaret the queen had drawn about her to spend their

talents in embroidery upon the adornment of God's altar, and the sacrificial garments of its ministers:—

“Though not outstripped, the Anglo-Saxons were equalled by the Anglo-Normans and the English in a becoming zeal for the beauty of God's-house and its servants ministering array. Still, however, the higher merit belongs to the first, for Anglo-Saxon feelings suggested, and Anglo-Saxon fingers wrought those tasteful designs on the sacred garments that however rich they might be in their materials were thought richer still from their beauty, and, as works of art, have earned for themselves the historian's notice; at the same time a sight of them always called forth the admiration and awakened the wishes of foreigners to possess them.”

Much of the beautiful work of the middle ages was produced in the nunneries, where girls of noble birth were sent for their education; and where they were not only taught the principles of their religion, but as much book-knowledge as the resources of the age could supply, and fine needlework and embroidery for the employment of their hours of relaxation from study.

Seated at her embroidery-frame, we can imagine some good nun surrounded by a bevy of joyous girls, passing flattering encomiums on her skill, and playfully disputing with each other the privilege of being taught by her, to paint with the needle as she is doing. We fancy we hear the gentle sister rebuking the chattering idlers, and happily bringing them one after the other into useful requisition;

till, by degrees, she has separated the group, and each has gone, in the spirit of true obedience, with a pleased and important air, to the avocation assigned her. Perhaps two are to sort and wind the silks ; one, is to retouch the design, where it is becoming obliterated ; another, is to watch the able fingers of the worker, and thread the needles with the requisite shades ; others, whose judgment is more advanced, may assist at the embroidery, while from amongst them all, one willing to read aloud must be chosen, that not a single corner of the busy mind may be left unoccupied.

This is no exaggerated picture, of the devoted and assiduous spirit, in which our countrywomen wrought many of those wonderful examples with the needle, that enriched the Church, before the Eighth Henry impoverished it.

Old, and reliable chroniclers, tell us how the art of Church embroidery continued to advance in splendour and delicacy, until the period immediately preceding the Reformation, when, although the execution continued as good as ever, yet there was sometimes to be seen a want of simplicity and elegance in the design, which had distinguished the work formerly. But to imagine the wealth of beauty that must have been contained in the cathedrals and churches at the close of the fifteenth and the beginning of the sixteenth centuries would be impossible.

For upwards of six centuries these gorgeous works had been accumulating, subject to loss only by natural decay. During this period it has been justly said, that "the adornment of a cathedral in the middle ages, with pictures,

shrines, books, ecclesiastical habiliments, all more or less blazing with gold, silver, and precious stones, was a work scarcely less necessary to the prevalent ideas than the erection of the edifice itself." The writer is referring to the Church of Old St. Paul's, in London, where doubtless many treasures of decorative needlework once existed. Indeed we read, that at the cathedral of Aix, in France, a portion of English tapestry which belonged to Old St. Paul's is still preserved. It is said to have been sold with others at the period of the Reformation, when, failing the opportunity of sale, the aid of fire was usually called in to destroy such works. From the date at which this tapestry is supposed to have been accomplished (1511), and from its exhibiting the arms of Henry the Eighth, it was probably among the last that was produced for the Church.

Beyond this time it is melancholy to pursue the subject as a matter of art. With the period of the Reformation we have nothing to do, except in our province of needlework, but we may deplore the indiscriminate pillage, and destruction of all kinds of decorations that followed Henry's policy. Plunder was the order of the day, and what could not be turned at once into money, to satisfy the rapacity of the court and its minions, was given to wanton demolition.

It was thus, with much that was bad, vast stores of good and beautiful things passed away, and valuable pieces of work that had occupied in their execution the best days of many a pious heart and hand, were cruelly obliterated.

But we have now to be thankful that we live in better times, when we can discriminate between a superstitious awe of, and belief in mythical traditions, and a becoming reverence for the ordinances of the Founder of our Common Faith; and we may confidently hope, that in these days "a brutal crusade against the consecrated houses of God, destroying and defiling"—would not be endured.

It is possible that we may have said enough to convince our countrywomen who have hitherto felt diffident, and inclined to yield the palm for embroidery to their continental sisters, that if there be anything in right of inheritance, Englishwomen can conscientiously lay claim to that of ability and excellence in church needlework. But in emulating our ancestors in working for the church, we must never forget that what they did best was always for the "honour and glory of God," and not merely for human praise, and the amusement of idle half hours. Those who labour in the right spirit, need scarcely to have been reminded, of the pious, and undeniable, precedents we have quoted for their occupation.

To any who may question the utility or propriety of such works, we can only say, that in the first place we did not write this book for them, and secondly, we are more given to needlework than controversy.

We can point, and most reverentially, to that one great evidence of the Divine approbation of the works of men dedicated to the service of God; and it is one, such as surely none will dare to dispute. The Holy Scriptures tell

us that Solomon, after raising up under the Divine command the most magnificent temple the world ever saw, decorated in a manner of which our meagre minds can form no conception, received a direct sign of approval from the Most High.

That "all this will be restored as it was," we are as much bound to believe as any other portion of the Sacred Word; therefore are we justified in upholding that not only should the Art of Church Embroidery be pursued with love, but held in respect.

## II.

*THE HOLY ALTAR, AND ITS ADORNMENT.*

**F**ROM various testimonies, we are led to believe, that for three hundred years after the first observation of Christian rites, the Holy Table, upon which the Eucharistic sacrifice was offered, was, with few exceptions, made of wood.

St. Athanasius mentions, amongst other acts of sacrilege, how the Arians burned the sacred table, which was of wood; and other saintly writers, including St. Augustine, remark upon the destruction of the wooden altars, perpetrated by the enemies of the faith. It was the early Christians who, whilst hiding in the catacombs from their persecutors, were wont to celebrate the office of the Holy Communion on the tombs of the apostles and martyrs; making the slab of marble, which covered the sepulchre, serve as the altar-table.

By a decree made in solemn council early in the sixth century, consecration was denied to any but stone altars; or rather, the celebration of the mass was forbidden to all priests unless performed upon a stone, however small, that had been duly blessed, and anointed by the bishop.

*Super-altars* were thus blessed; and altar-stones, for the use of chaplains in private houses. The last-named, when conveyed about by the travelling priests for the observance of their sacred functions in places where tables had not yet been consecrated for the sacrifice of the Holy Eucharist, were called *travelling-altars*; but a special grant was necessary, for the privilege of using them.

*Super-altars* might be placed upon an already consecrated table for the offering of the mass, when a bishop officiated; or in the Anglo-Saxon churches, where the altars were neither of stone, which was rare, nor had consecrated stones inserted in them, super-altars were placed upon the wooden tables for the lawful celebration of the mass. They were invariably of costly make; jasper, as figurative of faith, being the favourite stone. Dr. Rock, in his valuable collection of treasures of the "Church of our Fathers," has a super-altar of great beauty of design and workmanship. It is described as of marble mottled, dull purple and green, called, by Italian antiquaries, Oriental jasper. The stone is nine inches long by four and a half inches broad, and is set into a solid piece of oak; both are cased in silver, having three, out of the four original, very low silver feet attached to the under-sheathing. The entire size of this super-altar can scarcely exceed twelve inches by eight. Its height, two and a half inches.

But the super-altar of the past must not be confounded with that of the present. The former was, as we have shown, solemnly blessed as the most sacred table upon

which the mass was to be celebrated ; the latter, which did not obtain till towards the close of the fifteenth century, is simply the predella or shelf, an elevation at the back of the altar for the support of the candlesticks, and the *veredos*, if there be one ; and no other claim to sacred use has the so-called super-altar of modern times. In Churchwarden's account of St. Mary Hill, London, A.D. 1486, mention is made of "a frontell for the *schelffe* standing on the altar, of blue sarsenet, with brydds of golde."

The earliest stone altars were not always a solid mass of stone ; they were frequently hollow underneath, and supported by one or more pillars, as in altar No. 1 of our illustrations. Nor were they always oblong in shape ; they were as often square, and, as our authority writes— "Whether of stone or wood, the material itself with which those altars were raised was always worked quite plain ; and they received their decoration not from the ornaments and figures carved upon them, but more fittingly from movable adornments, such as splendid frontals and magnificent palls. Often were those frontals made of thick plates of gold or silver, exhibiting the figures of Christ and the saints, standing out in bold relief from a ground sparkling with gems of no mean price. The palls, if not always, were often of the richest purple die, woven of fine silk, and edged with golden borders. At the more solemn festivals, the high altar in the richer churches was sheathed in a gold or silver frontal studded with precious stones, while in the less wealthy ones it was gracefully shrouded in the folds of a costly silken

pall; on lower festivals less splendid, but always seemly, coverings arrayed the altar in both one and the other.”

The Norman-English perpetuated the Anglo-Saxon use of movable altar frontals, a practice which was continued up to the time of the Reformation, at which epoch, “every parochial church was furnished with complete sets of frontals, and hangings for the altars.”

With the destruction of the stone altars at the change of religion, and their entire abolition for “the decent table provided at the cost of the parish, standing on a frame,” as commanded by Elizabeth in 1565, most of their beautiful needlework apparels disappeared from the Church, to be cut up as coverings for the chairs and beds of the professors of the new faith, who held it neither sin nor shame thus to appropriate what had been expressly wrought, and used hitherto, only for the service of God.

Such as by chance have been spared in their original form afford, almost without exception, the best examples of ecclesiastical needlework we, at the present day, can follow.

The ancient embroideries at Southgate House, Derbyshire; those at Chipping Camden; that at Stoke Canon; and that truly remarkable altar-cloth at Steeple Aston, portraying the crucifixion of our Lord, and the martyrdom of many of the apostles and saints, are a glory to contemplate. These cannot possibly be accessible to all who are interested in the reproduction of needlework worthy of the Church; but happily the South Kensington Museum is open to the researches of everybody, and we would recom-

mend our readers, to a study of some of the fine old needlework now exhibiting there.

There, still almost intact, is, that wonder of all time, the Sion Cope, nearly six centuries and a quarter old. In the same case, is the orphrey of a chasuble of German work, executed for one of the dukes of Cleves—1460—one of the most finished pieces of needlecraft in the whole collection. The draperies of the little figures are elaborately couched in fine gold thread, still brightly and mysteriously glistening with the *true* metal; the faces are like miniature paintings, and the hair most exquisitely represented by minute French knots. Although not English work, yet this is well worthy of any nation, and many valuable hints may be gathered from it by the modern Church needlewoman. The more we go into the subject, the more we find, that it is with Church embroidery as with architecture—we may design, and we may work, and in the end accomplish meritorious things, but our greatest achievements, can never exceed in pious sentiment, and patient execution, the results produced, by the zealous workers of the middle ages.

Nevertheless, although bound to admit this excellence in the work of our ancestors, yet we are fain to believe that the privilege of making “perfection perfect” may be reserved to us; for while we are imitating the essential beauty of their designs, and emulating their marvellous stitchery, it behoves us to avoid those errors of drawing, mostly with reference to the human figure, so palpable in much of the good old needlework.

The principles, for drawing geometrical figures, have been the same from the beginning ; we can do little more, in this particular, than has been already done. The representation of flowers and scrolls, no matter how irregular or how formal, may always be excused, and accepted, as conventional and Church-like. The former were never intended to be exact copies from nature, being such as are used symbolically in Holy Writ, and therefore "representations of abstract truths, applicable to all climates, times, and circumstances."

But the same cannot be said of the human figure, "the likeness of God made man ;" and we would enjoin those who have confidence enough to attempt a delineation of it with the needle, to work only with a correct drawing of the subject before them ; never forgetting, that as fifty stitches in a face, or a hand, are scarcely equivalent to one touch of the brush, the slightest deviation from a mark, or a curve, in any one of those fifty stitches, may make sentiment *burlesque*, or symmetry *deformity*.

In some of the ancient work, even where, as Mr. Pugin wrote, "the countenances of the images are executed with perfect expression, like miniatures in illuminated manuscripts," the hands and feet are utter distortions, and give to what might be otherwise a sublime, a *grotesque* effect. To our minds this alone proves the error of copying, to the minutest detail, all the early examples that come before us. It is certain, that our predecessors had but one object ever before them, as they pursued their pious work ; and that

was, to do the very best they could, according to the advance of the age; and it is equally certain, that if the taste, and necessity, for Church adornment had continued uninterruptedly from the beginning of the Christian era, till now, the present generation would have found little left to learn in sacred needlework.

Our exhibitions of ancient and modern art; our schools of design; our opportunities of travel, whereby we may seek and learn for ourselves; are all in our favour for the accomplishment of works of real artistic skill. And if we use our gifts well, we may enable those who come after us not only to laud our industry, but to acknowledge conscientiously, that the Church needlework of the latter half of the nineteenth century, could not be improved upon.

The altar of the present day takes many forms of ornament. First, according to the views of the ministry of the particular church; secondly, with reference to the available funds for decoration; and thirdly, to harmonize with the style of architecture. Our desire is to meet all these by designs applicable in each case, commencing with the most simple, and ending with the richest examples likely to be required for any church.

Each design will be described in detail, and different ways recommended for its execution; while the directions for accomplishing the various kinds of work named, will be found duly headed, with illustrated examples, at the end of the book.

In churches where ample funds exist for decorations, the

colour of the altar apparel is varied according to the ecclesiastical season. *Green* is used on ordinary Sundays and service days; *white* on the festivals of our Lord, such as Christmas and Easter; *red* on the feasts of apostles and martyrs; and *violet* for the penitential times of Advent and Lent. Where the church belongs to a poor district, and the means are small in consequence, and the observation of the festivals is held essential by the minister, the antependium upon which the most should be bestowed, is obviously the *white*. After this, the *green* should be considered, and should be chosen of a design, that will admit of a *crimson super frontal*, however simple, being hung upon it, to mark the feasts of apostles and martyrs.

The violet frontal for penitential seasons may be the least elaborate of all. A simple monogram or cross, in white or gold colour cloth appliqué, being very effective, practicable, and inexpensive.

Designs suitable for such a Lenten cloth, and especially adapted for appliqué, will be found, Plate 8.

## III.

*EIGHT ALTARS ILLUSTRATED, AND DESCRIBED FOR DIFFERENT KINDS OF NEEDLEWORK—DIRECTIONS FOR EXECUTING COLOURED FRONTSPIECE OF HANGING FOR FEASTS OF OUR LORD.*

**A**LTA R No. 1 is adapted for a plain church of the Grecian character.

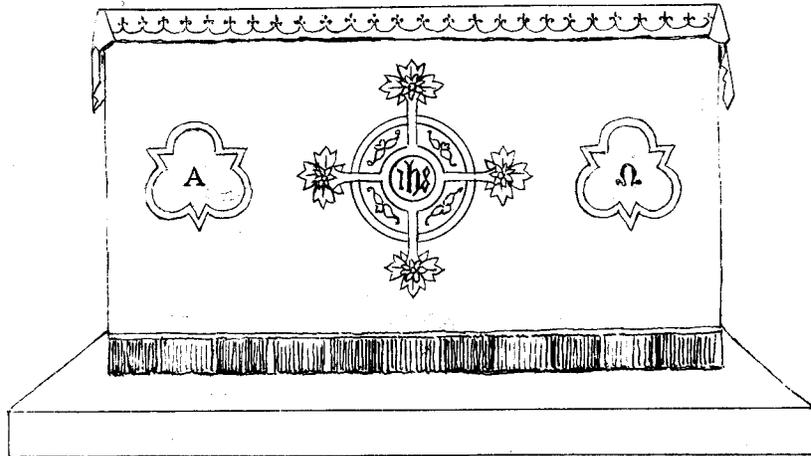
The Monogram is a combination of the X, or ch, and the P, or ro, commencing the name of Christ in Greek. It is one of the oldest forms of abbreviation of the sacred name, and numberless instances of its use are to be found in the Museum of the Vatican, among the treasured relics of the early Christians.

In this precise form, the name of the Saviour was inscribed on the Labarum,—the imperial banner of Constantine the Great—encircled with a golden crown, dazzling with precious stones. This is also said to have been the symbol of the Cross, which appeared, above the sun at noon, to the Christian Emperor and his whole army, when encamped outside Rome, on the day before the battle with Maxentius. The holy sign in the heavens, being surrounded in shining letters, with the words—“By this conquer.” We are

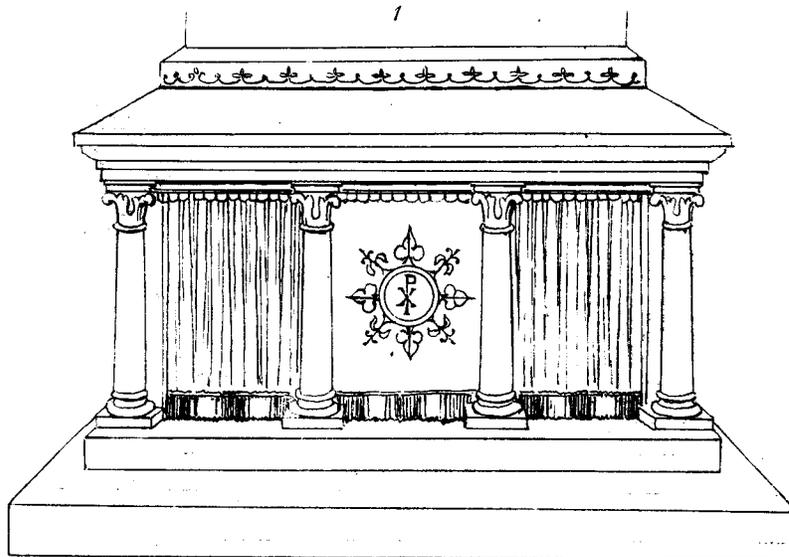
ALTARS.

PLATE I

2



1



informed by Eusebius that Constantine himself related this to him.

Accompanied by the palm-branch, this Monogram was a favourite inscription on the tombs of the Christian martyrs; and was used exultingly to the mystification of the Pagans, who held every symbol of the Crucifixion in the greatest possible abhorrence.

We will describe this altar as apparelled in *green* for ordinary days.

MATERIAL:—VELVET, SILK REPS, OR CLOTH.

The centre compartment, upon which the needlework is shewn, to be quite *plain*, suspended on a rod by rings. Not strained, as on a panel. The side curtains to be hung in full rich folds.

#### TO EMBROIDER THE DESIGN.

Frame a piece of *foundation linen*, and upon it—as directed page 102, pounce and draw all the pattern, excepting the Monogram.

Now cut out a piece of crimson velvet, to an exact circle, the size of the outer line of the band, encompassing the Monogram. Precisely in the centre of this, draw the Monogram. Then lay the velvet down in its place on the design, pin it with small pins round the circle, and finally secure it by stitches a quarter of an inch apart, taken through and through, all round the edge: it is thus, a crimson velvet ground is secured for the Monogram.

Raise the Monogram by a layer of yellow threads ; and work the X in dead, and the P in *bright, bullion* ; and edge both letters, with one row of black crochet silk sewn over with gold.

The circle should be worked in "basket-stitch" over four rows of fine string, in gold sewn down with orange. Trefoil finials "plain couching" in gold, sewn with crimson. Ornaments between trefoils, "long stitch" in white dacca silk, shaded on the under side with pink.

Edge the whole of the design with one row of dark crimson crochet silk sewn over with gold, and the work is ready to be transferred to the Green Frontal, according to directions, page 105.

After the transfer is made, the sprays, diverging from ornaments between the trefoils, are to be added. They are to be worked in gold, and terminated by spangles.

The frontal for *predella* to be worked as follows :—

Undulating lines connecting fleur-de-lis, "plain couching" in gold, sewn down with green. Fleur-de-lis, "diamond couching" in gold, sewn down with crimson. Quatrefoils between fleur-de-lis,—white, "plain couching" sewn down with gold. Centres of quatrefoils—spangles.

This frontal for predella may be divided, and worked in two, three, or four portions on the linen, the design to be united on the cloth in transferring ; but in such case, great precision must be observed in the working, to keep the parts of the pattern uniform.

Every facility for change of colour to suit the eccle-

siastical season is afforded by this style of altar. Supposing the apparel in the first instance to be green, and a festival of our Lord is at hand; the green side curtains might very consistently be left, and the centre only removed, that a design commemorative of the occasion, as on Altar No. 4, might be substituted on a white ground.

The same plan might be adopted on Saints days with a crimson centre curtain, with design No. 2, Plate 8, worked thereon. Monogram in "basket stitch," white, sewn down with gold. Palm-leaves, "plain couching," gold sewn down with green.

#### WORKING DIMENSIONS OF DESIGN ON ALTAR NO. 1.

Its entire size embraces a circle of 22 inches.

Monogram 9 inches high.

Depth of needlework on frontal of predella 6 inches.

*Fringe.*—Green, gold, and crimson, with a few strands of black.

#### ALTAR NO. 2

May be worked for any church, where the architecture is not very florid.

The design in the centre will be found, Plate 9, drawn on a scale that will give a better idea of its detail, than can be formed, from the necessarily minute sketch before us. The Alpha and Omega, and the figures enclosing them, are so plain, that their character may be seen, without enlarging.

The colouring of this design will fit it, for either a crimson, or a white altar-covering. Owing to its bold outline, it is an excellent pattern for appliqué; we will therefore describe it for that work. As follows:—

*Sacred Monogram.*—White cloth, edged with gold, on a crimson velvet ground.

*Cross and circles.*—In gold-coloured cloth edged with black.

*Trefoil leaves between circles.*—Gold-coloured cloth, edged with black, on a blue velvet ground.

*Four large leaves terminating cross.*—Bright green cloth edged with black.

*Flowers upon leaves.*—White cloth edged with crimson.

*Alpha and Omega.*—White cloth, edged with crimson, on blue velvet ground.

*Triangular figures encompassing the Alpha and Omega.*—Gold-coloured cloth edged with black.

*Fringe.*—Gold, crimson, and blue.

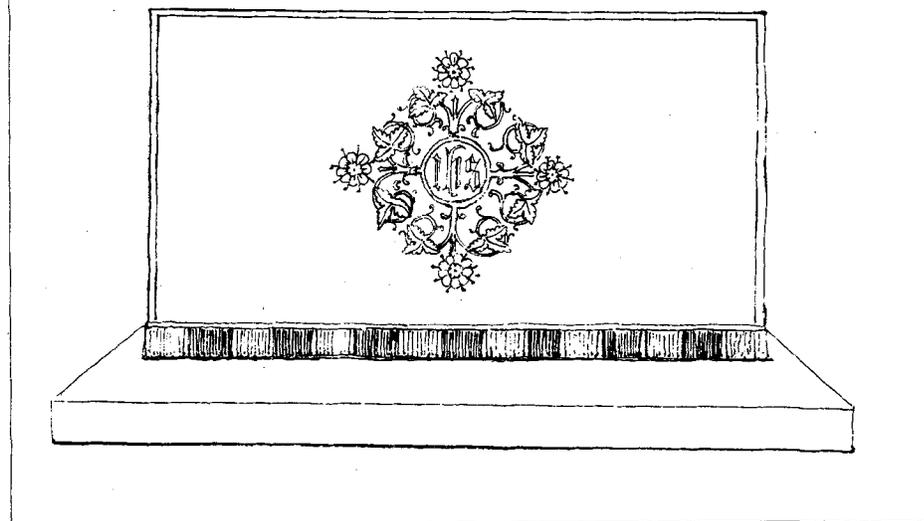
The circular piece of crimson velvet to be laid down under sacred Monogram, as directed for insertion of the same kind on altar No. 1. The like plan to be adopted for the blue velvet grounds under the Alpha and Omega.

The blue ground made to appear under trefoil leaves in the centre, to be pounced, and cut out in 8 pieces, to fit to the cross and trefoils, with truthful precision. If these pieces are cut out correctly, and sewn down neatly, the cord edging of the surrounding, work will quite conceal the divisions.

3



4



## WORKING DIMENSIONS OF ALTAR NO. 2.

- Cross in centre embraces a circle of 24 inches.  
 Inner circle,—5 inches diameter to *inside* line.  
 Sacred Monogram,—4 inches high.  
 Bands of circles,— $\frac{1}{2}$  an inch wide.  
 Outer circle,— $8\frac{1}{2}$  inches diameter to *inside* line.  
 Alpha and Omega,—7 inches high.  
 Triangular figures, encompassing Alpha and Omega, embrace a circle of 15 inches.  
 Bands of triangular figures,— $\frac{1}{2}$  an inch wide.

## ALTAR NO. 3.

Altar No. 3 is one of the simplest of our designs, and suited to a church, of plain, and unpretending, decorations.

The colouring we will propose for this altar may do for a crimson or a green antependium. The needlework may be either Modern Embroidery or Appliqué. We will give our directions for the former.

A piece of *stout* holland is to be framed, and upon it the quatrefoil, encompassing the Monogram, is to be pounced and drawn. A piece of bright, dark-blue velvet, is now to be cut out to the exact shape of the quatrefoil, but an eighth of an inch less, than the outside line of the band. This is to be laid on the holland, and secured there, as directed in Altar No. 1, for ground of Monogram.

Now the entire design is to be pounced, drawn, and cut

out in Bristol-board—as page 108, leaving *stays* between, where necessary, to keep the design together. This is to be laid on the blue velvet, sewn down, *stays* cut away, and worked as follows:—

Up the centre of each letter, and round the quatrefoil, lay one row of string,  $\frac{3}{8}$  of an inch in circumference. With gold-coloured silk, work the letters, directing the stitches as shown in the drawing, and edge with gold cord. Edge the inside of the quatrefoil also with gold, the outside with *black*. Small quatrefoils, each side of Monogram, to be white twist silk, edged with crimson. They are *not* to be raised. Transfer as page 105.

The letters of text may be cut out separately in Bristol-board, and arranged, and sewn, on well-framed *grey* holland, at the convenience or discretion of the worker. They will be very effective if worked *flat*; if raised, one row of fine string will be sufficient to make them prominent.

All the letters should be embroidered with gold twist silk and edged with black, excepting the words “*MY*,” the *crosses*, *quatrefoil*, and *final* ornament, which should be in *white* edged with black. They are to be cut out, and transferred to super frontal and antependium as page 106. The frame upon which this transfer is made, should be long enough to take in the width of the altar, so that the letters may be easily arranged, to cover the space equally.

No other cord but black, need be sewn round the letters of the text. They should be cut out neatly, leaving the  $\frac{1}{16}$ th of an inch of *grey* holland, beyond the black cord;

through which, by fine stitches of waxed silk, the letters may be firmly attached to the altar-cloth.

*Fringe.*—For a crimson cloth—crimson, gold, and black.

For a green cloth—crimson, gold, and green.

WORKING DIMENSIONS OF DESIGN. ALTAR No. 3.

Quatrefoil encompassing Monogram—on a circle 18 inches.

Height of lowercase letters of text,—3 inches.

Height of capitals,—4½ inches.

ALTAR No. 4.

Altar No. 4, is so good in detail, that we give a larger illustration of it, Plate 9.

Embroidery, and Appliqué, may be advantageously combined, in the execution of this design, which is especially appropriate, for the white antependium for high festivals, in a strictly Gothic church.

The Monogram to be raised with yellow thread, and worked in gold bullion, edged with pearl-purl, on a bright crimson velvet ground. The circular band to be raised with thread, and worked in gold, or gold twist silk, edged with pearl-purl inside, and dark crimson cord outside.

Large roses, bright crimson velvet edged with gold. Stitches on petals, gold. Small inner roses, bright pink edged with white. Centres of roses, a chequer work of green, stitched down with gold. Leaves, bright green velvet edged with gold. Stems and centre veins of leaves, green

twist silk, two shades lighter than the leaves, to be worked in "plain couching," sewn down with gold. Spots about the roses, large spangles. The Monogram and circle should be worked separate from the rest of the design, as follows:—

Cut a piece of bright crimson velvet to a circle of  $9\frac{1}{2}$  inches, and tack it evenly down on a piece of well-framed linen. Upon this, with great accuracy, place the Monogram and circular band, cut out in Bristol-board with stays, &c., as page 108. Work it according to instructions, page 109.

On another piece of framed linen, 25 inches square, the centre breadth of the antependium is to be so arranged as to allow the design to fall in the right position when upon the altar. The silk must be smoothed over the linen, and tacked without a wrinkle; then the entire design is to be pounced upon it, and drawn, with the exception of the circle and the Monogram. Now the Monogram prepared, and cut out of the frame, according to our directions—page 106—for transferring, is to be laid in its place on the white silk, and secured to it by waxed silk stitches taken through the edge of the circle. Tack a piece of soft paper or linen over it to preserve it, if of gold, from the air, and if of silk, from dust. The rest of the design, may now be wrought in Appliqué, and Embroidery, as we have already described.

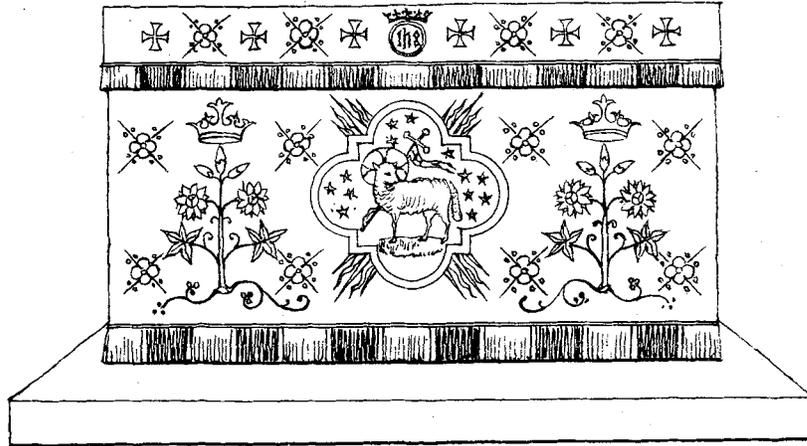
*Fringe.*—Crimson, and white, and green, and gold. Arranged in spaces, the colours to *follow* each other as we have written them.

ALTAR COVERINGS.

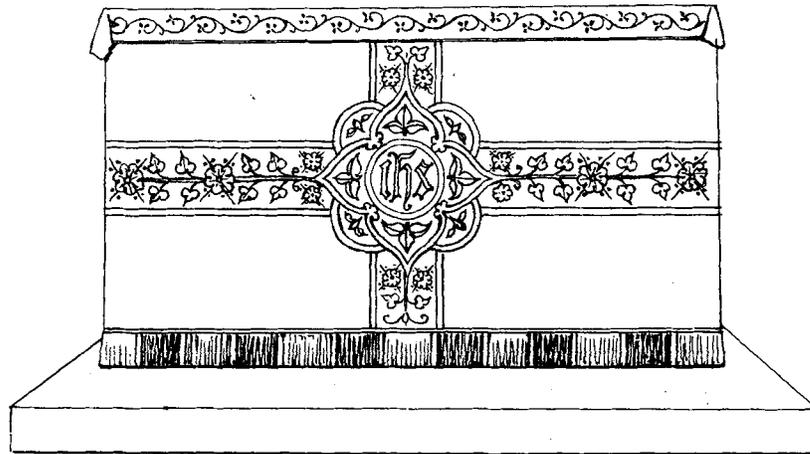
*For Lent.*

PLATE 3

6



5



## WORKING DIMENSIONS OF DESIGN. ALTAR No. 4.

Entire design embraces a circle of 24 inches.

Circle, encompassing Monogram, 9 inches diameter to inside line.

## ALTAR No. 5.

We now come to the first of four designs, more florid than any of those we have already described for altars.

They may appear elaborate, but they are not complicated; and no worker, with ordinary skill and patience, need hesitate to undertake their execution. We have too keen a remembrance of the difficulties we often encountered in our early experience, in working from designs made by persons ignorant of the capabilities of the needle, to draw a line, or indicate a mark, that cannot be represented in some kind of needlework.

These four altars are designed for the antependia of a church of the florid Gothic, or Perpendicular styles.

Altar No. 5 is for the white frontal.

The Monogram, and each of the four bands forming the cross, are to be worked on separate pieces of linen. The circular, as well as the pointed quatrefoil surrounding the Monogram, to be worked *with* the Monogram.

The ground of bands forming the cross to be rich white silk; pattern upon them to be pounced and drawn, before placing them on framed linen. Stems running through centre of pattern, light green "plain couching," sewn down

with gold. Trefoils, two shades of green, "plain couching," sewn with gold. Roses "long stitch" embroidery, in floss silk, bright crimson, shaded with pink round the edges. Stitches diverging from roses, gold. Dots, and centres of roses, gold spangles. Outline border of bands, to be in dark shade of gold, "basket-stitch," over four rows of string, caught down with green, same shade as used for circular quatrefoil. In transferring these bands to the frontal, the white silk is to be turned in, close to the "basket-stitch" edge, and when properly fixed, the bands forming the cross are to be secured by fine stitches of waxed silk along this edge. Over these stitches a crimson silk cord is to be sewn, and beyond that, a white cord.

The Monogram.—Gold bullion on bright crimson velvet ground, edged with thick black silk, sewn over with gold "passing." Circle enclosing Monogram, light green "plain couching," sewn down with gold silk. Leaves, two shades of green "plain couching," sewn down with gold silk, on cloth of gold ground. Pointed quatrefoil, gold bullion edged with green inside, and gold outside. Circular quatrefoil, dark shade of gold silk "basket-stitch," over four rows of string, sewn down with darkest shade of green used in the leaves; to be edged with crimson. Trefoil ornament enclosed by circular quatrefoil.—White, "plain couching," sewn down with bright pink, on a bright-blue ground.

The Monogram is not to be attached to the centre of the frontal, till the transfer of the bands of cross is quite complete. It is then to be sewn on by the edges of the quatre-

foils, and afterwards, like the bands, to be finished by a white cord.

The Monogram, with the quatrefoils &c. belonging to it, should be cut out in *one* piece of Bristol-board, with stays, and the coloured grounds introduced as directed, page 65. Or the crimson and blue grounds, may be worked in floss silks in "long-stitch" embroidery. The cloth of gold may be simulated with great advantage, in "plain couching," with "passing," sewn down with crimson.

*Fringe.*—Crimson, green, and *real gold* if possible. Otherwise, gold silk.

WORKING DIMENSIONS OF DESIGN.—ALTAR No. 5.

Monogram and quatrefoils — embrace a circle of 15 inches.

Circle, encompassing Monogram,—5 inches.

Height of letter "H,"— $4\frac{1}{2}$  inches.

Width of needlework bands forming cross,—6 inches.

Width of outline "basket-stitch" border,— $\frac{1}{2}$  an inch.

ALTAR No. 6.—FOR A VIOLET ANTEPENDIUM.

Designs for a simple Lenten cloth are given, Plate 8. We here illustrate one of a richer kind, fitted to glorify the Passion of our Lord, in penitential seasons.

Should a society of ladies agree to assist in the execution of the work of this altar, it is advisable that the centre be intrusted to the best skilled hands, for only in fine "long-

stitch" embroidery, can the beautiful figure of the Agnus Dei, be worthily represented.

The ground of this antependium, should be either of rich violet velvet, or silk.

*The Lamb* and its insignia, with the surrounding quatrefoil, are to be carefully pounced and drawn, on a piece of fine stout *already framed* linen, and worked,—*the Lamb* in white, and two soft shades of grey,—English Berlin silks.

*Nimbus*,—bright red cross in English Berlin, on ground of "passing," couched with gold silk.

*Circle of Nimbus*,—to be marked by two lines of "passing," sewn down with crimson.

*Cross held by the Lamb*,—to be slightly raised by yellow thread, and worked over with gold bullion.

*Pendant to Cross*,—white English Berlin silk, "long stitch," with bright red cross upon it, in same silk and stitch.

*Ground beneath feet of Lamb*;—"long stitch," two shades of sunny brown; to be worked upon, and about, with two shades of green, as figurative of the hill of Sion. Stitches of gold "passing" to be *streaked*, here and there, among the blades of grass.

*Background of Lamb*;—"long-stitch" English Berlin silk, of a bright azure or cerulean blue; to be studded with gold stars, which are to be couched in "passing," on a separate piece of framed linen, and transferred to the blue ground, by a fine black silk outline.

After the azure ground is worked, the Lamb and its insignia, are to be edged with a fine line of black twist silk, that the figure may stand out, sharp and clear.

*Quatrefoil* surrounding *Agnus Dei*,—to be either of gold “passing” or gold silk, in “basket-stitch” over four rows of fine string, caught down with crimson. It is then to be edged, inside and out, with a row of black crochet silk, sewn over with gold; and through this edge transferred to the frontal. Now the rays are to be worked on the violet ground, as follows;—*three straight rays* “plain couching,” sewn over with gold silk. *Two undulated rays* “wavy couching,” sewn over with orange.

*Passion-flowers*.—“Long stitch.” Large petals in white floss, shaded with soft grey towards the centre. Smaller petals, appearing between, pale shade of sea-green, tipped with white. Circle in centre of flower, rich violet streaked with “passing.” Straight stitches on petals “passing,” held down by orange stitches. Tripartite stamen—“passing” raised by a few yellow threads, and filled in to the circle, with orange French knots, on a dark-green ground.

*Main stem of Passion-flower branch*.—Light-green twist silk “plain couching,” sewn down with a darker shade.

*Calyces of buds*.—Pale sea-green, sewn down with a darker shade. Tips of buds, “long stitch,” in white floss, shaded near calyces, with grey and rich violet, streaked by “passing.” *Leaves*,—“couched” in bright green, coarse twist silk, sewn down, *one row at a time*, by stitches

of a darker shade. *Veins*,—"passing," sewn over with gold silk.

*Scrolls about stems*,—to be worked on the frontal, after the branch is transferred, in "twist stitch" orange floss; against which, on the outer curve, a line of "passing" is to be carried, sewn over with green. Dots about scrolls,—large spangles. *Crown of Passion-flowers*;—"basket stitch" in "passing," sewn down with gold silk.

Quatrefoils;—"plain couching," gold crochet silk, sewn down with white. Centres,—spangles. Stitches radiating from quatrefoils, "passing," held down by orange silk. Dots,—spangles.

#### SUPER-FRONTAL.

Crown over Monogram in centre to be treated as crowns over Passion-flowers. Quatrefoils;—treated as those powdering frontal. Crosses;—to be "couched" in "passing," sewn down with crimson.

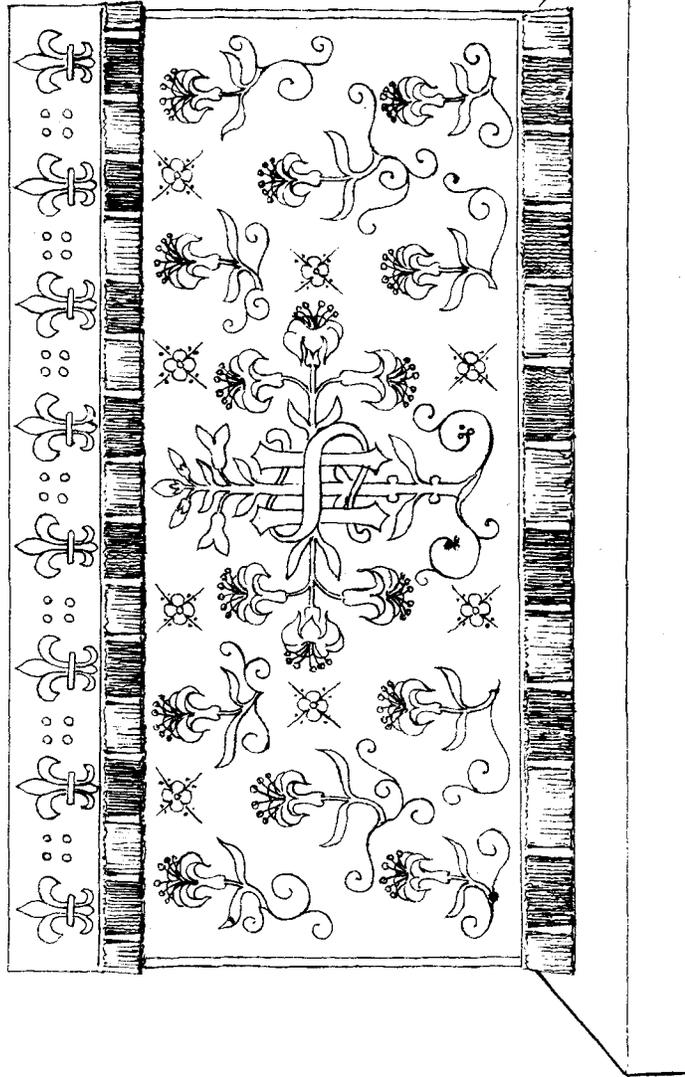
*Sacred Monogram and Circle*;—to be raised by yellow thread, and worked in gold bullion. Ground of Monogram;—bright crimson; either an insertion of velvet, or worked in Berlin silk, "long stitch."

Every portion of the embroidery for this altar, excepting the Lamb and its insignia, is to be edged, before transferring, with "gold twist," or gold silk union cord; and finally edged, after it has been attached to the frontal, with a row of dark *violet twist-silk, sewn over with gold.*

ALTAR COVERING,  
*for Saints & Martyrs.*

7

PLATE 4



## WORKING DIMENSIONS OF ALTAR No. 6.

Quatrefoil enclosing *Agnus Dei*, on a circle of 15 inches. Lamb;—5 inches high, exclusive of Nimbus, and Cross.

Passion-flower branch, including lower scrolls, 14 inches high.

Crowns of Passion-flowers, 4 inches deep.

Quatrefoils, exclusive of diverging stitches, on a circle of 3 inches.

Crosses on Super-frontal, on a circle of  $3\frac{1}{2}$  inches.

Circle of Monogram, 5 inches in diameter.

Crown of Monogram, 2 inches deep.

Super-frontal, 9 inches deep. Fringe to ditto, 3 inches.

*Fringe.*—Violet, green, and gold.

For perfect details of the conventional flowers, &c., on this frontal, we must refer the worker to super-frontal No. 6. The minute size of the entire altar design, rendering greater clearness of delineation impossible.

## ALTAR No. 7.

This altar is designed for the Crimson Frontal, to be used on the festivals of saints and martyrs.

The Monogram should be worked in gold "basket stitch," caught down with orange sewings. Stem of centre lily branch, interlacing Monogram, "plain couching" of bright-green floss, sewn down, one thread at a time, with silk of the same shade.

(To avoid tedious repetitions in the directions for this altar, it may be as well to say, that all the stems, leaves, and calyces of lilies are to be "plainly couched" in floss silk *rather coarse*, sewn down, one thread at a time, with sewing silk, of the same shade as the floss, by stitches the sixth of an inch apart.)

*Lower leaves on centre stem of lily branch.*—Green,—a shade darker than the stem. Upper leaves, green,—two shades lighter than the stem. A vein of gold "passing" to be laid up the centre of each leaf. Calyces of lily buds, large and small, pale sea-green floss.

*Lily-buds.*—"Long stitch," white floss, shaded with grey, towards the calyces.

*Petals of flowers.*—"Long stitch," white floss, shaded with grey on the under sides.

*Stamens.*—Bright orange; "twist stitch," with spangles.

Small lily sprigs,—to be worked on the same principle, and in the same shades, as directed for centre branch.

*Scrolls about stems of lilies.*—Some to be worked in bright orange; "twist stitch," and edged on one side with gold "passing." Others to be bright green, edged with "passing." *Quatrefoils*;—gold "plain couching," sewn down with orange. *Stitches, diverging from quatrefoils*—"passing." *Dots and centres*,—spangles.

#### SUPER-FRONTAL.

*Fleur-de-lis.*—Gold. To be laid in perpendicular lines in "diamond couching," with orange sewings. *Band*

*across fleur-de-lis*,—white twist silk, to be laid in horizontal lines in “plain couching,” stitched with green sewings of the middle shade of three, used for lily-leaves. *Dots, between fleur-de-lis*—spangles. Every part of the pattern, on frontal as well as super-frontal, is to be edged either with gold twist, or gold silk union cord, before it is transferred to the crimson velvet or silk. The whole to be edged afterwards, by a line of crimson floss, sewn over with silk of the same colour.

*Fringe*.—Crimson, white, green, and gold, in spaces; the colours to follow as we have written them.

#### WORKING DIMENSIONS OF DESIGN FOR ALTAR No. 7.

Centre lily-branch of Altar Frontal, including scrolls, 20 inches high.

Monogram, 7 inches deep.

Small lily sprigs, *not* including scrolls, 5½ inches high.

Quatrefoils, on a circle of 2 inches, *without* diverging rays.

Fringe to frontal, 4 inches deep.

Super-frontal, 6 inches deep, without fringe.

Fringe to super-frontal, 3 inches deep.

Fleur-de-lis, 5 inches high.

For festivals of our Lord, on a rich white silk, the pattern of this altar might be applied with great propriety. The colouring to be altered as follows :—

Lilies,—gold, instead of white.

*Quatrefoils.*—Sewn with bright crimson, instead of orange.

*Colouring of leaves, calyces, and stems.*—To be the same as for Crimson Altar.

A ground of crimson, shown between the interlacings of the Monogram, would be also desirable for a white frontal.

It should be “long stitch,” in rich crimson floss.

*Fleur-de-lis on Super-frontal.*—To be all gold, and sewn with crimson, instead of orange.

The lily design for Super-frontal, No. 2, may be adopted with this frontal, if preferred to the Gothic fleur-de-lis.

Style of work, and shading, of course to be altered, to *harmonize* with this Altar.

#### ALTAR No. 8. GREEN.

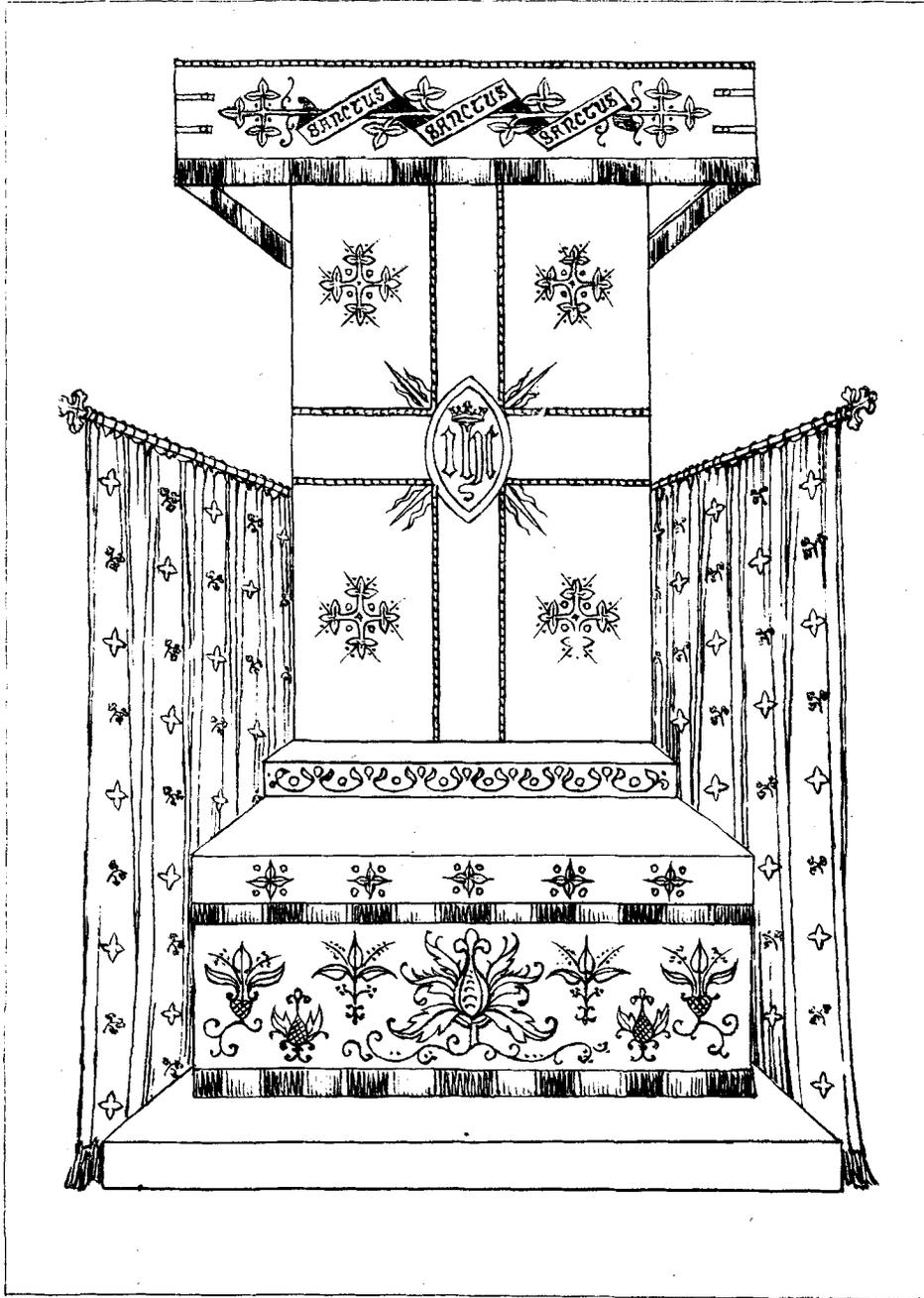
This Altar is designed, to bring together all the opportunities for variety of needlework, and rich effects of colour, likely to occur in a highly-decorated church.

Neither the frontal, the super-frontal—as it is now termed—nor the predella, require any explanation or apology for being ornamented.

The REREDOS, at the back of the Altar, was in ancient times, an important feature, in the adornment of the sanctuary. It was often elaborately embroidered, and always in accordance with the frontal and altar curtains. In some of the principal churches, we read of the Reredos, presenting

BALLACCHINO ALTAR

PLATE 5



at every festival, a sacred subject in beautiful needlework, commemorative of the day. The Reredos here designed, is of the simplest kind; we have made it so purposely, that no one need hesitate to work it. Church-work volunteers are not yet so numerous, that we dare expect to see an elaborate piece of embroidery, on so large a scale as the Reredos demands, executed for every chief festival, as formerly.

Supposing this to be wrought for the Green Altar; a *powdered* pattern might be used for the crimson feasts. Nos. 4 and 10, Plate 12, alternated, would make a good powdering for the purpose; while the design of Altar No. 5, with the Cross reversed, the Monogram turned round, and the whole worked as directed for frontal, would be perfect, for feasts of our Lord.

#### THE CANOPY.

The use of the canopy, or "baldacchino," as it is called in Rome, dates very early in the history of the Christian Church. It was the custom to enclose the Blessed Eucharist, reserved for the dying, in a hanging vessel of gold or silver, made generally in the form of a dove, and suspended from the interior of the canopy, immediately over the altar, by a chain or cord; and around it in most, if not in all, churches, there shone a ring of ever-burning lights fastened upon a hoop of silver or bright metal, hanging like the pix, by a chain from the inner roof of the ciborium.

"The Sacred Altar-table that, whenever it was practicable, was made to overhang the subterranean tomb of an apostle

or some glorious martyr in the catacombs below, was in its turn overshadowed by a canopy fashioned like a cupola, surmounted by a Cross, and richly adorned with sculptured ornaments, but always resting on four columns, in general of porphyry or some precious marble, and even sometimes of silver, overlaid with gold, and planted at the four corners of the Holy Altar. This dome-like canopy was more usually denominated 'ciborium,' from its supposed resemblance to the bowl of a reversed cup, so designated by the Greeks.

"In Italy, however, what we understand by tabernacle is termed 'ciborio,' and the canopy (and one is usually suspended over the High Altar, and in general hangs from the roof of the church, though sometimes, as at Rome, it rests, as anciently, upon four columns) is called 'baldacchino.'"

The custom of keeping the Blessed Eucharist suspended above the Altar, continued in England till just prior to the Reformation, after which the use of the canopy was abolished, with each, and every other, fitting apparel of the Altar.

Some members of the English Church, however, still maintain; that the Holy Table of the Sanctuary, is at least entitled to the same mark of dignity as that bestowed on the chairs of state, and thrones, belonging to dignitaries, and earthly kings.

We have, in consequence, heard frequent inquiries respecting the construction and ornamentation of a "baldacchino." Our design is one which has been approved by good ecclesiastical authorities.

## THE ALTAR CURTAINS, OR VEILS.

The origin of veils about the Sanctuary may be considered coeval with that of the canopy which overshadowed the Eucharist; for we read of gold-embroidered veils being suspended between the pillars of the ciborium, and that they were drawn round the Altar till after the Communion.

Although this custom has long ceased, yet curtains at the sides of the altar are by no means uncommon at the present day, in well-appointed churches; and they afford great scope for needlework, which is not required to be of so elaborate a kind, as that to be executed for the actual Altar.

*Appliqué* is especially adapted, for draperies of this description.

## THE WORK OF THE FRONTAL.

The design for this frontal is of a very early style of needlework, called powdering. Some of the specimens—which we have before us at this moment, for reference—are upwards of five centuries old. The fabrics upon which they have been mounted,—such as rich velvet and brocade,—from the ravages of time alone, are like mere threads of spun glass, and may be blown, almost like cobwebs, from the surface of the linen foundation between the sprigs. But the beautiful work of the needle, still holds together firmly, and notwithstanding the faded hues of its once-gorgeous colouring, leaves us nothing to guess at, in our study of its execution.

We can see that these greens, next the blue flower, were of a warm, yellow shade, and that those nearest the crimson, were of a rich, blue tint. Even lilac, that most treacherous and evanescent of dyes, may be detected here, shaded off to white, in this bold flower, with the trumpet-mouthed fox-glove petals.

Nor need we be at a loss to tell whom this crowned figure was intended to represent. We know by the open book in her hand, and her studious gaze, and the serpent at her feet, that it is St. Catherine, the patron saint of learning. Never was embroidery more perfectly wrought than in the golden drapery of this queenly figure, and the graceful, natural waves, of the sunny hair streaming about her shoulders.

These seraphs, too ; how the blues and the lilacs, and the crimsons, mix together in their wings, with a radiance still unlike anything belonging to commonplace or earthly things ; and the gold thread so lavishly worked about them, glistens, and glorifies in the light, as if enriched by the shade of centuries!

Had we sufficient of these ancient figures, to transfer to a new altar-cloth, we might hope yet to preserve them, as a link in history, for another hundred years.

In the following directions for working this frontal, we purpose introducing most of the stitches employed in the fine old examples, we have just been contemplating.

The centre-piece, with the correct stitching illustrated upon one half of it, will be found, Plate 18.

*Heart of pine in centre of frontal.*—To be worked in

gold "passing," couched with gold sewings, over string, laid on curved lines as shown, Plate 18.

*Lines enclosing heart of pine.*—Bright crimson floss, sewn over with gold.

*Outer division of pine.*—"Passing" couched with orange, over curved bits of string.

*Leaf crest of pine.*—"Long stitch" shaded—bright crimson at base, pink next, and white at top.

*Stem of pine.*—Gold "passing" couched with orange.

*Large lower leaves.*—"Long stitch," crimson near centre vein; pink towards the edges. Veins—"passing," couched with orange.

*Next upper leaf.*—Two distinct shades of rich lilac. Scroll through centre of leaf—"passing," couched with orange.

*Topmost leaf.*—Full pink; towards edge shaded with soft grey; extreme edge, pure white.

*Small scrolls from leaf.*—"Passing" sewn with orange.

*Pine edging.*—Black floss sewn over with gold.

*All the leaves,* to be edged with white twist silk, sewn over with gold.

*All the scrolls of "passing,"* and stem of pine, to be edged with black twist, sewn over with orange.

Scrolls to be worked *on* the altar-cloth, about the lower stem of pine, in amber floss "twist stitch," enriched by "passing," and spangles.

SPRIG NEAREST CENTRE PINE.—Under sides of two lower leaves, gold twist silk, *couched* with orange sewings. Upper

sides,—“long stitch,” dark-blue floss towards the centre, *very* light-blue at the edges.

*Centre leaf of sprig.*—Gold twist silk couched perpendicularly with rich crimson. Veins to all the leaves, dark green, enriched by a line of “passing.” Leaves to be edged with gold-colour twist. Stems, gold silk couched with orange.

*Baud confining stems.*—Crimson couched with gold.

*Sprays.*—White, enriched by “passing” and spangles.

SPRIG NEAREST TO SIDE OF ALTAR.—Lower leaves, two shades of rich-blue violet, worked “long stitch,” dark towards the centre, light at the edges.

*Veins.*—“Passing” sewn over with green.

*Centre leaf.*—“Long stitch,” crimson towards the vein, bright pink at the edges.

*Vein.*—Amber floss, sewn over with violet.

*Bulb, supporting leaves.*—Light-green floss chequered with gold; each square to be caught down by bright crimson.

*Stems, scrolls, and sprays.*—Amber floss, enriched by “passing” and spangles.

*Small pine sprig towards bottom of frontal.*—Pine, “basket stitch” in gold twist silk, caught down with crimson. Calyx, light-green twist silk, couched, one thread at a time, with a darker shade of green.

*Side leaves.*—Under curved sides, bright lilac couched with gold. Crenellated sides of leaves,—“long stitch” rich crimson shaded with soft grey—the edges tipped with white.

Pine to be edged with black, sewn over with dark orange.  
Leaves to be edged with white. Veins, "passing."

*Crest of pine.*—Crimson and gold.

*Scrolls about base of pine.*—Light-yellow green, enriched by "passing."

ALTAR No. 8.

*Super - frontal.* — Quatrefoils, gold - coloured twist "couched" with crimson, veined with "passing," and edged with white, sewn over with crimson. Centres,—spangles. Spots, embroidery—white twist silk, edged with gold.

Or the quatrefoils may be in Appliqué of gold-coloured velvet, edged with crimson, and sewn over with white.  
*Veins.*—Crimson enriched with a line of "passing."

*Centres.*—Spangles. Spots.—White twist edged with gold.

*Predella.*—Curved lines leading to leaves,—three rows of coarse gold twist silk, "couched," one thread at a time, with crimson; to be edged on each side with white. Leaves, gold twist silk "couched" with white, and edged with crimson. Ornament between leaves,—in "passing," "couched" with gold silk, and edged with black floss, sewn over with "passing." Spots, white twist silk edged with gold.

*Reredos.*—Cross, rich green velvet, a shade darker than the cloth, or silk ground, of altar apparel.

*Border of Cross.*—To be worked in separate strips of four short lengths and four long lengths—to correspond with the exact outline of the cross—on green silk, the same as the

frontal. The pattern to be, "line and cross diaper," page 144. Gold lines; bright crimson crosses; dots in centre of squares, gold beads. Each strip to be edged, while in the frame, by a gold cord. A solution of gum tragacanth is then to be passed over the back, and they are to be transferred to the edges of the green velvet forming the Cross. Finally, each edge of the border is to have a green cord, sewn inside and out.

*Monogram.*—White twist silk, "couched" with gold, on a crimson velvet ground; to be edged also with gold.

*Crown.*—"Passing," "basket stitch," couched with gold silk.

*Band of vesica.*—Gold twist silk, couched with orange, and edged with white.

*Straight rays from angles of Cross.*—"Plain couching" in "passing," sewn with gold silk.

*Undulated rays.*—"Passing," in "wavy couching." (The same rule is to be observed for the transfer of this Monogram and Cross to Reredos, as that already given for Altar No. 5.)

*Four small Crosses on Reredos.*—Couched in gold twist silk, sewn down with crimson and edged with white.

*Spots.*—White twist silk edged with gold.

*Stitches diverging from trefoil finial.*—"Passing."

*Centre of Cross, and dots about diverging stitches.*—Spangles.

Or, these Crosses may be in Appliqué of gold-coloured velvet, edged with white twist silk, sewn over with crimson.

## CANOPY OF ALTAR No. 8.

To be coloured as follows:—

*Ground of "Sanctus."*—Bright crimson silk edged with gold. Letters white, edged with black. *Under side of label.*—A shade of crimson,—much darker than upper side; to be edged with black. *Trefoils and stem.*—Gold, edged with white. *Scrolls.*—Orange floss enriched by "passing." *Veins on trefoils.*—Crimson enriched by "passing."

*Dots.*—White, edged with gold.

The whole of the ornamentation on this canopy, excepting the lettering, may be of Appliqué; for its execution in this work we give our directions.

Pounce and draw the upper side of label, with the word "Sanctus" upon it, in its *diagonal* position, on a piece of bright crimson silk of good quality, already pasted on fine well-framed linen. Form the letters upon this, in rows of coarse white twist silk, "couched," one thread at a time, with gold silk. Edge the letters neatly with black twist, sewn with black. And the label, top and bottom, with gold twist or cord.

On another piece of linen have the piece of dark crimson silk pasted, and upon this pounce and draw the outline of under side of label. On this outline, sew two rows of coarse black twist with gold silk.

Then, on the *green* cloth, or silk, of canopy, already laid down on well-framed holland, pounce and draw the trefoils and stem, round which the label is twined. Cut the por-

tions of label out, carefully leaving an eighth of an inch of silk beyond the edge; place them in their exact position to perfect the design, and sew them neatly down, through the twist silk edge.

Now, cut the stem and trefoils out in prepared gold-coloured cloth or velvet, fit them to the label according to the pattern, edge them with white, and vein with crimson silk, enriched by "passing."

For the curtains of this Altar, nothing can be better suited than Appliqué.

Indeed, the advantages of this work cannot be over-estimated, for all decorations on a large scale; particularly where funds are low, and gratuitous and efficient help scarce, for the execution of more elaborate needlework.

The two sprigs designed for the powdering of these particular curtains are Nos. 11 and 12 of Plate 12.

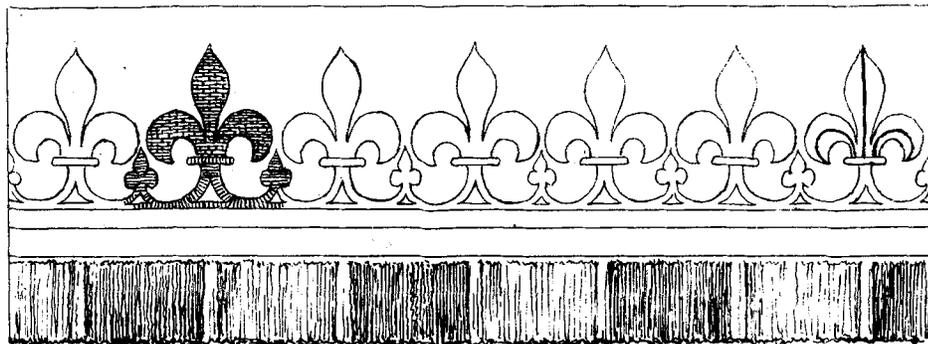
The trefoil sprig to be gold-coloured cloth, edged with dark claret, and veined with crimson.

Quatrefoils; gold-coloured cloth edged with dark claret. Inner line, crimson. Veins white. Small rose in centre, white cloth, edged and veined with crimson. The circle in centre to be cut out, to show the green ground of curtain, and edged with gold.

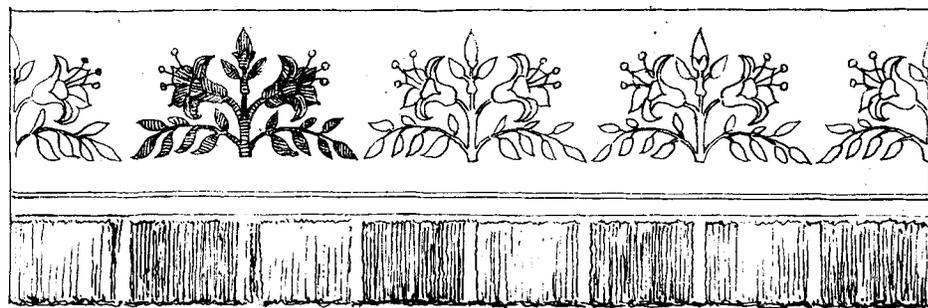
The readiest way of working these sprigs is to pounce and draw as many of them as possible on the face of the gold-coloured cloth, while it is in the frame in a prepared state. The cord may then be sewn on, and the sprigs cut out, leaving the usual eighth of an inch beyond the edge,

SUPER FRONTALS.

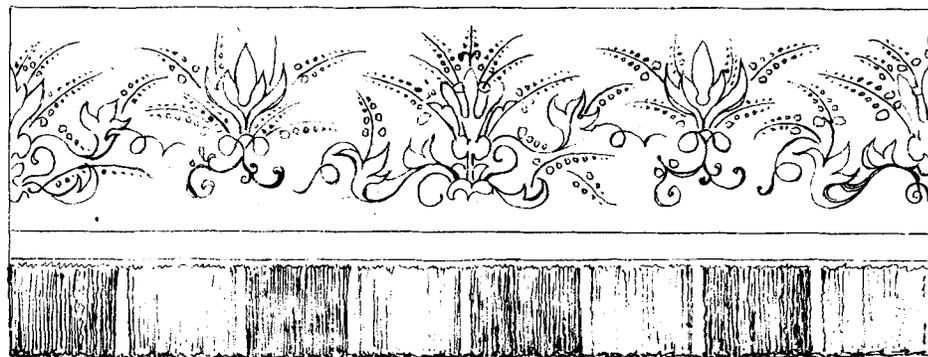
PLATE 6.



1



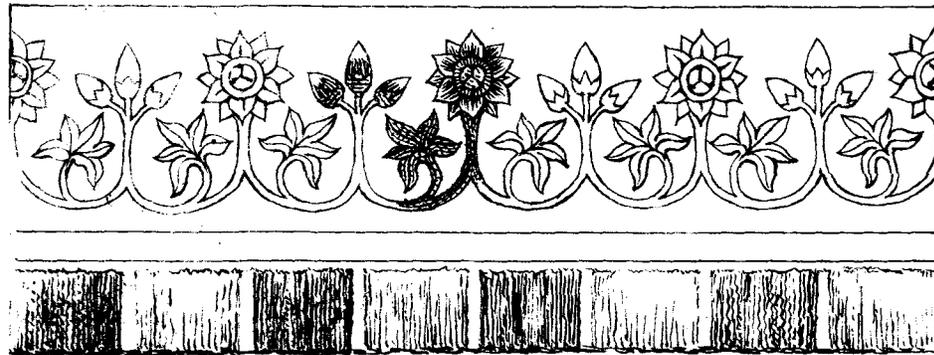
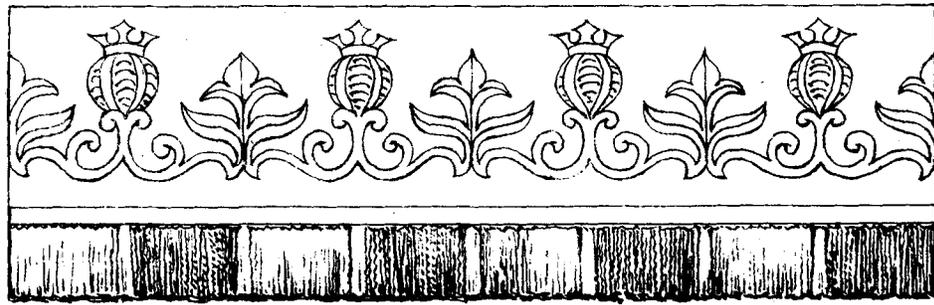
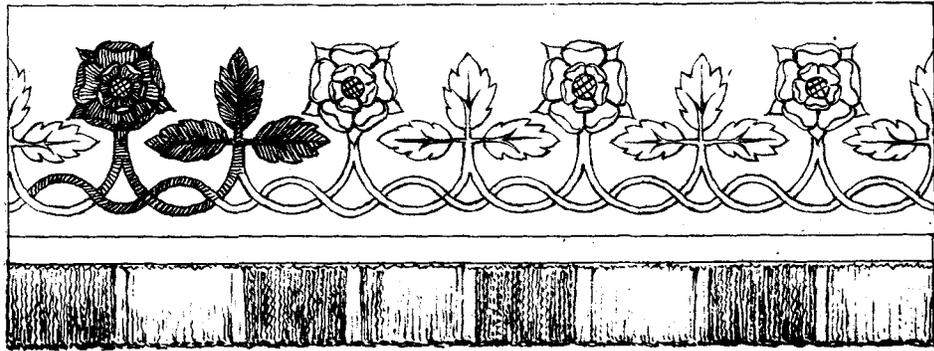
2



3

SUPER-FRONTALS.

PLATE 7.



and they will be ready for transferring to the curtain; the material of which should be stretched in as long a frame as convenient to receive the work.

The small white roses should be laid *upon*, not *let into*, the quatrefoil; that is to say, the cloth of quatrefoil is not to be cut away from beneath the rose, as a raised effect is necessary.

If the transfer of the sprigs be made by small stitches of green silk, the same shade as the ground, taken under the cord, the necessity for lining the curtain afterwards will be obviated. This is often an important consideration.

The sprig of trefoils should be 4 inches high.

The quatrefoil should be drawn on a circle of  $5\frac{1}{2}$  inches.

#### DIMENSIONS FOR ALTAR,—No. 8.

Centre sprig on Frontal,—19 inches high, without scrollage.

Side sprigs to be designed in proportion.

Super-frontal,—7 inches, without fringe.

Quatrefoils on ditto,—embrace a circle of  $5\frac{1}{2}$  inches.

Predella,— $5\frac{1}{2}$  inches deep.

Pattern upon ditto, in proportion.

Crosses on Reredos,—on a circle of 12 inches, without radiating stitches.

Vesica,—24 inches deep.

“H,” in sacred Monogram,—14 inches high.

Crown,—5 inches deep, in centre.

Hanging of Canopy,—18 inches, without fringe.

Depth of design upon ditto,—15 inches.

Width of Label,— $4\frac{1}{2}$  inches.

Letters upon ditto,— $3\frac{1}{2}$  inches high.

*Fringes.*—Frontal, green gold, and crimson,—4 inches deep.

Super-frontal, 3 inches deep.

Canopy, 6 inches.

DESCRIPTION OF COLOURED FRONTISPIECE OF  
MEDIÆVAL ALTAR.

This beautiful design, by Mr. T. J. Burton, is given as an example of an altar-covering for the festivals of our Lord.

All, or any of, our directions for executing the eight preceding altars, may be called in requisition here.

With the exception of the figures of the Angels, and those of the Apostles, the whole might be accomplished, in appliqué of silks, velvets, and cloth of gold: the latter rich material being well suited for giving a bold delineation to the pomegranate branches and crowns; equally so, for the background to the Apostles, the gold about their canopies, or wherever gold is represented in broad masses.

But, to elaborate this altar entirely in ancient embroidery, according to our instructions for Altars 6, 7, and 8, would be infinitely more worthy of its dignified purpose, and would also render the work, a truly magnificent achievement.

As in all churches where decoration is approved, the altar is most richly apparelled on the festivals of the Saviour, we

have here given full scope for the use, not only of gold, but of real jewels, if the worker so choose to employ her means. Some of our readers may not feel equal to the undertaking, of the side panels with the Apostles; these, it will be seen, may be dispensed with at will, without detriment to the uniformity of the design, either as regards frontal, or super-frontal.

Excepting, as always, the scrolls and spangles, every portion of the embroidery should be worked on linen, and transferred afterwards to the altar-cloth. The quatrefoil medallions, and rays diverging therefrom, should be made perfect, before the Seraphs,—which should be worked on fine linen in Dacca silks,—are transferred. In like manner the figures of the Apostles, and the Angels above them, should be treated, and the whole of their background, and surroundings, be completed, before they are transferred to the panel.

So, with the labels of Seraphim, not a stitch must be wanting to their development, when they are considered ready to be stiffened at the back, cut out, and fixed in their right position on the altar-cloth;—according to instructions, page 106.

The best way to proceed in working the panels, will be, to pounce and draw the entire design of the panel, from the stars at top, to the labels at bottom, in Indian ink, on stout linen (12 quarter Barnsley), defining the figures of the Apostles and Angels *only* in correct outline, the rest of the design must be fully detailed.

On this stout linen, well framed, all the pattern, whether in appliqué or embroidery, should be wrought up to the spaces which the figures are to cover, and when the latter have been neatly transferred to their right position, the panel being perfected, should be stiffened, cut out, and attached to the altar-cloth. The straight gold borders round these panels could be represented with suitable richness, by *basket-stitch* in *passing*, over four rows of string.

The colouring in the wings of the Seraphim should be radiant, yet mysterious. Green, lilac, blue, red, and gold Dacca silks, should be delicately mingled about them.

The darker shades being used for the remiges or quill-feathers, and the soft light tints worked upwards, till they blend with, or melt into, the gold, straw colour, and white. When all the silk has been worked in, *passing* must be streaked over it, to enrich the high lights; and the strong lines which mark the pinions, should be indicated by *gold twist*, edged with a fine black line.

In embroidering the faces of the figures, only the finest *split* Dacca silks should be employed. More than four delicate tints will not be required for the flesh; but, added to these, a *salmon pink*, and a *blood red*, will be necessary for the cheeks and lips.

Great discretion and refinement must be exercised in the use of these flesh-colours, or spirituality of expression may be unwittingly sacrificed to ruddiness of complexion; whilst a countenance of *too pale* a hue, may render the figures unmeaning, and altogether ineffective.

*Three* shades will be found sufficient for the hair; whether it be of gold, brown, or grey. Small French knots would represent the hair of the Seraphim admirably. The beard and hair of the Apostles, can only be properly delineated in *long-stitch* embroidery.

The halo around the heads of the Seraphim should be worked in perpendicular stitches of *golden* orange floss, and then held down by circular rows of *passing*. Figure 10, page 145, explains this mode of laying the gold thread over the floss.

The radiating bands of halo, should be rows of silver twist, accompanied by fine lines of black. The Nimbi of the Apostles should be entirely of close circular rows of *passing* couched with orange. Those of the Angels above the canopies, the same as described for Seraphim.

The crimson and blue grounds of Seraphim, and the crimson and blue insertions in the canopies of the Apostles, may be effected either in long-stitch embroidery, or by appliqué of velvet, or rich silk. The violet panels on either side of the Apostles, should be shown by floss silk, laid down in perpendicular lines, and crossed by a chequer work of *gold twist*; the lines to be fixed at their intersections, by a horizontal stitch of green silk.

We should be repeating ourselves unnecessarily by entering further into the detail of this frontal, for we are convinced, that by this time the treatment of the minor parts of the design, will be quite within the comprehension of our patient readers. The work on the super-frontal

likewise comprises nothing which may not be accomplished from the directions already given.

As the Holy Table for such a covering as this, would probably be full 3 feet 3 inches high, the following scale will be found a guide, for drawing out the important parts of the design, to suit such an altar:—

Super-frontal . . . . .	9 inches deep.
Fringe to ditto . . . . .	2½ " "
Figure in panel, including nimbus . . .	11 inches high,
Canopy from nimbus to super-frontal	10 " "
Labels . . . . .	2½ inches deep.
Lower fringe to altar-cloth . . . . .	4 " "
	—
In all . . . . .	{ 39 inches, or 3 ft. 3 in.

The Angels in canopies of Apostles should measure 8 inches, from hem of robe, to topmost point of wings.

Pomegranate sprigs, including crowns, should be 10 inches high.

Quatrefoil medallion of Seraphim, — on a square of 11 inches, *without* diverging rays.

Branch of white, crimson-edged flowers, above Seraphim, —5 inches high.

Sanctus labels, —2½ inches deep.

Gold stem beneath labels, —4 inches deep.

In the practical illustration of these *nine* altars we have comprehended nearly every kind of stitchery in Ancient

---

and Modern Embroidery which may be executed for the Church.

The dimensions in each instance, excepting the last, are for an altar of 3 feet high. The needlework designs may be easily enlarged, or diminished, to suit tables of different heights.

The designs that follow, will be described in colour, and style of work suggested,—more than this, will be unnecessary.

We desire that our book may not be a costly one, and must accordingly dispense with every superfluous line.

## IV.

*SUPER-FRONTALS—ORNAMENTAL CROSSES FOR FRONTALS.*

**I**N many of the Gothic churches which have been raised within the last twenty-five years, richly-carved stone altars have been fitted. For such altars a super-frontal *only* of needlework is required; we have therefore designed six in different styles, to be worked on any ground.

The fleur-de-lis, No. 1, is a simple and effective pattern, and wrought only in white and gold, would be in good taste on either green or crimson.

We have indicated "couching" on one of the fleur-de-lis, which, with the curved stems, may be executed in gold twist silk, sewn down with orange. Bands of fleur-de-lis, and trefoils between, white twist silk, sewn down with gold colour. The white to be edged with white cord; the gold colour with gold cord.

*Fringe*;—gold colour, and the colour of the ground.

This pattern may be well accomplished in appliqué, of gold colour and white cloths, edged as directed for "couching;" but veined, as indicated on end fleur-de-lis, with white cord on the gold-colour cloth, and gold-colour cord on the white trefoil.

The Lily, No. 2, may be also in white and gold, as follows:—all the leaves, stems, and calyces, in gold Berlin silk; the flowers, white Berlin silk, shaded lightly with grey. Filaments in pale green. Anthers in orange.

Modern embroidery over string, is suited to give good effect here. One row of string along the stems, and up the centre of each leaf; the same along the separate divisions of the buds, the calyces, and the petals of flowers. The stitches to be worked over the string, as indicated in the illustration.

*Fringe.*—Gold and white; and same colour as ground.

Worked in the same stitches and colours as those directed for frontal of Altar No. 7, this super-frontal might be used with great propriety on that altar, if preferred to the Gothic fleur-de-lis.

No. 3.—A design to be worked in ancient embroidery, similar to frontal of Altar No. 8. Appliqué of coloured velvets, mixed with the embroidery, may be employed very successfully here, and great richness be obtained, by gold “passing” and spangles, used freely in the scrolls and sprays.

Nos. 4, 5, and 6, are not only suitable for super-frontals; they may be adapted for any decorative border of sacred needlework, on any scale.

The Rose, No. 4, may be represented entirely in modern embroidery worked flat, (*i. e.*) without string, in stitches directed as in illustration.

Colouring for a white super-frontal, bright crimson

roses, with pink turn-over edges; leaves between petals, rich green. Centres of roses, gold colour, chequered with green. The inner as well as the outer rose to be outlined with *very dark* green Berlin silk, "twist stitch."

Leaves between flowers, two distinct shades of green. Veins, and stems from roses to leaves, gold colour. Stem, intertwining with rose and leaf stem, gold colour,—at least three shades darker than veins of leaves.

The stems and leaves of this pattern should be embroidered on the actual super-frontal if possible. The roses would be better worked on fine stout linen, and transferred.

*Fringe.*—Crimson, gold, green, and white.

Executed in Appliqué and embroidery, as directed for Altar No. 4, with roses altered to correspond; this super-frontal being then uniform with that design, might be used with it, if desirable.

*Fringe.*—Crimson.

The crowned pomegranate, No. 5, is a bold design, appropriate for a green super-frontal.

Here is great scope for taste in Appliqué. The worker will not fail to see how easily the leaves and scrolls may be rendered; the former in two shades of rich crimson velvet, edged with white, and enriched by *gold* veins; the latter in dark gold, edged with black.

Pomegranate centre to be worked in "passing" over string, as centre pine of Altar No. 8.

Space between centre and outer divisions of pomegranate

white twist silk, sewn down, one row at a time, with orange.

Outer division, crimson, enriched by spangles.

*Crowns.*—Cloth of gold Appliqué, edged with black floss; or, they may be “couched” in “passing,” with crimson silk.

*Fringe.*—Crimson, green, and gold.

*Passion-flower* No. 6.—Directions for executing the main portions of this design, in ancient embroidery, have already been given for Altar No. 5. We will therefore describe Appliqué for this super-frontal. It should be on a violet ground.

Two distinct shades of rich green velvet or cloth for leaves, which are to be edged and veined with gold. Stems, and calyces of buds, a delicate, yet bright shade of green, much lighter than either of those used for the leaves; and to be edged with a darker shade of green floss.

Buds, white cloth, edged with crimson; and shaded by stitches of crimson and violet, streaked with “passing.”

Large leaves of *Passion-flower*, white cloth, veined with crimson and enriched by “passing.” Small, outer leaves of flower, pale green, same as calyces, edged with white. Circle in centre of flower, crimson, and violet Berlin silks, streaked with “passing.”

Tripartite stamen, “passing” raised by string, to be filled in to the circle, with dark-green French knots.

*Fringe.*—Violet, green, and white.

MONOGRAMS AND ORNAMENTAL CROSSES FOR  
FRONTALS.

The two designs on Plate 8, are appropriate for the violet frontal used in Lent.

No. 1 may be very successfully executed in Appliqué, coloured as follows:—

*Monogram.*—White cloth, edged with black crochet twist, sewn over with gold, on a crimson-velvet ground.

Circle surrounding Monogram, gold colour.

Wreath of thorns,—two distinct shades of green cloth, or velvet; one shade to intersect the other.

*Crowns.*—Gold colour cloth edged with black.

*Outline border.*—Gold colour cloth, edged with black.

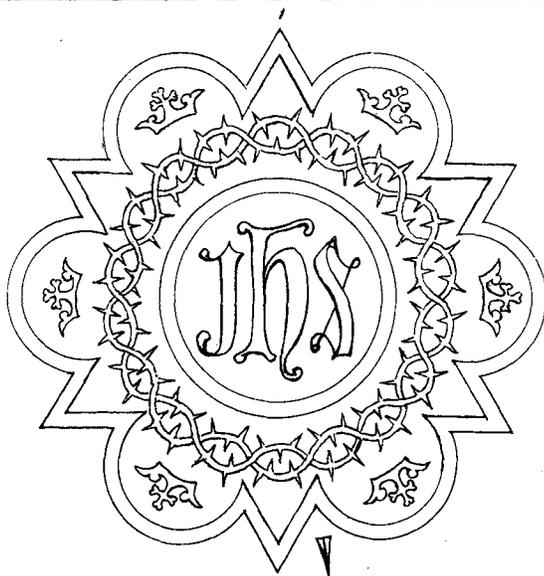
Ground, beneath wreath of thorns and crowns,—white silk.

*Only the main stems* of the thorn wreath should be of Appliqué. The prickly thorns will be better, and more easily represented, in a rich brown twist silk. Each thorn being formed by three stitches, as shown in miniature, against lower point of design.

All the Appliqué materials above named are to be *prepared*, drawn, and cut out, as directed under their separate heads, Chap. 8. They are to be laid down in the following order:—

First, the Monogram and circle are to be worked in a small frame, made complete, secured at the back, and cut out neatly round the outside of the circle.

Secondly, a square of good white silk, of the size fixed



upon for the design, is to be smoothly tacked on a piece of framed linen. Upon this the *whole pattern* is to be pounced. Then the Monogram is to be laid down, and attached by small firm stitches taken through the inner and outer lines of the *circle*. The letters should *not* be caught down. Now the other parts of the design may be tacked in their places with due precision, and finally edged.

The main stems of the thorn-wreath are to be edged;— the light shade with a dark-green crochet twist, sewn over with gold colour. The dark shade with black, sewn over with orange. All the work being completed, the back must be well smeared over with gum tragacanth, and thin paper laid over it; when dry, and removed from the frame, the design may be cut out with a pair of sharp scissors, to within the 16th of an inch of the outside cord, as clear and firm, as though it were made of metal.

It should be transferred to the frontal, *only* through the outline border, and edged finally with violet cord, the shade of the altar-cloth.

No. 2, for Lenten frontal, presents the X and P of the sacred Monogram, in a different form to that exhibited on Altar No. 1.

Here, we have a clear instance of the adaptation of elusive characters, embodying the title of the Redeemer, by the primitive Christians, in their desire to mystify their Pagan enemies. This particularly beautiful example is taken from a lamp found in the Catacombs at Rome. We

acknowledge ourselves indebted for it, to a work published twenty-two years ago, by Miss Lambert, one of the most accomplished and reliable of modern authorities on needle-work.

The addition of the wreath of palm-leaves, and the three nails of the Passion, complete the design for a Lenten cloth.

The ground encircled by the wreath may be a rich emerald green; the Monogram upon it, white cloth edged with black cord, the inner line upon the Monogram to be black twist. The jewels enriching the Monogram are to be crimson, rich violet, and green; alternated with taste, and worked *upon* the Monogram *before* it is transferred. They are to be edged with gold bullion. The squares enclosing each jewel to be described by black silk. The dots between the jewels—spangles.

The palm-wreath to be either in gold-colour cloth or *cloth of gold*, edged with black.

The three nails to be raised with one row of string along the centres, and embroidered with white twist silk, and edged with black. They should be worked *upon* the green silk ground. The Monogram to be worked separately and transferred. The wreath to be placed on a square piece of green silk and framed linen, as directed for No. 1; and to be cut out, and when attached to the violet frontal, edged on the outside with a violet cord.

Should the worker choose to embroider the palm-wreath in gold-colour Berlin silk, she will find the lines indicated on the engraving, a great assistance in directing her stitches.

FRONTALS

PLATE 9



Only one good full shade of gold-colour silk should be used. A row of string laid up the centre of each leaf will be sufficient, to give a very satisfactory effect of light and shade, to the work.

These designs, as well as those that follow, may be increased to any proportion.

Nos. 3 and 4 having been already described for Appliqué on Altars 2 and 4, we now give instructions for *embroidering* them.

For No. 3.—Monogram in “passing” couched with gold silk, on a crimson-velvet ground. To be edged with black cord. Circle and stems to roses forming Cross, and stems and veins to leaves, gold-twist silk, couched, two rows at a time, with green.

The circle to be edged inside with black; and outside, as well as the stems forming Cross, with dark green. Twining stem, terminating in veins to leaves, to be edged with gold twist.

*Leaves.*—Two distinct shades of rich French green; darkest shade to be worked nearest to veins.

*Large roses.*—Bright crimson, couched and edged with gold.

Straight stitches on petals, gold.

*Small inner roses.*—Bright pink edged with white crochet silk sewn over with gold.

Centres of roses, a chequer-work of green, caught down with gold.

*Dots about roses.*—Large spangles.

For direction of stitches, see engraving.

To avoid the danger of creasing or soiling the frontal by working this entire design upon it, a piece of silk the same as the frontal, and a little larger than the circle described by the points of the upper leaves, may be laid down upon the framed linen, and all the work, excepting the four roses, executed upon it. It will be seen, by reference to the illustration, that the branches of leaves, close in so completely, that no raw edge, denoting a transfer, need be manifest, after the silk is cut away beyond the leaves. The roses and spangles may be drawn and worked without any difficulty, while the process of transferring the rest of the design to the frontal is going on.

*No. 4, — Monogram,*—“Modern embroidery,” white twist silk, raised over one thick row of string, and edged with pearl-purl, on a crimson-velvet ground.

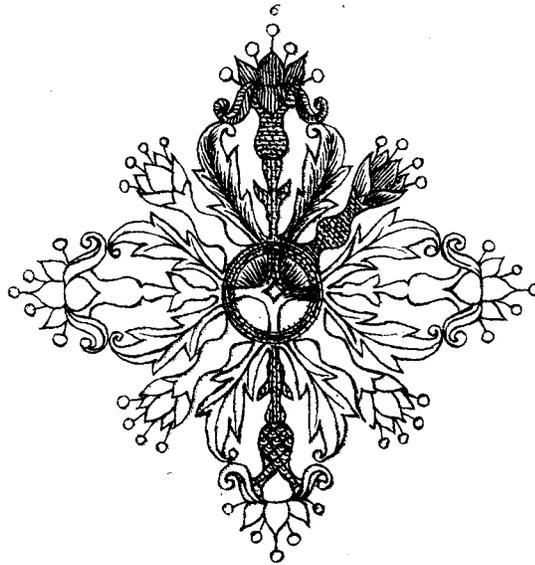
Cross and inner circle,—gold-colour twist couched with orange.

*Outer circle.*—“Modern embroidery,” in a dark shade of gold-colour, over one thick row of string. To be edged with black crochet twist.

*Trefoils between circles.*—Gold-colour, same shade as Cross, veined with real gold twist and edged with black, on a Mexican blue silk ground.

Two spots attached to Cross, against outer circle, white twist silk, edged with gold.

Four large leaves—finials to Cross, two distinct shades of



rich green, English Berlin silk. Darkest shade to be worked towards the veins. To be edged with black.

Flowers upon leaves, white couched with crimson, and edged with pearl-purl.

*Dots, and centres of flowers.*—Spangles.

Curved sprays from top petal of flower, “passing.”

The whole to be drawn and worked on stout linen, and transferred afterwards to frontal.

Velvet under Monogram, and blue silk under trefoils, to be inserted as directed in former instances.

For direction of stitches, see engraving.

#### FRONTAL No. 5.

From a plain engraving it is quite impossible to imagine the brilliancy of this design when executed as we have seen it.

Three distinct grounds may be introduced:—

Ground of Monogram, marked “a,” blue.

Ground marked “b,” bright crimson.

Ground marked “c,” white.

Monogram, white twist silk “modern embroidery” over one row of thick string, edged with gold, and a thin line of black twist beyond.

*Circle about Monogram.*—Gold, “modern embroidery,” raised over one row of string, edged with gold silk crochet, sewn with black, inside and out.

*Crowns.*—Gold, “couched” with *light* violet.

*Rays.*—Gold, “couched” with orange.

Cinque foils ornamenting crowns,—white edged with gold. Spangled centres.

*Flowers over crowns.*—Within trefoil finials—white, shaded with bright lilac stitches, to centres. Centres,—spangles.

Stems to flowers, *bright, light-green* twist silk, couched, one thread at a time, with a darker shade of green.

*Flowers on white ground.*—Bright crimson “modern embroidery,” worked crosswise.

*Stitches on petals.*—Gold. Centres,—spangles.

*Leaves.*—One shade of rich green “modern embroidery;” —gold veins.

*Outside band enclosing white ground.*—A shade of gold twist, two shades darker than rest of gold-colour,—“modern embroidery” over one row of string.

A *thin* line of black twist, sewn with black, should edge the rays, and the crowns. The green stems to flowers in trefoil finials should be edged with gold. Black cord must edge the whole of the outside of the pattern; beyond which a line of the colour of the ground of the frontal is to be sewn, after the work is transferred. As the insertion of three different grounds may somewhat puzzle a novice, we must endeavour to explain the best mode of proceeding:—

*First.*—The Monogram and circle should be cut out in cardboard, and worked separately on blue velvet.

*Secondly.*—The pattern, including the crowns and rays, should be drawn on either a piece of rich crimson silk, or velvet, and worked.—The gold band encompassing the

crimson ground to be prepared in cardboard. This band, when worked, to be edged with a crimson line.

*Thirdly.*—To the centre of this, the Monogram to be attached by the circle. The whole is then to be gummed and removed from the frame, as though it were a complete piece of work.

Now, *fourthly*,—The above is to be transferred to a frame in which a square of linen has been stretched to the full size of the design, and within its compass a piece of white silk smoothly tacked down, to form the ground for the pattern between the trefoil finials. The outline band of this pattern to be in cardboard.

When this band is accurately sewn down in its place, the pattern of flowers and leaves may be drawn on the white silk, and the design completed.

Great precision is necessary in the preparation of such a piece of work as the above. For its beauty consists in uniformity of pattern, which, being duly observed, regulates the colour.

With the colouring we have described, this design may be placed on either a green, or a crimson, or even a white, altar-cloth.

#### NO. 6.—ALTAR FRONTALS.

This beautiful Cross of lilies in a conventional form, we have, more than once, had the gratification of executing in various styles of needlework.

Although it is one of the most successful of patterns in

Appliqué, yet we will not describe it for that work ; as the worker will ere this have understood how to apply the different velvets or cloths, for the delineation of such a design ; which is, on the other hand, so well adapted for the exercise of taste in mediæval embroidery, that we are impelled to illustrate it accordingly.

We would advise that all the pattern, excepting the stems and spots diverging from lilies and buds, be drawn on a piece of rich crimson silk, previously strained over framed linen ; then worked as follows :—

*The circle in centre.*—Gold “couched” with orange, Cross in centre, and continuation of same to bulb of lilies, light-green floss, couched, one thread at a time, with a darker shade of green.

*Leaves.*—Two shades of green Dacca “long stitch,” darkest shade to centre vein.

*Veins.*—Gold, sewn over with orange.

*Bulb of lilies.*—Gold, couched with light green.

*Petals of lilies.*—Dacca silk, “long stitch,” white towards the edges, grey next, and full pink to the centre.

*Bulbs to buds.*—Same as those to flowers.

*Petals of buds.*—Same colouring and treatment as for the open flowers. Ground shown in centre of circle, between the Cross, rich blue Dacca, “long stitch.”

*Diamond centre of Cross.*—Bright crimson Dacca, with a cluster of four spangles in the centre.

*Spots diverging from flowers and buds.*—Gold “long stitch,” edged with gold.

*Stems to spots.*—Gold twist.

All the petals of flowers and buds are to be edged with a grey cord.

The Cross, as far as the bulbs of lilies, to be edged with gold twist.

Bulbs of lilies, and buds, to be edged with white, sewn over with gold.

Leaves to be edged with dark-green, sewn with gold.

Before the stitches and spots, diverging from lilies and buds, are worked, the Cross is to be gummed at the back. Then, it is to be carefully cut out with sharp scissors, round the outer edges of the petals of flowers and buds, and the *outer* top curve of each leaf. (For the crimson silk must be left *clear*, between the leaves and bulbs.) The Cross in this state is to be transferred to the frontal, and after it has been neatly edged, around the outskirts of the pattern by a crimson cord,—which should wholly conceal all ragged edges,—the stitches and spots may be added.

Without any deviation from the colouring we have suggested, this Cross would be as effective on a green as on a crimson frontal. Still, as the lily is the favoured emblem for saints and martyrs, we recommend a crimson ground, as concordant with the design.

We have given in the engraving, two examples of stitchery for the bulbs of lilies. The top flower illustrates “plain couching,” the lower, “shell diaper” couching. See stitches, pages 140, and 144.

## V.

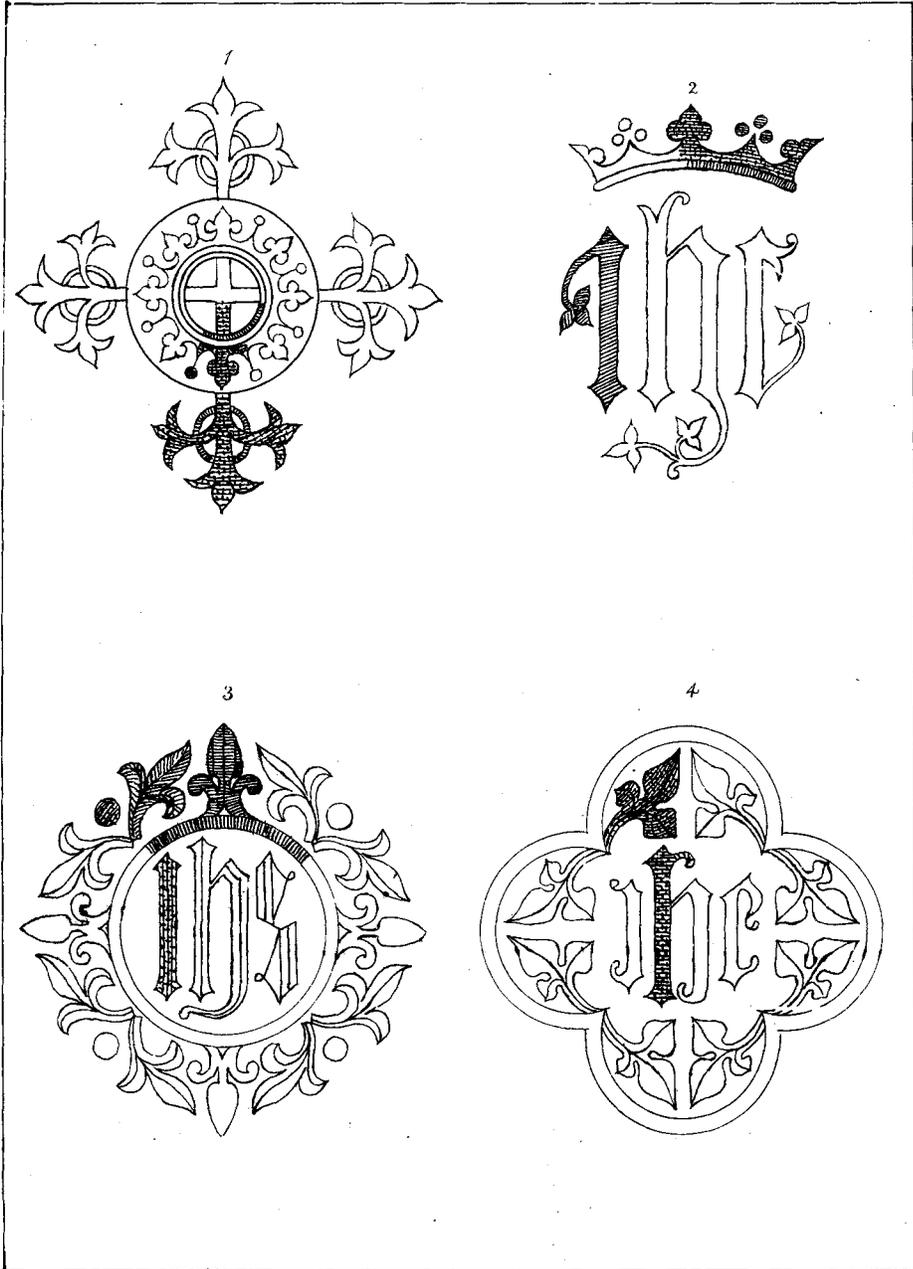
*MONOGRAMS (VARIOUS)—POWDERINGS—PULPIT AND  
DESK-HANGINGS.*

**F**OUR examples of Monograms are given on Plate II, which, although especially adapted for Appliqué, yet make admirable patterns for all kinds of embroidery, for every church purpose. They are also capable of being increased or diminished to any proportion, without deterioration of effect; and may be wrought satisfactorily for sermon-cases or for book-covers; while they would be equally good in white, or in coloured cotton, worked in chain stitch on cambric or lawn, for chalice veils, or other sacramental cloths.

We will describe the colouring for Appliqué; the same will do for Embroidery,—

No. 1 may be made most brilliant by the introduction of various grounds within the circles. Bright crimson may be inserted under the Cross in the centre; green under the circle of trefoils and spots; and crimson or blue within the circles at the four finials of the Cross.

With such an arrangement of grounds, the whole of the pattern might be in rich gold colour, edged with dark



green, excepting the trefoils and spots, on the green ground. They should be white, edged with crimson.

No. 2 would be very good in effect if applied in gold-colour velvet, or cloth only, and edged with black. So arranged, it could be placed on any ground. It would also come out richly in cloth of gold.

No. 3 may have a white Monogram, edged with rich crimson on a blue ground; the rest of the pattern may then be gold colour edged with black, excepting the spots, which should be white, edged with crimson.

No. 4.—Here the Monogram may be white, on a crimson or a blue ground; and the leaves gold colour, veined with crimson and edged with black. Quatre-foil band, gold, edged on both sides with black. For the assistance of those who may desire to embroider these designs, we have indicated some of the stitchery in the illustrations.

#### POWDERINGS.

Scarcely any designs are more acceptable to the imitators of ancient embroidery than those made for powdering. To work the entire ornamentation of an altar in separate sprigs, —one or any number of which, however varied in style, will form a perfect pattern—is one of those happy ideas, for which, like many others that we cannot improve upon, we are indebted to the earliest Christian workers.

We regret that we must confine our illustrations for powdering, to 14 examples; but although restricted with

regard to space, yet we have endeavoured to make the most of it by varying the designs as much as possible.

Every one of these—with the addition of scrolls and spangles, above, below, and about them, which were always added after the transfer of the sprig—may be worked for frontals. We have illustrated every figure in the old embroidery stitches which will best represent it, but we must also observe, that each of the sprigs may be worked up to any amount of richness in appliqué, of either cloth or velvet.

To direct the execution of each one in elaborate detail would be, we are sure, unnecessary. Our pains perhaps have been better bestowed, in placing before the eye of the worker,—in the engravings—what the most lucid description might fail to do—*i. e.*, the result, as well as the means to be employed for arriving at it.

Colouring may be used in these powderings as profusely as the taste may suggest. The following hints respecting a few of the principal figures will be enough to initiate the worker in the treatment of the whole. No. 1 is taken from the painted ceiling of St. Jacques, at Liege:—

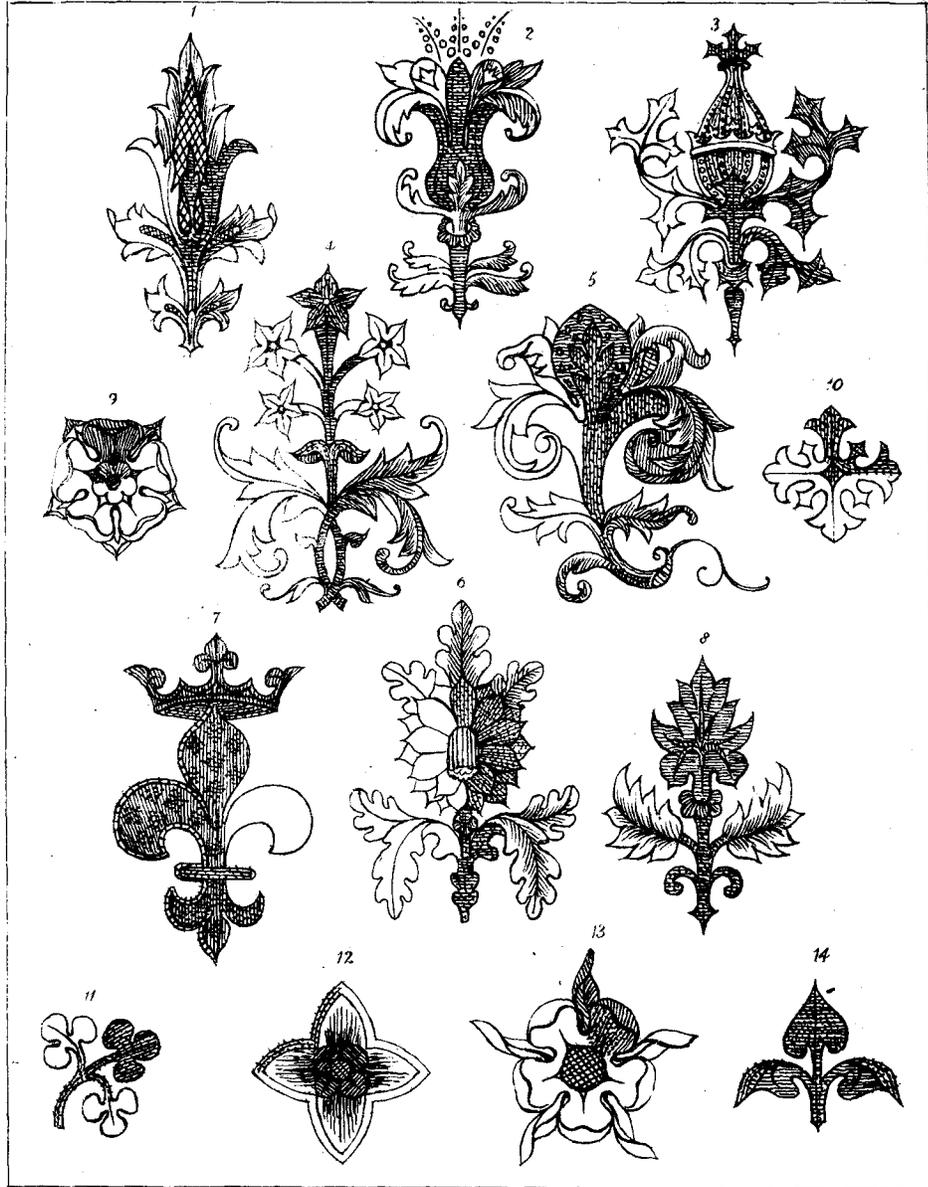
*Cone-shaped centre.*—Gold, chequered with rich copper brown. Edging,—black twist silk. Upper leaves enclosing cone,—two distinct shades of green. Edging,—very dark green.

*Lower leaves, as calyx to cone.*—Gold couched with green. Edging,—amber floss.

*Stem.*—Gold, in perpendicular lines; kept down at intervals with horizontal lines of bright-green floss.

POWDERINGS

PLATE 12



*Large projecting leaves next to calyx.*—Bright crimson, and full pink.

*Centres of leaves.*—Gold, couched with orange. Edging, black twist.

*Lowermost leaves.*—Two distinct shades of sunny brown. Centres of leaves,—gold, couched with green. Edging, dark green.

No. 2.—*Large bulb of flower.*—Gold, couched with orange. Edged with black.

*Petals drooping over bulb.*—Two shades of crimson and pink Dacca. Edged with white.

*Calyx of flower.*—Two shades of rich blue. Edged with orange.

*Fringed band enclosing calyx.*—Rich sunny brown Dacca. Edged with black.

*Stem.*—Gold couched with green. Edged with orange.

*Upper leaves, springing from stem.*—Two shades of crimson.

*Lower leaves.*—Two shades of green Dacca; both to be edged with black.

*Sprays from centre of flower.*—Rich orange floss, enriched by “passing,” and spangles.

No. 3.—(Crowned Pine), gold, couched with crimson, alternated in stripes, with rows of spangles in gradations of size, on a crimson ground of Dacca silk. Crown to be edged with one row of black crochet silk sewn with black. Pine to be edged with two rows of black.

*Crown encircling pine.*—"Passing" couched with gold silk.

*Crest of pine.*—Full pink.

*Band beneath crest.*—Rich crimson.

*Side leaves embracing pine.*—Two shades of green Dacca "long stitch," held down by white veins in "twist stitch." Edging, white.

*Cross at base of pine.*—Gold couched with lilac.

*Leaves, springing and drooping from Cross.*—Two distinct shades of rich lilac, held down by white veins. Cross and leaves to be edged with black.

*Stem.*—Gold, couched with green. Edged with dark orange.

*Ornament between Cross and stem.*—Gold, couched with orange. Edged with dark violet.

No. 4.—*Flowers.*—White, couched with gold. Edged with dark crimson.

*Veins on petals.*—Bright rose colour.

*Centres.*—Spangles: or a cluster of French knots in gold twist silk.

*Stems to flowers.*—Light green floss in horizontal stitches, held down at intervals by perpendicular lines of a darker green. Edged with dark green.

*Small turnover leaves at bottom of flower stem.*—Dark green, veined with gold. Edged with orange.

*Large leaves, turned upwards.*—Two distinct shades of bright blue green, veined with gold. Edged with dark green.

*Leaves, drooping from the above.*—A shade of rich copper brown, lighted up by a warm shade of gold. Edged with black.

*Scroll, springing from last-named leaves.*—"Passing," couched with gold silk. Edged with dark orange.

*Interlaced stems of leaves.*—Rich copper brown, shaded, on the outer curve, with warm gold colour. Edged with black.

*Small scroll leaves at lower end of stem.*—Gold, couched with orange. Edged with black.

*Small leaves above.*—Light green, veined with gold. Edged with gold.

No. 5.—This quaint yet graceful figure is taken from an illuminated missal of a very early date. The colouring of the original is so rich and harmonious that we will describe it literally.

*Stem terminating as calyx to flower, and under scrollage to leaves.*—Soft shade of pink twist silk, couched, one thread at a time, with rose colour. Edged with deep crimson.

*Large leaves drooping over stem.*—Two shades of a bright French green. Edged with black.

*Large veins through centres of leaves, and curling under calyx.*—Very light shade of green. Edged with white.

*Ground enclosed by this scroll, and inner edges of leaves.*—Rich dark crimson Dacca.

*Flower.*—Orange red, spotted with warm gold colour. Edged with black.

*Scrollage about flower, and over green leaves.*—Shades of brilliant lilac. Edged with white.

*Lower leaf on inside of stem.*—Two shades of dark lilac. Edged with orange.

*Leaf opposite to the above, on outer curve of stem.*—Two shades of orange red. Edged with white.

*Small curly leaf, below the last-named.*—Two distinct shades of crimson. Edged with black.

*All the veins to leaves.*—Gold.

*Flourishes about base of stem.*—Amber floss enriched by “passing.”

No. 6 is a most happy representation of the cactus, exemplifying, the possibility of applying natural flowers to conventional designs, without obscuring the attractive characteristics of the plant. The rich mass of colour and the broad and somewhat bold foliage embodied in such a flower as the cactus, are great advantages in patterns for powdering, whether they be made for execution by the weaver, or the embroideress. This is one of the original designs of Mr. T. J. Burton, who has generously allowed us the first privilege of using it.

The flower should be worked in its own natural brilliant red—in floss silk—couched, one thread at a time, with Dacca of the same shade. All the petals to be edged with one row of a very dark claret crochet silk sewn over with the same colour.

To give the fringe of filaments a perfect effect, a dark

claret ground of Dacca silk should first be wrought in horizontal stitches on the space appointed for the filaments. *Over this*, long perpendicular threads of light amber Dacca should be laid, caught down at intervals by very fine stitches of light amber sewing, and at the end of each—to represent the anthers—a French knot should be made of dark amber floss. These filaments may be greatly enriched by streaks of “passing” among the silk; and each anther may be formed by a gold bead, or a tiny length of checked bullion, threaded, and laid transversely.

The leaves above the centre of the flower may be two shades of rich French green, veined with gold, and edged with white. Leaves on each side of the foregoing, two shades of a blue-green, veined with gold, and edged with black.

*Lower drooping leaf.*—Two shades of blue-green, veined with dark red, enriched by a line of gold, and edged with white.

*Stem, and under side of leaf attached to stem.*—Pale blue-green, couched and edged, with a darker shade of green.

*Leaf appearing above drooping leaf.*—Two shades of rich French green, veined with gold, and edged with white.

*Bract enclasping stem.*—White Dacca, edged with amber.

No. 7, a crowned fleur-de-lis, which may be wrought in either gold or white floss, or twist silk. To be couched with orange, crimson, green, or purple, according to taste, or with the colour of the ground it is to powder. The

crown, irrespective of the fleur-de-lis, should be always of *gold*, couched with orange.

No. 8 is, we presume, rendered quite comprehensive by the engraving, as regards the needlework. Such rich colouring as we have recommended for No. 2, may be practised here, at the discretion of the worker.

No. 9 is a plain example of the Tudor rose; we have seen it most effectively worked in Berlin silks, as follows:—

*Five petals of the inner rose.*—Rich pink, edged with black.

*Small leaves between five petals.*—Gold colour.

*Four petals of outer rose.*—Full bright crimson; turn-over edges of same, white. Both to be edged with black.

*Leaves between petals.*—Bright green edged with black. Tongue-shaped vein up the centre of leaf, gold colour edged with black.

*Centre of rose.*—A foundation of white floss, chequered with green. Each square to be held down, by a bright crimson stitch.

Nos. 10, 11, 12, 13, and 14, we leave entirely to the judgment and taste of the worker. These, as also the Tudor rose, will prove very useful designs for all kinds of hangings. Notwithstanding that we have marked them, as the rest of the figures, for embroidery, they are precisely suited for appliqué; and in cases of hasty decoration for special occasions, may be simply cut out in velvet or cloth,

of the chosen colours, and edged with black cord, to produce a satisfactory effect, at a comparatively small expenditure of time and means.

#### PULPIT, OR DESK HANGINGS.

On Plate 13, we have illustrated three examples of borders, for pulpit or desk hangings, to be wrought on the material of the hanging, previously pasted on linen, as directed, page 115.

To work such designs on linen, and transfer them afterwards to the material, would not be an impossibility, but the symmetry of the border, depending as it does on the outline,—in a continuously flowing pattern,—might be endangered by the process of cutting out, and laying down, and double edging.

We have marked each design, with the various stitches that may be used for its execution.

Diversity of colour is not so frequently employed in the needlework of the hangings of the pulpit, &c., as in that immediately about the Chancel.

Two reasons may be assigned for this. The first, that the Sanctuary claims a distinction of beauty, and richness in its adornment, from every other part of the church. The second, that in many churches of comparatively modern build there are no painted windows, excepting perhaps, just over the altar; and brilliant colouring, that may be rich and harmonious, under the mellow, subdued,

light of stained glass, would be simply vulgar and obtrusive, beneath the white cold glare, streaming through the uncoloured windows of a semi-Gothic edifice.

Thus far, it is evident that the colouring of these borders must greatly depend on opinions and circumstances, over which we can have no control; but we flatter ourselves that the instructions we have already given, for the disposition of colours in other designs, may be available, if required, for the execution of these.

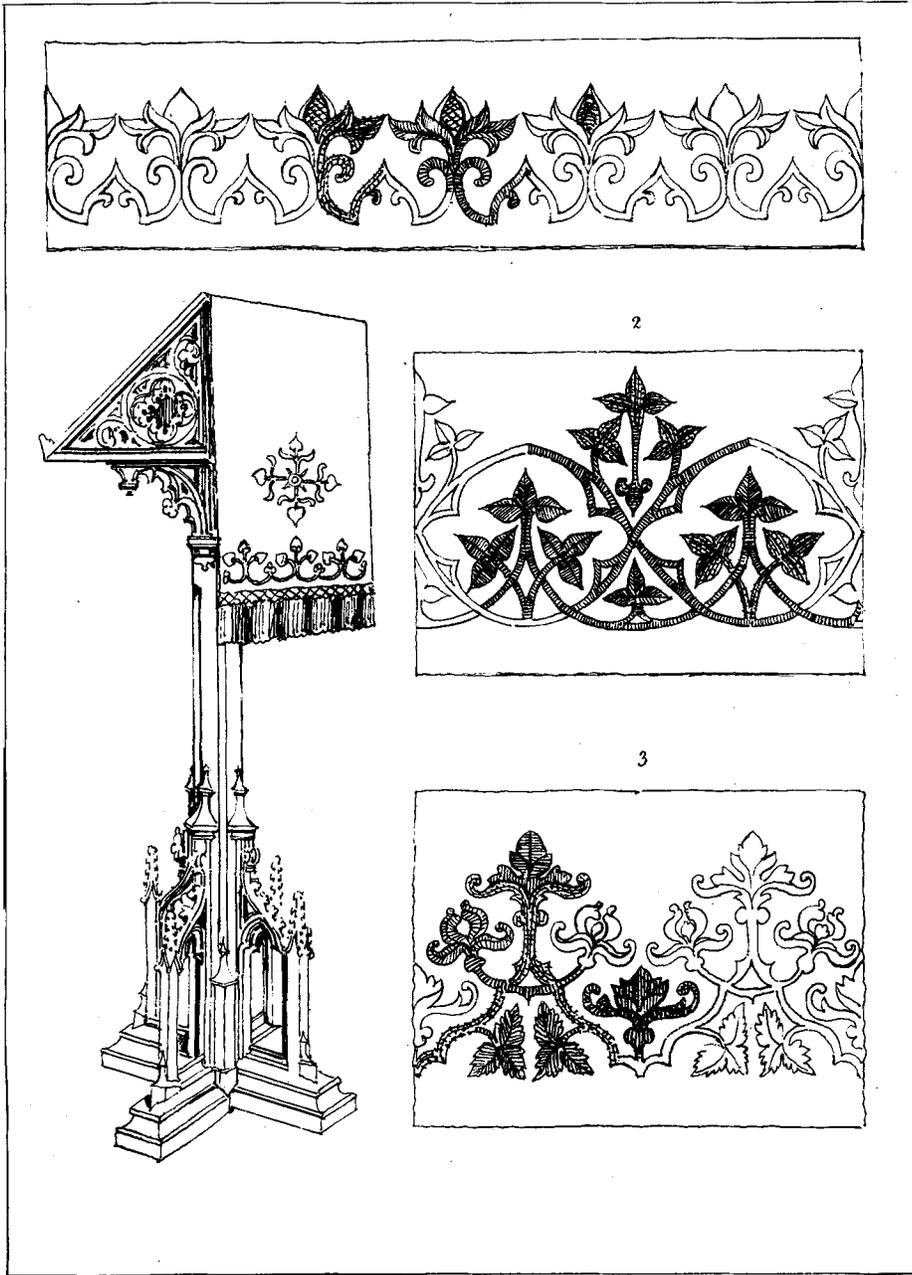
We will therefore confine ourselves to a few general suggestions.

No. 1 may be wrought in gold-colour twist, and every portion of the pattern couched, as shown in one division, with crimson, green, orange, or gold, according to the colour of the ground.

Or the scrolls, as indicated in second division, may be raised by one row of string, and worked over in modern embroidery, with gold twist silk, and edged with gold cord. The two large leaves springing from scrolls, in gold and white Berlin silks, and veined with rich brown cord. The white Berlin silk to be worked round the edges of the leaves.

The centre, fruit-like ornament, to be simply a chequer work formed by lines of white cord, and held down at each corner of the squares, by stitches of gold twist silk. The outline to be made by two rows of gold cord.

No. 2 may also be a mixture of gold and white, or all gold if preferred. The two kinds of stitchery, we have shown



in the engraving, may be used in the same border, and if employed precisely as indicated, will have a good effect.

An opportunity occurs in this pattern for the introduction of colour, if admissible, as a ground to the leaves within the medallions. If treated thus, a transfer of the work would be advisable. The best mode of proceeding is as follows:—

The design to be drawn either on velvet, cloth, or rich silk, of the colour fixed upon for the insertion, laid on framed linen, and the pattern wrought upon it; edging the outside of the medallions with gold cord. The embroidery is then to be cut out neatly, close to this *outer* edge of gold cord everywhere, and carefully transferred to the hanging, on the principle, heretofore, recommended for such works. A cord, the colour of the hanging, is to be finally sewn beyond the gold cord.

The ground may be removed from *between* the leaves, springing from the outside of the medallion; but we would recommend that it be left, as the cutting out, would be a great trial of neatness and patience; and the insertion will form an advantageous break, in the otherwise regular line of colour, carried through the medallions.

No. 3.—All the remarks we have made, and the directions we have given, respecting the execution of the two former designs, may be applied to this. It may be wrought—in gold and white silks, or coloured to any degree of richness. Its elegant foliage is taken from the initial letter of a very early manuscript, where gold and colour have been

used so profusely, and still so judiciously, that it is impossible to find the merest speck of either, which could be spared, or altered.

We have given a sketch of a *Lecturn* ornamented by a hanging of needlework.

The border, above the fringe, is often considered sufficient. A Cross, or Monogram still further enriches the hanging, but such an addition is optional.

The four designs on Plate 11, are well suited for this purpose.

Sometimes a text, in place of a border, is worked above the fringe. The following are aptly selected for the *Pulpit*:—

“He that hath ears to hear, let him hear.”

“Good understanding giveth labour.”

“Wait on the Lord, and He shall save thee.”

“Trust in the Lord with all thine heart.”

“Fear God and keep His commandments.”

The Holy Scriptures abound with others equally appropriate.

The best mode of working the letters for such hangings, is that recommended for the text, on Altar No. 3.

A rich twisted silk fringe, in spaces alternating with the colours of the ground, and needlework, should be used for pulpit and desk-hangings. It should also be what is called a *tied* fringe. The process of tying, producing the effect of crosses in the heading, as illustrated in the engraving of hanging for *Lecturn*.

## VI.

*SERMON-CASES—BAND-CASES—BOOK-COVERS—ALMS-BAGS—  
ALMS DISH-MATS—CHURCH BOOK-MARKERS.*

**F**OUR designs for Sermon-cases, will be sufficient to assist us in our remarks on the different kinds of work, and material, to be employed in this particular branch of Church Embroidery.

In the needlework of the sermon-case, variety of colour is seldom favoured; but *real* gold, or gold-coloured silk, is always admissible, and few clergymen, however simple their notions on the score of decoration, object to either a Cross, or the Sacred Monogram, being embroidered on the sermon-case.

Some elect to have their own cipher or initials, only, on the sermon, as well as the band, case. We are not aware that there should be any orthodox reason urged against the practice, although whenever we have been consulted in such matters, yet we have recommended the use of sacred inscriptions *only*, on things appointed for hallowed purposes.

Black, violet, and rich dark-blue, are the colours mostly chosen, for the ground of the sermon-case. The material,

either best velvet, or rich *plain* repp silk. Watered, or moire silks, are not correct, in the first place; and, in the second, a figured surface of any kind, is unfavourable to the richness and uniformity of effect, which should be always aimed at, in ecclesiastical needlework.

For an article so small as a sermon-case, *transferred* work is not desirable. Nevertheless, there are sometimes parts of a design which are better, wrought separately, and fitted to the rest of the pattern afterwards. Presently, we shall have occasion to direct particular attention to such an instance.

No. 1.—As the Monogram here, and indeed the principal part of the design, is marked for modern embroidery, we would advise that the entire pattern be drawn, and neatly cut out in Bristol-board, leaving *stays* between—and many of them—the trefoil terminations of the letters.

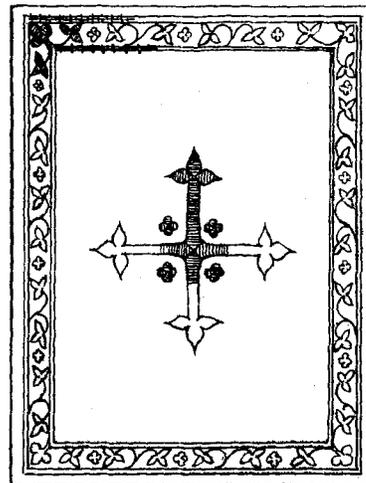
A piece of fine linen, the whole size of the case, should be framed, and upon this the velvet, or repp silk, is to be smoothly tacked. But previously, two correct lines must be indicated, horizontally, and longitudinally, on the material; in such a manner that they may be easily erased, after they have guided the true fixing of the points of the Cross. A good way to make these lines, is to fold the material evenly, by warp and woof; *lightly* crease it each way, and then tack the line along with fine silk, which may be readily drawn away, after the cardboard design is sewn down.

The whole of the pattern may be worked in gold three-cord silk, *not too coarse*, with good effect.

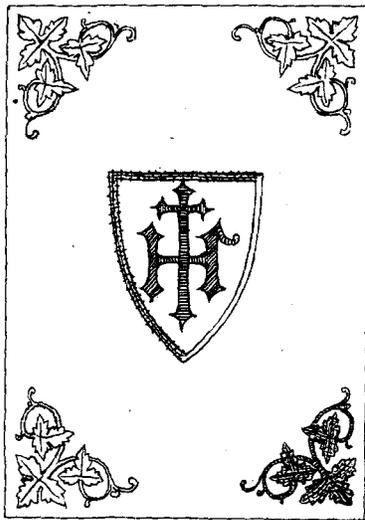
1



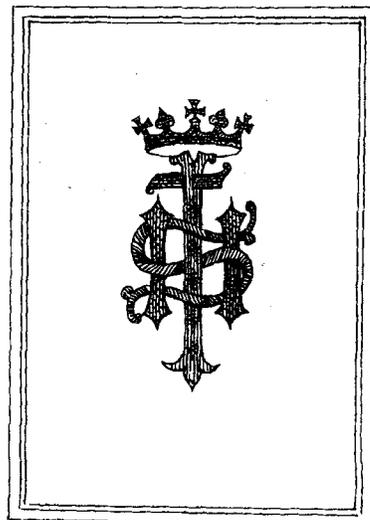
2



3



4



The letters, circle, and continuation of latter, to where it merges in bulb of finial ornament, to be raised over one row of string. A finer quality-of string, to be used for the narrower portions of the design. The small trefoils need not be raised. The bulb and leaves marked for "couching" to be wrought in gold silk, laid down with light orange; or with sewings, the colour of the ground. The chequer-work centre, to be gold lines upon the silk or velvet, caught down with gold. The whole to be edged with real gold cord, or with coarse gold crochet silk, sewn down with orange.

An insertion of crimson velvet under the Monogram, would enrich the work, whether the ground be violet, black, or blue; but with such an addition, the triangular interstice at the base of the flower should be filled in with crimson silk "long stitch," and the couched parts of the flower, sewn down with crimson.

To work this design satisfactorily, it should be drawn of such a size that the extreme points of the finials touch a circle of 6 inches diameter. The circle enclosing Monogram should be 3 inches across, measuring from *outside* of band. One and a half inch is thus left for the height of each finial; and so the proportions will be equal.

No. 2 is designed for real gold and silver; or it may be in silk embroidery, of gold and white. The same preparation will be required for either work.

We will describe it for *bullion*.

The entire pattern to be neatly pounced and drawn upon

the material, which is then to be tacked down on framed linen. Now, the Cross cut out in Bristol-board, is to be sewn down, raised with yellow thread, and worked in three rows of dead, and one of checked, bullion, alternated. Then edged with pearl-purl, and the centre, where the stitches unite, crossed by black Dacca, held down by a silver spangle.

The four quatrefoils of Cross,—silver-dead bullion, edged with black twist silk: centres to be formed of a cluster of bright bullion loops.

*The border.*—The lines confining the pattern to be three rows of “passing,” couched, two threads at a time, with orange silk, or with sewings of the same colour as the ground. One pair of leaves to be dead, the other bright bullion, and so alternately, round the four sides of the border. They should be raised with one stitch of coarse crochet silk along the centre. The stems,—*real* gold twist sewn down with gold silk.

The small quatrefoils between the leaves to be formed of four silver spangles, each held down by a loop of silver. Centres—loops of gold bullion.

No. 3.—Here is the instance where, if desirable, a transfer may be made of the shield, after its couched border and the Monogram have been worked. An expedient especially advantageous, if the shield be chosen of a different colour to the ground. We will direct the colouring and execution of this design, as we would effect it ourselves.

The material—rich black velvet. The pattern of leaves in the corners, to be either “passing,” or gold twist silk couched with bright violet. Veins—bright violet sewn with gold; or “passing,” sewn with orange. The shield and Monogram to be drawn on either bright violet velvet, or rich silk, and laid down on *dark-grey* holland.

The shield to be edged with four rows of “passing,” couched, two threads at a time, with violet silk; or with three rows of gold twist silk, laid with violet. In each case it may be edged with “pearl-purl.”

The Monogram to be raised, and worked in rows of dead and bright bullion, edged with pearl-purl; or in gold silk, edged as bullion.

The work being completed on the shield, it is to be pasted very firmly at the back, and cut out to within the 16th of an inch of the gold cord, then transferred to its place on the black velvet (waiting, ready framed, to receive it), by imperceptible stitches taken through the pearl-purl. A fine black silk cord, to edge it finally.

When this sermon-case is made, a gold and violet cord should be sewn round it; it should also be lined with violet silk.

Working size of shield, 4 inches deep by 3 inches wide at top. The pattern of corners in proportion.

No. 4 is a beautiful Monogram for delineation in either *real* gold or gold silk.

To describe it for execution in gold, will perhaps be most

useful. The worker, by this time, will have understood how to substitute silk, if it be preferred.

The Crown to be couched, where indicated, with "passing," sewn with gold, or with orange, silk. The parts marked for modern embroidery, to be dead bullion, raised with yellow thread.

The Cross to be couched with "passing," in a diamond pattern, of violet, orange, or crimson, silk:—the "H" the same.

The "S" to be slightly raised, and wrought in two rows of dead, and one of checked bullion, alternated.

The narrow border of lines to be four rows of "passing," couched, two threads at a time, with silk, the same colour as used for Monogram. The entire design to be worked *on* the material. The letters to be edged with fine pearl-purl. The line border to be edged with black crochet twist, sewn with black.

*To make the Sermon-case.*—Sermon-cases are made in two ways; either stiff and flat like a book-cover, or firm and soft, for facility of rolling.

For the *book-cover* principle, two sheets of stout cardboard, called "mounting-board," must be cut to the exact size desired, and united at the back by a narrow strip of calico, pasted along each side. Over this foundation thin lining muslin must be smoothly stretched inside and out,\* after which the velvet may be tacked evenly on, by stitches

\* This inner covering is to prevent the impoverished appearance likely to be imparted to the velvet and silk, by the tight straining over the mounting-board.

drawn over the inside edge. A full half inch of velvet should be turned over, to make the edges secure.

The silk lining now to be placed, and sewn to the velvet by neat stitches, every one of which, if rightly taken, will tend to tighten the material over the mounting-board.

Finally a well-made cord of gold or silk, or of a mixture of both, is to be sewn all round the case. This cord, which should be about half an inch in circumference, should effectually conceal the stitches uniting the edges of the velvet and silk. A piece of elastic, a quarter of an inch wide, is to be sewn top and bottom on the inside of the back, for the sermon to be passed through.

The dimensions of the case must, of course, be governed by the size of the sermon-paper adopted by the clergyman for whom the case is made. Ten inches by eight, are good proportions for quarto paper,—the size for which we have planned our design. A little difference in the scale, either one way or the other, will not materially alter the effect.

By substituting *parchment* under the embroidery where Bristol-board is directed, and *kid*, or *thin morocco*, for the mounting-board foundation, the sermon-case is made to roll. In other respects, no deviation need be made from the instructions for making up on a stiff foundation.

#### THE BAND-CASE.

Either a simple Cross, or the cipher of the owner, is the most frequent ornamentation of the band-case. Sometimes

the sacred Monogram is embroidered upon it, but its use is optional.

The band-case may be either of repp silk, or velvet, purple, or black. The lining to be silk of the same colour as the outside; otherwise, of gold colour, or of white.

An approved form for the band-case is exactly like a letter-envelope opened out, with four flaps to fold to the centre; two to fasten over the other two, by a small button and loop. The embroidered back to be mounted over stout cardboard: the flaps to be firm, but *not* stiff.

#### BOOK-COVERS.

For book-covers, no restrictions need be imposed with regard to colour in the embroidery. The design must obviously depend upon the nature of the book inside. For ecclesiastical works, such patterns as we have given for sermon-cases, may be used with propriety. They are simple, but not incorrect.

We would direct the worker to the British Museum for instances of costliness of material, and much bestowal of labour, in this branch of needlecraft.

Beautiful examples are there, of book-covers worked long before the close of the sixteenth century, and at subsequent periods till after the time of Queen Elizabeth. This queen wrought with her own hands more than one elaborate cover, which are still in preservation. As such employment was quite a fashion at her court, it is not improbable that many

better specimens than these from royal fingers, which now come under our notice, were worked by other industrious ladies of the time, to perish modestly and obscurely as things of naught.

The value of the writings they enclosed, doubtless saved many of these triumphs of the needle for our study.

Such as Archbishop Parker's "De Antiquitate Britannicæ Ecclesiæ," A.D. 1572. The Countess of Wilton, writing in 1844, thus ably describes the needlework binding of this book:—

"The material of the back is rich green velvet, but it is thickly covered with embroidery; there has not, indeed, originally been space to lay a fourpenny piece. It is entirely covered with animals and flowers, in green, crimson, lilac, and yellow silk, and gold thread.

"Round the edge is a border about an inch broad, of gold thread."

This elegant writer also mentions Queen Mary's Psalter in the British Museum, and is justly of opinion that the originally beautiful embroidery on its cover, was first worked on coarse linen, and afterwards transferred to the velvet, by a golden thread or cord.

Crests, and coats of arms, work well on book-covers. The arbitrary forms, and decided colouring in heraldic devices, are favourable to the production of striking effects on a small surface, such as the cover of even a large volume may present.

We must step no farther out of our prescribed course,

but reserve what else we may have to say on the subject, for a future work on Secular Embroidery.

#### ALMS-BAGS AND ALMS DISH-MATS.

To embroider the Church alms-bag, is as general as the needlework decoration of the book-markers.

Any good design, whether of the Sacred Monogram, the Cross, or the initial letter of the saint to whom the church is dedicated, incorporated with the Cross, is considered appropriate.

Velvet is the best material for the alms-bag. It should be pasted, or tightly tacked, on framed holland, and the design, cut in card, worked upon it.

Either gold, gold silk, silver, or white silk, may be used, indiscriminately, according to the colour of the ground, or the nature of the design.

In a well-appointed church the alms-bags vary, and correspond in colour with the apparel of the altar, according to the day.

The shape of the bag is not always the same. We give two examples of the most approved kind :—

No. 1, although not so elegant as No. 2, yet is the most popular, on account of the facility with which it may be passed from hand to hand during the collection. It is made by a straight piece of velvet of 10 inches wide, and 8 inches deep, joined, gathered into, and sewn round, a circular piece of card, of 2 inches in diameter, which should be first covered, on one side, with velvet.

The bag should be lined with good silk, and hemmed round at the top, over the hoop-like frame, to which the handle is attached.\*

No. 2 should also be of velvet, and lined with silk, with the exception of the inner side of the back, indicated by a cross. This should be of velvet, carried a little below the cord of the front flap of the pocket. The depth of this bag should measure 9 inches, from the base of the loops ornamenting the top, to the extreme point at the bottom. The width may be  $6\frac{1}{2}$  inches in the widest part. The depth of the front flap should be 6 inches.

The offertory-plate, or alms-dish, should always be provided with a mat of a proper description, to deaden the jingling sound of coin, which upon the bare surface of the metal, is so obtrusive at solemn times.

A circular mat of velvet, either plain or embroidered, is necessary. It should fit to the bottom of the dish, and be lined with silk, and trimmed with a firm fringe of either gold or silk, not exceeding 1 inch in depth.

The same designs are proper for the alms dish-mats, as have been suggested for the alms-bags.

Only, it should be strictly observed, that as the mat is circular, the Monogram, Cross, or other Christian symbol, must be drawn to touch the four sides of a square. A design longer one way than the other, placed within a circle, is a discord, as painful to the correct eye, as a melody

\* These frames are sold by Messrs. Jones and Willis, Great Russell Street.

played out of tune, is to the ear of a good musician ; and we need not say that, *harmony* in all works, appertaining to the Church, is particularly essential.

#### CHURCH BOOK-MARKERS.

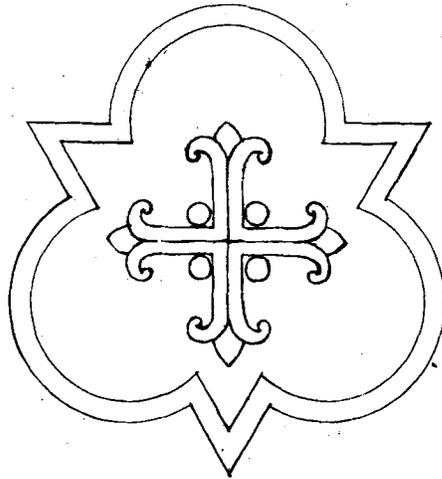
Markers for the Altar-books are now in universal use. They are made of stout-ribbed ribbon, in widths varying from 1 to 3 inches ; and in the five ecclesiastical colours,—crimson, blue, green, white, and violet.

The three first, are those in constant requisition ; the white, and the violet, are for the festivals and fasts only, which the Church celebrates in these colours.

Numerous have been the designs already employed for Church book-markers, and incongruous it would seem, have been the ideas of the individuals, who have originated some of these patterns. Unaccountable Monograms ; disproportionate Crosses ; crowns without symbols, and impossible forms of every kind, without meaning or purpose, come before us constantly, making us heartily sorry to see the beautiful ribbon disfigured, which, if left plain, would be at least decorous and unpretending. As for Crosses of perforated card and beadwork, they are simply mean, and improper, and not to be classed with Church Embroidery.

The widest ribbon, fit for markers, is too narrow for any but the plainest characters to be represented upon it in needlework.

A Latin Cross on one end, and a simple Monogram on the other, are always good, if *correctly drawn*. Or, words,



such as "Creed" and "Collect," as suited to particular parts of the service, may be worked at the separate ends, in plain Old English letters, surmounted by a Greek Cross.

The double triangle, with the X and P, as described for Altar No. 1, are also proper symbols for this purpose.

The length of the marker is governed by the depth of the book for which it is required. For the large Altar-books, a yard is the ordinary length, *not* including fringe. This makes what might be called a double-marker, as it is capable of being divided in the middle, by a barrel or register, to fall over two pages of the book.

The register is commonly covered by a net-work of either silk or gold, made over a mould, like the top of a tassel. Some clergymen object to it altogether. Others like it weighted with lead. One very good contrivance is a piece of ivory, of the width of the back of the book, pierced with holes, through which pieces of silk braid, from which the ribbon is suspended, may be inserted and tied, as in illustration.

The object of this invention, is to secure the book from the liability of being torn by the ribbon, in passing backwards and forwards. A register such as we describe may be made to order at any ivory-turner's. We are not aware, if the article is sufficiently well known, to be found ready-made at any Church needlework furnishers. The suspenders should be of stout *Russia* braid, of the colour of the ribbon, measuring from two to three inches in length.

If the ivory-register be adopted, the markers must be

single, and may measure as much less than *half a yard*, as the suspender is long.

We will give our instructions for working a church-marker of the ordinary width of  $2\frac{1}{2}$  inches, and a yard long. Every other width and length may be regulated accordingly.

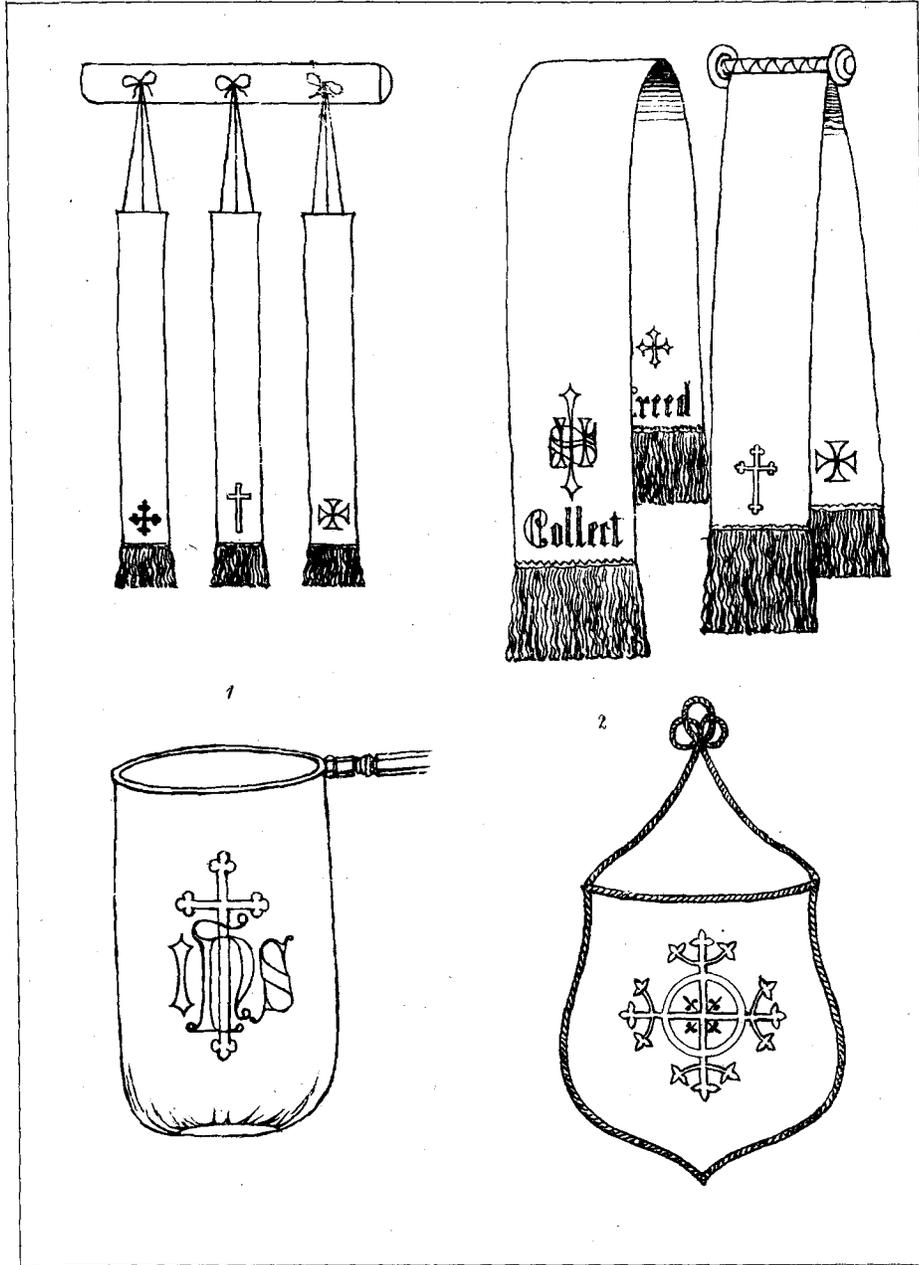
A *yard* and a *quarter* of ribbon is to be procured, and a piece of fine linen tightly framed. Upon this the end of the ribbon, to the depth of 10 inches, is to be smoothly tacked at the extreme edges by fine cotton. Along the bottom edge, and across the top of the 10-inch length, the ribbon must also be tacked.

*Five* inches from the end of the ribbon the cardboard design is to be fixed, and sewn down; and embroidered in gold, silver, or purple silk, according to circumstances. This being done, the work should be covered from dust, and the other end of the ribbon (supposing the framed linen large enough to receive both) tacked down, and treated precisely similar, only the pattern must be worked on the contrary side of the ribbon, or, as a double-marker, it will not fall right when in the book.

Refer to illustration, Plate 16, for an example of the marker when correctly worked.

(This caution need not be observed if the marker be worked on *each side*, of *each end*, as it sometimes is.)

When the embroidery on the two ends is completed, the linen should be first cut from the frame, and then from the back of the ribbon, close to the needlework.



*To make up the Marker.*—The plain end below the work is to be turned back  $4\frac{1}{2}$  inches over the untidy wrong side, leaving  $\frac{1}{2}$  an inch of plain ribbon *below* the design, on the right side.

The two edges of the ribbon to the depth of  $4\frac{1}{2}$  inches are now to be sewn together by the *neatest* stitches of fine silk, of the exact shade of the ribbon. The raw edge of the turned-up end is to be hemmed across, above the design, by stitches so fine as to be *invisible* on the right side; and the book-marker, which should now appear as neat on one side as the other, will be ready for the fringe.

A soft twist silk fringe of 2 inches deep is best, if the embroidery be in silk. If it be in gold, a gold fringe is the most proper. *Twice* the *length* of the two ends, and 3 *inches over*, for turnings, is requisite.

The fringe should be sewn along one side of the marker singly, then turned and sewn along the other, so that both sides may be perfectly neat, and *alike*.

The height of a design for a book-marker should not, if possible, exceed 3 inches.

## VII.

*CHURCH LINEN—ALTAR AND OTHER CLOTHS—POUNCING AND DRAWING PATTERNS ON LINEN FOR ANCIENT EMBROIDERY—HOW TO PREPARE DESIGNS ON CARDBOARD FOR MODERN CHURCH EMBROIDERY.*

TO cover the holy table with “a fair linen cloth” is a custom which may be dated from the beginning of the fourth century, since it is supposed to have been instituted by Eusebius, Bishop of Rome.

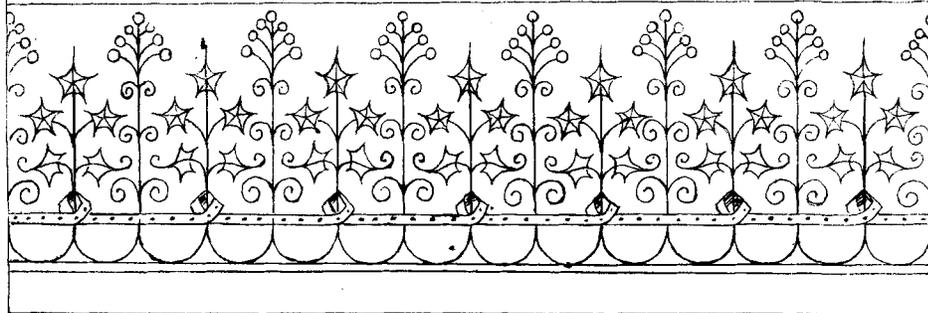
Dr. Rock in his “Hierurgia” writes:—“It is now more than a thousand years that a custom has universally prevailed throughout the Latin Church of having the altar at all times overspread with a linen napkin.”

Some of these cloths are now made, expressly, of fine linen damask with ecclesiastical patterns woven upon them. Others are of lawn or finest linen, and bordered by appropriate designs wrought in *chain*-stitch, either with white or coloured cotton.

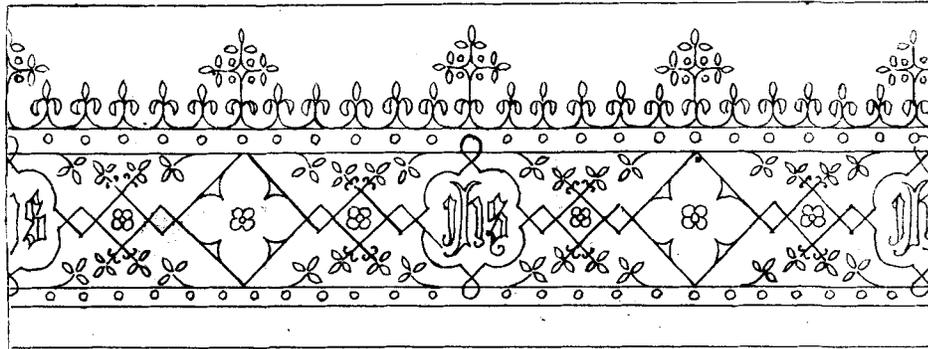
They are usually made to fall over the table in front to the depth of the worked border, unless there be an embroidered super-frontal beneath, which it would be as well not to conceal. The linen altar-cloth should be long enough either to cover the two sides of the altar, or it may

LINEN ALTAR CLOTHS.

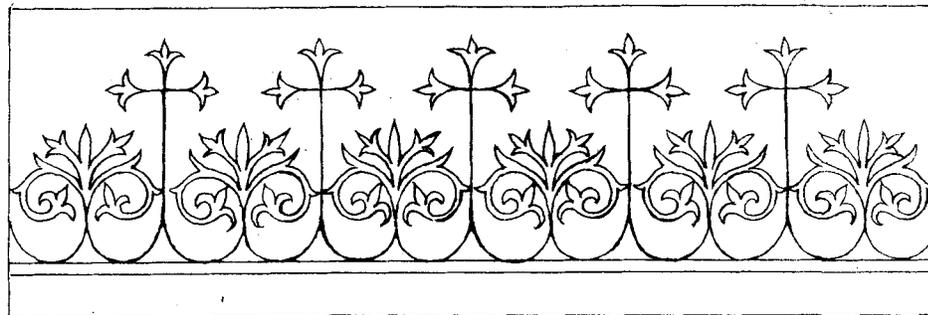
1



2



3



be made only to turn down—as at the front—to the width of the border, which in every case should be continued along the two ends *from the front* of the cloth.

The borders, Plate 17, designed for these cloths, are as suitable for white, as for coloured cottons, or for a mixture of both. Crimson and blue, are the most approved colours for the embroidery of altar-linen. Green and lilac are occasionally used, but with little advantage, for no good shades of either can be obtained in cotton of this description, and the best that we have seen, washes badly.

The linen altar-cloth should be finished along the edge by a plain hem of an inch deep, resting upon which, the worked border should appear.

Altars 2 and 5 are represented as covered with linen embroidered cloths.

The use of other linen cloths besides that to overspread the altar, is not general throughout the English Church. Nevertheless, there are strict adherents to the ancient rubric who approve of the Chalice Veil; also of the Corporal or Pall, a small cloth separate from that which covers the table, and employed for the sacred purpose of enshrouding the Eucharistic elements.

The purpose of the chalice veil is universally known. It is made of various sizes, from eight inches square upwards; and should be of French cambric, finely embroidered in chain-stitch or otherwise.

Nos. 1 and 2, on Plate 11, are excellent patterns for chalice veils.

A plain hem of three-quarters of an inch wide, with a straight line of chain-stitch worked on the right side, is a suitable finish for the chalice veil; or it may be trimmed above a less deep hem by *very* narrow Valenciennes lace sewn round without fullness,—excepting at the corners.

The corporal may be of fine lawn, and may have a Monogram, worked in cotton, in the centre, such as No. 2, Plate 11, with a small Cross in each corner; or it may be bordered all round, and have a Cross in the centre.

The Monogram surrounded by vine-leaves and wheat-ears, on Plate 20, is quite adapted for the ornamentation of the corporal. So, likewise, are designs 1, 2, and 3, on Plate 14, for sermon cases. Instead of the Monogram and shield on the latter, a Cross, such as on No. 2, may be adopted with great propriety as a centre to the vine-leaf corners.

The most correct finish for the corporal, as for the altar-cloth, is a plain hem of an inch deep.

There are two other cloths, which many clergymen would be only too glad to have made for them; *viz.*, a napkin and chalice veil, to accompany the pocket Communion Service. Often when visiting the sick at home, more especially amongst the poor, the want of a seemly cloth, upon which to place the sacred elements, is painfully felt by the minister. Such cloths must be necessarily small. The corporal should be 20 inches by 15; the chalice veil about 6 inches square. In the one case we include a hem of  $\frac{3}{4}$  of an inch deep; -in the other a hem of  $\frac{1}{2}$  an inch wide.

Both these cloths may be ornamented with sacred designs. They are usually preferred worked entirely in white cotton.

#### CHAIN STITCH.

Of all stitches few are more simple than chain stitch. It is a perfect imitation of the old *tambour* stitch, but accomplished in a different manner, and with less trouble.

Tambour Work, took its name from the *drum*-like frame, over which the material to be wrought in this particular stitch, used formerly to be stretched. The stitch is formed by the thread of silk or cotton being carried at the back of the material, to be caught through, and looped along the surface, by a needle like a crochet-hook. To work chain stitch,—the cloth is held in the hand, while upon the fore-finger loop after loop is made along the lines of the pattern, by means of an ordinary needle threaded with cotton, or any other material.

No stitch is more popular than chain stitch for working Church linen. Where dots are indicated, to enrich or fill up portions of a pattern, the common *back stitch* worked in soft "*dotting* cotton" will produce the right effect. This stitch may be satisfactorily used, to fill in the vine-leaves in sacramental designs.

Where colours are approved, the leaves may be outlined, in *chain stitch*, with crimson, the veins in blue, and the *dots* in white. Stems should be simply outlined in chain stitch; to fill them in with dots is not only apt to make their effect

too heavy, but to detract from the richness of the more important parts of the pattern.

For chain-stitch on Altar linen of the ordinary quality, No. 12 cotton is the best. For extra fine linen, or lawn, No. 18 must be used; and for cambric, No. 24. In *dotting* cotton, Nos. 4 and 5 are the correct sizes, for the simulation of French knots. All cottons for Church purposes are to be had of Mr. Helbronner, 265, Regent Street, W.

#### POUNCING AND DRAWING PATTERNS ON LINEN.

It may be as well to preface these instructions by saying, that they are not only to be followed, with reference to linen; every other material which is not transparent should be treated in like manner. Linen being the *foundation* employed for nearly every example of ancient embroidery, we have specified it here.

The linen we recommend as a foundation for powdering figures, and large subjects generally, is called *Duck-sheeting*. It is 2 yards wide, and 3s. 8d. per yard; trade-mark "*W. B.*" The linen should be of a finer quality for figures of human form—"12 quarter Barnsley"  $2\frac{3}{4}$  wide, 6s. per yard; trade-mark "*Hat.*"

Amateurs, who have only pulled to pieces specimens of the old work, and found them to have been wrought generally on *double* linen, advocate the use of such by modern workers; but this is a mistake, for a good fabric, such as we name above, of one thickness, is fully equal to

the double material of former days ; is far easier to embroider upon, and quite as lasting.

Before drawing or arranging *any* work upon the linen, it should be *well scalded*, pulled perfectly even, while wet, and when dry smoothly ironed.

Thus it will be freed from any properties it may have possessed, injurious to gold or colour, and there will be no fear of the pattern, drawn upon it, being pulled *out of the square* in framing.

*Pounce Powder.*—Before we speak of *pouncing* patterns, we should name the powder to be used for the purpose.

A penny cake of common pipe-clay, finely pulverised, will make an excellent pounce for dark materials.

For linen, and other light grounds, a little powdered charcoal mixed with pipe-clay will make a grey, which may be lighter or darker, at discretion, by altering the proportions. We do not advise charcoal powder *alone* to be used for light grounds. It is so unnecessarily *black*, and apt to begrime everything it comes near. Mixed with pipe-clay, these objections are nearly removed.

A piece of flannel twisted tightly many times round and round, bound with thread, and then cut off to about an inch and a half in length, and made close and even at one end, to form a *stump*, is the best medium for conveying the powder to the pattern.

*Pouncing.*—To pounce a pattern, it must first be carefully traced from the original design on thin paper, and this outline pricked in fine holes, of about 24 to the inch,

with a Walker's sewing-needle, No. 6, made agreeable to hold between the thumb and finger, by a knob of sealing-wax placed on the top. A piece of flannel *doubled* should be placed upon the table, under the paper, to prick upon ; this will make the holes open, or round ; but the needle must be held quite *upright* during the process of piercing, or a perfect pounce will never be obtained from the pattern.

The pricked paper must be laid down in the place on the linen, assigned to the work, and when exactly fixed, must be kept from shifting, by pins at the four corners, or by weights. The stump, well-charged with pounce powder, must now be rubbed over the pierced outline everywhere. *Once*, passing along with the pounce, is seldom sufficient. It is as well to charge the stump frequently, and carry it over the lines, to insure a distinct transfer of the pattern to the linen beneath.

On removing the weights, if a true facsimile of the drawing be presented in dotted lines on the linen, it must be traced with a fine camel-hair brush, in Indian ink, and will then be ready for framing. Should an imperfect representation of the design appear on the linen when the paper is lifted, the powder must be lightly but entirely brushed off, and the pattern pounced again ; for every part should be clearly defined, through the pierced lines, before the permanent drawing is commenced.

Some geometrical figures, such as a Greek Cross, or a quatrefoil, consisting of two halves, or four quarters exactly

corresponding, may be pierced very expeditiously as follows:—

Trace only one-half, or one-quarter of the original design on the thin paper; fold the paper, with great precision as to the edges being parallel, in two or four, and prick through the drawn portion.

If properly done, on opening the paper the entire design will be found perforated, and more correct in outline, than if the pattern had been pricked singly.

#### HOW TO TRANSFER OLD EMBROIDERY ON LINEN.

In our long experience we have found it as well to deviate from, if not improve upon, some of the mere mechanical contrivances adopted by the early Church workers.

One of these is with reference to transferring. We consider it a much better plan to edge the embroidered figure with its marked outline of silk or gold, *before* it is transferred.

Our objection to the old plan of edging *after* the transfer, arose through the trouble experienced in fixing the figures on a velvet ground, the resisting pile of which is always unfavourable to the application of other materials; and a raw edge of linen a most unmanageable thing, to cover evenly, on such a surface.

We grant that nearly all the old specimens of needlework, which in effect we are too glad to emulate, have

been executed under these disadvantages, but maintain at the same time, that we best show our appreciation of such examples, by studying to arrive at the same result, by easier means.

We therefore decidedly recommend that all embroidered figures should have their *marked outlines* made sure before transferring; that is to say, they are to have their orange, or crimson, or gold edges worked round them, before they are removed from the frame.

They are then to be pasted at the back, and a piece of thin paper, such as *curling* paper, placed on the wet paste, and made to adhere to the work everywhere.

(The object of this *backing* of paper, is to secure all the ends of silk, &c.; and to make the edges firm when the figure is cut out.)

When thoroughly dry, the linen should be taken from the frame, and the figures cut cleanly round to within the 16th of an inch of the outline.

Upon the velvet or other ground, *when framed* to receive the work, the design should be *pounced*, not drawn; the dotted powder lines will be sufficient to guide the laying down of the figures, and may be readily brushed away when no longer needed.

The figures being laid in their right position, should then be held down at close intervals by *short white* pins—passed perpendicularly like nails—through the figure and the velvet, until secured all round the edges, by stitches of waxed purple silk, an eighth of an inch apart.

The visible edge of linen may then be obscured by a cord, the size of ordinary twine, sewn neatly round.

This cord to be of the same colour as the velvet, or silk ground.

For transferring *framed* work of every kind the above will be found a right principle.

*To make needlework paste.*—Paste which is sure to bind, and will never come through on the surface of the material, is *shoemaker's* paste; two pennyworth of which may be had from any adjacent shoemaker.

But supposing a shoemaker to be not always adjacent, we give our receipt for an excellent paste, which may be made at home.

Take 3 table-spoonfuls of flour, and as much powdered resin as will lie on a shilling; mix them smoothly with half a pint of water, pour into an iron saucepan, and stir till it boils. Let it boil 5 minutes; then turn it into a basin, and when quite cold, it is fit for use.

A hard, close-haired, scrubby paint brush, may be used for needlework pasting; but we prefer the *hand* only; for one's fingers seem to feel exactly where much or a little of the paste may be applied, and to equalise it nicely over the surface.

Paste kept longer than a week should never be used; it is not only likely to become unpleasant, but partly worthless for its intended purpose. It is best to make it in small quantities, as it may be required.

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HOW TO PREPARE DESIGNS ON CARDBOARD FOR  
MODERN CHURCH EMBROIDERY.

The execution of Church needlework over cardboard is of comparatively modern invention. It is the most mechanical of all modes of Embroidery, but by no means the least effective.

For Monograms, letters of texts, and geometrical figures, demanding sharp clear outlines for their just representation, the firm edges of a cardboard foundation are invaluable, and an undoubted assistance to the worker. But it is only for the modern, metallic-looking Church Embroidery that cardboard should be used; all imitations of the ancient work can only be properly accomplished by a diversity of stitches on flat grounds, of linen, or other textile fabrics.

Embroidery patterns intended to be worked over cardboard must be first traced on thin paper from the original design, and afterwards conveyed to the cardboard by either of two ways, *viz.*:—that of placing the drawing on the cardboard, *with black transfer-paper between*, and tracing it carefully with an ivory stiletto or hard pencil, or by pricking, pouncing, and drawing as directed for patterns on linen.

A clear outline of the design having been produced on the card, it should be cut out accurately, with sharp nail-scissors.

In this *cutting out*, one imperative rule must never be lost sight of, or an infinity of trouble will await the worker.

It is this: strips of cardboard, technically called *stays*, must be left here and there, to keep *attached* such parts of the design as would separate or fall away, if the whole outline were cut round indiscriminately; and not till the edges of the cardboard design are firmly secured on the framed material by close stitches of cotton, are these *stays* to be cut away.

The *stays* being removed, if the design is to be raised, one row of even twine should be sewn down, along the centre of the figure; it is then to be worked over with the silk. This *one* row of twine will give to the work, the bright, sharp effect of gold in relief. *More than one* row would defeat this object.

The thickness of the twine must be regulated by the size of the figure to be raised; the worker only can determine this. To raise the embroidery at all is quite a matter of taste; we constantly see excellent specimens of modern work, executed over the simple card alone.

For gold, or gold-colour silk embroidery, the upper side of the card foundation should be painted yellow. This is easily done, by a wash of either common gamboge, or yellow-ochre.

The above directions are to be as closely followed in the preparation of the smallest, as of the largest patterns, designed for modern Church Embroidery.

The best cardboard for the purpose is called *thin mounting-board*; it is to be had at Messrs. Rowney's, Rathbone Place, at 6*d.* per sheet, or 5*s.* per doz. sheets. Size of sheet, 23 × 19.

## VIII.

*APPLIQUÉ; OR, APPLIED WORK—INSTRUCTIONS FOR PREPARATION OF APPLIQUÉ IN EVERY MATERIAL.*

**A**PPLIQUÉ is the French term for the art of laying one material upon another to form a pattern, in broad masses of one or more colours, without shade.

The art not having originated with us, may account for there being no *single* word in English which expresses it.

*Applied work*, is the nearest approach we can make to the French.

The Italians greatly excelled in this effective work. There is one beautifully-preserved Italian specimen in the South Kensington Museum. It is a kind of valance of white satin, with a bold scrollage wrought upon it, in crimson velvet, and cloth of gold, edged with gold cord.

The French of modern times are celebrated for the perfection to which they accomplish Appliqué, for small and elegant articles; but we are not aware if they have yet employed it extensively for important matters of decoration. Its value, for the embellishment of hangings of every kind, is certainly not yet understood in England, or we should more often see it practised.

For powderings, for borders, for altar-chairs, for cushions,

and even for the hangings on the Altar itself, it is impossible to imagine anything capable of producing a richer or more satisfactory effect with little pains. For labels displaying inscriptions, and texts, on altar-coverings, church-walls, or banners, it may be called in requisition for ground, as well as letters; and at a vast saving of time and expense, compared with the more elaborate works of the needle we have already enlarged upon.

We had the good fortune to spend many of our early years under the care and tuition of one who, besides being a consummate artist, was skilled in every accomplishment of the needle. It is due to her honoured memory not only to thank her for all we know and feel, about embroidery, but for our thorough knowledge of the art of Appliqué.

Under her direction we have seen every possible material made available in Appliqué, for every conceivable purpose—from the border of a royal shawl, or the hangings of a ducal palace, to the adornment of a court train, a waistband, or even a glove-trimming.

But little of this work was at that time executed for the Church; the reason probably,—the non-encouragement of every kind of ecclesiastical decoration, till the late Mr. Pugin revived the taste for it.

We could repeat the capabilities of Appliqué for needle-work decoration to any extent. By its means, nearly all the designs in our book might be satisfactorily executed. Altars 6 and 7 excepted. For although it would be not only possible, but easy, to accomplish these patterns in

applied velvets, yet we hold them not quite conventional enough to admit of their being worthily treated in flat masses of colour alone.

Velvet, cloth, and cloths of gold, and silver, are the most proper materials to be employed in Appliqué on articles for the Church.

Silk velvets are very choice for the purpose. Formerly only such colours as were used for matters of personal dress, or for ecclesiastical and other hangings, were to be procured in England.

The various beautiful shades, by which we can make a piece of applied work as pleasing to the eye, as some of the most exquisite specimens of colour-blending, from the walls of the Alhambra, were only to be had in Paris. Now there is little or no difficulty in finding every possible tint at our first-class West-end drapers. But these velvets must always be of the best quality. A silk velvet at less than 16s. a yard is worthless for Appliqué, if it be intended for the Church. The pile of the cheaper qualities is long and plushy looking, and impoverishes in effect by the slightest pressure; while that of the better kind is firm and close, though soft, and with ordinary care, will undergo much usage, without detriment to its appearance.

Cotton velvets of good colours may be sanctioned where the mission is poor; but we do not advocate their use, if avoidable. A pretence in any form in the house of God must be an error; and velvet of cotton, after all, is but an *affectation* of that which is made of silk.

*Pure* white velvet, however, can never be other than cotton, for that which tends to make every other silk velvet look rich, *viz.*,—the play of light and shade on the pile, deteriorates the effect of *white*, by imparting to it a dingy, dirty cast. Thus, white cotton velvet becomes preferable to silk for applied work, where *pure* white is indispensable.

There is a great difference in the qualities of cotton velvets; those of the thickest texture, and closest pile, should always be selected for Appliqué. None good enough are to be had for less than 3s. per yard.

Cloth of gold is a gorgeous material for Appliqué by itself; but combined with velvet, as in the specimen we have quoted, at the South Kensington Museum, it is a beautiful and enriching auxiliary. We have often used it for backgrounds of figures instead of needlework, where expedition has been desirable, and for representations of particular forms in conventional designs, such as a chalice, a crown, or the sacred Monogram on a large scale, when required in haste for some special occasion, have sometimes found it invaluable.

For inscriptions and powderings on processional and other banners, the employment of cloth of gold may be always reckoned upon as satisfactory.

It is rather troublesome to manage in the delineation of very small patterns, being apt to fray at the edges, notwithstanding the most careful preparation; but even so, with patience and neatness, it may be applied with excellent effect.

A black edging is usually the best for cloth of gold Appliqué; any other colour is liable to detract from its native richness.

Cloth of silver may be used in the same manner, and under the same circumstances as cloth of gold, but it is apt to tarnish quickly, and should therefore be very cautiously brought into requisition, for works that are intended to last beyond a certain time.

The best cloths of gold and silver are only to be had, in London, of Mr. Helbronner, 265 Regent Street, at 42s. per yard.

Cloth is the easiest of all materials to prepare for Appliqué, the most ductile to work, and by far the most durable.

We confess to a great liking for cloth in Church-work; it has many recommendations, but none greater to our mind than this,—it affects to be no other fabric than it is; nor, can any other be made to imitate it.

It is especially good for applied works of large dimensions, as it will bear rolling, folding, or brushing, without injury. In lieu of the unseemly decoration of the walls of the sanctuary with texts painted on glazed calico, we strongly urge the votaries of Church-needlework to substitute letters of cloth. They should be Lombardian or those of any other alphabet equally plain; and for mounting on the walls of the church, should be about 6 inches high. Red upon a white ground, or gold colour, or white upon red, and each of them edged with black, would be good arrangements of colour, for effect.

From half a yard of cloth a large number of such letters may be cut, which will only require a black cord sewn round them to give a striking effect to an inscription, which may be read as clearly at a distance of forty, as of four feet ; if only the letters be simple, and the *contrast* between them and their ground properly studied.

By levying contributions on a circle of friends for pieces of cloth of various colours, however small, it would be quite possible for any lady, or community of ladies, to decorate an entire church in an humble district, in a rich and seemly manner, with applied work alone.

Velvet may be introduced with cloth, and cloth of gold, with both ; but cloth Appliqué by itself will repay the worker amply, who exercises any amount of judgment and taste in executing it.

TO PREPARE VELVET, CLOTH, AND CLOTHS OF GOLD,  
AND SILVER, FOR APPLIQUÉ.

Strain a piece of rather thin holland of about 1s. per yard,—*not union*—tightly in a frame, and cover it all over with “Embroidery paste,” carefully removing even the most minute lump from the surface. Upon this pasted holland, while wet, lay the piece of velvet or other material of which the Appliqué is to be, smoothing it over the holland with a soft handkerchief, to ensure its even adhesion everywhere. If there be a necessity for drying quickly, place the frame upright at a distance of four feet from the fire—holland side to the stove. But it is always

best, if possible, to *prepare* the material the day before using, that it may dry naturally. The action of the fire being likely to injure some fabrics, as well as colours.

The velvet, when perfectly dry, will be found tenaciously fixed to the holland, and may be removed from the frame.

Now, the entire design, or that portion of it intended to be formed of this material, is to be pounced through its pricked pattern on the holland side of the velvet, and traced correctly with a soft black-lead pencil; then cut out with sharp, strong, nail-scissors, and it will be ready for applying to the article it is designed to ornament.

This *application* to the Altar-cloth, or whatever it may be, is to be accomplished on the precise principles of framing, pouncing, and laying down, explained for old Embroidery on linen.—See Page 105.

Supposing a pattern to be designed for development, in *applied work* of many colours, and perhaps, materials. A piece of holland large enough to receive *all* the parts, if possible, should be framed, and upon it the various pieces pasted. When dry, each one should be pounced and drawn, on the holland side, from an exact outline traced from that particular portion of the design it is to occupy.

In other words, an entire pattern may be divided into any number of parts, and each designed for a different colour or material. But every portion, or section so designed, must be correctly traced, on a *separate* piece of paper, from the original drawing of the whole; then pounced from this tracing and cut out.

When all the pieces are ready, and laid down in their places on the perfect pattern, they should register as truly as wood blocks in good colour printing; or come together as accurately as the parts of a Chinese puzzle; and *will*, if our instructions are but fairly adhered to.

Sewing silk, in neat stitches, of the shade of the figure being applied, is best for securing it round the edges before cording.

Coarse crochet silk makes a good edging for Appliqué figures. Silk cords of all kinds are also used for the purpose. Of the latter those called spiral cords are the best.

Twisted cords of silk and gold are likewise very suitable. Every description of cord for edging Appliqué should be made moderately stiff, so that it may be turned sharply to describe the angles of a pattern well.

Real gold twist is very beautiful for outlining small pieces of work; better still is pearl-purl, if its costliness be not an objection.

*Labels in cloth Appliqué.*—We have said so much in favour of cloth Appliqué for labels, that we feel bound to describe how one should be effected.

To make our directions clear we will imagine a crimson cloth label with gold-coloured letters. Stout *grey* holland a few inches longer than the label is to be framed, and upon it the piece of crimson cloth is to be pasted. When this is dry, and *while in the frame*, the outlines of the label and letters are to be pounced and drawn upon it in Chinese white, with a camel-hair brush.

In another frame a piece of gold-coloured cloth is to be prepared on brown holland, and upon this the whole of the letters, or as many as possible, are to be pounced and drawn in Indian ink. Over the outlines of the letters a black cord is to be closely sewn; and when the frameful is completed after this manner, the holland is to be pasted all over the back to secure the stitches and make the letters firm. When perfectly dry, the holland with letters may be taken from the frame. They are then to be cut out with sharp nail-scissors, leaving the sixteenth of an inch of cloth beyond the black cord everywhere, and laid in their places on the crimson cloth, fixed with pins and finally sewn down through the black cord by stout *waxed* silk in stitches at the eighth of an inch apart. The small edge of gold-coloured cloth, beyond the cord, should not be interfered with; it will rather improve than damage the effect of the letters on the crimson ground.

A black cord must be closely sewn along the outline of the label, and beyond it a gold silk cord the colour of the letters. This done, and the work strengthened at the back by paste, the label may be removed from the frame. It should then be cleanly cut to within the eighth of an inch of its outline all round, when it will present a perfect piece of work of its kind, and will be in a condition to transfer or mount to its final position.

It may not be always possible to frame the whole of a label of large dimensions at one time. In such cases we must refer the worker for assistance to our chapter on

“framing,” in which, at page 125, we have endeavoured to explain how such things are best managed.

*To prepare silk for Appliqué.*—All that we have said respecting the *preparation* and usage of cloth for Appliqué relates to every other material but *silk*. As this is now frequently employed—for the Church—in applied work of delicate designs, it may be as well to observe, that it is best to *back* it with fine linen or lawn instead of holland, and, instead of “embroidery paste,” to use best *white starch*—*not Glenfield*—made very thick.

*Remarks on preparing Cotton Velvet.*—The *backing* of cotton velvet at all is optional. There is no real necessity for it as with other materials, unless additional thickness of substance be essential. Under any circumstances, however, cotton velvet must always be prepared for Appliqué by framing tightly, and stiffening at the back with *thick white starch*—such as we have described above. The edges of, only, a tolerably good cotton velvet will never fray, thus prepared, even though it may not be backed with holland.

*Coloured Hollands.*—We recommend *dark-grey* holland for backing Appliqué materials that are of a *dark* shade. Because, when the figure is cut out, the dull grey edge is not so likely to *grin* or be obtrusive beyond the cord as a lighter shade might be. On the same principle we advocate ordinary brown holland for backing medium or indefinite colours; and white linen *always* for white cloth or velvet.

We could fill a good-sized volume only with suggestions for Appliqué; but we must quit the subject, however unwillingly, here, having so many practical remarks yet to make with reference to other modes of Church needlework.

## IX.

*EMBROIDERY-FRAMES—FRAMING WORK GENERALLY—HOW TO USE THE HANDS AT THE FRAME—PROPER IMPLEMENTS FOR CHURCH EMBROIDERY.*

**T**O frame the linen, or other foundation for the needle-work well, is an essential point for the embroideress to observe.

Only in stout, well-made frames, should any work of importance be attempted. What are called *four piece* frames, *viz.*, frames without stands, formed of two bars with webbing, to which the material is sewn; and two laths or stretchers, with holes to receive the pegs, are suited for every purpose of the worker; but they should be made by a good carpenter, and of sound deal, mahogany, beech, cedar, or oak.

The four following sizes are the most useful for Church needlework:—

We also annex the probable cost of each, in either of the above-named woods.

	<i>s.</i>	<i>d.</i>
One of 20 inches, in the webbing, will cost about	5	6
” 30 ” ” ” ” ”	7	6
” 3 ft. 3 inches, ” ” ”	10	6
” 6 ” 4 ” ” ”	15	0
	R	

The four-piece frames sold in the ordinary Berlin wool shops, do very well for slippers, smoking-caps, and other slight matters for ornamentation, but they are wholly unfitted for the real business of Church-work, such as may be comprised in the apparel of an Altar.

The stand-frame is an elegant and convenient kind of frame for general fancy-work, but as one of only polished beech, of  $\frac{3}{4}$  of a yard in the webbing, cannot be bought for much less than eighteen shillings, the advantages of the four-piece frame for work such as an Altar frontal, demanding foundations of different dimensions, are obvious.

The best features of the stand-frame are the *screw laths* and nuts, whereby the work may be readily tightened or loosened, at will; but an earnest, careful worker will fix her material as firmly and evenly in a four piece as in a stand-frame, and, perhaps, after long experience like ourselves, give the preference to the former.

The modes are various of supporting the four-piece frame, depending upon its size, or the means and appliances at hand.

If the frame be moderately small, one end may be held down on the edge of a table by weights; while the other may rest on the straight back of a chair, to which it would be advisable to secure it by tying; for next to *bad framing*, nothing is so prejudicial to the execution of good work as an unsteady frame. We would advise any one intent on the accomplishment of large pieces of Church Embroidery, to order a carpenter to make them a pair of

strong, firm *trestles*. They will be found invaluable for the support of long, heavy frames, and equally useful for short ones.

The frame should always exceed the length of the work by some inches, as the webbing must necessarily terminate on the inner side of the mortise-hole through which the stretcher has to pass. It is also best to leave a little of the webbing beyond the edge of the work, to ensure a good purchase or pull, for the bracing.

All materials, excepting canvas, should be sewn to the webbing of the frame, by their selvage sides. Strong thread, *doubled*, to be used for sewing the material to the webbing—in stitches of about six to the inch.

After a piece of tape has been stitched along the woof ends of the linen, or other fabric, it should be measured to the webbing, with a view to leaving at each end, and on both sides, a corresponding space clear, when the work is sewn in. When both sides have been attached to the webbing, the laths may be run through the mortise-holes, and stretched moderately at one end first, and held by small iron or brass pegs, run through the pierced holes of the lath. Then the other end may be cautiously tightened, and the first a little more, and so on, gradually, until both ends are stretched to the same width exactly, and the strain upon the material warns the worker to desist, to prevent the stitches giving way. Now the ends may be braced by a packing-needle, threaded with fine strong twine, drawn through the tape. Commencing with a

firmly-tied knot at the right hand, and lacing over and over the lath to the left, where the end of the twine should be wound many times round the peg, and tightly and finally secured by two or three sure knots.

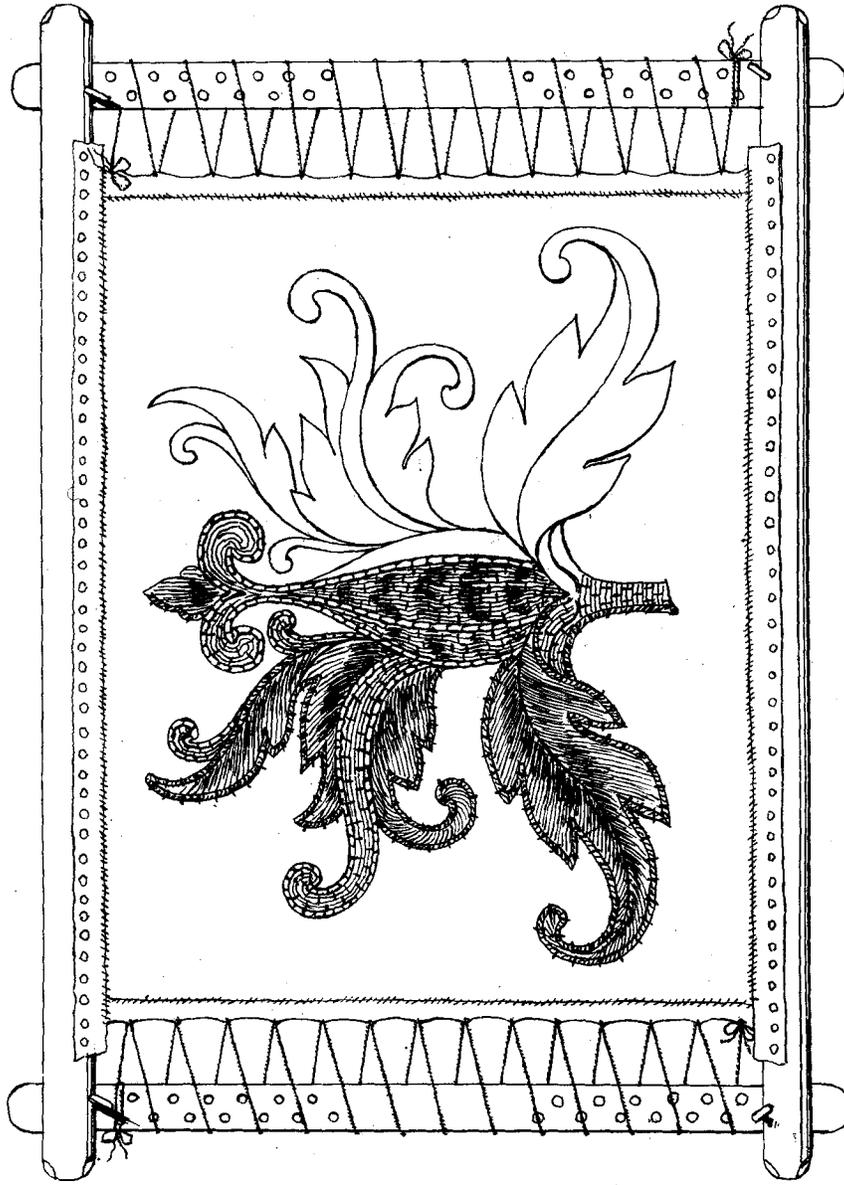
If these directions be carefully followed, the material when framed will sound like a drum to the touch. This principle of framing is the only one to be adopted for every kind of work and material upon which we have treated.

The accompanying Plate illustrates a four-piece frame in which a piece of linen is stretched, and upon it the centre figure of frontal of Altar No. 8 is represented in progress of work, according to our instructions. The laths of a frame seldom need be more than a yard long. They may be made of the same length as the side bars, so that a piece of work may be strained to a square, if desirable, but if it can be avoided, it is better never to stretch the frame more than 20 inches at a time. No one wishing to preserve health and spirits, and consequent ability for work, should take a longer reach, *for a continuance*, from each side bar of the frame, than 10 inches. We ourselves have sometimes worked at a distance of 14 inches, but we repudiate the practice, and would strongly advise others never to attempt it, but under most imperative circumstances.

There is another objection to wide framing; however strong the laths may be, they cannot, owing to the necessity for passing them through the mortise-holes, be made of equal strength to the sides, and will either bend very much

FOUR PIECE EMBROIDERY FRAME

PLATE 18



in the middle, or break if strained beyond a certain length. Bending or warping is commonly seen in frames with large pieces of work. It cannot always be prevented, but in a general way, it either denotes an ill-conditioned frame, or a frame, to use a technical term, *badly dressed*. Works of magnitude may be accomplished with the greatest ease in divisions, by framing only one piece of holland at a time, of a size large enough to be convenient for working upon at both sides of the frame. A part of the material to be pasted or tacked evenly upon this holland; and when the design on that portion is worked, the holland to be cut out of the frame; then another piece to be sewn in, the material placed upon it as before; and so on, till the needlework is completed. The foregoing is the best of all methods for transferring powderings to altar-cloths, or other hangings of larger dimensions than a frame can take in at one time.

We once superintended the restoration of an ancient needlework tapestry, of 40 yards in length, in this way. The ground to which the old figures were transferred, was rich Genoa velvet of a deep claret shade; and although the work was nearly twelve months in progress, yet when it was entirely finished, there was not a crease, or a detrimental mark of any kind on the whole of that surface of velvet.

Should any fabric upon which needlework is to be wrought exceed 20 inches in width, and should there be any reason why holland may not be used as a foundation, the material must be sewn to the two sides of the frame,

and afterwards rolled round them (till the desired width is obtained) with wadding between the bar and the silk, or whatever it may be, to save the latter from injury by creasing, which would otherwise occur, when the frame is properly stretched. Of course this care in rolling is unnecessary with linen foundations. Our remarks apply principally to cloth, silk, and velvet; the latter requiring much consideration, and *very thick* layers of wadding, to ensure its protection from undue pressure.

All the work over the 20 inch surface being completed, the frame must be unbraced, and the material let out, until as much of the unwrought design is exposed as may be conveniently reached from each side; then the frame is to be stretched again, and so on, till the undertaking is brought to a close.

It is in such instances as the above that long stretchers may be required, which for such uses, should be *clamped* in the middle; or by other means made additionally strong, or they will assuredly warp, and perhaps break, when strained, to give proper tightness to the work.

We would make one or two other remarks, before concluding these observations on framing:—

In working on velvet, silk, or cloth, either two or three thicknesses of old damask cloths, or layers of soft paper, should always be pinned round the sides, against which the worker sits. Also beneath the hand and arm of the embroideress, a cambric handkerchief or an equivalent of soft paper should be laid, to protect the surface of the material

from damage, by constant rubbing over it, during the process of working. Finally, the needlework should be covered up by soft clean cloths, whenever it is left, for no matter how short a space of time.

DIRECTIONS FOR USING THE HANDS AT THE  
EMBROIDERY FRAME.

One of the first things for the aspirant to expedition in framed needlework, to endeavour to command, is the simultaneous use of the left with the right hand.

Accustomed as we are to employ the latter singly, for every ordinary active purpose, it is not surprising that we should find ourselves very awkward at first, in the management of so delicate an implement as an embroidery-needle by the left hand. By practice, however, we may gain equal dexterity with both hands, and be able to accomplish most works in little more than half the time they would have occupied, had the right hand been inflicted with the usual double duty. The greatest difficulty experienced by the beginner in the use of both hands, is that of bringing the needle up at the exact point required, unassisted by the sense of sight, which can only be used above the frame. This can only be overcome by patient perseverance in the practice of the particular movement necessary to give the fingers that nicety of touch, and freedom of action, which is instinctive with the blind.

The novice must be content with slow progress in the

habit for a time. To move the hand *beneath* the frame, with the same facility as the one *above*, should be the only thought, which steadily pursued, will lead to a perfect achievement at last.

The practice should be acquired in such a way, that it is a matter of indifference which is the upper, or which the lower hand. This will give the embroideress great advantages; it will enable her to sit at either side of the frame, without having her hand in her light (a side-light being the best for the sight); also, where two or three persons, as is often the case for expedition, are sitting at a frame, there need be no occasion for their elbows being in each other's way, if they can work alike with both hands. And last, but far from the least of the advantages to be gained by the simultaneous movement of the hands, is the preservation of health, owing to the ability with which the worker can shift her position, and at intervals, so to say, balance her figure; instead of leaning continually to one side, and engendering discomfort, if not deformity and disease.

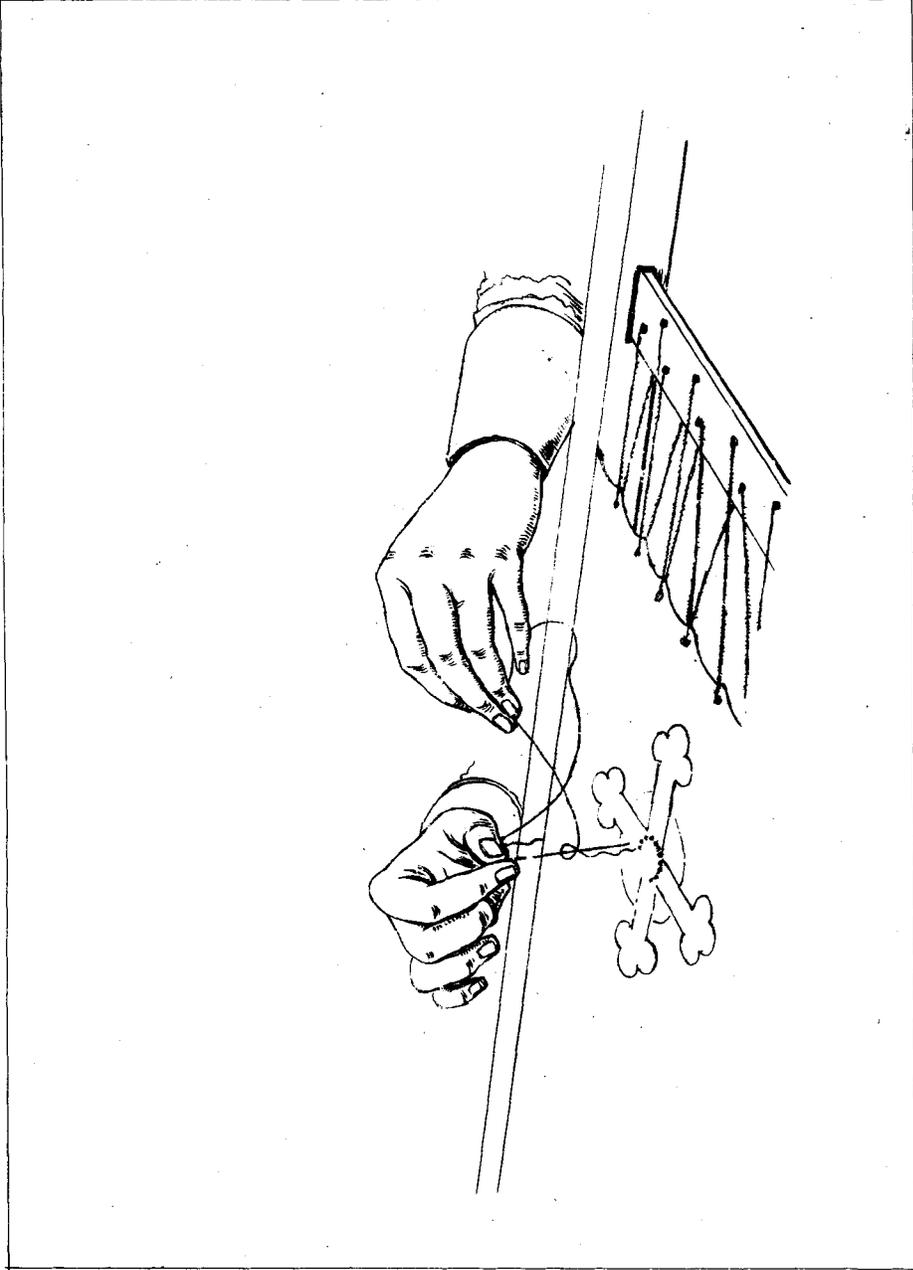
It is seldom that more than one hand is required *above* the frame for long-stitch embroidery. The same may be said of gold-bullion embroidery.

*Couching* is an operation for which one hand is generally necessary to guide either the gold or silk along the surface, whilst the other sews it down.

*Pearl-purl*, too, demands the entire use of both hands *upon* the work. In fact, nearly all edging cords require

FORMING A FRENCH KNOT.

PLATE 29



the same care. If at all limp, they must be guided as they are sewn, or they will, more often than not, spoil the symmetrical outline of the pattern.

But the employment of both hands upon the surface of the work, should not affect the good principle of using either hand alike freely for working the needle.

The same regard can be had to change of position, &c., by *sewing* for alternate periods first with the right, and then with the left hand.

*How to sit at the embroidery frame.*—To sit pressing or leaning the chest against the frame is not only highly injurious to health, but very inelegant.

The worker should fix the frame at a height that will enable her to reach and see her work without stooping, or even, if it can be avoided, bending her head. We direct the reader to Plate 19, where, from the position of the hands alone, enough is shown to illustrate a figure properly seated in the act of working at a frame.

The sketch was made from life, and the person who sat for it is an embroideress of long practice.

#### THE HANDS IN WORKING FLOSS SILK.

Smooth hands are indispensable to the production of *good* embroidery in floss silks; and every worker, no matter what may be her condition in life, should use *pumice* stone to her fingers, almost as frequently as soap.

Much of the disordered appearance we are sometimes

called upon to observe in floss work accomplished by amateurs, might be traced to the unfitness of the worker's hands. We hope not to be taken in an invidious sense when speaking thus of *amateurs*. *Professional* workers, or *bread-getters*, must necessarily execute their work on right principles, or they would find no sale for it.

Plain sewing will always leave the fore-finger, at least, more or less rough, and any one attempting to embroider in floss, with a finger of this description, before using the pumice stone, will experience no end of trouble in the management of the silk, and after all produce "fluffy," unsatisfactory results. Rings worn on the fingers, unless very smoothly set, will catch, and draw the silk into most mischievous confusion. Bracelets, also, are objectionable, for the same reason. In fine, any roughness on the hands, or even in the material of the dress, or projections of any kind about the person, or near the frame of the embroiderer in floss, are likely to spoil her work, and should therefore be removed.

To keep the skin free from undue moisture, which is an enemy to all silks, the hands should be washed in summer in *warm*, and in winter in *cold* water, and should be always thoroughly dried.

Some workers, whilst sitting at the frame, have a thoughtless habit of occasionally smoothing their hair, and touching the face with their hands. This should be checked, as the moisture, however slight, about the skin of the face, to say nothing of the grease from the hair, is imparted to the

fingers, and thence communicated to the silk, to remove its beautiful gloss, and render it soiled and worthless in the eyes of the connoisseur in embroidery.

#### PROPER IMPLEMENTS FOR CHURCH EMBROIDERY.

The above includes needles, pins, stiletto, scissors, thimble, and the *piercer*, for manipulating gold.

Walker's sewing needles, commonly called *sharps*, are decidedly the best for working every kind of silk.

Inferior needles have imperfect eyes, and such will not only remove all smoothness from the silk, but cut and destroy it before it is half used. As a rule, an experienced hand will choose a needle *very large* in proportion to the thread it is to carry, in preference to one smaller, and which a novice might imagine to be just the size.

We have often seen embroidery rendered truly laborious by the use of a small needle. Perhaps, two or three tugs necessary to jerk the silk through at every stitch, and the worker complaining of aching shoulders, and of the insurmountable difficulties of Church-work, and, not unfrequently, of the *coarse*, bad quality of the silk.

The total unmindfulness of the ease with which the last-mentioned grievance might be obviated, always reminds us of that great scholar, who, finding himself too warm, from his proximity to the fire in his study, rang for his servant to consult as to the best mode of putting the *stove* further back.

Our criterion for choosing a needle for embroidery is,—that we may be able to thread it *instantaneously*, and to draw the silk backwards and forwards through the eye, without the least friction or distress to the silk.

Long-eyed sharps are sold for *fancy* embroidery, but they are necessarily narrow and weak in the eye, and we entirely repudiate their use for Church-work.

ROUND-EYED sharps, from 7 to 2, are those most likely to be required for every kind of silk. The first principally for sewings; the latter for crochet and other coarse silks.

For embroidering with coarse twist silk, we highly approve of the drilled-eyed carpet needles, No. 20, made by Thomas and Sons, of the British Needle Mills, Redditch.

Nos. 8, 9, and 10, are the sizes used ordinarily for threading the different qualities of gold bullion. Fine silk cords may be drawn through the material by a large, sharp-pointed rug needle. Gold twist may also be conveyed by the same vehicle. In beginning to work the gold twist, the end should be just pulled through underneath, and then, when the twist has been sewn along the surface of the work as far as it is to go, it should be cut off to within an inch of the work, before being threaded in the needle,—to the eye of which this short end may easily be introduced, if the needle be first sent partly through the material on its way to the other side. By this mode the gold will be spared much friction, which in any degree is detrimental to it.

Very stiff or thick cords are to be treated in the same way, only, instead of being passed by a needle, they should

be sent through a hole pierced by a stiletto. Or, if it be found necessary to thread the end of the cord, a large *round packing* needle should be employed for the purpose. There will be no fear of these ends of cord ever coming through, if they be sewn by small, firm stitches on the surface of the material, immediately at the place where the end was inserted. This applies equally to all cords.

*Pins* are no insignificant item in the embroiderer's work-bag, for very little can be perfected without them.

The cardboard patterns for Modern Embroidery must, before sewing down, be laid in their right position by *pins*. The figures wrought in imitation of the Ancient Needlework are best arranged for transferring by *pins*. So, with Appliqué, every part of a design must be fixed accurately by *pins*, preparatory to its being sewn down. For all these purposes, only pins of the best make will properly serve.

*Kirby's short whites* may always be depended upon for quality. No larger size need ever be used. For very fine or delicate objects, about to be applied or transferred, we recommend *minikins*.

The stiletto is an implement of great value to the Church embroiderer. Motives for its use are constantly being suggested, in the progress of work of any importance. By the stiletto the stitches in Modern Embroidery are constantly regulated over the card.

In Appliqué, where edging cords are used, the stiletto is indispensable for passing them through the material; and in Mediæval-work it may be in frequent request for punc-

turing holes, which, in its absence, the scissors might be improperly made to do. We say *improperly* advisedly, since, scissors have usually angular sides, and accordingly will, in piercing, *cut* the material—a great evil, which the rounded stiletto cannot well be capable of. A steel stiletto is the best. The ivory implement, so common for satin-stitch embroidery in cotton, is not suitable for *frame* work.

Sharp, strong *nail scissors* are the only kind necessary for every requirement. They should be selected as large in the bows as possible, to secure the thumb and finger from hurt, in cutting out cardboard designs and textile materials for Appliqué. The points, too, should close well together, for the purpose of cutting up bullion, and for cleanly nipping the *pearl-purl* in two.

*Thimbles.*—Two thimbles are, of course, necessary for the worker who uses both hands. Plainly-made silver thimbles, with *smooth*, wide bands at top, are the best. A *new* thimble, in order to remove its roughness, should be used for some time at coarse, indifferent work, before being brought into request for silk embroidery.

The *piercer* is the little instrument by which the gold embroiderer regulates the tubes of bullion over the yellow thread, guides the *pearl-purl* edging, and arranges and controls the *passing*, whilst laying it down in different forms and patterns. The piercer is as essential to Church Embroidery as the scissors; indeed, it may be considered the factotum of the worker in gold.

It would also answer the purpose of the stiletto for silk

embroidery, but that it is not made so capable of piercing large holes for passing very thick cord. Amateur writers on needlework have sometimes called it a "*pincers*," an instrument to which it bears not the slightest resemblance.

The *piercer* is made entirely of steel, rounded, and pointed at one end like a small stiletto, and wider and *flat-sided* at the other.

It is to be had at Blackwell's, Bedford Court, Covent Garden, for 1s. We know of no other shop where the gold embroiderer's *piercer* is sold.

## X.

REMARKS ON GOLD—GOLD BULLION EMBROIDERY—PASSING—  
ITS USE ILLUSTRATED FROM PHOTOGRAPHS OF 13 OLD STITCHES.

**I**N most of our designs, where gold is directed to be used, *gold-colour* twist silk may be substituted. There can be no question as to the superior richness of the former; still there are often good reasons, apart from those of economy, why it should not be employed.

Although, as Miss Lambert says,—“if properly protected, gold and silver may be preserved without becoming tarnished for a number of years,” yet “exposure, under some circumstances, will be sufficient totally to destroy their lustre and beauty.” This is perfectly true.

An altar-cloth embroidered with gold may be used in a dry, well-aired church for years without any material change in its freshness; but let it be removed to a damp building, and probably, the gold will in a very short time become absolutely black.\*

*Gas*, too, is a great enemy to gold bullion; and all needlework enriched by the precious metal should be kept, as

\* The humid atmosphere of Ireland is most unfavourable to gold embroidery; so much so, as to make those who are conscious of it, extremely cautious in using gold or silver in needlework, where silk may be substituted.

much as possible, away from the hurtful influence of the effluvium.

Vapours of every description are prejudicial to manufactured gold. The very use of perfume about the person, or upon the handkerchief of the gold embroideress, will seriously injure the brightness of her work, in fact, may cause it to change visibly before it leaves her hands.

Again,—we have known, to our cost, individuals who could scarcely touch, or even approach, gold without tarnishing it, owing to some obnoxious exhalation from the skin. Such persons, however great their ability or taste for embroidery, should, upon conscientious principles alone, never apply themselves to *gold work*,—professionally or otherwise.

Some shades of green will affect the gold worked upon them most seriously. We are told that they are such as are produced by the aid of prussiate of potash, arsenic, and other pernicious minerals. Surely the dyes of former days must have been free from qualities so inimical to the materials brought in contact with them by the needlewoman, or we should not find, as we do, the gold still glistening on pieces of tattered embroidery, which have been tested by the vicissitudes of full five hundred years. But the metal also, in ancient times, must have been manufactured in a form *purere* than it is now; otherwise these old specimens of work would have blackened, long since, under the influence of damp, and gas, and other evils, which they have been necessarily exposed to in our age.

The different kinds of gold materials used in Ecclesiastical Needlework, are named,—*bullion, pearl-purl, twist, passing, tambour, spangles, and beads.*

Silver is manufactured under corresponding heads to gold, and is worked in precisely the same manner.

PASSING ; ILLUSTRATED BY VARIOUS STITCHES.—  
TAMBOUR THREAD, AND SPANGLES.

The particularly bright smooth thread by which nearly all the old work is enriched, is called *passing*. It is an exquisite material, formed of very finely drawn *silver-gilt* wire spun round a thread of yellow silk. That gold thread was not always made in this way we may find by referring to the earliest Scripture history ; which not only leads us to believe that it was used extensively in sacerdotal and other vestments, but also enlightens us as to the manner in which it was produced.

We read in the twenty-ninth chapter of Exodus, in the description of the ephod:—"And they did beat the gold into thin plates, and cut it into wires to work it in the blue, and in the purple, and in the scarlet, and in the fine linen, with cunning work."

Starting from this far-distant point, and advancing onwards, we can trace that, even to the decline of the Roman Empire, gold thread for embroidery or weaving was made of the pure, solid metal, without the addition of silk.

But no ancient relics of needlework, wrought with such

material as this, have descended to us; or, at least, they have not come within our knowledge.

The manufacture of gold thread, as known to us at the present day, is thus clearly explained by Miss Lambert:—

“A silver rod is encased in gold leaf, and this compound cylinder is then drawn into round wire down to a certain size, which is afterwards flattened in a rolling-mill. This flattened wire is then wrapped or laid over a thread of yellow silk by twisting with a wheel and iron bobbins. By the aid of mechanism a number of threads may be thus twisted at once by one moving power.

“The principal nicety consists in so regulating the movements that the successive volutions of the flattened wire on each thread may just touch one another and form a continuous covering. By the ordinances of France\* it was formerly required to be spun on flaxen or hempen threads.” Although all kinds of gold have been more or less employed in the sacred needlework of our ancestors, yet none appear to have been in such general requisition as *passing*.

In the Ancient Embroidery this gold thread was seldom pulled through the linen or other foundation, but was *couched, i.e.*, laid on the surface by being sewn down, one or two threads at a time, by stitches taken either somewhat irregularly, or, with such precision and method as to produce, by a series of them, a perfect diapered pattern of colour on a gold ground.

\* The finer kinds of work in gold and silver were “for a length of time best executed in France and Italy.”

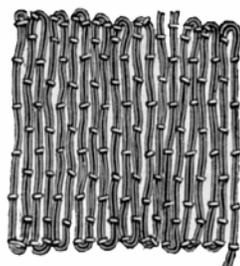
To these wonderful little stitches may be ascribed much of the beauty of effect for which the old work is remarkable.

Not only patience but great ingenuity must have been exercised in the production of these patterns on the gold; and judgment withal, since the sewing required, to secure the glistening thread on the linen, was studiously made as valuable to the whole in the way of *ornament as utility*.

We may *copy* the most elaborate of these stitch patterns with perfect ease; but it is a question if we could *invent* one of them, without an amount of thought which the necessity for rapid movement at the present day might altogether prevent.

Here is an example of Plain couching, commonly employed in ancient needlework.

No. 1.

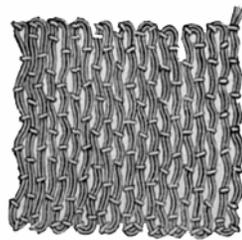


PLAIN COUCHING.

An exceedingly graceful effect is likewise produced by the *passing*, being couched in wavy lines. A process quite

as easy as *plain couching*, the worker having only to lay down the first line, duly undulated, to regulate the position of any number of rows.

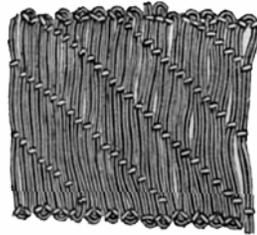
No. 2.



WAVY COUCHING.

Another mode of diversifying the couching stitches is to work them in diagonal lines.

No. 3.



DIAGONAL COUCHING.

Another is diaper couching, often used for representation of pavements, and frequently for back grounds to emblems, and figures of saints.

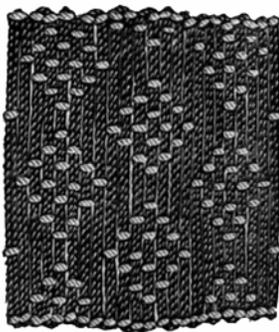
No. 4.



DIAPER COUCHING.

Diamond couching is very pretty, and useful for holding down silk as well as *passing* in the ornamentation of large fleur-de-lis, or other conventional forms. Our sketch is photographed from a pattern in three-cord silk. It is for a diamond of four stitches each way. The size of the diamond must be ruled by the dimensions of the space to be covered.

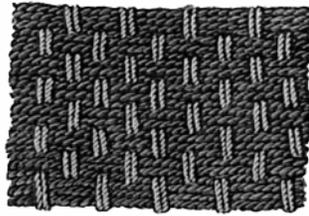
No. 5.



DIAMOND COUCHING.

The annexed is a good and expeditious stitch for a gold ground, for a large monogram, or other figure. Excellent also for a coarse twist silk ground, when it should be laid in rows of one colour, and sewn down with purse twist of a darker shade.

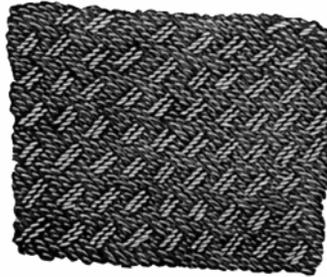
No. 6.



BROAD COUCHING.

The same stitch as the last, worked diagonally, is very effective.

No. 7.

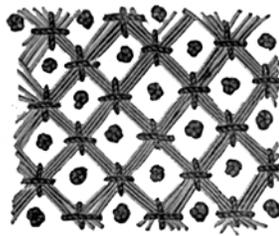


DIAGONAL, BROAD COUCHING.

The stitch shown here will be found very advantageous for covering a large space of ground with a diapering of needlework. Or it may be used only as a border to

enclose a plain ground, as for the large Cross of Reredos, on Altar No. 8. It is most perfect when represented by lines of *passing*, caught down at their intersections by a cross of crimson or other bright-coloured silk. The dots in the centres of the squares may be either gold beads or French knots.

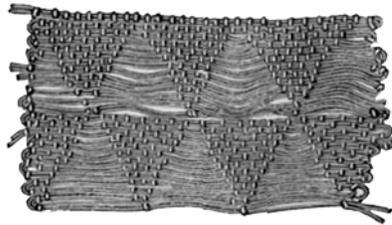
No. 8.



LINE AND CROSS DIAPER.

The beauty of this pattern, we fear, cannot be appreciated in a black-and-white engraving. Although faithfully photographed from a piece of work, couched in

No. 9.



SHELL-DIAPER COUCHING.

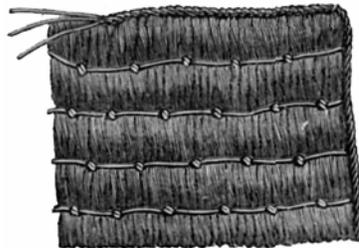
passing with bright-violet silk, yet it falls far short of the original. It is well suited for parts of a conventional

flower on a large scale, as the bulbs of lilies on Plate 10, Design 6.

The reader will see by what simple means this pattern may be accomplished. The only care to be observed in working it, is to leave the lines of gold somewhat loose between the stitches, so that an involuted cone may be the result.

Sometimes large leaves, spaces in scrolls, draperies of figures, or fore-grounds, are covered with long loose lines of coloured floss silk, secured at intervals by single threads of *passing* laid across. We show also in this illustration the effect of a piece of *gold twist*, sewn round the edge of a figure.

No. 10.

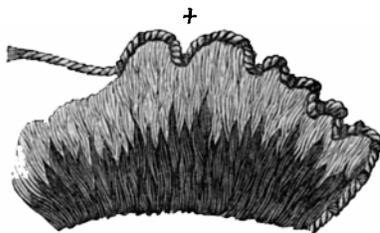


FLOSS, LAID WITH PASSING.

In this engraving is represented the simple *Long-stitch*, upon which principle all floss-silk embroidery is wrought. This sketch is from the petal of a flower worked in two distinct shades of blue, and edged with amber crochet-silk, sewn down with white. The light shade is to be used first, commencing from the outer edge of the centre of petal,

and working first to one side and then to the other. Then the dark shade to be worked in like manner *downwards*.

No. 11.



LONG-STITCH EMBROIDERY.

We here illustrate a scroll in *Twist-stitch enriched by passing*. By working stitches, of an *equal* length, one behind the other on an even line, this effect is produced. The *passing* is laid down after the silk scroll is worked.

No. 12.

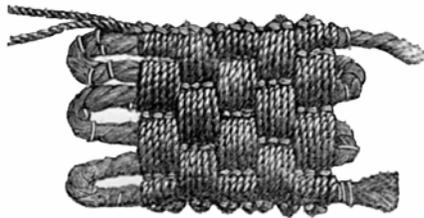


TWIST-STITCH SCROLL ENRICHED BY PASSING.

The *Basket-stitch* is one of the richest and most ingenious of the old stitches. It is very successful for straight borders, or for the raised parts of a conventional crown, a large monogram, or for any pattern of a formal outline

where a plaited and interlaced effect is the aim ; but it is a mistake to use it in arabesques or scrollage of any kind.

No. 13.



BASKET-STITCH.

We once saw a very graceful renaissance design on a large scale, completely ruined, by the introduction of this stitch by a person who was a beautiful mechanical worker, but devoid of either judgment or taste in the use of her stitches.

For the working of a *border* in Basket-stitch any even number of rows of twine, from *four* upwards, must first be sewn firmly down upon the framed foundation, and over these the gold is to be carried two threads at a time.\*

The worker commencing by taking two threads of *passing* and stitching them down, first over *one* row of twine ; then over *two* rows ; and over two again, till the single row at the opposite side is arrived at.

Any number of threads may be carried across in this manner before altering the arrangement of sewing down,

\* Only for *borders* is it necessary to lay down the rows of twine in even numbers.

according to the width decided upon for the divisions of the plait. We will suppose, as in the engraving, that six threads, or three layers, of *passing*, have been turned backwards and forwards, and caught down precisely alike,—the gold is then to be sewn over *two* lines of twine, *each* time, from side to side of the border for *three* layers more, and so *alternated* to any extent.

Medium purse-silk is best for sewing down the gold, and a close, firm twine, after the make of whipcord, should be used for the lines. The thickness of the twine must be governed by the size of the figure, or space, the basket-stitch pattern is considered suitable to cover.

To make the directions for this stitch comprehensible in writing, we are aware is a very difficult matter, but we hope to have rendered them perfectly clear by the illustration.

It was photographed from a border pattern worked in coarse crochet silk.

*Passing* is to be treated precisely similar.

The border must be completed on each side by either a gold or silk cord; or, an edging of some description to conceal the looped ends of the *passing*; which, it should be observed, are not pulled through, but turned backwards and forwards as evenly as possible.

When the basket-stitch is employed to fill up a form in a conventional flower or other design, the *passing* is sometimes pulled through instead of *turned upon* the surface. It is well to avoid this if possible, as the gold is liable to work off the silk by friction, and great waste is the conse-

quence, for an impoverished piece of thread must never, upon any account, be used.

*Tambour* is a gold thread precisely similar to *passing*, but of the finest and most delicate quality. It is also very flexible, and may be easily pulled through the material,—as silk. In elaborate designs it may be used, in preference to *passing*, for *streaking* and working upon silk embroidery.

Spangles are made of two kinds, *flat* and *concave*. The latter are in the most general request for Church-work. They are made of various sizes, so that they may be arranged in gradations for enriching scrolls, &c.

Messrs. Johnson, of 10, Little Britain, London, supply all the *gold bullions*, *twist*, *pearl-purl*, *passing*, *tambour*, and *flat spangles* at 10s. per ounce. The *concave spangles* are 12s. 6d. per ounce.

#### GOLD BULLION EMBROIDERY.

Patterns to be worked in gold bullion are to be prepared the same as those for modern Church Embroidery, in every respect but one, *viz.*:—that instead of raising the work with twine, *yellow carpet thread* is to be employed. From a skein of this, as many threads are to be drawn, placed evenly together, and then sewn down on the card, as the worker may deem sufficient for placing the design in good relief.

Gold bullion for embroidery is of three different kinds—called *rough*, *smooth*, and *checked*.

The *rough* works very richly by itself; but the *checked*,

which is all glitter, is often blended with the *rough*, and with excellent effect. If used together it should be somewhat as follows—*three* rows of the *rough* and *two* of the *checked* alternately, till the letter or figure is covered. After the same manner the *bright* may be introduced instead of the *checked*; or the *three*, as is frequently the case, may be called into requisition for one piece of work, with admirable results.

Gold bullion is made in lengths of rather more than thirty-six inches, of fine wire, twisted to form a round, elastic tube, which may be pulled out to any extent. On this account the greatest care has to be observed in using it. It should be handled as little as possible, and is to be threaded in lengths, like bugles, and laid over the *surface* of the design; any attempt to pull it through to the other side of the material, will immediately elongate and draw it to a mere wire, thereby rendering it quite useless.

Gold bullion is made of different sizes; that best suited for designs which are not very minute, will just admit of a Walker's needle, No. 9, threaded with sewing silk, being easily passed through.

Two qualities are made,—“best” and “copper;” we ignore any but the “best” for Church-work. It is 10s. per ounce.

Upon a small square of thick dark cloth the bullion is to be cut with sharp nail scissors in various lengths, which when threaded should pull over the raised foundation and enclose the edges of the card as though actually worked

through the material. The cloth, with the gold cut in lengths upon it, is to be laid on the frame before the worker, and from it each piece of bullion is to be picked up separately on the point of the needle, and run down the silk to its appointed place. The needle is then to be passed through the material at the opposite edge of the cardboard, and the tube of gold will remain over the surface of the yellow thread.

The art of quickly selecting from the cloth each piece of gold of the exact size required, must to a certain degree depend on the accuracy of the worker's eye, as well as upon practice. Upon no account must the pieces of bullion be cut *short*; while to be a trifle *longer* than the space they are to be carried over, is rather an advantage, for they will pull down the more firmly over the stuffing.

Fine yellow sewing silk, *waxed* and *doubled*, is best for threading the bullion. The hand, in working it, must be drawn gently and firmly, as each stitch is laid down, regulating one against the other, by the flat end of the *piercer*.

*Pearl-purl* is generally used for edging bullion embroidery. It is a gold cord of a beautiful manufacture, in effect like a row of closely strung beads. Being made upon the same principle as the bullion—*i. e.* of twisted wire—it must, like the bullion, be carefully handled, laid only on the surface, and *never* pulled through. It should be sewn closely round the figure with *single* yellow silk, well waxed; each stitch being made to conceal itself through the separation in the twisted wire. *Pearl-purl* is the same price as

bullion—10s. per ounce—but being made of a much thicker wire, it weighs heavier, and is in consequence more costly.

It is frequently used to edge conventional designs worked in any coloured *silks*: it forms an exquisite outline, and is a marvellously improving auxiliary.

Gold twist is a cord of more ancient manufacture, and less costly than *pearl-purl*. It is either fine or coarse, according to the number of threads employed in forming it. In the old work it was frequently made to edge the gold draperies of figures. As for instance;—in the representation of a bishop, or saint, we find the cope couched in horizontal lines of *passing*, and outlined with *gold twist*. Also, in figures of angels, gold twist was often used to streak, or mark the dividing lines in the floss-embroidered, richly-coloured wings. Or, in fact, *gold twist* was always used in lieu of *passing*, where the latter would have been too fine for the production of a desired effect. It should be sewn on with fine gold silk, by stitches taken slantwise, with a view to concealing them in the interstices of the twisted cord. Gold twist may be bought by weight, and is the same price per ounce as other gold. For an example of this material as an edging cord,—see page 145.

Mr. Helbronner has favoured us by specimens of gold of different kinds for Church Embroidery, which, he assures us, are of as pure metal as any manufactured in ancient times. We gladly give publicity to this assertion, and leave our readers the option of using the gold, which is 16s. per ounce, in preference to that previously named.

## XI.

*EMBROIDERY SILKS—DIRECTIONS FOR LONG-STITCH EMBROIDERY—FRENCH KNOTS, WITH PRACTICAL ILLUSTRATION.*

THE various kinds of silk, employed in all Ancient and Modern Embroideries, are denominated—*floss*; *Dacca*; *Berlin*; *three cord*; *crochet twist*; *purse silk*; and *sewings*.

FLOSS was the silk principally employed in the best specimens of Ancient Work. Laid in perpendicular lines of arbitrary and effective shades, and kept down by rows of fine gold thread, placed crosswise, it was made to represent the draperies of figures, a canopy, a tessellated pavement, or the attributes of some saint or martyr. Split very fine, it was used for the flesh and hair; and either a thick line of it was laid down to edge the subject finally, or, it was used instead to sew down rows of fine twisted silk, many of which, laid together, formed a compact outline to the embroidered figure. We may be able to conjecture only as to the original *colour* of the faded and mysterious shades of some of the work of the middle ages; but we may decide, without error, that the *material* was *floss*. Likewise, in nearly every flower and ornament in Mediæval Embroidery,

floss silk is the foundation of its brilliancy ; and gold thread, *i.e.*, "passing," its enriching, and refining adjunct.

DACCA silk was originally manufactured at Dacca, once the capital of the province of Bengal ; hence its name.

It is a kind of *floss* ; so made, that it may be readily divided into two filaments or plies, which may be again subdivided into threads as fine as need be, for the delineation of the most delicate portions of a design, such as the features and hair of a human figure. The thick *floss*, we have previously described, may also be split into filaments, but not with the same smoothness or facility as Dacca silk. The latter, too, is dyed in closer and more numerous shades than the former, which is an especial advantage for the perfect representation of flesh tints in figure work.

Dacca silk is made in France, as well as here, but, writing only as practical people, and apart from prejudice, we must acknowledge the superiority of the English manufacture, for all the finer kinds of embroidery. It is easier to split, softer to work, and much more glossy than that of France.

Formerly our colours were not so brilliant, nor our shades as many, or as consecutive as the French ; but we have paid greater attention to these particulars latterly, and the result leaves us no excuse for giving a preference to foreign silks, for even the most florid designs in needlework.

BERLIN silk, is a material of a smooth, loose twist, manufactured originally for the embroidering of shawls, dresses, &c.

By degrees, it is superseding the old Mitorse silk, which

is so unequal, dry, and harsh in quality, that only the most skilful workers can produce by its means, perfect examples of *even* embroidery.

Berlin silk is admirably adapted for the execution of scrolls and leaves, designed for flat masses of colour. It may be had in every colour and shade.

THREE CORD is a close-twisted silk of three plies, which, when properly worked, simulates gold bullion better than any other.

Here again the Church needlewoman will do well to patronize the native article, for, although the French gold-colour three cord is dyed of excellent shades, yet the silk is not so pliable or so glossy as ours. The English dyes are excellent, and some of them less likely to change than those of our neighbours.

There is an *apricot* shade, of dead gold colour, which the French have a great liking for; it is a lovely tint, but not lasting, and any work executed in it, will, by mere exposure to the air, to say nothing of *light*, turn nearly white, in a short space of time. This peculiar shade should therefore be avoided, and the more yellow, metallic-looking hues chosen; they are quite permanent, and resemble the gold itself, as nearly as possible.

Nearly all colours, as well as that of gold, may be procured in this silk; but the shades are farther apart than in the Dacca and Berlin silks.

CROCHET TWIST is also a silk of three plies, but coarser, and less tightly twisted than the *three cord*. It is most

useful in the execution of designs on a large scale, embroidered in imitation of gold; where it may be successfully worked either in modern embroidery over card, or laid down by small stitches of purse silk, as in illustration of "diamond couching," page 142.

CROCHET TWIST is also a good substitute for cord in edging Appliqué, and embroideries of different kinds, as see page 146.

According to circumstances or taste, it may be laid down either single or double, by stitches taken at equal distances, as seen in the floss outlines of the Ancient Work. It is made in many brilliant colours.

PURSE SILKS, owing to their exquisitely regular twist, are employed in many ways by the modern Church embroiderer. They are made principally in three sizes, called *coarse*, *medium*, and *fine*. The former is suited for small Monograms or other designs, where three cord would be too thick, such as are wrought on alms-bags, sermon-cases, book-markers, &c.; the latter is very good for couching crochet silk on an even surface; and the medium best for any purpose where a strong even silk of a moderately fine quality is desirable.

For *Basket Stitch*, see page 147, *medium* purse silk should always be selected; as the pull of the hand, necessary to draw the silk down between the rows of twine, demands strength, such as might be obtained from a coarser material, but at the risk of producing too clumsy a stitch.

SEWING SILKS vary so considerably in quality, and are

employed for so many different purposes, that we deem it necessary to remind our readers, that there is but *one first class* quality of sewing silk, to be used to the exclusion of every other, for ecclesiastical needlework. The best way to buy it, especially the gold colour, which is always in request, is in hanks ; they differ in size from half an ounce to an ounce.

Drapers' sewing silk is worthless for Church-work ; and the small reels in boxes, so invitingly arranged in shades, and sold at a penny each, are mere fallacies for anything but braiding pen-wipers and slippers.

Most of the *passing* in sacred embroidery is couched with good *sewings* ; and the numberless other ways in which it is employed, constitute it a very important material to the Church needlewoman.

Of every description of embroidery silk which we have enumerated, we consider Messrs. PEARSALL the best manufacturers. They are wholesale dealers, therefore do not undertake to sell to private individuals ; but we recommend the house of Mr. Helbronner, 265 Regent Street, where we are assured that all goods made by the old-established firm of Messrs. Pearsall will be conscientiously supplied.

APPROVED MODES OF PROCEEDING IN LONG-STITCH  
EMBROIDERY.

There are different methods—they cannot be called rules—of laying the stitches in embroidery.

Patterns to be represented in shades of *floss* mostly partake of florid and irregular outlines, which may be wrought in as many ways, as there are needlewomen of taste and judgment to exert their skill upon them.

We may, however, safely advise a few principles to start upon, which will refer to nearly every object for Mediæval Embroidery.

The upper side, upon which the light falls, of any flower or form, should be always worked in the lightest shade.

*Stems* should be of a light or medium shade, but never very dark.

The shades in scrolls, leaves, and conventional forms, should be few, and arbitrary, *i.e.*, clearly distinct from each other.

The shades in draperies may be of any number, but the high light, should always be full four degrees *lighter* than the shade worked against it.

As all things describe a wider space on the outer than the inner side, the stitches in embroidery should be taken from the outside edge, and directed towards the centre.

If the figure be of equal sides, the first stitch should be taken in the very centre of the edge, and first one side and then the other worked *from* this stitch. An example of

this principle is given in the illustration of "long-stitch embroidery," page 146, the little cross denoting where the first stitch should be taken in such a form. The light shade being worked *first*, half way down the petal in stitches close and even along the edge, but irregular and ray-like towards the lower end, in order that the darker shade may fall in streaks between. Otherwise, a hard, even line through the petal might be the result of the shade. An error too palpable to require further comment.

In working leaves and scrolls, the stitches should always be taken in a slanting direction, as in illustration of powdering sprig in progress, Plate 18.

The edges of leaves are usually worked first, and the dark shade filled in to the centre vein afterwards—gracefully *streaking* the *light*, as we have before observed. To embroider *shaded* objects in *straight* stitches on the *satin-stitch* principle is *wrong*, and at variance with the rules of Nature, as well as Art.

Veins of leaves, whether of gold or silk, should always be worked last; and where a scroll of *passing*, or other kind of gold, is carried through a leaf, as in the illustrated example just named, it should not be wrought till the silk embroidery is perfected. Edging the needlework should be the *final* operation; and it should be executed with great care, for a clumsy outline will seriously affect the value of either the most elaborate *couching*, or the finest embroidery in long stitch that was ever done.

*Hints for Modern Embroidery.*—As Modern Embroidery

has usually cardboard for its foundation, and is seldom executed in more than one shade of gold, or other coloured silk of twisted make, we find little to say respecting the manner of effecting it, save as regards regularity in laying the stitches.

*Straight* stitches are more allowable in this style of work than in the ancient embroidery; at the same time, where the form or figure will admit of the slanting principle, it will be best to adopt it.

In *twist* silk work there can be no "dove-tailing," or filling up gaps by extraneous stitches, as in floss embroidery; every one must be laid side by side evenly and regularly as gold bullion, the point of the piercer being as frequently, as advantageously, used for keeping each in its place.

The usage of the silk demands great care in working. The hand must be drawn up and down with constant regard to the *twist*, so that one stitch may not appear to be made of either a looser or tighter quality of silk than its neighbour; upon such precision depends the principal merit in the execution of Modern Embroidery over card.

The instant a needleful of silk begins to appear either dull or distressed, it should be discarded, and a fresh one taken. It is false economy to persist in using up every inch of silk, at the risk of producing unseemly work.

A large-eyed needle is a great preserver of the silk.

Too long a needleful of embroidery silk of any kind is an error, but of *twist* silk especially. An accomplished worker will never thread her needle with a length exceeding

27 inches. By the time this is nearly worked up, it will begin to show evidences of friction, and should be replaced. A longer length would suffer at the same juncture, therefore there is nothing to be gained, but a great deal wasted, by employing it.

#### FRENCH KNOTS, WITH ILLUSTRATION.

A French knot is, at the same time, one of the easiest things to make, and one of the most difficult to describe.

No stitch is, in its place, prettier or more useful; and believing a thorough knowledge of it essential to the Church embroideress, we give an illustration of the position of the hands in the act of forming it.

Only in a frame can these knots be made perfectly.

The needle is first brought up through the stuff at the exact spot where the knot is to be; and the thread of silk is taken and held midway between the work and the needle, by the left hand. Whilst the silk is thus held, the right hand twists the needle round it, forming a loop, which is then slid down to the point of the needle, which is again passed through the stuff, nearly at the same place that it came up. By the right hand it is drawn underneath, the left retaining its hold of the silk whilst it passes through, and until the loop settles into a secure knot on the surface.

French knots are increased in size according to the number of times the silk is twisted round the needle.

When properly made, they should be like beads. In the

mode of holding the silk in the left hand, while the loop is forming into a knot, consists the art of making this stitch deftly. Any one desirous of excelling in it, would do well to practise it on some indifferent material for a short time; after which correct manipulation must follow.

In working small Crosses over cardboard it is sometimes difficult to carry the stitches neatly over the *centre*, but a cluster of French knots may be made very readily, and, by contrasting with the smooth surface of the embroidery, will greatly improve the effect of the Cross. The centres of some flowers may be beautifully wrought in these knots in a succession of shades.—Commencing with an outer circle or line, of either the lightest or darkest shade, and filling in, row after row, with the other, and consecutive shades.

For the anthers of flowers, these knots are also very rich.

The Chinese are celebrated for executing large pieces of work entirely in French knots, than which anything more elaborate in effect cannot be conceived.

## XII.

*TEXTILE FABRICS FOR ROBINING THE ALTAR—CORRECT CHURCH  
COLOURS AND SHADES.*

**T**EXTILE fabrics for the Church, whether they be ornamented with needlework or not, should be of the very best ; and better than, if not different to, any material employed for dress, or other secular purpose.

The terms *common* and *cheap*, should never be heard with reference to any article required for the adornment of the House of God.

We are aware that all churches have not alike available funds for decorations ; but when we consider that an altar-cloth of even a perishable quality, in the hands of a careful sacristan, may last ten years without necessity for renovation, it seems unaccountable that there should be any difficulty experienced in raising the few pounds requisite for the purpose. Should the mission be very poor, surely an appeal made once in ten years to the Christian worshippers in more prosperous districts, would meet with a response sufficiently generous to enable the clergy to keep,

at least the apparel of the Holy Sanctuary, in some degree worthy of its name. Velvet is the richest of all materials for altar coverings.

Our own Spitalfields velvets are unexceptionable, and preferable to those of either Genoa or Lyons. They are now to be had of 48 *inches wide*, of two qualities—One 88s. per yd. the other 65s. per yd. No velvet can possibly be made better than the first. The latter is also excellent, and may, under certain circumstances, be worthily substituted for that of more costly manufacture. The high price of these velvets may startle the reader at first, but it must be observed that they are more than twice the width of the best Genoa velvets, and are fabricated in the richest and most durable manner.

We estimate that an entire altar of ordinary dimensions may be covered by either of the qualities above named, for in the one case, 30*l.*, and in the other 25*l.*: including fringe and lining. This is irrespective of any embroidered decorations. The cost of such being quite beyond calculation. If they are gratuitous, as is usually the case, like all works of love, time, ingenuity, and costly material, may be expended upon them without limit, in proportion to the zeal, ability, and means of the donor. If on the other hand, they are the result of paid or professional labour, they of course differ in value, as they are made, elaborate, or the reverse.

*Repp silk*.—Next in beauty to velvet, for altar coverings, is a thick grained silk called *Repp*. It is made expressly

for the Church, and of the purest silk. Mixtures of cotton or worsted with silk, such as are used for domestic furniture, are to be avoided. Apart from their inappropriateness, they wear badly, and are never *even* in colour.

It is usual to overhang a frontal of Repp silk with a super-frontal of velvet. An Altar may be clothed in this way for 15*l.*, or for 20*l.*; according to the quality of the materials.

Church Repp silks are made of 27 inches wide, in crimson, green, violet, and white, at 22*s.* 6*d.* per yd. Or they are made of a somewhat inferior quality, of 24 inches wide, at 16*s.* 6*d.* per yd.

*Utrecht velvet* is a material often used for Church draperies, as less costly than silk velvet, and more seemly than cloth.

The former cannot be disputed, the latter is a matter of opinion. As a ground for embroidered designs, Utrecht velvet is such a particularly obstinate fabric to manage, that we recommend our readers to reflect a little, before they decide on placing work of any elaboration, or beauty of outline on such a surface, in preference to silk velvet, Repp silk, or cloth. The English-made Utrecht velvets are not good. The only foreign quality fitted for ecclesiastical purposes is 13*s.* per yard, and 24 inches wide.

An Altar-cloth of this material may be made complete for less than 10*l.*

*Cloth.*—Broad-cloth of the very best kind is manufactured in the correct canonical colours, of 6 feet wide, at

21s. per yd. With such, it is quite possible to cover the Altar handsomely for 6*l.*; or at the most, for 8*l.*

*Holland for lining Altar-cloths.*—Various linings are used for Altar-cloths—such as the woollen stuff called *tammy*, the twilled mixture known as Coburg, unbleached calico, and holland. The latter may be said to obtain the preference, as the two first-named give encouragement to moths, and unbleached calico has a tendency to collect dust. Red holland is made for lining crimson covers; no other colour but this, with the ordinary brown shade, is kept by Church furnishers.

The most approved quality is 1s. 6*d.* per yd.

*Church fringes.*—The *correct* fringes for altar and other hangings, are those made in spaces of different colours, any or all of which are included in the needlework, as well as the ground of the cloth. Should one colour in the fringe be chosen to predominate over the others, it should be that of the actual fabric forming the cover. The divisions with the principal colours may be from 3 to 4 inches wide. Where black is introduced it should occupy only about the space of an inch, and should be placed *between* the prevailing rich colour, and gold, or gold silk.

The fringe at the bottom of an Altar-cloth may be of any depth; it is 4 inches, ordinarily. The fringe for the super-frontal must be less deep than that of the frontal—where the latter measures 4 inches, the former should be 3 inches, but they must both be of the same make, and order of colouring.

We have frequently seen a fringe sewn round the top edge of the Altar-cloth, where there has been no super-frontal. This is altogether wrong. The origin of fringe was the ravelling out of the *material itself*, as a graceful pendant to any drooping form. Fringe, therefore, cannot be held consistent at the top edge of anything. The same argument favours the necessity for employing the principal colours used in the ground and needlework in the fringe; as it affects to be the untwisted threads of the whole cloth.

Where there is no super-frontal, and a finish is desirable at the upper edge of the cloth, a thick silk cord is the proper thing to sew round it.

Tied fringes such as we have described for pulpit-hangings, are the richest for Altar-cloths, but to be handsome, they must contain a large amount of silk, and are in consequence, very expensive. None suitably full, can be made for less than 12s. a yard.

Not inferior to the above, in quality of material, but in make alone, is a fringe very extensively used, and upon no account objectionable. It is a spaced fringe made of soft three-cord silk. That of 4 inches wide is 8s. per yard.

That of 3 inches wide, 6s. 9d. per yard.

Our estimate of the cost of all materials named in this chapter, has reference to those furnished by Messrs. Jones and Willis, Great Russell Street.

## COLOURS FOR THE APPAREL OF THE ALTAR.

*Crimson.*—All the modern hues of crimson, such as *magenta*, and *solferino*, are to be avoided in the selection of the Church colour. The proper shade has always a dash of scarlet in it, and is more brilliant and permanent than any of the blue tints which have lately been so much in vogue for domestic decoration.

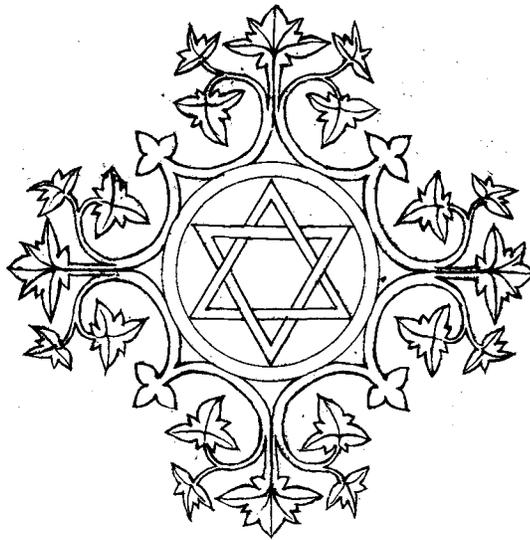
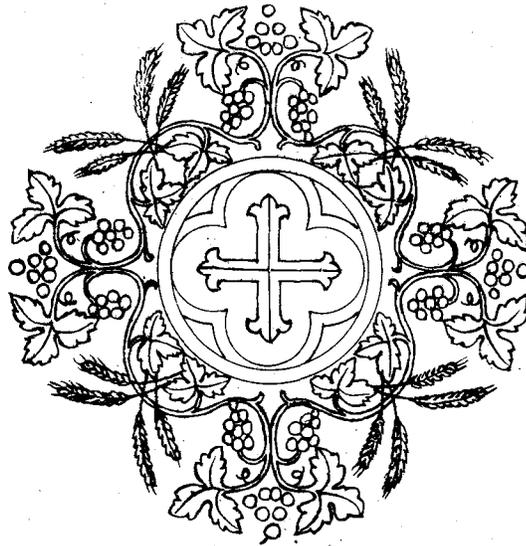
*Green.*—The correct shade of green for clothing the Altar, is a pure bright emerald, with less of blue than yellow in it. It should be such as will harmonize well with gold and red, and upon which blue may be worked without detriment.

All these qualities may be proved, by simply placing several skeins of gold, red, and blue silks, upon different hues of green, and marking the effect, before deciding upon the material.

This test will answer well, for every colour about to be chosen as a foundation for needlework.

*Violet.*—The safest shades of violet, by which we imply those that are not likely to fade, are of the full deep amethyst; or the exact hue of the dark glowing purple, in a choice heartsease.

As violet is only used by the Church in penitential seasons, it should never be selected of too light a tint. All the new mauve shades are to be avoided; they have too much light in them, and impoverish every other colour which approaches them.

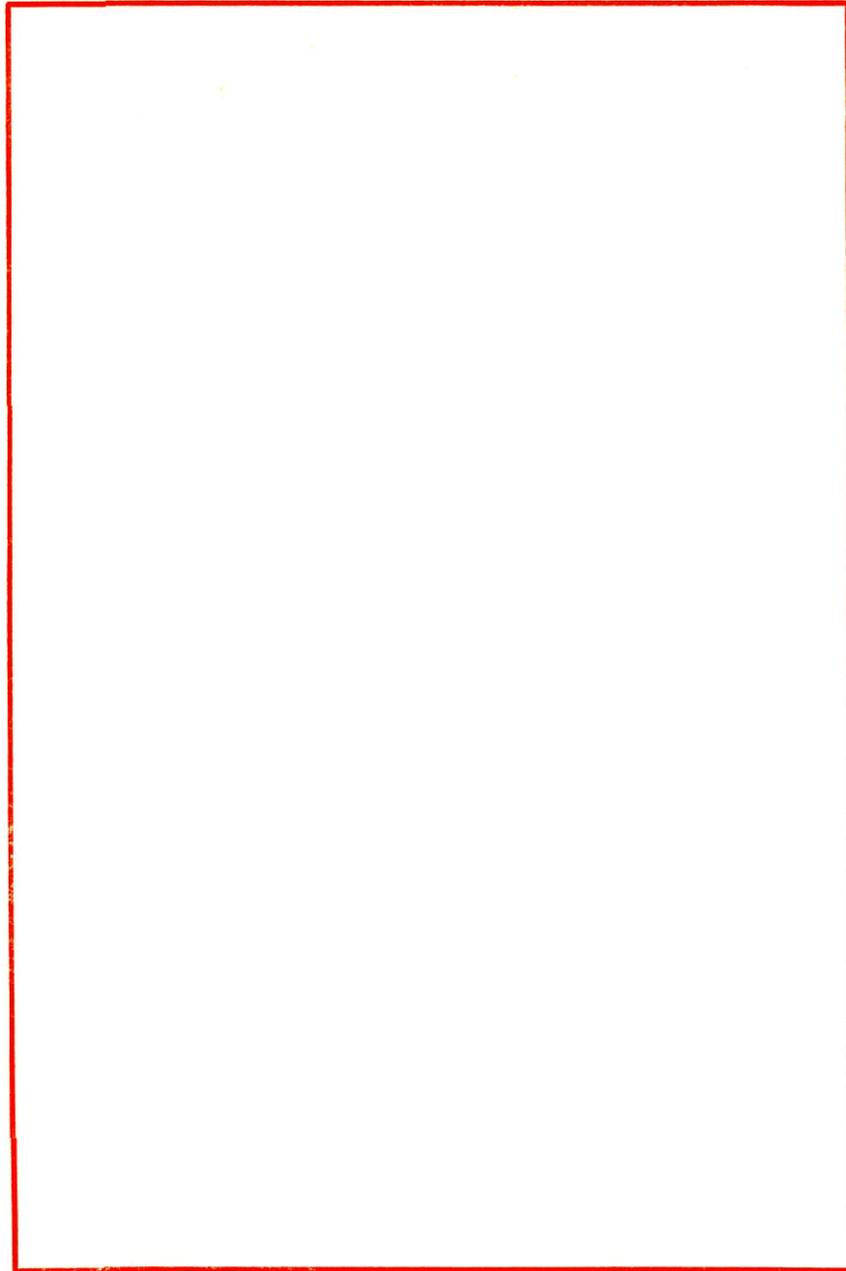


*Blue.*—Blue, excepting in those Churches where festivals of the Virgin, and such of the Saints whose colour it is, are commemorated, is less in request for hangings than the colours already enumerated. The clear celestial Blue is that of Our Lady. It should be of that full shade which will mix freely with white, without losing any of its richness.

Until within the last twenty years, a Blue Altar-cloth was as general as one of crimson. The shade was, what we should now call, *dark* Mexican blue, with rather less of purple in the colour.

*White.*—White Altar-coverings, are principally made of Repp silk. It should be always of the *creamy* white shade. The blue-white tints are poor and paper-like in effect.

Amongst other beautiful materials for Church-work, we have lately had our attention called to some Levantine silks, which have been manufactured, expressly for the house of Mr. Helbronner, in imitation of the old damask, used for sacerdotal purposes. The fabric is somewhat too thin for Altar-cloths. We are told that it is at present most in request for vestments: that particularly old, rich shade of cream colour, like unbleached silk, has been produced with great exactness, and, as a ground for needlework, is unexceptionable.



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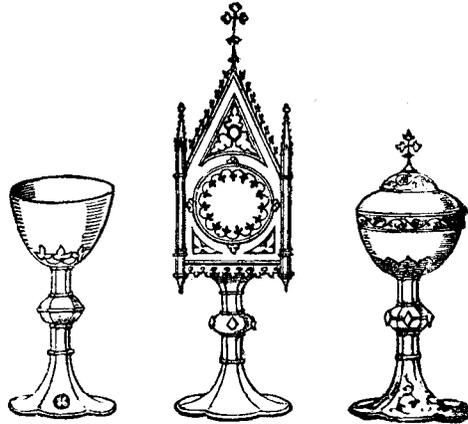
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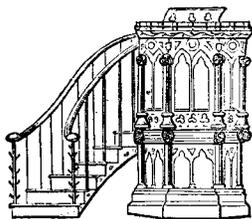
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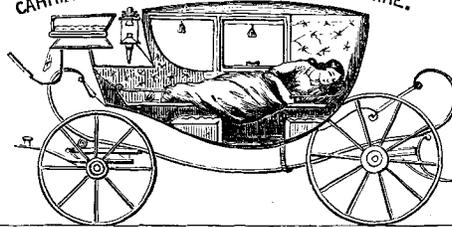
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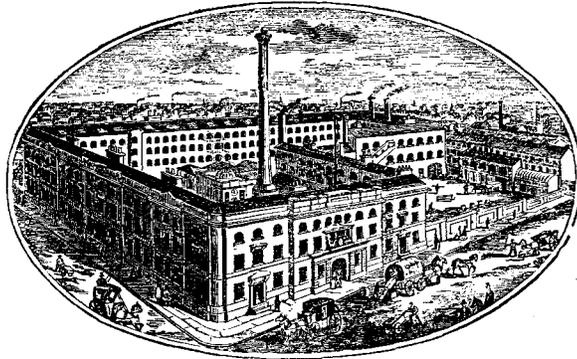
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