

PLATE XIII

DRESS TRIMMING

Front of a dress trimming for H.R.H. the Princess Elizabeth of Roumania. Attention should be called to the curious art of the centre where the work has been entirely done with the shuttle. The edging is in silver.

Description by the Queen.—Bodice tatted in fine white silk for my niece Elizabeth of Roumania. Front and back are made with one uninterrupted thread. The lace stitch in the middle is also done with the shuttle and the same thread.

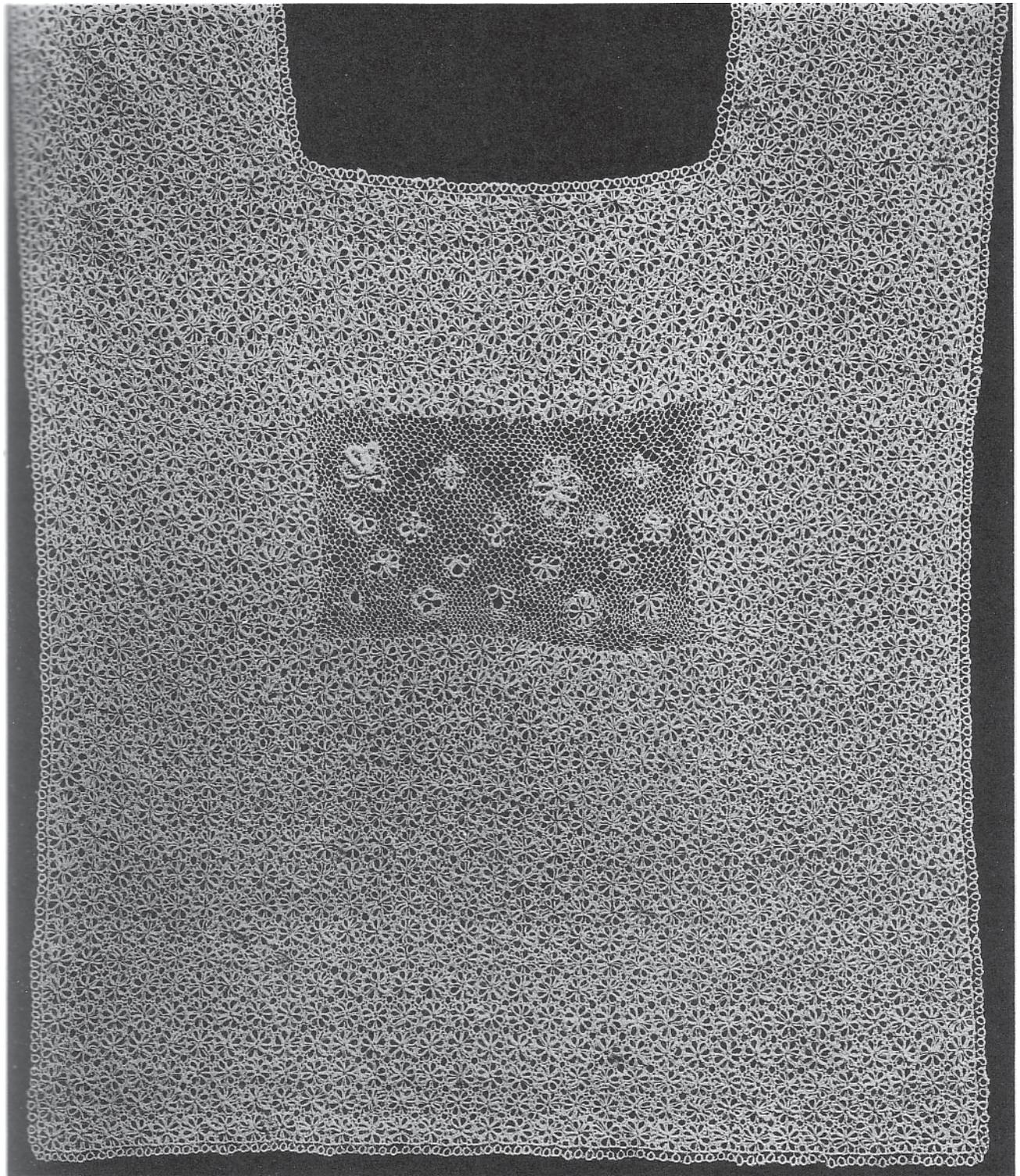


PLATE XIV

DRESS TRIMMING

The back of the same bodice.

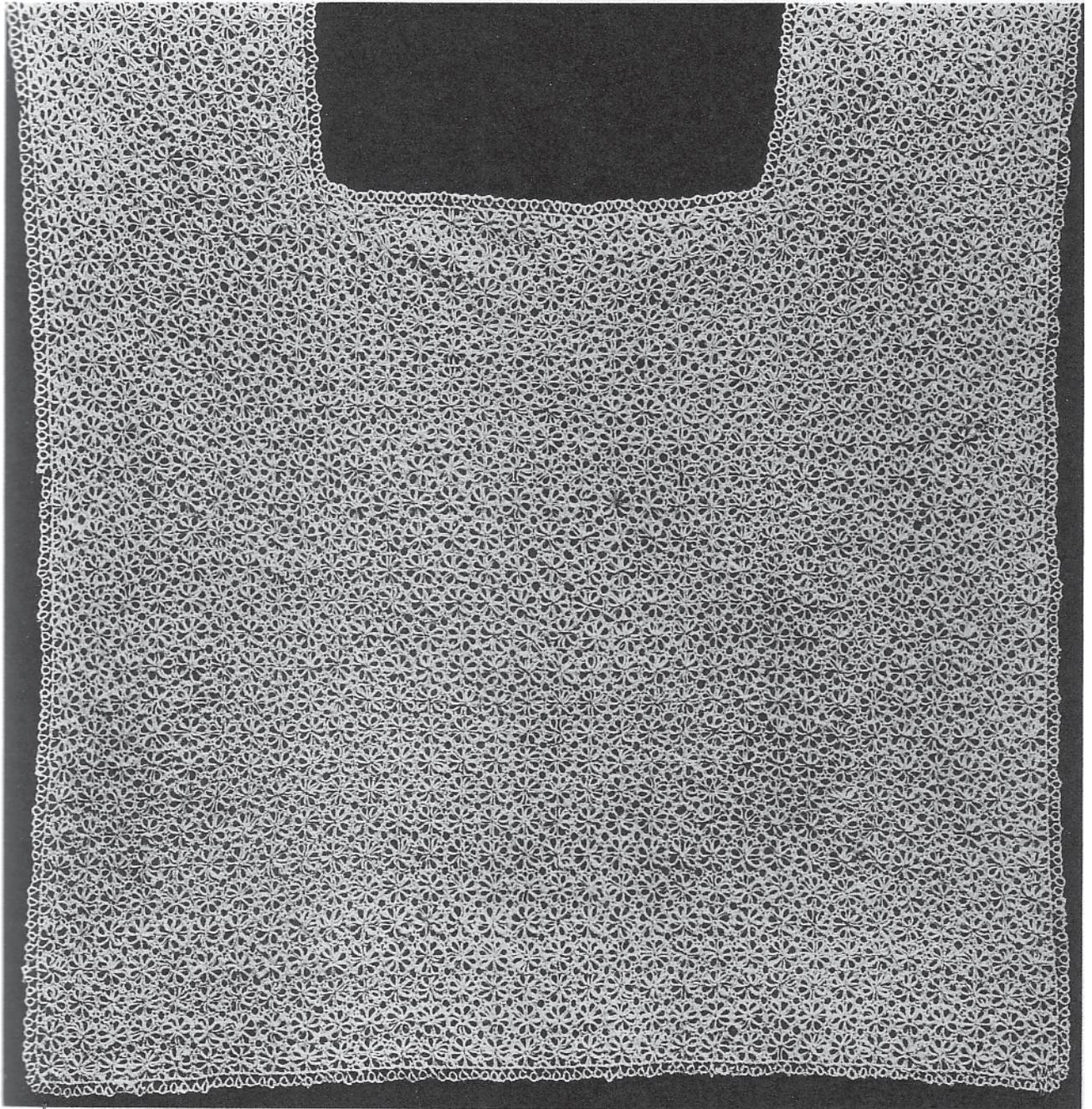


PLATE XV

CURTAIN FOR ICONOSTASIS

This is the largest piece of work that Her Majesty has undertaken. With its adornment of turquoises and topazes, and its background of gold thread, it is needless to add how magnificent is the result.

Description by the Queen.—A curtain for the door of the Iconostasis in the Church of Sinaia, two metres long, tatted in yellow-brown silk. The Byzantine cross is embroidered over in buttonhole stitch with a topaz in each marguerite. The background, as it is begun in the right corner, is embroidered in gold thread in lace stitch, and every marguerite has a turquoise in the middle.

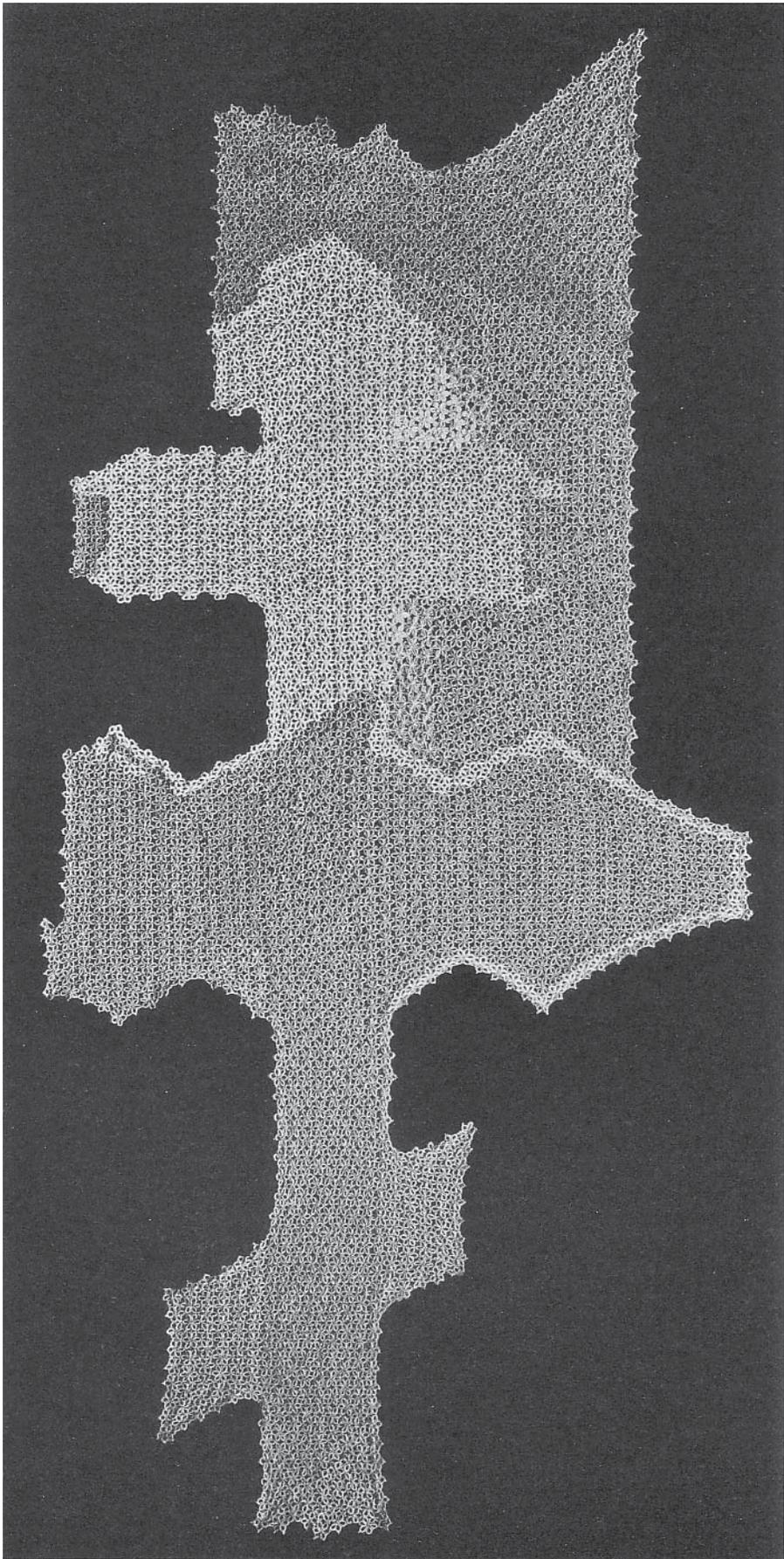


PLATE XVI

CHALICE VEIL IN GOLD AND NEEDLEWORK AND TATting ENRICHED
WITH MANY JEWELS AND SURMOUNTED BY A RAISED CROSS

The cross is made in metal enriched with jewels, and round the veil in old Roumanian lettering is "Have mercy upon us, O God, after Thy great goodness."

Description by the Queen.—Chalice cover, one metre in diameter. Ground work in gold thread in needlepoint. Letters in gold and pearls. Centre of flowers being turquoises. Surmounted with a cross in metal, pearls.



PLATE XVII
ANOTHER VIEW OF THE SAME

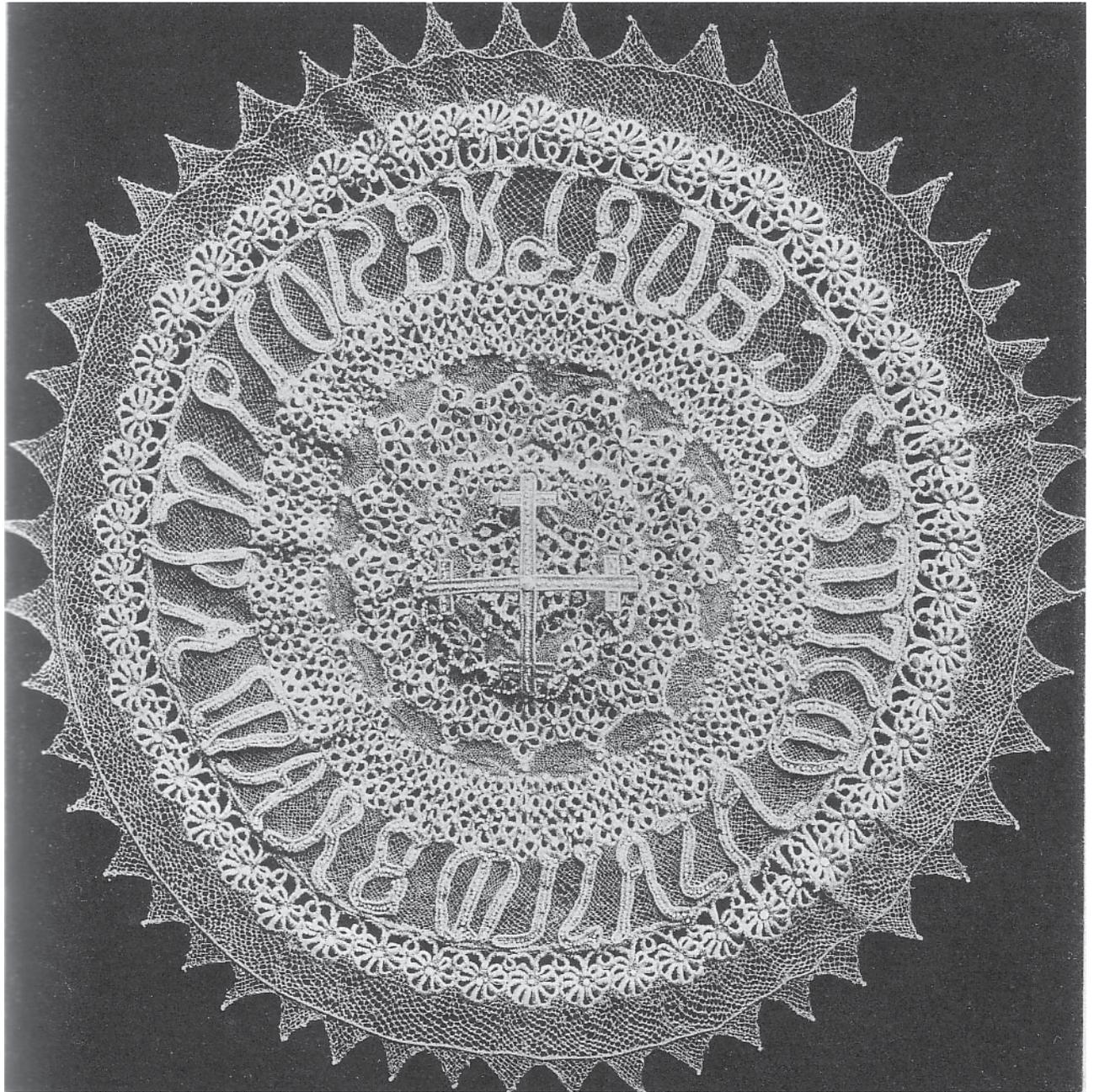


PLATE XVIII

LETTER J TATTED BY THE QUEEN IN GOLD THREAD

It may be noted that this is tiresome work, as the gold thread is apt to cut the fingers. The best gold to use is either that used for military embroidery, or the fine gold thread sold by the Dolfus Mieg Company.

Description by the Queen.—Done with two threads, silk underneath, gold at the top, tatted, not embroidered, natural size.

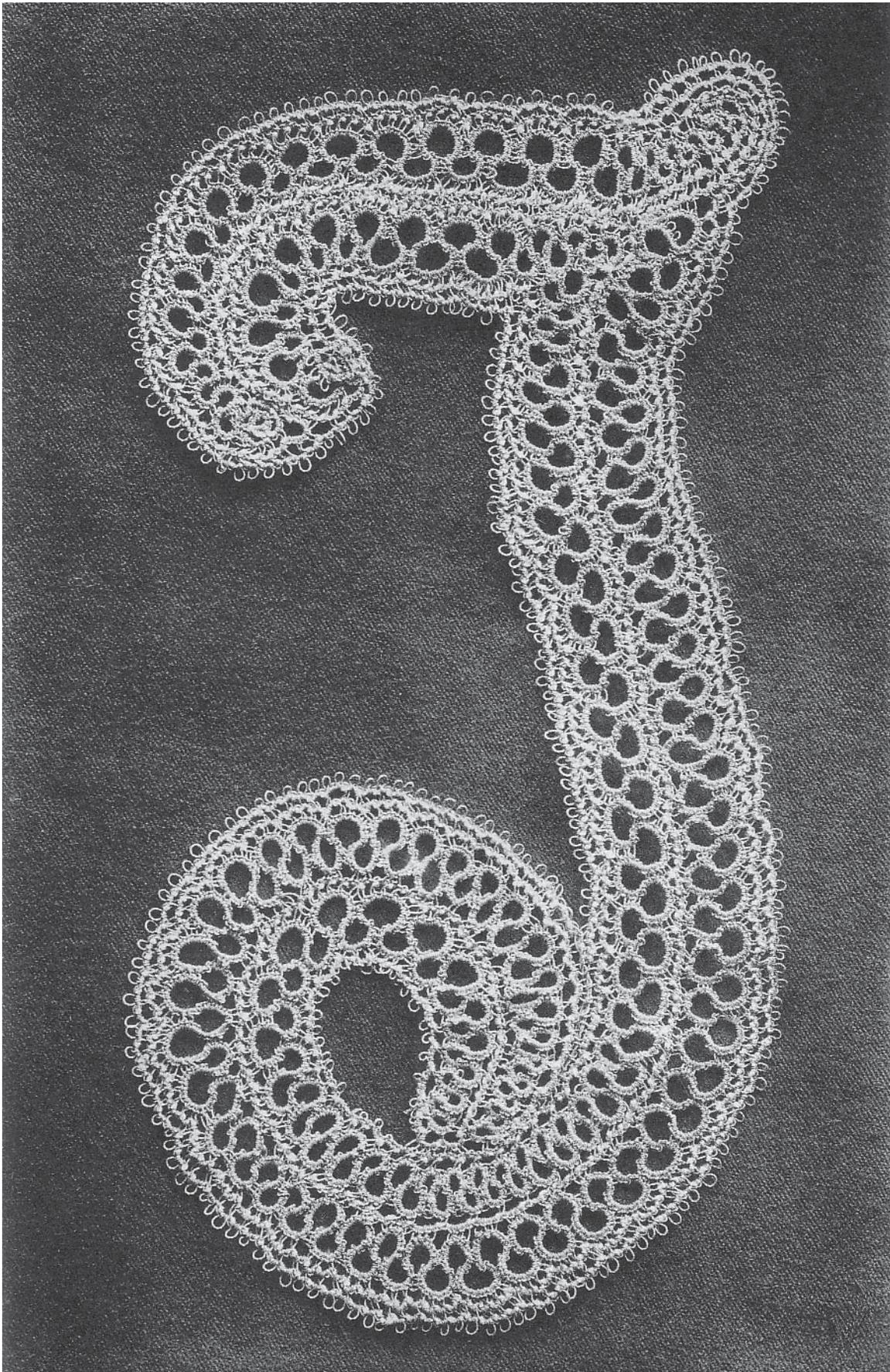


PLATE XIX

COVER IN WHITE SILK TATTING, FOR COVERING GLASS OF WATER
IN A NEW THREE-CORNERED STITCH

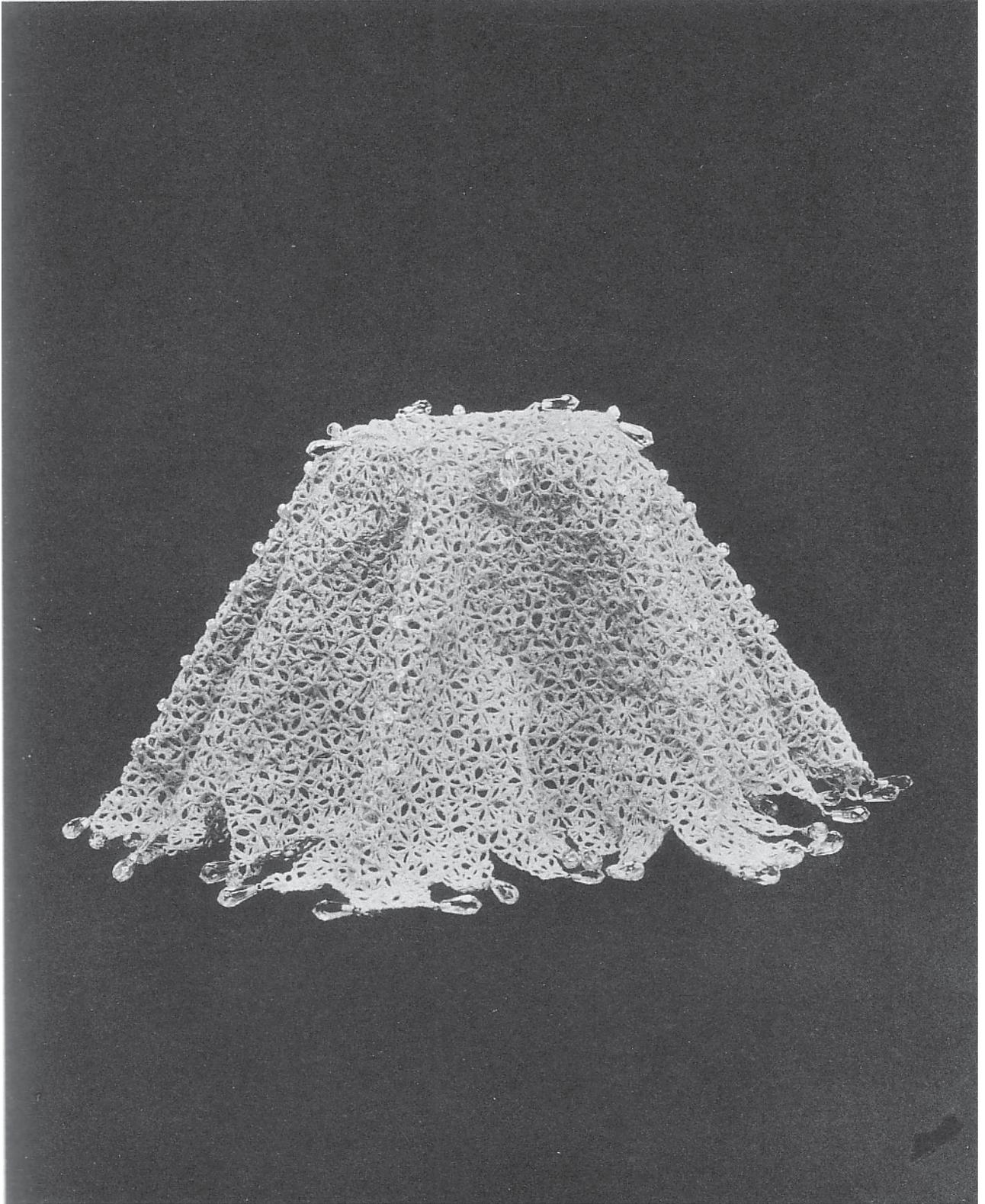
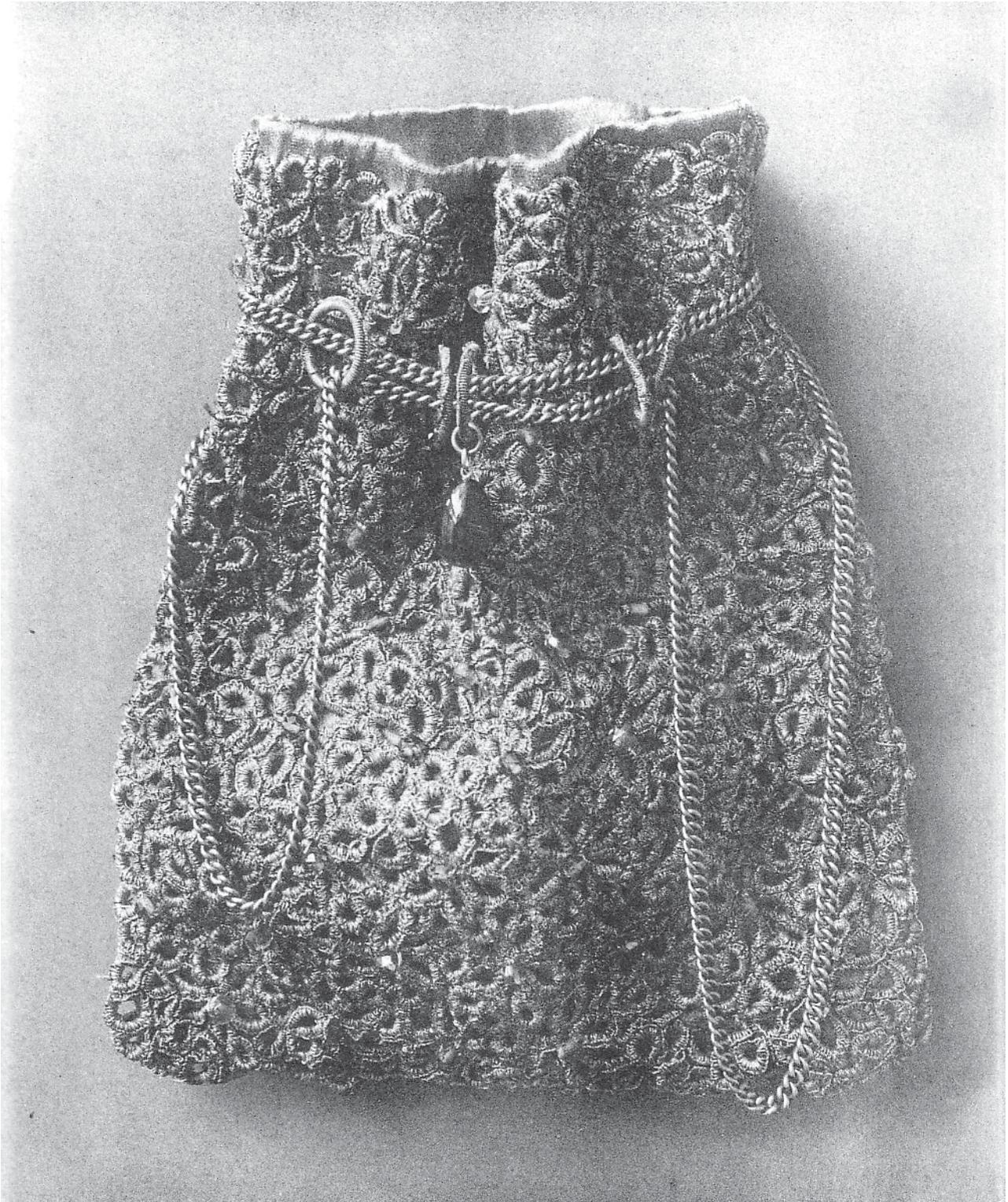


PLATE XX

Description by the Queen.—Sack bag for the Princess of Roumania, worked entirely in gold thread with Topazes.



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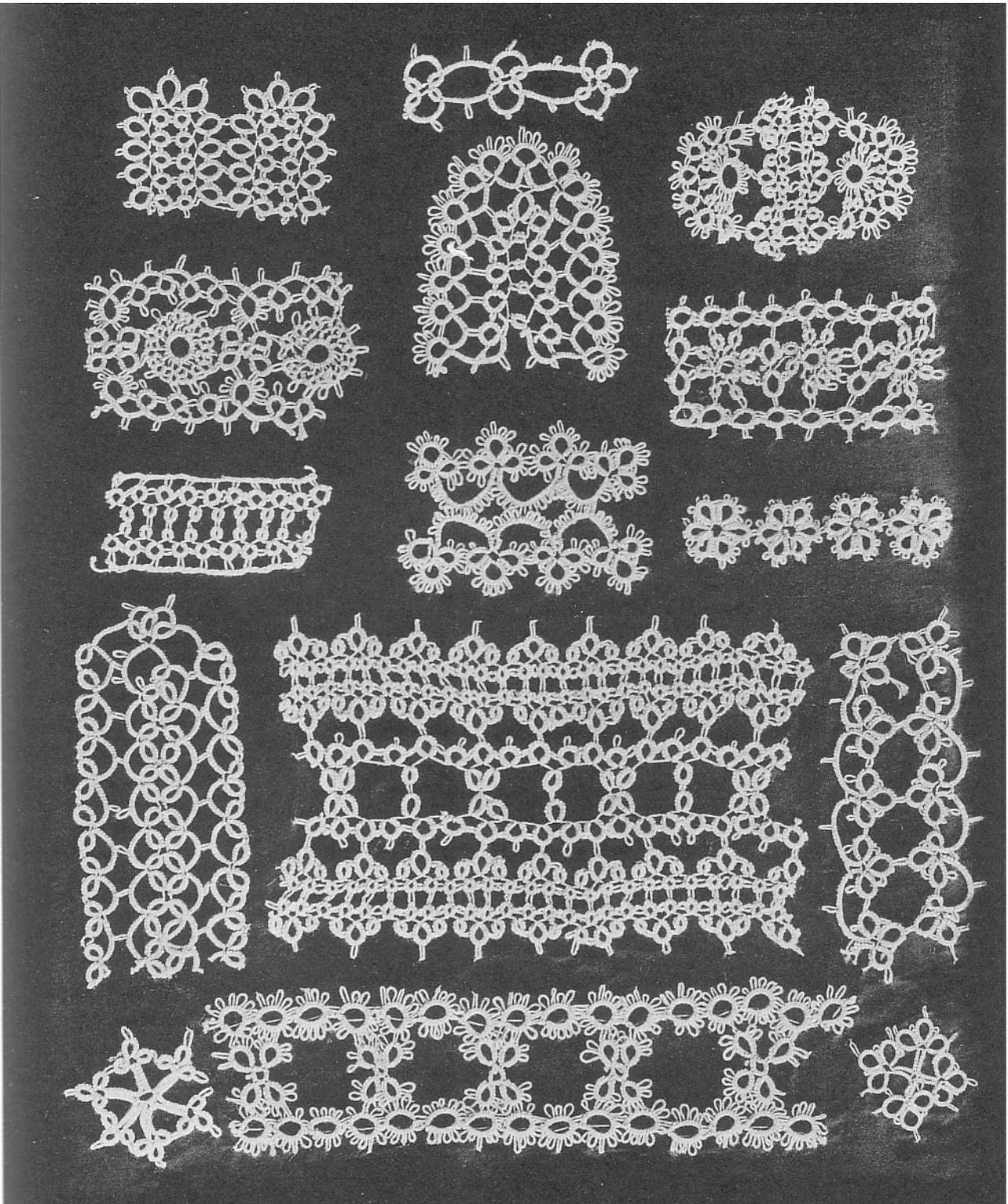


PLATE XXII
SIMPLE INSERTIONS AND PATTERNS

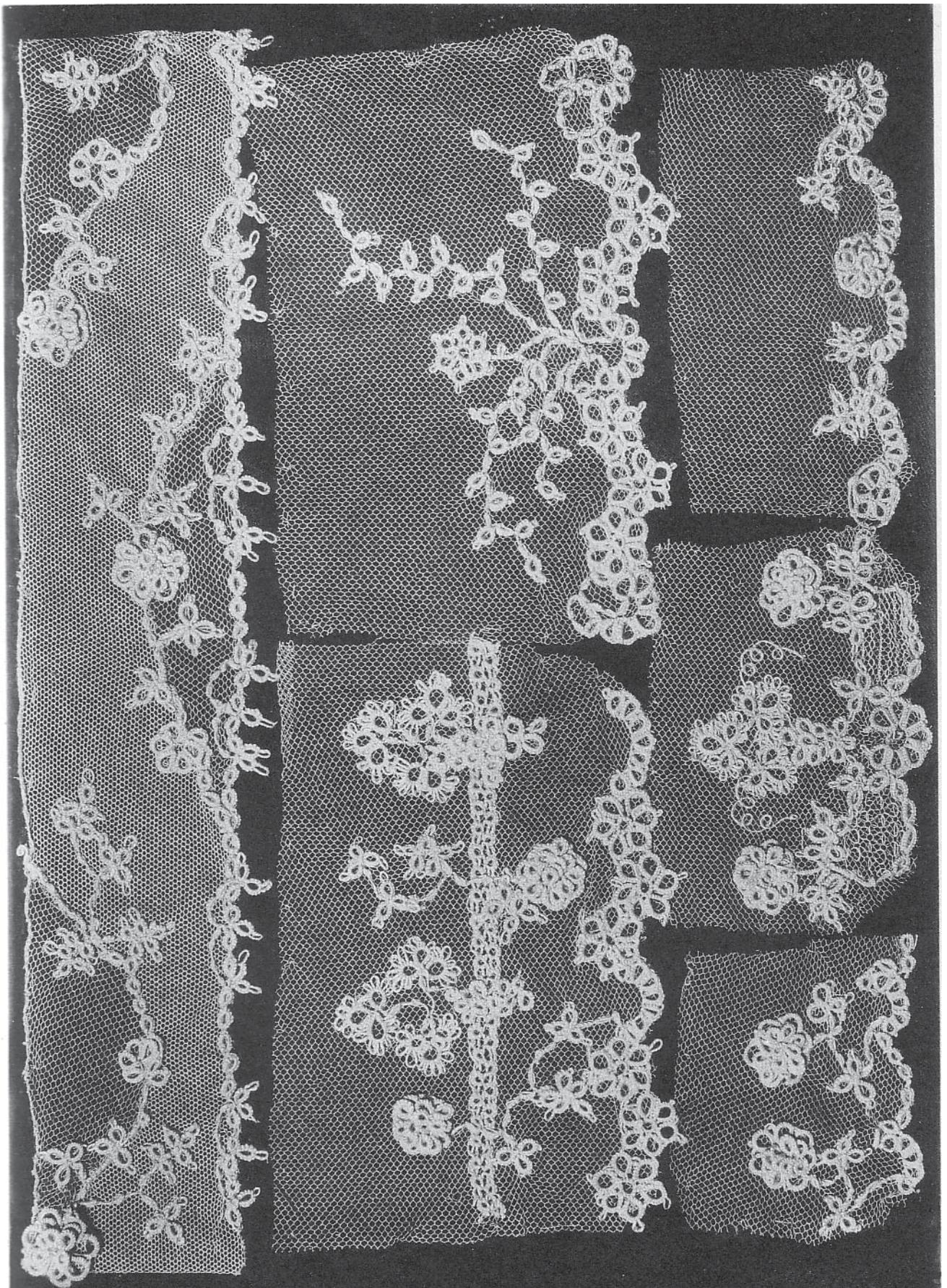


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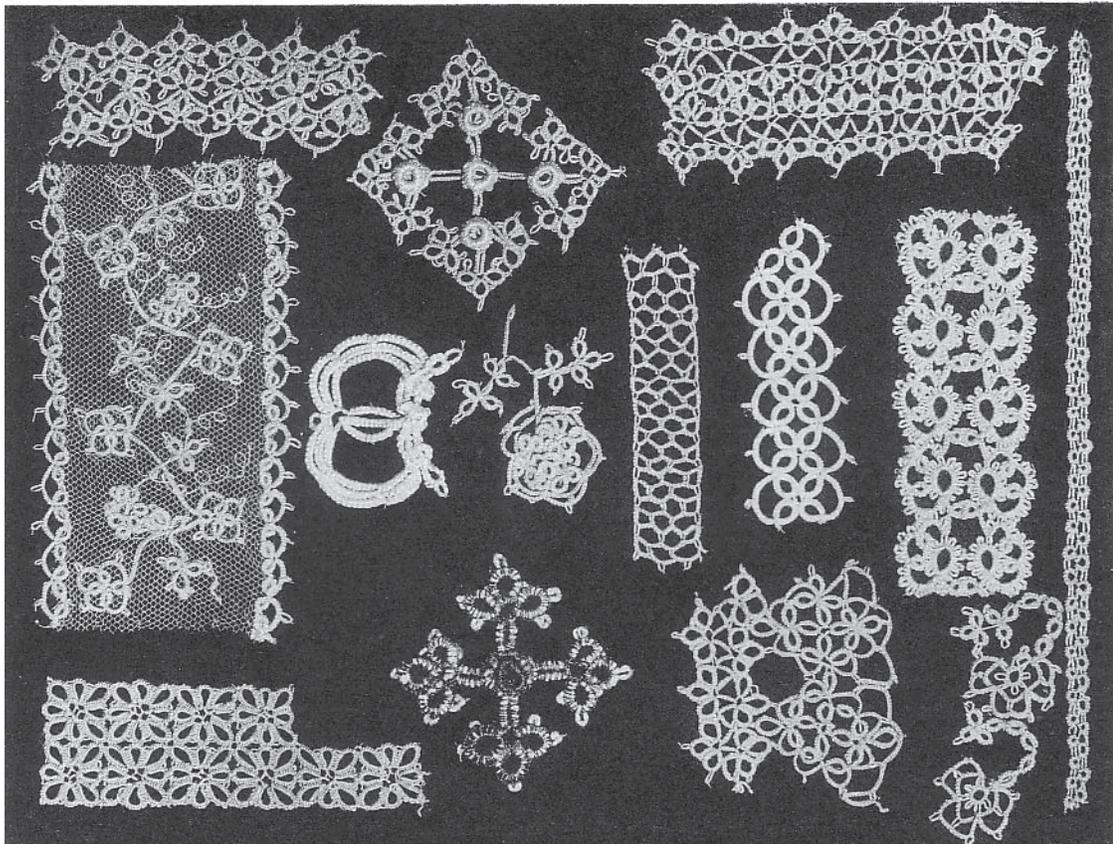
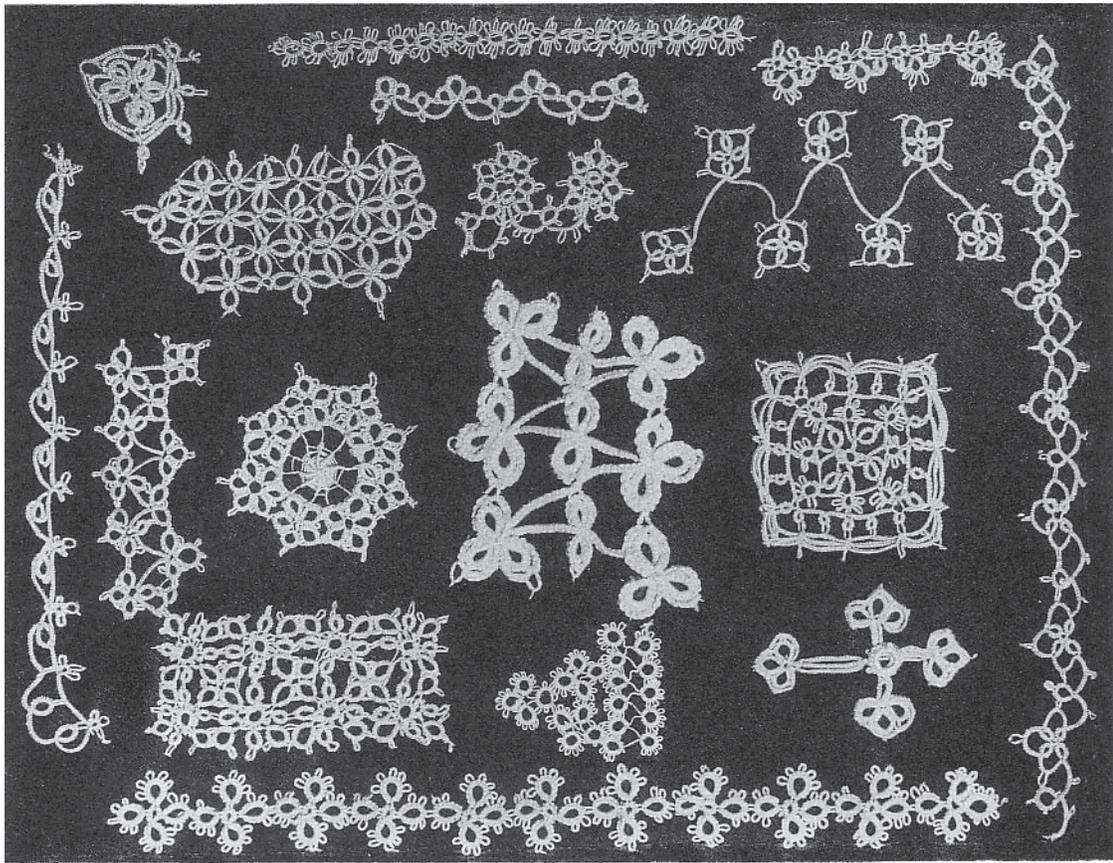
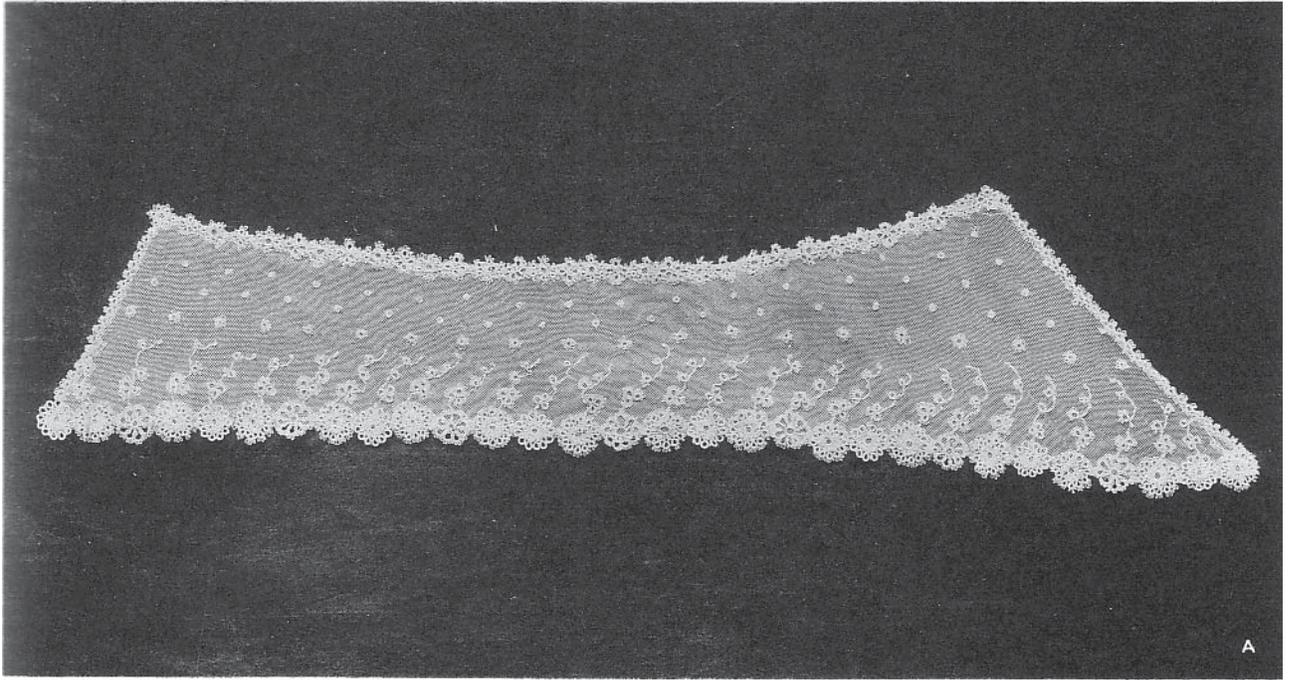


PLATE XXV

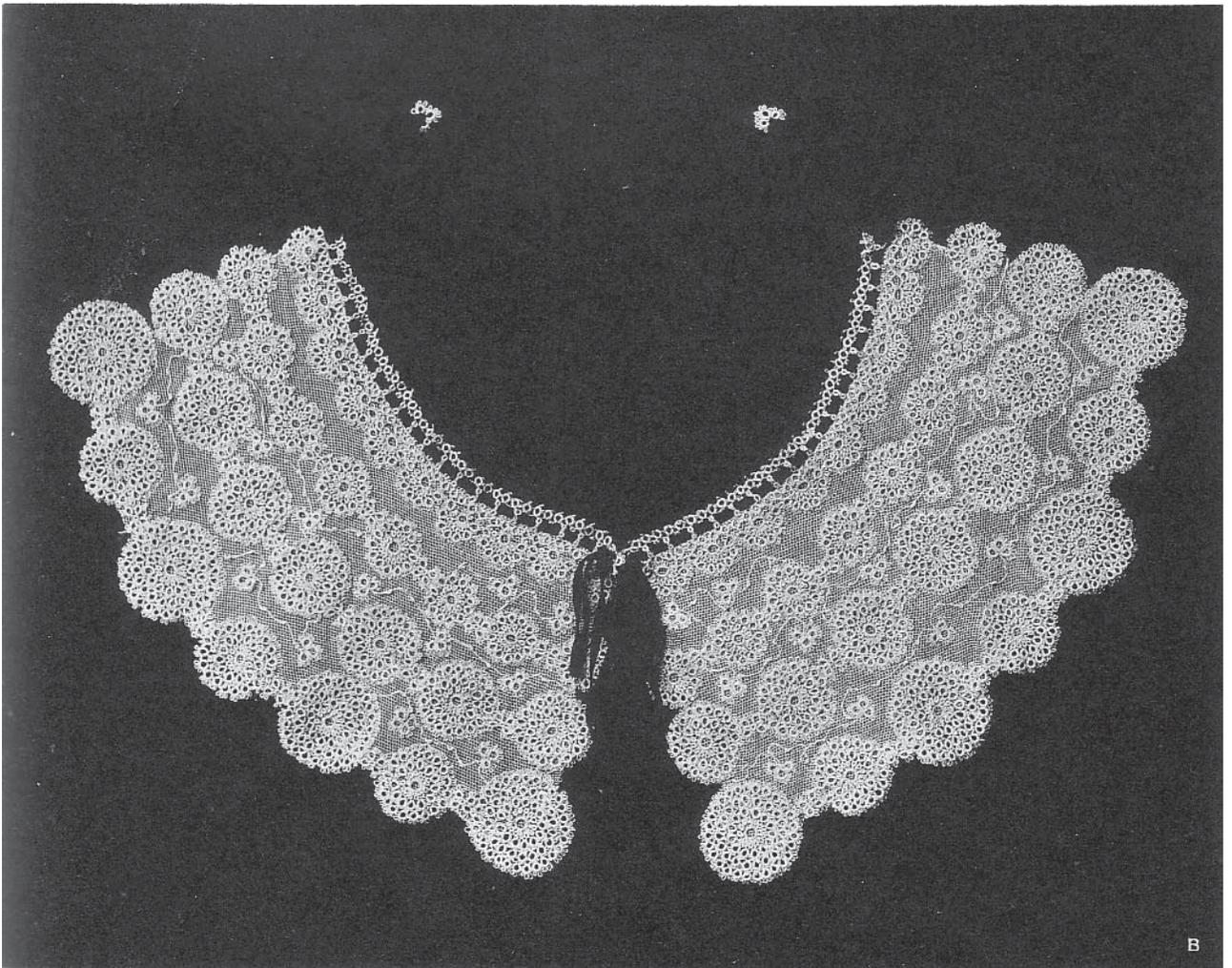
A—HALF OF COLLAR FOR A DRESS. This is my first piece of appliqué on Brussels net. The idea came to me that tatting so applied would look well. The collar and sleeves are all done in single tatting with only one shuttle.

Only half the collar shown.

B—COLLAR FOR A BLOUSE, appliqué, with black velvet ribbon run in and mostly composed of rosettes of tatting. This requires but one shuttle.



A



B

PLATE XXVI

FLOUNCE APPLIQUÉ ON NET

This flounce was one of my earliest attempts of appliquéd work.

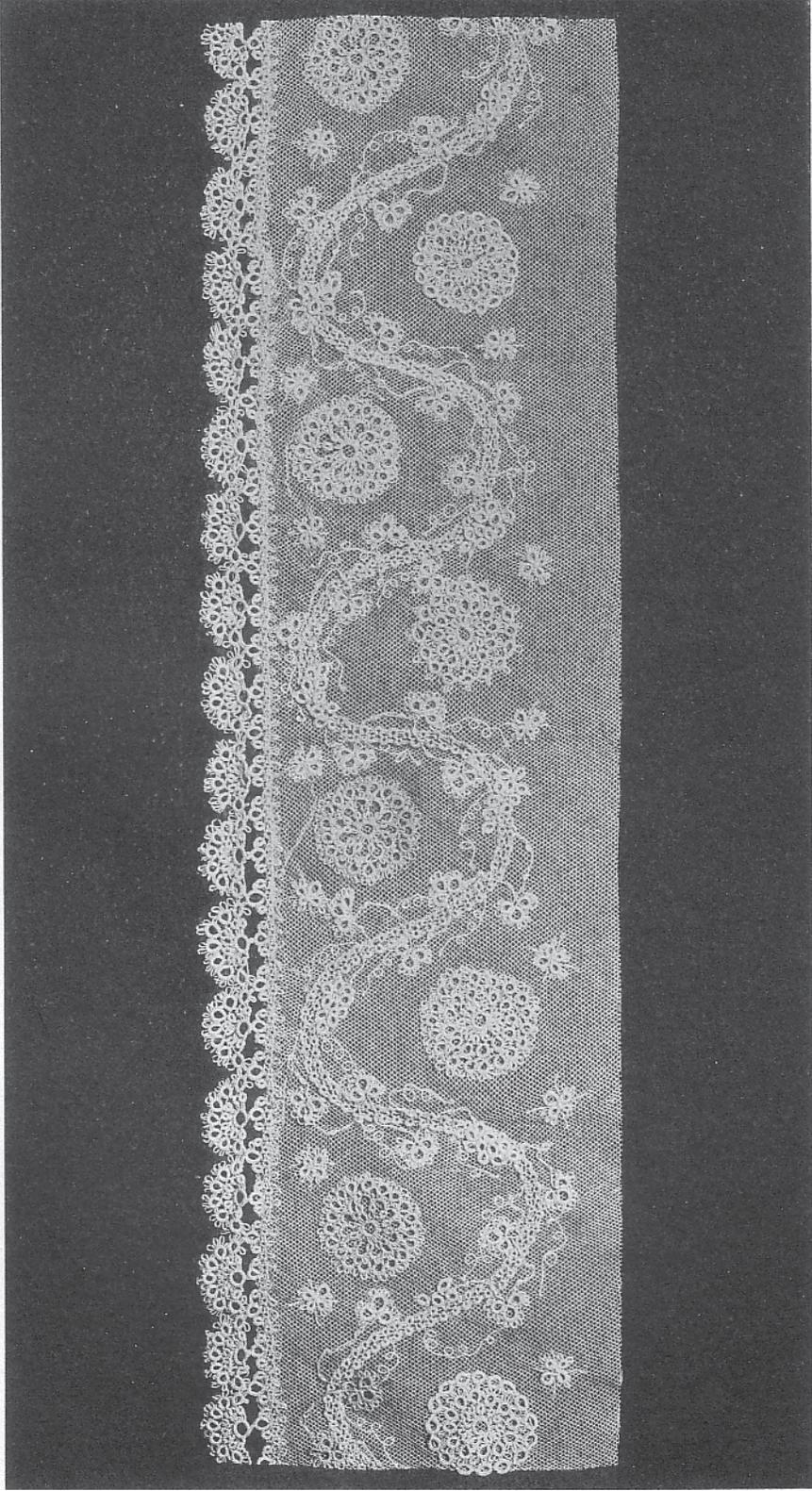


PLATE XXVII

COLLAR of an old shape, the material of which is fine Irish cambric.
The tatting was done with two shuttles.

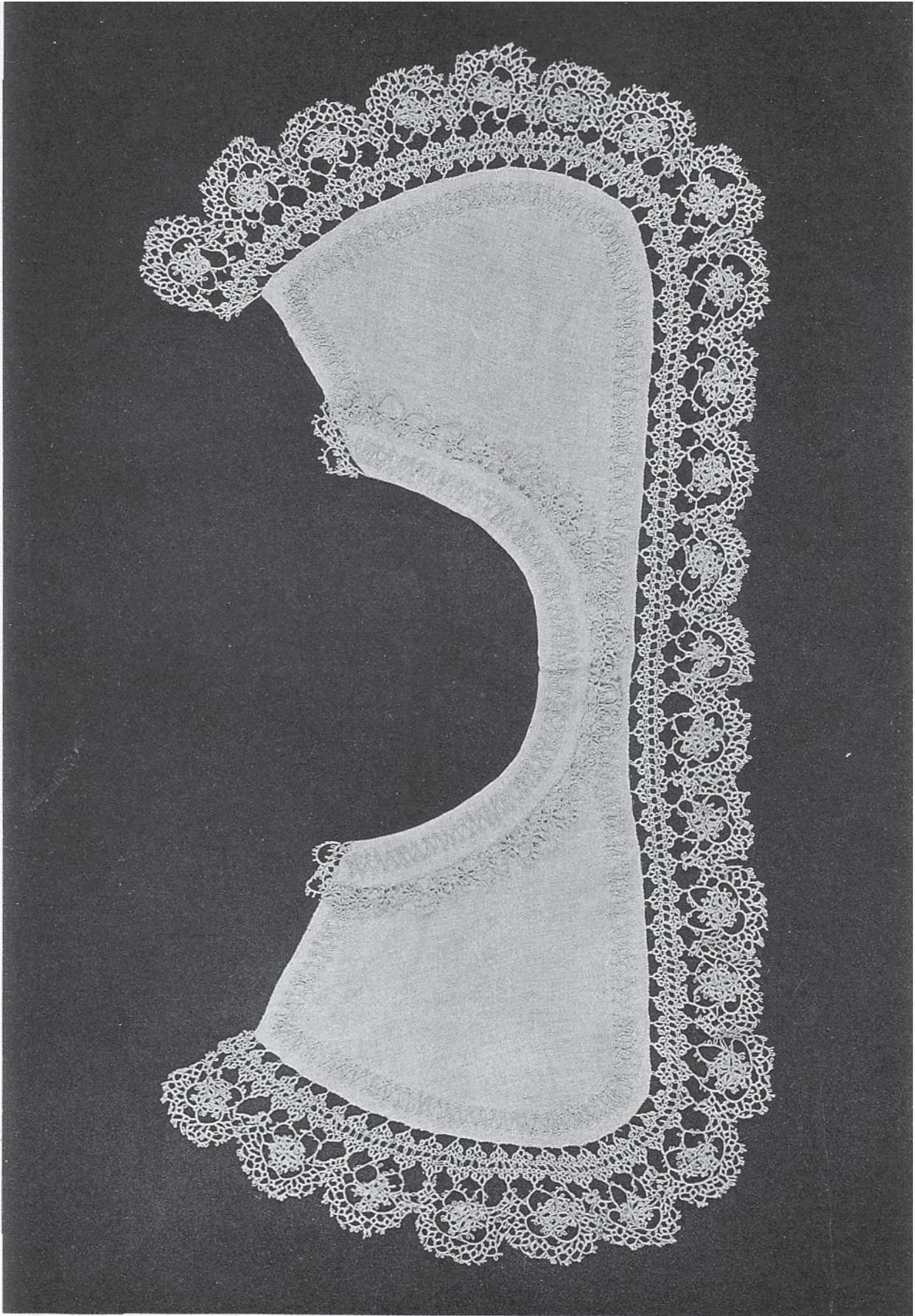


PLATE XXVIII

SQUARE OF APPLIQUÉ, worked for the most part with two shuttles. The idea of this design I got from a piece of Alençon semé with the Napoleonic Bees, made for Napoleon I. as a gift for the Empress Josephine. The little falling tassels were done with the needle.

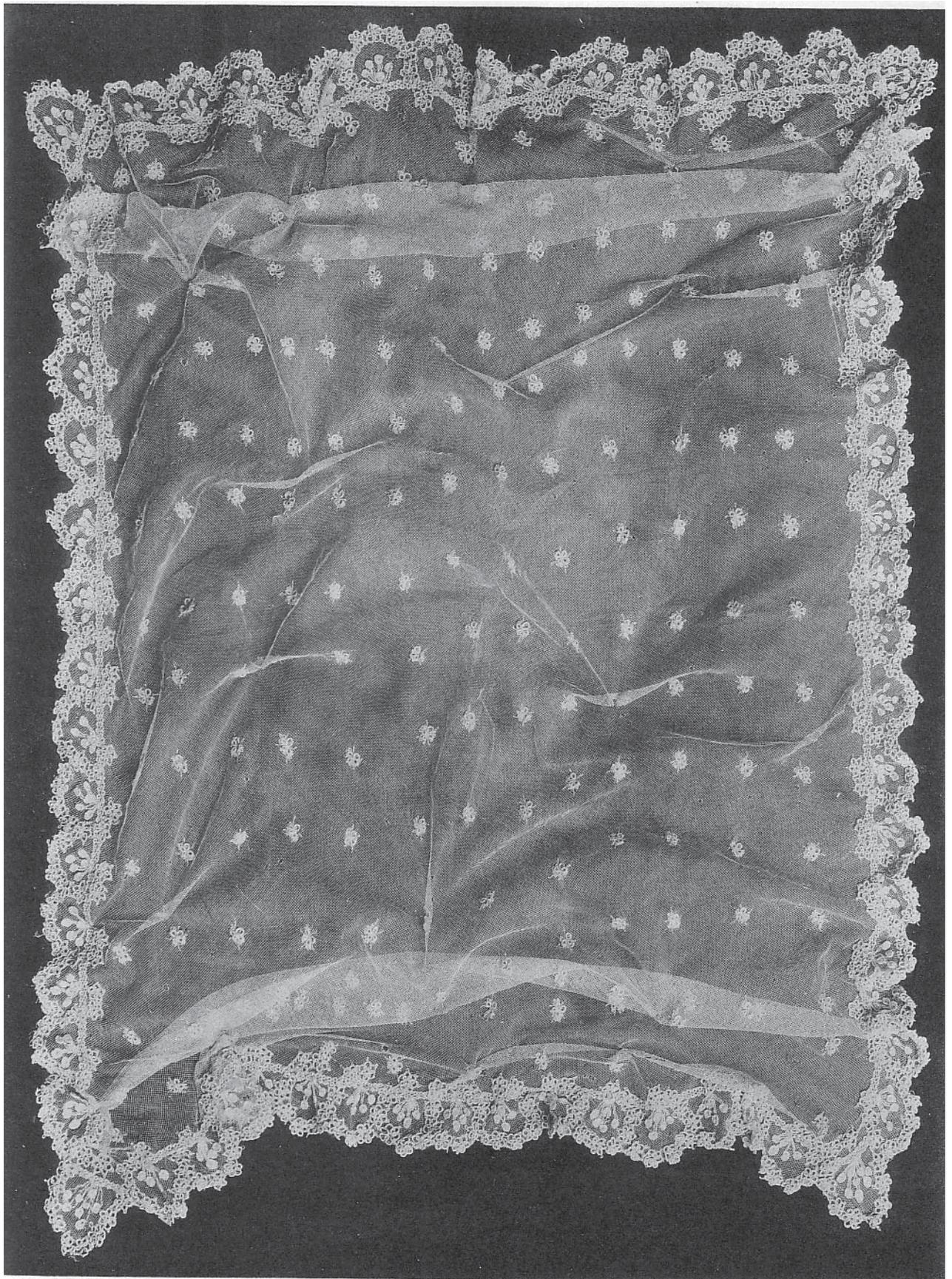


PLATE XXIX

BOLERO, in single tatting, worked, as indeed nearly all my tatting is worked, in unbleached thread so that its colour should be that of old lace. It should be noted that a design of this kind looks best with a background of soft coloured stuff.

The thread I get through Miss Moody, 54 Sloane Square. It is very smooth, is spun in Scotland, and called Knox's *linen gimp*. The size with which I usually work is No. 24. Both finer and coarser thread of this kind can be obtained.

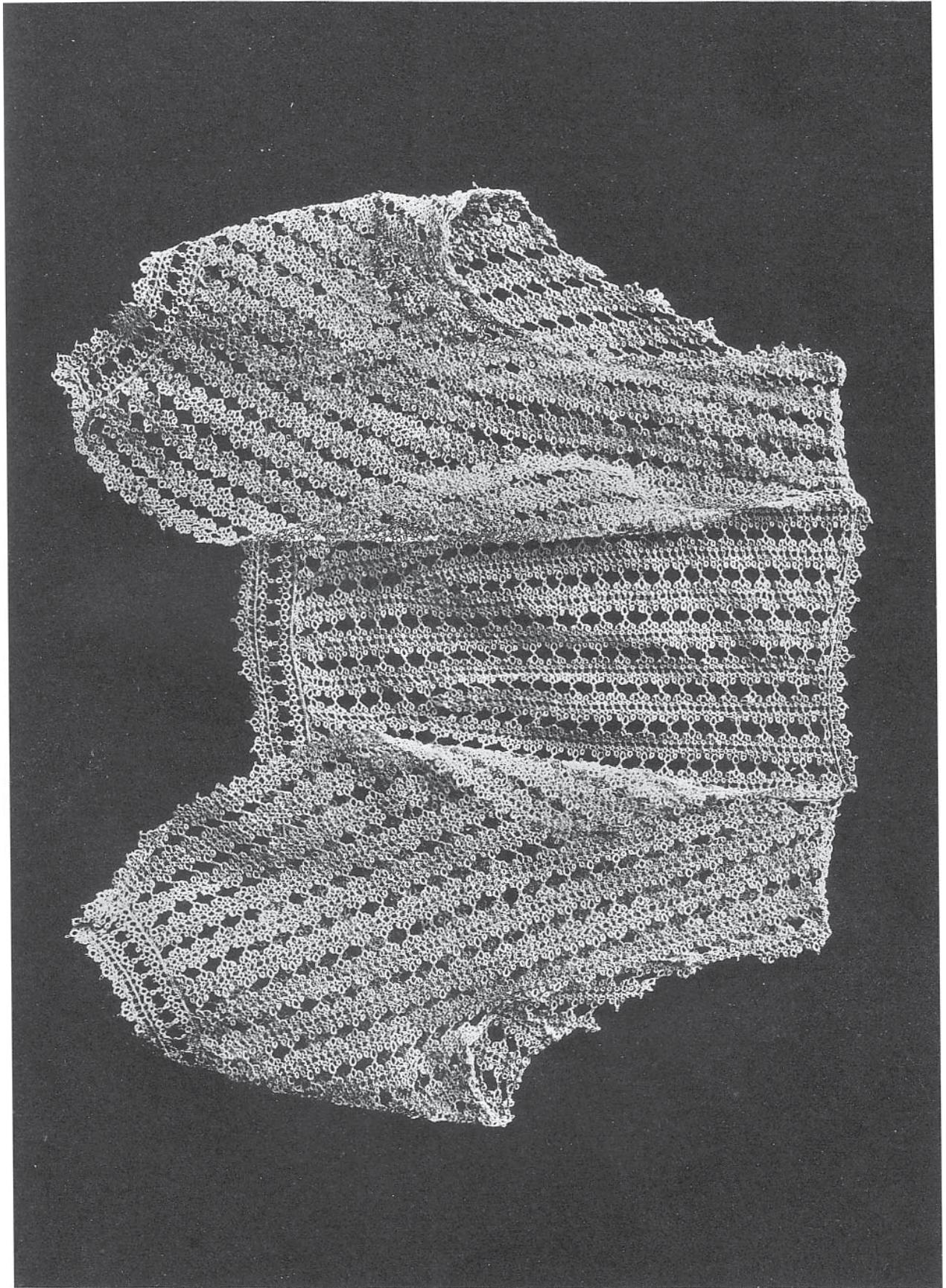


PLATE XXX

COLLAR, on fine Irish cambric, tatted mostly with two shuttles, the roses and foliage, which are appliquéd on it, being in single tatting. The shape is taken from a picture of my husband's grandmother by George Richmond.

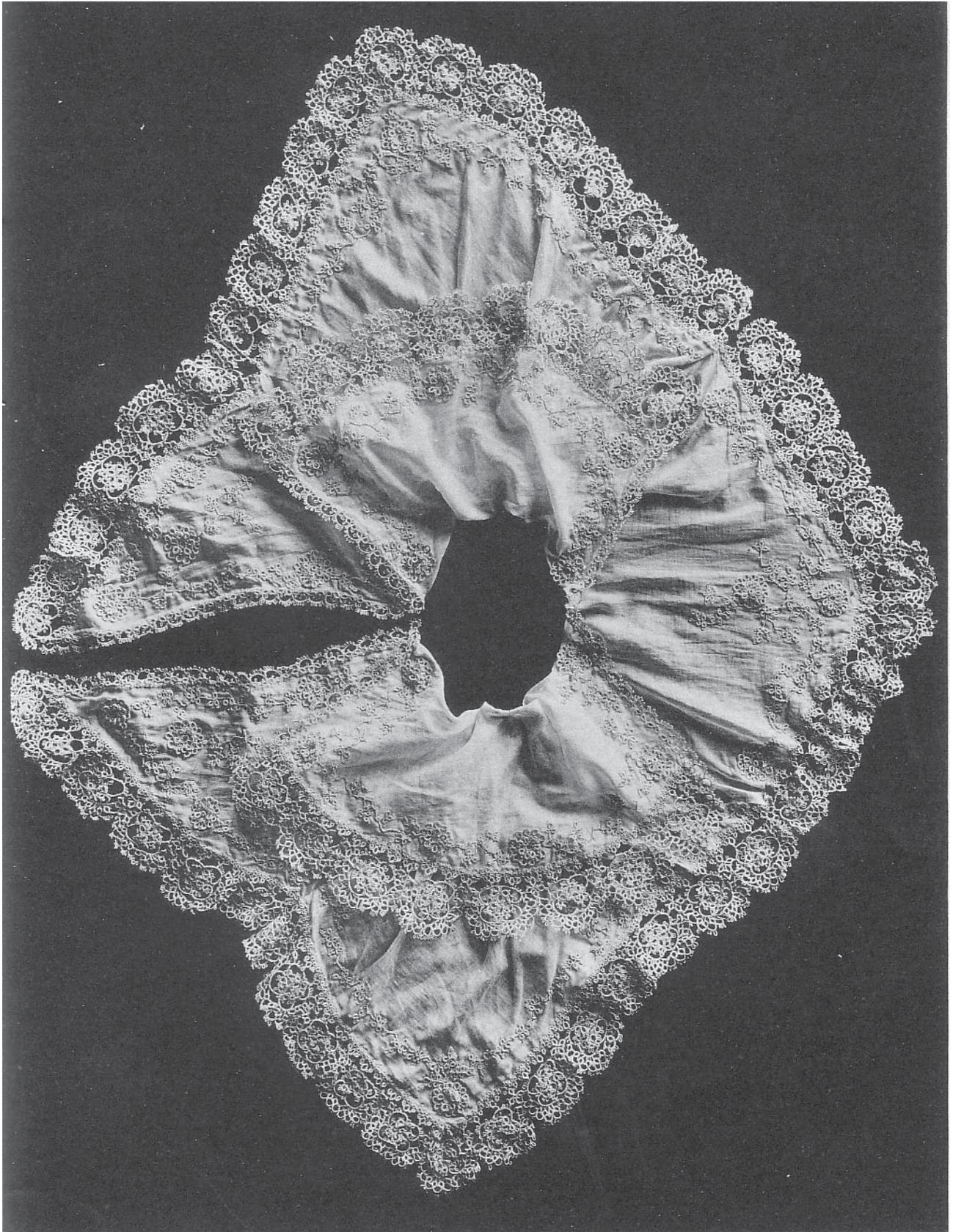


PLATE XXXI

SCARF, on fine Brussels net. The tatting is done mostly with two shuttles.

Design, rosettes connected by branching stems, which are crossed in lattice fashion, edge of trefoils.



PLATE XXXII

COLLAR, of an old shape in fine cambric, with a small piece at the back let in, done in both single and double tatting.

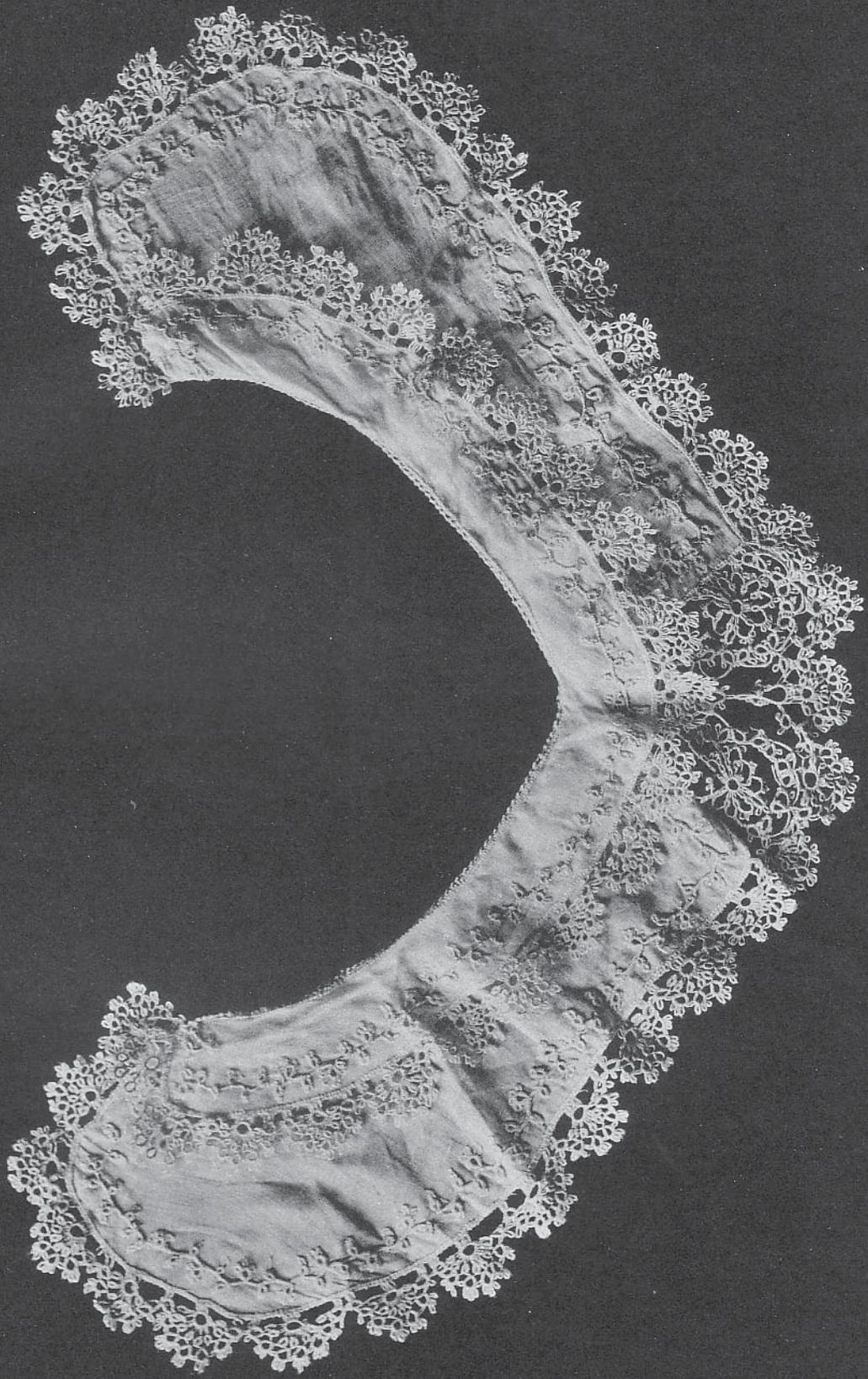


PLATE XXXIII

TRIMMING FOR AN EVENING DRESS, of single tatting on fine net,
the spots being put in by hand.