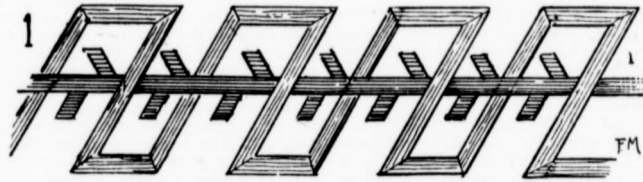


"KELTIC EMBROIDERY."

THE suggestions for this article were gained from a visit some time since to an exhibition of Irish embroidery shown at the rooms of The Donegal Industrial Fund, in which old



Original design of a quaint owl border, suitable for blue and red thread or flax. Though finished off at both ends it can be repeated ad lib.



Original design for repeating border, suggested by Keltic work, to be wrought in two colours.

Keltic designs, many of them of the eighth century, were mainly employed. There is something so marked in character and so ingenious about these Keltic designs that endless variations are suggested to the mind, some few of which I have worked out here and in a future number of THE GIRL'S OWN PAPER. Take A and B, which are from the

needle. Flax is the material employed by the Donegal peasants.

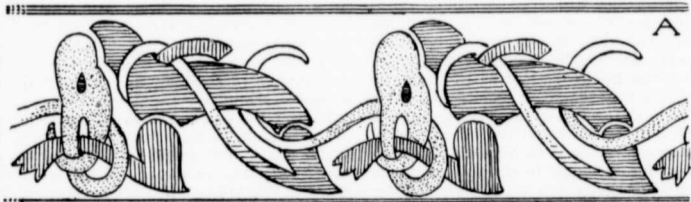
D and E are ingenious strap-work borders, and readers might exercise their ingenuity in evolving fresh patterns on these lines. My attempt is seen in Fig. 1, where the stem running through the strap-work should be in a different and darker colour. Such designs



Original design of repeating quaint fish border, suitable for working in red and blue thread on linen.

Durrow Bible of the eighth century. The suggestion conveyed of extinct monsters is grotesque and ingeniously clever. It is difficult to trace the genesis of such designs. A seems to hint at a mastodon or other elephantine animal, while B has a suspicion of the winged dragon; yet while they and others of this class distinctly convey to the mind the idea of

as these would come well worked in red and blue thread on linen, or could easily be adapted for Berlin wool work or canvas. In the Donegal embroidery the stitches run longitudinally and are crossed at intervals as indicated in the sketches. They use a woollen fabric not unlike serge, and some curtains I saw were a rich brick-red with the embroidery



Design from Durrow Bible, eighth century Keltic work.

some strange beast, they are at the same time pure ornaments, having no reference to any particular creature.

In C we have a most intricate and ingenious "strap-work" pattern, a class of ornament seen on runic crosses. This style of design is very effective when wrought with the

in yellows and browns. The effect of the shining flax upon the dull woollen ground is most effective, and the tone of the work being yellow produces a fine harmony with the red textile. Schemes of colour, such as yellow on red, are safer than where you get contrast, say green on red. In Figs 2 and 3 I have essayed



Design from eighth century Keltic work.