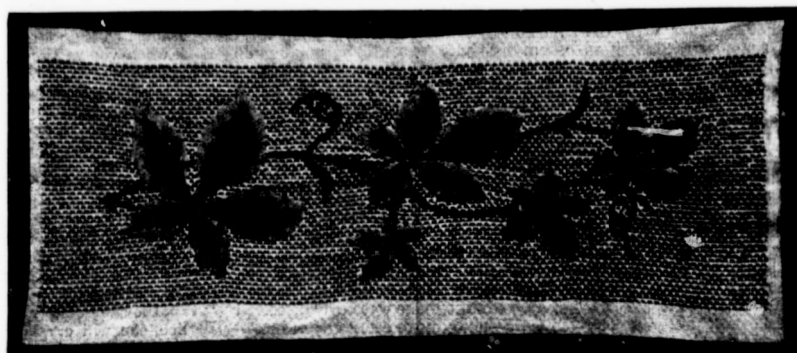




HOW TO DO HUCKABACK WORK.

BY JOSEPHA CRANE.

ORDINARY huckaback towelling, which can be had in coarse or fine grain as well as bleached or dead white, can form the foundation for very pretty fancy work, suitable for the decoration of tea- and side-board cloths, bed-spreads, and all articles of that kind, as well as the formation of sachets, borders for table-cloths, etc. Huckaback has been used for ordinary cross-stitch, which can be done very easily upon this material, the regularity of the weaving forming a safe guide for the execution of that to me most uninteresting work.

As tastes differ, however, it is not because of my own dislike to cross-stitch that I have not here given any example of it, but because any reader who wishes to use huckaback for that purpose has only to get a cross-stitch design—procurable in any fancy shop—and work it at her pleasure. The space being valuable, I only give illustrations of what cannot be so easily executed without learning from picture and text alike.

Any kinds of patterns do for huckaback

work provided that they are very clear and distinct. In the border before you one of Briggs' transfer designs is used, and it serves admirably for this particular embroidery.

As many persons find that these transfer patterns suit their purposes, I may mention that it is better when you are transferring them to place your material upon a board or hard surface. This, with the use of a cool iron, ensures their coming off in a far more satisfactory manner than when there is a layer of anything soft between the table and the material.

Now it is quite free to the worker either to do the darning first and the pattern second, or begin with the latter. I have tried both plans, and prefer doing all the darning first of all. I find it easier to see exactly where the darned lines come in between the interstices of the design, and these details require attention if the work is to be good; and a second advantage is that the embroidered design does not get so much handling and consequent rubbing.

The leaves here are worked in filoselle silk of four shades of green, long and short stitch, well known in all art work, being used for the leaves and rope-stitch for the stalks. The leaves all shade to a dark centre, the veining being done in stem-stitch of the lightest but one shade of the filoselle, four threads of which being used at a time.

The darning here is done in a terra-cotta coloured filoselle, four threads being used at a time, and the lines run lengthwise, which is more suited than crossways to a design such as the one before you.

Before placing a design on your huckaback, you should always decide which way you intend to darn, and examine the way of the stuff before tracing or transferring the pattern.

There is a right and wrong side to huckaback, and though there is not much perceptible difference in the weaving, it is easier to darn the right than the reverse side. Fig. 1 shows you another way of working huckaback. The pattern is a very simple one, worked in satin stitch, with an outline of dark green stem stitch, four shades of red being used.

The darkest shade of red is used for the darning, which, as will easily be seen, is done vertically.

There are many assortments of colour which could be used for this work.

Old gold is very beautiful for darning with, and throws up reds, some blues, and some shades of green. A design done in old gold can be darned in almost any colour.

Filoselle is a very good silk for darning with, but the design can be executed in tapestry or rope silks very well.

Gold outlines can be used with advantage in this work, and for them Japanese gold, which, though inexpensive, never tarnishes, is the best for this purpose.

There is a cotton called "cotton filoselle," which is like silk filoselle, inasmuch as the strand is composed of several threads. This is very good for huckaback work, though, of course, not so effective as the silk.

The leaf design given here, if worked in several reds and a few touches of orange and green, would be very charming, for the leaves are those of Virginia creeper. The darning could be done in one red or some shade of old gold.

Now for the stitches which can be used in this work. Of course for the design itself you

