



Detail (top center) of the floral sampler (shown on page 24) by Minerva Sêrbu Petrascu.

Unless otherwise noted, all photographs by Anna-Marie Winter.



Detail (top right) of the floral sampler.

Documentation of MINERVA SÊRBU PETRASCU'S Needlerwork By Anna-Marie Winter

FLORAL SAMPLER ON GOLD

This sampler (shown on page 24 and in detail above) is worked on a ground of gold moiré satin. Each of the seven areas of the design illustrates a particular surface embroidery technique. Threads used are silk (most likely Artsilk), gold and copper metallic, and an unknown twisted, along with silk ribbon and gold paillettes. The appliquéd leaves are a shiny, medium weight twilled fabric.

The pomegranate design (top left) is worked in a dark red twisted thread using satin stitches, French knots, seeding, stem stitches, and lattice work. The floral spray (top center) is worked in ribbon embroidery with the stems worked in a fine line of stem stitches. A variety of colors of silk ribbon are used. The floral design at the top right is worked in a shading technique using long-and-short stitches for the flowers and leaves and satin stitches for the stems. The floral design at the bottom right is worked in a twisted thread similar to a size 5 pearl cotton in a heringbone stitch. The flowers and leaves are worked in cream, gold, and blue with a line of black stitches outlining each shape. The sampler is backed in a dark brown fabric, probably muslin.

DRAWN-THREAD AND MENDING SAMPLER

This sampler (shown on page 27), done on linen ground, illustrates a number of drawn-thread techniques, including corners, edgings, and fillings, and a number of mending and darning samples. The hem is worked in a drawn-thread technique with two sides worked in ladder stitch and two sides in a serpentine stitch. The corners are mitered. A cardboard label with “Minerva Sêrbu,” done by a lithographer, was attached to the front.

METAL-THREAD SAMPLER

This sampler (shown on page 23 and in detail on page 28) illustrates a variety of metal-thread techniques, worked on a black ground fabric, which has been scalloped and pinked. Metal threads include gold passing, purl, plate, Russian braid, and gold torsade.

The sampler contains eight areas of design, each illustrating one or more techniques. The most prominent is a solid rectangular area at the top of the sampler illustrating nine different decorative couching techniques, including diaper, basketweave, and couching plate with



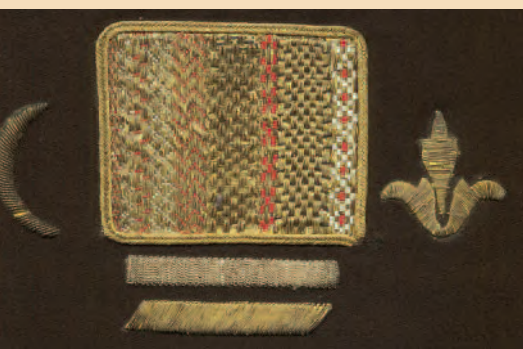
Detail (center)
of the floral
sampler.



Detail (bottom left)
of the floral sampler.



Drawn-
thread and
mending
sampler by
Minerva
Sêrbu
Petrascu.
14 $\frac{1}{16}$ x 14 $\frac{1}{16}$
inches (36.0
x 36.0 cm).



Detail (upper motif) of the metal-thread sampler (shown on page 23) by Minerva Sêrbu Petrascu.



Detail (lower motif) of the metal-thread sampler.



Detail (initials) of the metal-thread sampler.

purl. The rectangle is outlined in a heavy gold braid. On either side are motifs of a moon and fleur-de-lis. The moon is couched with purl over a padded card. The lower motif is floral with couched braid stem, padded leaves and flower using purl, passing thread over padding, and Artsilk. In the center of the sampler are the initials "M. S." The initial "M" is worked in passing thread over card and outlined in a fine running stitch. The "S" is worked in purl over heavy padding.

PULLED-THREAD WORK

This piece (shown on page 24 and in detail at right) is worked on a fine 30-count evenweave fabric. At least sixteen different stitch patterns have been identified. Areas of pulled-thread and darning techniques are outlined with ivory cording. A double row of cording runs along the outer edge. A card with the inscription "Minerva Sêrbu" is attached to the piece. ❖

ABOUT THE AUTHOR. *Anna-Marie Winter is a Canadian teacher, designer, lecturer, author, and a past president of the Embroiderers' Association of Canada (EAC). She authored and is a councilor for two canvas-work correspondence courses for EAC and has conducted Cyber Workshops for the American Needlepoint Guild (ANG).*

She travels extensively in Canada, the United States, Bermuda, and Europe conducting workshops, demonstrations, and lectures, and her designs have appeared in numerous publications and private collections. She began to document, photograph, and help clean and conserve Minerva Sêrbu Petrascu's needlework in 1996.

Adapted by permission from Something From Her Hands . . . Works of Minerva Sêrbu Petrascu, 1883–1967 (Regina, Saskatchewan, Canada: Evelyn Jonescu, 2002).

Detail (upper right and lower left) of the pulled-thread work (shown on page 24) by Minerva Sêrbu Petrascu.

