

and let him depart. Now, Walter Tregarnon, be thankful that in consideration for my daughter's feelings, I overlook this outrage."

Tregarnon made no reply; but as soon as he was set at liberty, slunk from the room without a word.

Next day, he left home and did not return for a month, by which time Mount Kerris was once more without a tenant. Doctor Rivers, partly yielding to persuasion, but chiefly moved by concern for his daughter's peace of mind, also left the neighbourhood, to return no more. He took up his residence at a

quiet spot on the border of a wide Surrey heath. Here Mark Chester was a frequent visitor, and in little more than a year, Hilda became his wife. Whether the success of his suit was in any degree due to the part he had played in the affair at Pencalis, I cannot affirm; but Hilda said to him, with one of her quiet smiles:

"It is like the story' my father used to tell. You came to the lonely castle, averted the danger that threatened the solitary maiden, and won her. So you had your wish, and the old tale has come true."

## NEW MOUNT MELLICK WORK.

BY JOSEPHA CRANE, AUTHOR OF "MOUNT MELLICK EMBROIDERY," ETC. ETC.



DESIGN FOR SMALL TABLE-CLOTH.

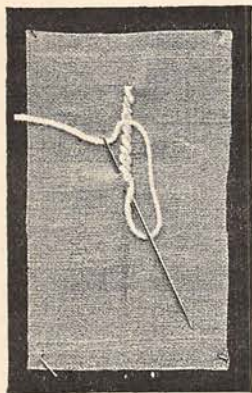


FIG. 1.—ROPE-STITCH.

STRICTLY speaking, these stitches are not new, but are revivals of old stitches often employed in the work called Mount Mellick; but they may be new to many who have read my article in CASSELL'S MAGAZINE for January, 1892, and in their adaptation the novel effects depend upon the taste and skill of the embroiderer.

The small table-cloth which you see in the largest illustration is made of common holland, which costs about eightpence a yard. The cotton used is Strutt's knitting cotton; Nos. 10 and 12 are very suitable. In the little cloth there is a great variety of stitches, as you will notice, and of several of these I will give clear directions for working.

Before doing so, however, I must remark that in doing Mount Mellick upon a coloured material I am not keeping to the strict law of this embroidery, which decrees that it should be done upon white, and white only. However, as it looks remarkably well upon

holland, I do not see why it should not be worked upon it; and I also advise the same designs, stitches, and work generally being done upon the coloured linens which are so greatly gaining ground now. You can get them in many charming colours—navy-blue, butchers' blue, heliotrope, etc. etc.; and if you will only try the effect of Mount Mellick work done in knitting cotton as usual upon them, you will be very much pleased. As the linen is strong, it is excellent as a foundation for this work, which requires that to

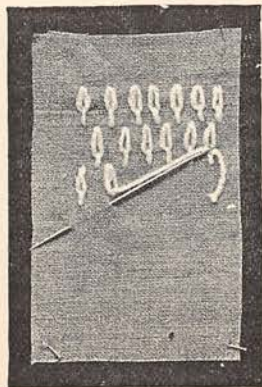


FIG. 2.—LOOP-STITCH.

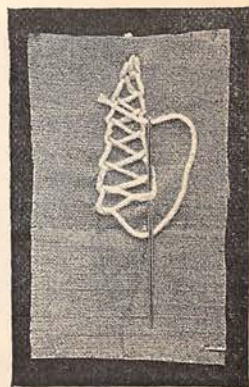


FIG. 3.—TRELLIS-STITCH.

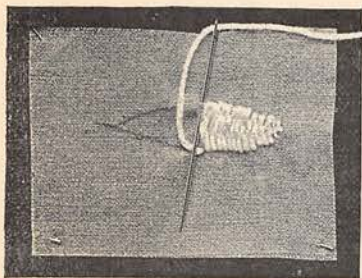


FIG. 4.—INDIAN FILLING.

be of a stout material. On thin stuffs the work is too heavy to look well, and it draws the material up, and wrinkles are the result, and its washing badly is another.

The shape of

this cloth is long. It is a yard long and twenty-three inches across the ends, without the lace. This shape is obtaining very much for afternoon tea-cloths, as a variety from the square. As the holland is cheap, the knitting cotton costs but a few pence, and the bordering lace is also very inexpensive, you will see that the cloth does not cost much money, though it takes a little time to execute.

All the conventional transfer patterns are good for Mount Mellick work, which should always be done in conventional designs, all others being extremely inappropriate. These can be ironed off with a cool iron, and are, as a rule, extremely good and artistic.

Satin-stitch, well padded, button-hole-stitch, etc., are in this cloth, and form a relief which stands out above the rest of the work. As these have been explained before, I will go on to the other stitches here used, and which are illustrated with the needle left in the



FIG. 5.—PLAIT-STITCH.

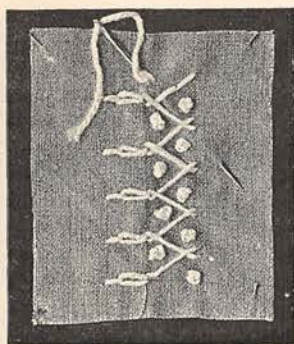


FIG. 6.—LOOPED HERRING-BONE-STITCH.

actual work—the best method, I consider, of teaching or learning any given work.

Fig. 1 shows rope-stitch, which, if neatly executed, is useful and pretty, and if uneven is certainly not the latter. Begin as if you were going to work chain-stitch, but instead of placing your needle in the loop, put it at the left side of the stitch and draw it through the loop of cotton. Take a magnifying-glass if you cannot make out distinctly how this is done, and note that each slanting stitch lies close to the one before and after it. If you allow any gaps it spoils the evenness.

In Fig. 2 you will see a stitch that is most useful in Mount Mellick work. It is called loop-stitch, and sometimes daisy-stitch, because it often serves to make

an actual daisy, each stitch representing a petal—only for this purpose you would make the loop much longer and the stitch that fastens it down shorter than in this illustration. It is used, when longer, as the spikes of wheat-ears. Make a long row of rope-stitch first of all, and then loop your stitches slanting and at short intervals, sometimes one on each side, and at other times two on each side. For this purpose, the stitch fastening it down may be longer. Done as you see it in the illustration, it is a very useful stitch for filling up large spaces, the interior of leaves, etc. etc. Never crowd your stitches together, as if you do they lose their distinctness; and always take care to have the rows very even—the stitches in between the preceding rows, and never placed one under another. You can also use this stitch for forming the veins of a leaf; and another good way is to make one half of your leaf entirely of this stitch, the loops radiating in a slant from the centre vein, and allowing each loop to be by the side of the others, the points coming to the edge. Some people use a thicker number of cotton for this stitch, and it is a good plan if your pattern is large and the space to be filled is also large. For smaller designs, what you are working with answers admirably.

Trellis-stitch is shown in Fig. 3, and this will be a very special favourite with the worker who likes "quick returns" from a small expenditure of labour. Begin at the tip and work from side to side, always keeping your cotton under your needle and putting your needle into the preceding stitch, as this keeps the latter firmly in its place. I have varied this stitch myself by making a line of stitching right up the middle, and thus fastening the trellis down, but it looks very well as you see it here. A leaf may be very nicely done if, after the trellis is finished, you button-hole the edges down, widely or narrowly, according to your fancy.

Indian filling is the name of the stitch in Fig. 4. The needle goes through the material only at the edges of the leaf or petal, and not at all in the middle. Look at the way the needle is placed, and note that the cotton lies under it. Having done this, draw your needle out, and then take up the same amount of the material—just a few threads—as that taken before, and this is done behind the thread of the last stitch. Then keep your cotton to the left, and work as in illustration. You can pad this stitch if you like to have it in relief; but if you do so, remember only to place your padding in the middle of the leaf, and to allow an edge on both sides through which the needle goes from side to side.

Plait-stitch is seen in Fig. 5. The stitch is not done like the feather-stitching, shown in the former article, as the cotton is over the needle, and

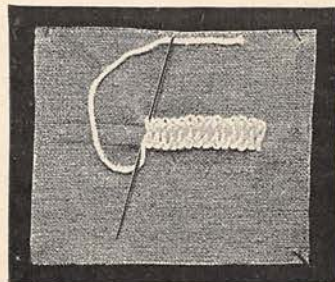


FIG. 7.—CABLE-PLAIT-STITCH.

instead of all the stitches being exactly in the middle, each stitch is taken a little at the side of the last. Work from side to side, and never put two stitches or more on one side, and not the same number on the other, but carefully alternating each stitch.

In Fig. 6 I have shown how common herring-bone can be utilised to form a pretty stitch, very little of the material being taken up by the needle.

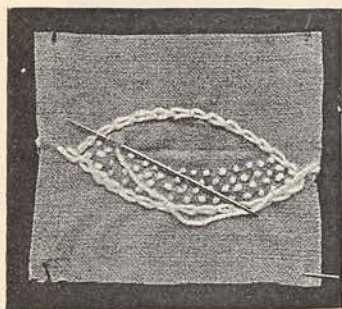


FIG. 8.—POINT SABLÉ.

Loops are placed at the top of the stitches, as shown in the illustration, if for a border, and on both sides of the herring-bone if for an insertion. French knots are placed, as you will see, in the spaces; and, though described in the former article, I have left the needle in one of the knots, in case the worker has not that article before her. After taking your needle up through the material, twist your cotton once or twice, according to its thickness and the size of the knot you wish to make, and then put the needle in again close, but not into where you drew it out in the first place.

Cable-plait-stitch (Fig. 7) is not easy to learn. Having put your needle behind the cotton, you give it a twist and bring it up to the edge. This twist forms the loop. Then bring your needle out as you see in the illustration, and then proceed, after withdrawing it, by making your twist close to the work.

In Fig. 8 is a leaf outlined in ordinary chain-stitch,

and filled up with what is called *Point Sablé*. Now, this stitch is easy to do, and is more knack than anything else. It is just like a simple back-stitch, but is not that in reality, because a back-stitch is taken perfectly straight in exactly the same line of the material—the thread, I might say—as the one out of which your cotton comes. But in *point sablé* you take the stitch at an infinitesimal angle (just the difference of one thread, perhaps), and that makes it round and like a grain of sand—hence its name—and not flat like a seed. When well done it is very pretty, but when flat it is very ugly. Always see that your stitch comes between two others and not under those you have worked, excepting when you fill up an awkward corner of where the leaf slopes, and then you have to manage, perhaps, one stitch above three, and not between two, on account of the space not permitting you to do it. But even then you must try and not get stitches close to each other, though, possibly, one would have to be above another to start the row, as you will see would have to be the case when beginning the fifth row in the leaf before you.



FIG. 9.—CABLE-STITCH.

Cable-stitch (Fig. 9) is the last which I shall describe. Make a chain, and then, putting your needle under the cotton you have withdrawn, give it a twist, and place your needle as you see in the illustration. The little twist makes the link between the chain loops. It is a useful stitch for stems, filling in surfaces, tendrils, etc.

## A TALK WITH SIR GEORGE REID, P.R.S.A.

BY RAYMOND BLATHWAYT.



SIR GEORGE REID, the President of the Royal Scotch Academy, is distinctly one of the most interesting artistic subjects of the day; and Scottish art, which to a very recent period lagged far behind that of all other countries, has become at a single bound the most remarkable in Europe. The Charter of 1838, by which a number of clever men had tied themselves up so tightly that they had no power of movement, has been recently revised. Sir George Reid has become the President of the Academy; there is no limit now to the number of Associates; and the elections in the early part of last year have brought the hitherto hostile New Glaswegians—the passionists of

the North, as I have heard them called—pouring into the Academy. The old-fashioned traditions of the old-fashioned Scottish school—and no school on earth was ever more hide-bound, convention-tied—are fast passing away, and with a not unnatural reaction, everything is new, daring, exaggerated, eccentric, but yet full of hope, promise, and rare ability.

And at the head of this Academy, calmly, quietly watching the wondrous revival, stands Sir George Reid, a man with a fine past, a bright present, a brilliant future. A tall, handsome, grey-bearded man, in the very prime of life, with strong original ideas, to which he gives expression in a slow quiet voice: a man utterly without self-consciousness or conceit, and full of consideration for and helpfulness concerning the work of the rising young artists of the day: Sir