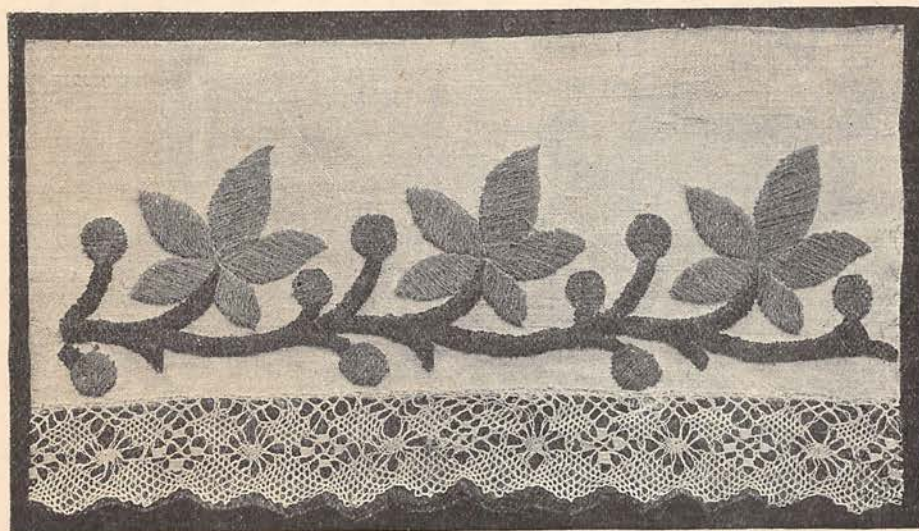


REPRISÉ EMBROIDERY.



A BORDER FOR A TEA-CLOTH.



FIG. 1.

REPRISÉ EMBROIDERY is not as much known as it deserves to be, for it is extremely simple to execute, inexpensive as to materials, and effective when completed.

It is eminently suited for such things as do not get much friction, for the stitches being in the larger patterns very long, the work would not bear very much wear and tear.

There is the fine reprisé work and there is the coarse, the latter being the one of which I shall now write.

Reprisé cotton means simply darning cotton, and if you get the good D.M.C., in which many varieties of colours can be had, it will wash very well; at least, very many colours do, some much better than others. If you wish to test the dye, you can do so before beginning the work. This can be done by loosening the ball or skein, and after you have poured boiling water upon it, leaving it to soak for about a quarter of an hour, and then soaping and rubbing the cotton lightly, and rinsing it out thoroughly in as many changes of cold water as you see is necessary until the latter is quite colourless. Then squeeze out all the water you can, and let the cotton dry quickly without exposing it to the sun. You can get variety in degrees of coarseness, in white and coloured cotton.

Reprisé cotton is sold in balls, costing a few pence

each, and as you take it up in your fingers you notice that the strand is made up of four threads woven like filoselle. In working, you should always cut and never break the cotton, and avoid twisting it as you work.

As for stitches, though some Mount Mellick stitches may be used, the embroidery is chiefly done in satin-stitch, oblique and straight, some long stitches just taken like spikes, French knots, and but few, if any, others.

In Fig. 1 you will see how a leaf is worked, care being taken to make all your stitches in an oblique direction. There is no law to prevent your doing them straight across, only the result is not so pretty. Take care to have the edges of the leaf quite clear, and with no careless stitches making uneven dog-toothing, as they say in architecture. Begin from the point and work up, taking care to let the stitches lie closely side by side, no part of the material showing between.

Fig. 2 shows another



FIG. 2.

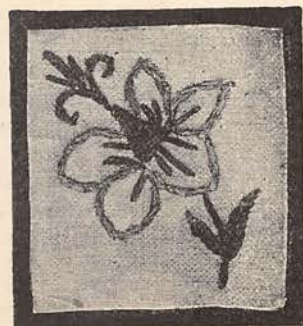


FIG. 3.



FIG. 4.

Fig. 4 is also done in yellow and black, the oval being in satin-stitch and the first long stitches of the

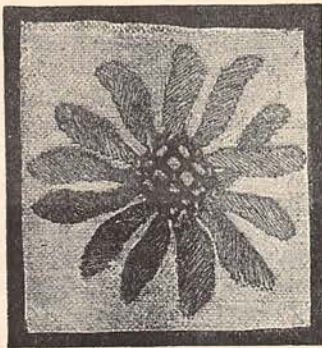


FIG. 5.

outer border done V fashion, the corners being either doubled or the stitches taken twice over.

Fig. 5 is a handsome round, the lattice-like centre being black, and where the long threads cross having

kind of leaf, which you work best if you begin from the point, and work also obliquely towards the stem. When finished, run a line of stem-stitch up it to form a vein.

Fig. 3 is a small flower worked in yellow and black. The outline is in stem-stitch, and the small leaf at the stalk is in satin-stitch, which done straight forms the centre of the flower, some long stitches projecting from it.

a small yellow stitch to fasten them down. The leaves from the middle are done in yellow satin-stitch. This design, which, like all these, can be had in transfer patterns, would do very well for the section of a bed-spread, and the other sprays would also serve the same purpose well. Many people shirk the thought of a bed-spread, or *couvre pied*, because a very large piece of work is unwieldy to hold, and is not so convenient for taking up in the odd moments, when so much can be accomplished if the opportunity is seized. Now, if you were to cut out some squares and stamp them in varied designs you could have a few of them by you and embroider them very easily. Then when completed you should sew them firmly together and work a thick rope-stitch or herring-bone or coral-stitch in some colour that goes well with the work, over the joins.

Before proceeding further, I must remind the worker that this embroidery is best done upon some thick material, as it is somewhat heavy in itself. And if you use bright colours, always select a cream or greyish stuff, never a dead white. Dead white does very well for shades of light blue or light pink, but not for yellow or any hard colours. Thick brown holland is a very good foundation for the work, and what is called *toile grosse* is also excellent.

Fig. 6 is a little flower, the petals of which are worked in straight satin-stitch, the leaves in oblique



FIG. 6.



SPRAY IN THREE SHADES OF BLUE.



SPECIMEN OF FINER WORK.

satin-stitch, and the French knots are done in black to contrast well with the yellow. Of course you can choose any colours you like; this sharp contrast is merely done here for greater clearness in reproduction by way of illustration.

Our first large illustration is an extremely effective border which would do well for a tea-cloth, and which is worked in three shades of red. The darkest shade is used for the stem, the next lighter for the balls, and the lightest for the five-sectioned leaf.

The skein is worked in satin-stitch, and here, as in all reprisé work, you never pad. In spite of this fact, the cotton is so handsome in itself that when neatly

worked the embroidery has always an appearance of being in relief. The leaves are worked in oblique satin-stitch, all the stitches, of course, going in the same direction, sloping from left to right. Do not do one part of the leaf from left to right and another the reverse. In the centre piece of work the stitches must slope the same way. A small torchon lace finishes off this border which, besides being useful for a tea-cloth, would serve equally well for a sideboard cloth, etc.

On page 863 is shown a big spray worked in three shades of blue; some of the leaves being worked only at the edge, and the petals of the flower in the same way. Please note that it is not what is called in crewel-work "long and short" stitches, as that does not answer at all well in reprisé cotton. There is some stem-stitch used, and the bars across some parts of bud and flower are but one single stitch.

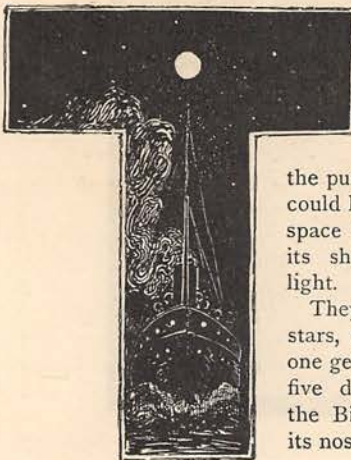
Much finer work can be done with reprisé cotton by splitting it and using two threads only, as shown on this page. There is feather-stitching down the dark leaves, and the light one is done simply by letting some loop-stitches radiate from it. Loop-stitch is formed by making a stitch as if for a chain, and then fastening it down at the end, the stitch itself being often the eighth of an inch in size.

This work has the advantage of being executed with great rapidity, and in these days of high-pressure that is an advantage. If you have taste, you can get any amount of variety in it. Butcher's blue linen embroidered in white would look very well; turkey or cardinal red with no shading on *toile grosse*; delicate hues of pink on cream or white. Remember that if you have half-a-dozen shades of colour you never shade a leaf or flower. Work different parts in different shades of the colour, but, for example, in a leaf never use more shades than one, save for the vein.

Crewel needles are the best to work with.

IN THE BAY.

BY C. J. CUTCLIFFE HYNE, AUTHOR OF "THE NEW EDEN," ETC.



THE night overhead was brilliant. The moon was a day off her full, and the stars clouded

the purple above till one could hardly pick a hand-space that did not carry its shimmering dot of light.

They were not British stars, certainly; for when one gets down into forty-five degrees of latitude the Big Bear has either its nose or its tail in the

water, and a whole host of alien stars have climbed up from the southward. But they are bright stars for all that, and if the moon is turned on at her ordinary power the general effect is much the same as we get in our sulky, foggy, incomparable Islands further north—only different.

The sea around was not like a sheet of glass. I don't think the Bay ever aspires to that acmé of flatness. But the long, low, oily swell was so slight that the big P. and O. steamer scarcely deigned to notice it, and ran on through the smooth water, hissing as though her stem were made of red-hot iron, and raising on either bow exactly equal slices of emerald and diamond, that never changed position and never altered their shapes.

Close at hand were the bright, white mast-head light, the cold, green starboard lamp, and the scores