

writhing on Mrs. Magniac's wrist, and fixed them on the angry woman's face.

"I cannot allow such an idea to remain in your mind for one instant, madam," she said. "Mr. Baker was the cause of my father's ruin, and since I came and found him here he has tried to be offensive to me in every possible fashion. I scorn to deny that I love him, for the feeling which dominates my whole heart towards him is—God help me!—the bitterest dislike. But can you not save Lalla, whom I found to-day—"

"I will not hear one single word," cried Mrs. Magniac, stamping her foot passionately on the ground. "Mr. Baker has already warned me of every word that you were likely to speak. You, a mere governess, with no style about you whatever, to imagine that every gentleman in my house is in love with you—to court their attention—to—"

"Mrs. Magniac, I can endure no more," said Tessie faintly, laying one trembling hand upon her heart. "I must leave this house to-morrow."

"Leave it, for goodness' sake," shrieked the fury. "I will send you your wages by one of the servants to-night, and I must request that you do not come down as usual to the drawing-room. Mr. Baker says he can no longer endure the marked way in which you pursue him and demand his attentions."

The girl bowed and hurried from the room, overcome with horror.

When she reached the outer corridor she caught sight of Baker lounging against the wall with a cigar in his mouth.

He waved his hand to her gaily, and disappeared down the wide staircase, doubled up with silent laughter.

END OF CHAPTER THE FOURTH.

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## EMBROIDERED BOOK-COVERS.

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DECORATION FOR TWIN PRAYER  
AND HYMN BOOKS.

WHILST it is an incontrovertible fact that dainty and artistic bindings often stand in the way of the real use of books, yet there are few who can deny that beautiful exteriors, fittingly enshrining the still more beautiful thoughts within, add greatly to their pleasure in literature. Delicate bindings make the true following out of the Grolier motto, "for self and friends," little short of a heavy penance to many of us.

Everyone feels that books are to read—not to look at. Everyone likewise feels that having gained some good from a book he should like others to have the same chance; and it is only the very selfish who do not wish to share pleasure with their friends. But there is no question that to find books we have treasured return, after many days, scratched and with bent corners is a severe trial of friendship.

In spite of all this, dainty coverings never fail to attract us. We like to see them about our rooms. In old days kings and queens, and a few of the nobility, were the proud possessors of books bound magnifi-

cently in embossed silver, highly decorated leather, gilded and silvered papier-maché, embroidered velvet and silk. Books were treasures in those times; now they are so innumerable that they are tossed about anyhow by half of their owners.

Women have during the last few years woken up to the fact that it is not alone the wealthy who can indulge their desires of seeing their favourite volumes in suitable garb. The costly, rare, old specimens of book-binding are in the hands of collectors, or in museums, and it is well that such is the case, for they are out of harm's way; but it is quite within any woman's power to make covers every whit as perfect as the old ones. These cannot have the interest of the antique specimens, but time goes on only too fast, and a century or two hence our embroideries will be treasured for the sake of past associations in their turn; meantime, we can enjoy them to our hearts' content.

The modern fashion of embroidering book-covers admits of great variation. It would seem that velvet and silk were the two chosen materials in the days of our ancestresses who followed the art. They indulged in a lavish use of gold and silver, and whilst conventionalised floral designs were general, yet figures and animals were not tabooed. There is a well-known, quaint old book-cover in the British Museum on which a stiff, unnatural rose-tree is worked; the red roses and leaves are quite out of proportion to the size of the tree. At the four corners of the front cover are deer in queer attitudes, and decidedly of the Noah's Ark build; whilst snakes and other creatures are seen in the midst of foliage, for the rose-tree grows in a park. On another book Tudor roses form the pretty, simple decoration. Both are from the old Royal Collection—one is the "Orationis Dominicæ Explicatio;"

the other, "De Antiquitate Britannicæ Ecclesiæ." The roses could be easily reproduced, but the deer and rose-tree could only be copied satisfactorily by an experienced hand.

The materials which are now most fashionably used are velvet, silk, satin, and silk brocades. All the best covers are made of one of these; then come the linen and serge covers. These two simpler materials are much liked for books to be used in bedrooms, more especially the linen. Of quite a different style, but as charming as any of the most beautiful silken covers, are the embroidered parchment bindings. The smooth white surface is a good set-off to the delicately tinted decorations in silk. Not quite so popular, though more durable, are the bindings of coloured kid and chamois leather.

Many are the means employed in decorating all these covers. Silks of almost numberless shades are available, and these also vary greatly in make. A very soft, fine silk is used for the parchment work; and the washing silks, which will stand boiling, are by many workers preferred to the flax threads, which, however, still hold their own for the embroideries on linen.

Gold and silver bullion, cord and thread are not only employed for enriching coloured silk designs, but a whole decoration is occasionally carried out by their aid alone. Spangles, either of gold or silver, are freely introduced; as are also "jewels," mounted and unmounted. The mounted jewels are generally large; four of oval shape are placed one at each corner of a book-cover, and possibly a round one will be set in the centre. They are only seen on large books, the bindings being generally of velvet.

A prayer book covered with red velvet of a quiet tone can be effectively worked with a gold cross outlined with gold thread. The cross can be done with silk or with bullion, and the corners ornamented in imitation of the pierced gilt ones so often seen on velvet books. For this decoration the bullion is better than silk; but some workers object to using it on account of the cost. Nothing is more suitable as a

decoration for velvet covers than the Tudor rose. The designs in which this flower figures are manifold. It is charming, done in silver bullion, outlined with silver cord on dark-green velvet; the stems and leaves done with green silk, and edged with cord. Yellow and white is a favourite combination. Here is a suggestion which a novice could carry out successfully. A cover of yellow velvet, just touched with a copper tinge, is decorated with appliques of white corded silk. A tracing is made on the silk, then it is laid on the

velvet, cut out, and outlined with two rows of gold thread, the veining of leaves and marking of petals being also given with gold thread. Yellow silk is used for sewing down the gold thread. Only one thread must be sewn down at a time, and the silk stitches must be straight across it. Different effects are secured by using silks of contrasting colours for this purpose. On a soft golden-green velvet a design is wrought out with laid-work in gold and cream silks, and the outlines are of gold thread, sewn down with red silk. The thread is of a copper tint, and the warm effect is strengthened by the silk stitches. In laid-work the silk is



EMBROIDERED DESIGN ON WHITE AND SILVER BROCADE.  
(Photographed from a Design by Messrs. Vicars & Poirson, 104, Newgate Street, E.C.)

carried straight across from one edge of a flower petal, for example, to the other. The whole petal is closely covered and the strands of silk are sewn down, four or five at a time, with long stitches at right angles, and at regular distances apart. Lattice-work and lace-stitches are sometimes done on this flat grounding in place of the right-angle stitches just mentioned. Laid-work should always be outlined. It is much used in Florentine and Venetian designs. Flowers must be conventionalised for the decoration of velvet book-covers. The introduction of the small oval and round jewels expedites the work; they make a showy piece with very little trouble, but it is probable that their popularity will not be of a lengthened period; so, if our book-cover is to be a real work of art which will be admired throughout several generations, the jewel embroidery should not be selected.

The thick corded silk and damask covers are even

prettier than the velvet. These materials lend themselves better to embroideries; finer work can be done on them and the designs are usually more elaborate. White or delicately-tinted silks are preferred, though all colours are permissible. Conventionalised and naturalistic flowers are equally suitable on these fabrics, but there is no doubt that the former for all decorative work are the most artistic and satisfactory. We tire far sooner of naturalistic flower designs than of conventional. Tulips, roses, and lilies are some of the favourite flowers when conventionalised, forget-me-nots and violets being chosen constantly when naturalistic effects are desired. These last are charming as powderings on white or cream silk. If a rich brocade is in hand, only a little embroidery is needed. For instance, a white brocade with flowers woven with silver thread will have green foliage worked on it with silks, and the centres of the shaded pink flowers enriched with French knots or lace-stitches done with yellow silks.

White, silver-grey, and cream corded silks make lovely covers. One of the most taking decorations is a conventionalised tulip design with border, the colours used for the flower being cream and pale pink, with touches of the old-fashioned puce at the tips of the petals. The leaves are of shades of yellow-green. In the border the colours are repeated with the addition of silver thread. The ground may be sparsely sprinkled with tiny silver spangles. Now that reproductions of old embroideries are all "the go," puce shades are well to the fore in most pieces of work; they are more especially used on light-coloured and white grounds. Another style of ornamentation which is uncommon is the "lace design." The embroidery is done to look like old rose-point appliques. Naturally, the design



PADDED FLOWERS FOR LINEN EMBROIDERIES.

must be arranged specially to suit the size of the books. A margin of the silk, an inch or less wide, shows beyond the edge of the lace. The embroidery is done in black silk on white, thick, corded-silk cover, or on white ground the lace may be white also. The design being much raised in parts, it stands out effectively without the contrast of colour. A pale shade of cream may be used to give the appearance of old lace, but no other colour must ever be employed, for coloured lace, except black, is a barbarism; and on no account should gold or silver be introduced here. Louis Quinze designs of baskets and garlands of flowers are pretty for books of lyric poems and the lighter kinds of literature.

Small books are sometimes bound together, such as prayer-books and hymns, or two volumes of poetry. They are then bound so as to open in contrary directions; the back of one lies parallel to the front edges of the other, so each must be perfectly covered before being attached to the other. These twin books are fashionable for wedding presents, more especially the prayer and hymn books. The reverse sides of books are generally decorated slightly. A narrow border with ornamental corners and a centre pattern are all that is requisite, except in the case of the double books, and these should be decorated in equally good style on both sides. The backs of all books are finished with narrow bands of work; sometimes the title is added, or the name of the author. Monograms occupy the centre or left-hand top corner of some covers, and on others mottoes are given, but seldom in the best embroideries. These are mostly reserved for the linen or serge covers, to the consideration of which we now come.

White and blue linen bear away the palm, but cream and a quiet red (Venetian) are also liked, and yellow is not forgotten. For designs, we have conventionalised and naturalistic flowers, but fruit (of many kinds) is the greatest novelty. Strawberries and cherries are mixed with flowers; lemons and oranges are seen, as branches, each alone. Then there are plums, figs, and, of course, the ubiquitous pomegranates—the best of all fruits for decorative purpose, as artists, old and modern, all agree. Fruit and flowers are worked flat or in high relief—the latter is the mode of the moment. Flowers which are conventionalised are thickly padded, then worked with flax threads in one colour only, or white; the petals are outlined with French knots, and the centres, which are flat, are filled in with lace-stitches. The leaves are only slightly raised; one half of a leaf will be closely worked over padding, the other half will show the linen ground, being only veined and outlined. It goes without saying that several colours can be used in the work, but the blue linen with white embroideries are most fashionable. On the other hand, the fruit and flower designs, many of which may be adapted from old illuminated books, are carried out on white linen in natural colourings, even to the bright red strawberries and golden pips. On white, again, a bold foliage design done in white flax threads and outlines of rather thick cord is admirable. The border may be

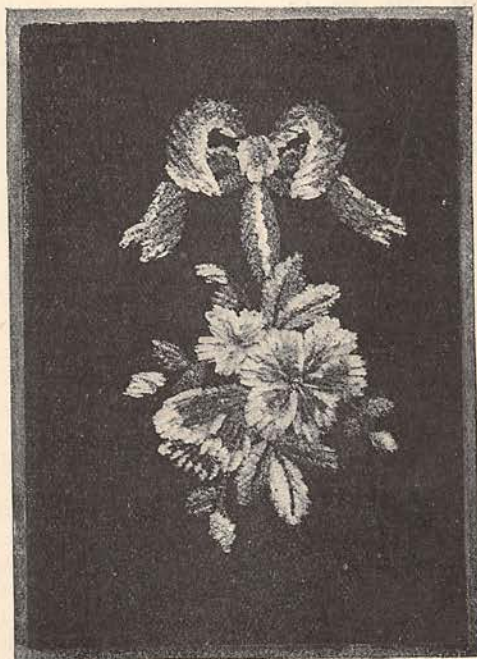
of cord arranged as lattice-work with lace-stitches between. All the articles in a bedroom which can be embroidered should correspond in material, colour and design; these include writing-table sets, work-bags, footstool-covers and toilet-slips.

The parchment work is the most difficult of all, but it is well worth accomplishing. Glove needles are used for it, and the great point to remember is that no wrong stitches can be made without detriment to the whole piece, for the holes pierced with the needle, if beyond the outlines, will always show; so it is impossible to unpick work on parchment. Then the stitches must be close enough to each other for the work to look fine, but never so close that the skin is split. Satin stitch is principally employed on parchment, though French knots and lace-stitches may relieve the pattern. The lace-work is done on the satin-stitch grounding. Light sprays of climbers, like the wild rose and the honeysuckle, thrown on the parchment to look as natural as possible, make the daintiest decorations. As a general rule the shades of colour used are pale; a brightly coloured flower spray looks too showy. Delicate pink, water-blue, soft yellow-green and blue-green, cream and pale gold are the most appropriate. Sometimes richer colouring is desired, then a conventional flower piece—possibly an adaptation from a bit of old Florentine—is chosen. Rich blues and reds are then combined with cream, and light green added in small quantities. The outlines will probably be of two rows of gold, which are sewn *on*, never *through*, the parchment. The naturalistic flower pieces are not outlined at all and gold thread is not used in them. Borderings of forget-me-nots with their own foliage are done in their natural colouring. In the best examples of parchment embroidery the blending of the colours is so perfect, the gradations of shades are so subtle, that we are reminded of exquisite paintings rather than pieces of needlework. At the same time, the pureness of the silks and the extreme evenness of the stitches give all the sheen of satin.

Frames are used by all workers in embroidering book-covers of any value whatever. Light silks and parchment soil without the greatest care, and they must be fingered as little as possible while the decoration is in progress, and they should always be kept in a piece of muslin or linen between whites.

Ladies often cover their books themselves, but this they can get done for them. Silk covers may be sewn on, in which case the inner side of the binding is lined with plain silk or satin of the same colour as the outside. The sewing must be very neat and just *within* the edge of the cover. The binding of the book itself

must, of course, be quite plain, as any irregularities would show through the silk. Just the edges of the binding. The inside lining of silk or satin must be stretched over the thinnest cardboard obtainable, the edges only to be pasted down over the back of the card. It is then laid in the book and stitched to the outside cover. Another plan is to put on the outside cover, pasting the edges as before, then line with



DESIGN FOR EMBROIDERY ON PARCHMENT.

(Photographed from a Design by Messrs. Vicars & Poirson, 104, Newgate Street, E.C.)

white paper with satiny surface. This paper must be a double sheet; one half lines the cover, the other is pasted over the first page of the book.

To go back for a moment to the silk cover. It should always be cut a good deal larger than the book; for one reason, it has to be put on the frame, and, again, large turnings make the covering process easier. Whenever possible, slip the silk, after having cut it so as to make this practicable, between the back of the book-binding and the leaves. When this cannot be done the silk must be doubled in and just caught with a stitch to the binding at top and bottom of the back of the book. The loose covers need no description. They are intended for railway time-tables and cheap novels.

E. CROSSLEY.

