

## THE NEW LINEN APPLIQUÉ WORK.

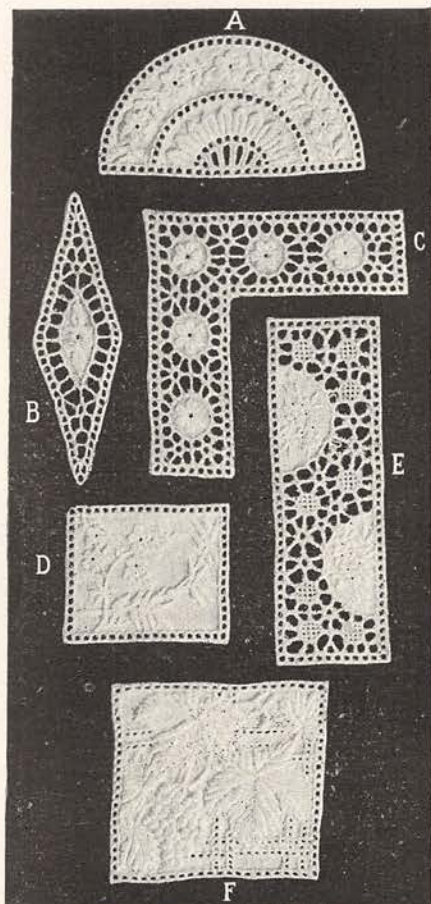


FIG. 1.—SOME OF THE APPLIQUÉS.

THE "vile commercialism of the age," against which Mr. William Morris has so much to say, is responsible for the fact that any novelty in the way of fancy needlework must be inexpensive, or it is unlikely to find favour in the eyes of the *fin-de-siècle* woman. She also requires something that can be executed with lightning speed. The new linen appliqué meets all these requirements, and, moreover, have the additional advantage of the possession of infinite capabilities at the hands of anyone blessed with a little taste and ingenuity. A good idea of what they are like may be gained from the specimens shown in Fig. 1. It will be seen that they have somewhat the appearance of the Swiss embroideries used for trimming children's clothes and underlinen; but instead of taking the form of insertions and edgings, these appliqué

are lozenge-shaped, square, triangular, oval, oblong, star-shaped, and leaf-shaped.

Then, too, there are narrow bands woven with a corner, and others rather wider and straight instead of curved. All these are embroidered (by machine) in overcast stitch, with bars and wheels, according to the requirements of the pattern. The material upon which they are made is cut away from underneath, so that an openwork appearance is obtained. In some cases the embroidery is of a rather more elaborate nature, as shown in Fig. 1, at D and F; while it is possible to get a large oval medallion such as that in Fig. 2, all ready for applying to the corner of a tea-cloth, the centre of a pillow-slip, or to serve one of a dozen other purposes.

These small scraps of embroidery cost very little; indeed, many, and those not of the smallest, are but a penny each; while a large one, such as that in Fig. 2, which measures six inches in length and three inches in width, is to be had for about eightpence. As a rule, it is the smaller ones that will appeal most to the interest of the amateur; for after a few experiments, it is somewhat



FIG. 2.—MEDALLION IN LINEN APPLIQUÉ.



astonishing to find what an immense number of patterns may be made and how they may be disposed to form borders, insertions, corners for tea-cloths, sham towels and sheets, and groups for the centres of nightdresscases. Then there are the linen dresses fashionable in summer, both white and coloured, many of which are ornamented upon the revers, cuffs, and collars, with embroidery of some sort.

The method of turning these appliquéés to account is simple enough. It is a good plan to arrange them first upon a sheet of coloured paper, shifting them about until a good result is obtained. A few pins here and there will keep them in place sufficiently to enable the worker to see how she has decided to place them. It is, on the whole, more convenient to do the next part of the work in a

frame than over the hand. If the linen is stretched in a drumhead frame, it is easy to spread the appliquéés upon it, and to catch them down with a few overcast stitches, taken over the edges and through the linen. These should be made with very fine cotton, as they are intended to be temporary only. Embroidery paste may take the place of stitches, if preferred. It is true that but a few of the appliquéés can be put into position at once upon the frame; but the advantage of the round tambour frame is that the linen can easily be shifted so as to present a fresh field for the work when one portion is finished.

When the appliquéés are all tacked or pasted down quite flatly upon the material, the rest of the work may be executed over the hand. It is necessary to take overcast stitches over the outer edges of the shapes, these stitches being made either with ordinary sewing or embroidery cotton, as these fall in with the machine embroidery better than any other makes. When it is required that these

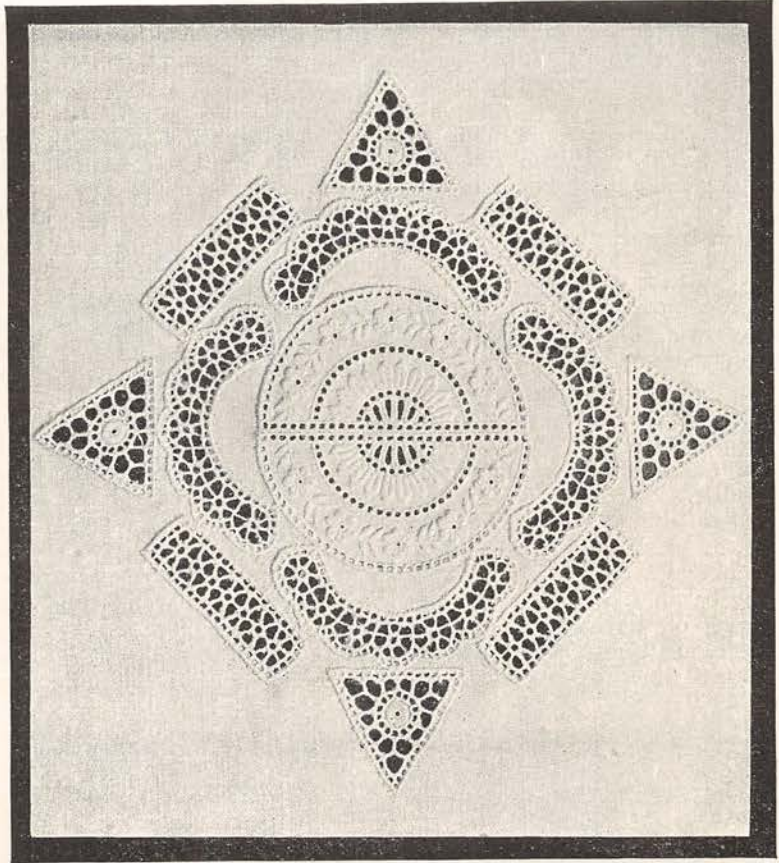


FIG. 3.—ROSETTE DESIGN FOR BEDSPREAD.

stitches should form part of the ornament of the work itself, flax threads or coloured silk may be used; but needless to say, this considerably alters the whole character of the embroidery. Some of the appliquéés are so shaped as to be suitable for ornamenting scallops at the edge of a tea-cloth or other piece of work. Such designs as this require to be buttonholed all round, so that the material may be cut away beyond them.

An extremely pretty bedspread may be made of these appliquéés, and a detail is given in Fig. 3 of part of the design. In the middle of this are placed two of the half-circles shown at A in Fig. 1. These are first sewn together along the straight edges, but if preferred, a smaller and complete circle may be taken, such as are sold of various patterns about the size of a half-crown. This will necessitate some change in the rest of the design, probably; but the appliquéés are so varied in shape and size, that there should be little difficulty in finding some that are suitable.



Beyond the circle are placed four scallops, which are treated in the same way as are any others. As in this case the linen does not require to be cut away beyond the curves, there is no necessity to buttonhole them round, and overcast stitches will be found all-sufficient. Beyond the scallops are triangles, and the alternate curves are finished with small straight bars of the embroidery, placed between two of the scallops. Squares like this are intended to be used alternately with others of a similar, though different, design. These alternate squares may have a simple star pattern applied to them, made by taking eight of the lozenge-shapes, shown at B in Fig. 1, and overcasting them round the edges. The squares may be connected with bands or insertions of some of the thick white embroideries, with which we are already familiar. So, too, a frill for the edges may be made of these embroidered insertions bought by the yard, used alternately with bands of plain white linen. The margin of the frill may be finished with a scalloped or pointed edging of the same embroidery. A pretty effect may also be gained by the use of coloured linen for every alternate square, as

the appliquéés have a good appearance upon either blue, pink, or green—or, indeed, upon almost any colour. In this case, the linen bands that are used on the frill should be of the tinted material, the white being repeated in the openwork insertion.

The result of the use of some of the corner appliquéés (see c in Fig. 1), with others on coloured linen, is shown in Fig. 4. Here there is the corner of a border for a small tea-cloth, the initial being let into the linen in the usual place. These letters have been sold in our fancy shops for some time past, and they are doubly welcome now that they can be combined with embroidered ornaments woven in the same style. In the medallion illustrated, the tiny scallops round the edge are carefully oversewn, so that they are held firmly down to the linen, and if desired, this may be cut away from the back. This, however, is not essential, as there is no openwork for the colour to show through.

The rest of the border, besides the corner piece, consists of plain, short bars of insertion and lozenges, such as have already been used for the star. These combine into a very effective trimming, and all the skill on the

part of the worker is to be devoted to setting the appliquéés quite straight upon the material, a matter in which she will be greatly aided by the coarse threads of the linen itself. It is advisable to begin the work at one of the corners, and to carry the appliquéés along the side till just short of the middle; then to arrange the second corner, and to make a corresponding pattern that will nearly meet the first one in the middle of the side. It is then easy to see what shape of appliquéés is needed to complete the border. After two corners and one side are finished, there is no difficulty whatever in working the remainder.

The work looks very rich, especially upon tinted linen, if thoroughly oversewn with coloured silks and enriched still further with

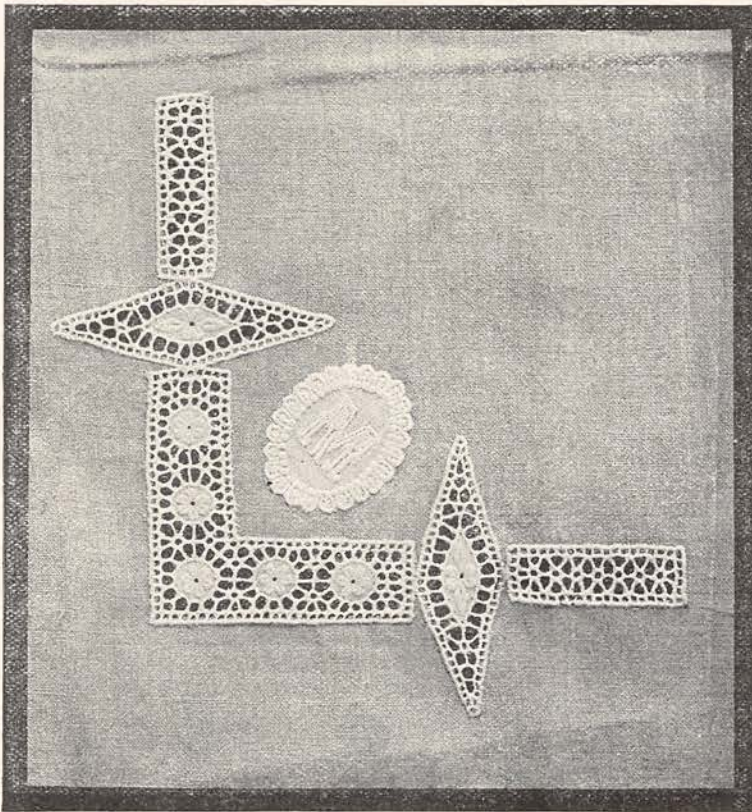


FIG. 4.—CORNER OF TEA-CLOTH WITH MONOGRAM.



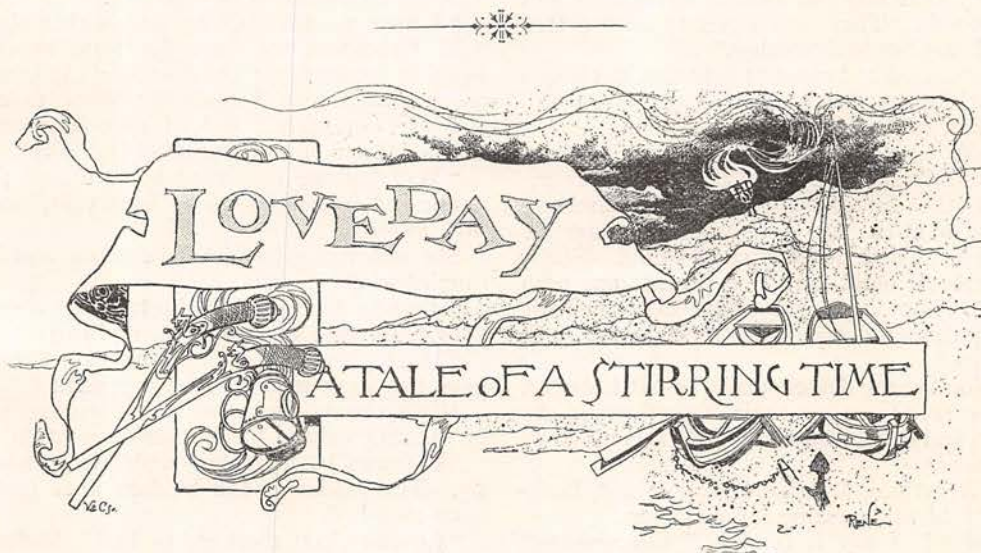
washing gold thread. If desired, the original embroidery may serve to form, as it were, a padding for raising the hand-worked stitches into relief.

Then there are certain patterns, such as D and F in Fig. 1, which in themselves are so thick as to need making up with the lighter designs. These can be utilised in the corners of sideboard-slips, tray-cloths, and other articles, the openwork patterns being carried round the sides. The band at E combines the open and thick work

very successfully, and can best be used together with some of the lighter-looking appliqué, which consist of openwork only.

One final hint: After the scraps of embroidery are in place, and all the work is completed, the linen should be laid wrong side uppermost upon an ironing-blanket, and a damp cloth placed over it. This should be pressed with a hot iron until it is dry, when the work will be found greatly freshened, and, if properly executed, it will be quite free from wrinkles.

ELLEN T. MASTERS.



By A. E. WICKHAM, Author of "Two Women," etc.

CHAPTER III.—"SIR JAMES MACDONALD, BART."



RS. PENROSE curtsied.

Hugh looked up in surprise. Loveday Alison was bending over her plate, and he fancied she was biting her lips to hide a smile. Sophia placidly ate her dinner.

Sir James Macdonald seated himself at the right hand of his hostess, and took the conversation into his keeping.

Abigail lingered in the room, and curious faces clustered round the kitchen door. The parlour and its occupants could be seen across the hall.

"We are indeed lucky to have been picked up by your son, thrown as we were like useless seaweed upon the beach," began Sir James in his loud clear tones.

A silence in the kitchen showed that there were attentive listeners.

"Ah, madam, we have passed an awful night, to see those poor souls drown before our eyes."

"Indeed, 'twas terrible!" murmured Mrs. Penrose.

"Every moment expecting a like fate. Our captain—noble man—would not leave his ship. He clung to her until the morning, and then—you know—your son saw—"

"Yes, yes, he told me; didn't you, Hugh?"

Hugh grunted an assent. Sir James's feelings for the men drowned came late in the day.

"We have lost our all, our everything. But we must not trouble or repine. My only feeling is thankfulness that we have escaped with our lives, and I trust my girls feel likewise."

Sophia bowed her head.

"We lost so much," said Loveday, with a deep sigh.

"You would like to hear our histories,