

day, searching every nook of the little bay, every curve and hollow of the cliff. 'Liz'beth cried out against it, compassionately at first, fretfully at last, but Hannah was, as she said, "like a body most mazed." They never found him.

The wild waters had swept over him, and carried him back with them to the peace of their blue depths; and no man knows aught, or will know aught until the sea gives up her dead.

Hannah Kenyon alone believes that her father's death was not accidental; but no one, not even her husband, shares her dread.

When her baby was first placed in her arms, to the astonishment and indignation of 'Liz'beth, she broke into bitter weeping, her tears falling like rain on the little uncon-

scious head. Mrs Jewell snatched the child from her.

"Well, 'Anner! Ain't you no more sense than to go a-cryin' over a new-born chiel? A-layin' of yourself out to bring ill-luck to the blessed lamb!"

"I was thinkin' o' poor father," Hannah sobbed, in her weakness.

"You always was properly silly 'bout poor father," snapped Mrs. Jewell. "There ain't no call fur you to keep on mournin' his mem'ry. You was a good dorter to 'im whin in liäfe; an' 'is death I allays thort a speshul providence. You'd hev lived an' died an ould maid, I allus säid, ef so be as the Lord hadn't seen fit to take poor father home."

But Hannah turned her face to the wall, and wept.



## BEAUTIFIED HOUSE-LINEN.



UR shops are full to overflowing with all kinds of useful and fresh-looking articles made of linen, either white or coloured. Nearly all these things are hem-stitched, and the designs upon many are sufficiently good for use in ordinary house-

holds, the members of which, while liking to surround themselves with pretty things, have neither taste nor leisure to enable them to prepare designs for embroidery themselves. The ready-traced articles consist principally of such as are useful in a house; and most housewives find it scarcely possible to have too many of such trifles. Among them may be mentioned sets for toilet-tables, pillow-shams—some having a night-dress envelope attached—d'oyleys and tray-cloths of all sizes, tea-cloths, sideboard-cloths, night-dress cases, splash-backs, tea-cosies, and many other things. There is no necessity to give a full list; suffice it to add that they are for the most part extremely cheap—a large toilet-cover, for instance, costing one-and-sixpence and some odd farthings. Unless silk be used, it is not likely that any very great expense will be incurred for the embroidery alone, and many workers consider that flax is the most appropriate thread for use upon linen. The best flax threads cost little over eightpence a dozen skeins, but they need care in washing. Silks are about double the price of either flax or cotton, but

there is a brightness about them that is more specially suitable for very small articles, such as d'oyleys, tray-cloths, and the like.

Some few workers prefer wool to any other thread for embroidery upon linen, but it is rarely that the ready-traced goods are of a sufficiently good make of linen to render wool suitable for them. When crewels are used, the idea generally is to copy some of the old English crewel embroideries; but these were worked upon hand-made linen such as nowadays scarcely exists, except under the auspices of Mr. Ruskin in the Lake District. A portion of a sideboard-cloth embroidered on this sort of fabric is given in Fig. 1. The design, which is handsome, though somewhat formal, is executed with Appleton's crewels, the conventional flowers being worked with several shades of apricot, the stems and leaves with green, and the centre of the flowers with dull yellow deepening to brown. The stitches used are crewel stitch, long and short, or feather stitch, and French knots. Owing to the roughness of the surface, it can readily be understood that wool is not in the least suitable for use upon anything smaller than a tea-cloth.

The coloured linens are enjoying a great deal of favour just now, and certainly they are a boon to dwellers in towns, with whom the white work so soon becomes soiled by fogs and smuts. Many of the white linen goods to be had in the shops are made up with corners and hems of the coloured material; but if the article needed is to be made entirely of the coloured fabric, it is very





FIG. 1.—LINEN SIDEBOARD-CLOTH, WORKED WITH CREWELS.

economical to buy this by the yard, and to make it up after embroidering it. The night-dress satchet in Fig. 2 is arranged in this way: it is made of pale blue linen, upon which has been worked, with white crochet cotton, a particularly effective powdering in cross-stitch. The crochet cotton, being closely twisted and somewhat glossy, is not so apt to catch the dust as are the rougher flax threads and some embroidery cottons. The task of embroidering upon such a foundation as this will be a particularly interesting task to many workers who perhaps still retain their old fancy for Berlin wool-work. Over the whole of the linen is tacked a piece of the ordinary Penelope canvas, care being taken that the threads of this lie exactly even with those of the linen—a matter

which may generally be best decided by holding the two materials up to the light, or by placing the two selvages precisely together. The work is then proceeded with in the usual way, the stitches being kept quite regular, but pulled up rather more tightly than would be the case when no canvas is used. Also, it must be remembered that on no account must the needle be taken through the threads of the canvas. The reason for this will be seen when the embroidery is finished, for then the canvas has to be drawn away thread by thread from under the cross-stitch, leaving nothing between this and the linen. The making-up of such a night-dress case is no difficult task if a ready-made one is studied. In the original of the illustration the flap covered the pocket entirely, and was bound with blue and white binding, having a tiny blue and white pompon at intervals. Lace may be used, if preferred, and will naturally make the satchet more dressy in appearance.

*Appliqué* should not be overlooked now that coloured linens have been brought to such perfection, and indeed, charming heraldic designs have lately been brought out, made of pale blue linen laid upon white, and intended to be outlined and partially filled in with embroidery stitches. The worker of average intelligence should, however, find no difficulty in managing a simple form of *appliqué* for herself. If she irons off a bold transfer pattern upon the coloured linen, all she has to do is to lay this upon a white

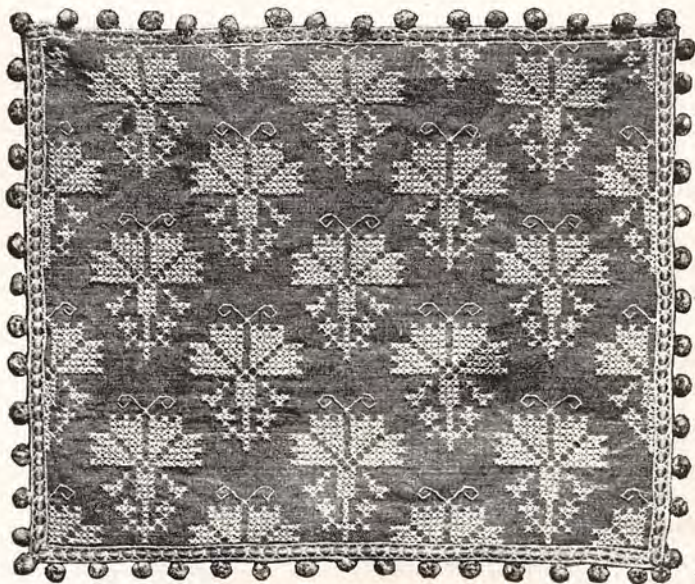


FIG. 2.—NIGHT-DRESS SACHET OF BLUE LINEN, WORKED IN CROSS-STITCH.



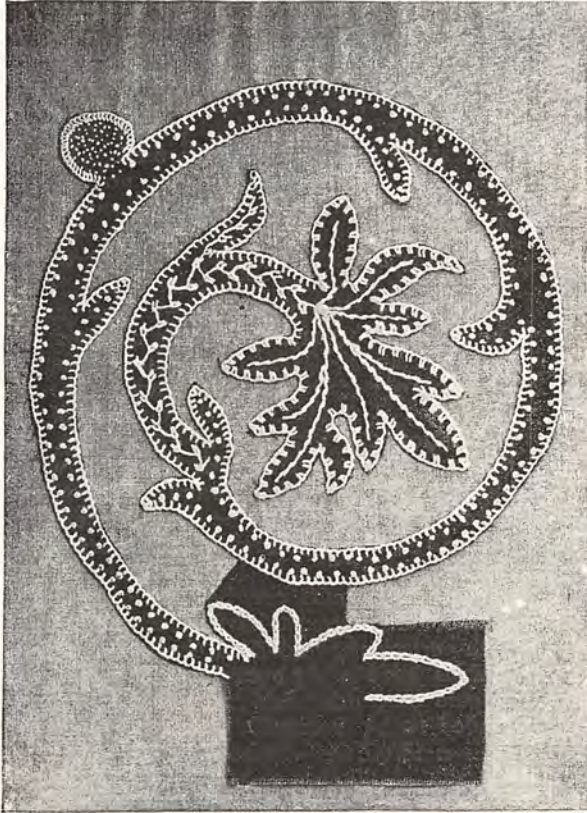


FIG. 3.—APPLIQUÉ OF TURKEY TWILL ON UNBLEACHED LINEN.

material, and to tack it well into place. The outlines on the tinted fabric should then be worked closely with button-hole stitch, the straight edge of which should set towards the outside of the design without exception. The stitches should all be taken through both materials. A few open fillings, dots, and lace stitches are a great improvement, and tend to greatly enrich the work; though, at the same time, these must not be made so closely together as to entirely cover the coloured material. When sufficient embroidery has been executed, the coloured linen should be cut away beyond the outlines of the design; and now will be seen the utility of the button-hole stitch in preventing the cut margins from ravelling. The general effect of this simple kind of *appliqué* may be judged from the portion of a border given in Fig. 3, where there is a scroll of bright red Turkey twill *appliqué* to a background of *écru*-coloured linen. The embroidery here is executed in white. There are many more elaborate forms of this class of work, but few that are more effective. Some workers are patient enough to use several shades of linen upon

the same foundation, dividing and sub-dividing the designs into several colours, according to the odds and ends of linen at their disposal. When this is done, the pattern is cut out in all its intricacies before it is tacked down to the background chosen for it, and some considerable amount of accuracy in doing this and in piecing the small fragments together is essential.

A tray-cloth is a moderate-sized piece of work, of which only the laziest could find time to grow weary, and the decoration of such an article can never be considered superfluous all the while an invalid can relish food the more the better it is served, and the more perfect the appointments of the meal. A tray-cloth in most families has constantly to be in the wash-tub, and it is therefore essential that it should be of a kind that will bear even the laundress's bleaching-powders with impunity. Now, by experience, I have learnt that there is only one colour that will do this, and that is scarlet. I have seen scarlet and white d'oyleys washed and re-washed till they have almost dropped to pieces, and at the end, though I can scarcely say it is like new, the Turkey red cotton has changed to a pinkish shade that is fully as pretty and even more artistic a tint than its original brightness.

As a rule, the paucity of stitches used in embroidery upon linen is to be deplored. In Germany the utmost variety is displayed, and it would often seem as though the object of the worker were to make a decorative sampler, showing the many changes that can be rung upon simple stitches. In Fig. 4 are given a few fillings that might with advantage be employed upon the traced linen goods now prepared for amateur workers. In this little sampler the stitches are entirely such as are used for filling broad spaces between the outlines of conventional leaves and scrolls. Workers will easily recognise varieties of cross stitch: one, for instance, similar to leviathan stitch, but made up of eight short stitches instead of four long ones, all of which pass through a hole in the middle of the star. Below this is a powdering of half cross stitches, which can be used for such spaces as require little attention attracted to them and any minor portions of the pattern. Above the leviathan stitch is the arrowhead stitch, a combination of two short diagonal stitches and one longer upright one between them.



All three are passed through the same hole at the bottom. A bold and effective stitch is that above the arrowhead, which describes a series of triangles so arranged that there is a space between each equal to that occupied by one of the triangles. The stitch above this is well suited for working with two colours, for it consists of a long line of thread laid upon the surface of the material, and caught down at regular intervals with shorter stitches of the second colour. There should be no necessity for me to describe the whole of the stitches, for they are for the most part extremely simple. One or two, however, cannot be so readily dismissed. There is a close lattice work rather to the left of the arrowhead stitch, which may at first sight be somewhat puzzling. It consists of sets of three stitches placed side by side, with only one thread of the material between them. Three threads are missed between each set of stitches. They are crossed by similar stitches worked in the opposite direction, so as to lie over them at right angles, and finally, a cross stitch is worked over each square where the two sets of lines meet. This, again, is effective when carried out in two colours. Next but one to this stitch, and still going towards the left, will be seen another lattice that is very effective, but very much more troublesome to work. Carry a square network of

threads over the material, as in the stitch previously described, but instead of using three threads, lay one only for each line. This done, begin at the left-hand corner of the lattice; pass the thread over the first upright thread, under the first horizontal thread, across the open square, over the bottom thread of this square, under the next upright thread, then across the next square, and over and under the threads in the same way till the opposite corner is reached; turn and work back as before, but take the thread over the lines it passed under before, and *vice versa*. This is the most elaborate of all the stitches given here.

For outlining, where only a slender line is desired, crewel, back, and chain-stitch, also the Mount Mellick coral stitch, are invaluable. Speaking of Mount Mellick stitches reminds me that many of those stitches that are deemed characteristic of that embroidery only came originally from Germany, where they were largely used on the ordinary white linen.

Another useful outlining is button-hole stitch, which may be arranged in several different ways. If a plain edge is needed, the straight side of the stitch must rest against the line of the design; if a serrated edge is required, what more easy than to turn the button-hole in the reverse direction? Then, too, the spikes of the stitch

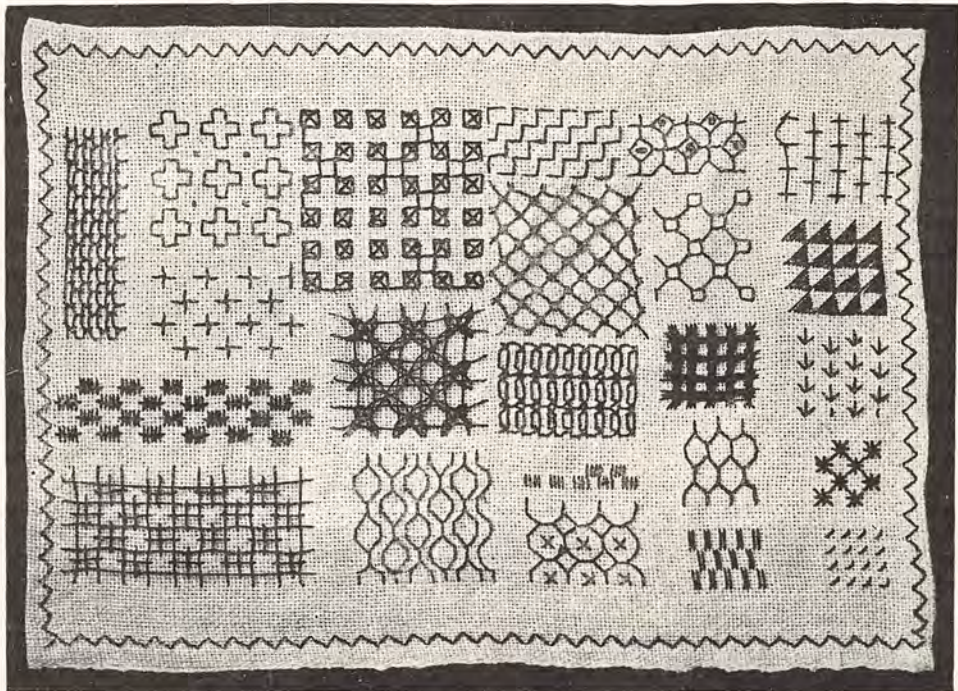


FIG. 4.—USEFUL FILLINGS FOR LINEN EMBROIDERY.



may be placed close together or at regular distances apart; or they may be made of varying lengths, so as to describe vandykes, irregular toothings, scallops, and several other forms. When very bold work is in progress the outlines are not infrequently followed with a fine braid sewn on or button-holed down with thread of a second colour.

Even prettier than this is the effect given by

wise interferes with its comfort or utility. There is nothing about it to prevent it from being washed as often as an ordinary plain sheet. Perhaps we shall patronise embroidered sheets and pillow-cases more in time, for the day has long gone by when we are content to keep the smaller articles of our household napery in their pristine simplicity and attendant ugliness. We no longer use



FIG. 5.—BORDER WORKED ON WHITE LINEN.

fine cord, which is a feature of the beautiful border in Fig. 5. Another characteristic of this pattern is the use of open fillings between the closer stitches. In this particular design flat satin stitch has a large part to play, but the appearance of this is greatly lightened by the eyelet-holes which are sprinkled over the broader portions of the design. Great crispness is given, too, by the clusters of closely-set French knots. The whole of the design is outlined with the cord above-mentioned, which serves to throw it up admirably. This scrap of work is, like so much good linen embroidery, of German origin, and would form an admirable decoration for a sideboard-cloth, tea-cloth, or even the upper sheet on the spare-room bed. We English people are quite exceptional in our fancy for extremely plain bed-linen; and this is to be regretted, as handsome embroidery of this kind gives a very decorative effect to the bed when the sheet is turned over to the outside, and in no

our towels, table-cloths, and the like, in the severe plainness of ordinary white linen, but we are decorating them with embroidery and drawn thread-work of more or less artistic design. We do not find that our male relatives, who are apt to sneer at feminine handiwork, eat their dinner with any smaller appetite because the carving-cloth is decorated with a running pattern of embroidery and has a handsome monogram in the corner; nor do they relish their cup of afternoon tea the less for having it served on a daintily-embroidered cloth matching those on which the cake and light refreshments are arranged. It is true that a love for good embroidery may be carried to a ridiculous extent. May it be long ere we consent to lay our handiwork on the ground, to be trodden upon by irreverent feet, or ere we drape our walls with it, as was recently suggested, by way of frieze and dado, greatly to the convenience, no doubt, of the spiders and their webs.

ELLEN T. MASTERS.