

never even tried to run away to the bush ; he seemed to think it was all right, and we were only joking.

"When the four weeks were up, no letter came from Harvey. So my father had out Joe, and he, and my uncle, and Fergusson of the next estate sat as an informal court to try him. Joe seemed a good deal surprised and taken aback at the proceedings ; he wanted to tell some cock-and-bull story in his broken English about how the coat 'belong a me ; Massa Harvey give it me.' But white men's lives must be respected, and my father wasn't going to stand any nonsense. They found Joe guilty on circumstantial evidence, and sentenced him to be shot ; and they took him out on to the hill behind the house and shot him. I can see him still with his big eyes wide open, and a sort of wondering look in them, when they fastened his arms, as if he couldn't understand what on earth they were doing it for. There was really something quite pathetic and sad about him—that is to say, for a Kanaka."

"And *had* he murdered Harvey ?" I asked, for I didn't remember to have heard till that moment that the explorer had met with so tragic an end.

My planter's face fell.

"Well, that's just the odd part of it," he answered slowly. "Three days later a letter

arrived from Harvey at Whiteford's, saying Joe had taken him by a short cut through the hills, and he had met on the way a New South Wales party with tents and a waggon. So he had sent Joe back, and made him happy with a present of his overcoat ; 'and I hope,' he said, 'he's as pleased with it now as he was when I gave it him.'"

"Then you'd murdered the poor fellow !" I exclaimed. "He'd never done it ! No wonder his big eyes of mute surprise still haunt you !"

"Well, no ; not quite that," the planter said deprecatingly. "It was an error of judgment, you see : a miscarriage of justice : a regrettable incident. We thought at the time we were justified in shooting him."

"But you quoted this," I cried, "as an instance of the utter untrustworthiness of Kanakas ! It seems to me, it goes just the other way. The poor fellow was faithful and did what he could, and your father rewarded him for his pains by shooting him."

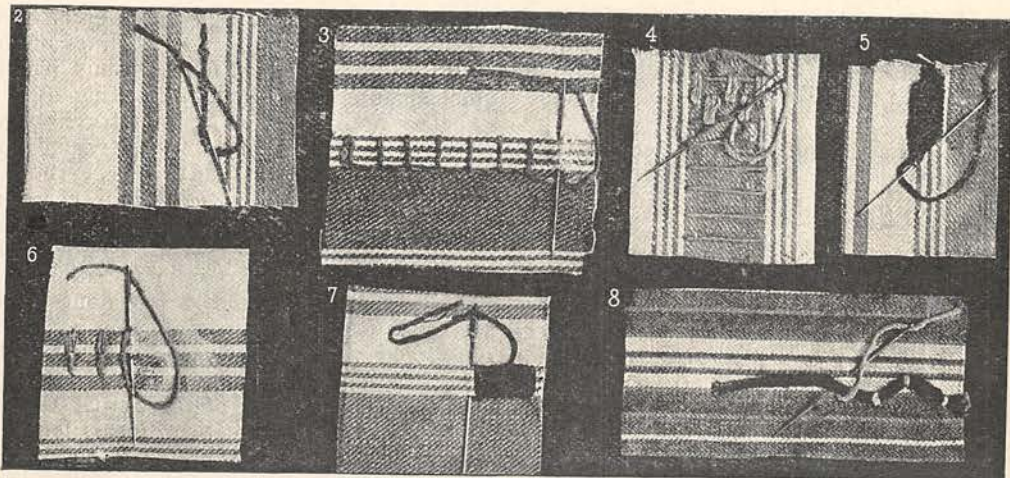
"That's just it," the planter answered dryly. "That shows what an untrustworthy lot they are. Even when you get a decent one to deal with, they're all so bad that you can't believe him. You're driven to shoot an innocent man on suspicion. But poor Joe's eyes *were* a sight to look at. As long as I live I shall never forget them."



## THE BEAUTIES OF TICK-WORK.

**T**HIS cushion-cover which you see in our illustration looks at first sight like a most beautiful piece of Oriental

embroidery. The colouring is of rich hues : Turkey red, dull art shades of green, straw-colour, and a black line here and there. The



STITCHES USED IN TICK-WORK.

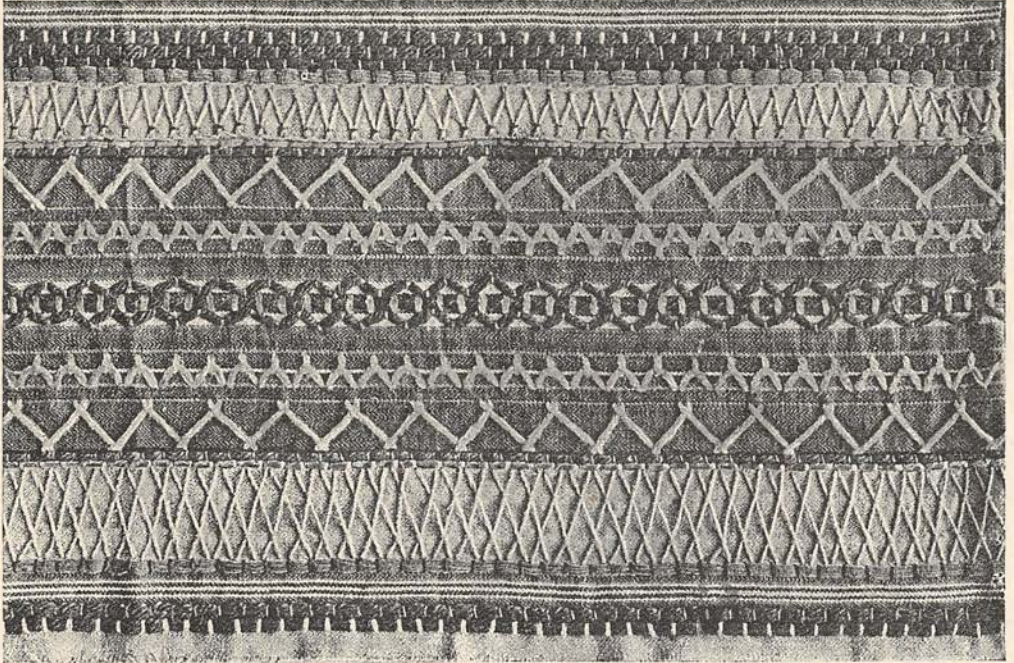


whole effect is excellent and truly artistic ; and those who like cheap embroideries will learn with satisfaction that this lovely effect is produced simply by using coloured cottons on ordinary bed-ticking.

Bed-ticking has very much improved during the last few years. In former days there was little to be had beyond the narrow blue and white stripe which we so seldom see now. The piece before you is done on some ticking I bought in an out-of-the-way place in France, and its colours

will find that in the weaving there is a small pattern which will enable you, if you count it, to do your design correctly. In all this cushion these small marks are noted, a certain number being left between or covered in the work.

The greens are ordinary embroidery cotton, about six threads being used, sewn down with one stitch taken across at regular intervals. The yellow lines are done in double chain-stitch, or, as it is sometimes called, trellis-stitch, two lines of back-stitching



CUSHION-COVER.

seemed to me to be exactly what I wanted for my purpose. In England, however, you can get very beautiful ticking in different patterns and colours, and of it make very pretty things.

In choosing ticking for fancy-work, always select a good quality, as it is not worth while working on a thin material which will not bear the work.

On this cushion-cover a very coarse D.M.C. embroidery cotton is a good deal used, *rouge-turc* and *bleu lapis* being the colours. This is sewn down, as will be seen, with a finer embroidery cotton of a light shade of brown, almost yellow.

Some lines are done in vandykes, some are straight, but in all great care is needed to have the pattern even and correct.

If you examine closely into all ticking, you

at regular intervals being done in green. As will be seen in some cases, two lines of the cotton are sewn down together, and if lines come again next to them the sewing-down is done in brick-stitch style, one stitch being between the others, and not directly under it.

In the very centre of the piece the red cotton is sewn down with the blue, coarse as that is. To do this, you should use a very coarse chenille needle, with a sharp point, but the cotton is too coarse to admit of a more elaborate pattern being done in it. Herring-bone is done in some lines, and the blue looks very well over the brown foundation.

There is very little of the actual ticking visible, but here and there a line is left if it contrasts or harmonises well with the work.

In this cushion a set pattern is attempted,



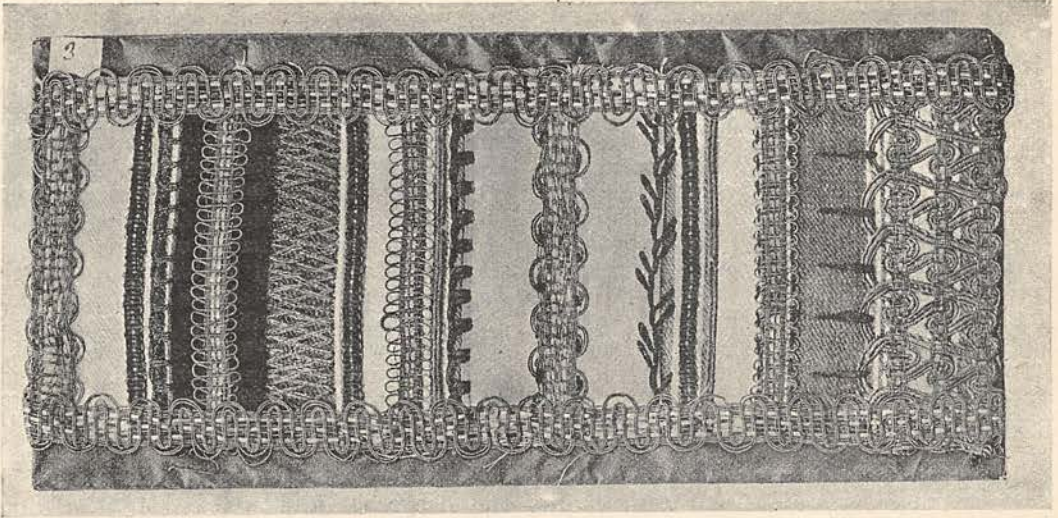


FIG. 1.—BORDER FOR TABLE COVER.

and the design repeats itself with accuracy. This is, however, a pure matter of taste, for it is quite at the liberty of the worker to vary colours, stitches, and designs *ad libitum*. As a matter of taste I must say I prefer not too many colours being used, and not very many stitches.

Fig. 1 shows a border which could be adapted as a table cover or mantel border. Here the ticking is almost entirely covered. Gold braids are laid on, and ribbon and velvet are applied, secured by fancy stitches, such as herring-bone, coral, etc. There is no rule about work of this kind, and, as will be seen, all kinds of odds and ends of silks and velvets can be used. A piece of work like this would look very well when mounted on plush or satin as a book-cover or sachet. Although, as I have said, any pieces can be used, I have employed only green, pink, red, and brown, besides the gold braids and laces.

In Fig. 2 snail trail is shown. Make a loop as if for chain-stitch, but put your needle behind the cotton and out into the loop; then make the next stitch at a little distance from it.

Fig. 3 is buttonhole-stitch, taken at intervals.

A close examination of these illustrations will teach you better how to do the different stitches than a great many explanations.

Fig. 4 shows you the way in which a pretty stitch can be used effectively.

Fig. 5 is coral-stitch done only on one side, and each stitch lying close to the other.

Fig. 6 is picot, or loop-stitch. Bring up your cotton from the back to the right side

of the material, carefully holding your cotton under the thumb of your left hand. Then insert your needle almost exactly in the same place it came out of, leaving only a thread to the right.

Bring your needle up one-eighth of an inch lower down in a straight direction, passing the point of your needle over the cotton you are holding with your thumb. Draw up your thread, and put your needle from the front to the back of the stuff below the loop you have just made, and then put it into the right place for making another loop-stitch.

Fig. 7 is simple satin-stitch. This, when evenly worked, is very pretty. The stitches must be close together; and only practice will teach you to do it well, as it is equally a fault if you allow the cotton to lie too loosely or if you pull it in working. The lines of the ticking are so perfectly even that you can do bands of this kind very successfully; and two of the same width lying close together are often very effective.

Fig. 8.—This is done on the ticking used for the cushion-cover. If you examine the illustration, you will see how it is worked. Remember that equal distances between the vandykes must be kept; and if you do not do this, all the beauty of the work is spoilt.

It can now be seen that this work can be done in a very great variety of ways, its beauty depending very greatly upon the worker.

Space forbids me naming more than a few of the many stitches which can be used in it; all acquainted with fancy stitches of any kind can use these in all sorts of ways, and produce lovely articles of many kinds.