

EMBROIDERIES NEW AND EASY.

ALTHOUGH at first sight the embroideries seen in Figs. 1 and 3 may appear like the ordinary cross-stitch, with which everyone is familiar, they are not so as a matter of practical working, nor in the embroidery when seen close at hand. True, the patterns for ordinary cross-stitch answer the purpose perfectly well and can be adapted to this work, but the Norwegian designs, ready coloured, are the best to get, when changes have been rung upon these two examples, which are excellent.

This work can be done either upon linen canvas or else upon the woollen Norwegian canvas; which, like the former, can be had in many shades of beautiful colours. Of course, your choice of material must be regulated by the object of the article.

Fig. 1 shows a table-runner in which space is left for candelabra or central stand of flowers. This should naturally not be done upon the woollen but upon the linen canvas, and the material used for the embroidery should be washing filosomes, twisted embroidery or floss silks. The colours should be chosen with care and used judiciously.

As a guide to our readers we will instance a few specimens that work well.

On cream-coloured canvas you can use any colour or colours, old gold being most charming in conjunction with good shades of heliotrope.

On terra-cotta canvas only light blues answer, on blue canvas terra-cottas, yellows, dull reds and pale pink. On green canvas pale heliotropes, dull yellows and some art blues.



FIG. 1.

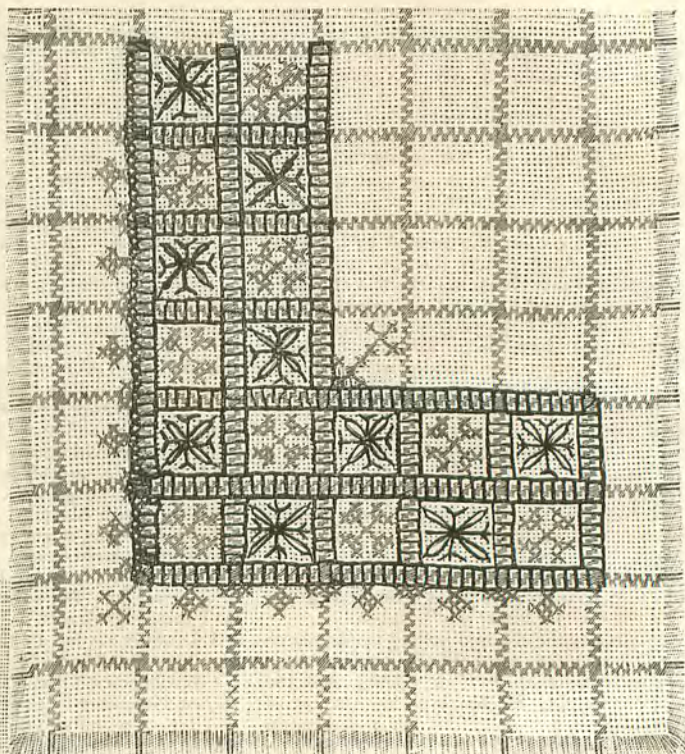


FIG. 2.

In Fig. 7 you will see how the stitches are done. Wherever there is a space covered by a stitch that looks like cross-stitch make four bars one after the other just as you see in Fig. 7, going over about four of the lines of the canvas. That is easy enough, but care must be taken to count the stitches in the pattern very carefully and make no mistakes.

A linen canvas table-runner should be bordered with a deep hem-stitched hem, or else with lace to match either the linen or some colours used in the embroidery.

If the woollen Norwegian canvas is used, you should work on it with the somewhat twisted Norwegian wools, here and there adding a little silk. Filosome does well for this addition or twisted embroidery. Of course, if you like to work it altogether in silk it is open to you to do so, but it naturally comes more expensive; for articles such as *portières*, etc., which have rough wear, it is not so durable.

Fig. 2 shows a pretty insertion, which can be worked upon any check material such as glass-cloth. Each square has two rows of an open button-hole stitch, seen very clearly in Fig. 4. When one row is done do the second intermediately. The stitch is so simple that it needs no explanation. Those to whom it is new can teach themselves by a careful examination of our illustration.

Other stitches are used in the squares.

Fig. 5 shows the loops which radiate from the centre.

Bring your needle up from the back to the front of the material, then, holding your cotton under the thumb of your left hand, bring your needle out diagonally about two-thirds the depth; draw through and then push your needle through to the other side and bring it out again in the middle.

The next stitch which comes between the loops is seen in Fig. 6. This is done on much the same principle, but that when the needle is put in again to form the loop, it is placed a little distance from where it came out and then brought out lower down but in the centre of the space. The outer squares are done in coarse cross-stitch taken over several threads of the stuff.

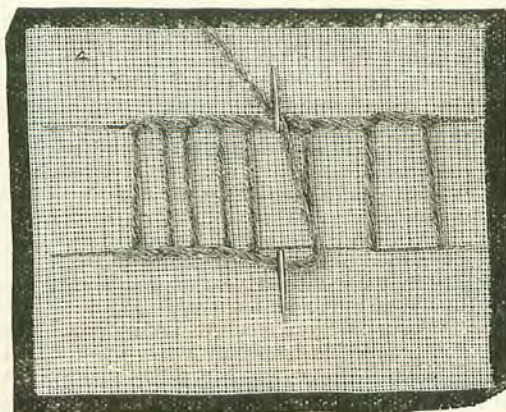
If the material is slight, you should use thin silks or cottons and not heavy ones, as the work, if you do, will not look well.



FIG. 3.

This kind of work is very useful for tea and tray-cloths, washable cushion-covers, sachets, brush and comb bags, etc.

Fig. 3 shows a strip worked on linen canvas with stripes of thick-coloured linen *appliqué* on at each side. The divisions of the *appliqué* are hidden by a thick button-hole stitch or else a line of rope-stitch, which completely hides the line made by the sewing over. The stitch used for the embroidery on the canvas is not cross-stitch nor the bars lately described for Fig. 1. The stitch is seen in Fig. 8, and is one known as Oriental stitch. This stitch, so common in all Eastern embroideries, is worked like herring-bone stitch with this difference, that—as will be seen by an examination of the illustration—by the needle being



brought out behind and not in front of the last-formed stitch.

The number of stitches which must form each little block should be regulated by the size of the canvas and coarseness of the silk or cotton.

This little table-cover is bordered all round with a fringe simply looped through the edge. This is done in cottons, the same as those used in the embroidery. Basket stitch is a very useful stitch for bordering work of this kind, and as it is very little known, I will quote here directions how to do it.

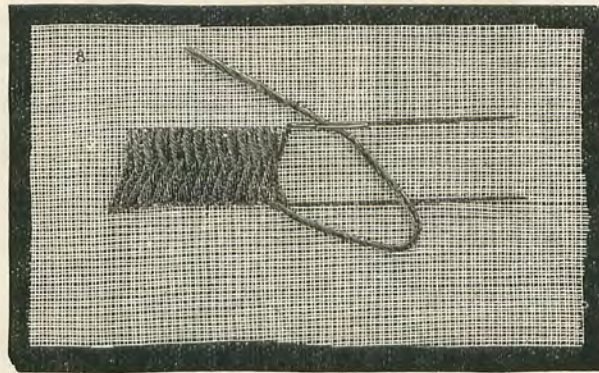
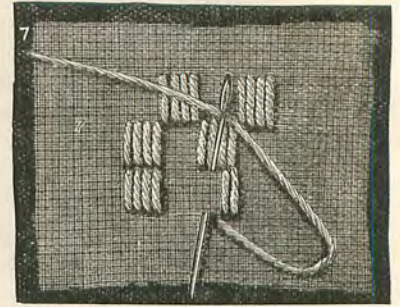
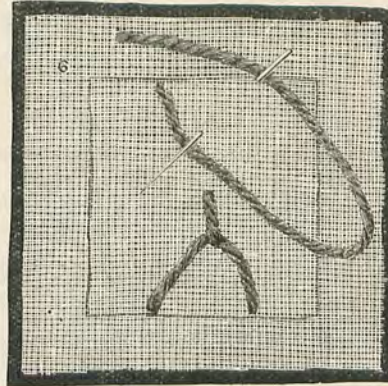
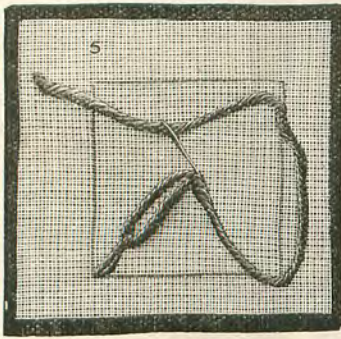
“Basket stitch can be worked on all kinds of stuffs, on counted threads or on a wide or narrow tracing, with fine or coarse thread, and more or less closely, according to the taste of the worker. You insert the needle from left to

right and pass it under from three to six threads of the foundation, according to the stuff and the material you are using, then downwards from left to right, and over from six to eight threads, into the stuff again from

right to left; then you push it under the stuff in an upward direction and bring it out on the left in the middle of the space left between the last stitch and the top of the second."

All this work looks much better when dampened and ironed on completion.

The same embroidery as seen in Fig. 3 looks extremely well as a bordering for curtains and for *couvrepieds*, bed-spreads, etc.



"IF LOVING HEARTS WERE NEVER LONELY—";

OR,

MADGE HARCOURT'S DESOLATION.

CHAPTER VI.

THE OLD ROUTINE.

MEANWHILE the time had dragged through very wearily for Madge. After Jack had actually gone she stood watching the train wistfully, as long as it was in sight, even to the last glimpse of smoke, for somehow she dreaded to leave the station alone.

But the effort had to be made, and at last she turned sharply, with clenched hands, compressed lips and a determined air, and hurried down the road. As she did so, she brushed her hand across her eyes with an almost angry movement, for they were dim with tears, and crying was a luxury Madge was too proud to indulge in, and as she hurried along she fought bravely against her emotion.

But it was weary work, for her heart was very heavy, and it was in vain that she tried to fix her attention on the objects around, she could think of nothing but Jack and how he had gone from her. How that when she reached home there would be no merry voice and gay whistle about the house, no more excursions, and no more evening strolls,

perhaps, for a whole year. It was not until one o'clock that she made her way home, tired and footsore and sad, and the greeting she received did not tend to cheer her.

"Well, Margaret," said Mrs. Harcourt stiffly, as she took her seat at the dinner-table, "after such a fortnight of pleasure and ease, I should have thought the very least you could have done would have been to come straight back from the station and inquire if you could help me in any way. That is the worst of pleasure, it makes people so selfish."

"I was not aware that I had spent the last fortnight in ease," replied Madge, rather haughtily. Jack had gone now, so nothing mattered, and the old rebellious spirit re-asserted itself. "I have only been doing my utmost to make Jack's visit pleasant for him. I did not find it especially easy either," she added bitterly. "It seems to me a pity that one visit a year to his home, should be sufficient for him."

"I suppose you mean to imply that I don't make his home attractive enough for him. All I can say is, if you choose to neglect your duties and place your

time entirely at his disposal, it is no reason why I should join in spoiling him. I am thankful to say I have something better to do than run after any young man all day. If you think you have been spending your time profitably, I'm sorry for you."

Madge bit her lip. "Thank you for your sympathy," she said sarcastically. "I have often occasion to be sorry for myself. However, as I was born with a specially sinful nature, a fact you often impress upon me, I presume it is not a surprising result."

"Whether surprising or not it is certainly an unnecessary one, which it would be well for you to overcome. I can give you a nice book on self-pity and self-love to read this afternoon. I think if you read such books a little oftener it would be better for you. I'm sure I don't know what Jack must have thought of you; he can hardly have returned to London with the impression that his sister is improved."

"In that case he would doubtless seek the reason, and I hope his search proved satisfactory. However, as his manner to me showed no disappointment, I am satisfied to believe you are mistaken."