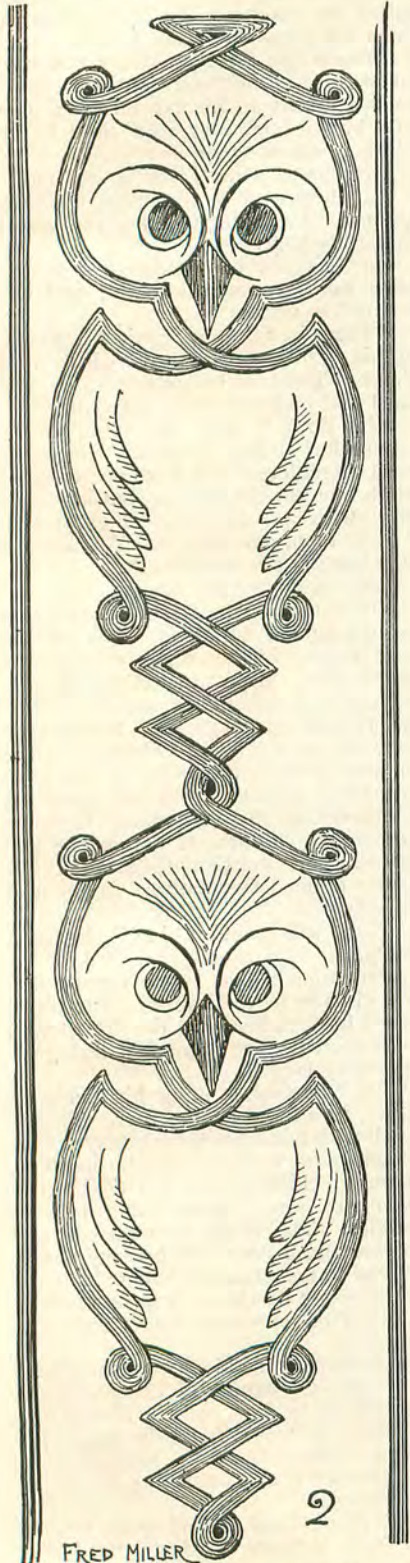


"KELTIC EMBROIDERY."

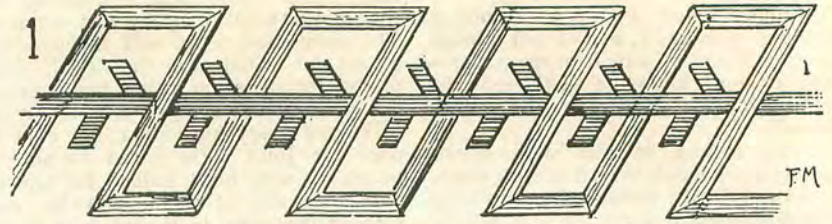
THE suggestions for this article were gained from a visit some time since to an exhibition of Irish embroidery shown at the rooms of The Donegal Industrial Fund, in which old



FRED MILLER

2

Original design of a quaint owl border, suitable for blue and red thread or flax. Though finished off at both ends it can be repeated ad lib.



Original design for repeating border, suggested by Keltic work, to be wrought in two colours.

Keltic designs, many of them of the eighth century, were mainly employed. There is something so marked in character and so ingenious about these Keltic designs that endless variations are suggested to the mind, some few of which I have worked out here and in a future number of THE GIRL'S OWN PAPER. Take A and B, which are from the

needle. Flax is the material employed by the Donegal peasants.

D and E are ingenious strap-work borders, and readers might exercise their ingenuity in evolving fresh patterns on these lines. My attempt is seen in Fig. 1, where the stem running through the strap-work should be in a different and darker colour. Such designs

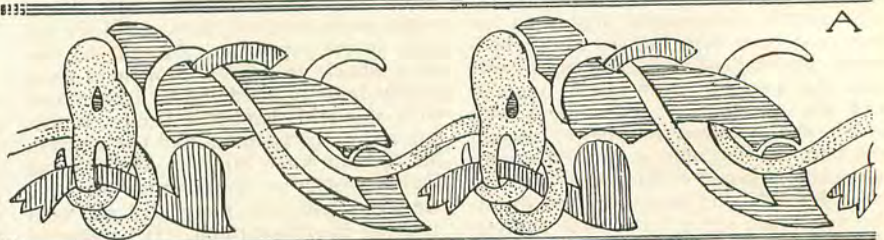


FRED MILLER

Original design of repeating quaint fish border, suitable for working in red and blue thread on linen.

Durrow Bible of the eighth century. The suggestion conveyed of extinct monsters is grotesque and ingeniously clever. It is difficult to trace the genesis of such designs. A seems to hint at a mastodon or other elephantine animal, while B has a suspicion of the winged dragon; yet while they and others of this class distinctly convey to the mind the idea of

as these would come well worked in red and blue thread on linen, or could easily be adapted for Berlin wool work or canvas. In the Donegal embroidery the stitches run longitudinally and are crossed at intervals as indicated in the sketches. They use a woollen fabric not unlike serge, and some curtains I saw were a rich brick-red with the embroidery

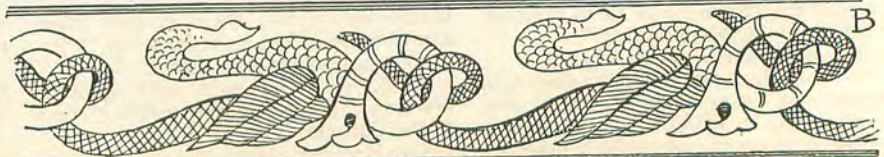


Design from Durrow Bible, eighth century Keltic work.

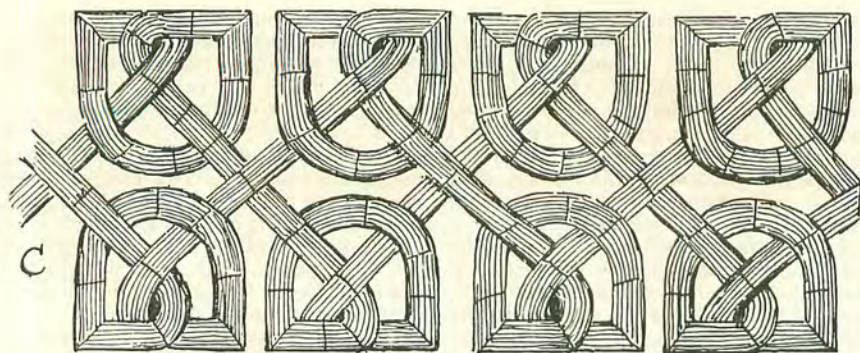
some strange beast, they are at the same time pure ornaments, having no reference to any particular creature.

In C we have a most intricate and ingenious "strap-work" pattern, a class of ornament seen on runic crosses. This style of design is very effective when wrought with the

in yellows and browns. The effect of the shining flax upon the dull woollen ground is most effective, and the tone of the work being yellow produces a fine harmony with the red textile. Schemes of colour, such as yellow on red, are safer than where you get contrast, say green on red. In Figs 2 and 3 I have essayed



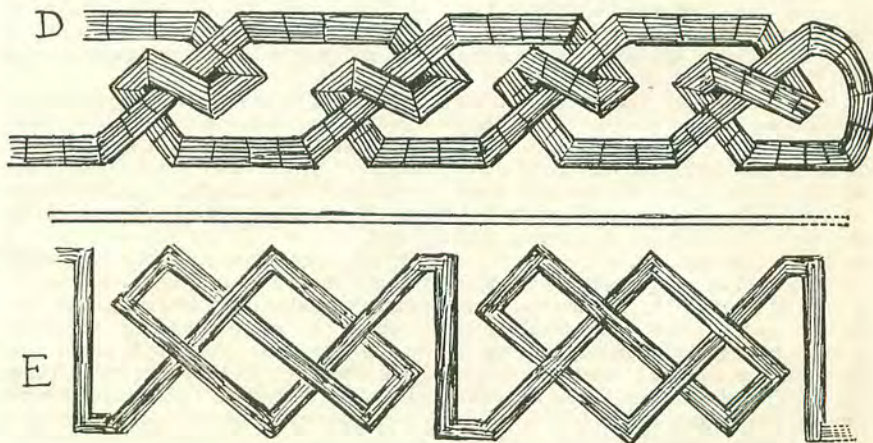
Design from eighth century Keltic work.



Keltic "strap" work design. Notice the ingenuity shown in taking the strap over and under.

designs suggested by the Keltic work, for I have attempted to combine the strap-work with the quaint animals. The emphatic parts of the designs are the strap-work, and this should be worked in some distinctive colour, say blue if in thread on linen, or red-brown if in flax on a greenish grey fabric. The details which in Fig. 2 suggest an owl and in Fig. 3 a fish could be in red if in thread, or yellow if in flax. I want the strap-work to first catch the eye, for that is the ornamental portion of the design, and the filling out to be in a softer colour as of secondary importance. Though I have finished off the top and bottom of the design 2 it can be continued *ad lib.* I have a *penchant* for the quaint and grotesque in art, and it is certainly very effective in needlework. In another article I shall give some few other patterns in this style, as I think it is a somewhat new departure which my readers can follow up for themselves.

In selecting animals for decorative purposes choose those which in themselves are curious. The John Doree and gurnard among English



Keltic strap work borders for flax.

fishes are so decorative as to require little alteration beyond simplification. Some of those curious Chinese carp with developed fins and tails are also very ornamental.

Among birds, owls are obviously amongst the quaintest. Some of the hornbills too lend themselves to ornamental purposes.

Insects can be drawn upon with advantage, for some of the most curious forms in nature belong to the insect kingdom.

A good natural history will furnish material, but a visit to the Natural History Museum or the Zoological Gardens is more stimulating to the mind. Nature starts the imagination into activity as well as suggesting novel treatments and fresh combinations better than dead specimens or drawings made by others.

FRED MILLER.

DOCTOR ANDRÉ.

By LADY MARGARET MAJENDIE.

CHAPTER X.

GÉNIE had never been round that point before; it was composed of a long strip of broken brown rocks, and she could not resist climbing among them. She delighted in gathering the delicate fringes of rose-coloured sea-weed at the bottom of the clear pools of water left in the fissures of the rocks by the tide, tripping on sea-weed vividly green and slippery under foot, kneeling to gaze with wonder and enchantment at the red and green sea anemones, some waving their turquoise-crowned transparent tentacles to and fro, others tossing long sea-green arms, like living grasses in pursuit of their prey.

Génie went over the rocks to the other side, and found herself in an exquisite bay surrounded by picturesque broken rocks. The fine sand covered by a thousand varieties of delicate little shells.

For a long time Génie wandered from one treasure to another, filling her pockets and her handkerchief with shells. Then she bethought herself of Maître Battiste's commission, and looked for the breakwater. She found

it as she thought easily, a flat stone jetty running out over the sands for some way, and ending in half a dozen wooden piles supporting a wooden causeway made with open bars of wood. She observed that under the furthest end of the wooden platform was a huge stone between two of the supporting stakes.

The tide must have turned, but was far out. The causeway stood on dry sands about four feet above the level of the shore, or possibly more.

Génie ran out to the very end, there she sat down, putting her feet through the open wood-work on to the big stone beneath, which made a very pleasant foot-stool.

The time slipped away fast as she sat there and the afternoon drew towards evening. The sky and sea seemed blent in one sheet of exquisite opal colour. The hour of sunset was foreshadowed by a shade of the palest pink slowly creeping over the horizon and touching the edge of the water with a softened sparkle. Far out in the distance Génie saw the white sails of a fishing-boat seeming to glide so softly, so slowly across the horizon that she

watched it with fascination. Presently it vanished out of sight, and as it disappeared she was conscious of a momentary feeling of loneliness, the last sign of human life was out of reach, and it was so very still.

Génie bethought herself of her basket, and she began to eat her biscuits. Never in her life had anything tasted so good. She was quite sorry when the last purple plum was gone.

Génie began to look about her to see and choose the way she would take on her homeward walk, and then she gave a little start, for she saw that after all she was not on the boatman's causeway. There was another one, a larger, more important one a good deal higher up from the sands. It made her shiver to perceive that the tide would rise far above the level of the place where she was seated, which was, she now saw, only a slender jetty used by the fishermen at low tides to enable them to use shrimping nets in deeper water than they could wade.

Génie looked out to sea, the white line of waves was coming towards her.

"I must start homewards," she said to herself, gathering up her basket and