

EMBROIDERY UP TO DATE.

CROWN DERBY EMBROIDERY.

By JOSEPHA CRANE.



FIG. 1.

THE beautiful ware, known as Crown Derby, originated the idea of executing embroidery, the colours of which should be the same as those seen in the china. The designs for the embroidery are either directly copied from or suggested by the patterns used, and the result is very satisfactory indeed.

Crown Derby work can be used for many purposes. If done upon white linen, it answers well for tea-cloths, table-centres, d'oyleys, sachets, and many kinds of fancy and useful articles. When the articles are intended to be washed, such as tea-cloths, etc., then care must be taken to use only washing-silks and washing-gold. When the



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.

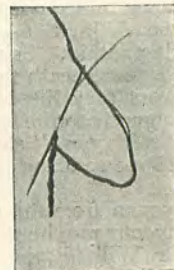


FIG. 6.



FIG. 7.

embroidery is done on silk or satin, then it is not necessary that either gold or silks should be what are termed "washing."

The spray seen in Fig. 1 gives a good idea of the embroidery. The silks used here are filosele, two or only one thread being used at a time. The colours of the silk are three shades of a geranium-red, exactly like the colours of the china, and a very dark blue. The gold here used is fine washing-gold, and the foundation is dead-white linen. The serrated leaves, like the main stem, are done in dark blue, and the same colour is used for the calyx of the large half-open buds. The dark blue throughout is outlined in gold.

As will be seen, the large flower and large half-open buds are not fully worked, nor are the small pointed leaves. The lower part of each petal is left unworked, and, as will be noticed, the stitches, though quite close together and even at the edges of the petals, are unequal in length when worked towards the centre. The stitch used is called "long-and-short stitch."

Changes are rung upon the shades of red which are used for the flowers. A safe rule in all shading is to shade from light to dark, and always to use your shades consecutively. By this I mean that if you have, say, three shades of a colour to work with, you should see that they are the three nearest to each other. Also that when you have worked, say, the upper edge of a petal with one shade, you choose the next to it, not the second darker.

The smallest flowers are fully worked in two shades of red, and have a tiny blue French knot in the centre. The blue stem is done in blue long-and-short stitch, and the lighter stems in ordinary stem-stitch. The veining of the serrated leaves is done with gold. The gold is

usually done last of all, and the way of putting it on is this:—

Take the gold and thread it into a large-eyed tapestry-needle with sharp point. Push it through from the right to the wrong side of the stuff, and then take the needle out. Leave about a quarter of an inch of the gold, and then sew it down firmly. Use Pearsall's fine gold-coloured silk, especially sold for sewing down gold, as the stitches should not be visible.

The following directions for working, accompanied by careful examination of the illustrations, will enable the worker to execute the stitches very easily:—

To look at the position of the needle is a most essential part of learning a stitch. In Fig. 1 you see how the small pointed leaves are worked. Work upwards, and make your stitches satin-stitch fashion, side by side, until you get to the top, when they should be worked in long-and-short-stitch fashion. The narrow part of the blue stem may, if desired, be worked as you see in Fig. 3 instead of in long-and-short stitch. Long-and-short stitch is one which obtains in many embroideries, and is especially useful when any shading is required.

Look at Figs. 4 and 5, and you will see exactly how this stitch is worked.

The outer edge of a petal or leaf worked in this stitch

is always perfectly even, the stitches lying closely to each other. The stitches which point inwards are irregular in length. The object of this is to avoid anything like a line or bar of one especial shade. Make your stitches dovetail one into another, and then you will avoid a bar.

Ordinary stem-stitch is seen in Fig. 6. Work up, and taking up a few threads on your needle, make your stitches opposite to each other.

Serrated leaves are worked in the long-and-short stitch, the stitches all converging to the centre vein. If you look at Fig. 7, you will see exactly how they are done.

When your work is completed, iron it carefully, or else pin it out.

When the work is done on silk or satin, gold fringe is often used with it, and has charming effect.



THE MOTHER AND THE WONDER-CHILD.

BY ETHEL TURNER, Author of "Seven Little Australians," etc.

CHAPTER XIV.

HOME TO THE HARBOUR.

City of ships!

City of the world! (for all races are here,
All the lands of the earth make contributions here;) Proud and passionate city—mettlesome, mad, extravagant city!

Spring up, O city—not for peace alone, but be indeed yourself, warlike!

War, red war is my song through your streets, O city!

Down through the excited waters of the harbour came the great ship *Utopia*, the fussy little tug running on ahead.

Away near the Heads the stretching blue had danced almost as unfurrowed by the lines of boats as outside where the ocean's ways lay wild.

But as the ship came down, down closer to the city, a stately untroubled belle on the arm of her hot, nervous, fidgety, little partner, many of the passengers felt with astonishment they had never seen so many watercraft in all their lives before. Rowing boats—scores and scores of them! They looked like flies on an agitated surface of translucent honey. Sailing boats! Surely not one stitch of canvas owned by the city was out of use. Poised, waiting, up and down, everywhere, you felt there was going to be a storm and these were the white gulls come in flocks to flutter and dip and rise till it began. The ferry-boats! They went their hurried journeys to and fro—across to North Shore, to Mosman's, and Neutral Bay, to Manly, and you could fancy they were looking over their shoulders all the way and longing to come back. The ocean-going boats,

leaning at the Woolloomooloo wharves or anchored out in the stream—they were black with eager people, and waved from every point long strings of brilliant flags—the flags of half the world. America was there, shaking out her Stars and Stripes from a mail steamer, a San Francisco timber-boat passing along to a berth in Darling Harbour, and a transport come to take food for the army in the Philippines.

From one of the men-o'-war in Farm Cove floated Japan's white flag with its red chrysanthemum; France had her war-boat, with its red, white and blue ensign, also in the cove. All the others, half-a-dozen of them, floated the white ensign of England.

Up at the quay lay the mammoth *Friederich der Grosse*, Germany's black, red and white pennant flying in the wind amid her gay strings of bunting, and round the corner, in Darling Harbour, among the boats that had come down heavily laden from the rivers, the boats from all the other colonies and Fiji and Noumea, Russia and Norway both were represented.

And the city—had the City of Blue Waves gone mad? As the *Utopia* made her slow progress up the harbour, those on board were able to catch a breath of the excitement from the land.

The wharves at Woolloomooloo seemed a black mass of humanity; the windows of the warehouses were lined with faces, men and small boys had taken up vantage points on scaffolding, cranes, the very roofs of the wharf buildings. On the green park-like slopes of the Domain thousands were patiently waiting, white or gay-coloured parasols and dresses enlivening the sombre garments of the men.

Challis stood at the side of the boat with trembling