EMBROIDERY ON GLASS CLOTH.

By JOSEPHA CRANE.

Glass cloth, or as it is sometimes called tea cloth, is a soft linen material which has red or blue lines crossing it in single, double, or treble rows. It offers a very good foundation for embroidery, as the lines being woven straight in the best quality of linen, they can form accurate guides for symmetrical patterns. It is never worth while, by the way, getting the common and cheaper quality of glass cloth, as it is so thin that the work never looks well upon it, and you cannot be at all certain of getting it with the squares quite accurate. You may begin a piece of work on it and then find that some of the squares are not square but oblong, and consequently it cannot be used. The best glass cloth is very inexpensive, and costs but a few pence a yard. As it is procurable almost anywhere, it makes it easy for those who live out of the reach of fancy-work shops to do very charming articles for use or ornament with it. Another recommendation is that the work is very inexpensive, and a third thing I can say in its favour is that it washes and wears well.

In working the linen you must be careful not to pucker it, as if you do your work will never look well. Do not pull your stitches too tightly, as the work usually shrinks a little when washed or cleaned.

The objects for which this embroidery is suitable are numerous. Tea and side-board cloths, doyleys and mats, sachets of all descriptions, bed-spreads, cushion covers, etc. For bed-spreads it is particularly suitable, as it can be done in a number of small sections, which when embroidered can be all joined together into one. Many people do not care to venture on a bed-spread or coverlet because of the large size, which makes it inconvenient to work comfortably, and not at all tidy when in process of working. A big bundle such as it forms is not ornamental in a sitting or drawing-room, and is very much in the way. Whereas a small section can be taken up at any moment and taken out when you are spending the afternoon or evening with your friends, and in such odd times a very large amount of work can be accomplished. The squares can be joined together in a variety of ways. One way would be to tack them together lightly, and then work thick feather or cord stitch down the lines and across them. Another way would be to place an insertion of Russian or Torchon lace round each square. The lining then of the bed-spread could match or contrast with one of the colours used in the embroidery, and look very well showing through the lace. A bed-spread for example done in two or three shades of blue, done in blue and white Russian lace insertion, and edging lined with blue linen or sateen would be extremely pretty, and if desired the rest of a bedroom set could be made to match. Curtains look well in glass cloth, and the over-towel, nightdress and brush and comb sachet, laundry bag and dressing-table cover and mats could all be done en suite.

Another very useful article which can be made in glass cloth is one which curiously enough is very little known and used. Dresses of course, and skirts generally are hung up when removed for the night, and tidy people fold up the rest of their clothing and generally lay it on a chair or ottoman in their room. Now this pile of clothing is very much more orderly and ornamental if covered with an embroidered square of some kind, and one done in glass cloth would be very suitable and pretty. The owner's initial can be placed in a corner, and any pattern selected worked round or all over the cloth itself.

In Fig. 1 you will see how pretty a palm looks worked in a corner. This, as will be soon, is done quite independently of the square, which are not taken into consideration at all excepting in the treble row of cable-stitch round the border. This, like the palm, is done in two shades of blue coton à replier, which is very good to work with on glass cloth, as it is soft and washes well.

The palm is simply done in button-hole
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Fig. 5 is a crescent worked in pink plait stitch on single line glass cloth. An explanation of the method of working this and other stitches will be given further on. As will be seen, all kinds of stitches can be employed. It may be as well to say here that as the glass cloth washes well and consequently is suitable for all articles which have to be washed or cleaned, it is best to embroidery only with that which will wash well. Washing silks, D. M. C. embroidery and coton à repriser, flax threads and fine washing cotton are the best for this purpose.

The circles on Fig. 6 are very easily marked out by pencilling round a florin or some coin of the size desired. These circles are worked in yellow, small-trail stitch with wheels in the centre of each circle. The red crosses are made in loop stitch and the French knots are done in the same colour and cotton.

Fig. 7 is another pattern chiefly composed of circles. These are done in button-hole stitch all the way round, the straight edge of which rests against the outer line. These circles are in pink, and the crosses done in loop-stitch are in blue. As will be seen this latter pattern is worked on single-line glass cloth.
The latter kind of cloth is also used for Fig. 8. This very pretty and effective pattern is worked in two shades of pink cotton & rosedcer. The centre hearts are outlined in roste-stitch with herring-bone between and coral-stitch down the centre. The side palms are done in lattice-stitch sewn down on each side, with coral-stitch worked rather differently in the middle.

Fig. 9 has two stars done in red, blue, and yellow satin-stitch; one being entirely outlined in blue stem-stitch and the other in yellow. A border of these stars would be very effective round a tea-cloth or sideboard scarf.

Before going on further I must remind you that embroidery on glass cloth is very pretty when used for articles of dress, such as children's pinafores and aprons. An apron made entirely of glass cloth can be effectively embroidered on the bib and pockets as well as a band of work decorating the edge.

Fig. 10 is a very pretty border done also in red, blue, and yellow. A deep satin stitching is done in all these colours, the lines of the cloth forming a good guide for the width. Wheels are made in blue, just long stitches taken across and secured in the middle, and loop-stitch is placed between them, a space being left between each side of the loop.

Fig. 11 is done in yellow and blue. The large crosses are done in loop-stitch with French knots between, and the small stars are in yellow.

Fig. 12 is done in red and blue, only satin-stitch and coral-stitch being used. The points are done in halves of each colour, the diagonal stitches being done very evenly and closely.

Fig. 13 is a laundry-bag, which is an article obtaining very much among tidy people nowadays. In most bedrooms certainly, a basket for soiled linen is usually found, but still it is not always part of the bedroom furniture, and in travelling it's not being there is often felt to be very inconvenient. Now the laundry-bag takes little room, and if hung up on a peg in a bedroom it looks pretty and is very useful as well. This bag is made, as you will see, of glass cloth with two bands of blue linen applied on to it with red cotton, the pattern between the bands being done in the same way. Up the centre of each palm-like section is a fancy stitching in coarse red cotton. This work is very effective and washes well if you get good linen. In turkey twill it would also look very well, and a pattern of leaves laid all along artistically would be very pretty and effective.

Fig. 14 shows loop-stitch. Make a loop as if for chain and secure with one straight stitch. If you like to make it somewhat different, instead of placing your needle into the same place from which you withdrew it in making the loop, you put it in about an eighth of a quarter of an inch on a line apart from it, you get a stitch very much resembling that seen in Fig. 17.

Fig. 15 shows the button-hole done in circles. This needs a little care and practice so as to make the spokes of the buttonhole go sufficiently towards the centre. In Fig. 16 the wheel is made with cross-stitches, the last being worked in and out before taking the last half of its crossing.

Fig. 17 can be best learnt by a careful examination of the illustration, in which it is clearly shown how the needle is placed.

Fig. 18 shows trellis-stitch. Work as for coral-stitch, only placing your needle into the last stitch.

In Fig. 19 you see how it is sewn down in two places, with a single back stitch in each. This should always be done in a contrasting colour, or darker or lighter shade of that used in the trellis.

Fig. 20 is the very coarse cotton, couched down in double rows. The space between each stitch should always be the same, as if this stitch is unevenly done it is exceedingly ugly.

Fig. 21 is cable-plain stitch which, as I have found not very easy to do, I will quote some excellent directions, which are the dearest I have come across, as to the manner in which it can be worked.

"To work, trace two even parallel lines about a quarter of an inch distant the one from the other, and begin on the left-hand side to work from left to right; bring up the needle
and cotton on the lower tracing line, hold the cotton down under the left-hand thumb and pass the needle from right to left under the cotton so held, and draw up till the cotton still held under the thumb is brought to the size of a small loop; put the point of the needle under the small loop, raising the loop level with the top tracing line, where insert the needle, bringing out the point straight below on the bottom tracing line; release the loop from under the thumb, and draw it round the top of the needle, and pass the cotton thence from left to right under the point of the needle, and draw through; every stitch is formed in the same way, and the result produces a raised thick plait on the right side of the material and a series of small perpendicular stitches on the wrong side. A little practice will render the stitch quite easy of accomplishment, but as a small loop is formed in the cotton by the process of working it is almost impossible to make when once the stitch is drawn in position, and therefore great attention must be paid to the twisting of the cotton rightly round the needle, and to keeping the stitches the same even width all along the line of embroidery.

Of course in the glass cloth, where several lines come together as in Fig. 21, this is quite easy.

Fig. 22 shows a ball worked in satin-stitch. If you have a row of balls work them all the same way, not one in one way, and one in another.

Fig. 23 shows the buttonhole done closely as in the palm shown in Fig. 1.

In Figs. 24 and 25 you see how the appliqued pattern is made as in the laundry bag. Draw a palm or any design you like, cut it out in cardboard, taking care to have the edges true and neat, and then pencil round it upon your linen, then cut out the pattern in the linen and tack it in position upon the glass-cloth. Next take a contrasting colour, red for blue and vice versa, and buttonhole it all round, going into the blue linen about an eighth of an inch from the edge. The buttonhole is not worked closely together, please observe, and also note that the spaces between the stitches are all the same size, and that the outer edge of the buttonhole lies closely to the edge of the linen. Of course in coming to the point of the palm or the apex of any like pattern you must coax your stitches into good order, and they then must often lie closer together.
In Fig. 25 you will see how the stitch is worked which forms a tiny stitch lying close to the buttonhole on the linen, and a spike on the glass cloth itself. The latter is crossed over by a single straight stitch, the way of working which is clearly seen in the illustration.

Fig. 26 is a crescent worked in feather-stitch. In working this stitch always place your needle a little to the side of the preceding stitch.

Fig. 27 is plain satin-stitch done without any preliminary tracing. This done in various widths, guides for which are found in the stripes themselves, can be used as a border or insertion in one, two, or more rows.

Fig. 28 is the same satin-stitch done diagonally.

Fig. 29 is small-trail stitch done in spikes.

Fig. 30 is feather-stitch, which, as will be seen, is done by holding the cotton under the needle and taking stitches of equal length first at one side, and then at the other.

Fig. 31 is cable-stitch, and from a reliable authority I will quote directions for doing it. The stitch is not easy and these directions are very clear.

Bight up the needle and cotton on the right side of the material, hold the cotton straight down under the thumb of the left hand, pass the needle from right to left under the cotton so held down, and draw it up till the cotton so held down under the thumb is brought to a small loop, then keeping the thumb in the same position, invert the point of the needle in the material below the cotton and just underneath where you before brought it out, bringing the loop of cotton up in a straight line a quarter of an inch below, but not to pass through the loop of cotton that still is held under the thumb; release the thumb and draw the loop of cotton closely round the top of the needle, and pass the cotton from left to right under the point of the needle, and draw the needle at once through the little circular loop at top of the needle and through this present loop, which resembles a chain-stitch loop, and the stitch is accomplished; all the stitches are worked in the same manner, and the effect is as of a small knot of cotton linking one chain-stitch to another. Be careful always to pull the cotton closely round the top of the needle, and to loop it under the point of the needle before bringing the needle out, as if this is forgotten the stitch cannot be rightly formed, and it being a tiresome stitch to undo, great pains must be taken to work it correctly.

Fig. 32 shows how the thick cotton is taken across when threaded into a large-eyed needle.

Fig. 33 shows a star and the way in which the lines are taken across.

Fig. 34. Here the line of thick red cotton is kept in place by herringbone done in yellow cotton. The red shows under the trelis formed by the cotton, and is very effective.

Fig. 35. Here is seen how the thick cotton is fastened down in loops.

As will be understood now, all kinds of various effects can be obtained by anyone who has taste and can choose their colours and stitches carefully. Glass-cloth work is very interesting, and as there is plenty of variety in it there is no chance of getting tired of it. Small flowers, buds, etc., are sold in Briggs's transfer papers, and these can be ironed off. Some of these are just large enough for the little square in the glass cloth which has single lines only. A tape-cloth with different designs in the squares would be very pretty.

Narrow soutache can also be used, and is very effective when the colours are good and pretty patterns are chosen.

MARY CARMICHAEL.

By J. A. OWEN, Author of "Candelaria," "West Done Manor," etc.

CHAPTER III.

"TWO ANCHORS: A LARGE AND A SMALL."

One morning late in January, when everything outside was covered with a white mantle of snow, and ice was thick on all the ponds, Mary, who had been feeling more than usually depressed, suddenly raised herself, dressed herself warmly, and with her skates slung over her arm, turned out to face the keen, biting blast.

"If I sit here all the day," she said to herself, "I shall lose all heart."

She had contrived for once to get out and away some distance over the downs beyond the Castle Hill without the inevitable maid, who happened to be somewhat indisposed, and for whom Mary had begged a rest.

The keen wind stirred her hair and brought the colour to her cheeks; and it seemed to lift the weight which had lain at her heart as she walked briskly over the frozen snow. The sky was blue above—such a blue as is often seen in frosty weather—the sea below was covered with the foam-crested waves. In spite of the losses and disappointments of her life, she felt that it was, after all, good to be alive. Somewhere there would still be a way for her, where the forces she knew were within her, though now dormant and diseased, would one day find an outlet. Until then she would go through the "daily round," which she found so wearisome and tame, trusting in the love of Him who had given her those powers and desires, and who had brought her through so many changing scenes.

In the far distance she saw the daily steam-boat from Calais making its way to the Dover pier; and an impulse seized her to hurry down the white cliffs and along the esplanade to the landing-place. It was an unusual thing for Mary to do, for her aunt never encouraged her to walk on the pier.

She arrived there just as the Calais-Dover was nearing; and in a few minutes she was watching the passengers busling on shore with their wraps and umbrellas. Suddenly her heart gave a bound, her knees seemed to grow suddenly weak, and a feeling of faintness came over her.

"How like that tall, active figure is to Gerald!" she thought; and then Mary, who seemed to be rooted to the ground, saw it was really her friend. But he was getting away quickly; and soon he would be lost to her again. She felt choking, almost as though speech and movement had left her.

All he is turning round again—he has forgotten something on board—and as he comes back, his eyes glance upward to the place where Mary stands, grasping the rail in front of her. He utters a cry of gladness, and forgets what he turned to seek. A few more moments and he stands beside her, with her hands in his and his eyes, moist with a reflection from her own, going down upon her.

Without one spoken word Mary knows that he loves her.

"How strange! How did you come to be here?" he asks first. "I knew you had left Honolul, but I could not find out where you were.

"How did you know I had left Honolul?" she said.

"I will tell you some day."

She could not trust herself to speak of her father, and she thought her friend might have told him what had happened to her.

"No, I have only had a few days' holiday, and I have been in Paris. I have not heard from Mrs. Somerville since she left London, but she told me then of your loss; I grieved much for you. But now, where are you staying? Let me walk with you, and tell me all about yourself."

By the time they reached Mrs. Harrison's house, which was some distance beyond the busy part of the town, Mary had told Gerald all that had happened to her since they parted. He said little, but the pressure of his arm on her hand, which he had taken possession of, told her of his sympathy.

"But how came you to be watching on the pier when our boat came in, Mary? Do you often go down there? You were in my thoughts as we neared the land, but it seemed like a miracle when I saw you standing there."