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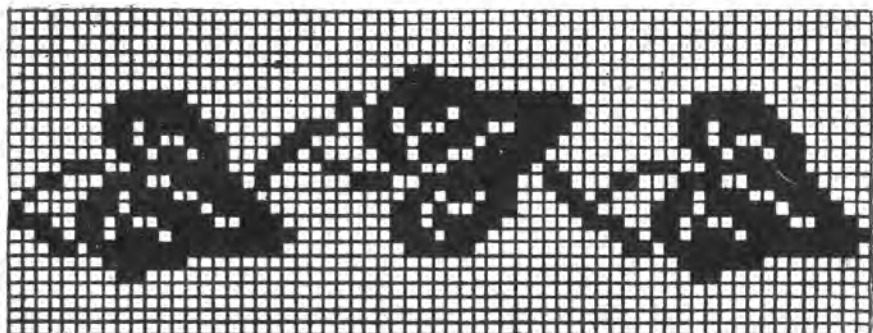


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A Simple Leaf Design.



A DIAGRAM FOR WORKING THE DESIGN.

On the opposite page is shown a very pretty cloth, with an unusual kind of corner. This would be very suitable for the worker who is not very advanced and hesitates to undertake an elaborate corner.

The hemstitching gives the effect of the two panels of cross-stitch crossing each other, and with the worker who is fond of hemstitching, this would be popular. If, however, the drawing of the threads is too trying for the eyes, this part of the work can easily be dispensed with, and lines of fancy cross-stitch substituted to give the panel effect, or the panels can be omitted altogether.

Another way to work the design is to simply use the inner part of the corner as it appears, omitting entirely the two outer leaves, though these undoubtedly give distinction to the cloth, and are very little extra trouble.

Hardanger Canvas is the material that has been employed for this cloth. The leaf design would look well in either brown or green Peri-Lusta "Pearl Knit," according to the colouring of the room in which the cloth is used.

Without the corner the design is very suitable for a chair-back, or as a strip down the centre of a tray-cloth or oblong cushion-cover.

As a curtain border the pattern would be ideal, as it is one of the few designs that looks equally well "flowing" downwards as across, and can be used quite as well vertically as horizontally.

The worker who has not had much experience in cross-stitch will find in this pattern something easy of execution, and very pretty when finished.

The Decorative Value of the Violet.

The violet is a very useful flower for decorative purposes. It is not too obtrusive, nor is it too large. Moreover, the colouring is effective and fits in with various schemes of decoration.

The small bunch of violets here shown on a tray cloth could be used in many ways. It could be repeated along the bottom of a curtain. Or, worked in the four corners of a table cloth, connected with rows of violet buds down each side, similar to the buds shown on page 91.

It could be placed in the centre of a night-dress pocket; or in the centre of a table cloth, with violet

buds dotted about at intervals over the cloth; or in the centre of a towel end, with a row of buds each side, along the end of the towel.

It needs to be used on small articles of household linen rather than on large ones, as it is a small design in itself, and apt to be lost if used, for instance, on a large cloth.

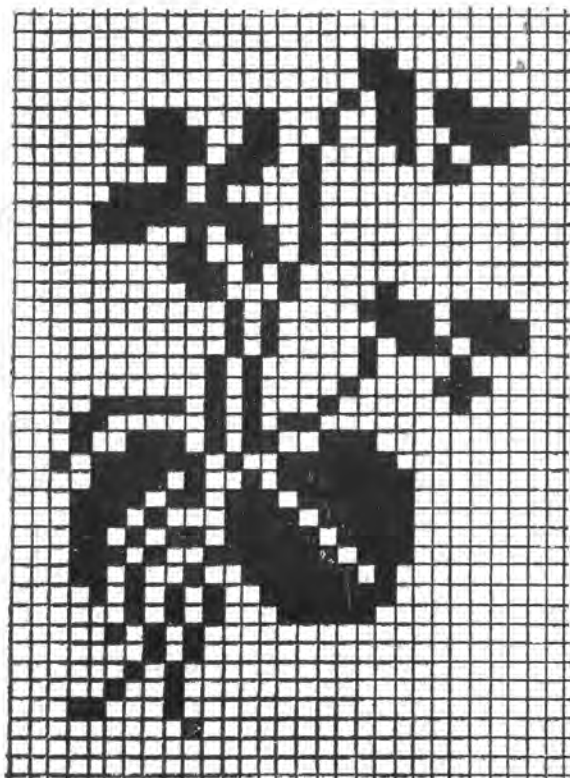
Few people realize how effective a design of this type can be when applied to dress. It would make a charming medallion for the front of a plain hat.

Also it could be worked in fine Hardanger for a deep sailor collar, working a posy in each of the two

corners. If this were worn with a white dress, a pretty waist belt could be made, with the white Hardanger canvas having a row of the violet buds worked along it.

A very novel effect can be obtained on a plain white blouse, by working a posy on the left side, where one sometimes sees a small pocket. Or it could be worked on the outside of a small pocket.

A white, washable handbag could have a posy worked in the lower left-hand corner. This bag would need a row of cross-stitch worked around the edges, which could be in violet and green like the posy.



THE DIAGRAM FOR A POSY OF VIOLETS.

The Decorative Value of the Violet.

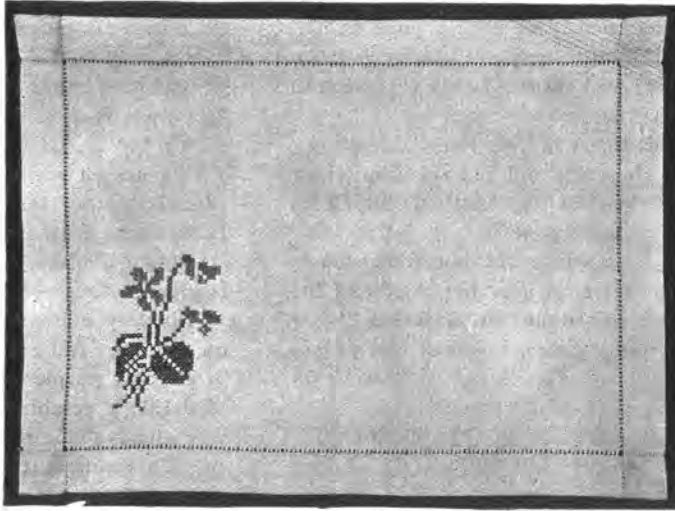
The violet buds illustrated on page 91 would make a very pretty trimming for a child's overall or little tunic.

We are too apt to confine our cross-stitch natural designs to household furnishings, ignoring their value where dress

is concerned, whereas they are invaluable as a decoration for dresses, for grown up as well as children, and such work makes for economy in these days of expensive trimmings.

In the little tray cloth illustrated, the flowers are worked in deep violet, with green leaves; this makes a choice setting for pretty china, and there are some lovely "violet" tea-sets on sale now-a-days.

The size of the cloth will be, of course, to some extent, a matter of opinion, but the one here shown was 17 inches wide by 12½ inches deep when finished, the hem-stitched



A POST OF VIOLETS ON
A TRAY CLOTH.

hem being 1½ inches wide.

In the lower left corner the violet cluster is worked in cross stitch, using for the purpose Peri-Lusta "Pearl Knit," size 5—No. 495 for the violets, and No. 169 for the green stems and leaves. Hardanger canvas of a rather fine quality was used, and the crosses were taken over three threads of the material.

For working on dress material where silk would be suitable, use "Tenax" embroidery silk.

A diagram for working the violet spray is shown, the black squares indicating the crosses in the pattern.

A Grape Vine Pattern.

New designs for cross-stitch or filet crochet are always popular, and the continuous grape vine pattern we give here will be no exception to the rule.

Perhaps the beauty of the design is best exemplified in the cloth worked in cross-stitch, which is shown on page 70.

Fine white Hardanger canvas is the material used for this, and the work is done in Ardern's "Star Sylko," size 5, in green and purple shades. The stitches have been

taken over three threads of the material. If a coarse canvas is used, it will only be necessary to take the stitches over two threads of material. The cloth is double-hemstitched all round.

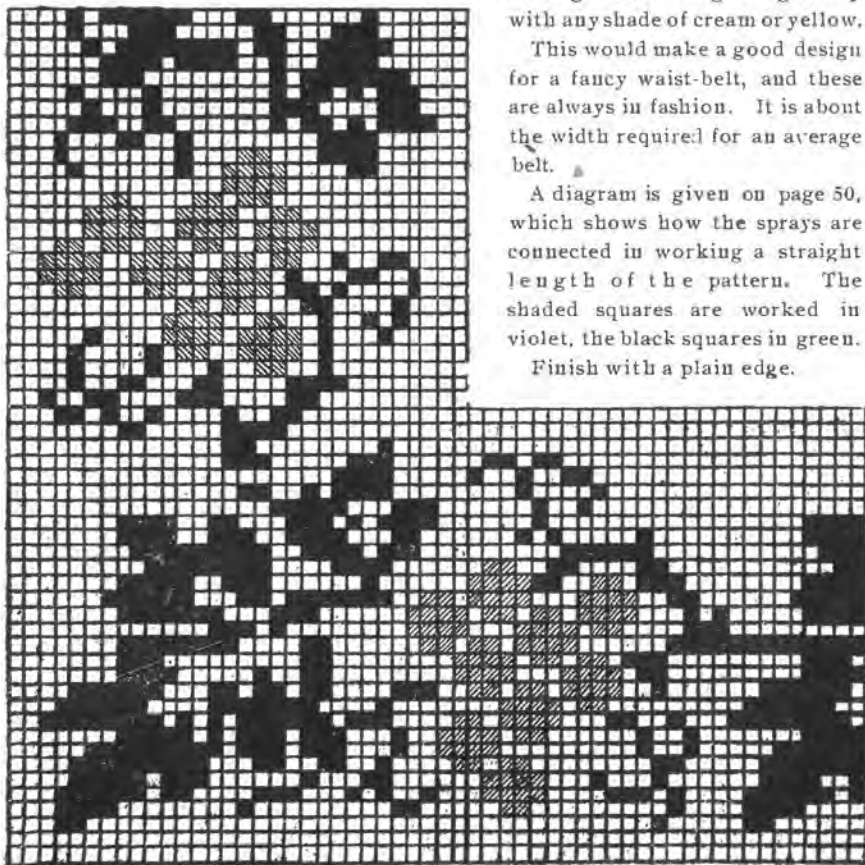
This design would make a very suitable border for a larger cloth. In this case a corner will be necessary, and a diagram for working this is given.

It is very effective when worked on a buff or full cream canvas, the green and purple of the fruit and foliage combining delightfully with any shade of cream or yellow.

This would make a good design for a fancy waist-belt, and these are always in fashion. It is about the width required for an average belt.

A diagram is given on page 50, which shows how the sprays are connected in working a straight length of the pattern. The shaded squares are worked in violet, the black squares in green.

Finish with a plain edge.



A DIAGRAM FOR A CORNER OF THE DESIGN.

Pink Clover.

While the shamrock leaf is a favourite motif for crochet and decorative needlework—probably because of its emblematic significance—clover blossom is not very often used. Yet it makes a very attractive design, as can be seen on the tray-cloth, illustrated on page 63.

The method there employed can be used very effectively on any long strip of work that is always viewed the one way. The blossoms require to spring from the lower hem, but the length of the row is immaterial.

This would look well as a border for the bottom of a short curtain, or along a side-board cloth, or a dressing table runner — anything that can take decoration along one side. They would not look so well on a table cloth, neither would they be so effective on a cushion, as there would be too much white space in proportion to the cross-stitch; and this would tend to dwarf the design.

The sprays would be very

pretty worked around the hem of a little girl's summer frock, if a waist-band of the same colour pink were added to the frock.

One beautiful feature of this tray-cloth is the crochet clover leaves in the corners and the "finish" in filet around the edges.

In place of hemstitching, a double row of cross-stitch (one up and one down, in pink and green), has been worked on the cloth. This is an

economy in material, as it saves a deep hem.

The crochet is worked as follows:—

The Filet Crochet Motif.

Use "Peri-Justa" No. 100 crochet cotton, and a No. 5 crochet hook.

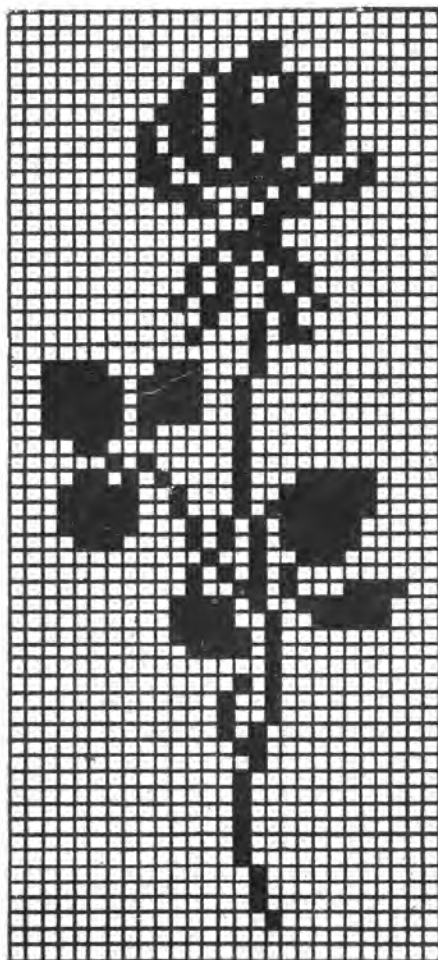
55 ch, turn, 1 tr into the 48th ch, 2 ch, 1 tr into every 3rd ch. This gives 17 spaces. Turn with 5 ch and make another row of the 17 spaces.

3rd Row.—
7 sp, 4 tr, 9 sp.

4th Row.—
3 sp, 10 tr, 4 sp,
4 tr, 6 sp.

5th Row.—
6 sp, 4 tr, 3 sp,
10 tr, 4 sp.

6th Row.—
2 sp, 7 tr, 1 sp,



A DIAGRAM FOR WORKING THE CLOVER SPRAY.

Cross-stitch Embroidery.

10 tr, 2 sp, 4 tr, 6 sp.

7th Row.—6 sp, 4 tr,
2 sp, 7 tr, 1 sp, 10 tr.

8th Row.—2 sp,
13 tr, 1 sp, 4 tr, 1 sp,
4 tr, 7 sp.

9th Row.—10 sp,
13 tr, 3 sp.

10th Row.—8 sp,
4 tr, 1 sp, 13 tr, 3 sp.

11th Row.—2 sp,
13 tr, 1 sp, 4 tr, 2 sp,
10 tr, 4 sp.

12th Row.—3 sp,
10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr,
2 sp.

13th Row.—2 sp, 7 tr, 1 sp, 10 tr,
1 sp, 7 tr, 1 sp, 10 tr, 2 sp.

14th Row.—2 sp, 10 tr, 1 sp, 7 tr,
1 sp, 13 tr, 4 sp.

15th Row.—4 sp, 10 tr, 2 sp, 16 tr,
3 sp.

16th Row.—5 sp, 10 tr, 9 sp.

17th and 18th Rows.—17 spaces each.

Finish with a row of d c all round,
3 into each space with 7 into each
corner.



A diagram for working the Clover
Leaf in the corners of the tray-cloth.

The Edging.

The edge of the
canvas has a row of
d c worked closely
into the material all
round including the
four squares cut out
for the corner motifs.
The motifs are
attached to the cor-
ners with a row of
single stitch through
the edges of the motif
and cloth d cs, then

the edging is worked all round.

1st Row.—2 ch, 1 tr into every 3rd
d c, putting the tr three times into
each corner.

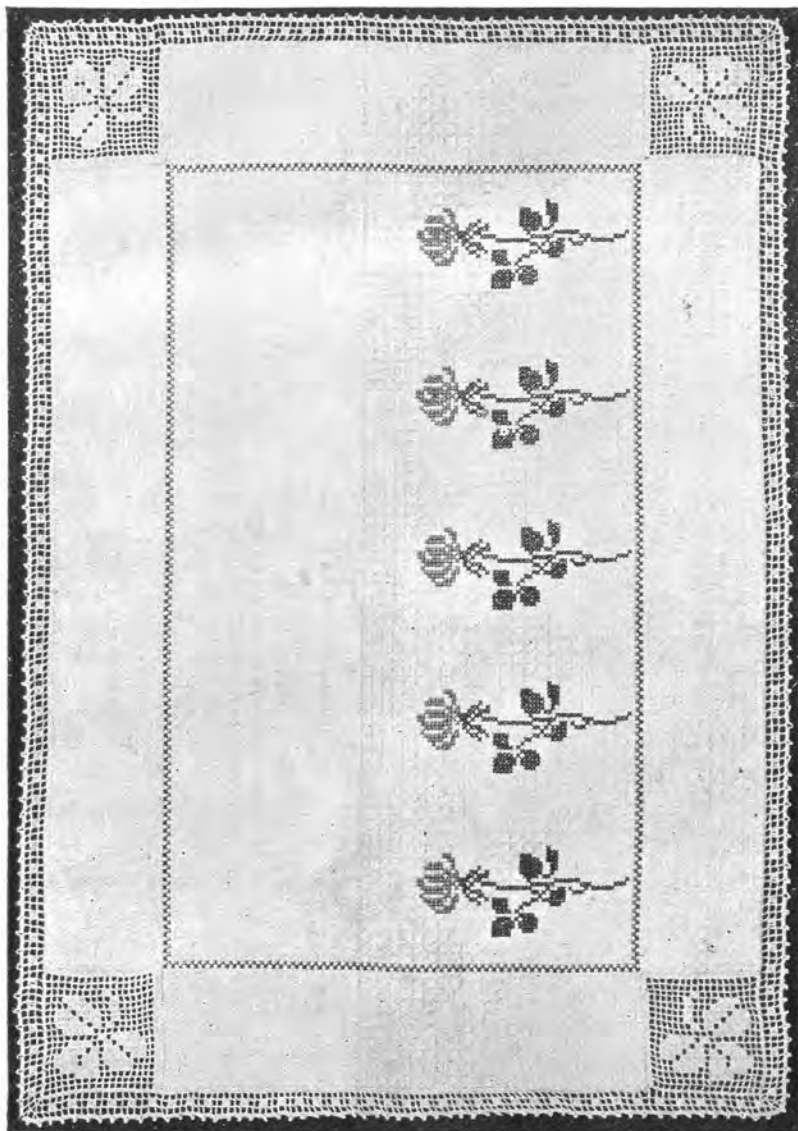
2nd Row.—2 spaces, 4 tr alternately.
3rd Row.—All spaces with two
additional in each corner.

4th Row.—3 d c into each of two
spaces followed by 6 ch all round.

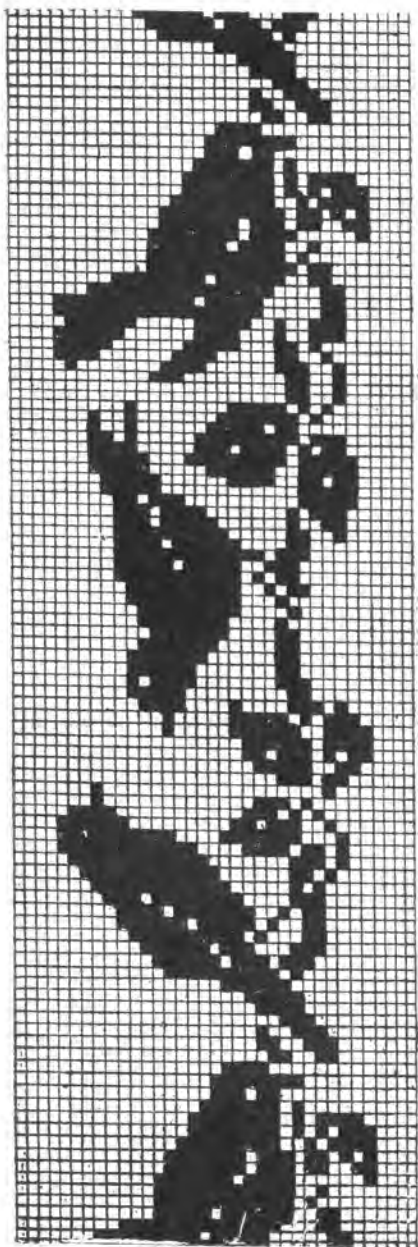
For the cross-stitch flowers, use
Sylvan Embroidery thread in a deep
rose pink and a clear green.

STITCHERY.

If you are interested in Fancy Needlework you will like the magazine "Stitchery," that is being edited by Flora Klickmann. It deals with practically every form of Needlecraft, plain and fancy, including Crochet. It is a high-class publication, printed in the same style as "Hardanger and Cross-stitch."



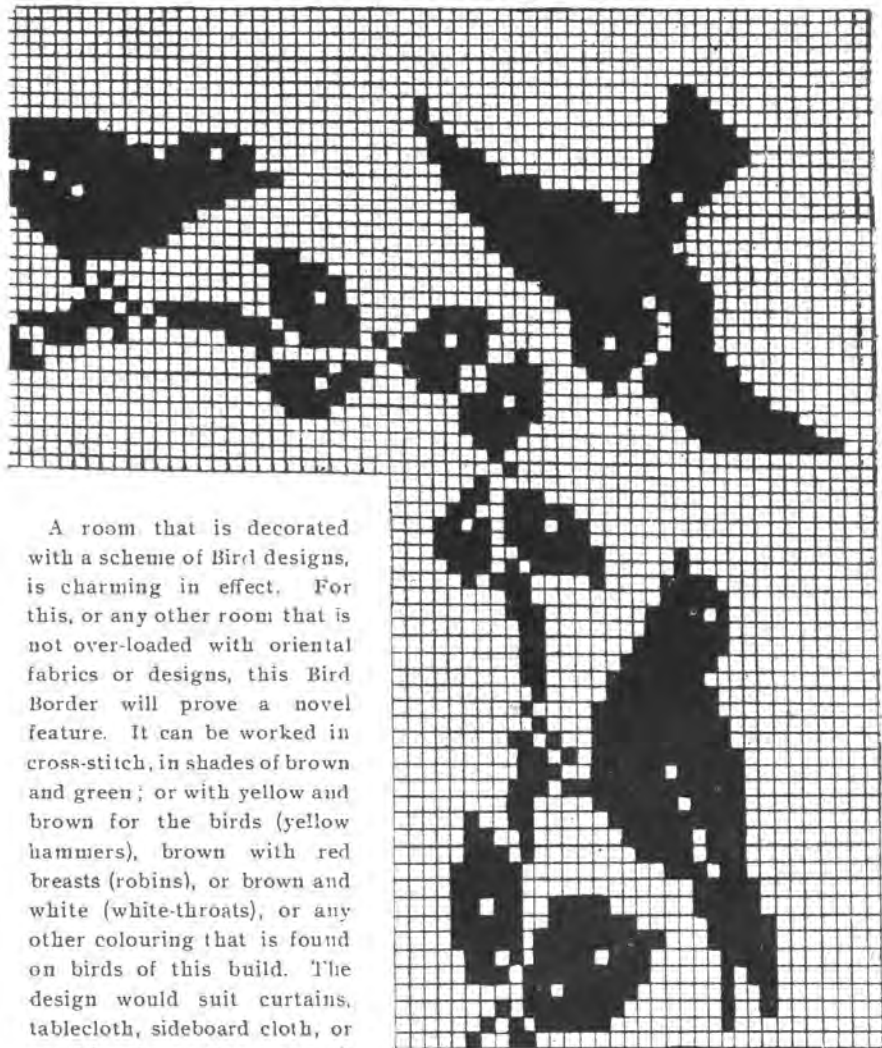
A CLOVER CLOTH IN CROSS-STITCH AND CROCHET.



WILD BIRDS ON A BOUGH.

The stems should be brown and the leaves green. The birds can be in shades of brown, for Hedge Sparrows; or brown and red for Robins; or brown and yellow for Yellow Hammers.

For the "Bird Room."



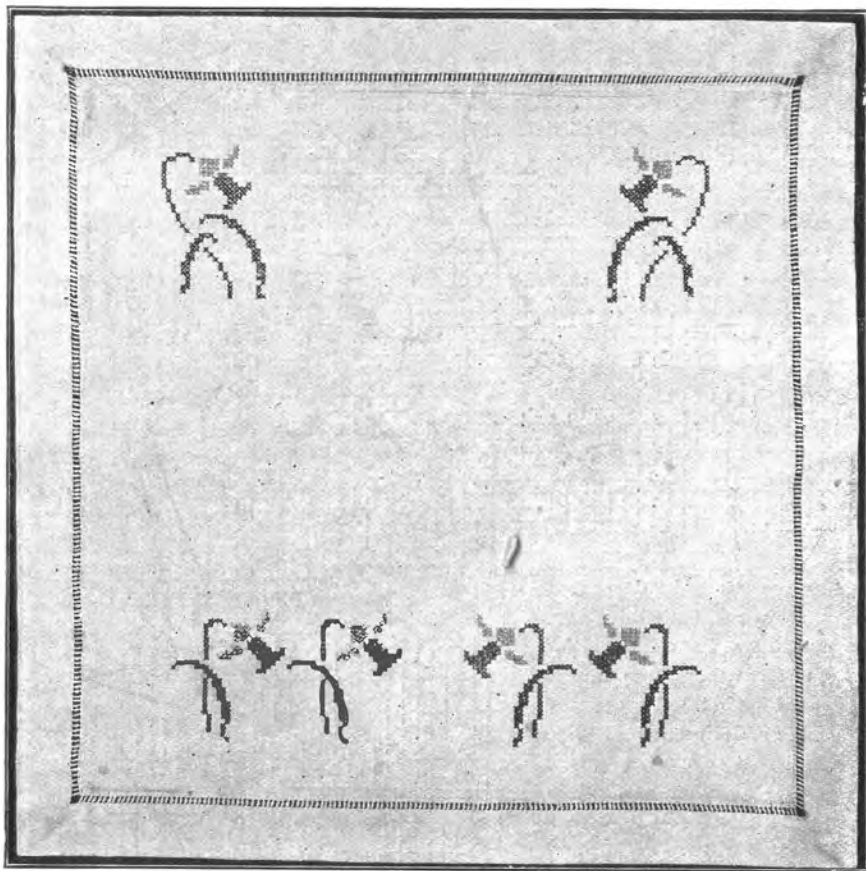
A room that is decorated with a scheme of Bird designs, is charming in effect. For this, or any other room that is not over-loaded with oriental fabrics or designs, this Bird Border will prove a novel feature. It can be worked in cross-stitch, in shades of brown and green; or with yellow and brown for the birds (yellow hammers), brown with red breasts (robins), or brown and white (white-throats), or any other colouring that is found on birds of this build. The design would suit curtains, tablecloth, sideboard cloth, or anything that was large enough to require bold treatment.

This corner is to be used with the Insertion shown on the opposite page.

Artistic Crochet

Edited by FLORA KLICKMANN.

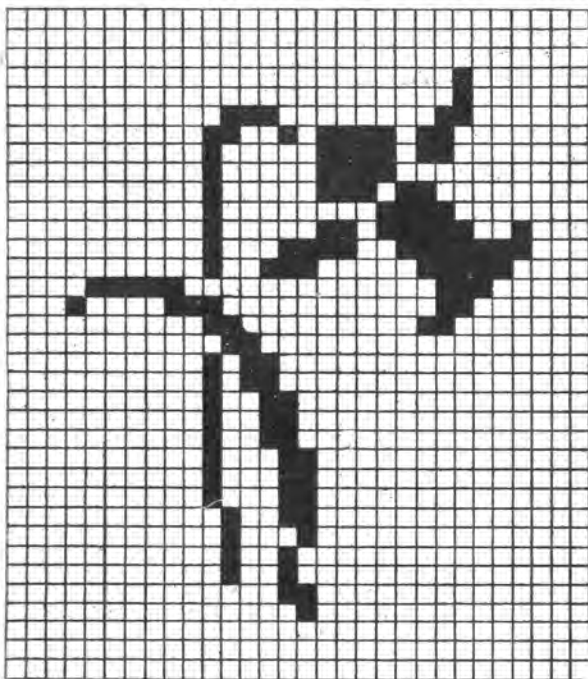
Shows beautiful designs in Crochet for useful and decorative purposes. It is issued uniform with this book.



A DAFFODIL CUSHION COVER.

The flowers are in two shades, the trumpet a full orange, and the upper petals a paler yellow. The leaves and stems are green.

The Possibilities of the Daffodil.

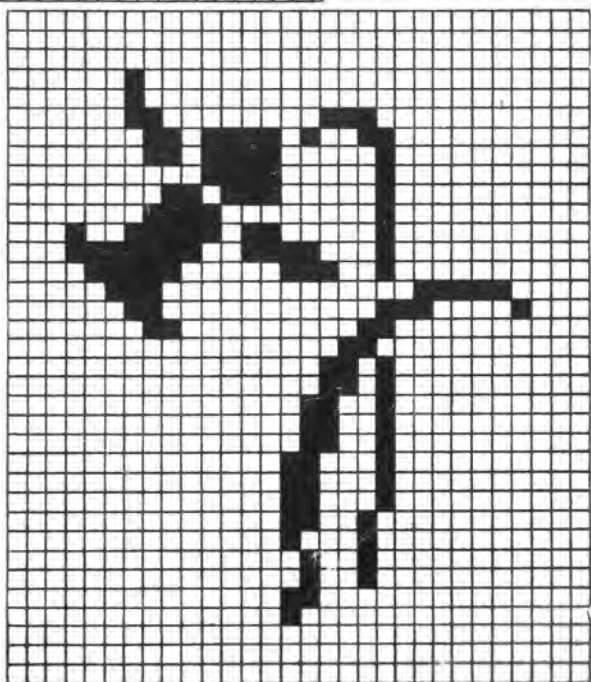


design, it offers ample scope for articles of all kinds.

Look at the simple daffodil designs on these pages. Can't you almost see the gold and green shades in them, and don't they make you think at once of a Daffodil room, where the designs figure as single motifs, or borders of flowers on table cloth, sideboard cloth, chair-back, cushion cover and so on. There is so much you can do with a design like this, some white Hardanger

From these diagrams you can count the stitches for the daffodils at the bottom of the cushion cover on page 65.

Cross-stitch is one of the most encouraging forms of needle-work there are. No long course of teaching is necessary, no cutting of threads, making you shiver lest you should cut the wrong ones; even the hours of patient practice that are essential to some forms of work, are not necessary with cross-stitch. And yet it is a good and satisfying form of embroidery, and with a pretty and suitable



Cross-Stitch Embroidery.

canvas, and Arden's "Star Sylko."

The illustration on page 66 is evolved from this little daffodil. Here it is a cushion cover. At the bottom of the cover is a little strip of the single daffodils, showing two one way and the others facing, and in each corner is one of the larger daffodils.

To make this $1\frac{1}{2}$ yards of white Hardanger canvas are required, "Star Sylko," size 5, Nos. 702 and 704 yellow, and No. 752 green, also some white linen thread for the hemstitching.

Cut a square out of the canvas, 24 inches on each side. Turn in a deep hem, and double hemstitch it. This

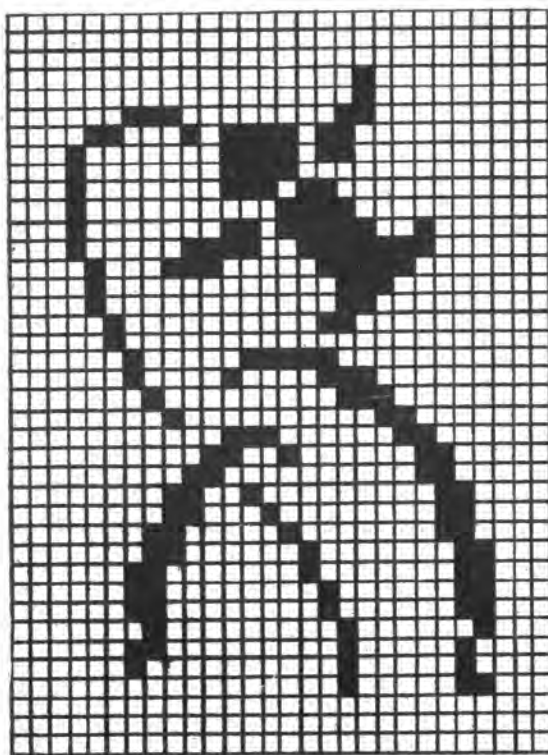
is for the front of your cushion cover. Work the cross-stitch on this before adding the back.

In working the daffodils, it is best to do the lower ones first. Find the half of the hemstitched square, and start one of the inner flowers first. It will then be quite easy to get the position for starting the other flowers.

The paler shade of yellow is used, of course, for the outer petals, and the deep colour for the bell portion of the flower. In working the crosses, see that all the stitches are crossed the same way, as this makes all the difference to the even, close effect of the work.

After the four lower flowers are worked, the corner ones above can be done, measuring carefully, or counting the threads, to see that they are the same distance from their respective corners. Do not get either these or the lower daffodils too close to the edge of the cushion cover, as when the cushion is in, it will naturally bulge the cover, and any needlework should be on the raised part, or it will not show.

When the cross-stitch is done, cut out the canvas for the back. This should be the same size, after the hems are turned in, as the portion inside the hemstitching on the front. On three sides of this a narrow hem is turned, and it is then stitched to the front of the cover, just inside the



This diagram will enable you to work one of the corner designs on the cushion cover on Page 66.

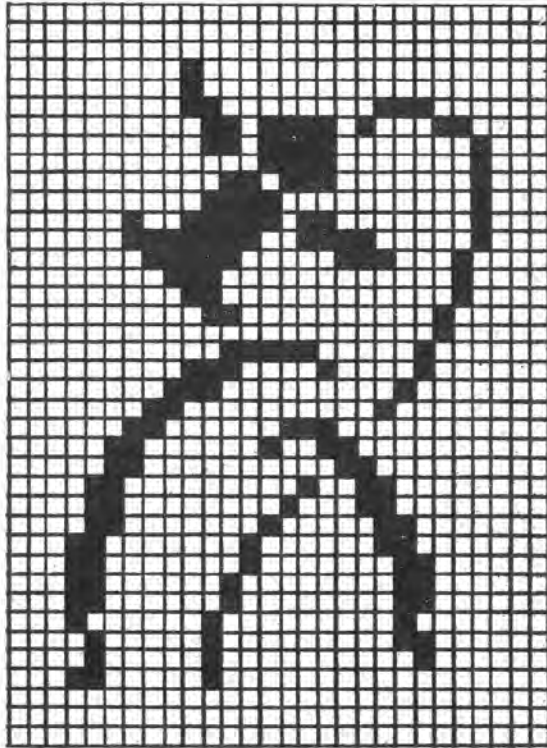
A Daffodil Cushion.

hemstitching. This can either be done by machine, or very fine back-stitching can be done by hand.

On the fourth side a wider hem is turned, and this is not stitched to the front of the cover. Three buttons are sewn on this hem. Then inside the hemstitched hem on the front portion of the cover is stitched a flap, in which button-holes are worked to meet the buttons on the back of the cover. In this way a cushion can be buttoned in, and the cover taken off and laundered when required, without any trouble.

The plain hemstitched hem has decided advantages over the frilled cover. It is much more easy to launder, and does not get creased, as frills do when in continual use. Moreover, the hem has a dignified appearance, in keeping with the flower design employed.

But, of course, you don't imagine that when you have finished this cushion cover, you have exhausted the possibilities of the daffodil. By no means! There is the table cover. Now for this, you can simply have the larger daffodil in each corner. Or, you can work the little strip that is at the bottom of the cover on all four sides. Or again, you can get a pretty effect by combining a strip of the single daffodils with the corner design. You have really more chance of variety with a cloth than with a

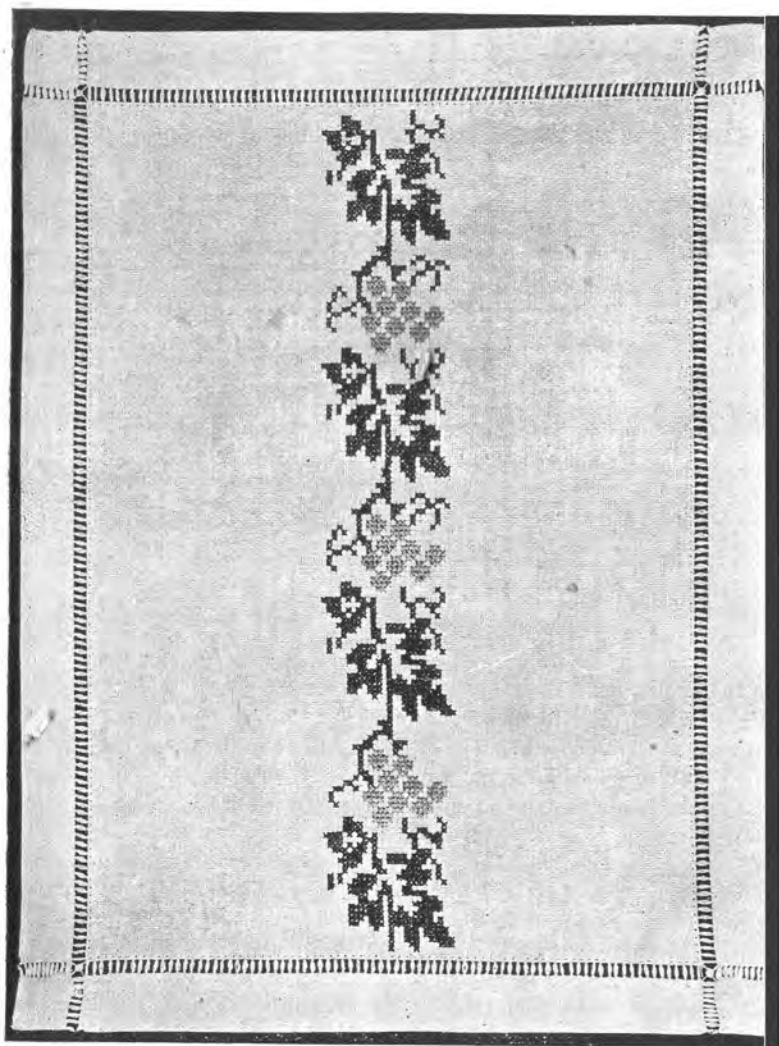


This diagram shows the opposite corner design in the cushion cover on page 66.

cushion, as the latter, being always placed in a upright or slanting position, must have an upright design, whereas a cloth, lying flat on a table, can be walked round to get different views.

Very effective, too, would a row of these daffodils look at the end of a side-board cloth or bureau cover, or on a chair-back, while, placed one above the other, the single flowers would make an excellent border for a curtain.

Even then the possibilities are not nearly exhausted. But these suggestions will probably serve to remind you of a good many more pretty things that you can evolve out of these little daffodil designs.



A CLOTH WITH A GRAPE VINE
DESIGN WORKED IN CROSS STITCH.

A diagram for working this
pattern appears on page 60.

Clematis on a Bag.

A hand-bag or work-bag, that will wash well is a distinct economy. We need light bags to carry when wearing a light dress; a dark bag soils a dress very quickly. In past days, we found it easier to replace our pretty bags than we do now. We used a light silk bag till it began to look passé, and then we discarded it and got a new one. It was only a small extravagance, I admit, yet it was an

extravagance; and to-day our faces are set sternly against everything that even tends toward extravagance. Hence a bag that will come up from the soapsuds looking as good as new, is a boon.

There is one advantage in having a bag that will stand washing, and last some time—it is worth while to put a bit of good hand-work on it. It didn't seem worth while to spend much time on a bag we meant to throw away in a few week's time. As a result, we are seeing quite a development in artistic, hand-made bags; and the individuality often displayed makes for very pleasing variety.

The average bag for average use is better for being made of fairly strong material, else it wears through too



A HANDBAG THAT WILL WASH WELL.

quickly. And apart from the flimsy "nothing" that we carry in the evening, we want our bag to hold things—purse or keys, or needlework paraphernalia.

It is well therefore to choose a fairly stout piece of stuff, such as linen, dowlas, crash, or Hardanger cloth, for a bag such as the one illustrated. Either of these materials take cross-stitch well, and show up the work.

The bag illustrated in this article is made of medium white Hardanger; with a spray of purple clematis in cross-stitch, each cross-stitch being taken over 2 threads of the cloth. The bag measures 7 by 8½ inches.

A narrow border in cross-stitch—one up and one down—is worked ¼ of an inch from the outside edge at

Cross-stitch Embroidery.

the bottom and sides, and $1\frac{1}{2}$ inches from the top, just below the running cord.

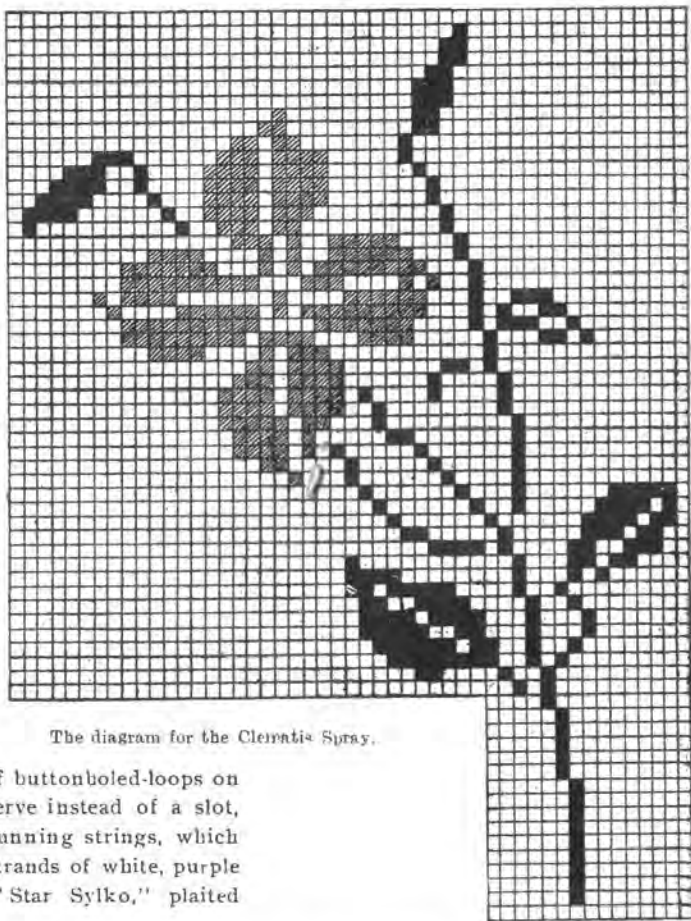
The clematis is worked in a rich purple "Star Sylko," No. 12, and the stem and leaves in green. The cross-stitch round the edges is worked with the upper row green and the lower row purple.

Two rows of buttonholed-loops on the outside serve instead of a slot, to hold the running strings, which are made of strands of white, purple and green "Star Sylko," plaited together.

It is not actually necessary to line the bag, though of course it looks neater. An unlined bag has this advantage, however, it washes better than a lined one, as two different materials do not always shrink in the same degree, and one sometimes pulls the other out of shape.

In the diagram, the shaded squares should be worked in purple, the black squares in green.

For a larger bag, work on coarser material, with "Sylvan" Embroid-



The diagram for the Clematis Spray.

ery, medium size, the flower in shade 246, and the green in shade 92.

An evening bag of white, cream or primrose silk, would look lovely with this design worked in "Tenax" pure silk, shade No. 449 for the flower, and shade No. 170 for leaves and stem. In this case, it would be necessary to tack canvas over the silk for working, drawing out the threads when the cross-stitch is finished. Do this carefully so as not to drag the silk.

A Rosebud Cushion Cover

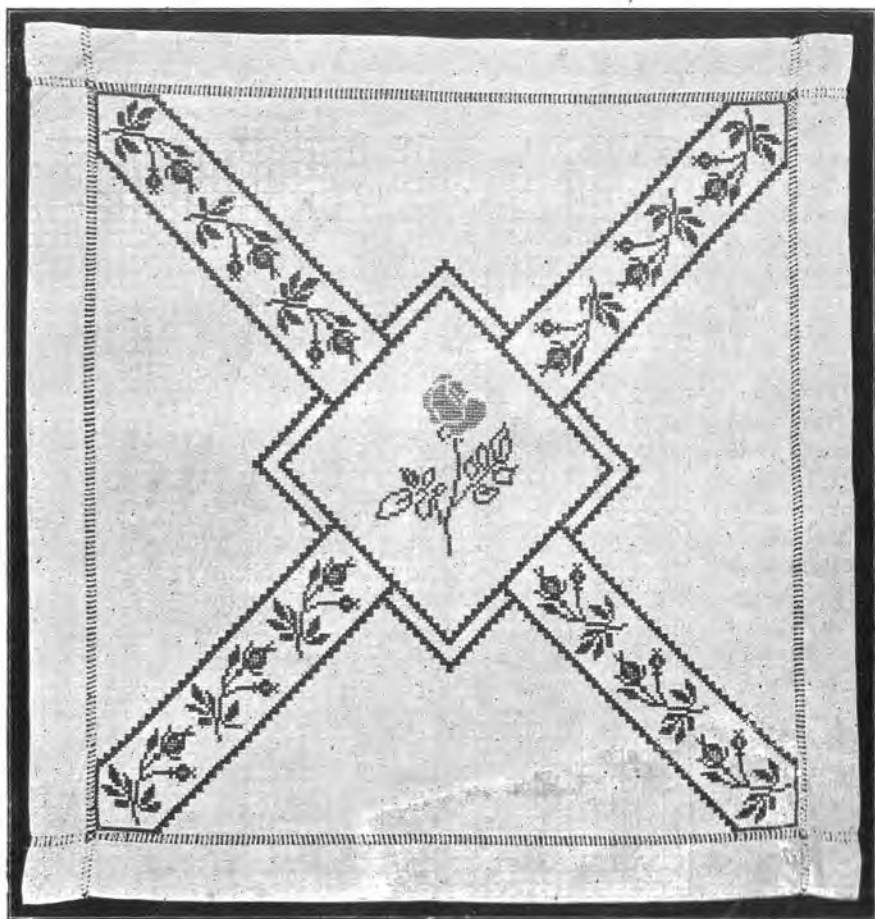
with Straight Hemstitched Edge.



ONE OF THE LITTLE ROSEBUD PANELS.

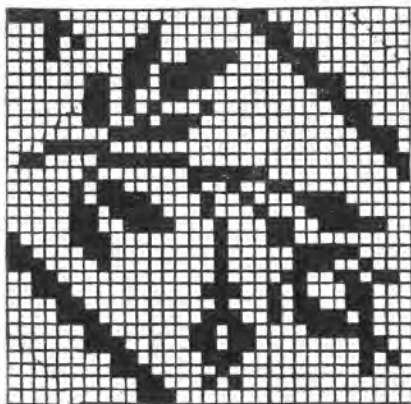
This design shows a cushion cover with the straight hemstitched edge,

which has superseded the frills, that had become rather wearisome, since



THE ROSEBUD CUSHION COVER.

Cross-Stitch Embroidery.



A DIAGRAM FOR WORKING
THE ROSEBUD PANEL.

one has seen them so often in flimsy,

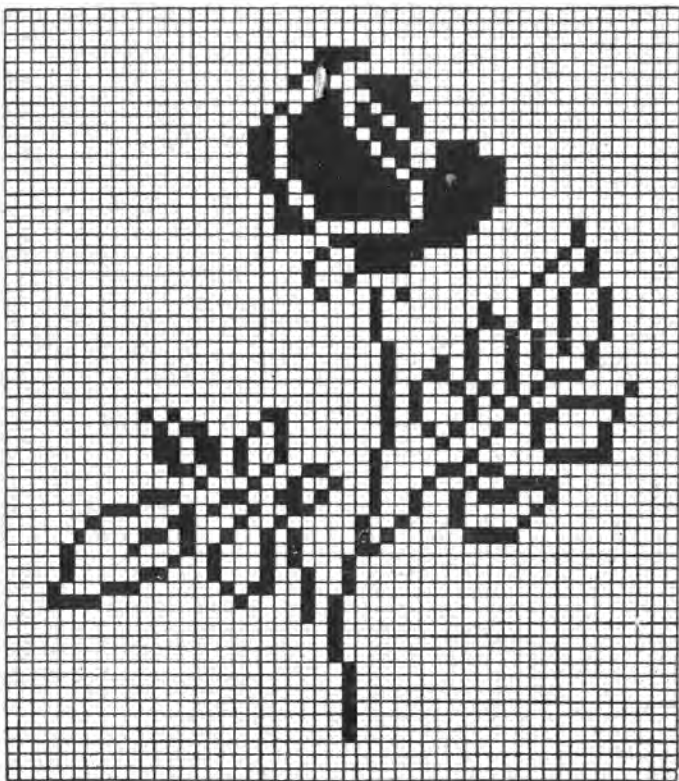
cottony silks. These straight edges are dignified, they also launder well, with the minimum of trouble.

The cushion illustrated measures 21 inches across by 22 inches in height, since this design does not produce an exact square, even though each corner is worked precisely alike. There is a difference of about half an inch between the

width and the height of the diamond centre. This difference need not receive any special attention from the worker, however; it is merely mentioned to guide the worker in finally making up the cover.

The design itself, inside the hem-stitching, measures about 18 inches across by 18½ inches in height.

But all these measurements are subject to fluctuation, according to the quality of the canvas used and the number of threads taken up with each cross stitch. This corner was worked on medium Hardanger canvas, and two threads taken up for each cross stitch.



A DIAGRAM FOR WORKING
THE ROSE IN THE CENTRE.

A Rosebud Combination.

Only two colours were used, pink for the buds and green for the remainder, including the borderings. But if preferred, a warm brown could be introduced for the borderings, and for a room that could not take pink, yellow roses would be equally pretty.

It will be easiest to start with the borderings; then proceed to the flowers, leaving the hemstitching till the last.

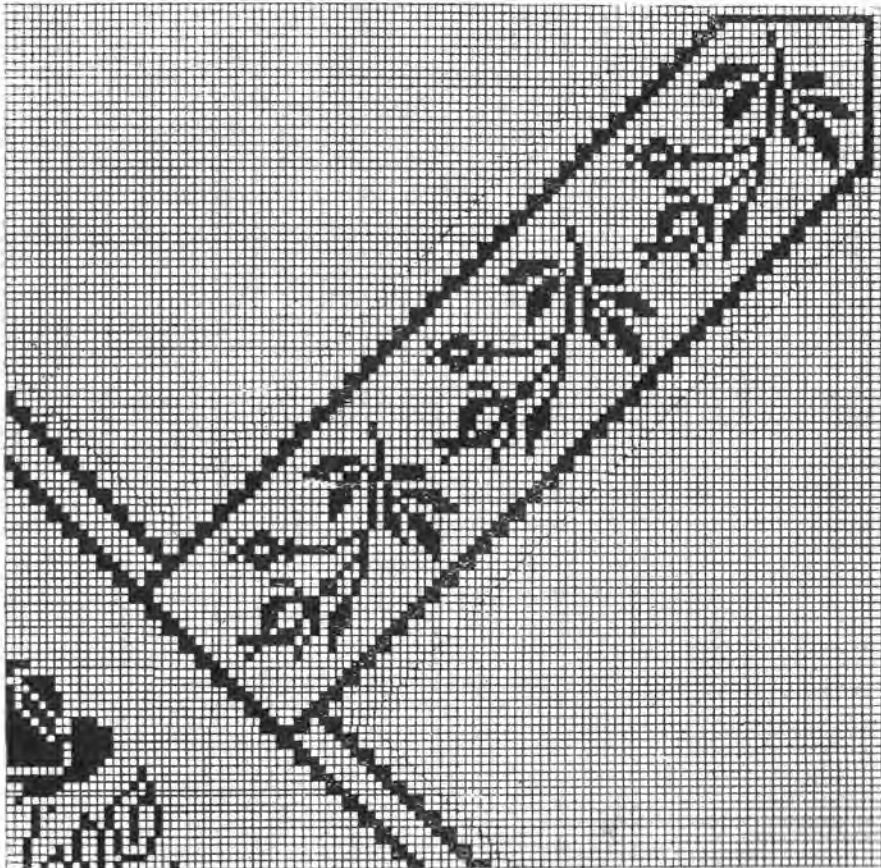
There are 25 little "points," each side of the centre diamond, making

100 all round the diamond. A half inch space of canvas is left between the inner and outer diamond borderings.

There are 25 points each side of the bands that run to the corners. The diagrams will make this all clear.

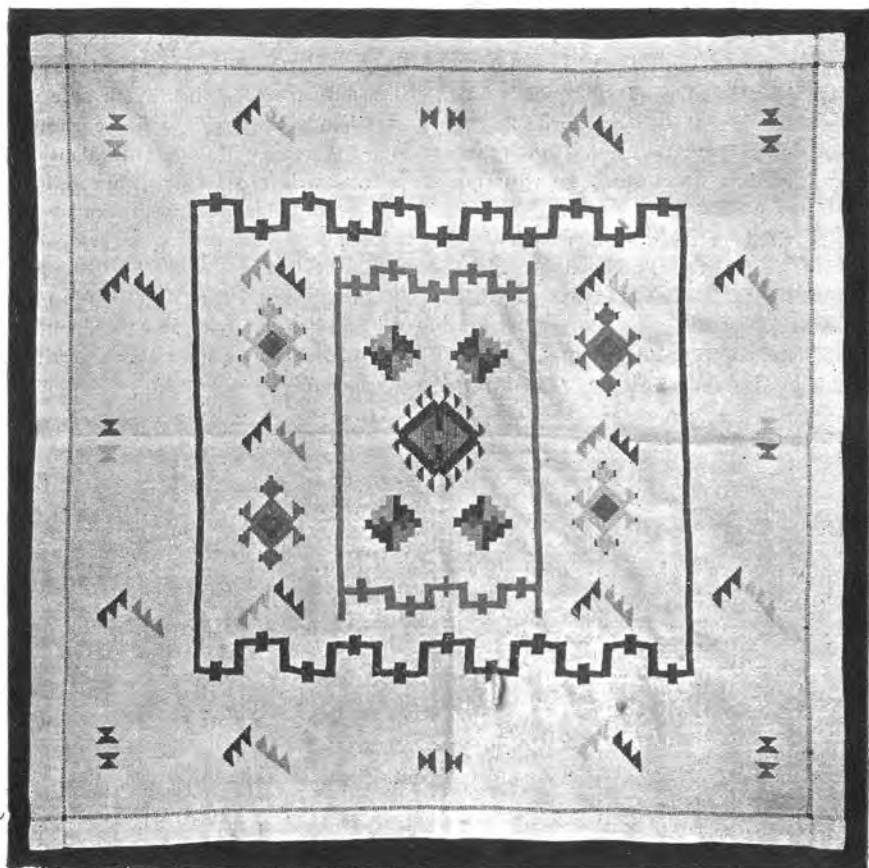
In addition to the separate rosebud diagrams, four other diagrams are given, each showing a quarter of the whole design.

This design is very pretty for the centre of a fancy table cover, when the centre is squared up with hemstitching.



▲ DIAGRAM FOR THE UPPER RIGHT CORNER OF THE DIAMOND COVER.

Diagram of the other three corners shown at lines 78, 79 and 80.



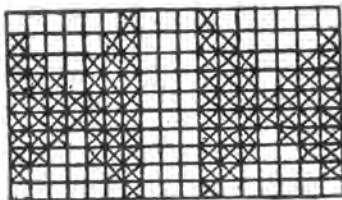
A TABLE CENTRE IN SERBIAN EMBROIDERY.

Pale blue, darker blue, canary yellow, orange, violet, scarlet, rose pink, emerald green, brown and black, are the colours used; and yet so cleverly are they combined that the effect is very pleasing.

Serbian Embroidery.

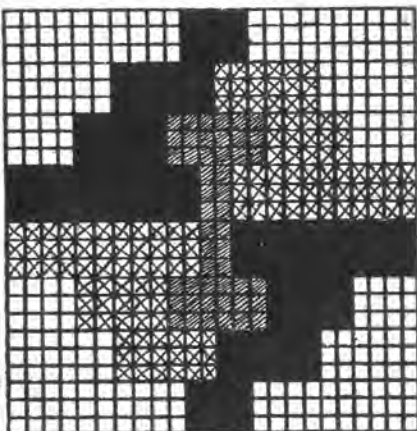
The ornamental handcraft of primitive nations is usually geometrical in design, and seldom an accurate representation of natural objects. To set down a few lines at regular intervals is easier than to make a faithful reproduction of some living or concrete thing. Hence those nations that have not gone very far in the direction of mind development, invariably decorate their needlework, and their pottery, and their woodwork with conventional designs that are, for the most part, but a repetition of one or two ideas, even though the effect, when they are multiplied, may convey an idea of elaboration and richness. There can be a decided charm in the repetition of a small geometrical design, provided the execution is fairly even and exact.

Most of the peasant embroideries of Eastern Europe show very little

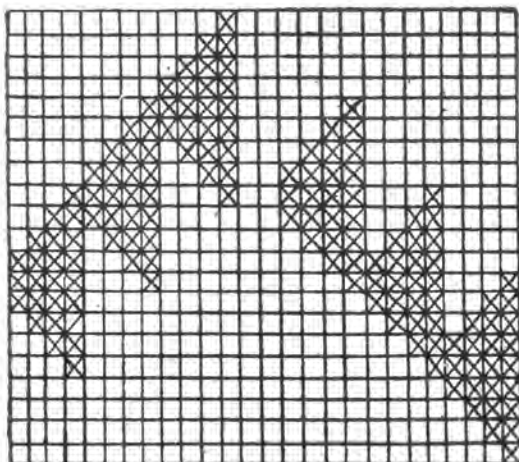


These effective little motifs round the border are in pairs, of assorted colours, pink and violet, yellow and blue, green and brown, and similar combinations.

brain - originality, but much in the way of painstaking care. Infinite time and work will often be spent on a design that is pathetically feeble, and in no way worthy to be perpetuated in the



One of the central motifs. The shaded portion is a rich violet. The crosses on one side are forget-me-not blue, and on the other side emerald green; the remainder is solid black.



These motifs are also in pairs of various colour combinations.

beautiful stitchery that will be put into it.

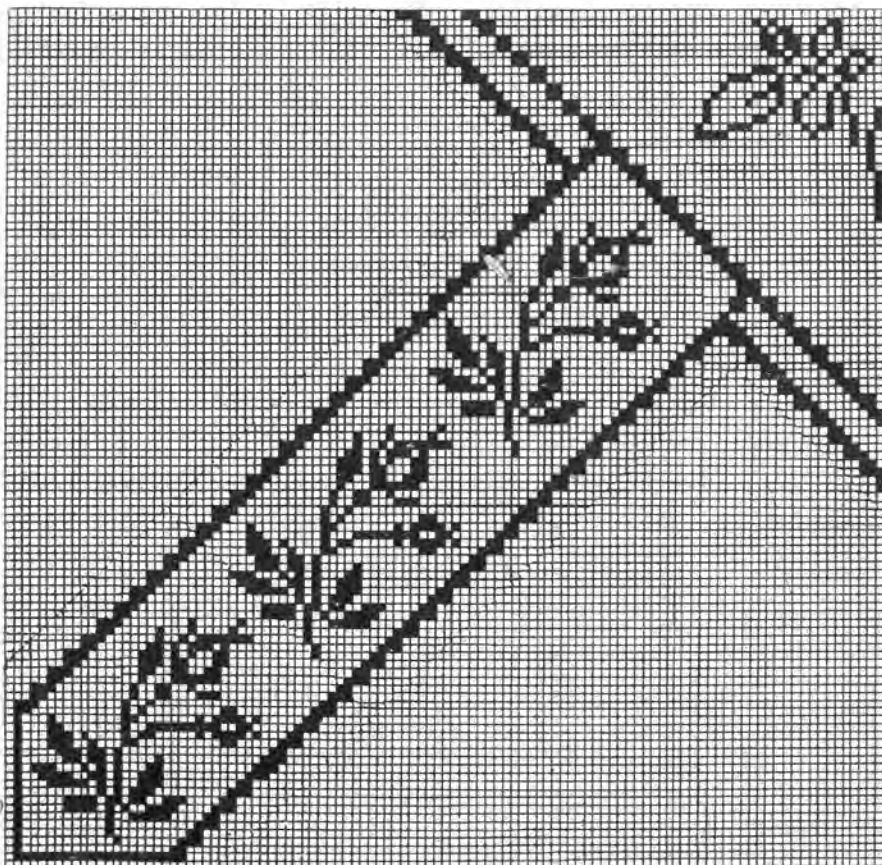
We see the same repetition of some insignificant and often worthless design in the cheaper forms of Turkish and Persian rugs (that often have very little connection with either Turkey or Persia)

As a contrast to this, look at the wonderful needlework of China and Japan, and the exquisite lace of Italy, and you realize that an ancient civilization leaves its mark upon the peoples handcrafts.

Cross-Stitch Embroidery.

Brains will "out"; and a nation that has enjoyed a period of intellectual prominence, or has attached importance to mental attainments, will show a better standard of peasant work than the one with low mental ideals. The designs will show more scope, more balance, more variety, and will usually bear some relation to *something*, be it birds, beasts, flowers, or fishes—no matter how conventionalized—when the nation has learnt to use its brains, than when it is primarily engaged in a quest for material things.

There is one interesting point about primitive needlework, that is worth noting, and that is the vividness and striking combinations of colour. I always believe that a love of colour is a healthy sign—wasn't it Ruskin who said that the most thoughtful minds are those that love colour the most? At any rate, whether it indicates thoughtfulness or not, I think it is a sign of cheerfulness, good spirits, and general sanity, when we like a certain amount of brightness in our surroundings. I do not mean clashes; jarring sights are



A DIAGRAM FOR THE LOWER LEFT CORNER OF THE ROSEBUD CUSHION COVER.

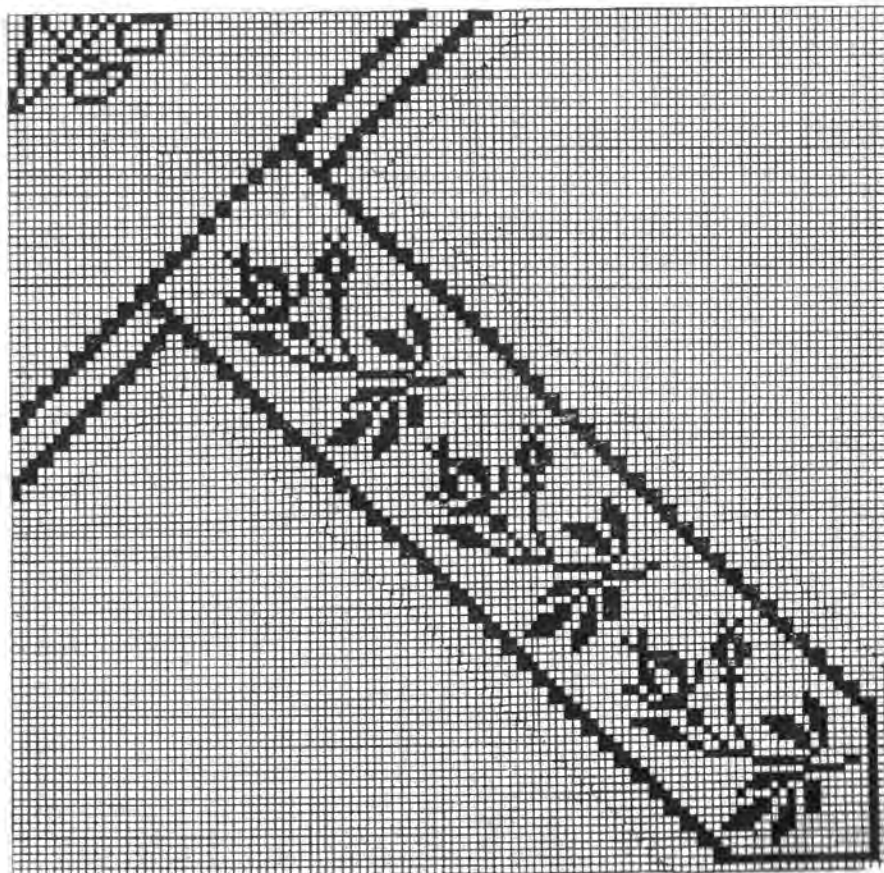
This is described on page 73.

Serbian Needlework.

as disturbing as jarring sounds; but a gay outlook that pleases, is preferable to a dull, sombre neutral tint, when we are planning our environment.

And because the average peasant enjoys what we are wont to describe as "rude health"—though why good health should be rude, I don't know!—he, or more particularly she, has been in the habit of using very bright tones in fancy work. None of the so-called "art" shades figure in her work; she would scorn the depress-

ing and bilious looking greens and sallow-reds, and faded purples and depressing smoke-tints, and washed-out blues, that we affected just before the war. Her greens are vivid enough to kill every other colour in the room—would do so, but for the fact that an instinct for some sort of balance seems to be in the most primitive mind, and the peasant worker seldom lets one colour overpower the others; she flings together magenta and scarlet, and pink and purple, and yellow in apparently the



A DIAGRAM FOR THE LOWER RIGHT CORNER
OF THE ROBERUD CUSHION COVER.

This is described
on page 71.

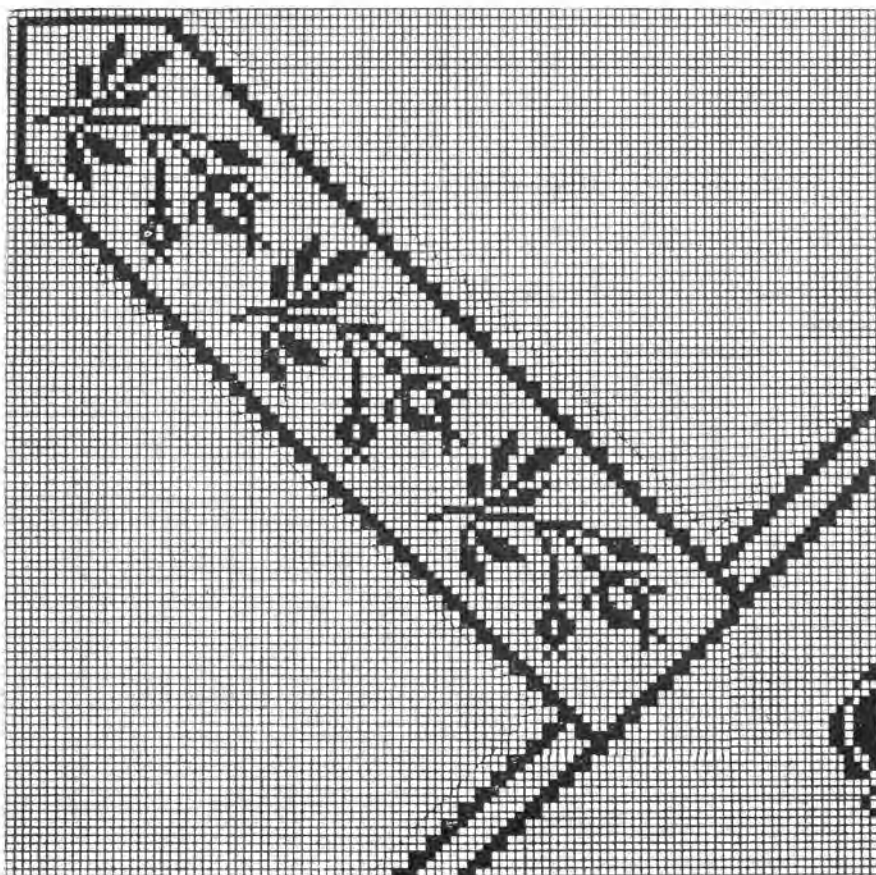
Cross-Stitch Embroidery.

most haphazard manner, and yet no one colour seems to out-shriek the other, since the proportion used of each seems measured to a nicety; and because so many colours are used, and neither is an outstanding feature, the work will blend, just as a garden packed with all manner of flowers blends into a harmonious whole.

This is a point worth remembering by those who are doing any sort of house decoration—if only you have colour enough, you can use every-

thing you have, and the effect will be good, provided no colour predominates over the rest, and the amount you use of each bears some relation to the size of your room. Of course it is easier, and safer, to choose one tone or range of colours and stick to it; but if you have the courage to splash about with colour, and you splash intelligently and wisely, you can get the most cheerful flower-garden effect indoors.

In the piece of Serbian embroidery here illustrated, you see the peasant



▲ DIAGRAM FOR THE UPPER LEFT CORNER OF THE ROSEBUD CUSHION COVER.

This is described on page 73.

work of a nation that has never risen to any great intellectual height; hence the designs are lacking in any constructive value; in other words, they seem put together with no particular ideas at the back of them; they represent nothing but a collection of lines, so far as one can discover, though they may embody some mystic signs of a past age, as work of this kind sometimes does.

Nevertheless, though the actual designs are not great, the piece of work in itself is remarkably pleasing, on account of the wonderful mixture and balance of colour, and the way a touch of black has been introduced (as is often seen in Serbian work), which gives a note of distinction to the whole and lifts it right out of the commonplace.

A Blending of Colours.

The little motifs round the border seem unevenly worked when taken singly. Yet, in combination, they balance each other exactly, and the design gives every evidence of having been put together by someone with an eye for proportional effect. The work is carried out in marvellously even, tiny cross-stitch.

The Embroidery.

Though this table centre only measures 24 inches each way, it shows eleven colours, in pale blue, darker blue, canary-yellow, orange, violet, scarlet, rose-pink, emerald green, brown and black; and these colours have been inter-mingled, and paired together in every possible combination, and the effect is never irritating.



SPRAYS OF MICHAELMAS
DAISY ON A TRAY CLOTH.

A Diagram for working
this is shown on page 82.

The Michaelmas Daisy in Cross-Stitch.

Anyone who wants a novel touch on her tea tray will welcome the exquisite little cloth shown with the Michaelmas daisy spray.

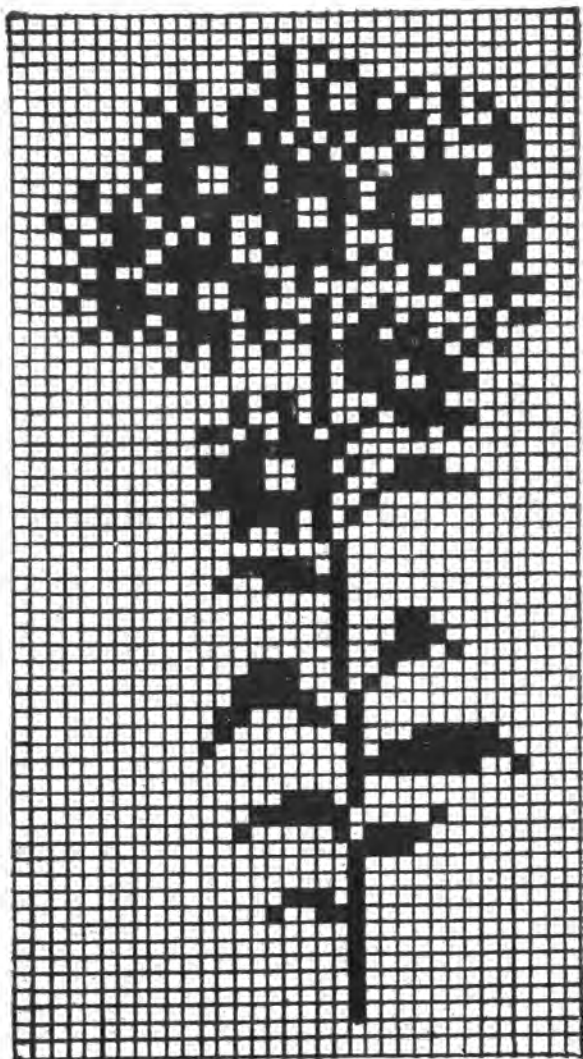
The stitches being worked over two threads, on a rather fine white Hardanger canvas, gives a light effect, which is very pretty. Peri - Justa "Pearl Knit," size 8, has been employed in working this, a pretty flower resulting from the use of No. 494 thread, while the colour used for the dark green leaves and stems is No. 414a.

The arrangement of the flowers is very suitable for a cloth of this shape and size. This tray cloth measures 20 inches wide by 14 inches deep; the spray worked in this thread is 5½ inches high.

The Michaelmas daisy lends itself equally well to bedroom decoration. For instance, this little cloth might easily be the flap of a nightdress case, and would make a delightful variety in nightdress pockets. In this case, what could be nicer than a comb-bag to match, hemstitched, and

made to draw up in the usual way, with one spray of the daisies worked on the front.

A purple, green and white room could be arranged, using this motif.



A DIAGRAM FOR WORKING THE MICHAELMAS DAISY SPRAY SHOWN ON PAGE 81.

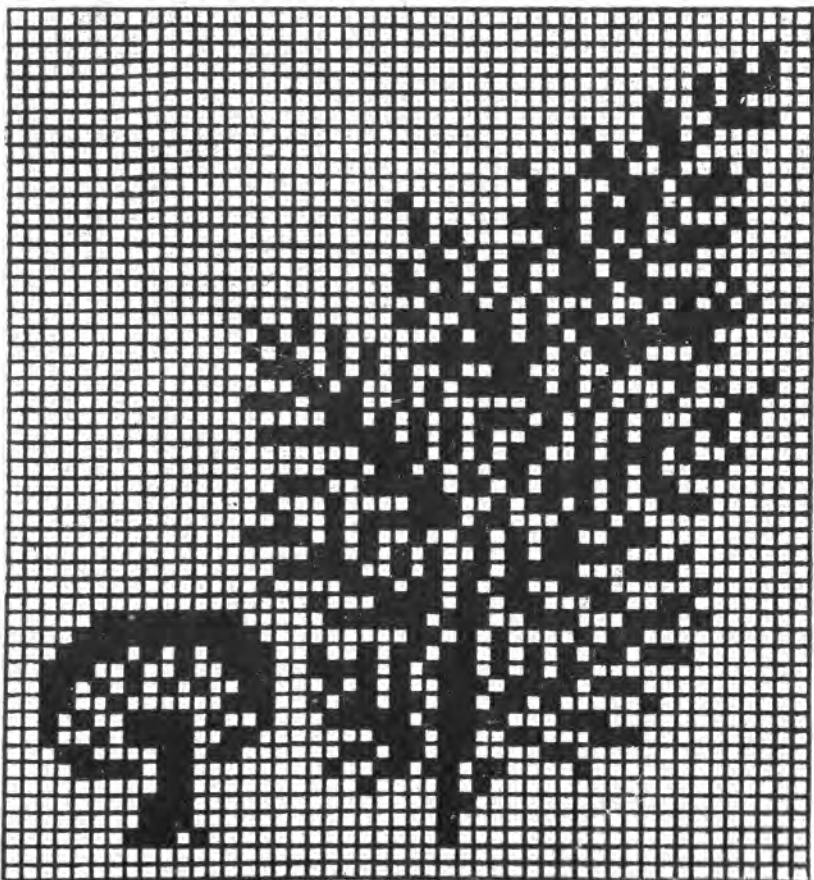
A Fern and Mushroom Design.

For a little bedside table cloth, it will be difficult to find anything prettier than this one, with its fern and mushroom design. It is essentially "natural," and a most uncommon pattern. Worked in Size 5 "Star Sylko" on white Hardanger canvas, it gives a distinctive touch to any girl's room. Shade No. 823 green has been used for the fern, and No. 806 brown for the stem of the fern and the mushroom. The cloth measures 18½ inches square.

The diagram on this page will enable the worker to count the number of stitches for the crosses. Here each stitch has been taken over three threads.

This also makes a good design for a cushion cover. You are sure to need something pretty for your cushions, and one at least might have the fern on it. You will find the design quite a nice size for this purpose.

And here let me point out that



A DIAGRAM FOR WORKING THE
FERN AND MUSHROOM PATTERN.

Cross-Stitch Embroidery.

straight, hem-stitched edges are a very good finish for a cushion. Frills are not as popular as they once were ; it has been found out that they soon begin to look shabby, and seem to deteriorate long before the rest of the cushion shows signs of wear. And where the cushion cover is a light washable one, a frilled one needs to be laundered twice as often as a plain one does, if the frills are to be kept fresh and sprightly ; and this is a matter for consideration in

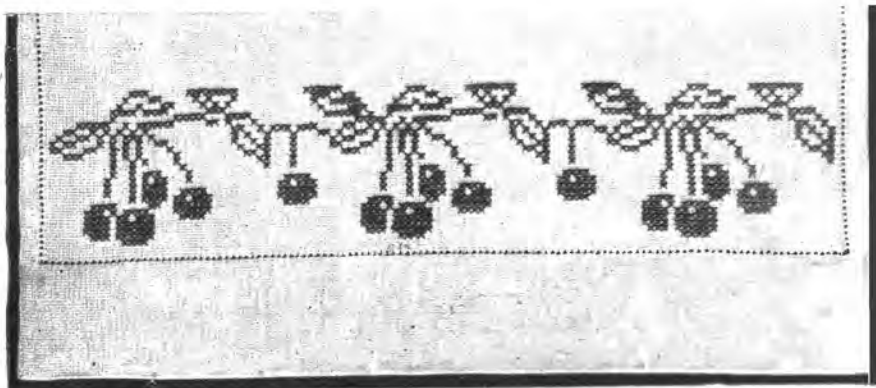
these costly times ! It is a simple matter to make your cover with a straight edge. Hem-stitch the square—or oblong—that you mean to use as the upper part of the cushion, just as you would if you were working a small cloth. Then attach a smaller-sized piece of material (to form the bag to hold the cushion) just *inside* the hemstitching, on the wrong side.



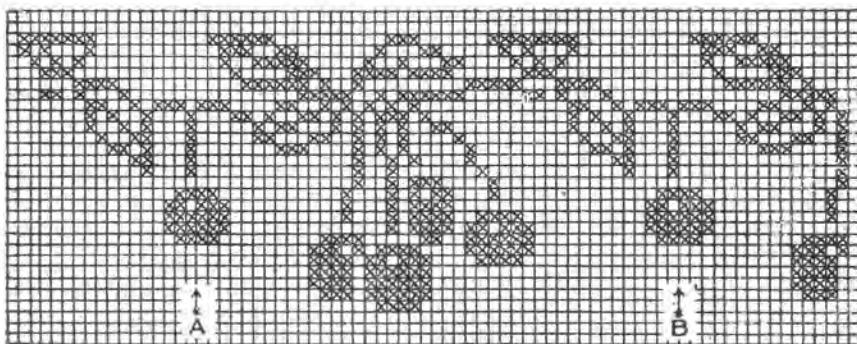
A CLOTH WORKED IN THE FERN AND MUSHROOM PATTERN.

In this way, the open-work and the hem will stand out beyond the pattern containing the stuffed cushion.

If the fern and mushroom design is used for a cushion cover, it should be worked a little farther in from the edge of the cloth, otherwise it will be partly lost in the curves of the cushion corner.



A Cherry Design in Cross-stitch.

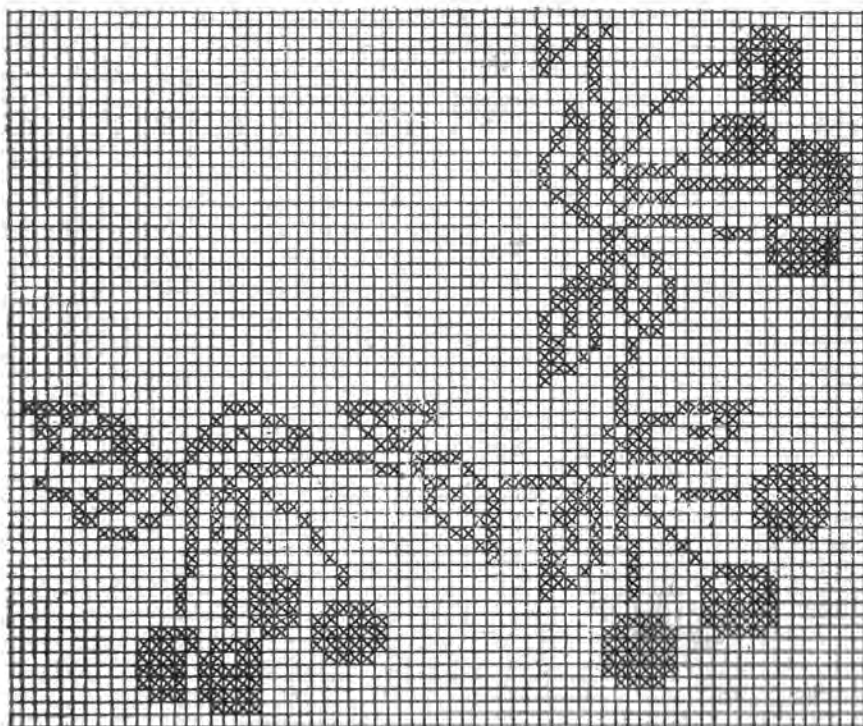


The pattern extends from A to B.

The chair-back illustrated on the opposite pageshows the attractive use of a simple cross-stitch design. This cherry pattern is an exceedingly easy one to work, and most effective when applied. The outline diagram for working the design is shown above.

The actual pattern extends from A to B, and is repeated as required.

The cherry design would work out attractively for a tablecover, in which case the corner shown below could be added. In using this design the single cherry is omitted from each side.



This Corner Design would be useful for a Table Cloth.

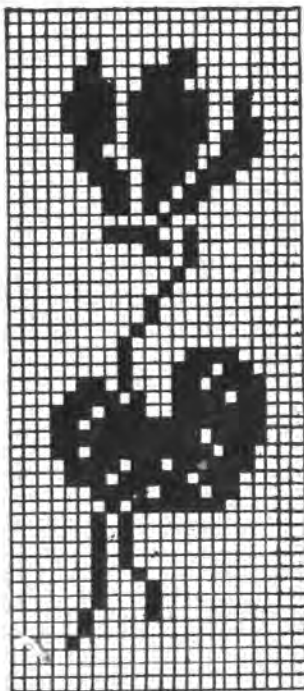
A Beautiful Cyclamen Table-Scarf.

On page 89 there is shown a lovely sideboard cloth or table scarf. For the sideboard cloth, it may be desirable to omit the crochet edge and fringe that would come at the back and the front edges of the cloth, leaving the crochet edge and fringe only at each end; but this would have to depend on the build of the sideboard, and whether the fringe would get in the way of front drawers or doors.

The cloth illustrated is only the length required for an average table scarf; a sideboard cloth would need to be longer, and in that case one or two more cyclamens would have to be worked in cross stitch on each side of the diamond crochet panel, while above and below the panel a little more space would have to be left above and below each single cross-stitch cyclamen.

The worker would have to decide on the length she needs, and then divide up the space that remains after allowance for the diamond has been made, and see how many cross-stitch cyclamens can be got into the space, allowing for a suitable interval between each.

In the scarf illustrated, each cross-stitch cyclamen is $3\frac{3}{4}$ inches high by $1\frac{1}{2}$ inches wide, with $1\frac{1}{2}$ -inch space between each. If it were advisable,



A diagram for working the Cross-Stitch Cyclamen.

in order to make a longer scarf symmetrical, a space of only $1\frac{1}{2}$ inches might be left between each.

Fine Hardangar canvas was used for the scarf, and the cyclamen is worked with No. 8 "Star Sylko" in a pretty shade of pink for the blossom and green for the stem and leaf.

The scarf is 18 inches wide and 40 inches long without the strip of flet crochet which finishes each end of the crossing bands.

The Hem.

Allow an extra inch all round for the three-quarter inch hem, which is hem-

stitched.

For the openwork, draw 8 of the double threads and work the hemstitching in the usual way, taking 4 single threads with each stitch.

The crossing thread is worked in this way:—Insert the needle from right to left under the first of two groups of threads; pick up the second group on the eye of the needle, bringing it back from right to left, and passing the second group under and in front of the first group. Repeat through every group of two stitches, being careful to keep the thread even but not tight.

In crossing the open squares in each corner fill in with a small wheel. The ends of the crossing bands are not hemstitched, but this portion is

invisibly hemmed, consequently the drawn threads must end at each side, and the cut portion worked over with buttonhole-stitch.

The Cross-Stitch Outlining the Crossing Bands.

The diamond-shape filet crochet centre should be laid in place and its outline marked on the canvas to show where the cross-stitching begins.

The effect of crossing bands on which the cyclamen are worked is

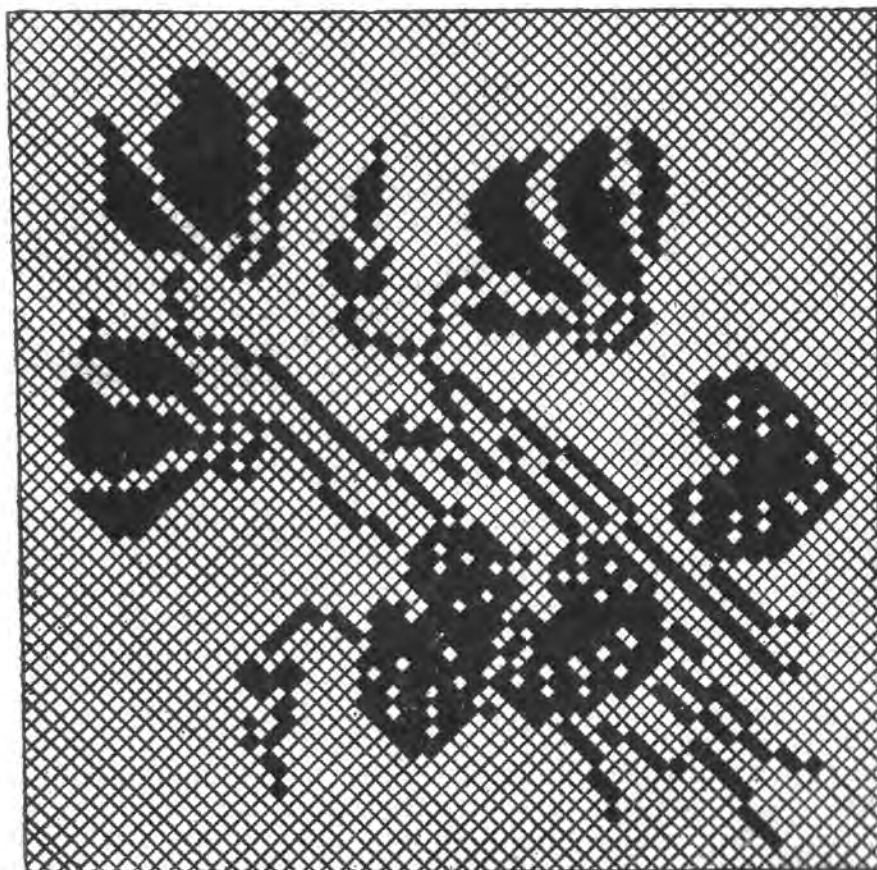
A Beautiful Cyclamen Table Scarf.

made by an outline with a double row of cross-stitch in green thread. These bands along the centre and across the scarf are equal in width to 47 of the double thread squares, that is, two double threads each way of the square, which make them about 4 inches wide.

The Narrow Filet Crochet for Ends of Crossing Bands.

Make 24 ch, turn.

1st Row.—Form 6 filet spaces.



THE DIAGRAM FOR WORKING THE INLET.

In order to get this on the largest possible scale it has been not square on the page. To work in crochet, twist the page round till the diagram is a diamond, then start from the lowest point.

Cross-Stitch Embroidery.

2nd Row.—2 spaces, 7 tr, 2 spaces.

3rd Row.—1 space, 4 tr, 2 spaces, 4 tr, 1 space.

4th Row.—Same as 3rd.

5th Row.—Same as second. Repeat from the first row.

Make the strip of crochet equal in length to the width of each crossing band, then finish the edges all round with dc worked closely, and top-sew to the edge of each band.

A fringe finishes each band of filet crochet, and is made by winding the cotton round a small book or piece of stiff cardboard. Cut the ends of the threads along one edge, and, taking four of them, fold in two; insert the loop through a space on the edge of the crochet and pull the two ends of the fringe through the loop, draw the loop up closely.

Every space is filled with four strands in this way. When all are inserted, cut the ends evenly. About $3\frac{3}{4}$ inches is a good length for the fringe.

The Crochet Diamond.

For the Crochet Diamond, use Ardern's No. 36 Crochet Cotton. The diamond used on the scarf illustrated measures $11\frac{1}{2}$ inches across from point to point. But as people's work varies, the size might vary a little according to the worker.

This can easily be copied from the diagram given on another page, beginning at the bottom point.

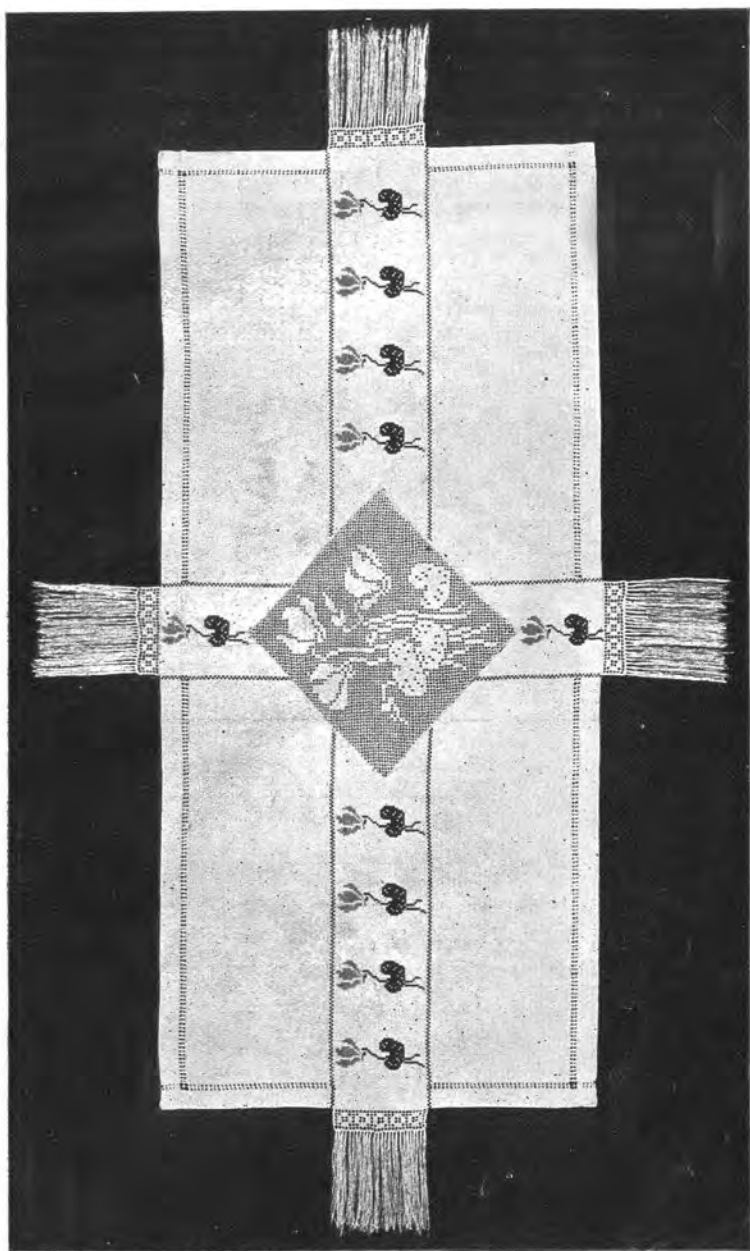
The blackened squares on the diagram of course denote solid meshes, while the white squares show the open meshes. Each open mesh is made by working 2 ch, 1 tr over 3 ch) and each solid mesh by working 3 tr over 3 ch.

This piece of crochet should not be attempted by the novice, however; it is more suited to the experienced worker.

If preferred, this design could be worked in cross-stitch instead of crochet.

Mark the space on the centre of the scarf for the crochet diamond, outline it and work over the edges closely with buttonhole-stitch after cutting away the material from the centre. Top-sew the centre to the lines of buttonhole-stitches.

A much simpler and stronger method is to tack the diamond into the canvas, and then machine it all round. Then cut away the canvas from the back and turn in the cut edge and hem it neatly. The machining has the advantage of keeping the material from stretching in the wash, as it is cut on the cross, and is very liable otherwise to drag out of shape.



A BEAUTIFUL CYCLAMEN TABLE-SCARF.

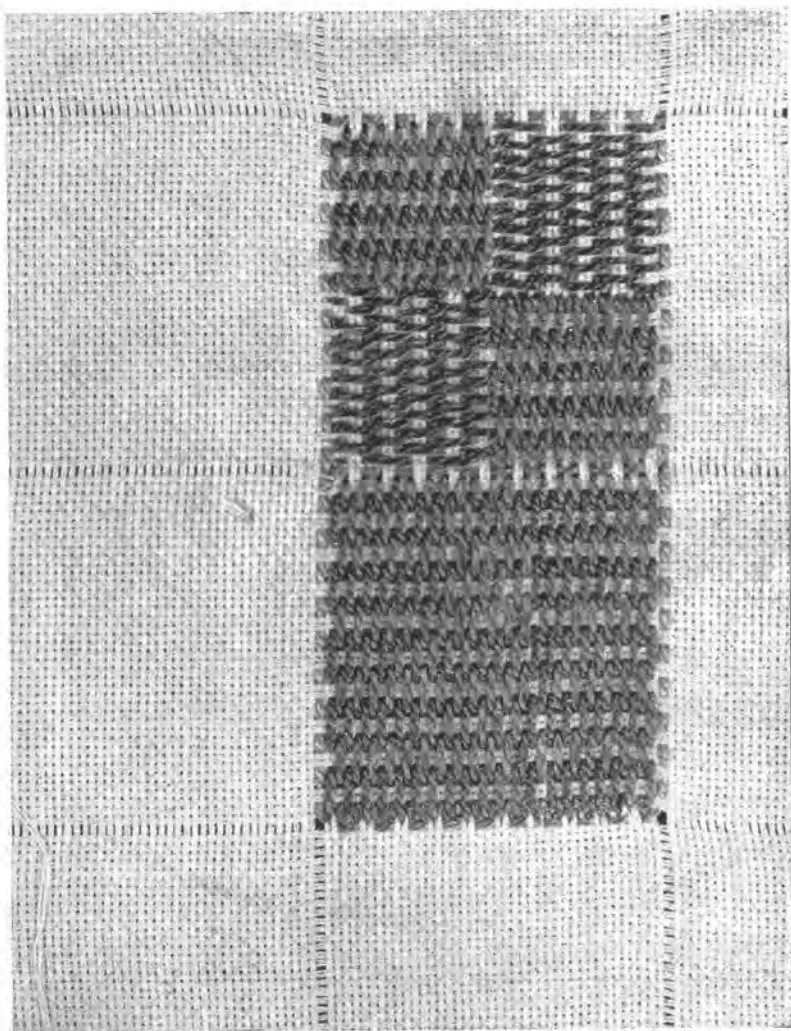
With a Filet Crochet Inlet and Cross-stitch flowers in pink and green.

A Violet Cushion Cover.

An attractive design is shown in this pretty cushion cover, on which there is a wide band of alternating squares, one filled in with stroke stitch and the other with a violet worked in cross-stitch on the plain back-ground. The squares of stroke stitch are outlined with running

stitch, worked with the same colour thread as the square, then a line of over-casting stitch is done over the outlining thread, with the violet thread. Hardanger canvas was used for this cover, with No. 5 Peri-Lusta " Pearl Knit " in green and violet.

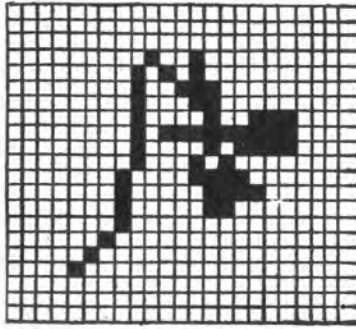
Each square contains 44 of the



Detail of darning: two alternative methods. This also shows threads drawn to secure exact squares.

A Darned Chessboard Design

double threads, and these are marked with a drawn thread both ways. To fill in the solid square bring up the thread at the top corner, pass it over three of the double threads and then under 2 single, alternately to the end of the first



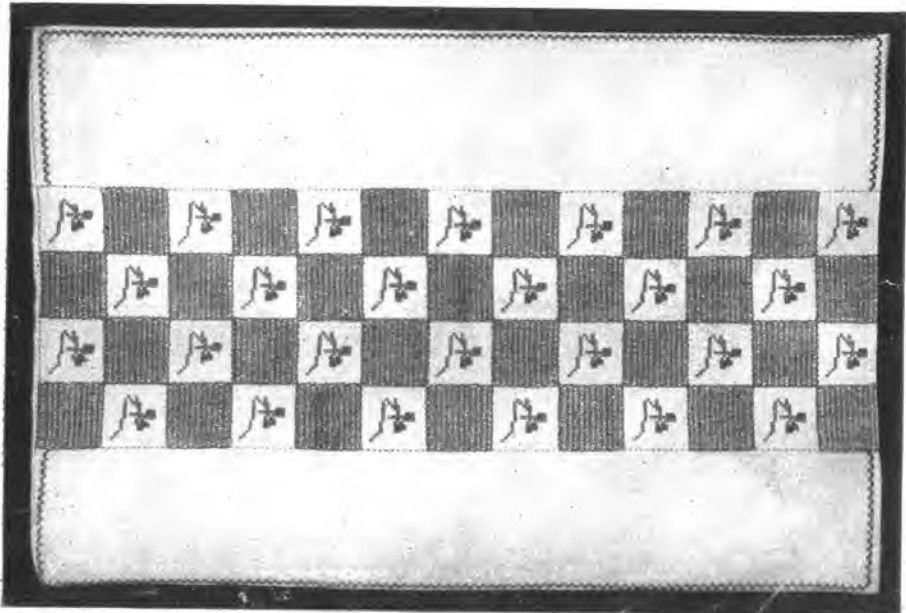
From this diagram the cross-stitch violet can be worked.

row, coming back, work the row under 2 single threads (every row), taking up the middle pair of the three double threads passed over in the preceding row, so that the two single threads taken up in that row will be in the centre of the three double passed over in this row. Repeat this row, working backwards

and forwards until the square is finished. The violet can readily be copied from the working model.

When all the squares are worked, outline the green squares with running stitch, by taking up and passing over a double thread of the canvas

alternately. Then with the violet thread take up each of the running stitches around the squares, twine the violet once around each stitch. Work the little edging that surrounds the front of the cover with the violet colour, taking two sets of the canvas threads each way in every cross-stitch.



The cushion cover is exceedingly handsome, worked in violet and green.

A Handsome Nasturtium Design.

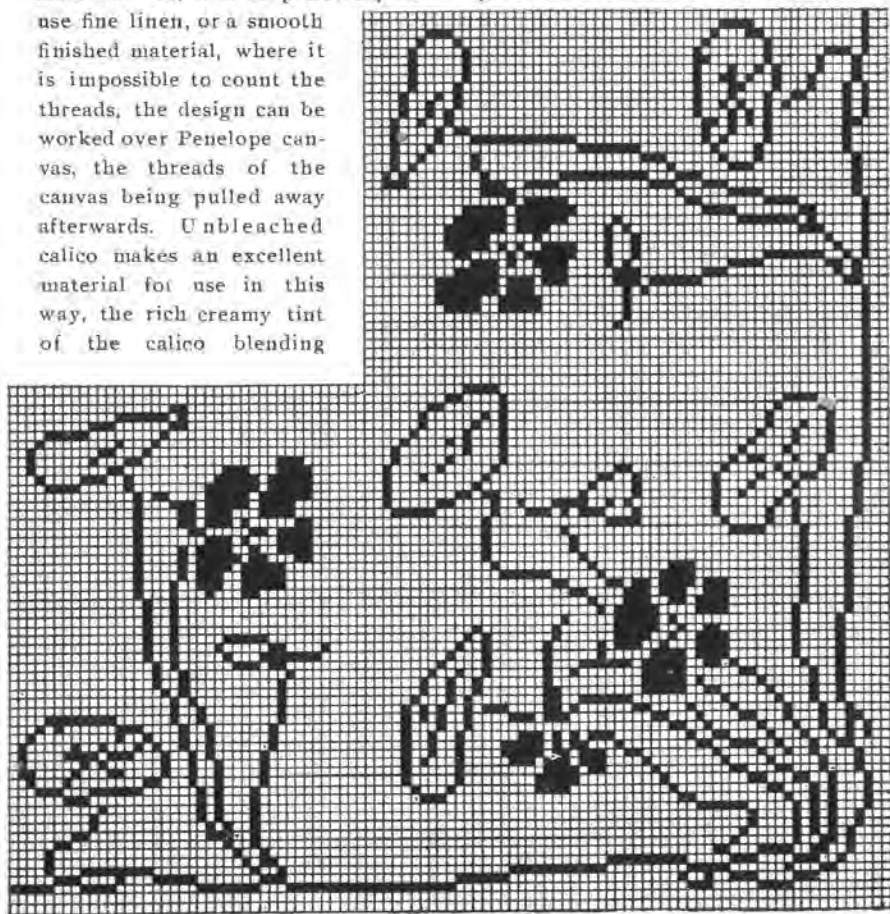
The nasturtium design here shown is one that can hardly fail to be popular. The pattern is so pretty, and the natural trailing effect of the flower is admirably secured. It would make a delightful cross-stitch border for a tablecloth, using for the purpose Arden's "Star Sylko," size 5, No. 706 orange, and No. 753 green.

Hardanger canvas of a soft quality is very suitable for this, taking the stitches over three threads of the material. Or, if it is preferred, to use fine linen, or a smooth finished material, where it is impossible to count the threads, the design can be worked over Penelope canvas, the threads of the canvas being pulled away afterwards. Unbleached calico makes an excellent material for use in this way, the rich creamy tint of the calico blending

beautifully with the bright orange and soft green. A cloth in these materials would be a very inexpensive matter, and would give a delightful touch to a Flower Room.

If you prefer to use this design for a chair back, the corner can be omitted, and simply a strip of the nasturtium worked. About three patterns will give a good width for this, or four, if you want it extra wide.

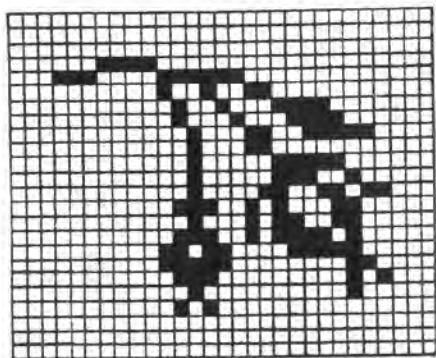
This design can be as effectively reproduced in crochet as in cross-stitch.



A Rosebud Brush Tray.

This little tray is a very simple, and easily procured, device for the display of a piece of fine needlework. No one needs a trinket set nowadays; it only clutters up the dressing-table, and makes extra dusting. But we all need a tray for brush and comb and hairpins.

Most of us have a few done-with pictures, that have been relegated to the attic, because the photo in the frame had faded, and there was nothing the exact size to put in its place. This is where a piece of needlework will come in handy.

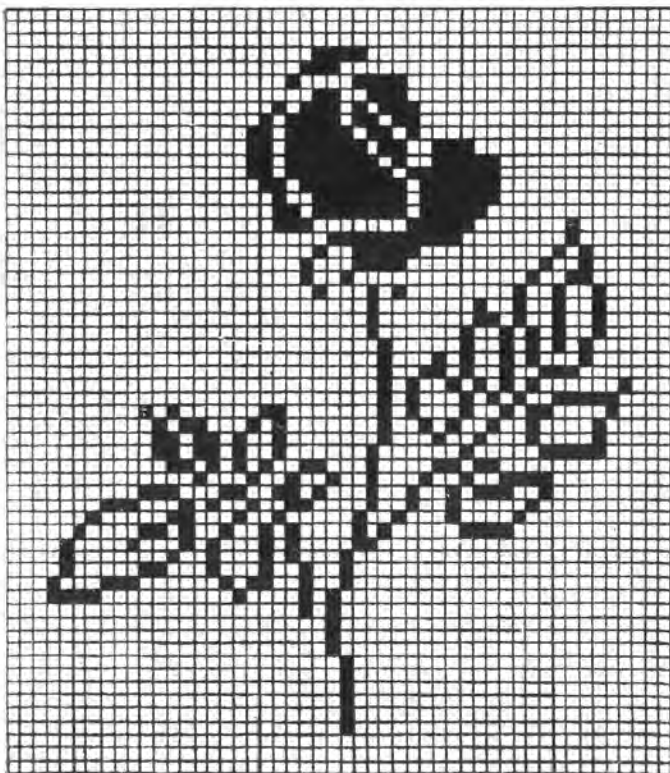


A DIAGRAM FOR WORKING THE SPRAY OF ROSEBUDS ON THE TRAY.

Get some Hardanger canvas, or any other material suited to cross-

stitch, and cut it a couple of inches larger than the glass all round. If you lay the piece of glass on the stuff, you can easily decide just where the flowers should be placed in relation to the edge of the frame.

Work the design in "Star Sylko," No. 8, using Shade No. 744 for the flowers and No. 753 for leaves.



A DIAGRAM FOR WORKING THE LARGE ROSEBUD ON THE BRUSH TRAY.

Cross-stitch Embroidery.

and stem.

Take each stitch over two threads of the canvas, and you will get an exceedingly pretty effect. The designs can be quite easily worked from the diagrams of the flower and bud that are given.

When the rosebuds are finished, stretch the canvas over a piece of white cardboard, catching the edges, on the wrong side, across and across with long threads. Put it into the frame as you would a picture.

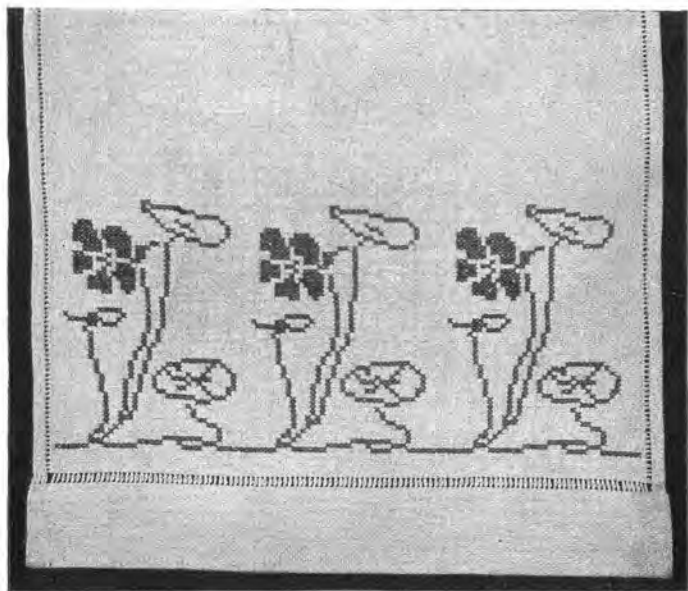


THE ROSEBUD BRUSH TRAY.

Two little handles, which can be bought at an ironmonger's, will complete your tray, which will be most serviceable and artistic, and uncommon into the bargain.

Other flower designs can be used in the same way, according to the

shape and size of the tray required, and the effect of this work is very delightful, especially when one considers what a really small amount of trouble is involved.



A TRAIL OF NASTURTIUMS ON A CHAIR BACK.

A diagram for working is given on Page 92.

A Picture Cushion.

It would be difficult to find a more attractive cushion than the one here illustrated, and yet, worked as it is, in simple cross-stitch, it is within the powers of every worker. But this picture does not give any adequate idea of the finished piece of work, which in colour is really delightful.

The cushion cover is worked in various shades of Peri-Lusta "Pearl Knit," size 5, on white Hardanger canvas. It measures when finished, 15 inches wide by 24 inches deep. The opening for the cushion itself is at the bottom, and both top and bottom edges are finished with a row

of tassels, made of blue Peri-Lusta "Pearl Knit." The seams at the sides are covered with a little fancy effect in cross-stitch.

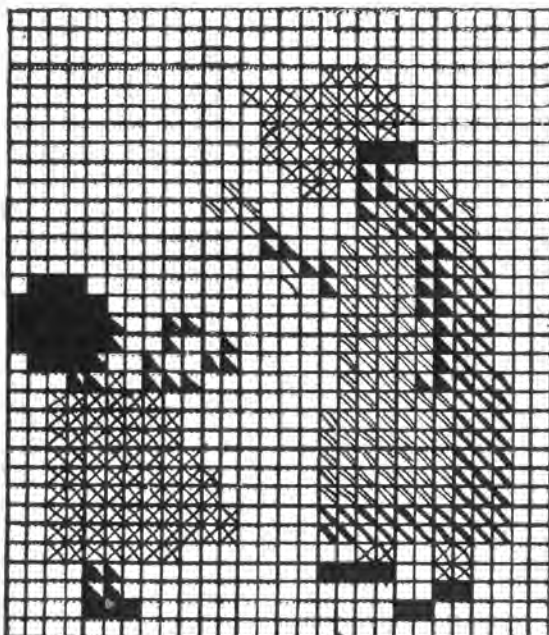


A BEAUTIFUL CUSHION WORKED IN CROSS STITCH

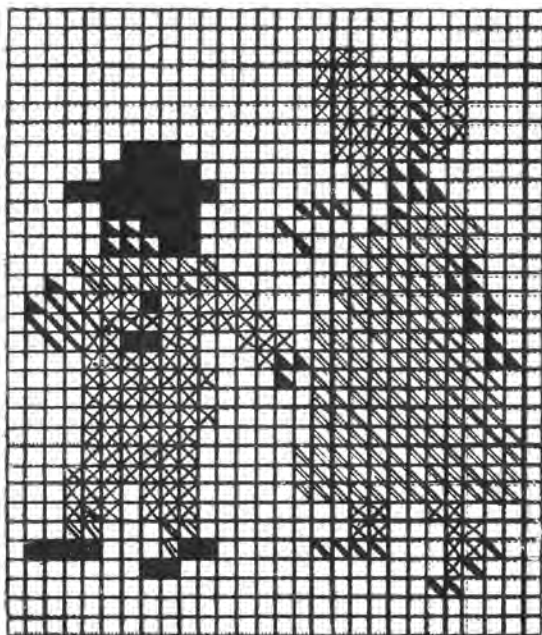
Cross-Stitch Embroidery.

As to colours, there are no less than six used in the working, tan, dark blue, light blue, mauve, pink and green. The group of children is represented in tan, blue, mauve and pink, the birds at the top are blue, the trees green and tan, and some of the flowers are blue, and others mauve.

From the diagrams shown, it will be a very simple matter to work the cushion. Moreover, as these show different markings, the exact colours used on the original cushion can be employed. The key to the colour



The small child is blue, and the bigger girl blue and mauve. Arms, face and neck, are pink.



Here again the children are dressed in blue and mauve, pink is used for face and hands, and tan for hair.

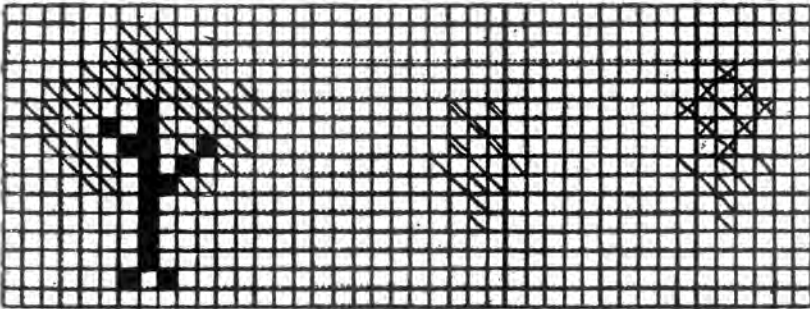
scheme explains this.

For the dark blue, Peri-Lusta "Pearl Knit" Shade, No. 490, would be suitable, for light blue, No. 444, tan, No. 402, mauve, No. 416, pink, No. 161A, and green, 237B.

With regard to the three diagrams for the group of children, these have had to be divided on account of the size. But there should be no difficulty in working, as they follow straight on.

On the cushion shown, the upper border is about 3 inches from the top, and the bottom of the lower

A Picture Cushion.

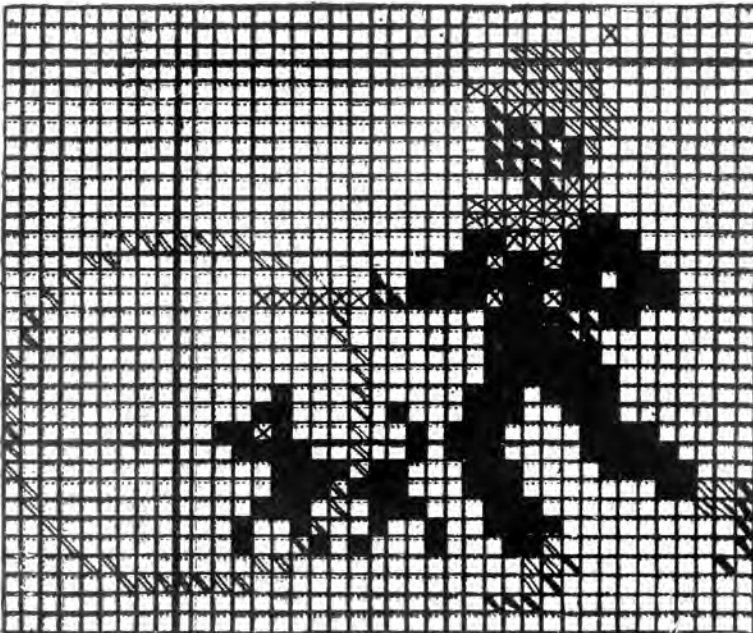


A diagram of the tree and the two flowers. The tree is green and tan, the smaller flower, mauve and green, and the larger one, blue and green.

design is $2\frac{1}{2}$ inches from the bottom of the cushion, but it may be necessary to vary these measurements a little, as canvases vary in size and texture.

An important point in working this is to get the balance right, and it is best to fix the centre of the

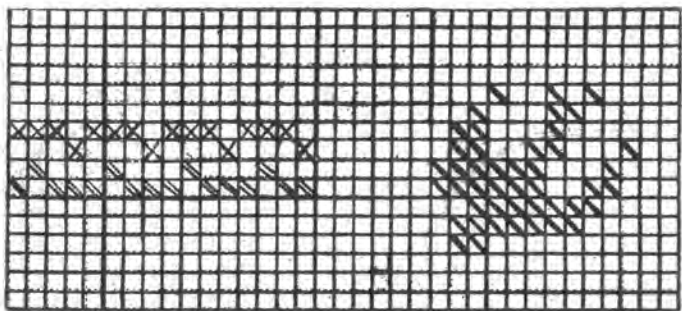
design first of all. Work the centre tree, the centre flower, and the centre grass tuft, and then you can count or measure from these points, to get the remainder of the design. Roughly speaking, the measurement from the top edge to the bottom of the tree represents one-third of the



The boy is tan, blue and mauve, the dog is tan, and the hoop mauve

Cross-Stitch Embroidery.

cushion cover. Bearing this in mind, the row of trees would make a good start for the work, after which the birds and flowers are very easily filled



The upper border in light blue and mauve, and the bird in darker blue.

in, and the borders, of course, present no difficulty.

With regard to the lower portion,

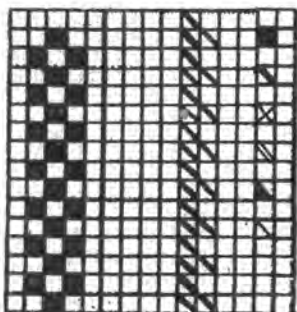
having the centre "grass-tuft" pattern worked, you can finish that strip. The measurement from the bottom of the cushion to the top of the small boy's head (at the end), is about a third of the depth of the cushion. The right side of the hoop comes in the centre of the width. From this you will be able to get the whole thing properly balanced.

In working the cross-stitch, each cross is taken over three threads of the canvas. Care should be taken to make all the crosses the same way. When a horizontal row of stitches is

being made, it is better to work all the single slanting stitches one way, and then go back and cross them all.

This gives a more even and less bulky effect.

Where you get a figure that is repeated several times, find out the best way of working it, and stick to it. By the best way is meant that method which gives the neatest



The stitching at each side in tan and the little strip beneath the group in blue.

- Tan
- Dark blue
- Light blue
- Mauve
- Pink
- Green

A key to the various colours used.

and most even effect, allows of quick working, and does not waste the thread. This last is an important point. Anyone can "do" cross-stitch, but it is a kind of work that becomes more interesting as you study it with a view to the best way, and see how neat you can keep the wrong side of the work, as well as the right side.

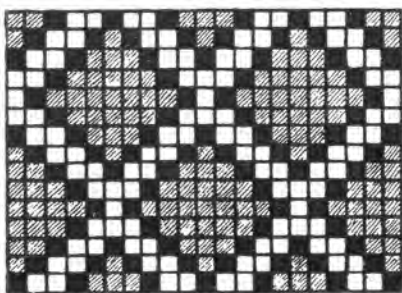
A Bag that will stand Wear.

Nothing wears better than cross-stitch work on canvas—Berlin wool-work our grandmothers called it; but we don't want anything with "Berlin" attached to it nowadays; next to the words "German" and "Kaiser," there are few words more hated by the world. Manufacturers call the wool that was formerly used for this sort of work by various names; but so far no name has had time to impress itself on the public as indicating the wool it stands for.

Still, this is all by the way; it is sufficient if you understand the type of work I mean by canvas cross-stitch.

In the present day, we do not necessarily execute this work in wool. Cotton-threads have been brought to such a state of perfection, and are available in such a wide range of colours, that they are really better than wools, for they do not entice moth.

Now that leather is so scarce, we are making our handbags of all kinds of materials. That they are pretty no one will deny; but some of them will not stand hard wear. Canvas cross-stitch is one of the strongest things of the kind that can be used for bags. And nothing is more ser-



This diagram gives the pattern of the work on the bag, and shows how the three colours are used.



The bag is grey, and the work is done in green, black and white.

viceable than a bag with the lower half made of this work, the upper part being of some softer material, to allow of its being drawn up with ribbons or cords. The canvas is too stiff to draw up.

The pattern here shown is very simple, but exceedingly effective. The centre diamond is of apple green, outlined with black, and further surrounded with white. The upper part of the bag is of grey merino, with ribbons and featherstitching of green. But any colours can be used for the centre diamond (shown shaded in the diagram). If you have some odd remnants of coloured threads, use these, and have a varicoloured mixture: the black and the white will make it "pull together." Or such a colour as heliotrope, or pink would do well, if the bag is to go with any special dress.

Cross-Stitch Embroidery.

The top part is best in grey. Any other colour upsets the balance of colour in the canvas-work. Black is too heavy ; white soils too quickly.

A very useful form of bag can be made with much larger pieces of canvas, nearly square, and a smaller proportion of soft material for drawing up. These are strong, and hold a fair amount, if made with canvas

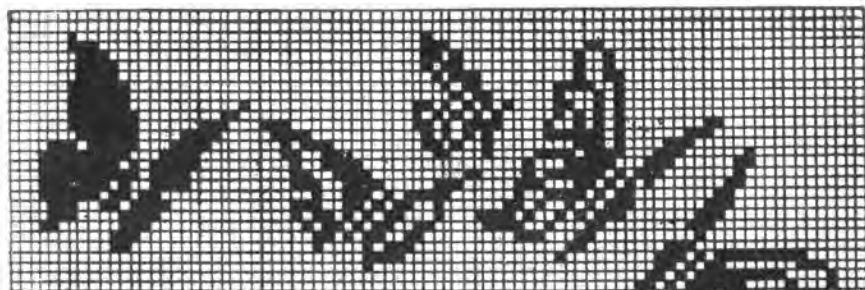
about 10 inches each way. If you want the bag to bear weight, however, see that your cord is stout.

It is better to make the bag of the grey material throughout, if you have sufficient material, and add the worked canvas to this, stitching it all in together. Otherwise the canvas wants some sort of lining, to hide the back of the work.



CORNER OF A BUTTERFLY
WROUGHT IN CROSS STITCH.

A Butterfly Corner for Cross-Stitch



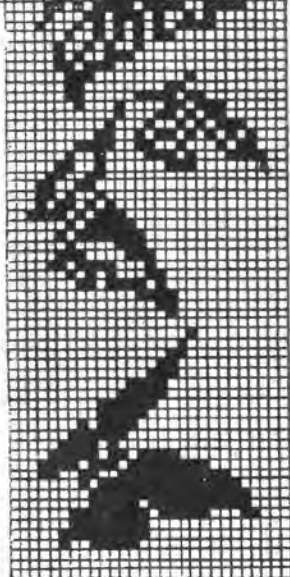
A DIAGRAM FOR WORKING THE CLOTH SHOWN
ON PAGE 100.

On page 100 is illustrated a very pretty Butterfly cloth. It is easily worked from the diagram given above, and would make a delightful addition to a Butterfly room. It can be worked on any fine material over Penelope canvas, using Tenax Embroidery Silk. This silk comes in a number of very lovely shades, and a most handsome effect can be obtained by working the butterflies in their natural colours, on a cream or pale-tinted background.

This corner design can be used in two ways. The three outer butterflies could be repeated as many times as required for the length of the side, reversing the pattern at the centre of each side to get the corners right. Or, if the cloth is a large one, the design could simply be used at each corner, leaving the sides plain.

The cloth illustrated is hemstitched. With some materials this is difficult, and even impossible. But a little fancy cross-stitch could quite easily be substituted, such as that used on the picture cushion on page 95, or the violet cushion cover on page 91.

The three outer butterflies would look well repeated as a strip for a casement curtain or a chair-back. In this case Hardauger or Congress canvas would be suitable materials, or, if worked over Penelope canvas, unbleached calico or stout casement cloth would be strong and very inexpensive materials to use for the purpose. In her choice of materials the worker must, of course, be guided by the purpose for which the design is to be used.



Moon Daisies on a Cosy.

With the pretty flowered china that is available, it is nice to have the cosy and tray-cloth to match, and a simple cross-stitch design is just the thing to use for the purpose. This idea is prettily illustrated in the

violet tray-cloth shown on another page, and also on the cosy with moon daisies here depicted. This little pattern, with its leaves, buds, and full flowers, looks very effective.

For this cosy cover a fine Hardanger canvas was used, the stitches being taken over three threads with size 5 Peri Lusta "Pearl Knit." The flowers and buds are worked in yellow, using No. 436, and the leaves and stems in No. 236 green. Pink-tipped daisies



MOON DAISIES ON A LITTLE COSY.

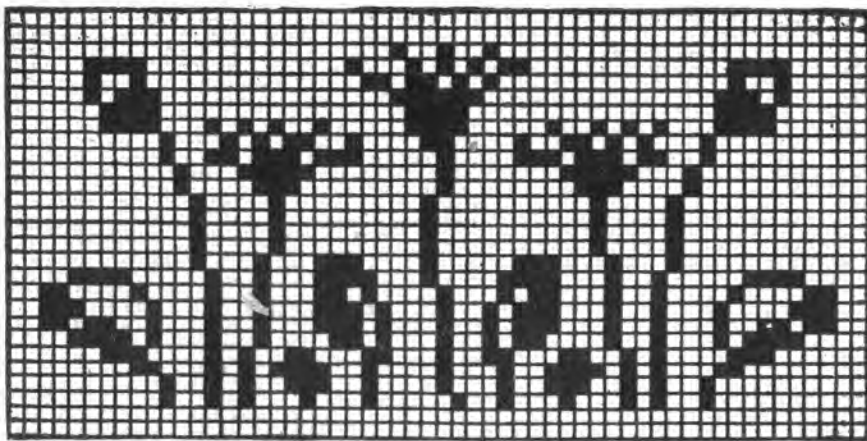
would be equally effective, in which case shade No. 211 would be a good one to use.

For a smaller and rather daintier effect, you could use size 8 thread and take the cross-stitches over two threads only. This gives a very

charming result in the case of the smaller flowers.

This particular cosy is quite small, measuring only 8 inches wide and 6 inches deep. It is a two-sided pattern, but the idea can be carried out quite as successfully on a three or four-sided cosy. The little seams are finished with fine cord, which is formed into three little loops at the top.

The cover will wash well.

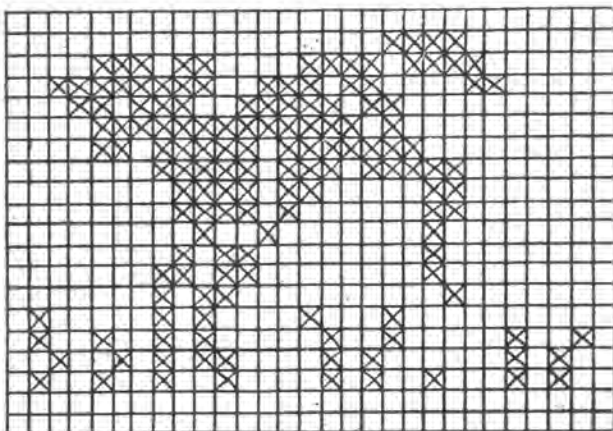


A DIAGRAM FOR WORKING THE DAISIES ON THE COSY SHOWN ABOVE.

A Child's One-Piece Pinafore.

Cross-stitch embroidery is always particularly effective as a trimming for children's clothes, and the friskylambdesigns worked on this little pinafore make it a very appropriate little garment for a tiny tot.

Holland piped with butcher-blue linen would make a pleasing contrast, and the animal designs could then be worked in blue "Sylvan" Embroidery Thread, Shade No. 298. One and a half yards of holland with half a yard of contrasting material,

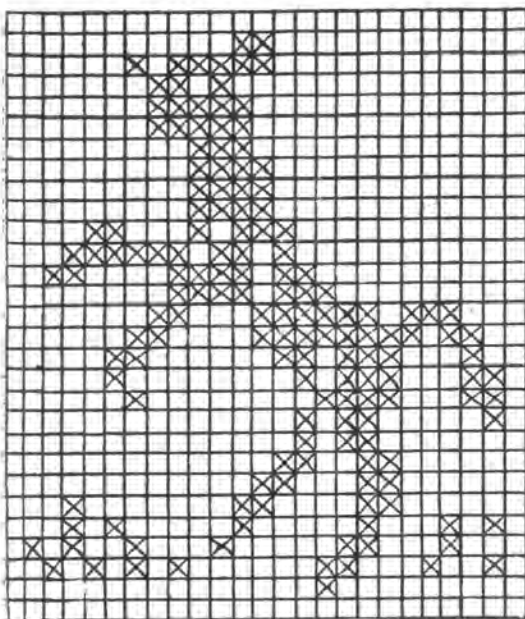


A DIAGRAM FOR WORKING THE DESIGN
ON THE RIGHT SIDE OF THE PINAFORE.

will be sufficient to make two pinafores in the 2-year size; or if only one is needed, by making a seam on the shoulders, this can be cut from three-quarters of a yard of holland.

Before making up the pinafore, the cross-stitch designs should be worked over Penelope canvas on to the lower front; the canvas can then be pulled away. A placket should be cut down the centre back for a length of seven inches, and faced with straight strips of material.

To make the fold for the edge, cut the blue linen into narrow strips on the cross, and join up until you have a strip long enough to go right round the outer edge of the pinafore; tack this behind the turned-in edge of the pinafore (allowing about an eighth-of-an-inch to show beyond the edge) and stitch with a double row



A DIAGRAM FOR WORKING THE DESIGN
ON THE LEFT SIDE OF THE PINAFORE.

Cross-Stitch Embroidery.

of stitching. Finish the edges of the straps and the neck edge in the same way. Fasten the straight edge of each strap to the back on each side, and button to the front, using button moulds covered with the coloured material. The placket can be fastened with small linen buttons. The pinafore is then complete.

Readers wanting something novel and pretty to make for Bazaars or

Sales of Work, would find this a very saleable article, and there is very little time and expense involved in the making.

Simple cross-stitch designs of this kind are very effective on children's pinafores, overalls and feeders. For instance the little collection of animals and birds shown on the nursery curtain on page 108 would be very delightful round the bottom of a pinafore.



This pinafore will please a small child.

The Modern Knitting Book.

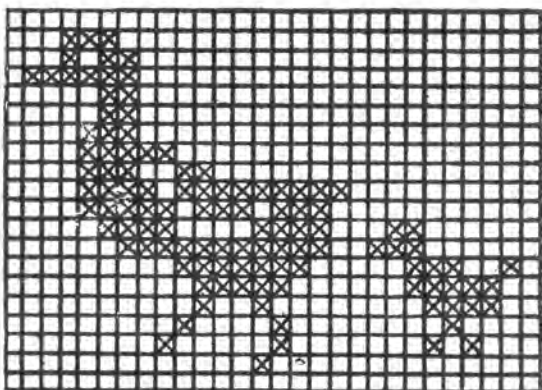
EDITED BY FLORA KLICKMANN.

Have you a copy of this book? It will be of great value to all who knit, as it includes a number of directions for garments for men and women's wear, and some delightful patterns for the little ones, to say nothing of the designs in fancy knitting for household use. An additional advantage of this volume lies in the fact that it contains "A Lesson in Knitting;" so that anyone who at present knows nothing about knitting, may acquire this useful art.

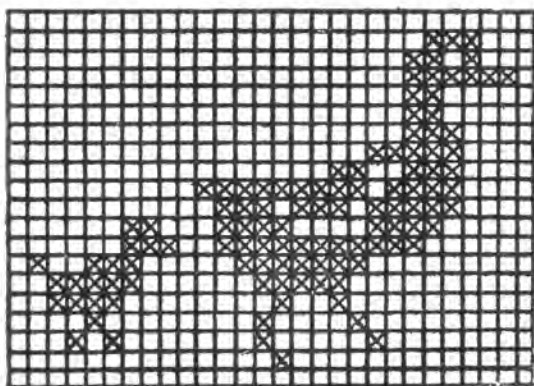
A Duck and Duckling Pinafore.

The pinafore illustrated on the next page shows a very effective use of cross-stitch. Two duck mothers with their little families, meet at the bottom of the pinafore, and there is a fluttering duckling on each shoulder and band.

The pinafore is made of white casement cloth, and the cross-stitch is worked in Arden's "Star Sylko," size 8. Shade No. 774 is a good shade for red, or, if blue is preferred, No. 782

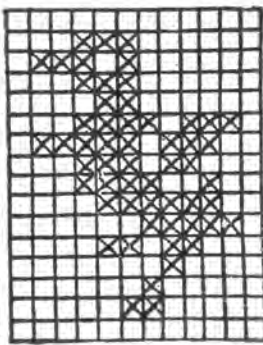
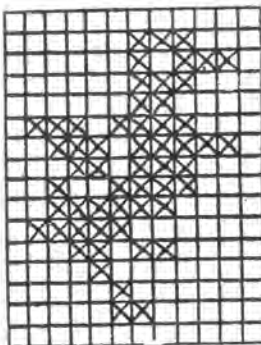


Above and below are shown the diagrams for working the Duck and Ducklings on the bottom of the Pinafore.



The little Ducklings are repeated as many times as required.

would be very pretty. Diagrams for working the cross-stitch are on this page. Strips of Penelope canvas should be first tacked out to the



The diagrams for working the fluttering Ducklings shown on the pinafore.

pinafore, and the cross-stitch worked over it, after which the canvas is pulled away thread by thread.

There are two pieces in this pattern, back and front, and these are buttoned together so that they come quite apart for laundering. The shoulder and side tabs are parts of the back section, and these button over to the front; and the skirt section of the front buttons round to the back.

If preferred, the back and front can be sewn together below the side tabs, as the pinafore is wide enough to slip over the head, leaving simply the hands to be buttoned

Cross-Stitch Embroidery.

when the garment is on.

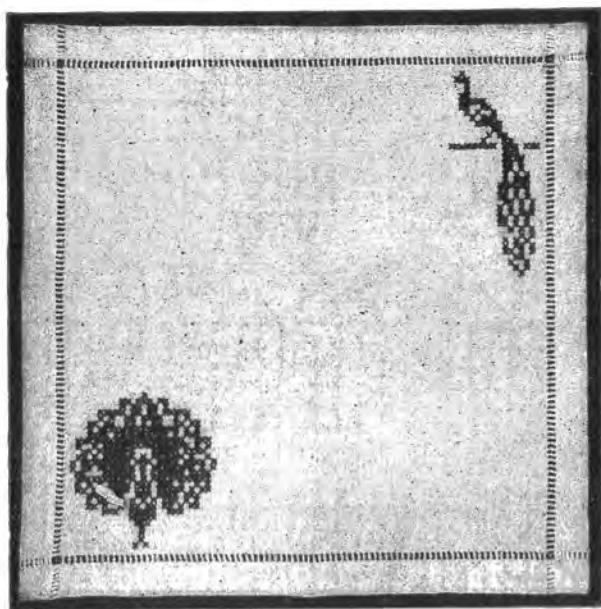
Any simple pattern of a pinafore or overall could be decorated in this way. The ducks and ducklings make a pretty and novel finish round the hem of any simple little garment, and the ducklings can be repeated as many times as required for the width of the garment. They



A PINAFORE WITH CROSS-STITCH EMBROIDERY.

could also be worked round a collar or on a pocket. In any case a pinafore of this type will be a delight to the little wearer, and not the distasteful thing a pinafore or overall sometimes is, from the child's point of view.

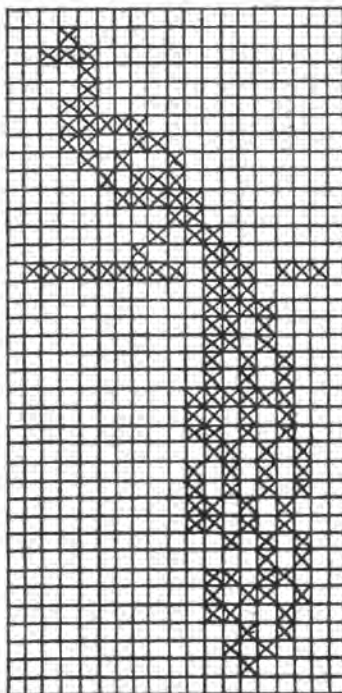
Flower sprays can be used on children's garments with good effect, and make a nice finish.



AN UNUSUAL DESIGN FOR A TABLE CLOTH IN CROSS STITCH.

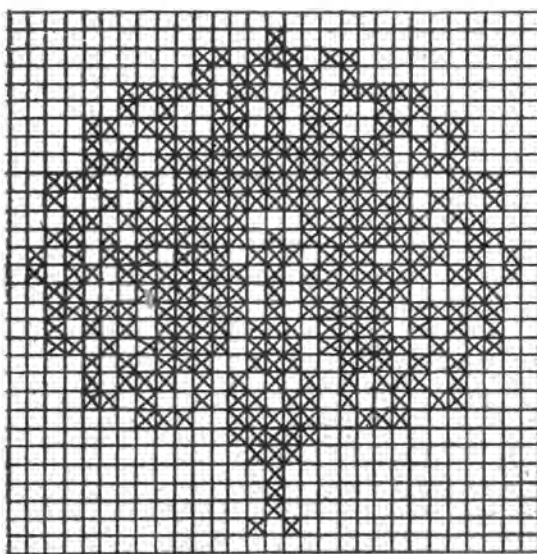
A Peacock Cloth in Cross-Stitch.

A novel design for a table cloth in cross-stitch is shown on page 106. An unusual and pretty effect is given by having no definite centre design. The diagrams on this page show the crosses sufficiently large to enable the worker to count them, and these peacocks are particularly easy to work, owing to the fact that the crosses are not crowded so as to be confusing to the eye. In the cloth shown the peacocks are worked in red with Ardern's "Star Sylko" on white Hardanger canvas, and hem-stitching gives a pretty finish. If preferred, these peacocks would look quite as well on an oblong cloth for a tray, as on a square design. The



cloth would look very pretty on a small bedside table, or for any purpose where it could be flat so as to show the scheme, or the design, arranged in this way, would be excellent for a cushion cover.

If required to be worked on a finer material, or on one that has not an



WORKING DIAGRAM FOR THE PEACOCK
CLOTH SHOWN ON PAGE 106.

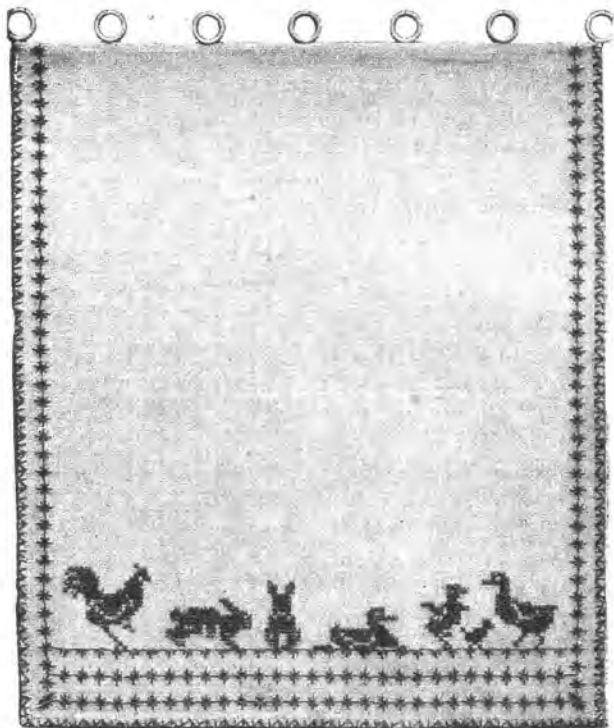
even mesh, work the cross-stitch over Penelope canvas, and through the material. Then, when the design is worked, the canvas can be pulled away in threads, leaving the embroidery on the fabric itself. In this way it is possible to work on muslin, silk, sateen, or other material, keeping the crosses perfectly accurate and even.

Although the design as it now stands is a well balanced one, it would also be pretty to use one of the peacocks only, repeating it as required

A Nursery Casement Curtain

A casement curtain of this kind could not fail to give a great deal of pleasure to the occupants of the nursery. The one illustrated was about half-a-yard wide, but for a wider curtain, more space could be left between the animals.

Cream Congress canvas was used for making this, with a lining of cream sateen, and the work was done with Arden's No. 5 "Star Sylko." Any colour or colours can be used for this to match or tone with the room in which it is used.

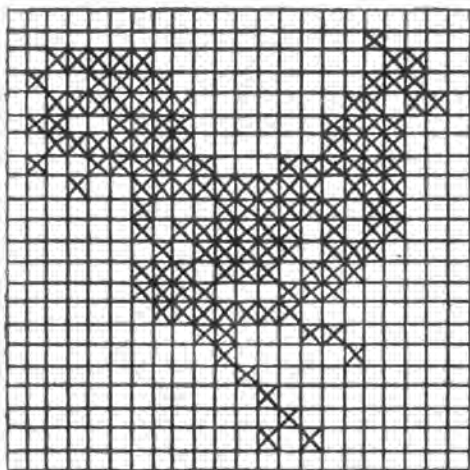


THE FINISHED CURTAIN.

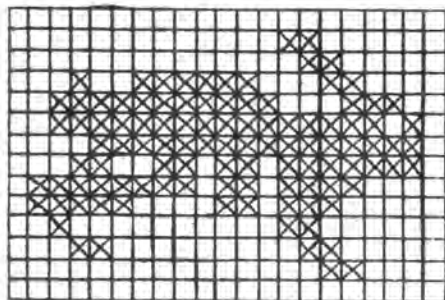


A CORNER SHOWING THE PIGS.

Farmyard Friends.



THE COCK.



THE RUNNING RABBIT.

Specimens showing the various stitches used in the border are illustrated, and with the help of these and the enlarged section, it will be quite easy to follow the working.

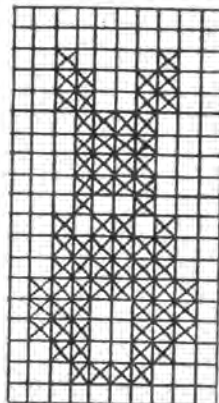
After turning a single turning all round, slanting stitches, as shown in the top specimen on page 110, are worked on the edge of the curtain, going over four threads of canvas each time. Then buttonhole stitch is worked all round to finish the edge, one

stitch being placed at each point of the slanting stitches. This is shown in the second specimen of the same illustration.

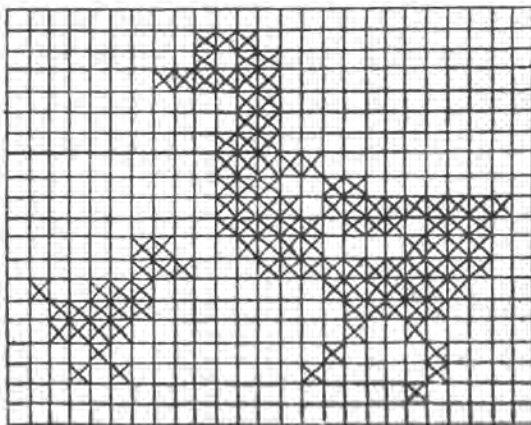
The stars are worked as shown in the third specimen on page 110, and one row of stars is placed right round just above the edge, a second row and a row of half stars being added across the bottom of the curtain.

Diagrams for working the cross-stitch animals are given,

On this page and the next are shown the diagrams for working the cross-stitch animals and birds. The diagram of the fluttering duckling appears on page 105.



THE SITTING RABBIT.



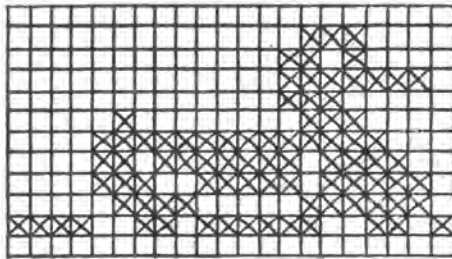
THE DUCK AND DUCKLING.

Cross-Stitch Embroidery.

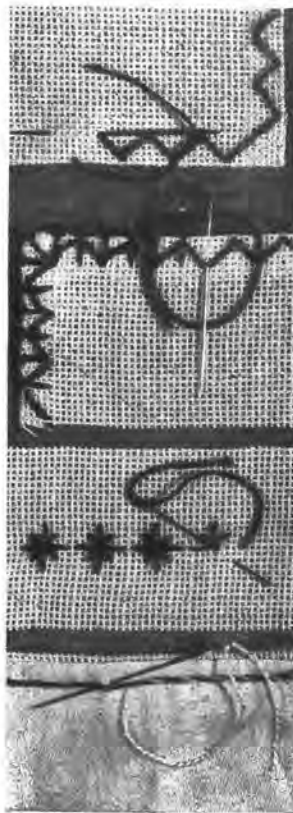
the lowest cross of each design being made on the same line of the canvas as the top of the row of half stars, two threads of canvas being gone over for each cross. A diagram of the fluttering duckling appears on page 105, so it is not repeated here.

The bottom specimen shows an effective way of joining the lining to the curtain. After tacking it to the wrong side of the curtain, with the left hand hold a long piece of the embroidery thread along just in from the turned-in edges, and sew over this with another piece of thread, taking care not to take the stitches through to the right side of the curtain.

Finish the top of the curtain with seven bone rings. As an alternative to the canvas, unbleached calico or casement cloth would make up quite



THE SWIMMING DUCK.



Some of the stitches used in the Curtain.

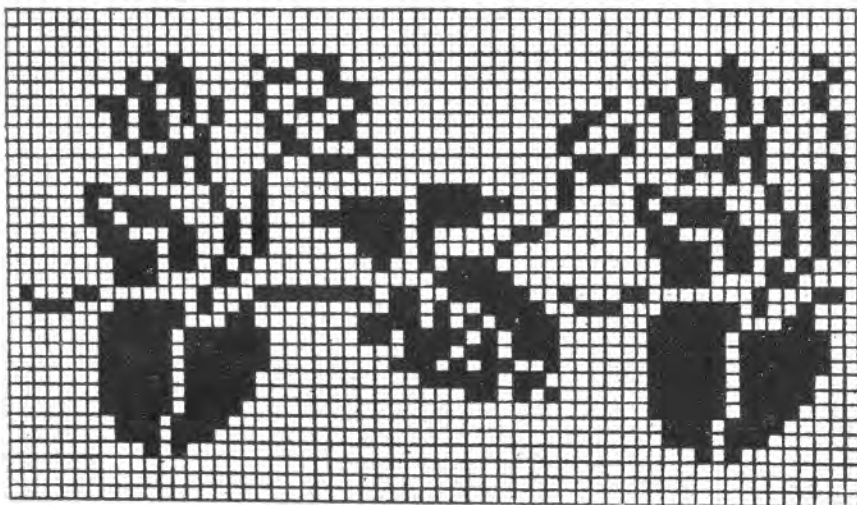
nicely. In this case Penelope canvas could be tacked across the bottom for working the cross-stitch designs, and the

threads of canvas pulled away after all the animal patterns have been worked.

Instead of having the assortment of animals and birds shown here, it would be quite easy and very effective to have simply a "bunny curtain," using and repeating the two rabbits, or a "duck curtain," repeating the four end illustrations.

Or the duck and duckling, as shown on the pinafore on page 106, might be employed. Other bird designs are given in the book, which would also be suitable, or a strip of the butterflies shown on page 101. The latter would be very delightful worked, as far as possible in natural colours.

Creeping Jenny in Cross-stitch.

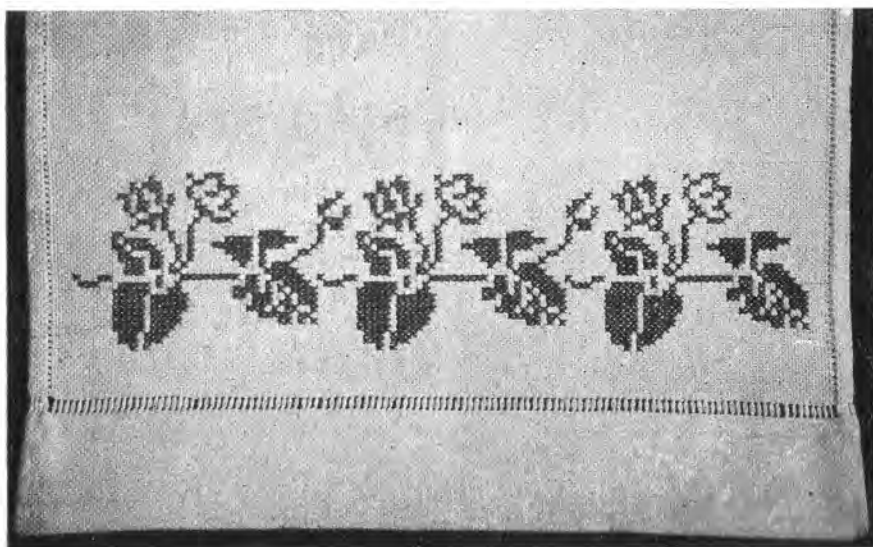


A DIAGRAM FOR WORKING THE CREEPING JENNY PATTERN.

This is a pretty repeating pattern, that shows to advantage on the chair-back below. It is worked on white Hardanger Canvas with Peri-Lusta "Pearl Knit," No. 5, using yellow

(No. 438) for the flowers, and green (No. 237) for leaves and stems.

The canvas used here, although very soft and pliable, is rather coarse, and the stitches are therefore worked



CREEPING JENNY ON A CHAIR-BACK.

Cross-Stitch Embroidery.

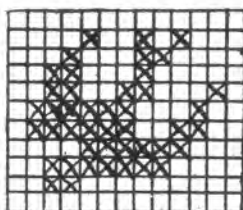
over two threads. If a fine canvas is used, the stitches should be taken over three threads, or the pattern will work out rather too small.

The diagram given makes it quite easy to work the design, the black squares indicating the cross-stitches.

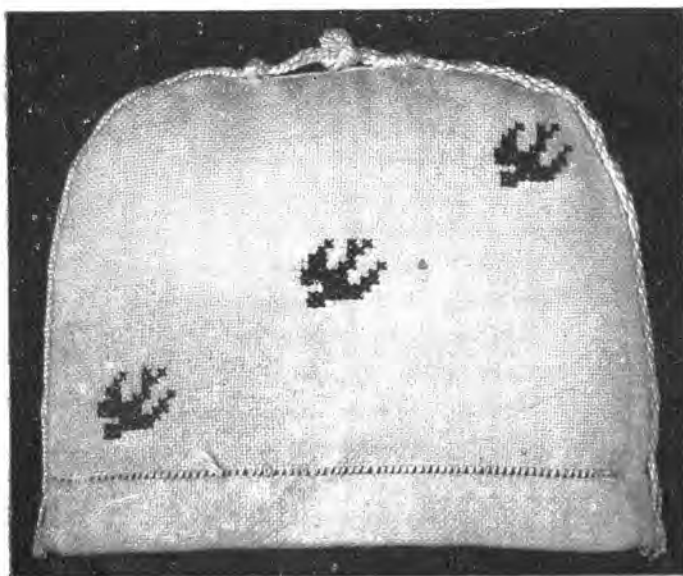
At the ends of the chairback is a deep double-hemstitched hem and at the sides a narrow hem, single-hemstitched. The chairback measures 28 inches long by 16 inches wide when finished, but the size could be altered as required.

For the Blue-Bird Tea Set.

The little cosy shown below illustrates a pretty way to use up small pieces of Hardanger Canvas. It is a two-sided pattern, and is hemstitched at the bottom. A diagram is shown on the right for working the swallows.



This is quite an economy cosy, and involves no expenditure, even for the cord, which is made of twisted strands of No. 3 Perilusta "Pearl Knit." This cosy would be suitable for use with a Blue-Bird morning tea set.



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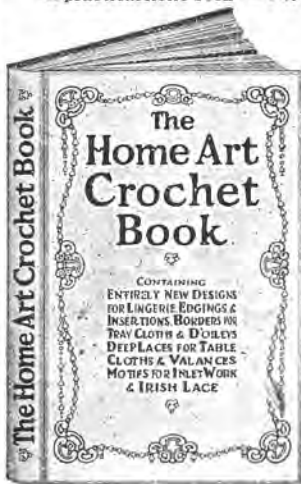
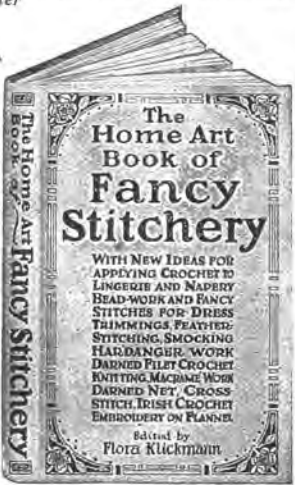
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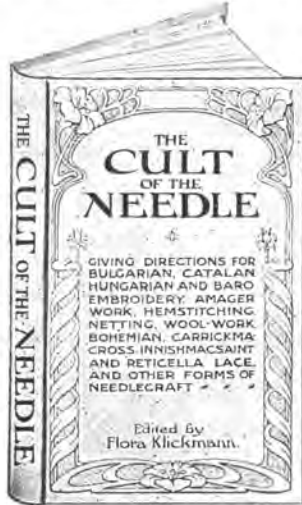
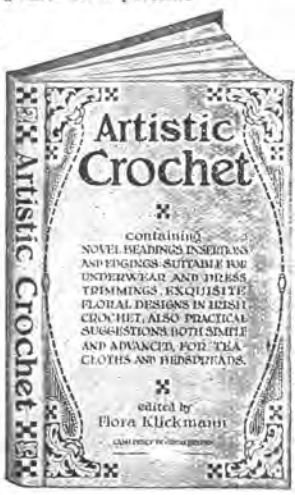
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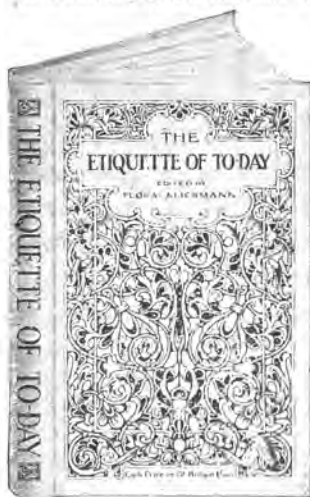
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