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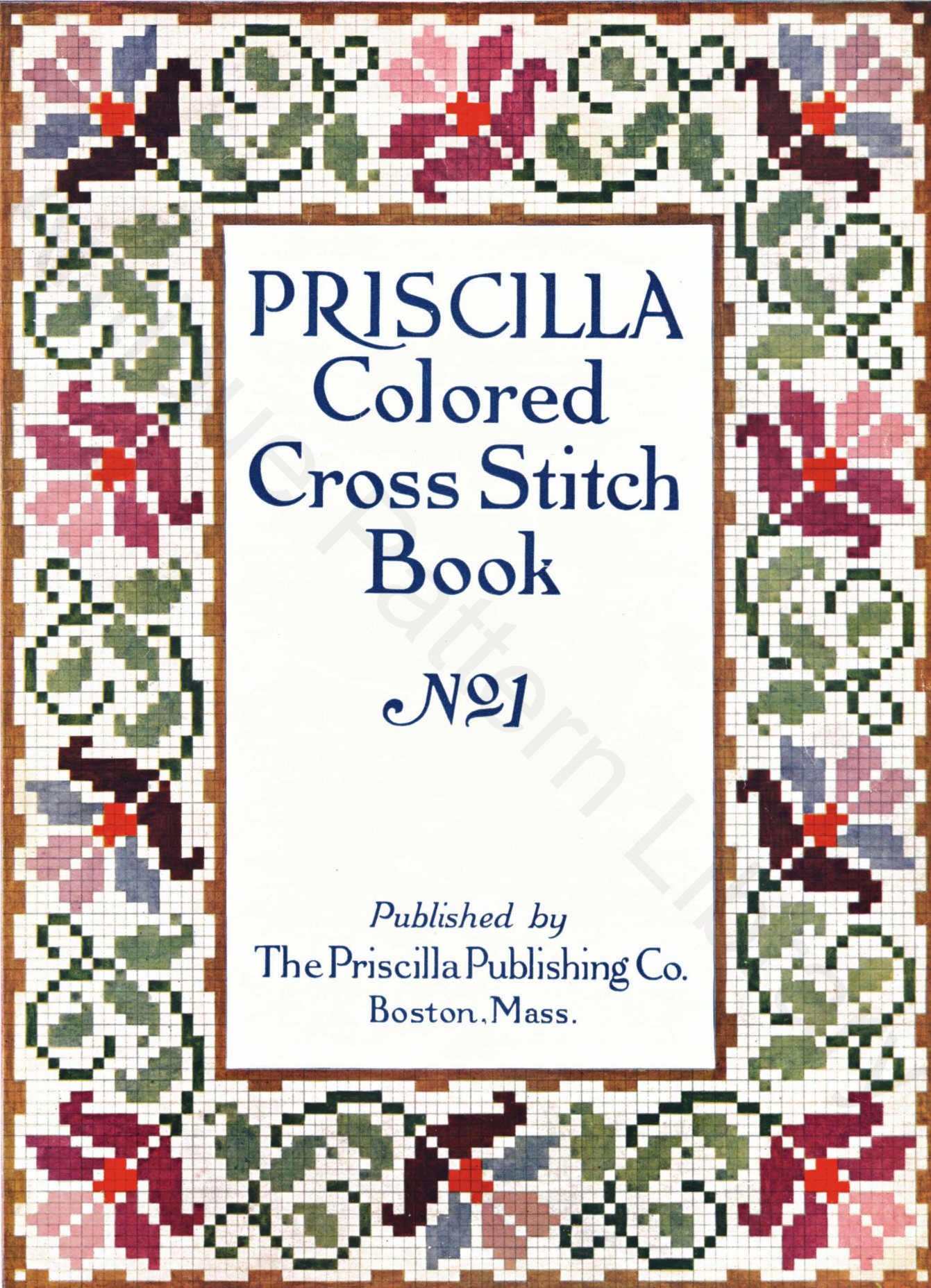
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Judith Adele 2006



PRISCILLA
Colored
Cross Stitch
Book

No. 1

Published by
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GENERAL DIRECTIONS FOR CROSS STITCH

Cross-stitch Embroidery may be done on any fabric which has a regular square weave—which has the same number of threads to the inch both ways—provided the threads are heavy enough or far enough apart to be easily counted. Among the most popular materials for this work are scrim, Aida canvas, Mosaic canvas, Hardanger cloth, Java canvas, and Penelope canvas. Some of these are much coarser than others, consequently the design will appear larger on the coarse than on the fabrics of fine weave, and necessarily this must be taken into consideration when selecting the pattern.

The Penelope canvas, being of a very loose, open weave, is often used simply as a guide for cross-stitch on plain linens or other fabrics which are not naturally suitable for the work. This is done by basting the canvas on the linen, then working over the canvas and through the linen, using the regular weave merely as a guide. After the work is finished, the threads of the canvas are drawn out one by one, leaving the design embroidered on the linen. This method is especially useful in embroidering towel ends, it is also used on velvet and cloth and similar fabrics, which could not possibly be worked by the weave.

In selecting thread for cross-stitch, the mesh of the fabric determines the size of the thread. It should be coarse enough to fill the space nicely without overcrowding and pushing the threads of the material out of place. Silk, cotton, linen thread and crewel, are all used for cross-stitch, depending upon the purpose for which the article is to be used, and again upon the fabric. A needle just large enough to carry the thread easily should be used, preferably one with a blunt point, which will pass through the meshes without sticking into the threads.

All the top stitches in Cross-stitch Embroidery should have the same direction, as this gives a uniform and pleasing appearance to the work which cannot be gained otherwise. Do not tie knots in the thread; simply bring the needle through to the right side, leaving about an inch of thread on the under side, which is held in place with the finger of the left hand until it is worked over by several stitches as the cross-stitch proceeds. This secures the thread sufficiently so that it will not pull out.

It will be found easier, in ordinary cross-stitch, to make the stitches in one direction entirely across the row, then go back, putting in the top stitches, rather than to complete each cross separately. Of course, this applies to designs in which masses or lines of color appear and not to individual separate spots, these necessarily must be completed one at a time. Sometimes, in commencing a new row, it will be found more convenient to make the top half of the cross first, then pass the thread under this for the other stitch.

The easiest and best ways of overcoming many little problems will be learned by the worker as the difficulties occur. In passing from one spot to another where the spaces are not too far apart, it is not necessary to fasten off the thread, but where possible it is better to run the needle under stitches which have already been taken and not have any long, loose threads on the wrong side.

In plain cross-stitch, two threads crossed at right angles complete the stitch, but on some fabrics which have an especially large weave, as the Mosaic canvas or Berlin canvas, it is necessary, to get a close effect, to fill in the space with four stitches instead of two, letting them cross at the centre and having two shorter than the others, the whole forming a square. This double cross is called the Leviathan stitch; it really gives the impression of a star. It is particularly pleasing on Mosaic canvas, which has a heavy thread separating it into one-quarter-inch squares. These threads are left uncovered and appear as white lines through the design, separating the individual squares in Mosaic effect.

Often, combined with cross-stitch, the Holbein stitch is used to give a more delicate appearance. This is a single stitch used either diagonally or with the weave of the canvas as the design may demand. Sometimes these single lines entirely enclose a square, which may be left open or filled with a cross.

The Priscilla Colored Cross Stitch Book

No. 1

A COLLECTION OF DESIGNS

BY THE

Priscilla Art Department

EDITED BY

ETHELYN JONES MORRIS

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PLATE I

IF a certain fabric has been selected for cross-stitch work, say Java canvas for a scarf, for instance, then a design suitable for a scarf and suitable in size for this particular material must be selected. The basket of blue and orange flowers in the middle of the opposite page is fifty-three spaces wide. By using two threads of the canvas for each stitch fifty-three spaces would measure between seven and eight inches, and this would allow two baskets to fit nicely across the end of the scarf. If this same design were used on Mosaic canvas, it would occupy a space about twelve inches wide and would do nicely for a pillow top. If made on Hardanger cloth or fine scrim it would measure only about two inches and would make a pretty little pincushion or bag. This simply goes to show that the mesh of the canvas regulates the size of the design when worked.

If it is desirable to make the design larger, there are two ways of accomplishing this, either take the stitches across two or three or more threads of the fabric, or make four crosses instead of the one shown on the pattern. Even nine crosses may be made for each one of the pattern, thus increasing the size of the design three times in both dimensions. Of course the size of the thread used determines which is the better plan to follow.

Before commencing any cross-stitch piece, count the number of spaces occupied by the design, then count the same number of spaces on the fabric and mark off exactly how large the pattern will be when worked.

The rose tree at the top of the page is very pretty for the bottom of portières made of burlap, monk's cloth, or some similar heavy fabric. This may be enlarged to any desired size by increasing the number of crosses, and a quite heavy thread is recommended for this particular purpose. To the right of the tree the little star and cross border appears, or at least, the two motifs are intended for a border to be made by repeating the spots at regular intervals. If a more solid effect is desired, place a straight continuous line of crosses on both sides of the motifs. This makes a pretty band for trimming children's dresses and aprons and it is effective in one or two colors.

At the upper right corner is a dainty basket of flowers made on the diagonal. This is a quaint, old-fashioned design which is delightfully pleasing on the corners of a tea-cloth and which may also be used on the napkins by taking smaller stitches. It is also suitable for ornamenting a square centrepiece, and is pretty on a bureau-scarf and a square pincushion.

The cornucopia, which represents or suggests "plenty," is a suitable little spot for a napkin corner, or can be used as a border on the end of a sideboard-cover. The other baskets and trees on the page will find their proper uses either as repeating borders on towels, scarfs, and other household articles, or as separate motifs on bags, dainty little pincushions and handkerchief-cases.

The blue and green flower border at the bottom of the page has numberless possibilities both in form adaptation and color schemes. It is dainty for a curtain border, pillow, dress trimming, and any other purpose for which a straight band can be used. It is even effective in a single color and is varied enough in form not to be at all tiresome.



PLATE I

PLATE II

THE simple alphabet at the top of the page is ten spaces high. It is most useful in marking linen, especially towels, sheets, and other bedroom linen, and on a fine weave fabric it may be used on baby things. The little forget-me-not makes it especially appropriate for this purpose, but if for any reason it is desirable to leave out the flowers, this may easily be done, continuing the letter in the plain color. Three initials across the end of a towel will be ornament enough, especially if they are flanked by one of the little ornaments given with the alphabet.

The Greek border will prove a most popular design for narrow repeating bands for children's dresses, towel ends, and numberless other purposes. It may easily be increased in size by making four crosses in place of every one indicated on the diagram. It is also an easy pattern to work, as it is continuous and there is no breaking of threads nor skipping from space to space. Besides being a good design for cross-stitch embroidery, it is also excellent for filet work, either darned net or filet crochet. Many of the cross-stitch patterns are suitable for filet, in fact, any pattern which has sufficient character in the mere form and is not dependent upon the color scheme to bring out the design; any design which looks well in a single color in cross-stitch is appropriate for filet work.

The big bunch of roses with scattering forget-me-nots is dependent for effectiveness upon its coloring, but other colors may be substituted for those illustrated. Brownish yellow roses would be most pleasing. This design is suitable for a hand-bag made of canvas, the entire background between and outside the flowers being closely filled with a plain dull color or black. The same design may be worked on a coarse canvas in crewels in the old-fashioned style, making a quaint pretty cover for a hassock or foot cushion. The background should be black and the knotted fringe on the edge mostly black, with a mere touch of the prevailing colors. Another adaptation of the design is to work it in beads for a bag, either sewing the beads to canvas or stringing them in their proper order and crocheting the bag in the usual way. Any cross-stitch design may be used for bead-work, so these patterns really serve a double or treble purpose.

The anchor is for a boy's or girl's sailor suit, to be used on the corners of the wide collar and on the shield, or simply on the left sleeve. Remember that cross-stitch can be worked on any fabric of any weave if a regular Penelope canvas is basted over the space to be ornamented and used as a guide.

The dainty little rosebud repeated at regular intervals over a plain space makes a delightfully pleasing design for a baby's pillow and carriage-cover; also it is dainty for pincushions, guest towels, and curtain borders. It may be used for an all-over design for a large pillow by marking off fourteen or fifteen mesh squares on the canvas, or whatever foundation is used, and placing a bud in each square, filling in the background with a plain color, and separating the squares with one or two rows of crosses in a bright color. The little figure above the crane is also appropriate for an all-over pattern or can be repeated in a line as a border. The crane makes a suitable motif for a pin-book or pincushion.

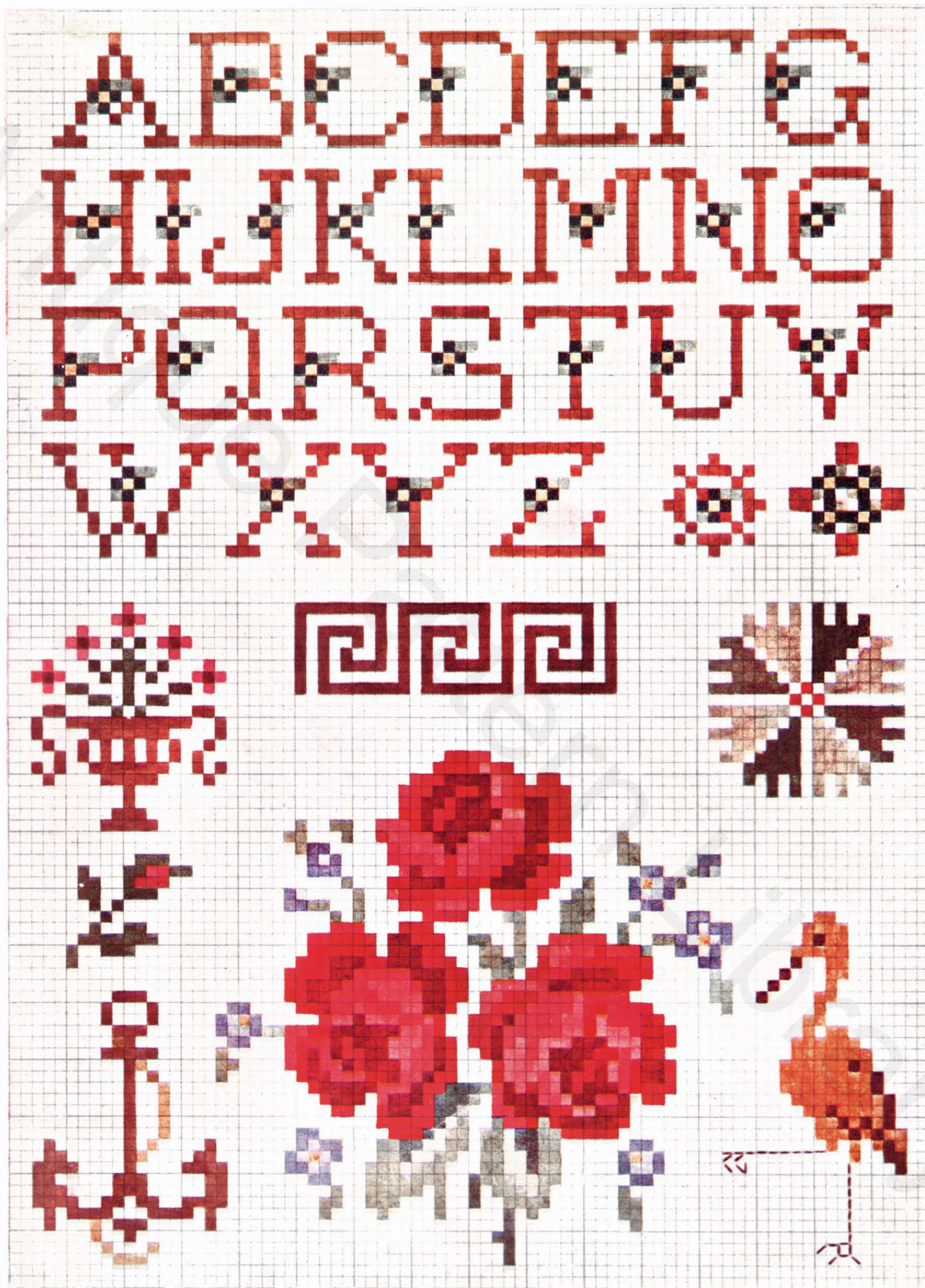


PLATE II

PLATE III

A CENTREPIECE may easily be made in cross-stitch on Hardanger cloth, Java canvas, Mosaic or Aida canvas, and, of course, the mesh of the canvas will determine the size of the design when completed, but as has been said before, the design can be increased in size by increasing the number of threads covered by each stitch or by placing four crosses where one is shown on the diagram. On the very large weave fabric, as the Mosaic canvas, double crosses or star stitches should be used unless a very coarse thread is employed.

In the arc of the circle of roses, leaves, and small flowers on the opposite page a little more than one-fourth of a centrepiece design is given. Taking the dot as the centre, there are sixty-five meshes to the outer edge of the pattern. This makes the entire circle cover one hundred and thirty meshes, then an allowance of at least ten meshes should be made between the wreath and the edge of the centrepiece, thus the centrepiece requires one hundred and fifty meshes. On Java canvas, using two threads to a cross, this pattern makes a nice little centrepiece of about twenty-one inches; on Mosaic canvas with its quarter-inch weave, it makes a thirty-four-inch centrepiece. By using the finer canvas, this pattern works up nicely for a pillow-cover, and if desired, a separate rose may be added in each corner, or a rose and sprays of leaves.

Two nice little corner patterns are given on this page, at the top and bottom of the left side, either of which can be used on a square pillow, centrepiece, napkin, tray-cloth, stand-cover or scarf, or any square-cornered piece. The top design shows a continuing straight line, which is to be carried entirely around the square, and this may be doubled or broken near the middle or a small motif introduced here and there, but the single line of crosses is not bad, especially if it follows the hem.

The half wreath at the top of the page is to be completed by continuing the design, repeating the half and not by reversing. It suggests holly with its bright red berries and is appropriate to use on a whisk-broom holder, bag, pincushion, doily-case, or any Christmas novelty, and is also suitable for a towel end, especially if a cross-stitch initial is enclosed.

Below this the stiff festoon effect with its yellow rose makes a nice flat little border for sash curtains, bed draperies, scarfs, and lunch-cloths. Repeated four times around a centre, it makes a pretty design for a doily, not square nor exactly round, but very pleasing in shape. The outer edge may be either round or square and edged with narrow lace or buttonholing.

Under this is a conventional oval with a stiff yellow flower and pointed leaves. As a border for portières this is especially suitable. The motifs should be used very close together, in fact, the straight line at the side of the oval should be common to the two repeats, thus making the border continuous across the bottom. If it is used up the side of the hanging, the units should touch along the horizontal line.

The straight conventional borders are for children's frocks, trimming bands or edges of household linens, while the stiff little pink repeats beautifully across towel ends. It is also pretty to use alone where a tiny bit of cross-stitch embroidery is desired, as on pin-books.



PLATE III

PLATE IV

WHILE primarily intended for a sofa-pillow design the border with the big yellow flowers at the top of the page is really suitable for any square-cornered piece of canvas. If made for a square pillow-cover only one flower need be used on a side, but for a larger article, such as a tea-cloth, stand-cover, bed-spread, curtains or couch-cover, the flowers and leaves may be repeated as many times as desired, always keeping the leaves running in one direction, thus giving a pretty, graceful sweep to the design. Other color schemes may be devised for this pattern if desired, using different colors for the flowers and breaking up the leaves in different tones of green, or even introducing another color into the little flower forms which appear among the leaves, but as a whole, the soft green, brown, and yellows are very harmonious and pleasing. On another page will be found a small square containing a single flower and a few leaves which may be used in the centre of this design if it is used on a pillow. This pattern is suitable for filet crochet.

The bunch of grapes, worked out in nice purple tones and repeated at frequent intervals, makes an exceedingly rich and handsome border for a sideboard-scarf of heavy Irish linen or regular weave natural-colored linen. Used alone it is most appropriate for the linen which goes under the glass of a cocktail or serving-tray. Care must be taken in the placing of the colors for the grapes or the charm of the design will be lost, since so much depends upon where the various tones of purple and lavender appear. The leaves, which have more individuality of shape, may be varied in color more or less as the worker chooses, or they are effective in one soft shade of green.

The three wide borders on this page, the poppy, rose, and leaf design, all repeat in one direction and may all be used for the same purposes. All are suitable for either vertical or horizontal borders or they can be made to fit around a square by leaving one of the units as a corner and then continuing the border at right angles to the direction it has been running. They can be used on band trimmings, across curtains and portières, towel ends, and scarfs.

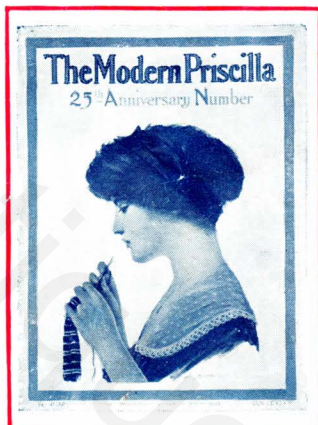
The narrow border makes a very pleasing little band for trimming house dresses or little girls' play dresses, and it is a simple pattern to work. Strips of canvas or Hardanger cloth are cut the desired width, that is several meshes wider on both sides than the pattern, and these can be embroidered at leisure as pick-up work. If different material is used for the strips from what the garments are made of, it is wise to shrink both before the bands are applied. This band is quite effective worked in a single color.

A pretty adaptation of such a band is to work it in cross-stitch on strips of coarse canvas, crochet the same pattern in filet using a heavy thread, then join the strips of crochet and embroidery to form oblong sofa-pillows or to use on the ends of scarfs.

A popular method of making scarfs, lunch-cloths, and bed-spreads is to embroider squares in cross-stitch, using any pleasing pattern, and join them with a rather heavy lace, such as Cluny or filet crochet, and then surround the whole with an edging to match the insertion.



PLATE IV



The Most Helpful Magazine For Women

There are many magazines devoted to stories, many others filled with miscellaneous matter of more or less value and general interest; but there is just *one* magazine that specializes in the two subjects most closely associated with the average woman's daily life—“*Fancy-Work*” and “*Housekeeping*”—with just enough clever, wholesome fiction added to give zest. That magazine is **The Modern Priscilla.**

WHAT “FANCY-WORK” MEANS

When they see or hear the word “*Fancy-Work*,” many people think only of *Art Needlework*. But as used by THE MODERN PRISCILLA, the expression “*Fancy-Work*” has a much broader meaning. It includes not only *Embroidery*, in all its manifold varieties, but it includes as well such feminine handicrafts and occupations as *Knitting, Crochet, Lace-making, Weaving, Netting, Tatting, Basketry, Bead-work, Oil, Water-color, and China Painting, Stenciling, Art Brass Work, Art Leather Work, Pyrography*, and the like.

In THE MODERN PRISCILLA space is devoted to *all* these subjects from time to time, and no other magazine covers them half so thoroughly.

WHAT PRISCILLA GIVES

In connection with what is broadly termed “*Fancy-Work*,” THE MODERN PRISCILLA gives a three-fold service: 1. It supplies designs in infinite variety and of rare beauty (from 50 to 100 each month), with patterns for those who desire them. 2. It gives detailed and explicit instruction, so clear and complete that any woman of average intelligence can gain proficiency in the work that most appeals to her. 3. It provides a wealth of suggestions for the practical use and application of the knowledge thus gained.

HOW FASHIONS FIT IN

This last service is especially noticeable in the *Fashion Department*, where in addition to sane and sensible adaptations of the latest modes, the use of the most appropriate embroidery is pictured and described in connection with each costume illustrated.

HOW PRISCILLA SAVES ITS COST

“*Fancy-Work*,” it will now be seen, at least the “*Fancy-Work*” that THE MODERN PRISCILLA stands for, is no frivolous occupation for idle hours, but a decidedly *useful* occupation, that will supply at small cost many a dainty bit of wearing apparel or household decoration that could otherwise be had only at considerable expense, or perhaps could not be afforded at all.

Many a subscriber has gratefully acknowledged this debt to Priscilla, more than a few asserting that *a single copy* has often suggested economies amounting to more than the year's subscription price.

HOW A GOOD MAGAZINE WAS MADE BETTER

Much as can truthfully be said about the “*Fancy-Work*” value of THE MODERN PRISCILLA, scarcely half the story has been told.

In 1911 the publishers of THE MODERN PRISCILLA purchased the well known domestic science magazine called “*Everyday Housekeeping*,” and in due season merged it with their older publication, making what has well been called a “*Double Value Magazine*.”

THE MISSION OF “EVERYDAY HOUSEKEEPING”

“*Everyday Housekeeping*” is now a distinct and separate section of THE MODERN PRISCILLA, and it is the aim of the editors to make it of the greatest possible helpfulness to Priscilla readers.

Its recipes are economical, appetizing and nourishing, its special articles are authoritative and deal with practical subjects, its hints, helps and suggestions are gleaned from the experience of housekeepers the country over.

THE PRICE SMALL—THE VALUE UNUSUAL

When all the foregoing is considered, even the most critical must admit that at \$1.00 a year THE MODERN PRISCILLA is an exceptional value (Canadian subscription price, \$1.25) and that its steady growth in circulation from a few hundred copies 25 years ago to nearly 400,000 to-day is but the natural outcome of its policy of helpfulness.

The news-stand price of THE MODERN PRISCILLA is 10 cents a copy. Orders for subscriptions should be sent to *The Priscilla Publishing Company, 85 Broad Street, Boston, Mass.*