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EDITED BY
FLORA KLICKMANN



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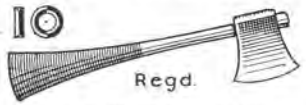
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Editor of "The Girl's Own Paper and Woman's Magazine."

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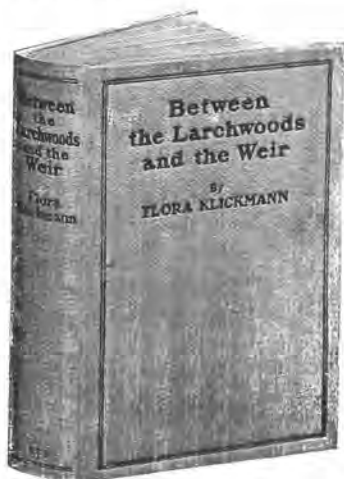
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Starting Hardanger Embroidery.

One of the easiest ways to start Hardanger Embroidery is to work an insertion in a straight line with corners.

This is very simple and not at all difficult to learn, the chief thing to remember is that the ends of the satin stitches must face each other exactly

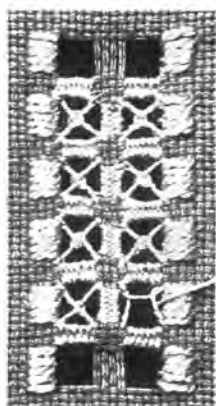


FIG. 3.

and the groups be at equal distance from each other. One stitch more or less will spoil the pattern. The outlines are worked on Hardanger canvas with "Star Sylko," No. 5, or Perilusta "Pearl Knit," size 5, and a fine wool needle, that is a needle with a blunt point.

These outlines are simply 5 satin stitches over 4 threads (each double thread is counted as 1 thread) leaving 4 threads between, repeated for the length required.

Another row like the first is worked and 4 threads left between the 2 rows.

Figure 1.

This shows the outlines only of the corner. To work this, turn the canvas, after finishing the last group of stitches on the 1st side and start the 2nd side so that the end of the 1st stitch is worked in the same hole as the last stitch of the group on the 1st side. The groups of stitches on both sides

of the inside of the corner are worked exactly opposite the 2nd group of the outside line

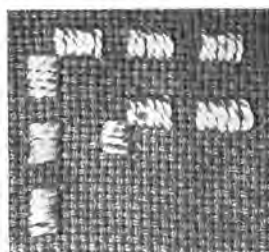


FIG. 1.

Look at the illustration to see how this is done.

The corners of the squares are worked in the same way as the insertion corner, with 2 groups of stitches on each side of the square, leaving 12 threads in the centre.

Figure 2.

After the outlines are finished, very carefully see that the right number of stitches and threads has been worked and left, then with a small, very sharp pair of scissors cut the 4 threads, with groups of stitches, on each side, close to the stitches and pull the threads carefully out, this will leave a line of tiny open squares.

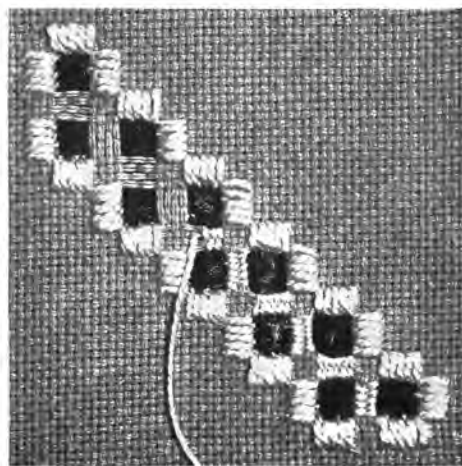


Fig. 4.

Hardanger Embroidery



Fig. 5.

Now with a finer thread, "Star Sylko," No. 8, weave the threads left between, that is, slip the needle under and over 2 threads of the canvas as in Fig. 6

Figure 3.

By the time a piece of work in this pattern is finished, it should be quite easy to do a wider insertion leaving more threads between and filling in the tiny squares with lace stitches.

In Fig. 3, 12 threads are left between the 2 rows instead of 4.

The lace work is done while weaving the threads. After the 4th side of the tiny square is finished, put the needle up through the corner, hold the thread as for buttonholing, put the needle

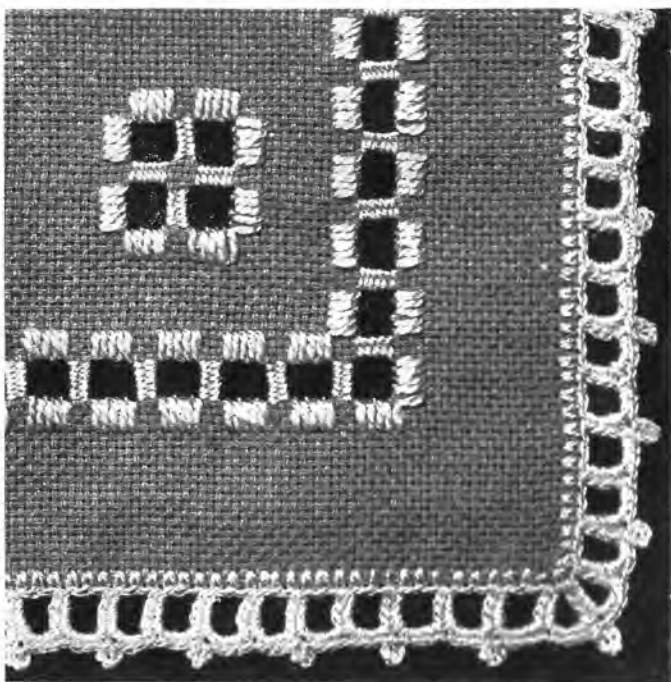


Fig. 3.

down through the next corner, bring it out inside the thread as in buttonholing, work 2 more stitches like this in the next 2 corners, then slip the needle under the thread from the 1st corner and over and under the loops around, pulling the thread so



Fig. 9.

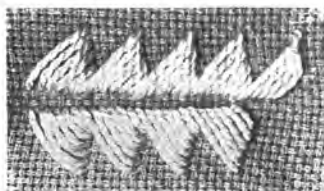


Fig. 10.

that the loops meet in the centre,

Filling the Squares.

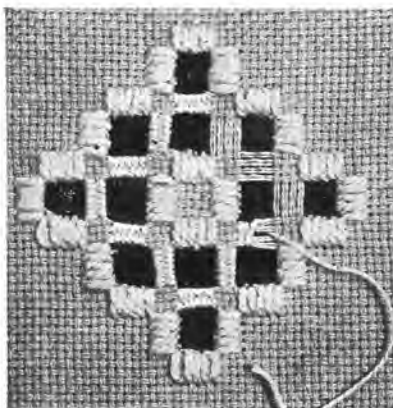


Fig 6.

slip the needle under and over the 1st corner thread and continue the weaving.

Figure 4.

Worked on the cross Hardanger Embroidery is rather more difficult but it is quite worth the extra trouble, it looks so much prettier and less stiff than the straight open work.

Fig. 4 starts with 2 groups of 5 stitches in a straight line *, turn the canvas work 5 more stitches, putting the needle for the 1st stitch as in the corner of insertion, after working the 5th stitch turn the canvas again and put the needle up through the hole on which the 5th stitch started and work another group of stitches *, repeat from * to *

When 5 tiny points have been worked leave 4 threads in a straight

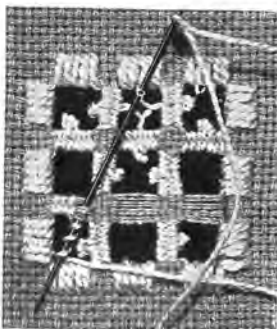


Fig. 8.

line and work another group of stitches, continue as from * to *, there should be 6 tiny points on the 2nd side.

When working Hardanger Embroidery on the cross the threads must still be counted from the end of one group of stitches straight across to the opposite group as in the straight insertion, there should be 12 threads left between the groups.

Figure 5.

This pattern shows 5 groups of stitches in a straight line and 2 lines on the cross meeting in the centre and forming half a diamond.

Figure 6.

Gives the whole diamond with a square of outline stitches in the centre.

Figure 7.

In this pattern

3 outline sides of a square are worked, then a group of stitches between on both sides of the straight line of lace stitches in the centre.

The buttonhole stitches for the lace work are done in the same way as the other, but the stitches are put into the middle of the weaving and the sides, instead of the corners and



Fig. 7.

Hardanger Embroidery.

the loops are not pulled together in the centre.

Figure 8.

Another way of filling the squares is to put picots and lace work alternately as in Fig. 8, the lace work is like Fig. 7.

For the picots when the centre of the weaving is reached, turn the canvas, put the needle up through the centre of the 4 threads of canvas, hold down the thread, put the needle down between the threads of canvas and pass it under and over the working thread three times, that is the thread should be twisted 3 times around the needle, then pull it carefully through and draw the thread tightly, put the needle under the 2 threads and up through the centre again, this makes a French knot in the side of the weaving.

Figure 9.

Raised work is very effective used with the open work, this is worked like the satin stitch, the different lengths and position of the stitches form the pattern.

The diamond is a row of satin stitches increasing a stitch on each side; start over 2 holes, then over 4, 6, 8 and 10, and decrease by working over 8, 6, 4, 2.

Figure 10.

Another pattern is made by keeping

the centre line and the lines across straight.

* The 1st stitch is over 7 holes, counted on the cross, put the needle in the 8th hole, the next 5 stitches are worked over 6, 5, 4, 3, 2 holes *, repeat from * to *. Leave 2 threads of the canvas in the centre and work another row on the other side in the same way, turning the points in an opposite direction.

The Crochet Edge.

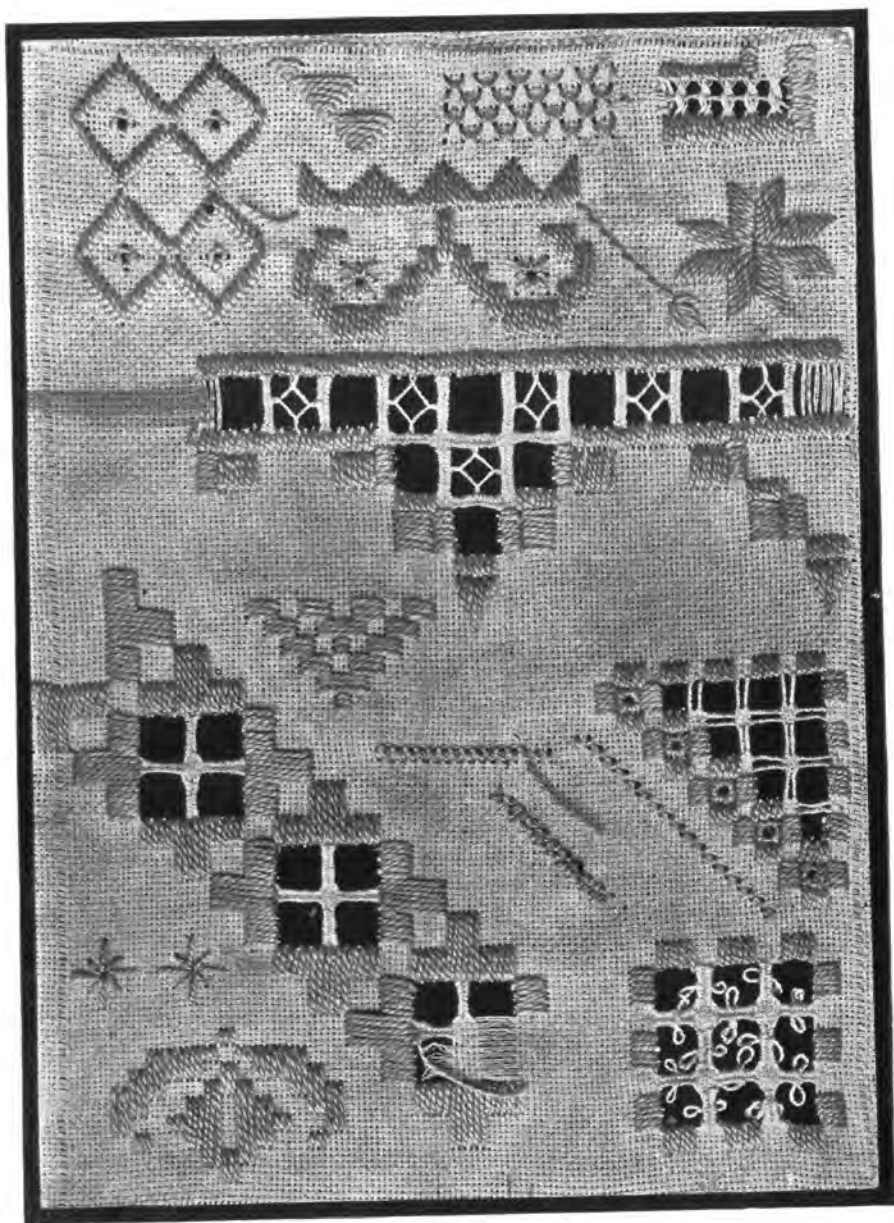
The edge of the canvas can be finished with a drawn thread hem or buttonhole and it also looks well with a simple crochet edge (as in Fig. 2), this is worked as follows.

Turn down the canvas, then run a thread through between the 2 outer threads.

1st Row.—The d c is worked over 1 hole into the 2nd hole from the edge leaving 1 hole between each stitch, 3 d c into the hole at the corner.

2nd Row.—Work from left to right 6 ch, slip stitch into d c *, 4 d c over ch, miss 2 d c, 6 ch, slip stitch into next d c, * repeat from * to *, at corners 6 ch, slip stitch into each of the 3 d c.

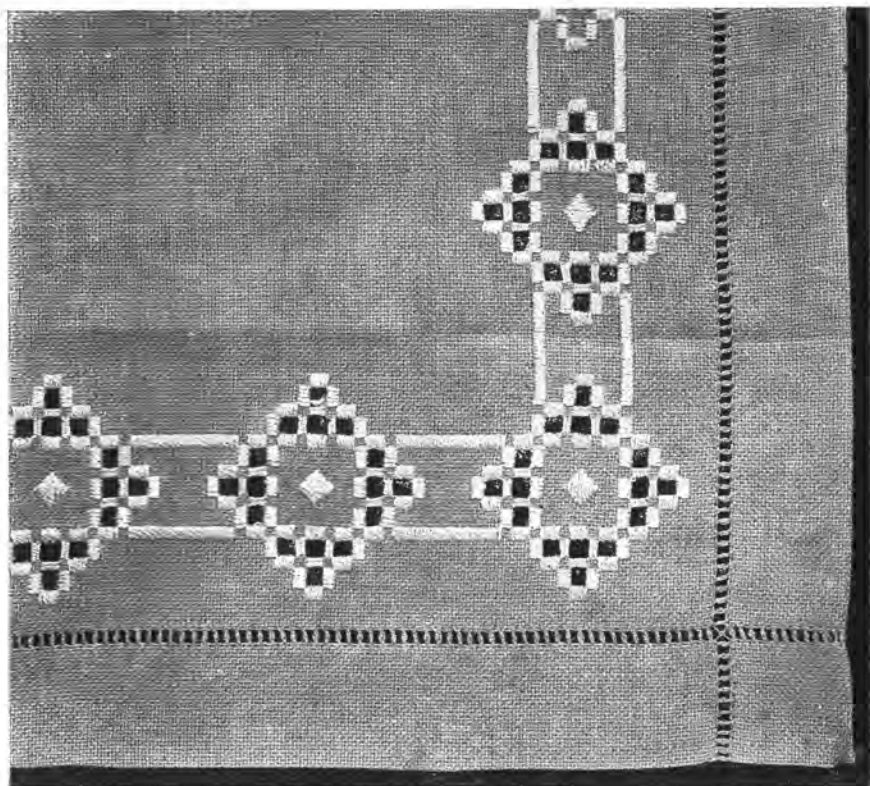
3rd Row.—* 4 d c over sp, 1 picot, 4 d c over next sp, * repeat from * to *. This makes a good finish for a small cloth.



A SAMPLER SHOWING MORE OF THE STITCHES
USED IN HARDANGER EMBROIDERY.

Hardanger Borders and Butterflies

Start with a Tray Cloth.



Hardanger work is open work like one kind of other embroidery, the difference in the two is this—for ordinary embroidery the pattern is traced on the material and after running a thread round, the material is cut, the edges turned in and oversewn or buttonholed.

Now Hardanger embroidery is worked on Hardanger linen or canvas, which is something like very fine ordinary canvas used for cross-stitch, no tracing is wanted, you simply work the outlines in satin stitch with a coarse thread, this takes

the place of the oversewing and buttonholing, but the stitches are always worked before the threads are cut.

As a rule 5 satin stitches are worked each over 4 threads of the canvas and 4 threads are left between (each double thread is counted as one thread). Another line of satin stitches exactly in a line with the first is also worked. When the outlining is all finished and you have carefully looked to see that the satin stitches face one another evenly, cut 4 threads close to the ends of the satin stitches,

Hardanger Embroidery.

never at the sides, so that each end of the cut threads is oversewn with satin stitches.

Now very carefully pull out the thread and you have square holes left with 4 unwoven threads between.

The next thing to do is to weave the threads between the holes, this is done, with the finer thread, by slipping it under and over 2 threads of the canvas, it takes a little practice to do evenly. Be careful not to pull the thread too tightly: look at the illustration of the single point to see just how it is done.

Now you are ready for the tray cloth, before doing the outlines draw the threads for the hemstitching on one side and end, but do not draw the threads for the other two sides until one side of the outlines is finished; it is most important to have exactly the right number of threads, even one too many or too few would spoil the beauty of the work.

Begin the outlines at the point on the side of the corner diamond nearest the corner, between this point and the hemstitching, there are 8 threads (not counting the thread over which the drawn thread is worked), and 36

threads on a line between the end of the side of the group of stitches and the other hemstitching.

This corner is the most difficult to fit in, don't be frightened. When once you have made quite sure that the ends of the side of the diamond that goes across the corner are exactly in the centre, the rest of the counting is much easier.

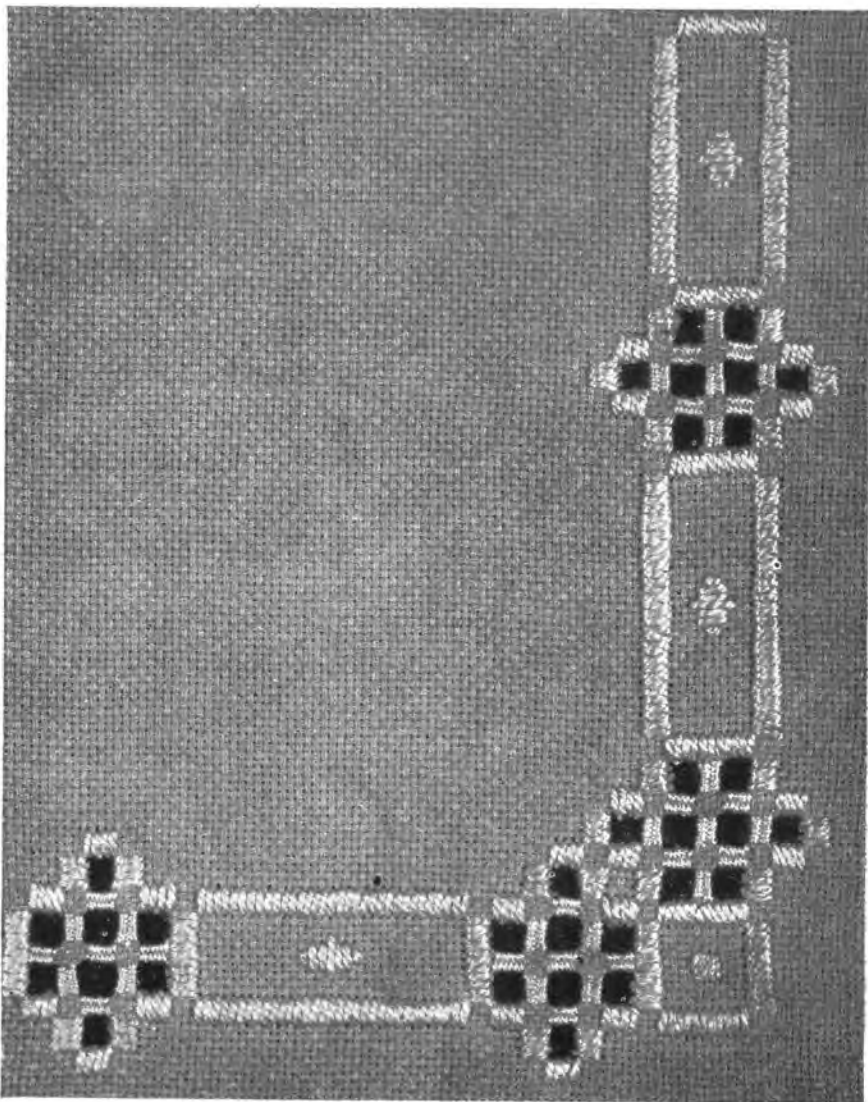
At the sides, leave 12 threads between the 2 points of the diamonds, and work 29 satin stitches in a straight line between.

For the raised diamond in the centre—count 6 threads from the hole into which the 2nd stitch of the middle group of stitches is worked, pull the needle through the hole after the 6th thread, work a stitch over 2 threads, then stitches over 4, 6, 8, 10 threads, that is—increase 1 thread on each side for each stitch, after the 5th stitch decrease one on each side for the last 4 stitches. When you have finished this piece of work you will be able to try something even prettier, such as the picots-lace stitches and different raised work you can see in the designs in the following pages.

A Border for a Beginner.

This would be a very good pattern for the beginner in Hardanger embroidery, as it is quite simple, and involves little work. It is best not to attempt too elaborate a pattern until a little experience has been gained.

This piece is worked on Hardanger canvas, with Peri-Lusta "Pearl Knit," No. 5 for the satin stitch and No. 8 for the weaving. Each stitch is taken over four threads of canvas. There are four stitches on each of



This would be a good pattern for the beginner.

Hardanger Embroidery.

three sides of the little open squares, and eleven stitches at each end of the little satin stitched panels. The "spot" in the centre of the panel is worked by taking stitches over two threads, then twice over four threads, over six threads, twice over four threads, and finally over two threads.

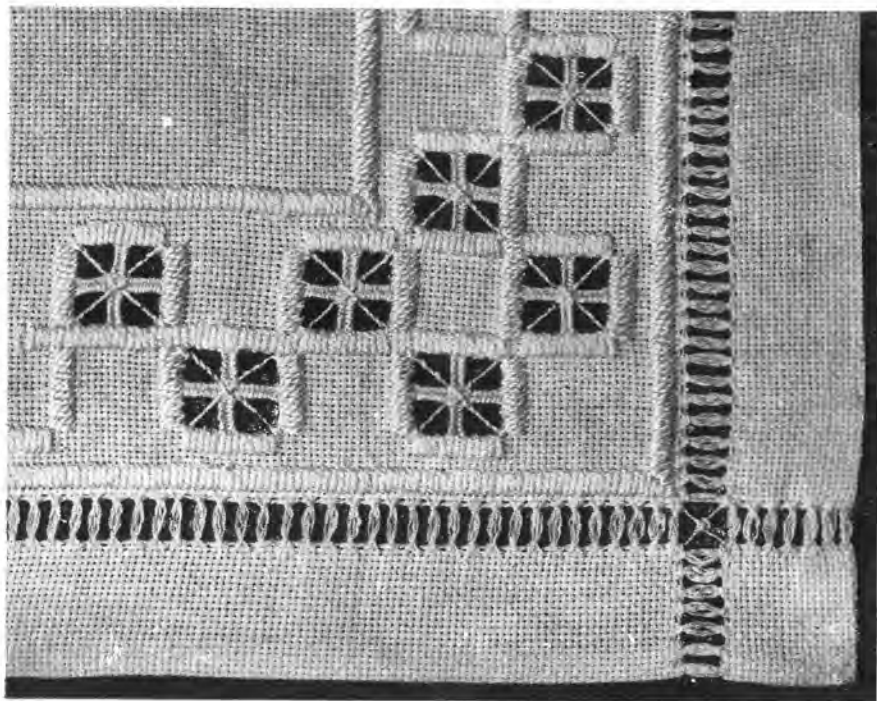
For the little open-work sections, the stitches are cut across the threads and drawn in the usual way, and then woven with the finer "Pearl-Knit." At the end where the 11 satin stitches are worked, cut three threads, leave four, and cut three.

One advantage of this pattern is the very simple arrangement of the

corner. This is formed by working a square with 11 satin stitches on each side, and adding open-work sections on two adjacent sides of the square. For the "spot" in the centre of this corner square, the stitches are worked diagonally over two, four, six, four, and two threads.

There are 33 stitches in the long side of each panel, but these can be made longer or shorter if desired, by altering the number of stitches.

The design has been worked on cream canvas, but it looks very pretty worked on white canvas, and an all-white cloth is always in good taste.



A SIMPLE CORNER FOR A
THAY CLOTH.

This is described on
the opposite page.

Three Easy Designs.

The introduction of an insertion or corner of Hardanger work into a tray cloth, tea-cloth, or any piece of work on Hardanger linen is a great improvement. Use Ardern's Star Sylko.

A Simple Corner.

A hem-stitched tray cloth would look well worked in the design illustrated. Work a row of satin-stitch around over 4 threads, and 2 threads from the drawn thread work, leave 40 threads between (the double thread being counted as one thread), work another row of satin-stitch around.

The pattern is worked between these 2 lines.

Work a row of satin-stitch in the centre, *i.e.*, 18 threads left on each side of row, 12 threads are left in the centre of squares, 13 stitches being worked on each of the 3 sides.

After the square is outlined on one side of centre pass the thread at the back of centre row, start the 1st side of next square exactly even with the 3rd side of last square.

When the outlining is finished cut 4 threads on each side of the corners,

darn the thread left in the centre, then pass the thread across from corner to corner, twist another thread over this thread and work a cross-stitch over the centre.

A Corner with a Crochet Edge.

The outlines are worked in satin-stitches over 4 threads, 12 threads being left in centre of diamonds and 9 stitches worked beyond the diamonds.

A careful study of the illustration will show the direction in which the stitches should be worked to give the trellis work effect.

Cut the threads on each side of the corners, darn the threads left in the centre, pass a thread around from end to end of darn, twist another thread around this.

Turn the linen in around and work crochet into edge.

The Crochet Edge.

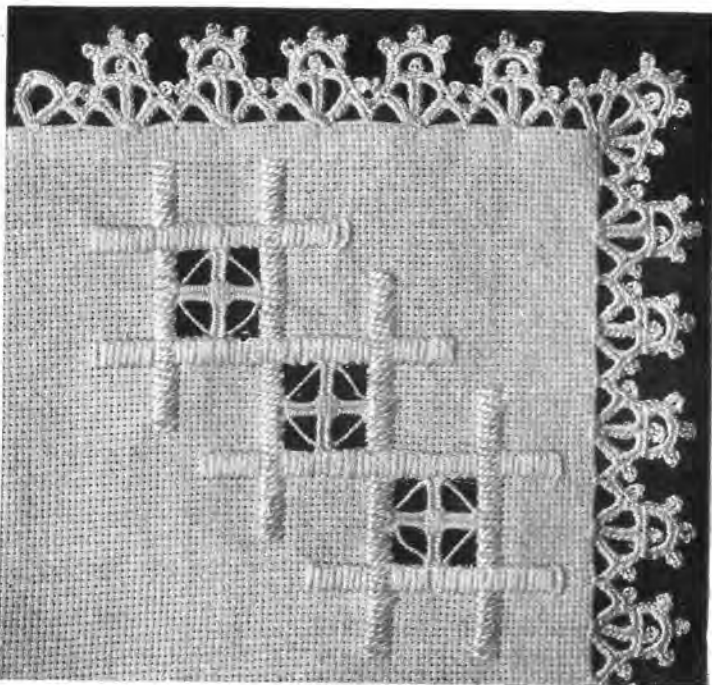
1st Row.—Work from left to right, 7 ch, sl st in edge of linen, 7 d c over ch, 8 ch, sl st into same thread, 5 d c over ch, 3 ch, miss 7 threads, sl st into linen, * 8 ch, miss 7 threads, sl



AN UNUSUAL INSERTION.

Hardanger Embroidery.

st into
linen,
over ch
work 5 dc,
9 ch, sl st
into same
thread, 7
dc over
ch, 8 ch,
sl st into
same
thread,
5 dc over
ch, 3 ch,
miss 7
threads,
sl st into
linen. *.
Repeat
from *
to *. At
corners
work 8
ch, with
5 dc over



A CORNER WITH A CROCHET EDGE.

ch, twice instead of once, on each side of 9 ch loop.

2nd Row.—Worked as usual, over 1st loop, 5 dc, 1 picot between, 3 dc in next loop, * 3 dc over next loop, 1 picot between, 5 dc, 1 picot, 3 dc over next loop, 8 ch, sl st back to 3rd dc on preceding loop, over ch work 3 dc, 1 picot 3 times, 3 dc; finish loop with 2 dc, 1 picot between, 3 dc over next loop *. Repeat from * to *.

At corners, 3 dc over loop, 1 picot between, twice instead of once on each side of centre loop.

An Unusual Insertion.

The narrow insertion could be worked from corner to centre of a

square tray cloth, or could be used as a blouse trimming as in the illustration. When used as a trimming the work is done on a piece of linen cut on the cross, 21 stitches over 4 threads are worked on each side of the triangle, this leaves 20 threads in each side of centre, 4 threads are cut and 4 left alternately.

The threads left are darned, a picot is worked on one side and lace worked on the other while darning. The edge is buttonholed with stitches slanting in one direction, a row of satin-stitches over 2 threads, with stitches slanting in the opposite direction being worked inside.

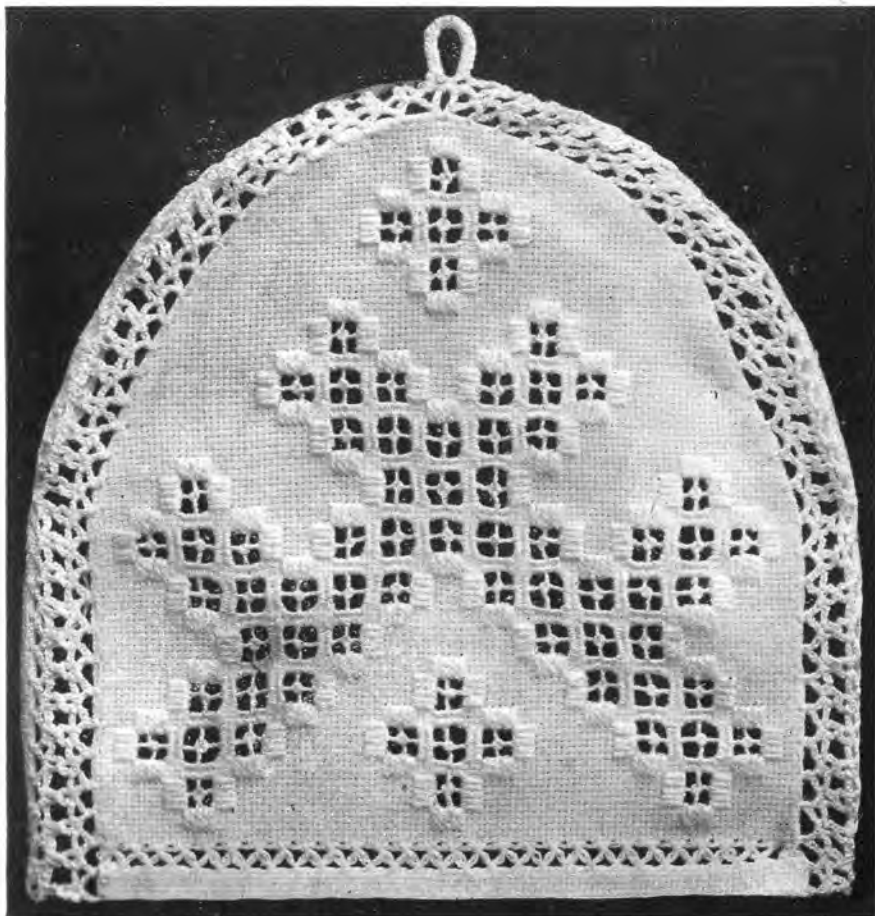
A Pretty Cosy Cover.

This attractive cosy cover has three sides, each of which is embroidered in Hardanger work, and the three are united with crochet.

Use Hardanger Canvas, and "Star Sylko" No. 5 for the outline stitch and No. 8 for the weaving, lace stitch and crochet. Work this cover on white canvas with white thread, and make it complete without the cosy, so that it can easily be taken off and washed when soiled: also different

coloured cosies can be put underneath to match the tea set used.

In order to get the right number of threads, work half the outline of the design, then allow for the number of threads left outside the pattern; also enough canvas for a small hem around and a hemstitched hem at the end. Cut out the half, then count the threads for a corresponding half and cut out. Do 2 more the same size. The outline is worked in the usual



This Cosy Cover will launder well.

Hardanger Embroidery.

way, 5 stitches being taken over 4 threads in each case. Look at the illustration to see how to shape the design.

The lace stitches are worked while darning, stop in the middle of the 4th side of hole, work like a button-hole stitch, but put the needle under the thread a second time, in the centre of each of the 3 sides, * put needle over and under loops round to draw the loops together, repeat once from *, then put needle under 1st thread and continue the weaving.

Draw the threads for hem and hem-stitch across in groups of 4 threads; on the other side take 2 threads from each of two groups and sew together, this forms the pattern, and is called *Serpentine Hemstitching*. The double thread of the canvas is counted as 1 thread.

Turn a narrow piece of canvas in once around, run this, then turn over a second time and tack into position. After the pieces are joined together, take out the tackings but leave the running.

The three pieces are joined together

with crochet, which is worked as follows:—

1st Row.—Start at edge of hem—1 d c into canvas, 6 ch, miss 5 threads of canvas, 1 d c in next hole. Arrange the loops evenly on the rounded part, missing 4 threads, if necessary 3 to make the work set properly. In the centre at the top of the cover put 1 d c, 6 ch, 1 d c into the same hole. Fasten off at the end of the row.

2nd Row.—Start at the beginning of 1st row—1 d c in loop, 5 ch, 1 d c in same loop, 3 ch between; in the loop at the top of cover 1 d c, 6 ch twice and 1 d c. Fasten off at the end of the row.

For the other pieces when joining put 1 d c in loop, 2 ch, slip-stitch into corresponding loop opposite, 2 ch, 1 d c back in loop, 3 ch between. At the top of cover 1 d c, 3 ch, sl st to the nearer of the 2 loops on opposite side, make a 2nd loop of 6 ch, 1 d c without joining, then continue to work as on the 1st piece, except in the 4th piece, when both sides are joined—then at the top work 12 ch, sl st across into opposite side, turn 20 d c over ch.

A Corner Design that needs no Border.

These corners would look effective for a tea cloth, with a tray cloth to correspond worked in each corner with the first piece of insertion only.

Use "Star Sylko," No. 5 for outlines, and No. 8 for lace stitch.

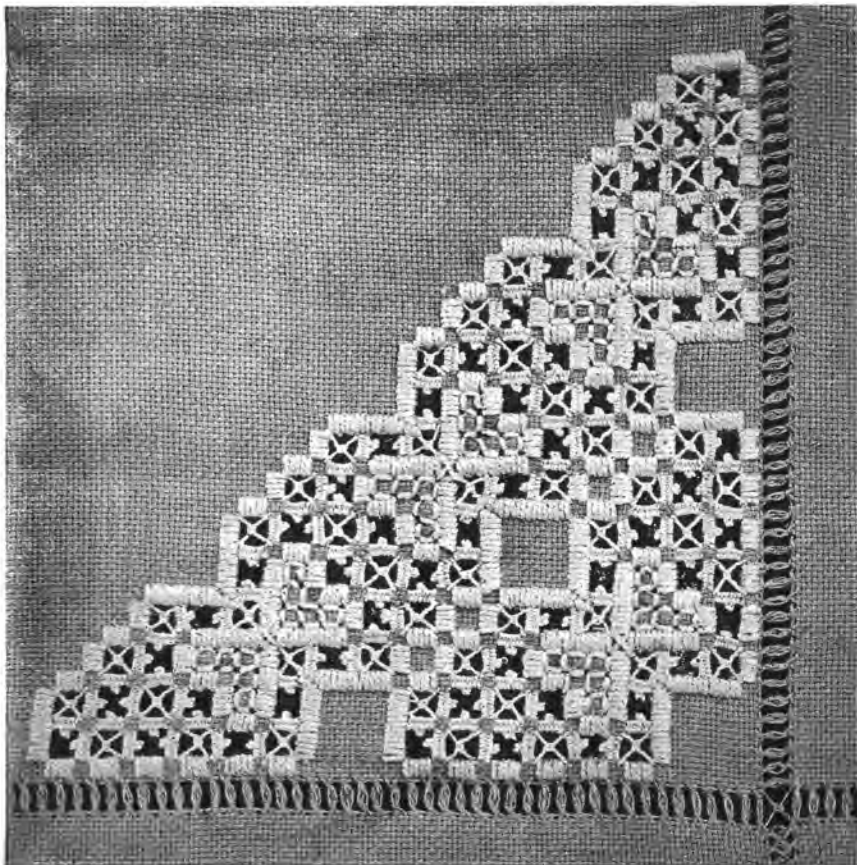
This design consists of two insertions worked on the cross.

After the hem-stitching is finished start outlining the shorter piece of insertion, and very carefully count the threads so that there will be an

even number left on each side.

The outlines are worked in the usual way, viz: 5 satin stitches, each stitch over 4 double threads, and 4 double threads left unworked except on each side of the bow, on the edge immediately on the top of these sides, and at the ends on the top of the insertions in turning, when 13 satin stitches are worked.

These stitches are brought to a point in the edge above the centre of



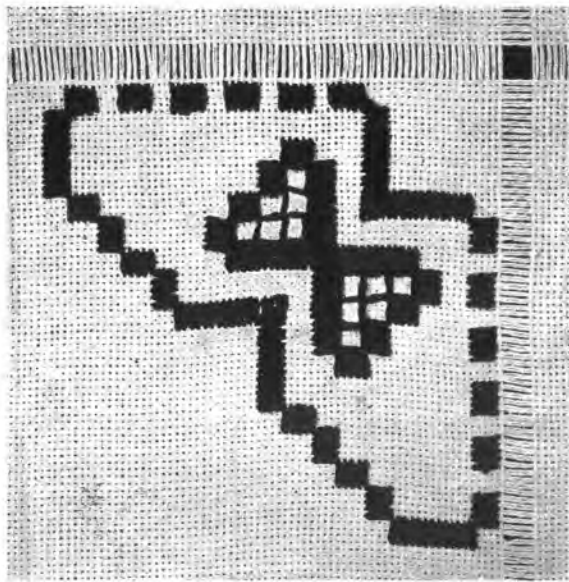
This would make a pretty corner for a Tea Cloth.

Hardanger Embroidery.

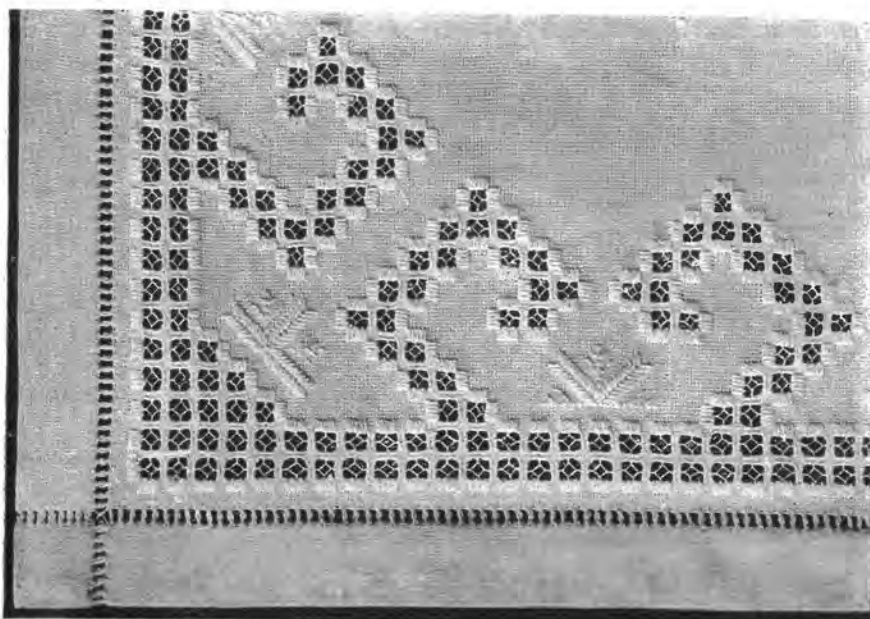
the bow—that is after doing the 13 stitches, work 3 stitches over 3, 2 and 1 thread, then 1 stitch over the centre 1 thread—reverse on the otherside of the centre.

The stitches in the middle of the bow are worked over 4 threads in squares, pulling the threads tightly while working.

Pass the thread across at the back (not straight on as in stitching) so that it will not pass behind the holes made by pulling the thread tightly.



This shows the corner before the threads are cut.



A CORNER OF THE HARDANGER CLOTH
DEVELOPED IN THE NEXT PAGE.

A Handsome Border.

This design when worked on Hardanger Canvas is about $4\frac{1}{2}$ inches wide, without the hem.

"Star Sylko," Nos. 5 and 8, were used for this work.

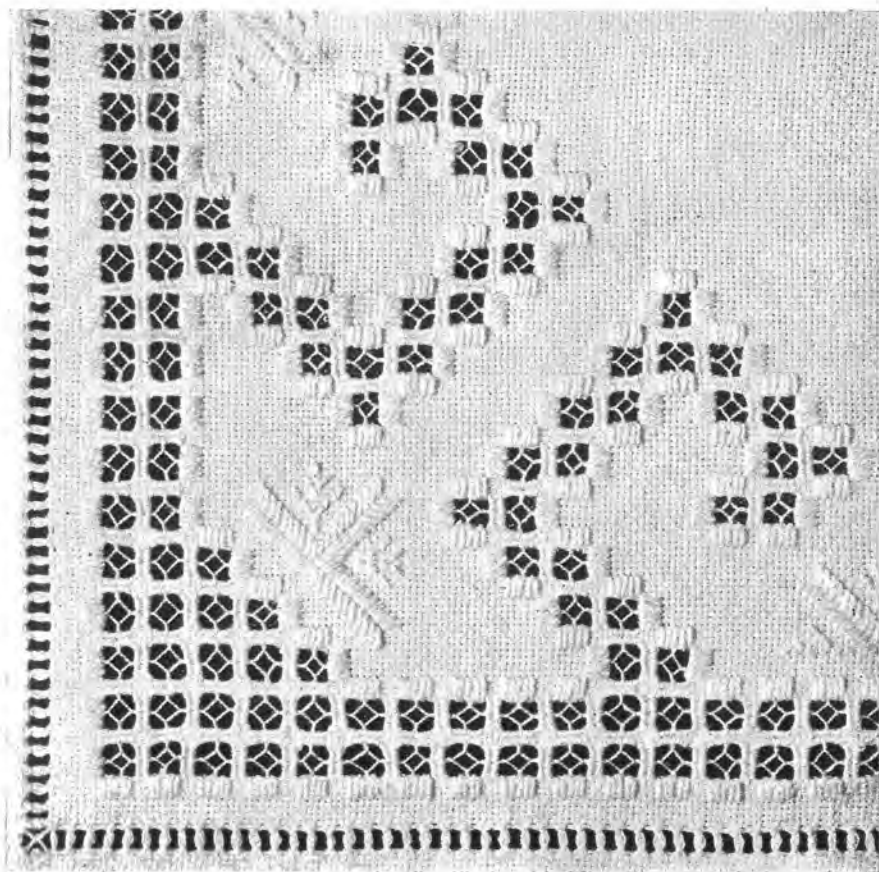
It is not very difficult, and there is less work in it than in most Hardanger work patterns of that width. It would also make a good border for curtains, bedspreads, or table cloths.

Draw 3 threads for a wide hem around. In giving the number of threads, the double thread woven in

and out of the canvas is counted as one thread.

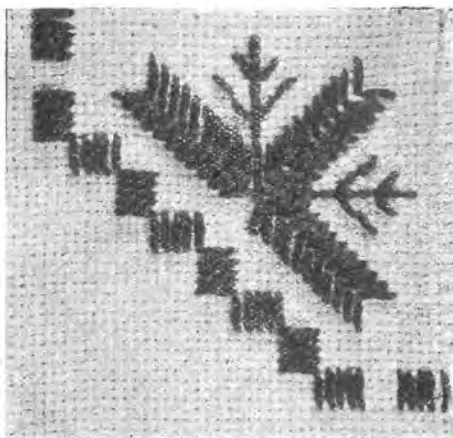
Five threads are left between the hemstitching and the straight outline of pattern around, 12 threads are left between the 2 outline rows, when worked on the cross as well as on the straight. Seven groups of stitches (each group = 5 satin stitches with 4 threads between) are worked between the 2 sides of the pattern and between each pattern.

At the corners, 5 straight groups are worked on each side after the



A CORNER OF THE HARDANGER BORDER.

Hardanger Embroidery.



The solid work in the corner of the cloth.

last pattern, then 3 points, *i.e.*, 6 groups of 5 stitches on the cross. Look at the illustration above to see how this is done.

An illustration is also given to show the way to start the pattern from the straight border, a piece of this is cut so that it can be seen what the work looks like before the darning and lace work is started.

The Lace Work and Darning.

Darn the threads left between the open spaces in the usual way. The lace work is done while darning, when the middle

of the 4th side is reached, work a stitch like a button-hole stitch into the centre of each of the 3 sides of the square, then slip the needle under the starting thread, bring it out again and continue the darning.

The Raised Work.

The raised work is just satin stitch and stitching worked in different directions.

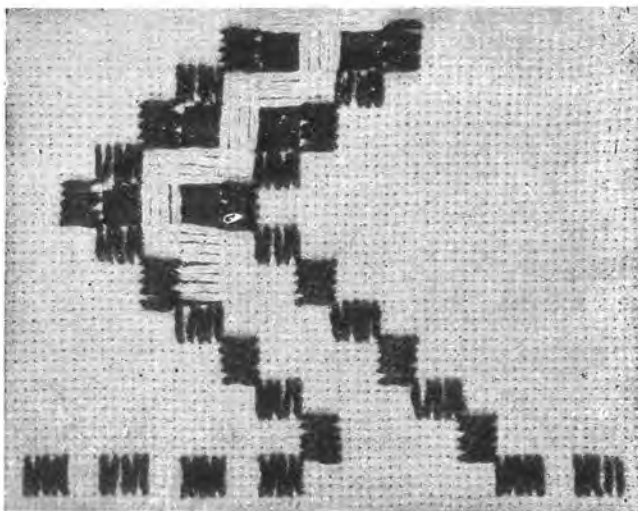
For the raised work at the sides, worked in the centre between the 2 curves of the pattern, put the needle up through the hole after the 4th thread from the centre of

the 4th group, then put the needle into the hole after 4 threads straight across. Work 11 stitches like this, starting and finishing each stitch 1 thread further on.

Work another



The solid work round the edge of the cloth.



Cutting and drawing the threads for darning.

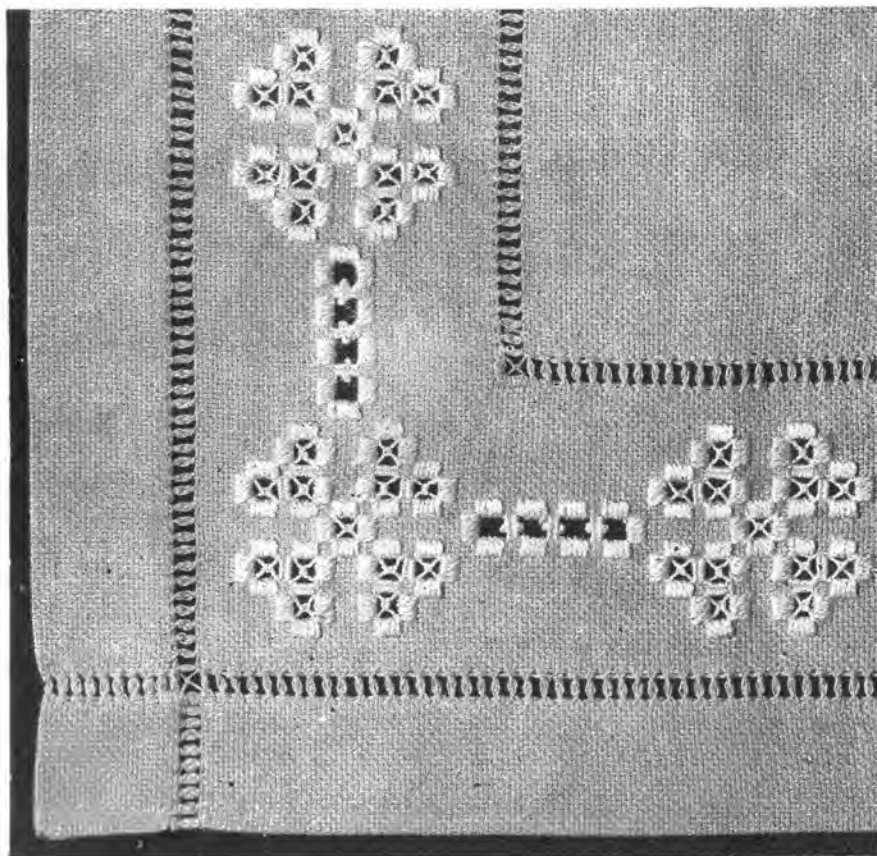
row on the other side, working the stitches into the same holes as the 1st row in the centre, but the stitches over 4 threads on this side are upright instead of across, as in the 1st row. Another double set of stitches is worked on the other side.

After working both sets there should be 11 straight stitches on the outside, and 10 upright stitches on each side on the inside, with 1 centre upright stitch.

The centre line of the sprays

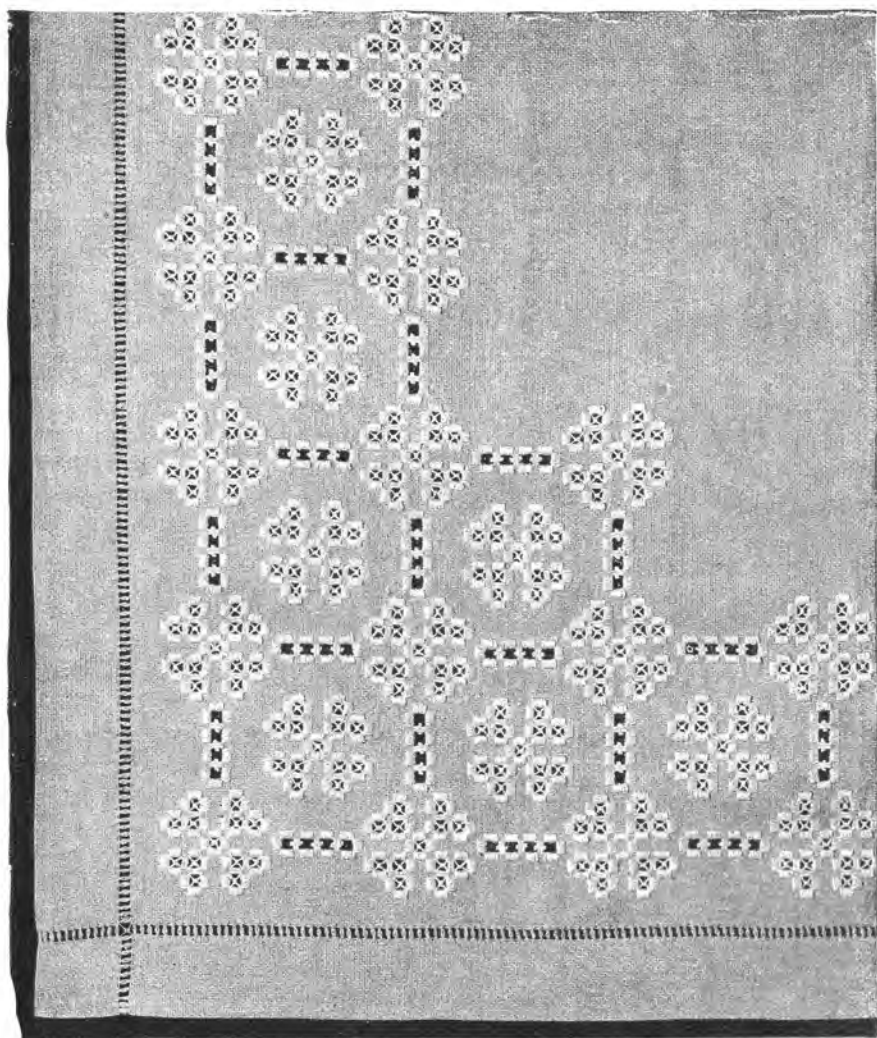
between is composed of 6 stitches worked like ordinary stitching, each stitch over 2 threads. On each side the top branches are worked over 2 threads on the cross, the next over 2 threads twice on the cross, half this spray is worked on each side. For the corner, 3 sets of double satin stitch are worked with 2 sprays on each side of the centre.

Illustrations are given to show details for both corner and side raised work.



A TEA CLOTH HOLDER IN
HAKUANGER KRIKRIKRY.

See the article
on Page 21.



THE CLUSTER DESIGN ON A SIDEBOARD CLOTH.

An Adaptable Cluster Design.

Here is a design that can be used in a number of ways, according to the article to be made. It can be adapted for an afternoon tea set, nightdress case, sideboard cloth or toilet-runner, as the various illustrations on other pages show.

For a tea-cloth, hemstitch around, then work a border of squares with a second square at the corners, as illustrated. For a large tray cloth, hemstitch, then work a single row of the design and another row of drawn thread, or for a small tray cloth work a star in each corner, with a crochet edge around.

A border worked around, as in the large tray cloth, would look effective,

either for a sideboard cloth or toilet-runner, with the small toilet mats worked like the small tray cloth.

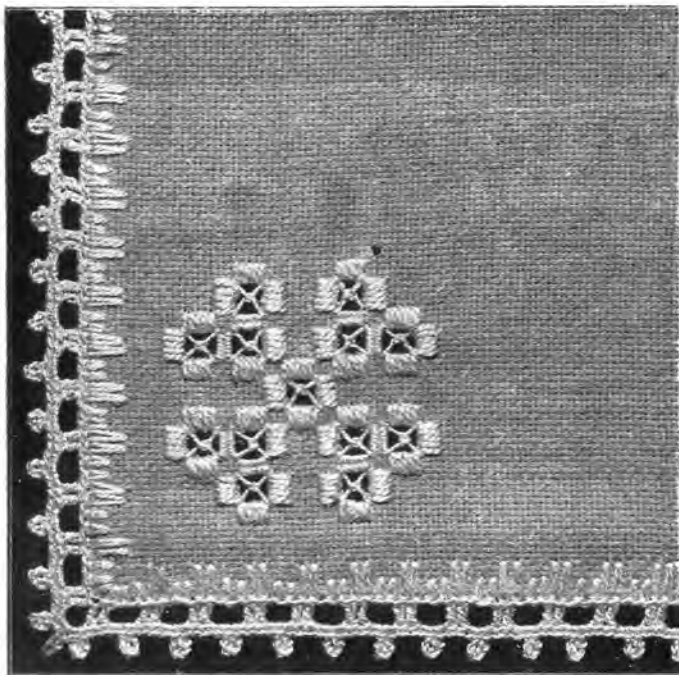
Use Hardanger canvas, and "Star Sylko" No. 5 for outlining, and No. 8 for the darning and lace stitch.

Work the outlines in satin-stitch over 4 double threads, as usual for Hardanger work.

The Lace Stitch.

Work the lace stitch in the small square, made by darning the threads and outline. Put the needle into the next corner, bring it out on the left side of the thread, as in button-holing, then put the needle a 2nd time under the loop thus formed, put stitches in the same way in the next

2 corners, then slip the needle under the thread at the 1st corner, turn, put the needle over and under, alternately, the other loops, pulling the loops together in the centre, while working; put the needle twice over the 1st thread, and continue to darn the threads for the next square.



THE DESIGN USED ON
A SMALL TRAY CLOTH.

A simple crochet edge
has been added here.

Hardanger Embroidery.

The Picots.

The picots are worked while darning the bars, put the needle in the centre of the threads, before pulling the loop in, twist the thread around the needle twice, then pull the thread to form the picot, make another picot on the opposite side.

The Crochet Edge.

Turn a very narrow piece of the canvas in once, and run a thread through this, then turn the canvas in again, so that there will be 6 double threads above the piece turned in. The 1st row of the crochet edge is worked over these 6 threads.

1st Row.—* Cotton over needle, put the crochet hook into the 6th hole from the edge, pull a loop (exactly the length of the 6 threads) through, cotton over needle, pull loop through all loops on the needle, leave 1 hole between *; repeat from * to * once, then work 2 more stitches in the same way, but over 3 threads, instead of 6 threads.**

Repeat from * to ** for the sides. At the corners, after ** miss 1 hole, work 3 stitches into the centre hole of the corner, then 2 stitches over the 3 threads.

2nd Row.—* 2 tr into the back loops of the 2 long stitches, 3 ch *; repeat from * to * for the sides. At corners 3 ch, miss 2 stitches (after 2 tr), 1 tr in next stitch, then into centre stitch of corner, 1 tr, 3 ch, 1 tr, 1 tr in next stitch.

3rd Row.—* 2 d c on 2 tr, in loop 2 d c, 1 picot on last d c, 1 d c *; repeat from * to * for sides. At the corners, in the corner loop, 2 d c, 1 picot 3 times, 2 d c.

When doing the darning (or weaving), care should be taken to put in sufficient stitches, as this makes all the difference to the firmness of the bar. The whole appearance of a piece of Hardanger may be spoiled by the bars being flimsy through not having sufficient stitches.

Hardanger wears and washes excellently, and it is worth while to put close, firm work on good materials.



Working the lace stitch.



The first row of crochet edge.

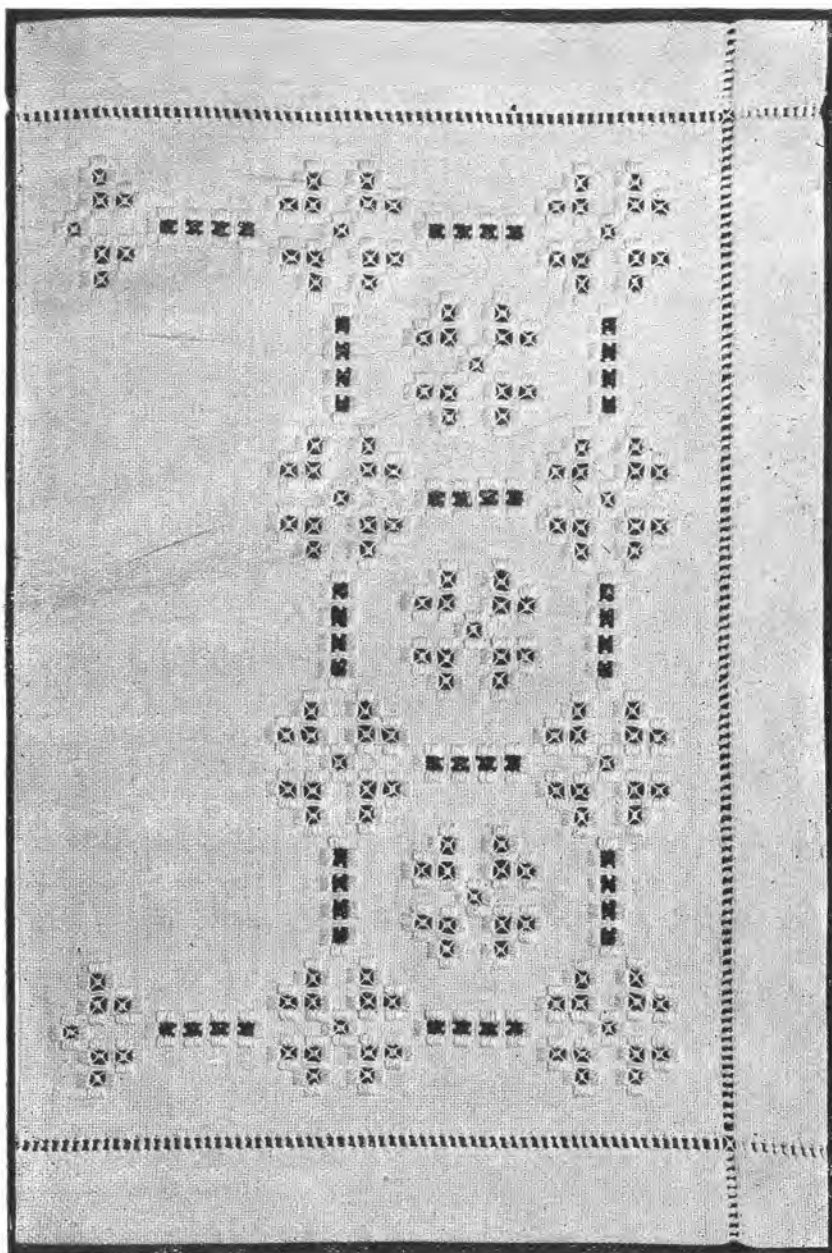


The weaving and picot stitch.

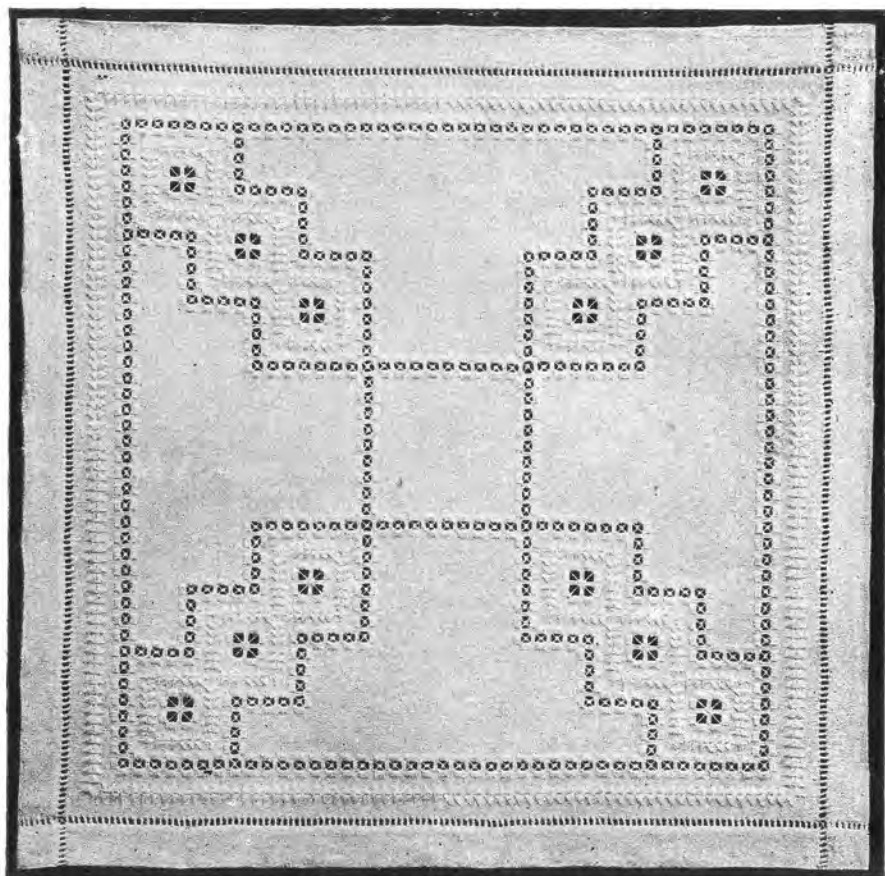
Beautiful Crochet on Household Linen.

EDITED BY FLORA KLICKMANN.

This is a volume all crochet workers should possess. It is full of beautiful ideas for table cloths, toilet covers, curtain tops, side-board cloths, tea cosies, dressing table runners, etc.



A DESIGN FOR A NIGHTDRESS CASE.



AN ALL-OVER DESIGN.

This design could be enlarged, by continuing the corners, to fit any sized cloth. It is also suited for a cushion cover or a table centre.

An All-Over Design.

For this cloth use White Hardanger Canvas and Arden's "Star Sylko," Nos. 5 and 8.

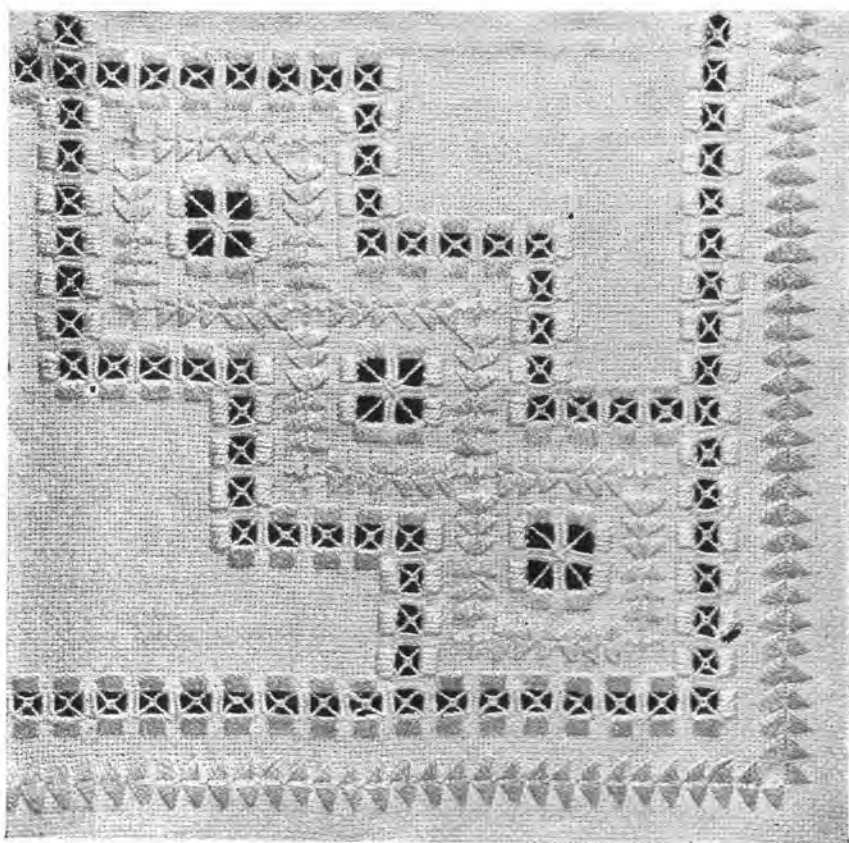
The cloth is 24 inches square after the hem is turned in. It is a good plan to draw the threads and tack the hem on two sides of the square first, then work one side of the outline stitch and complete the hem around. If this is not done, it may be found after the threads are drawn that there are one or two threads too many, or too few.

The hem should be about 1 inch wide; leave 22 double threads be-

tween the outline and hem-stitching.

Work 41 sets of 5 satin stitches each. When doing the raised work around leave 8 double threads between the hem-stitching and raised work, and 4 between the open-work and fancy stitch. Turn the pattern of the raised work in the centre. When working any kind of satin stitch it is important to remember that the back and front of pattern should be somewhat alike, and care is needed to avoid missing a thread in working satin stitch.

If worked differently in order to



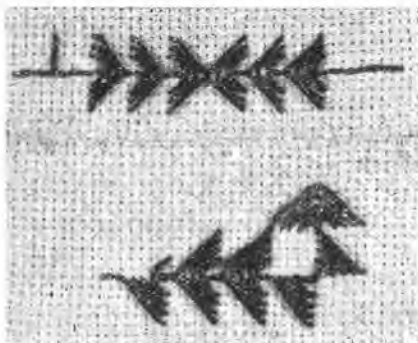
A CORNER OF THE WORK
ON THE CLOTH.

Hardanger Embroidery.

save thread, the pattern does not look so effective. Work the outside of line of pattern. Before starting, look carefully at small piece illustrated, showing the right side of pattern. It will then be seen that, after the centre stitch, the stitches

on both sides of pattern meet in a straight line in the centre. The first, which is also the centre stitch, is an upright stitch, and is worked over 2 threads of the centre line.* The next stitch starts in the same hole as the centre stitch, and ends 2 threads further out in a straight line with the first stitch, three more stitches are worked, leaving 1 thread between each stitch at the beginning and end of stitch, so that there will be 5 threads between the first and last stitches, counting towards the edge in a straight line and in the centre. Finish the pattern on the other side, working from *, and starting at the second group from corner.

The raised work for diamonds is worked in the same way as that at the hem, except that each pattern is 4 threads wide and long, instead of 5 threads; also the pattern is turned in the middle, and, instead of the half patterns on the outside at corners,



Showing the Fancy Stitch used on the Cloth.

4 back stitches, each over two threads, are worked on each side and cross in the centre.

Four threads are left between the raised work and Hardanger work. The straight line of open-work, outlined in the

usual way with "Star Sylko," No. 5, is worked around the cloth, and another row around from inside of corner. This is also used to outline the 3 diamonds of raised open-work, with 2 threads of canvas left between.

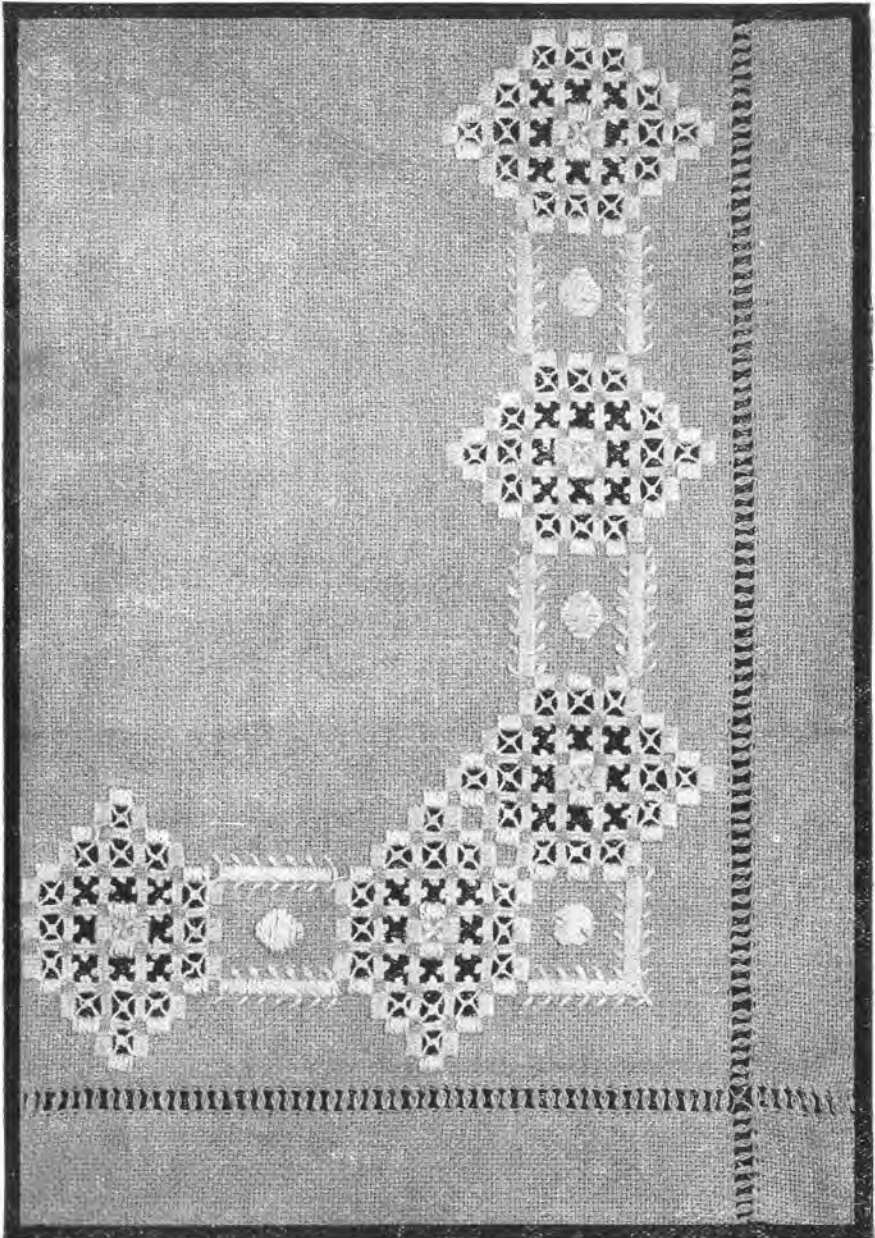
After the 4 threads have been cut out, the 4 threads left are darned with "Star Sylko," No. 8, and the holes between filled in with lace stitch. For this, work a stitch like button-hole in each corner, putting the needle over the thread twice, then pass the needle over and under these stitches to draw them together, finish by putting the needle under the starting thread, then through the back of the satin stitches, and darn the next set of threads.

For the lace stitch in the centre of diamonds, the thread is passed across from two corners to the opposite corners, and then twisted back over the same thread again, and a cross-stitch worked over the centre

Open Diamond and Satin Stitch.

This cloth is worked on Hardanger
Canvas, using Peri-Lusta "Pearl

Knit" (white), No. 5 for the solid
work and No. 8 for the weaving



This shows a novel way of treating a Corner in a Border.

Hardanger Embroidery.

and lace stitch.

The outlines for the open work in this design are worked in the usual way, viz. :— 5 satin stitches over 4 threads, leaving 4 threads between (each double thread is counted as 1 thread).

When the outlines are finished cut out the threads between and weave the threads left, making the picots and lace stitches while working and arranging them as in illustration.

13 satin stitches are worked on each side between the hexagons, edged with slanting stitches. Start these in the 1st satin stitch, leaving 1 hole on the cross and putting the needle in the next hole, work 1 slanting stitch into every 4th satin stitch.

At the corners work 21 satin stitches over the 4 threads as usual, to turn the corner do 3 satin stitches over 3, 2 and 1 thread, then 1 stitch



This shows the straight satin and slanting stitches.

on the cross and another stitch over 1 thread, put the needle for the inside of the last 3 stitches into the same hole on the other side, then 2 stitches over 2 and 3 threads and 21 stitches over 4 threads

For the raised work in the centre leave 8 threads from the hexagon, work a satin stitch over the 4 centre threads, 2 more over 6 and 8 threads, 3 over 10 threads and 3 over

8, 6 and 4 threads.

The corner centre is worked over threads on the cross, start in the 5th hole from the centre of the hexagon, miss 1 hole, put the needle in the next; the next 3 stitches start and finish in a straight line with the 1st stitch; work 2 more stitches leaving the same number of holes as the 4th stitch, then 3 more in a line with the 6th stitch. This is shown in the illustration above.

EVERYONE SHOULD READ

BETWEEN THE LARCH-WOODS AND THE WEIR

By FLORA KLICKMANN

A Joy-Book of the Hills. Overflowing with humour, bubbling with smiles, yet never out of sound of the souging of the pines, the scold of the squirrel, the call of the birds, and the delicious pungent scent of wood smoke. A book to laugh over, to think over and be thankful for.

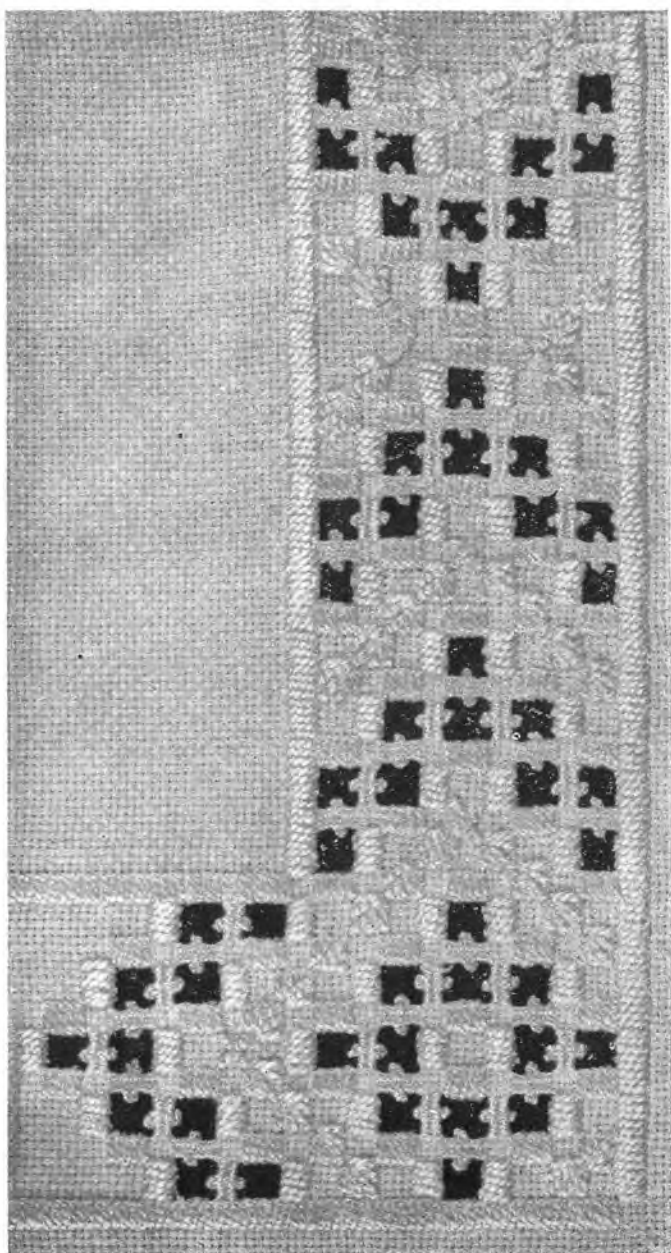
Simple Hardanger Borders.

A Design for a Tray Cloth.

Work 2 rows of satin stitch over 4 threads, leaving 36 threads between. The pattern is worked between these two lines. Work four groups of 5 stitches on each side of centre point, and 1 group in centre. Study illustration to see the direction in which the groups are worked; 12 threads are left between each line.

For the open work, cut out four threads and leave 4 alternately. Darn the threads left, and work a picot on each side in centre, of darn.

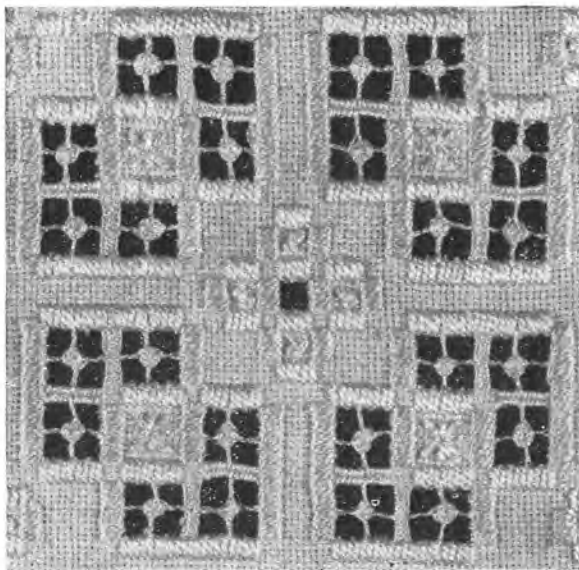
Work a spray of 4



A DESIGN FOR A TRAY CLOTH.

Hardanger Embroidery.

leaves on each side of open work, with a cross stitch in the centre. Turn the pattern in the centre of the tray cloth and work corners as in illustration. Hem-stitch the cloth around.



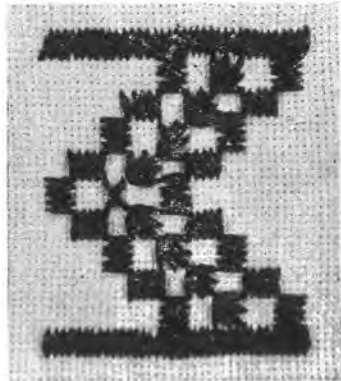
AN ENLARGED DETAIL OF THE TEA CLOTH.

A Tea Cloth Border.

Although this design, which is illustrated on page 31, looks rather intricate, it is really easier to work than many apparently simple patterns. Start with the pattern at corner, and work according to directions, 4 threads are left between the long sides of 2 patterns.



These two illustrations show details of the solid work in the Tray Cloth Border.



Before cutting the threads, carefully see that the sides correspond, one thread too much or too little, may make all the work wrong.

Remember that an extra stitch is required

to the number of threads, *e.g.*, 21 stitches will leave 20 threads in the centre. Start at the corner 6 threads from the hem-stitch work, work 21 stitches on the 2 sides nearest the hem; 9 stitches on the 4 other sides. Repeat for the other half of pattern.

Cut 8 threads away on each side of corners, leaving 4 threads between; darn the 4 threads, and work lace

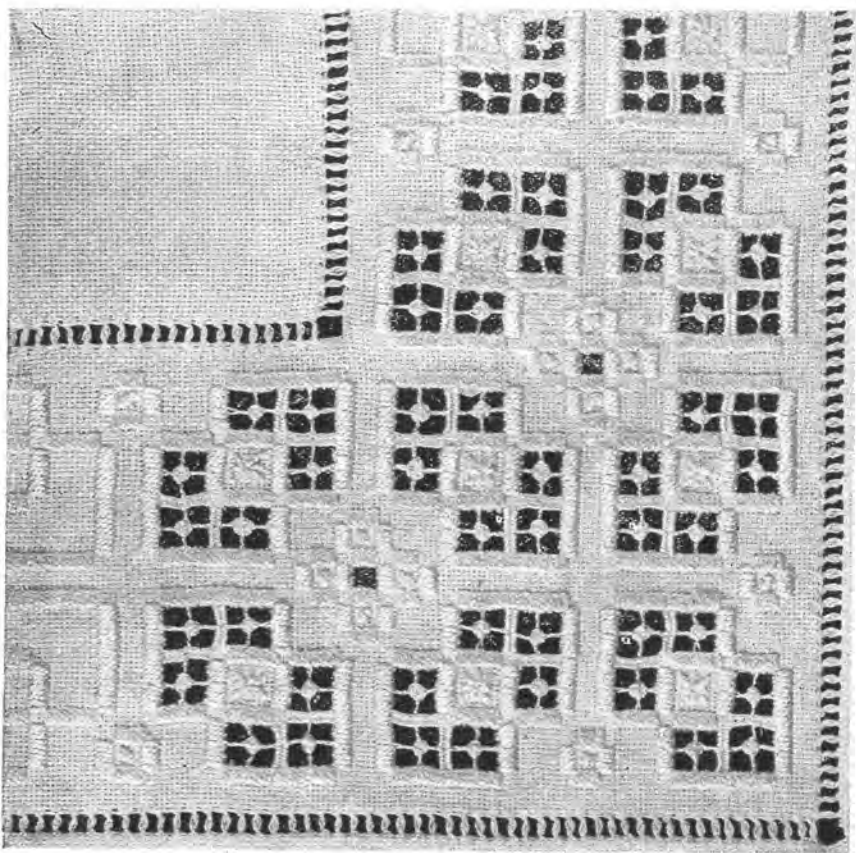
Simple Borders.

stitch between while darning, *i.e.*, work half the length of thread, then a stitch into centre of next side, as if for button-holing, put needle over thread once, repeat on next 2 sides, slip thread over and under loops around to pull together, pass thread around to form centre round, then twist thread over 1st thread, and finish the darning. Work a star in centre of pattern. Work a square of 5 stitches on each side (this will leave

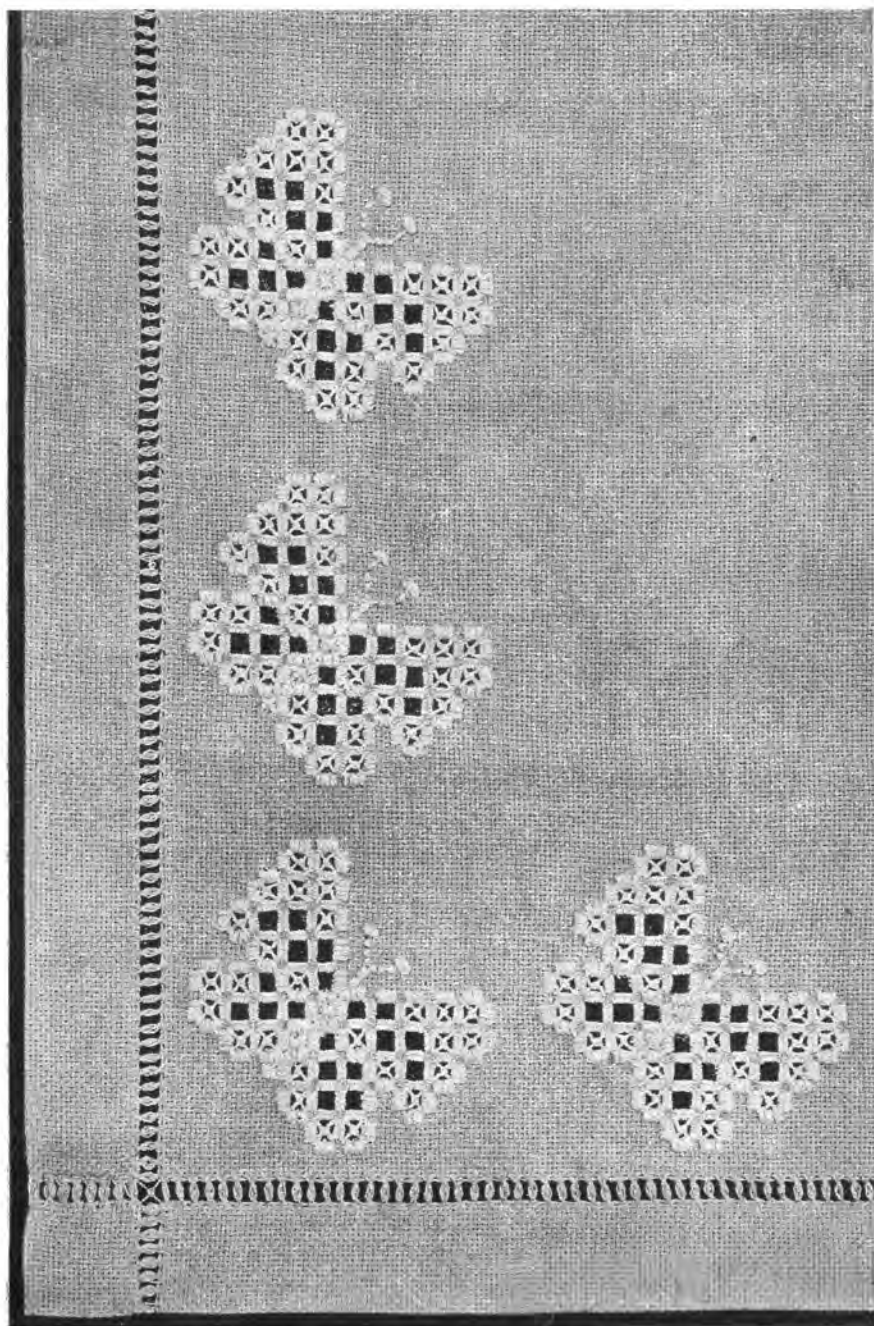
4 threads in centre), between both edges of pattern, also 4 squares together, as shown in illustration, for centre of design.

A French knot is worked in the middle of single squares and each of the 4 squares, cut 4 threads each way, from the middle of the diamond joined by the 4 squares.

Draw 4 threads for hem-stitching, and inside row of drawn thread work.



A CORNER OF THE TEA-CLOTH BORDER.



A BUTTERFLY BORDER.

Butterflies in Hardanger Embroidery.

A Butterfly Border.

The open work in this design is 3 double threads square, 4 outline stitches in a set, each stitch worked over 3 threads. Use Hardanger Canvas and Nos. 5 and 8 "Star Sylko."

When darning the threads put the needle between the 2nd double threads, this will leave 3 single threads on each side.

To work the lace stitch, put the needle up through the 1st corner of square, into each of the other corners work a stitch as if for buttonholing, but put the needle under the thread a second time; * then slip the needle under the thread at 1st corner, turn, run the thread through each loop, and pull tightly, *. Repeat from * to * once, slip under

the 1st corner thread twice, and continue the darning.

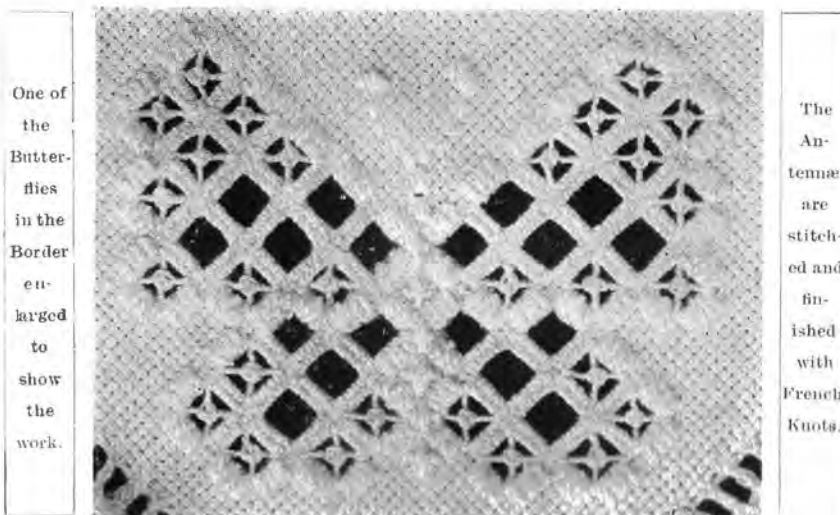
As threads are cut on both sides of the 3 sets of outline stitches between the wings, run a thread through the canvas, to be worked on, before doing the outline stitches, this will make it firmer.



The upper illustration shows the Star stitch used in the centre of the Butterfly Border. The two lower stitches are used in working the Butterfly Corner.

In the centre of each of the squares in the middle and at the end work a star, as illustrated.

The antennæ are stitched—2 double stitches on the cross over 2 double threads, straight up, then 3 single stitches straight out on each side, and 1 stitch on the cross, finish with a French knot, twisting thread over needle 5 times. At the centre of the border reverse the butterflies.



One of the Butterflies in the Border enlarged to show the work.

The Antennæ are stitched and finished with French Knots.

A Single Butterfly.

Satin stitch is worked all round the open work of this design, instead of the usual outline stitch, with pointed corners where the work is turned. To find out the number of stitches required, count 4 stitches for each open square with 4 stitches between and 1 extra at the end—for instance—for 5 open squares, with 4 between, 37 stitches must be worked.

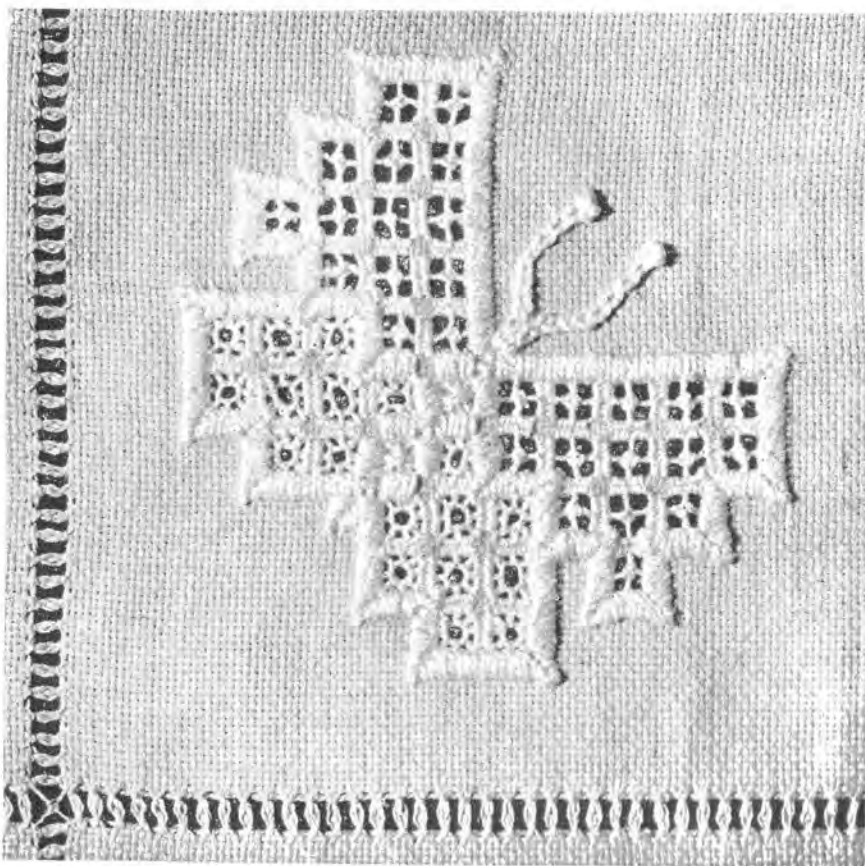
A corner is illustrated to show how it is worked.

Stars, as illustrated, are worked in the middle of the centre square and a corner is worked at the end.

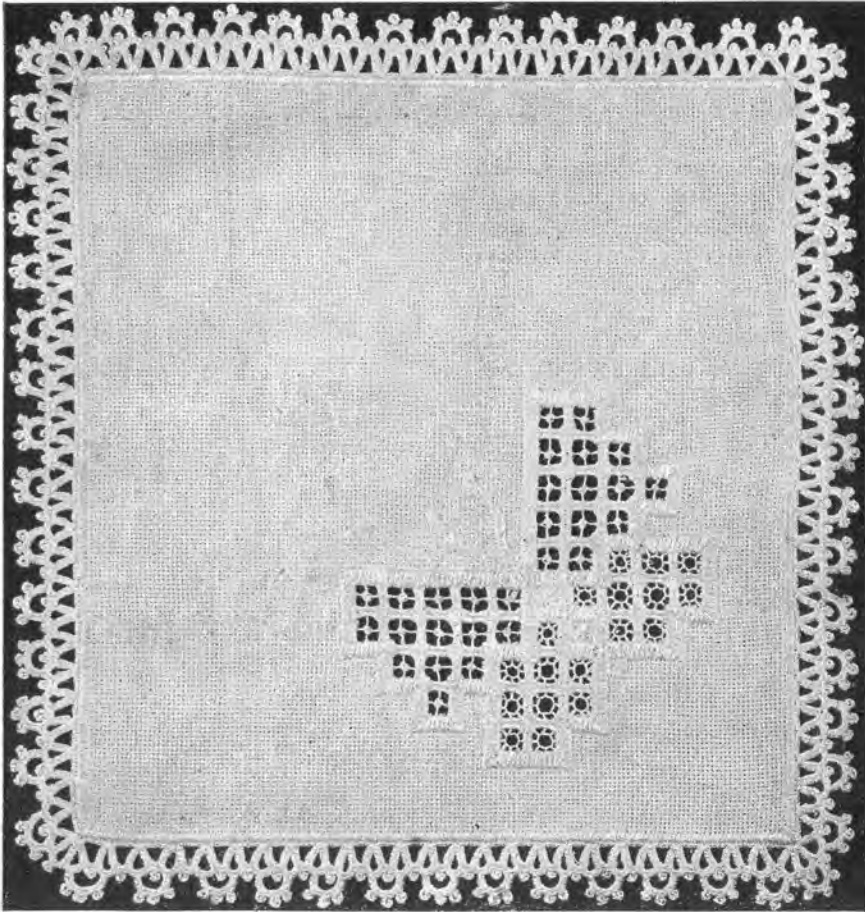
Work the antennæ in chain stitch, 2 double chain stitches on the cross over 2 double threads of canvas up from the centre, 4 stitches straight out on each side, 3 on the cross, finish with a French knot.

The lace stitches on the upper wing are worked as in the Butterfly Border.

For the under wing, pull the needle out at the 1st corner, then work a stitch, as if for buttonholing, into each of the other corners and the sides of the square; slip the needle under each loop and pull the thread gently, so as to leave a hole in



A SINGLE BUTTERFLY FOR WORKING IN THE CORNERS OF A SMALL CLOTH.



One Butterfly is sufficient on a Tray cloth or a small Table centre.

Hardanger Embroidery.

the centre; put the needle under the thread at the 1st corner, and continue the darning

The Crochet Edge.

Turn in the canvas around the edge and run a thread between the 1st and 2nd lines of thread, this will make the edge firmer. When the crochet is finished cut the linen off close to the d c at the back.

1st Row.—Work 1 d c between each line of threads and over 2 lines, pull the loop loosely through the canvas, so as to cover the 2 lines without puckering the canvas.

2nd Row.—Work from left to right 5 ch, sl st into d c, * 5 d c over ch, 8 ch, sl st into same d c, 5 d c over ch, 5 ch, miss 5 d c, sl st into next d c *. Repeat from * to *.

At corners work 8 ch, sl st into same d c, 5 d c over ch twice, instead of once.

3rd Row.—* 5 d c over loop, 1 d c, 1 picot, 1 d c between loops, 2 d c over next loop, 8 ch, sl st back into 3rd d c of 1st loop, over ch work 4 d c, 1 picot, 3 d c, 1 picot, 3 d c, 1 picot, 4 d c; 2 d c into loop, 1 d c, 1 picot, 1 d c between loops. * Repeat from * to *.

At corners, finish the loop before the corner loop with 1 d c, 1 picot 1 d c, instead of 2 d c; into next loop work 2 d c, 1 picot, 2 d c; 8 ch, sl st back into last d c of last loop, work over ch as before, then into next loop work 1 d c, 1 picot, 4 d c, instead of 5 d c.

One of the biggest sellers of the Day is

THE FLOWER-PATCH AMONG THE HILLS.

A BOOK OF CHEERFULNESS.

By FLORA KLICKMANN.

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Crossed Bars of Open-work.

The Crossed Bars.

Use Peri-Lusta Pearl Knit, size 5, for the Embroidery. If a wider insertion is required, any number of bars can be added to make the right width.

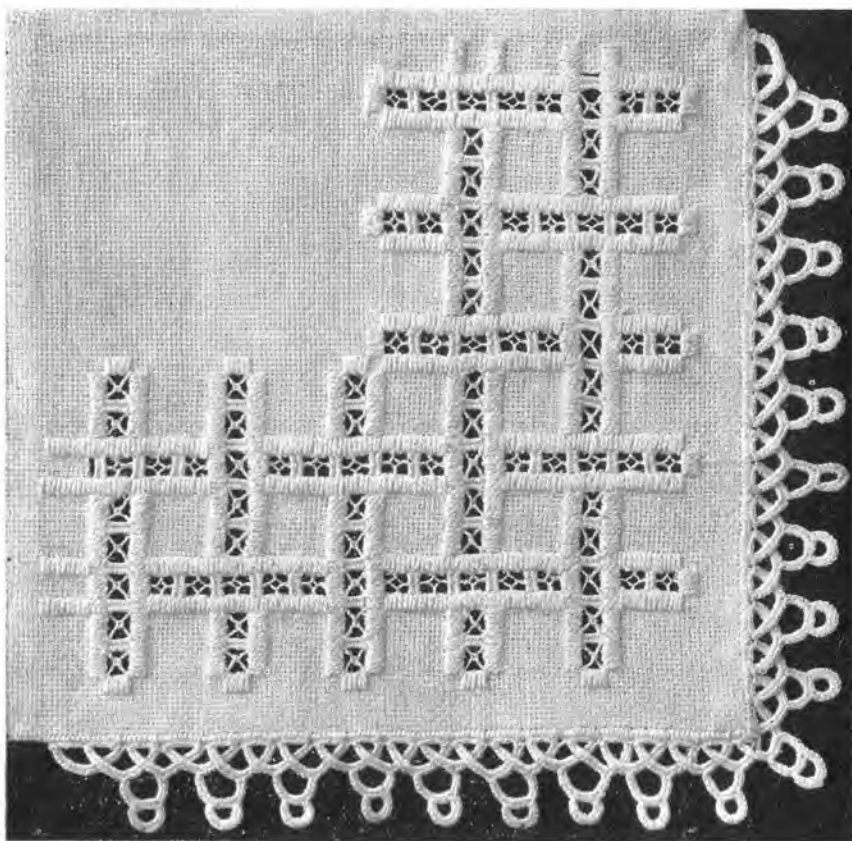
It is generally the best plan when doing Hardanger work to start at the corner, leaving the same number of threads on each side of corner.

Before cutting off the linen count the number of threads required for the design on one side of linen, run a thread across to divide the patterns, and arrange so that the next corner fits in the same way as the first.

For example, 12 threads should be allowed for each bar of this design, and 12 threads between; 10 threads between the ends of bars and edge, the dc of crochet edge is worked over 2 of these threads.

For the long pieces of the bars leave 36 threads and 4 threads for the width.

For the short pieces leave 12 threads and 4 threads for width. Satin stitch over 4 threads is worked around these threads; always allow an extra stitch for the number of threads, *i.e.*, 37 stitches for the long pieces, 5 stitches across and 13 stitches for the short



A CORNER IN CROSSED BARS

Hardanger Embroidery.

pieces with 5 stitches across.

Cut 4 threads and leave 4 threads alternately, darn the threads not cut, and work some lace stitches at the same time between.

For one set of bars darn half across the thread, then a stitch as if for buttonholing, into the centre of each of 3 sides, pass thread under and over 1st thread, and finish darning.

For the other set of bars start from the corner of square and work the same kind of stitch as the other, but put the needle over thread once more, then pass threads through the loops to draw them together in the centre.

Turn the linen around the edge and work the crochet edge into it, or if preferred, hem stitch or button hole the edge.

The Crochet Edge.

14 d c over 2 threads of edge of linen, 14 ch, sl st back into 1st d c, over ch work 19 d c, 7 d c into linen, 14 ch, sl st back to 6th d c in linen between last loop, over ch work 9 d c, * 12 ch, sl st back to 10th d c of last

loop, over ch work 9 d c; 9 ch, sl st back to 4th d c from needle of same loop, over ch work 12 d c.

Finish next loop with 5 d c, and 1st loop with 9 d c. ** 7 d c into linen, 14 ch, sl st back to 1st d c after loop ending in centre of last loop **, over ch work 19 d c. Repeat from ** to **, over ch work 9 d c *. Repeat from * to *.

The Corner.

At corners repeat from ** to ** once, over ch work 19 d c; 5 d c into linen before corner, 1 d c at corner, 14 ch, sl st back as usual, 9 d c over ch. Repeat from * to "1st loops with 9 d c," then 1 d c into same thread as last, 5 d c into linen on other side of corner, 14 ch, sl st back as usual, over ch work 19 d c, 12 ch, sl st back to 5th st from needle of same loop, over ch work 9 d c; 9 ch, sl st back to 4th d c of same loop, over ch work 12 d c.

Finish next loop with 5 d c, and 1st loop with 9 d c. Continue from ** as before.

THE CULT OF THE NEEDLE.

Edited by FLORA KLICKMANN.

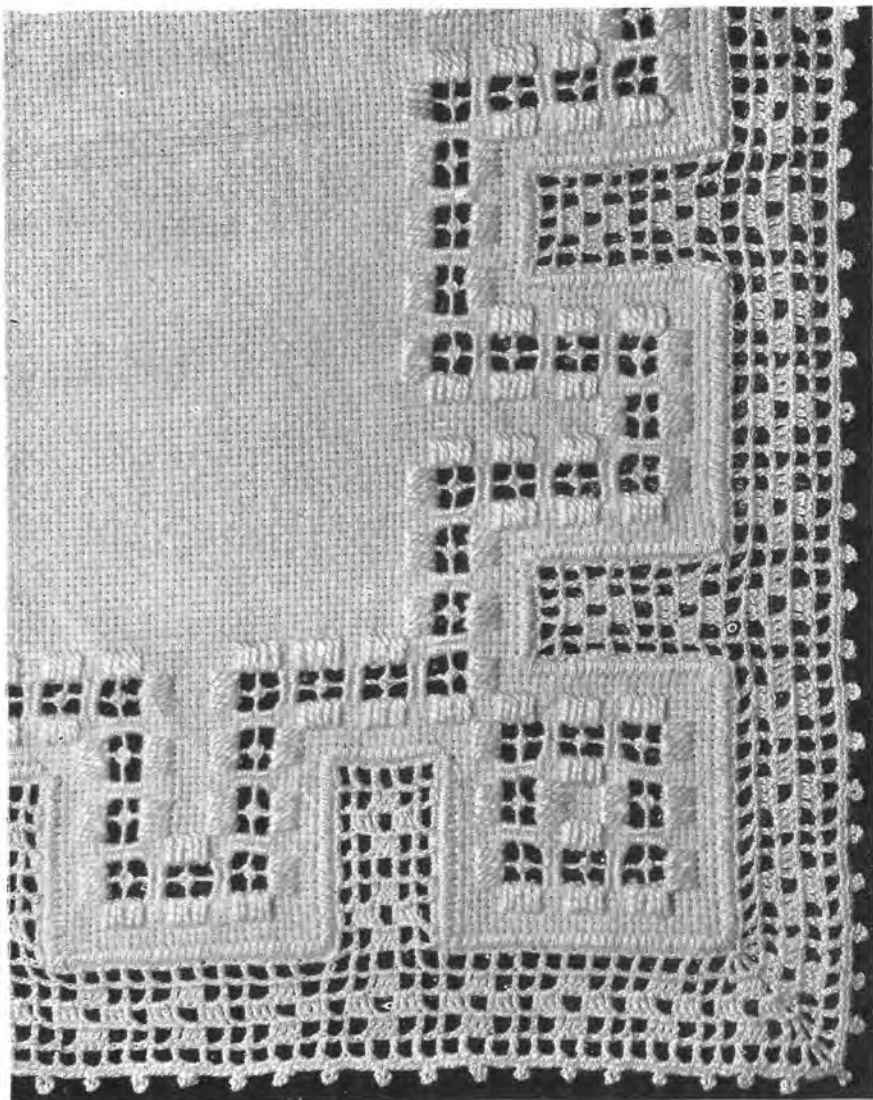
A useful book for fancy work of various kinds is "The Cult of the Needle." Every woman ought to have a copy. It is uniform with this volume, and gives directions for Catalan and Baro Embroidery, Amager Work, Hemstitching, Netting, Wool-work, Carrickmacross, Innishmaccsaint and Reticella Lace, and other forms of Needlework.

A Battlemented Edge on Hardanger Embroidery.

Use "Star Sylko," No. 5, for the outline, No. 8 for the lace stitch, and No. 12 for the crochet.

After the outline of the Hardanger embroidery is worked cut the canvas

around the edge leaving 7 double threads beyond the embroidery. At the inside corners cut 3 more double threads on the cross and oversew the corners.



The Inlet sections are worked separately from the edge.

Hardanger Embroidery.

Turn the canvas in, leaving four double threads beyond the outlines, run cotton through between the 2 outside double threads, this makes the edge firmer.

When the crochet edge is finished cut the extra double thread off at the back to make the work neat.

Work 1 d c over 2 double threads and into each hole of canvas. At the points work 3 d c in the same hole.

At the inside corners miss 2 holes on each side. Pull the loops of d c to the same length as the threads over which they are worked.

Abbreviations Used.

O = open mesh, *i.e.*, 2 ch 1 tr (5 ch for 1st O of row). Omit 1 tr when followed by tr. S = solid mesh, *i.e.*, 4 tr.

The Inlets.

The inlets are worked first.

1st Row.—Sl st into 4th d c on the side from the corner, * 2 ch, miss 2 d c across, 1 tr in next d c, * repeat from * to * once, 2 ch, miss 1 d c, 1 tr in next d c, repeat from * to * once, 2 ch, miss 3 d c across, sl st into 3rd d c from corner on the other side, sl st over 3 d c, turn.

2nd Row.—2 O, 1 S, 1 O, 2 ch, turn the work, miss 2 d c on side, sl st into next d c and over 3 more d c.

3rd Row.—1 O, 1 S, 1 O, 2 ch, miss 2 st on side, sl st into next st and over 3 more st, turn.

4th Row.—2 O, 1 S, 1 O, 2 ch, turn the work, sl st into 3rd st on side and over 3 more st.

5th Row.—4 O, 2 ch, sl st into 3rd

st on side and over 3 more st.

Repeat 2nd, 3rd and 4th rows, finish 4th row with sl st into corner st, fasten off.

The Edge.

1st Row.—Start at the beginning of the top of an inlet, * 5 O over inlet, 11 O between *, repeat from * to * on sides. At corners, after inlet, 10 O, 2 ch, miss 1st, 1 tr in next st, 2 ch, 1 tr in centre, d c at point, 4 O in same st; 2 ch, miss 1st, 1 tr in next st twice, 10 O, then continue on inlet.

At the end of the row sl st into 3rd ch, turn.

2nd Row.—1 O, 1 S, * 3 O, 1 S, * repeat from * to * on sides, finish with 1 O, 2 ch, sl st into 3rd ch, turn.

At corners, work last tr of S on 1st side, and 1st tr of S on 2nd side, in the centre tr on point with 2 ch between.

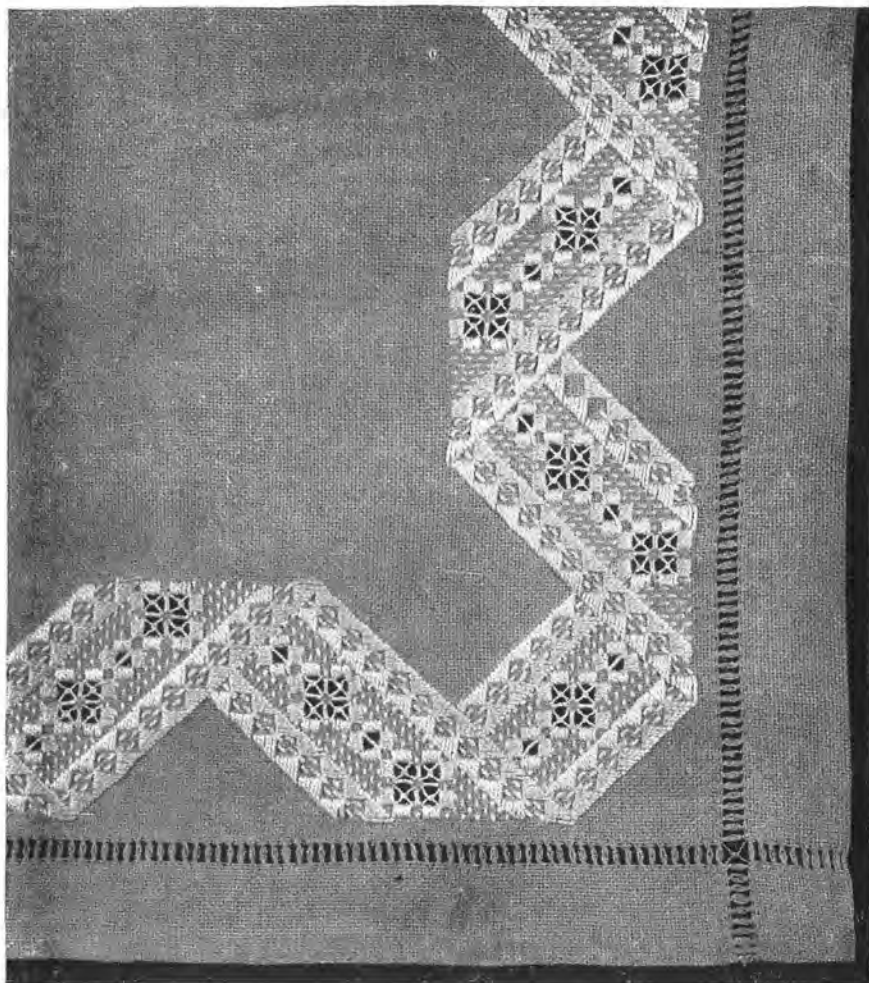
3rd Row.—* 1 O, 1 S, * repeat from * to * on sides, finish with 3 tr, sl st into 3rd ch, turn. At the corners over 2 ch between, 3 tr, 2 ch, 3 tr, 1 tr on next tr.

4th Row.—Same as 2nd row on the sides. At the corners, 2 ch, 1 tr twice in loop at point, 2 ch, 1 tr on next tr, 2 ch.

5th Row.—Same as 1st row on sides. At corners 2 ch, 1 tr, 2 ch, 1 tr in centre loop.

6th Row.—This row should be worked on the right side, do not turn before starting it as usual.

* 1 d c, 1 picot, 1 d c in next space, 1 d c on tr, 2 d c in next space, 1 d c on tr, * repeat from * to * around.



A WIDE TURNED-OVER RIBBON BORDER.

In this, Darning Stitch is very effectively employed.

Turned-over Ribbon Borders.

Use Peri-Lusta "Pearl Knit," No. 5, for the raised work filling and outline stitch, and No. 8 for the open work lace stitch and weaving.

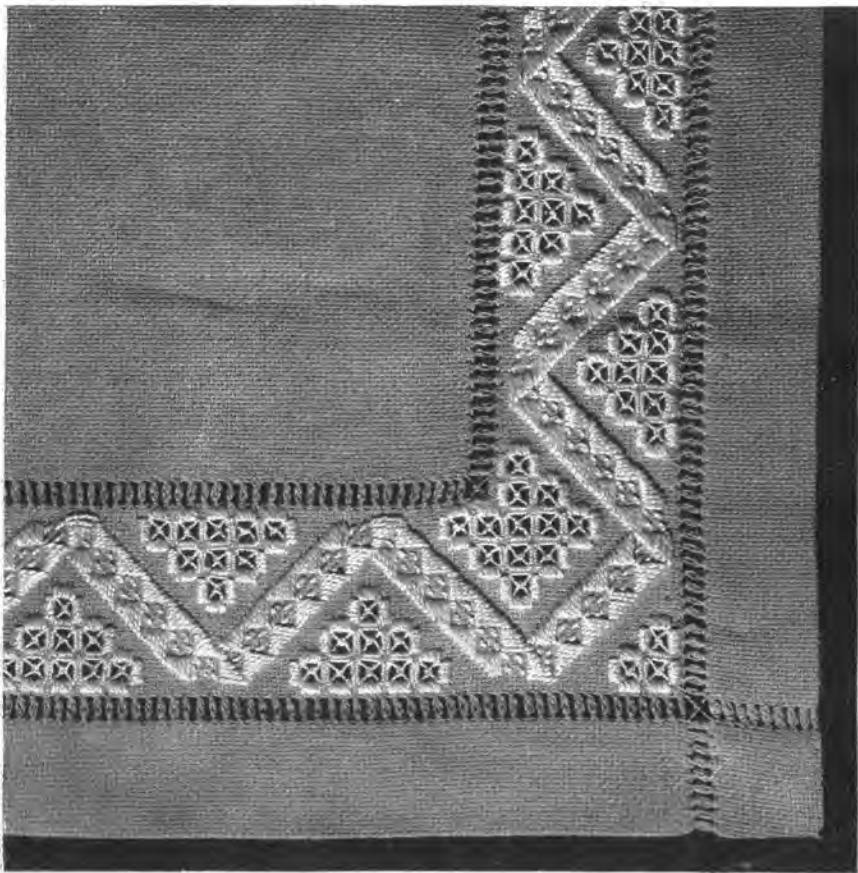
The chief point to be remembered when working Hardanger embroidery is that the outlines must be perfectly accurate, one stitch more or less may put out all the design.

In order to test the work, get the whole of the outlines completed as you work; for example, in these designs do a piece of half the turned-over raised work, then the other half

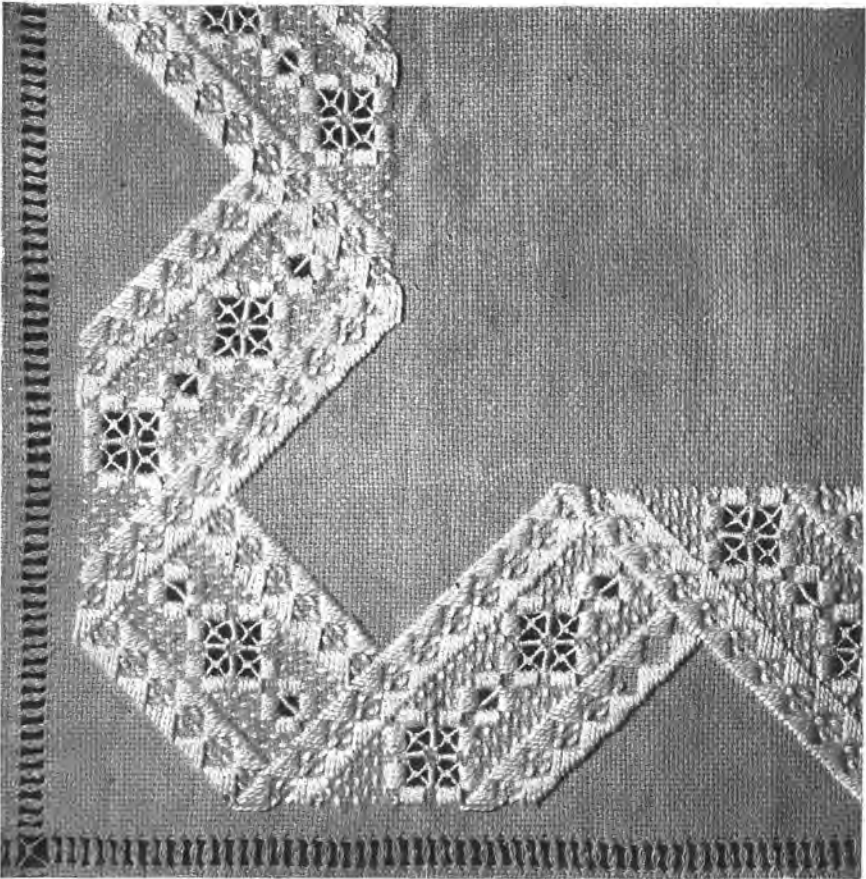
and the outline of the open work between, and see that all fit in exactly; after this work the stitches for filling in.

The same pattern is used for the turned-over edges in both these designs. The outside edge is quite straight across, each stitch starting one hole farther up and on, that is, instead of putting the needle into the next hole above, put it into one hole farther on.

There are 6 stitches in each group, the 1st over 8 threads (the double



A NARROW TURNED-OVER RIBBON BORDER.

**Turned-over
Ribbon Border.**

A LARGER DETAIL OF THE WIDE RIBBON.

thread is counted as 1 thread), each of the other 5 over 1 thread less than the preceding one, so that the shortest stitch is over 3 threads. When turning over the edge, the last stitch is over 2 threads. The filling-in stitches in the edge are worked on the cross; start in the same hole as that into which the two longest stitches of the groups are worked, miss 1 hole, put the needle in the next, work another stitch like this in the opposite corner of the diamond, and 1 stitch on each side.

The Narrower Design.

For the outlines of the open work between, 5 stitches are worked over 3 threads and 3 threads left between (not over 4 threads as usual), 1 thread of the canvas is left, over which the drawn thread stitch is worked.

After the tiny squares have been cut out for the open work, weave the threads left between, putting the needle between the centre double thread, so that 3 single threads are left on each side, then fill in the squares with lace stitch.

Hardanger Embroidery.

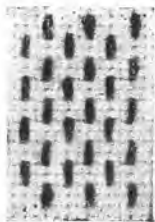
The wide insertion is bordered on each side with the same raised work as the narrower pattern.

The Wide Design.

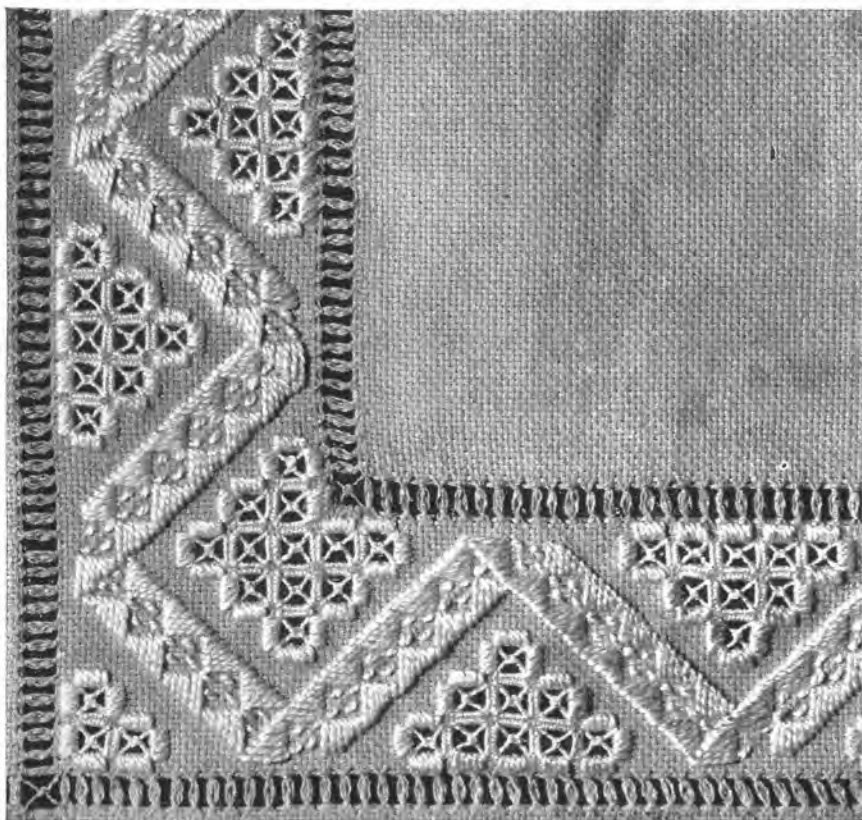
Work one edge first, then the outline stitches of the open work, over 4 threads as usual, after this the edge on the other side of insertion.

For the filling between run a thread over and under 2 threads of the canvas, leave 2 threads between, and run the next row over alternate 2 threads, so that 4 threads of the canvas are left between each stitch.

After the squares are cut out for the open work, twist (or whip) the



Above is the darned stitch used in the wide border. On the right is the stitch used for the turned-over edge in both designs.



A LARGER DETAIL OF THE NARROW RIBBON.

thread around the threads left uncut between. For the small squares between, put the thread 3 times across from corner to corner, then whip a thread over this.

The Lace Stitch.

Work the lace stitch in the small squares left after weaving or twisting over the threads between. Put the needle into the next corner, bring it out on the left side of the thread, as in buttonholing, then put the needle a second time under the loop thus formed, put stitches in the same way in the next two corners, then slip the needle under the thread at the first corner, turn, put the needle alternately over and under the other loops, pulling the loops together in the centre while working, put the needle twice over the first thread, and continue to weave the threads for the next square.

These designs have been worked

Turned-over Ribbon Border.

with white on a deep cream canvas, which is very effective and useful for a room where an all white cloth is not so appropriate. For instance, in a dining-room papered in yellow, buff, or tan, a white sideboard cloth would not look so well as a full cream cloth. The possibilities of white work on a cream foundation are not sufficiently realized by the average worker. There is no reason why white canvas should not be used, however, if an all-white cloth is required.

These patterns are equally suitable for a sideboard cloth or nightdress case, or indeed for almost any purpose where Hardanger work can be used. They would look well if worked in strips to apply to a blouse, or a deep sailor collar.

The hemstitching on these cloths is done with the threads that have been drawn out.

Books for Little Girls

EDITED BY FLORA KLICKMANN.

Has your little girl a copy of "The Little Girl's Sewing Book?" It is unlike any other needlework book that has ever been published, and it is overflowing with pictures and little poems, just the sort that a child enjoys. While the little girl is making playthings, she is unknowingly learning valuable lessons. "The Little Girl's Knitting and Crochet Book" is a companion volume to "The Little Girl's Sewing Book," and contains instructions for making many pretty articles—for Dollie and for Baby, for Mother and for Auntie—just easy, attractive, and yet useful things that a small girl will love to knit or crochet.

A Simple Corner.

For this, use "Star Sylko" No. 5 for the outline work; No. 8 for lace stitches and darning.

The outlines of this design are worked in satin stitch over 4 threads. After the hem-stitching is finished start the Hardanger work with the corner diamond 9 threads from the drawn threads.

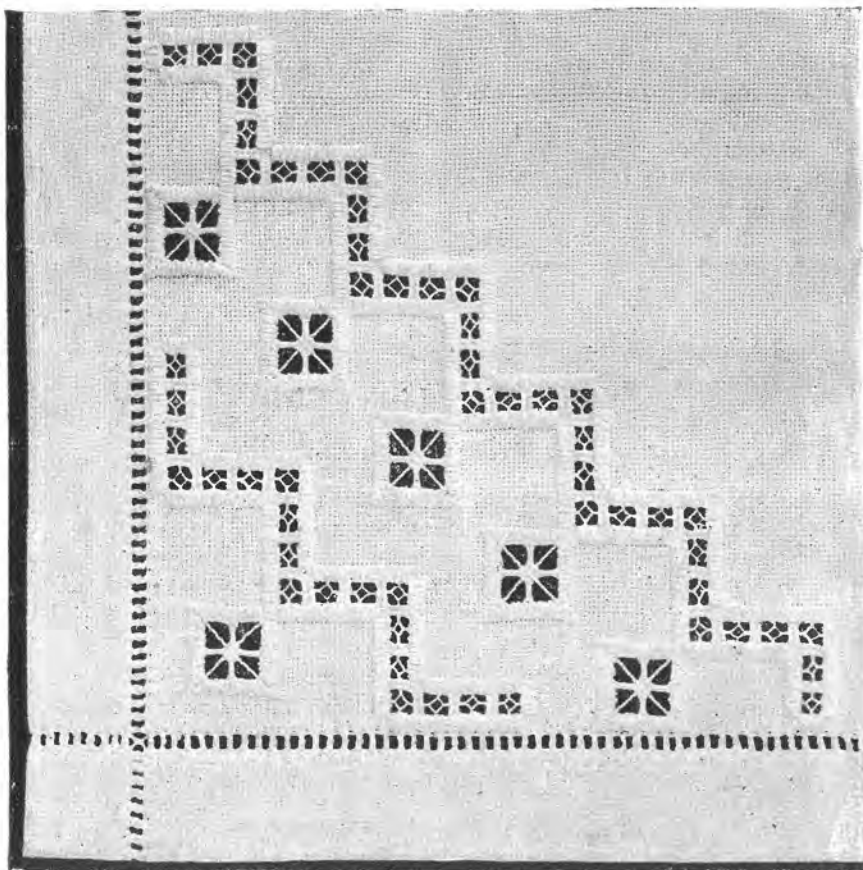
For three corners of diamond work stitches over 3, 2 and 1 thread in succession, then over 1 thread on the cross for the point and over 1, 2 and 3 threads on the other side of corner, continue over 4 threads. The fourth

corner is formed by crossing the two lines of satin stitch.

Work 13 stitches on each side of the diamond (this leaves a square of 12 threads in the centre) and 3 stitches between the two lines in crossing.

Cut 4 threads on each side of the corners, leaving 4 uncut between the corners. Whip over the uncut threads.

* Start at the corner, fasten the thread to the centre, pass over centre, fasten to other side and to the opposite corner. Bring the thread back to first corner by twisting it round



This is a very easy corner to work.

A Hardanger Trimming.

first thread, pass it this time under the centre.* Repeat from * to * for the two other corners.

Work 21 stitches on each side of the narrow open work, the 2nd rows start and finish 8 threads farther on than the rows nearest the edge. Leave 4 threads between the two lines. Cut alternate 4 threads, starting at the points, darn uncut threads, and work lace stitches between, *i. e.*,

1 buttonhole stitch on each side of tiny square while working.

Finish the narrow open work at the sides with 5 satin stitches across.

Leave 12 threads between these 5 stitches and the first diamond of the next row; the first side of this diamond is worked next the drawn-thread work, leaving only the 1 thread over which the 2nd row of drawn-thread work is done.

Hardanger Blouse Trimming.

This pattern can be easily copied as it contains only the simplest of Hardanger stitches.

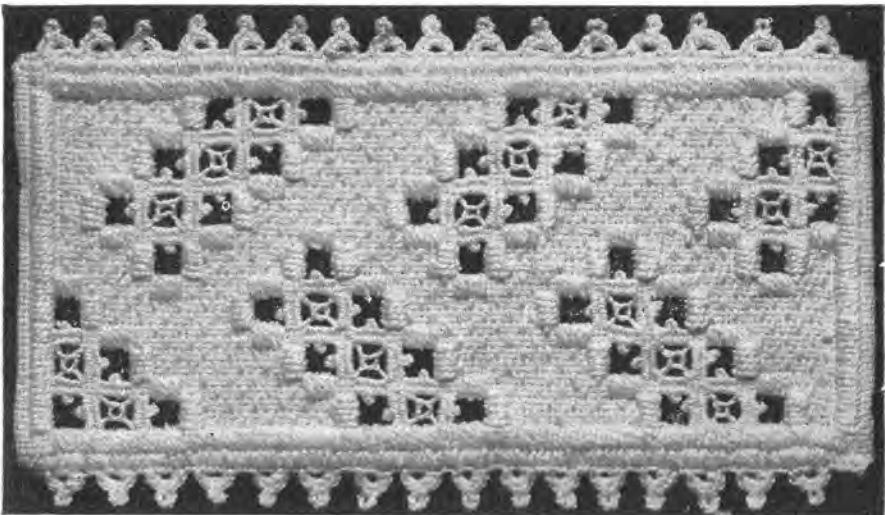
It makes the counting easier to run a piece of cotton over and under 4 threads of the linen for the size required. This also serves as a test of the accuracy of the work; a thread is so easily missed and then the outlines have to be done again.

After the outlines of the pattern are finished, run a thread under and over 2 threads across the linen between, miss 2 threads and repeat,

starting the thread *over* this time. The satin stitch around is worked over 4 threads.

The lace stitch is done, when the 4 sides are finished, by working a buttonhole stitch into the 4 corners; then overcast each stitch, pulling the thread rather tightly.

Turn the linen in, leaving 2 threads beyond the satin stitch, over this work d c, making the loops long enough to cover the linen edge. 6 d c, 5 ch, sl st back into 4th stitch, into loop work 5 d c, 1 picot, 5 d c.



Cross-Stitch Foliage, Fruit and Flowers

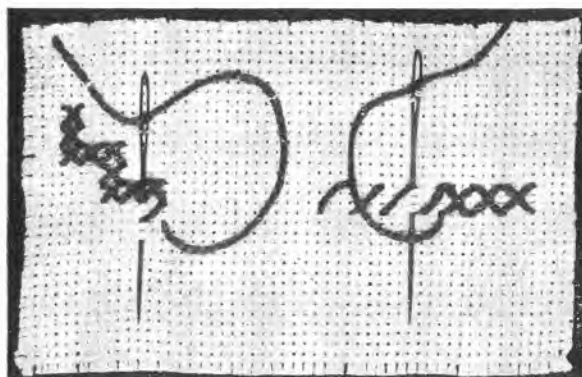
Cross-stitch Embroidery.

Cross-stitch Embroidery is one of the simplest and most effective kinds of needlework. To ensure a smooth and regular appearance, however, it needs to be worked in the right way.

The work is usually done on canvas, but it can be worked on any fabric that has a regular square weave, provided the threads are coarse enough to be counted.

The most usual materials are Hardanger, Java, Cross-stitch, Penelope or Congress Canvas, but the material used would naturally depend on the purpose for which the work is wanted. If a cross-stitch canvas is used, the stitches are simply worked into every hole, but when one of the finer canvases, such as Hardanger, is employed, the work is done over two or three threads of the canvas.

For working cross-stitch on canvas, a blunt crewel needle is the best to use, as it is not so apt to pierce



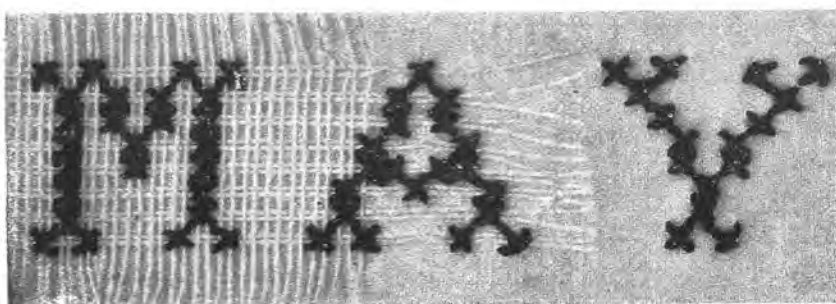
This shows how the cross-stitches are worked, each stitch being taken over two threads of material.

A row of crosses being worked. In this case each stitch is taken over three threads of material.

the threads of the canvas as is a pointed needle.

The method of working is as follows:—Supposing the idea is to work over two threads of the canvas, the square of canvas occupied by each cross-stitch will contain nine holes. Bring the needle up at the bottom left hole, pass it down at the top right hole up again at the bottom right hole, and down at the top left hole.

This completes the cross-stitch and the needle should then be brought



This shows how to pull the Canvas away after the Cross-stitch is done when working over Penelope Canvas on plain material.

Cross-Stitch Embroidery.

up in position to start the next stitch. This is shown in the first illustration, the crosses being worked over two threads of the canvas. The stitches are diagonal on the right side and vertical on the wrong side of the canvas.

Where several crosses are to be worked in a row, it is more satisfactory to work the stitches in one direction across the row, and then go back, putting in the top stitches to complete the crosses. This is a more rapid method of working than making each cross-stitch separately, and it gives a more even appearance to the work, which is the main thing to be considered.

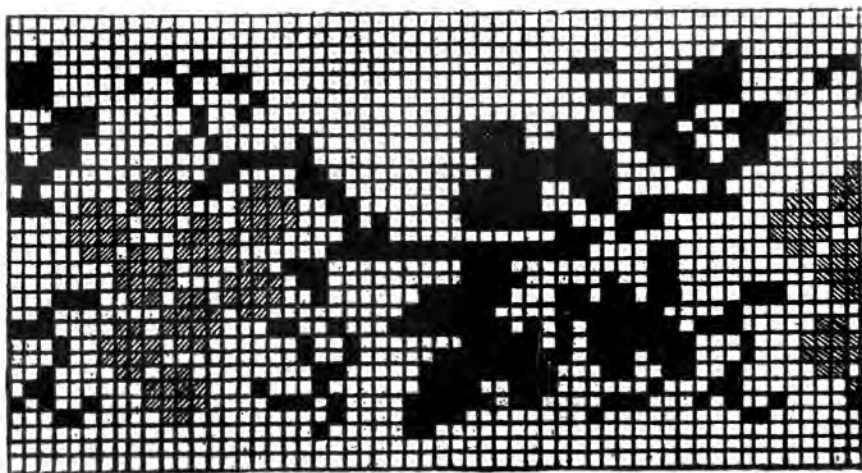
The second illustration shows a row of crosses being worked in this way. Here the stitches are taken over three threads of the canvas, resulting in larger crosses. In any case all the top stitches should always be worked in the same direction to give a uniform appearance.

It may be that it is required to work a cross-stitch pattern on a material that has not an even weave, and in which it is impossible to

count the threads. In that case, Penelope canvas should be tacked on to the material, and the design worked over the canvas. A blunt needle is no use here, of course, as the pattern must be worked right through to the underneath material, and the stitches must not catch in the canvas at all. After the design is worked the canvas is pulled away thread by thread, as shown in the illustration.

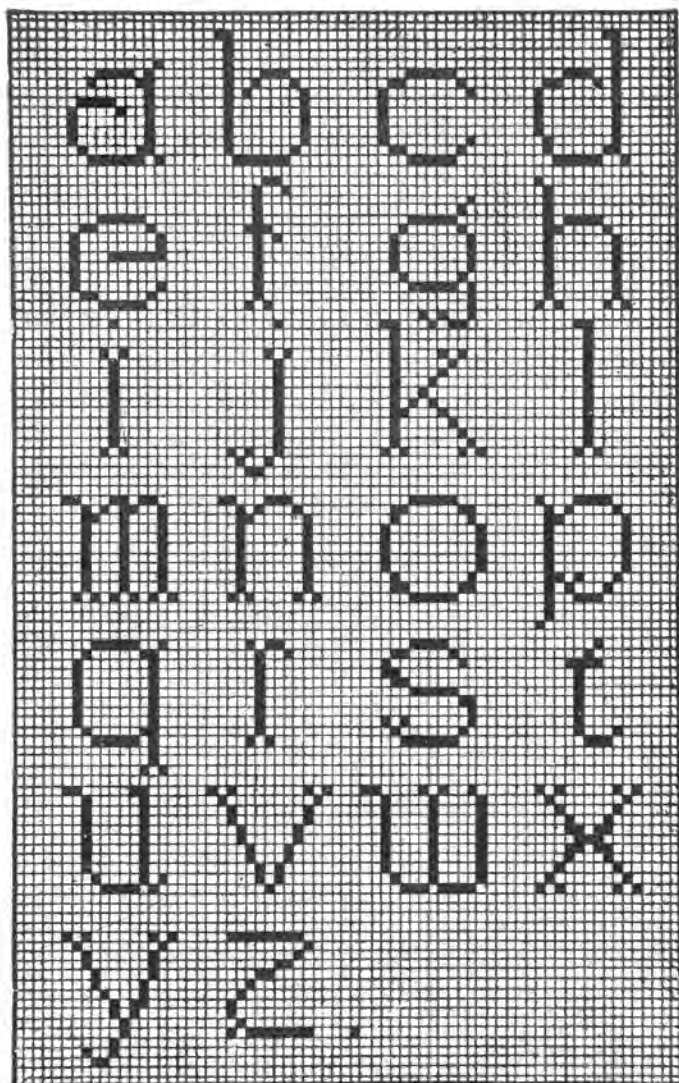
Where you get a figure that is repeated several times, find out the best way of working it, and stick to it. By the best way is meant that method which gives the neatest and most even effect, allows of quick working, and does not waste the thread. This last is an important point. It is better to finish off neatly at the back, and start again, than to carry threads for long distances across the back of the work. Cross-stitch 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.

This is a test of good work.



A DIAGRAM FOR WORKING THE GUAPE VINE PATTERN ON PAGE 70.

Alphabets for Cross-Stitch.



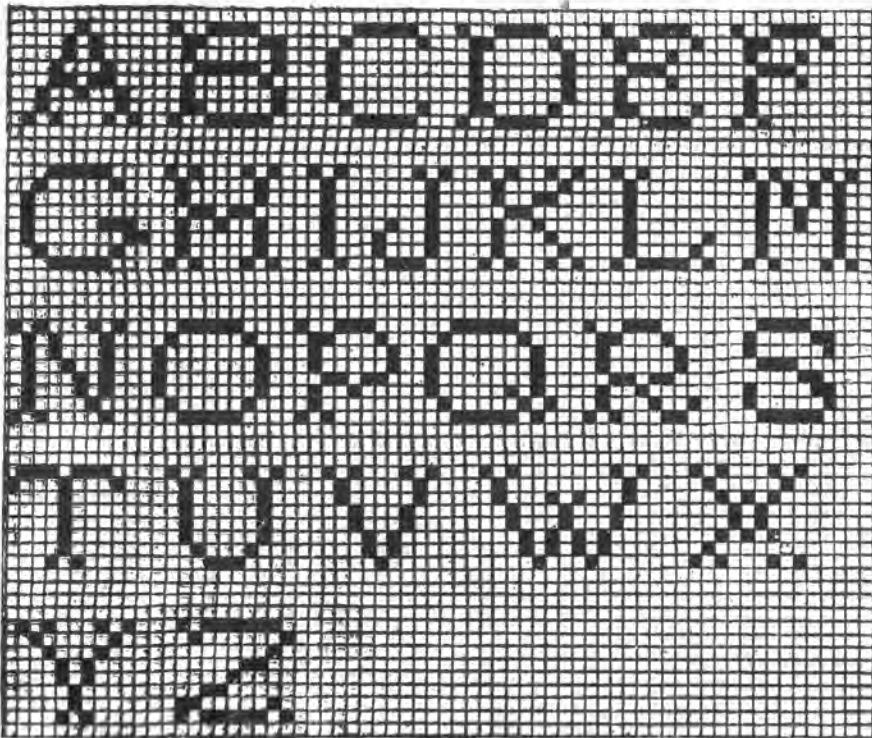
AN ALPHABET FOR CROSS-STITCH.

From this alphabet it will be quite easy to work and combine the letters for cross-stitch in any way desired

**Cross-Stitch
Embroidery.**



AN OLD-ENGLISH ALPHABET FOR CROSS-STITCH.

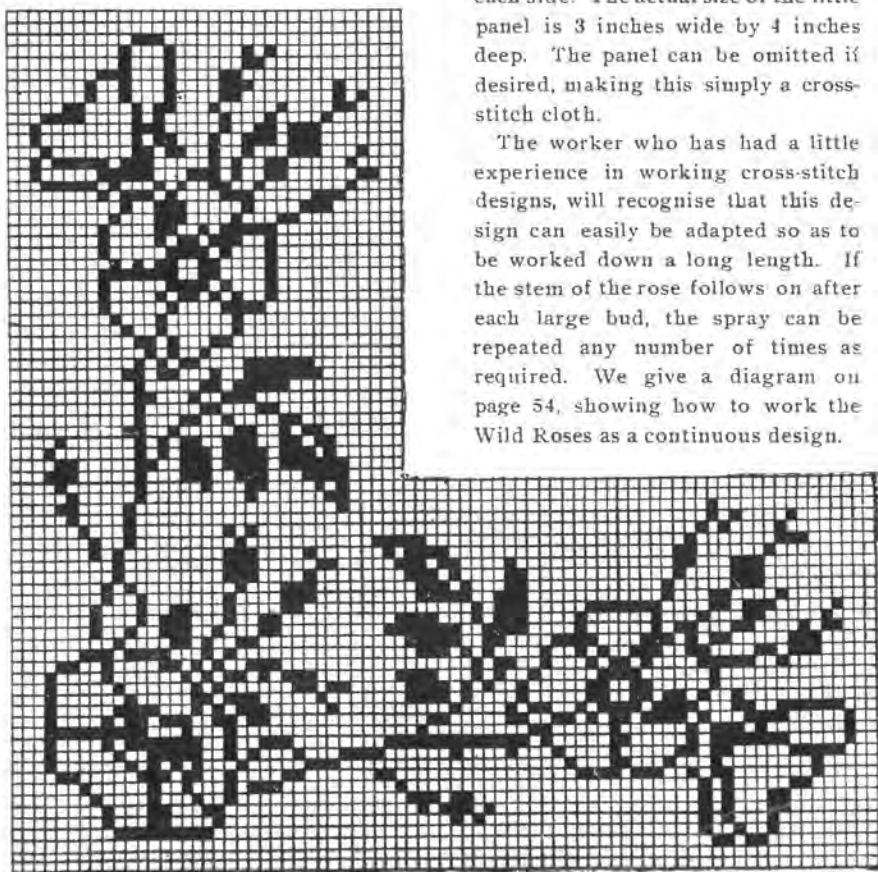


CAPITAL LETTERS FOR CROSS-STITCH.

A Wild Rose Tablecloth.

A Rose Room sounds just right, and offers glorious possibilities in the way of decoration. The girl who is planning such a room will want a real rose tablecloth. Here it is! Isn't it pretty enough to make you start a Rose Room just for the sake of having the cloth in it. The picture gives no adequate idea of the beauty of colour. And it is so easily made, too.

The wild rose corners are in cross-stitch, and in each side of the cloth is let in a little rosebud panel in filet crochet.



A DIAGRAM FOR WORKING THE WILD ROSES ON THE CLOTH.

The cloth measures 30 inches square when finished. It is of fine white Hardanger canvas, with a deep hem-stitched hem.

The cross-stitch corners are worked with Peri-Lusta "Pearl Knit," size 5. Shade No. 213 has been used for the roses, and shade No. 414 for the leaves and stems. The stitches are worked over three threads of the canvas, and the result is a rather bold effect.

A diagram for working the rose spray is shown, also on page 54 there is a diagram for working the little filet crochet rosebud that is let in at each side. The actual size of the little panel is 3 inches wide by 4 inches deep. The panel can be omitted if desired, making this simply a cross-stitch cloth.

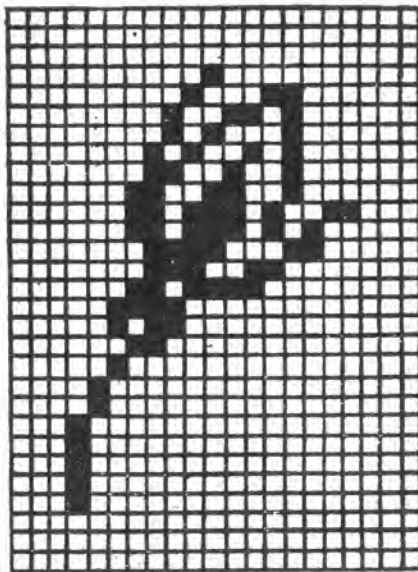
The worker who has had a little experience in working cross-stitch designs, will recognise that this design can easily be adapted so as to be worked down a long length. If the stem of the rose follows on after each large bud, the spray can be repeated any number of times as required. We give a diagram on page 54, showing how to work the Wild Roses as a continuous design.

Cross-Stitch Embroidery.

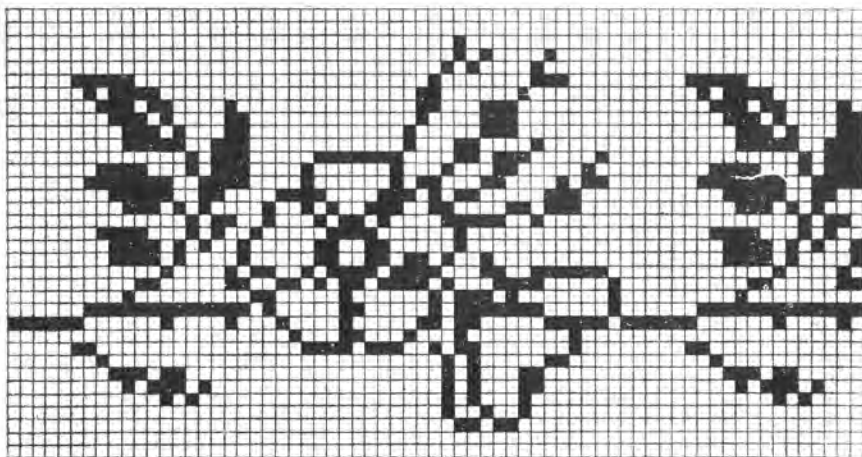
Worked in Tenax embroidery silk on white satin this makes a beautiful table centre.

The method of working the filet crochet pattern from a diagram of squares, will be familiar to all who do crochet. Beginners who would like to start crochet, will find full instructions in "The Craft of the Crochet Hook," by Flora Klickmann, which is published uniform with this book.

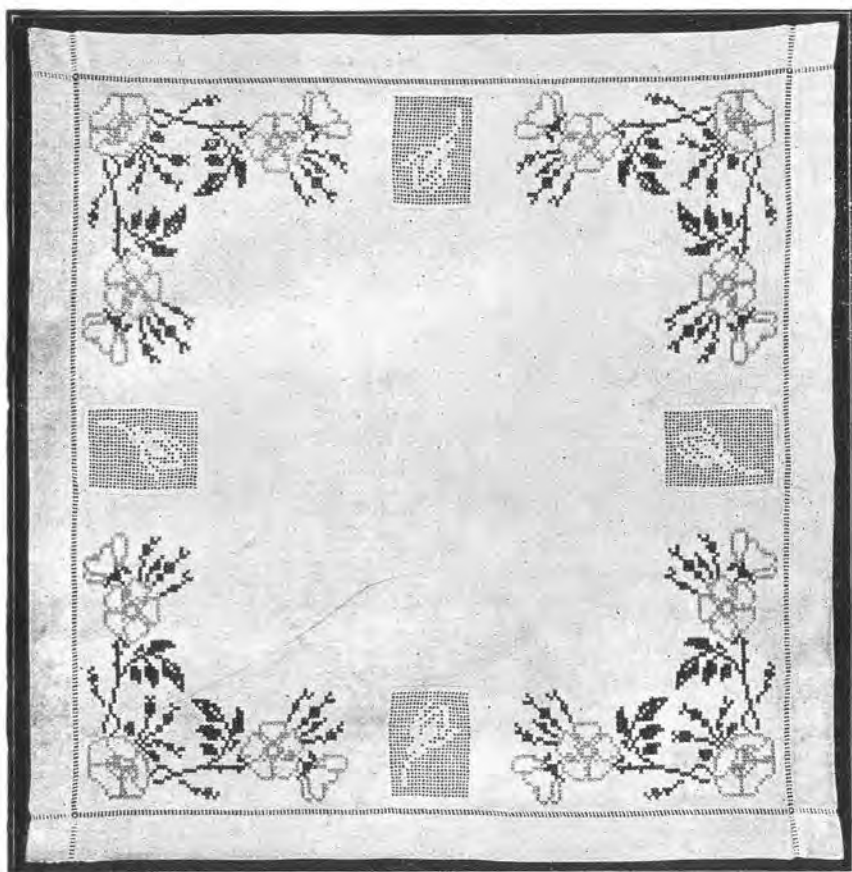
Another very pretty way to use the single rosebud is to work it in cross-stitch at intervals all over a cushion or cloth or curtain. If the cloth is a fairly large one, it could then be bordered with the wild rose design, worked all round without the crochet panels.



A DIAGRAM FOR WORKING THE CROCHET ROSEBUD PANEL IN THE CLOTH.

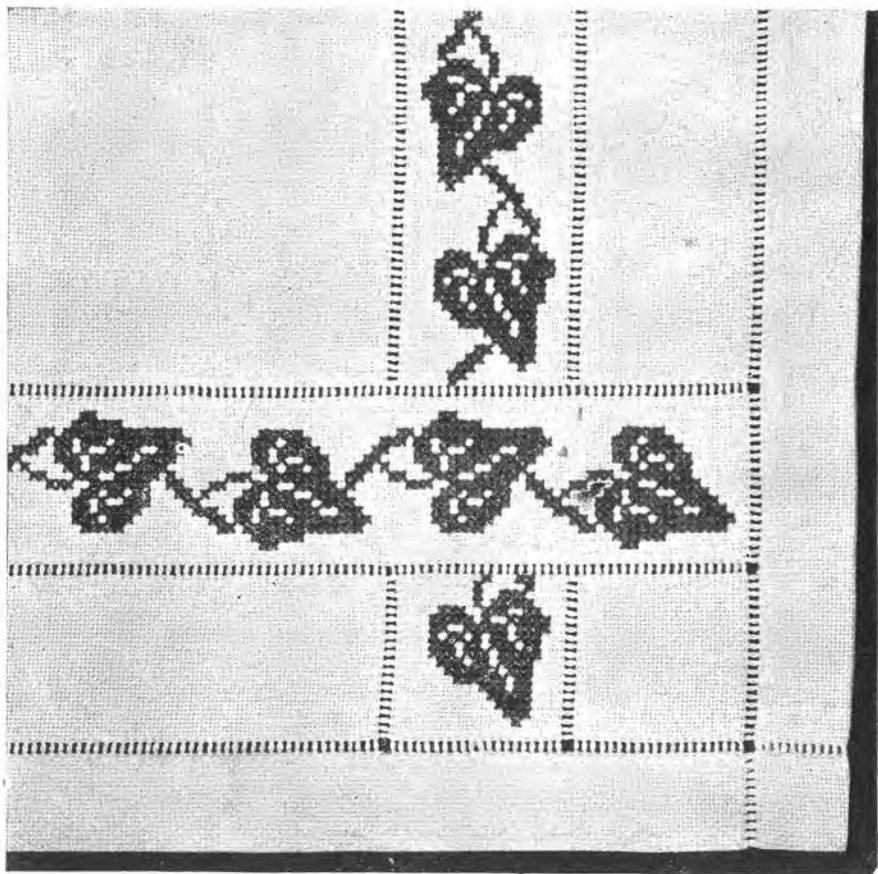


SHOWING HOW TO CONNECT THE WILD ROSE SPRAYS FOR A CONTINUOUS DESIGN.



A WILD ROSE CLOTH.

The Roses are worked in pink, with stems and leaves in green.
The filet crochet insets are a novel feature.



A NOVEL ARRANGEMENT OF CROSS STITCH FOR
THE CORNER OF A CLOTH.