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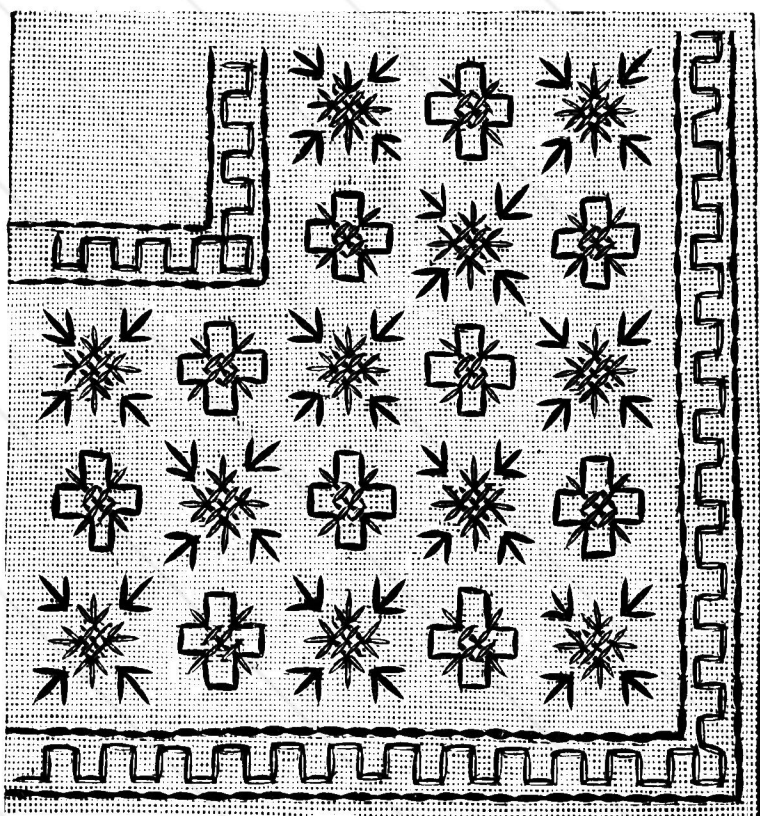
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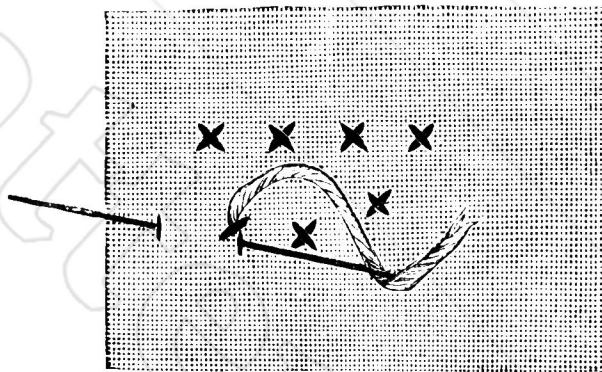
70
ILLUSTRATIONS.

CROSS-STITCH.

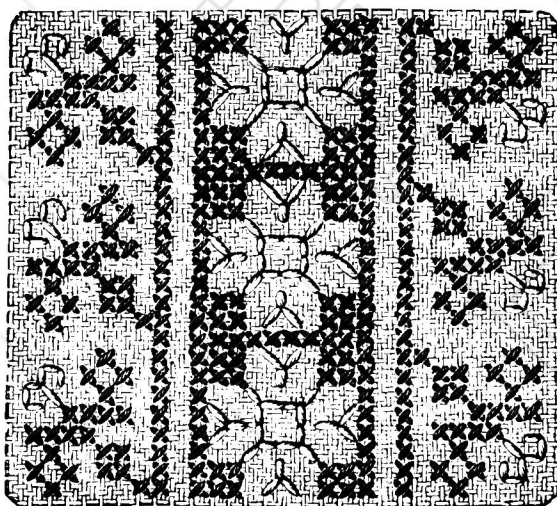
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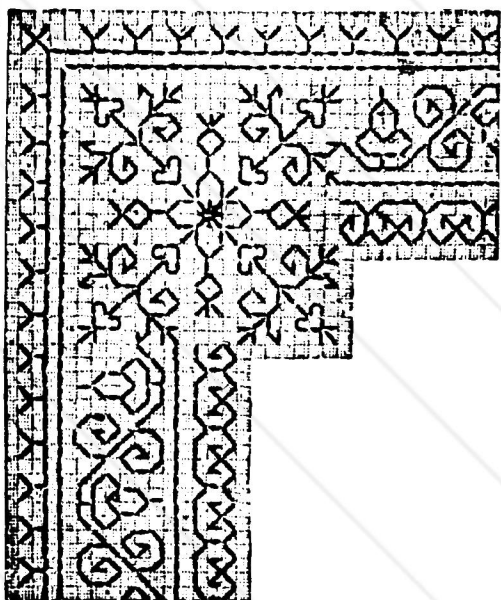
Border for Table-Cloth.



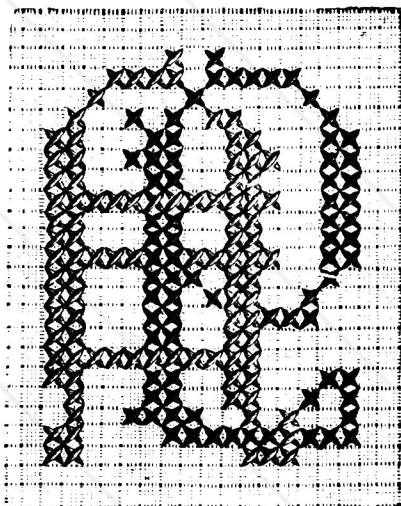
Manner of Working Cross-Stitch.



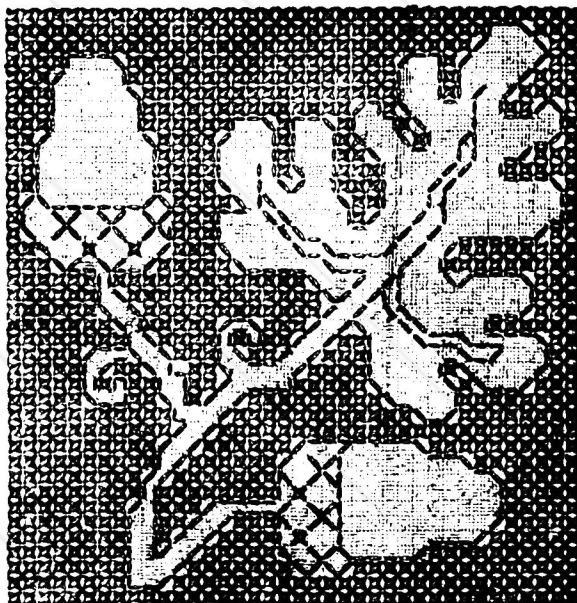
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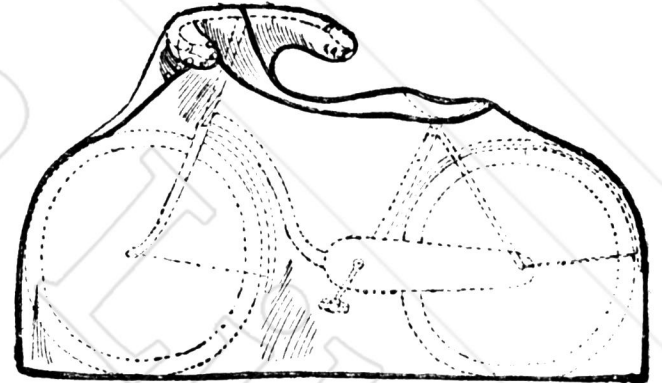
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CROSS-STITCH EMBROIDERY.

Cross-stitch work has now become so universal that we feel sure a book can well be devoted to this quickly executed and attractive decoration, for mats, antimacassars, bags, quilts, covers, valances, &c., are now to be had in cloth, canvas, &c., ready for adorning with cross-stitch in silk, wool, or cloth. Cross-stitch, which originated from Russia and Germany, where it is much employed for all household linen, as it washes and wears so well, was originally worked over canvas, tacked on to the material to be decorated, and when the design was finished the canvas threads were carefully pulled away, thus leaving the design on the materials; but this is now entirely superseded by the beautiful German linens woven in all widths and colours, and in many fanciful designs suited to every purpose of decoration. There are also various coloured felts so useful for tablecloths, piano-covers, mats, curtain borders, antimacassars, and many other purposes, arranged with perforated designs ready for cross-stitch decoration; and this reminds me of the New Machine Perforated Batswing Cloth, introduced by Messrs. Briggs, of Manchester, in numerous designs, and all the most fashionable colours. This most useful cloth being perforated by machinery in numerous artistic designs, quite obviates the tedious task of counting stitches, and it will be found far superior to that perforated by hand, which, not being done with such precision, gives unevenness and irregularity to the working.

Antimacassars, cosies, footstools, slippers, mantel borders, &c., can all be had; and while being a pleasant and easy work, cross-stitch is exceedingly durable, and always ornamental now that such lovely silks and cottons can be had. Hitherto red and blue were the principal colours used, but now most lovely shades can be had for this very fashionable and useful needlework. For decorating such articles as will permit of washing, Meig's Ingrain cottons, size 18, should be used, as they wear so beautifully, work so evenly, and always retain their brightness; but for articles to be sent to the cleaner's, silks or filosselles work up well, and they may be used for either cotton or woollen goods.

Cross-stitch is so extremely simple of execution that little instruction or practice is needed to do this work, the great thing being to cross all stitches one way and evenly, which can easily be managed with the lovely canvas materials now sold. These present quite a check or canvas-like surface of tiny squares, which have to be decorated with cross-stitch worked just as one does the ordinary Berlin wool stitch, or perforated cardboard work.

ILLUSTRATION 1 shows the manner of executing this most simple work which is done as follows: From the left-hand corner of one of the squares bring up the needle and cotton, then in a slanting direction, that is taking it across the square to the top of the right-hand side, you pass the needle down, this forming the first or under part of the stitch. Then comes the upper stitch, which gives it the form of a cross, from which it takes its

name, which you do thus: Bring the needle up the top left-hand corner of the square, and pass it down through the right-hand corner, when you will have formed the complete stitch, and this, through being repeated in designs and various coloured cottons, forms most attractive and quickly executed decorations for nearly everything.

In doing cross-stitch, each stitch can be at once perfected, as above described, or some prefer to do all the under stitches first, then cross afterwards.

Holbein stitch, also called Italian or outline stitch, is often used in conjunction with cross-stitch, and is very useful for outlining a pattern.

ILLUSTRATIONS 21, 23, and 44 show exactly how Holbein stitch is used, and it must be worked with great regularity, and both sides are exactly alike.

All stitches must be perfectly horizontal and of equal length, and work in short stitches in satin stitch, and so arrange them that the outline be covered in straight lines, all of which must meet or join perfectly, turning if required at the end of each stitch.

Holbein work, which really dates from the time of Holbein, is most decorative and useful for tablecloths, towels, dresses, &c., worked in ingrain cottons, or for richer materials silks are used. Particularly useful for decorating children's dresses, &c., is cross-stitch, and every day makes it more and more fashionable, besides bringing us many pretty things to be further adorned with this fashionable needlework.

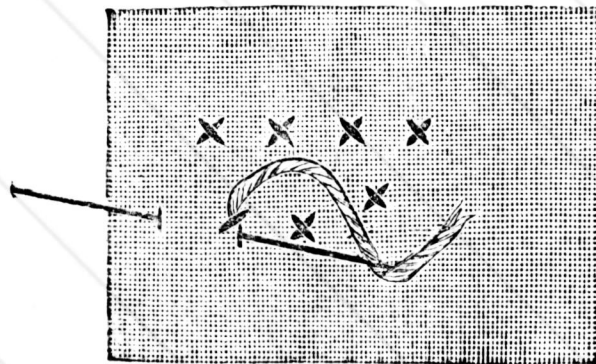
Cross-stitch is now worked in much greater variety than it originally was in Germany, and according to the purpose it is to be applied so can it be varied.

For quilts, and all such large articles, you can take four sections or squares of the canvas-like ground instead of one, and thus you get a bolder and more quickly executed design, for which you would use a coarse knitting cotton in deep red, blue, or brown. Red and navy blue cottons always form a happy combination, while

two shades of brown, two of blue, and a good red can be used with good effect. A little care and taste in the selection of the colours are as necessary in this simple work as in everything else, while the article to be decorated or the room it is to adorn must also form a guide.

There are so many pretty articles now to be had in white, brown, blue, pink, and various cream canvas and linen materials, arranged as antimacassars, nightdress cases, toilet mats, 5 o'clock tea cloths, sideboard and tray cloths, &c., for decorating with cross-stitch, and they are to be had in so many designs so as to meet all whims and fancies of the worker.

Some articles have alternate canvas and solid linen squares, diamonds, bands, &c., the canvas being for the cross-stitch, while others are entirely of fancy linen with just a band and centre for working the monogram, &c.; then such pretty coloured linen canvases can be had by the yard, and these are so useful for cutting into various width bands for antimacassars, &c., for cross-stitch embroidery suits every purpose, and especially is it to be recommended for household decoration.

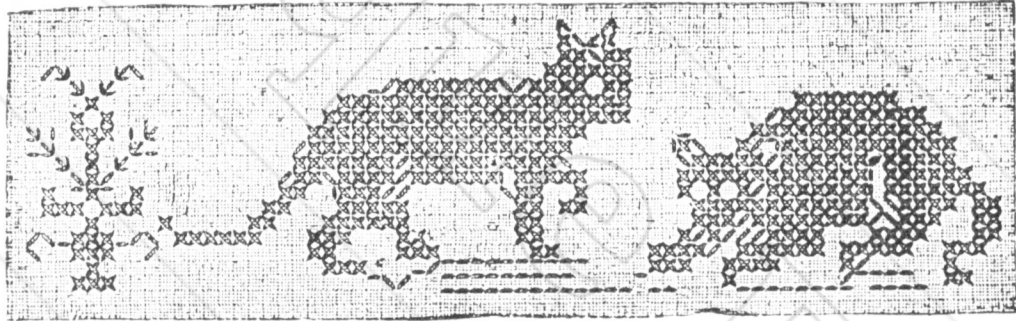


1.—The Manner of Working Cross-Stitch.

WELDON'S PRACTICAL CROSS-STITCH.

Coloured canvas is most useful for mantel valances, brackets, bookcovers, &c., worked in coloured cottons to match the room, while it is most durable work for children's dresses worked in blue or red cottons. Almost any design can be done in cross-stitch, while the same design worked in different colours and in different materials often presents quite another effect.

For quilts, cream and ecru linen canvas of double width is to be had, and this decorated with a bold design worked in coarse red and blue knitting cotton, taking four squares to each stitch, is very artistic and most durable. The centre of the quilt can have a monogram worked in one or two colours, or a pretty star, diamond, &c., would look well.



No. 2.—Border in Cross-Stitch

A quilt ornamented with a deep border worked in red and blue could have a powdering of butterflies, birds, or cupids, worked in the two colours.

Antimacassars ornamented with butterflies, or tiny birds worked in various bright coloured cottons or silks, always gain admiration, while interlaced rings in shades of green, red, pale blue, and brown, or faded leaves worked in reds and greens, are pretty for all purposes. French knots and the vein-like lines on the wings of butterflies can be done with a different shade of cotton to the cross-stitch foundation.

ILLUSTRATION 29 shows leaves and acorns formed by filling in the canvas to form the design, while Illustration 39 shows exactly the reverse, since the leaves are filled in to form the design.

ILLUSTRATION 14 shows a really attractive design for two or more colours, forming a useful decoration for bordering purposes, or for antimacassars, bands, &c. The centre could even be used alone, as well as the border, which would form a quickly worked and pretty vandyke pattern for children's dresses. Our design is executed in two shades of brown, two of blue, and one red cotton, taking four squares for each stitch, using coarse cotton.

The centre pattern is worked with the centre of light brown, commencing with two stitches, then eight sets of three stitches, finishing with two. This is encircled with a moderately dark brown cotton, the outer stitches being in red cotton.

The vandyke border on either side is worked with light blue, dark blue, and red. The diamonds on either side of the vandyke are made with four stitches to each side in dark blue, and have a cross of five stitches in the centre in light blue, then either side of the vandyke is in dark blue, centred with two rows of red, another row of red being carried outside the vandyke as a finish. This design measures $7\frac{1}{2}$ inches wide, or if only one square be taken to the stitch, it would be but half the width.

ILLUSTRATIONS 15, 54, and 55 give effective and quickly worked insertions, so useful for decorating children's dresses, antimacassars, mats, and every other purpose; the different stitches for each shade of cotton being clearly defined, or all one colour can be employed.

ILLUSTRATION 17 represents a handsome design to be used as a border, band, or an entire fill-in pattern, the design being formed with Italian or outline stitch in black, with the entire groundwork filled in with cross-stitch in a bright yellow or any other shade of cotton, taking four squares to each stitch. This worked on cloth would make serviceable stool covers, as it is so bold and quickly executed.

ILLUSTRATION 21 serves two purposes, for used in its entirety it forms an eleven-inch design for mantle borders, quilts, and large pieces of work. Then simply the insertion can be worked as a border or bands for any purpose desired, and it would measure $3\frac{1}{2}$ inches wide. The greater part of the design is worked in Italian stitch, taking four squares to each stitch, blue knitting cotton being employed, and the close squares or dots in the large spray are done by first closing in a square of four, then working a cross-stitch from point to point, thus giving a kind of solid raised spot. The narrow insertion on either side of the deep band is worked in faded green and red cotton alternately, that is, every other pattern of nine cross-stitches are in red and then green.

ILLUSTRATION 22 represents a star filling in pattern, or all over design, suitable for any purpose, taking one or four squares to the stitch. Two colours are employed for the pattern, which can easily be followed by the clear illustration. The border is quickly worked, and very

effective, and can be used for dresses, aprons, bibs, towels, and other articles.

ILLUSTRATION 23 is a particularly effective and quickly executed design for any two shades of cotton desired, blue and red always forming an attractive bordering for tea cloths or sideboard cloths as well as towels and such articles as are required to be washed.

The lighter stitches show where red cotton should be employed, and the darker stitches are made with blue cotton, worked principally in Italian stitch. It measures $3\frac{1}{2}$ inches when worked. The centre of the red stars and the blue crosses consists of four cross-stitches each worked over one square of the canvas.

ILLUSTRATION 24 represents a bold design for large pieces of work, using one, two, or more shades of cotton as fancy may dictate. The design takes one square to each stitch, or four squares worked with knitting cotton would naturally make a larger and more effective piece of work. The branches of the upper part would look well in blue with the rest in red, while the narrow edge and slanting band in the border could be red, filling in the other stitches with blue.

ILLUSTRATION 25 represents a plush pillow ornamented with two bands of cross-stitch embroidery, worked on fine canvas. Any design one may desire can be introduced thus, and the border of Illustration 24, as well as just the diamonds of No. 32, or the pretty floral design 58, would be suitable.

ILLUSTRATIONS 2 to 6, and 38, show fancy borders which serve for any purpose. They can be worked in one, two, or more shades of cotton or silk, taking one or four squares of the canvas to each stitch, according to the purpose the design is intended. Naturally when four squares are taken to each stitch the design comes out very bold, and is suited to quilts, mantel borders, sofa covers, and such large articles.

ILLUSTRATIONS 7a and 8 represent effective insertions and borders worked in two or three colours, as clearly shown in the engravings. Two stitches are employed, cross-stitch forming the greater portion of the designs, with the small cross, and outlining to the diamonds done in Leviathan stitch, worked thus: Take four squares to each stitch, and first do a cross-stitch, then bring the needle up one of the between holes, and make a long cross-stitch

which will fill in the holes between the cross, then repeat from side to side, thus making like a Maltese cross over a cross-stitch. The illustrations clearly define the stitches for each shade of cotton.

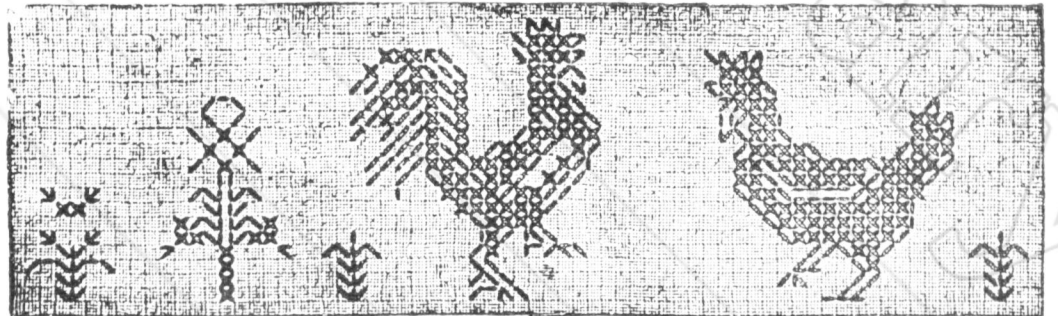
ILLUSTRATION 9 shows a tea cloth decorated with Italian or outline stitch, the full-size working design of which is shown by Illustration 10. Two coloured cottons are employed, and the pattern can be easily copied. Drawn-work ornaments this design, the inferior edge having stars worked in Leviathan stitch as shown by Illustration 8, finished with a fringe.

ILLUSTRATION 29 shows a leaf and two acorns worked in Italian stitch, the

entire groundwork being filled in with cross-stitch.

ILLUSTRATION 30, cross-stitch centre, has just a few Italian stitches introduced, and the canvas ground is so clearly given that no difficulty can possibly be experienced in copying this design, which is useful for centres of mats, &c.

ILLUSTRATION 31 is also very clearly engraved, and consists of a pretty floral design for its border, the leaves of which would look well worked in three shades of green, with the berries in deep red; the border and



No. 4.—Border for Towels, etc.

centre also being in red, with the tiny crosses and dots filled in in green.

ILLUSTRATIONS 32 and 33 give a handsome tea cloth border and full working design, which is carried out in Italian stitch, worked in two colours. So clearly can the stitches be counted from the engraving that little directions will be necessary. A drawn-work border is arranged on either side of the embroidery, then the cloth finished with a coarse lace.

ILLUSTRATIONS 34 and 36 are very effective and quickly worked designs, finished with simple borders, which will be found handy for many purposes.

ILLUSTRATION 39 will be found so attractive for antimacassars, bands and bordering purposes, if worked in three shades of green, the stem of the leaves being worked in a deep brown, and the border in the darkest shade of green.

ILLUSTRATIONS 40 and 49 are so useful for bordering purposes, and are quickly worked, taking one or four squares to the stitch. Two shades of cotton are employed for the former design, and three shades for No. 49.

ILLUSTRATION 41 shows an effective centre and border for cross-stitch, while ILLUSTRATION 44 shows a border and corner entirely in Italian stitch, with the canvas ground so clearly represented as to enable any one to follow the pattern without the slightest difficulty.

ILLUSTRATION 45 gives an idea how canvas materials can be arranged as antimacassars, ornamented with bands of cross stitch divided by drawn-work. Floral designs always come out so well for antimacassars worked in three shades of pink, and three of faded green, thus representing autumn leaves.

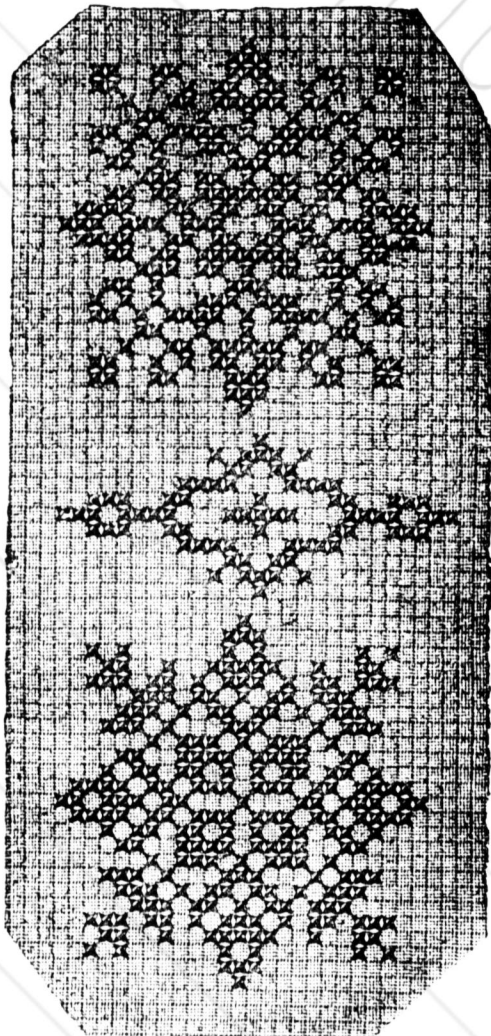
ILLUSTRATION 50 represents a corner and border, the pattern of which is formed by filling in the ground with cross-stitch. All red or any one colour

could be used, or a second colour could well be introduced as a centre to the diamond parts.

ILLUSTRATIONS 51, 52, and 57 represent butterflies, which are so pretty worked in different shades of silk, such as two mauves and yellow, two pinks, and pale blue, brown, gold, and blue, the veins of the wings being long stitches over the cross stitch foundation, while the dots are worked in French knots.

These dotted over antimacassars are particularly pretty.

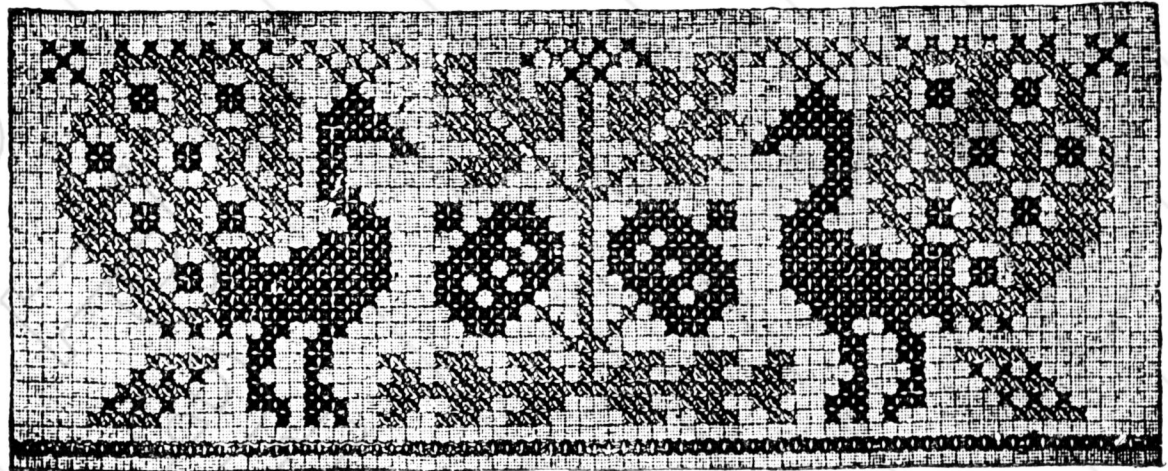
ILLUSTRATION 58, floral border and insertion, has the pattern formed by filling in the ground, and this is useful for all purposes. Our illustrations are so clearly drawn that description of same is really superfluous, as any one can follow the pattern without the slightest difficulty, while the colours of the cottons they employ are of course ruled by each individual fancy.



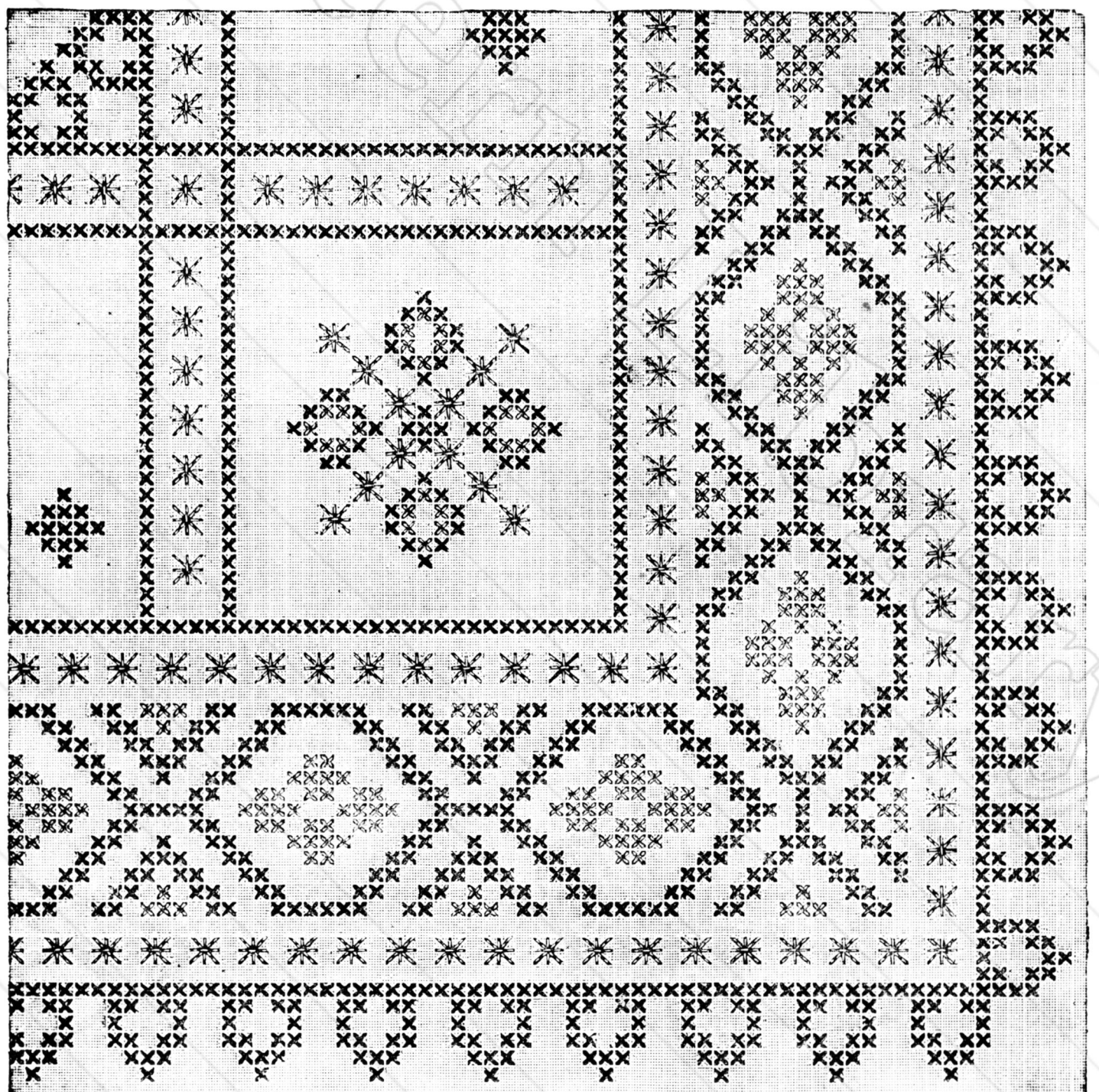
No. 5.—Cross-Stitch Design.



No. 6.—Border or Insertion for Dresses.



No. 7.—Border Worked with Peacocks.



No. 7a.—Handsome Design for Cross-Stitch and Leviathan Stitch.

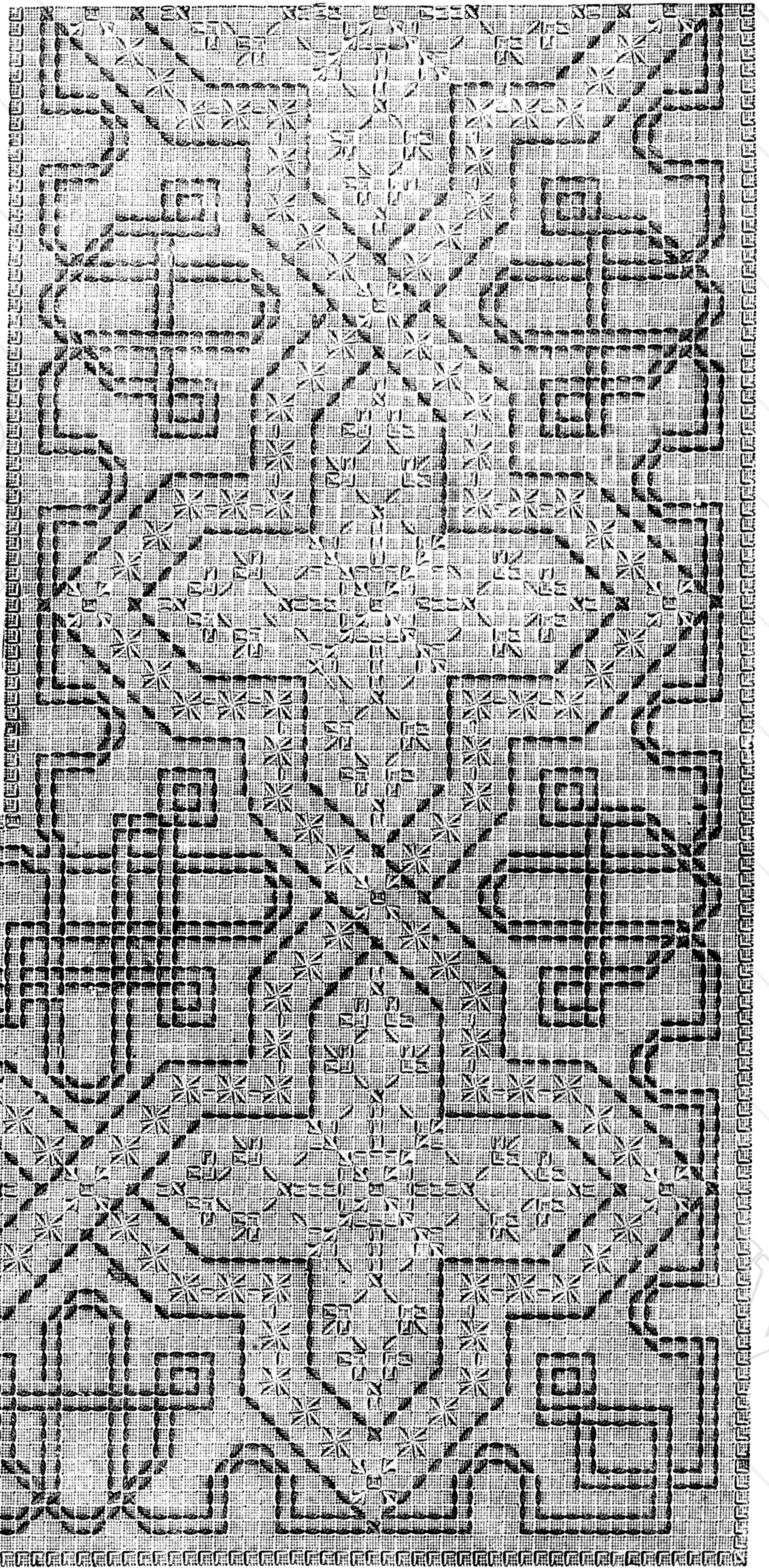
WELDON'S PRACTICAL CROSS-STITCH.



Nos. 8 and 8a.—Handsome Border for Quilts, Table Cloths, etc., and Butterflies for Cross-Stitch.



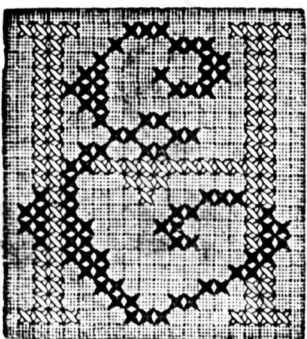
No. 9.—Five O'Clock Tea-Cloth.



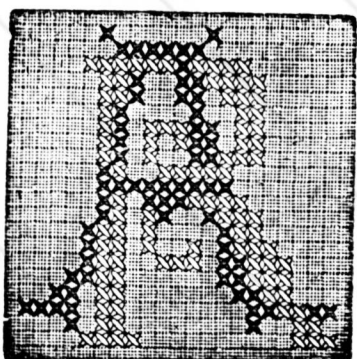
No. 10.—Working Design for No. 9.



No. 11.—Initial M.

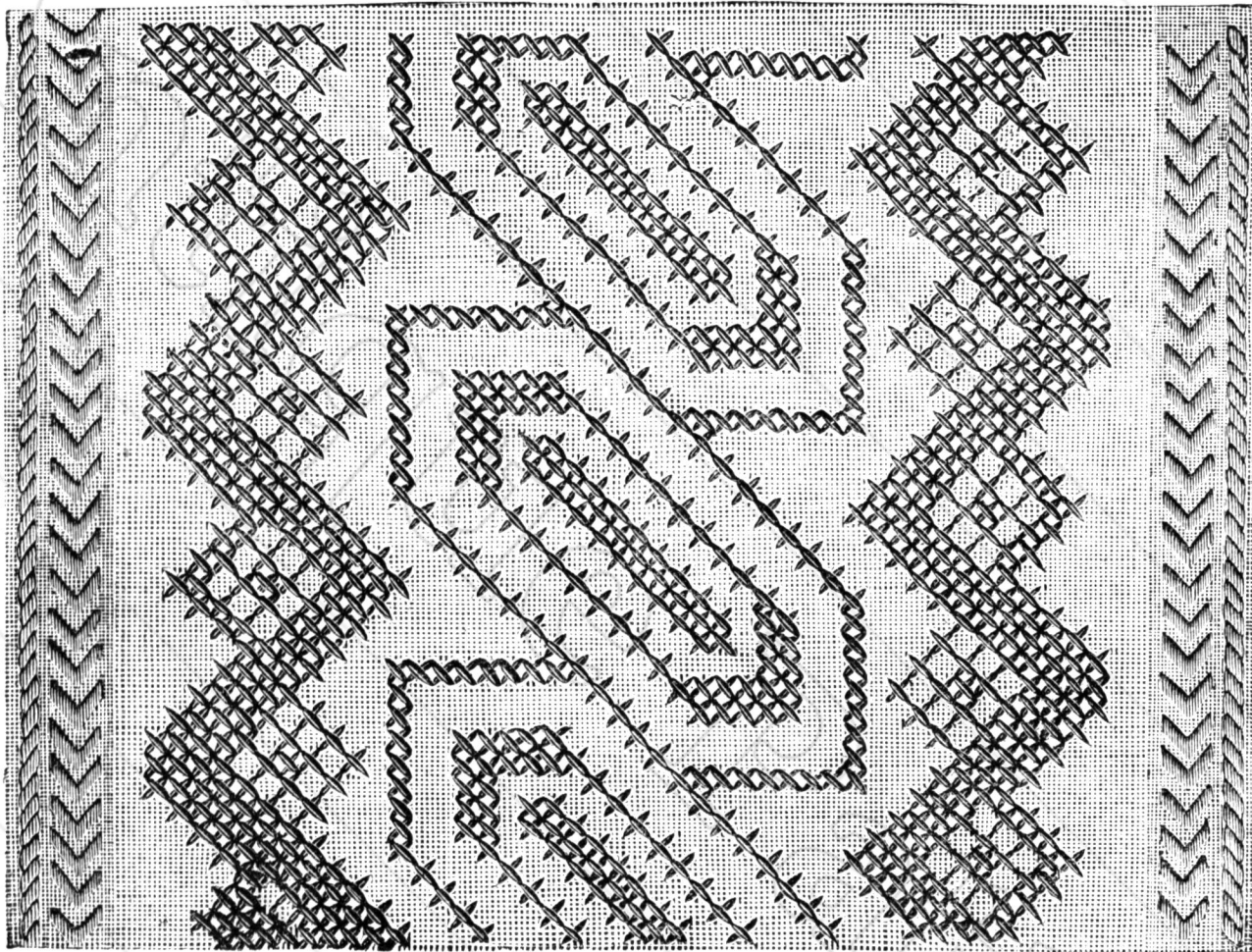


No. 12.—Initials E. H.

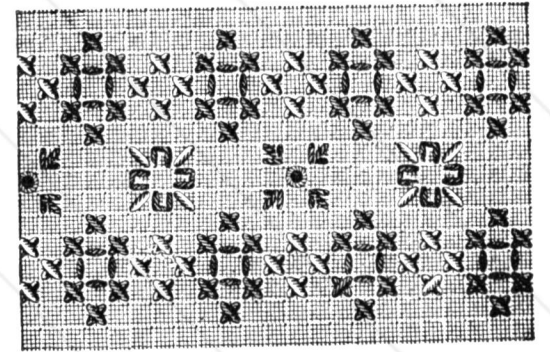


No. 13.—Initials A. R.

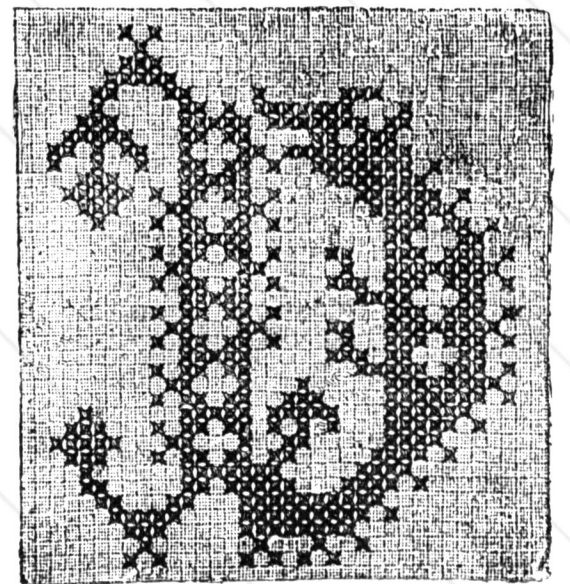
WELDON'S PRACTICAL CROSS-STITCH.



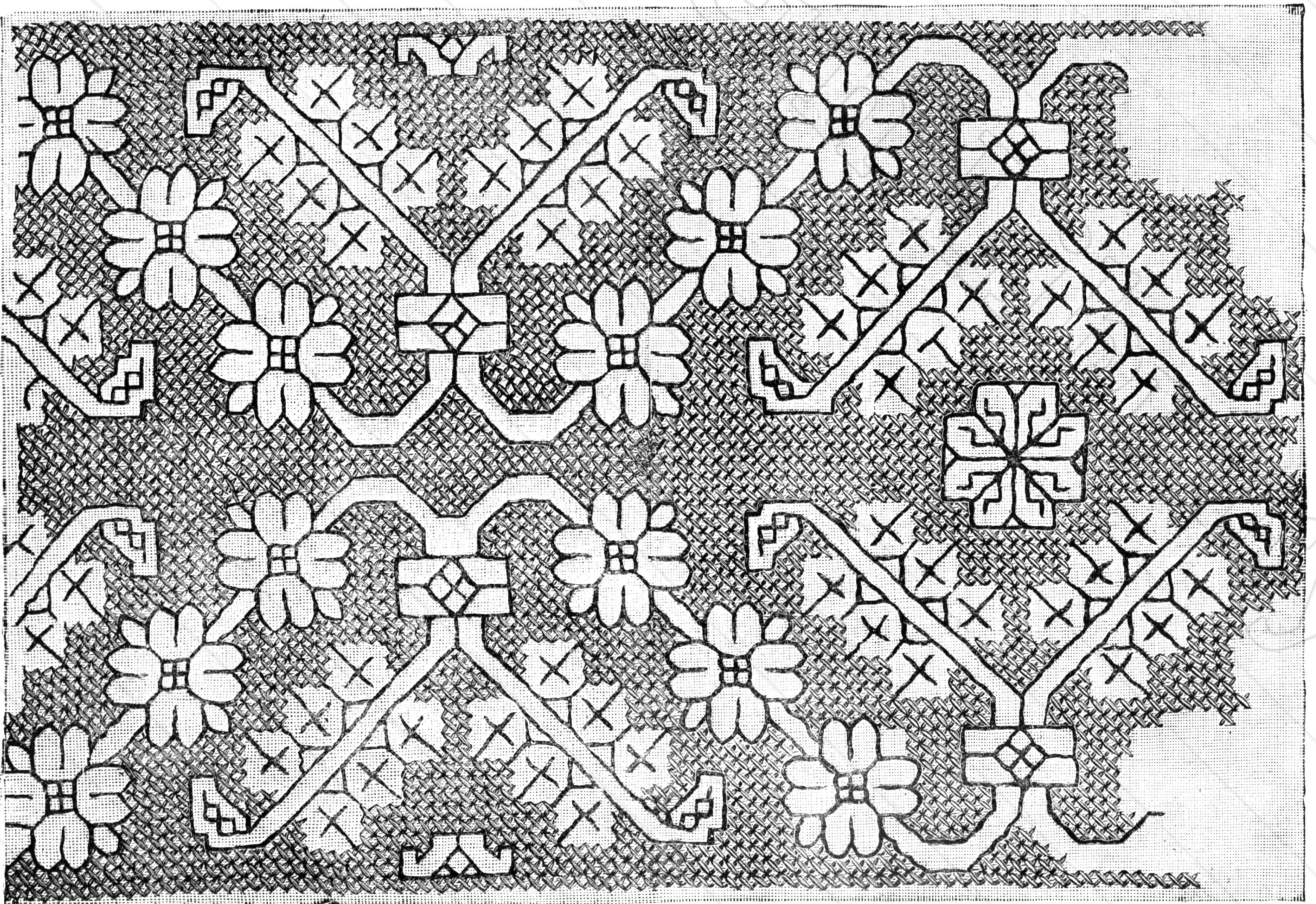
No. 14.—Insertion or Border worked in Five Colours.



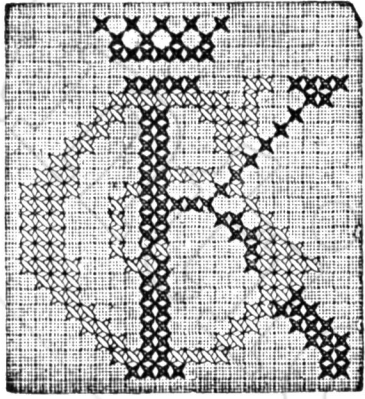
No. 15.—Cross-stitch Insertion.



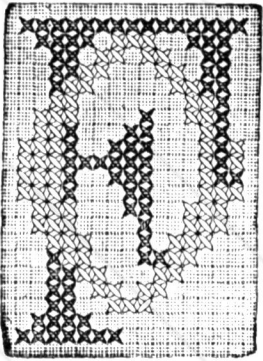
No. 16.—Initial D.



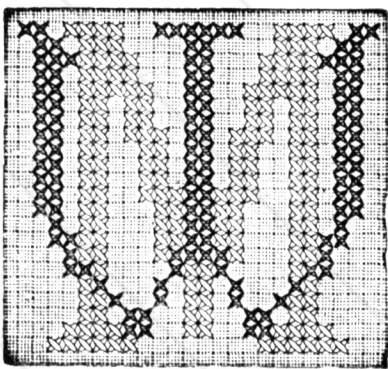
No. 17.—Handsome Border, or Band in Cross-Stitch and Holbein Stitch.



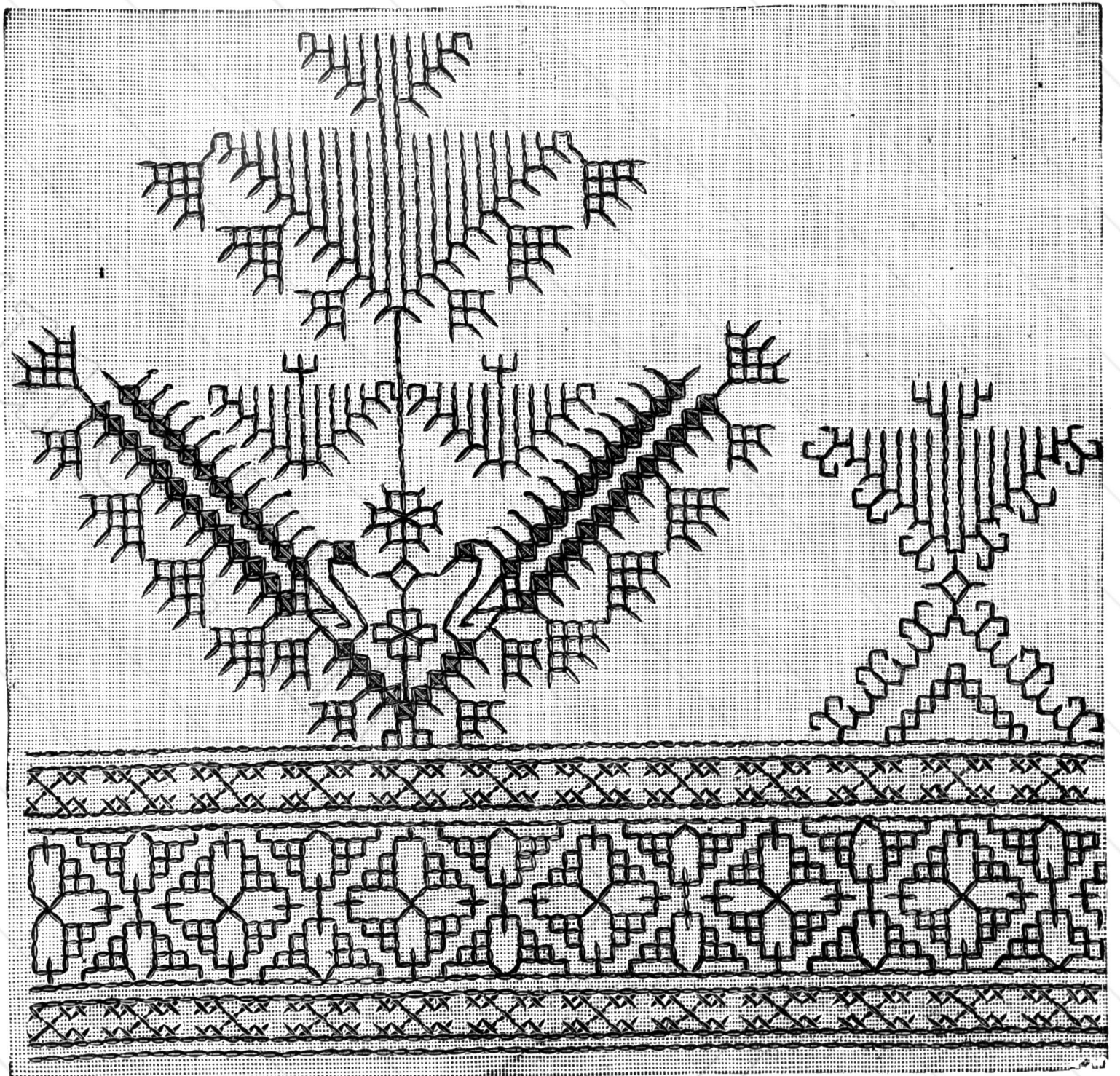
No. 18.—Initials G. K.



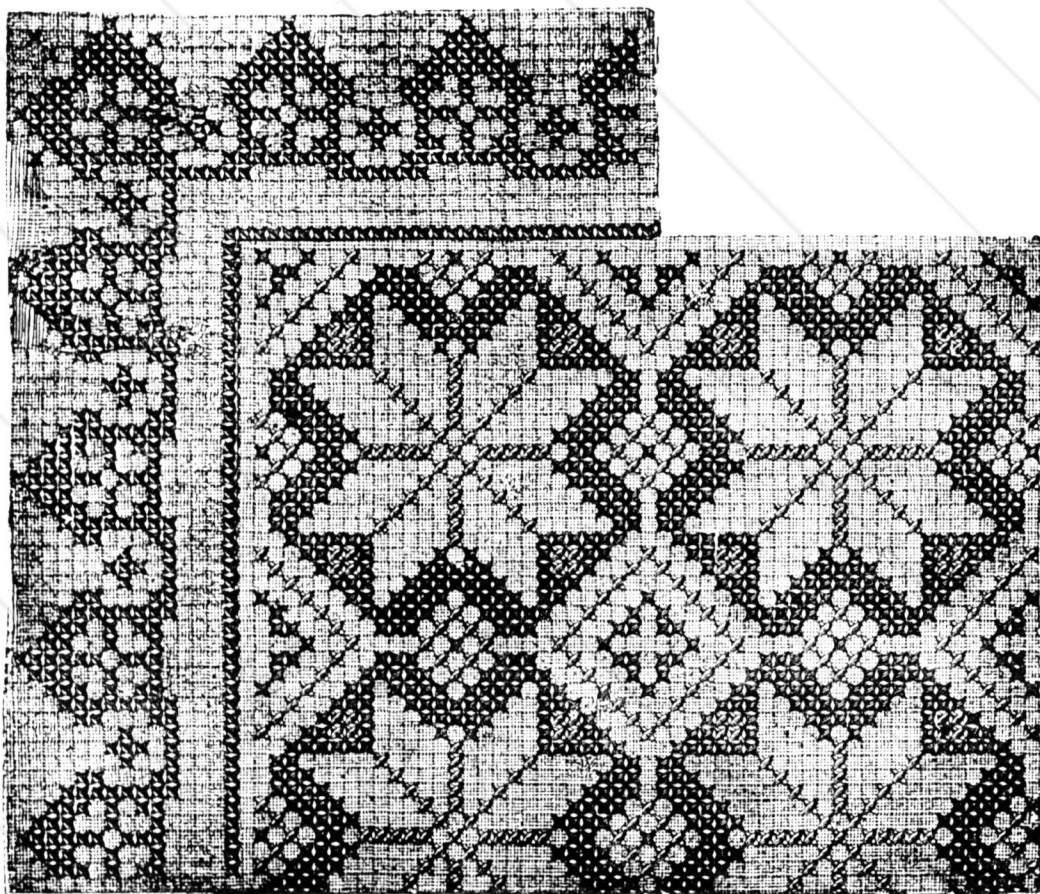
No. 19.—Initials O. F.



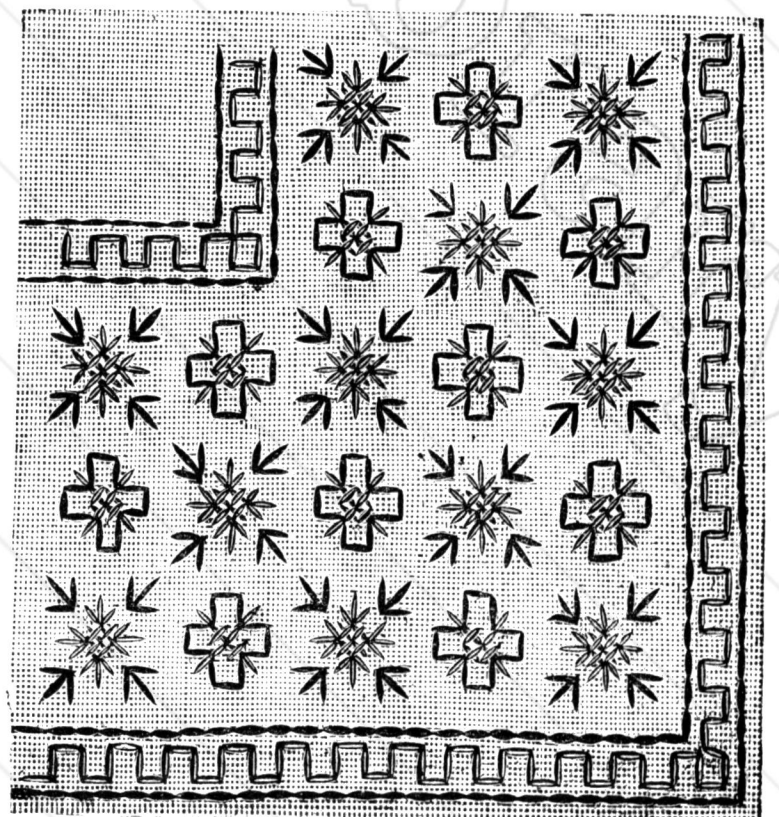
No. 20.—Initials M. W.



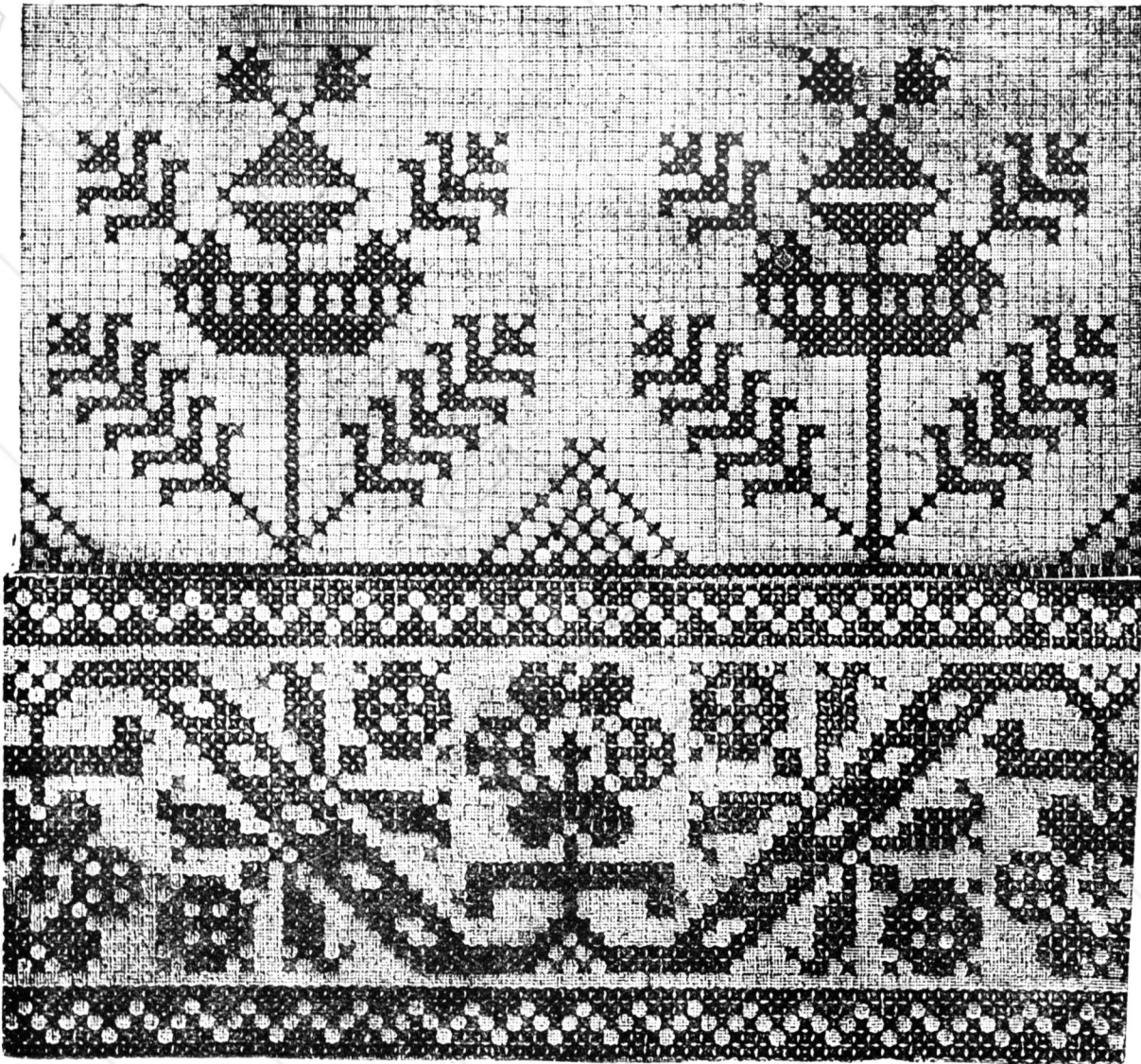
No. 21.—Mantel Border in Cross-Stitch and Italian or Holbein Stitch.



No. 22.—Star Pattern with Fancy Border.



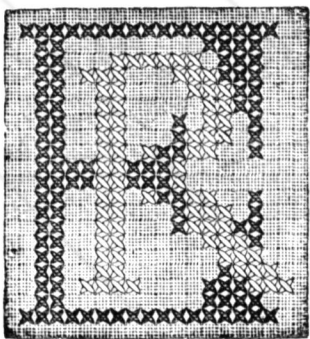
No. 23.—Tea-Cloth Border.



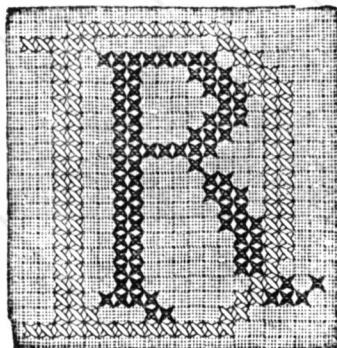
No. 24.—Border for Side-board Cloths, Towels, &c



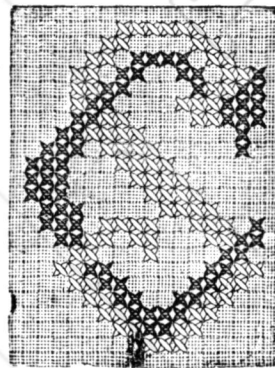
No 25.—Plush Pillow, ornamented with Cross-Stitch Bands.



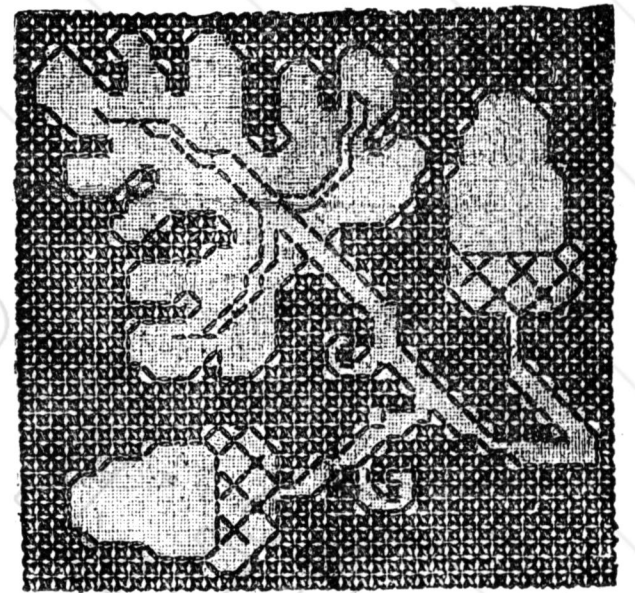
No. 26.—Initials R. E.



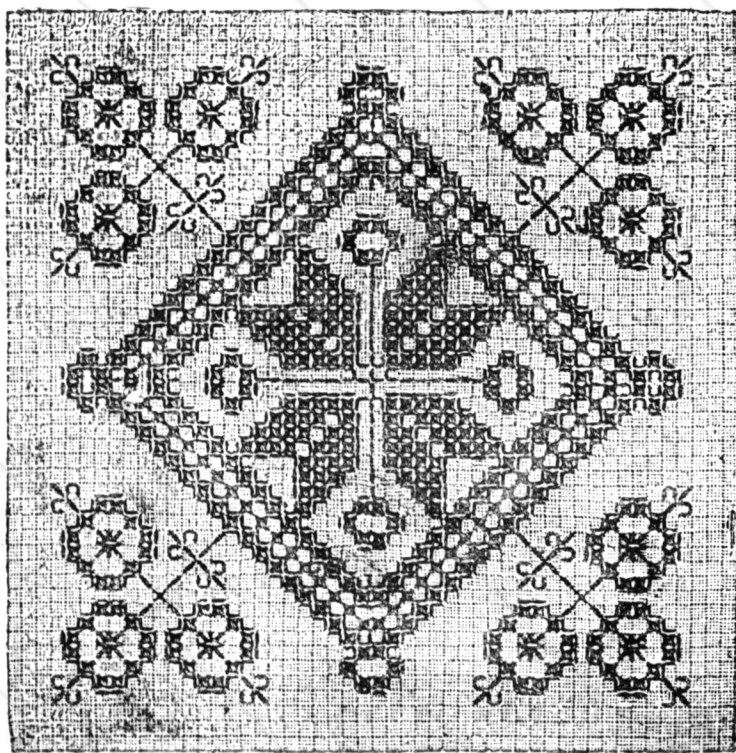
No. 27.—Initials R. D.



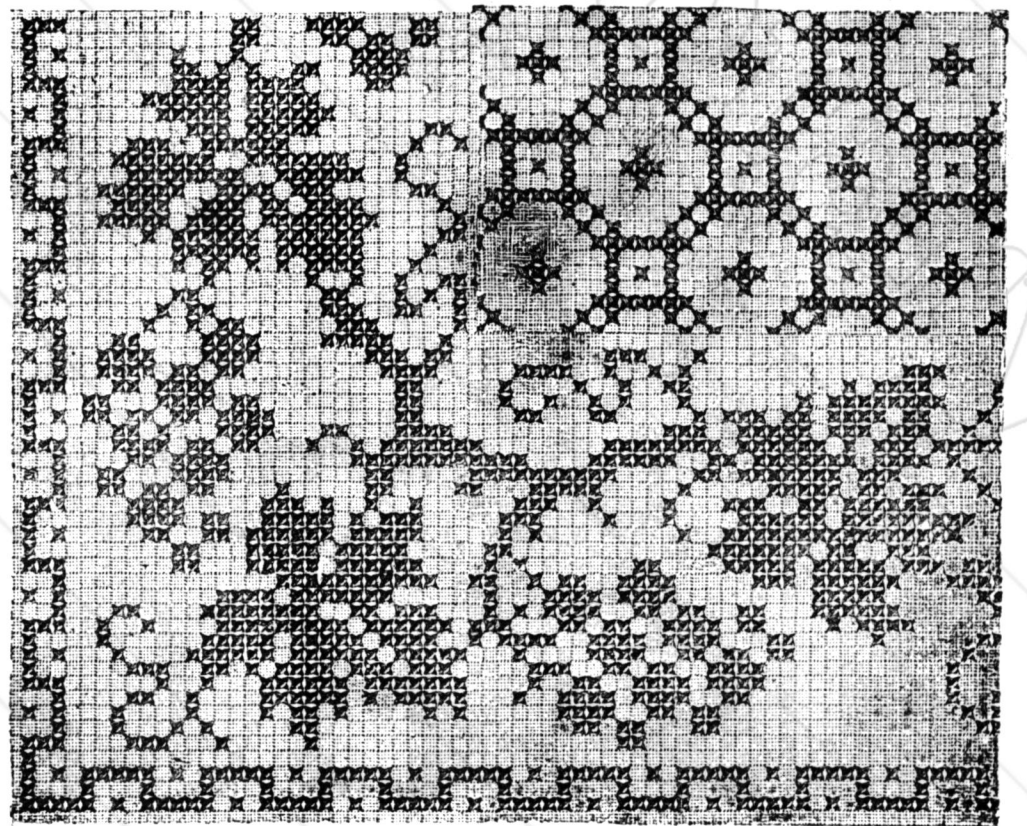
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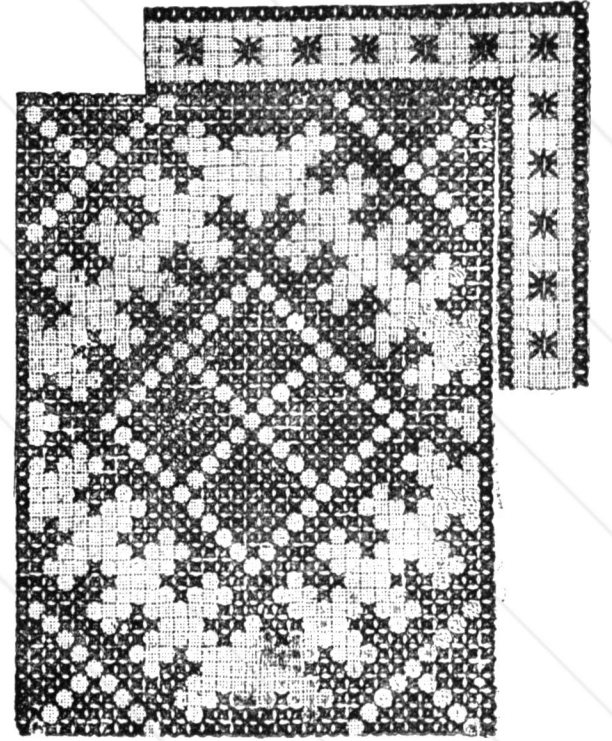
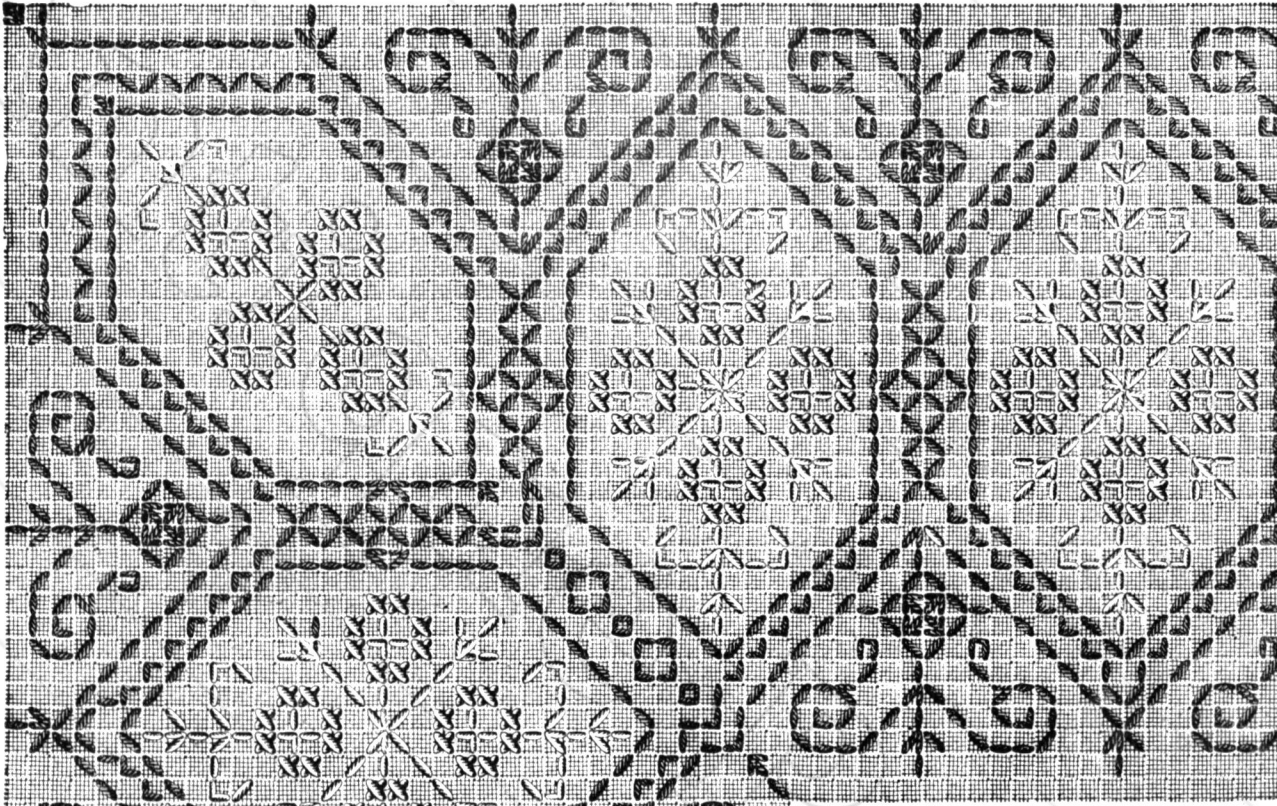
No. 29.—Acorn Spray.



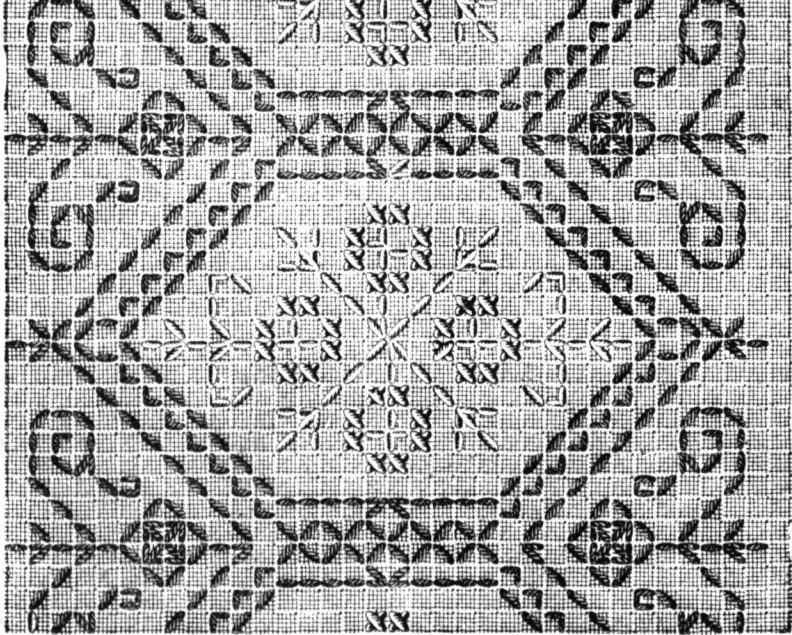
No 30.—Cross-Stitch Centre for Mats or Book-Covers.



No. 31.—Floral Border with Fancy Centre.



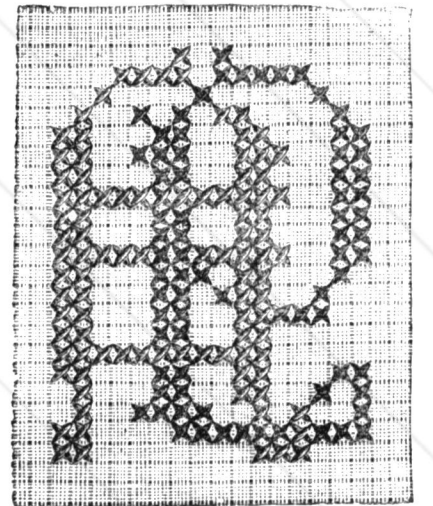
No. 34.—Book Cover, Antimacassar Centre, or for Mats.



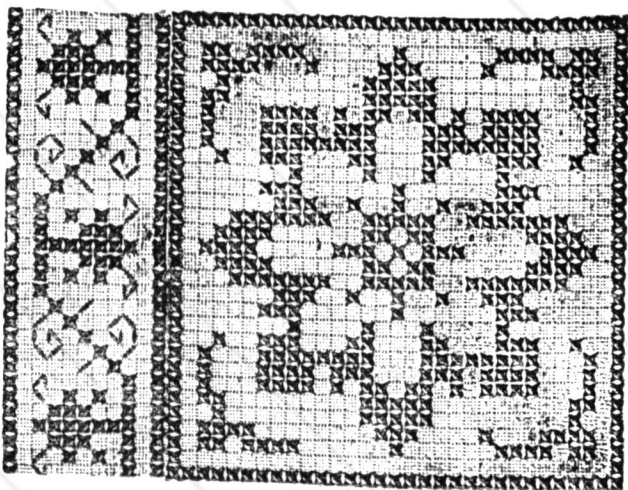
No. 32.—Working Design for No. 33.



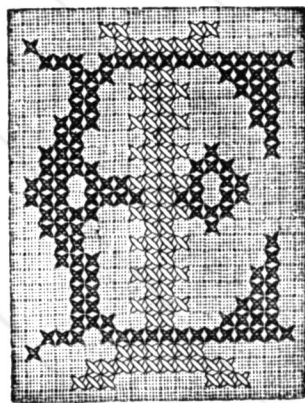
No. 33.—Tea or Tray Cloth.



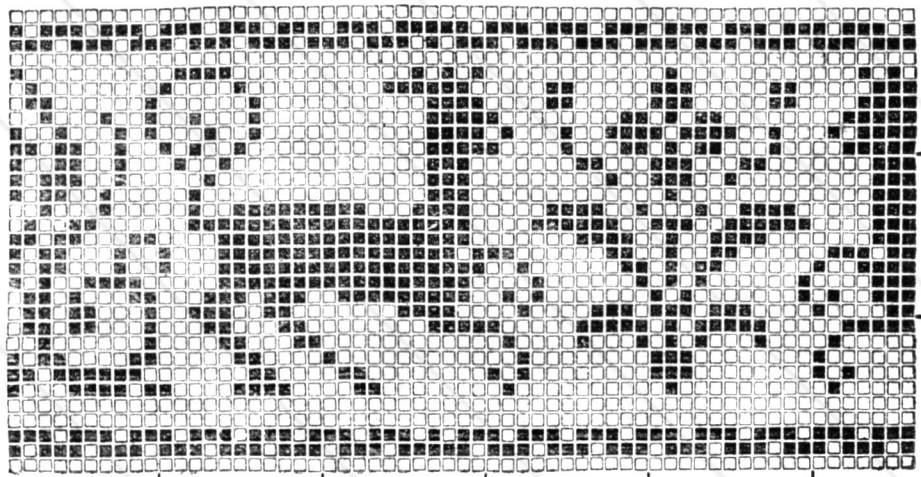
No. 35.—Initials A. P.



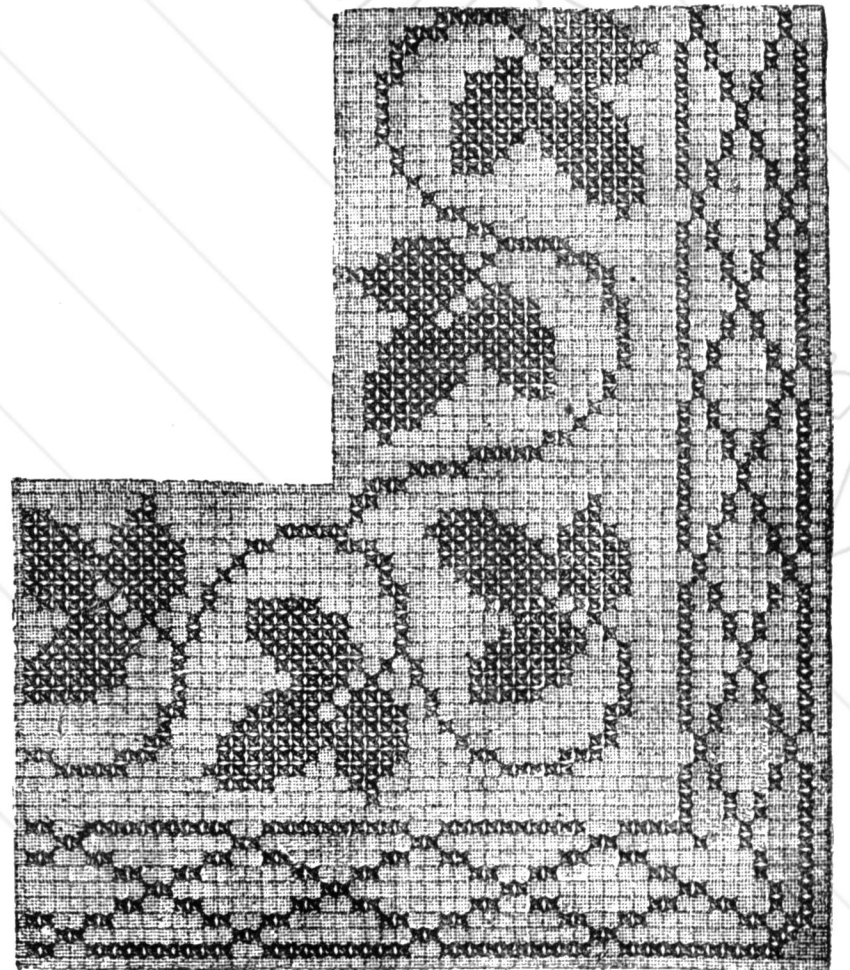
No. 36.—Square or Border.



No. 37.—Initials I. E.



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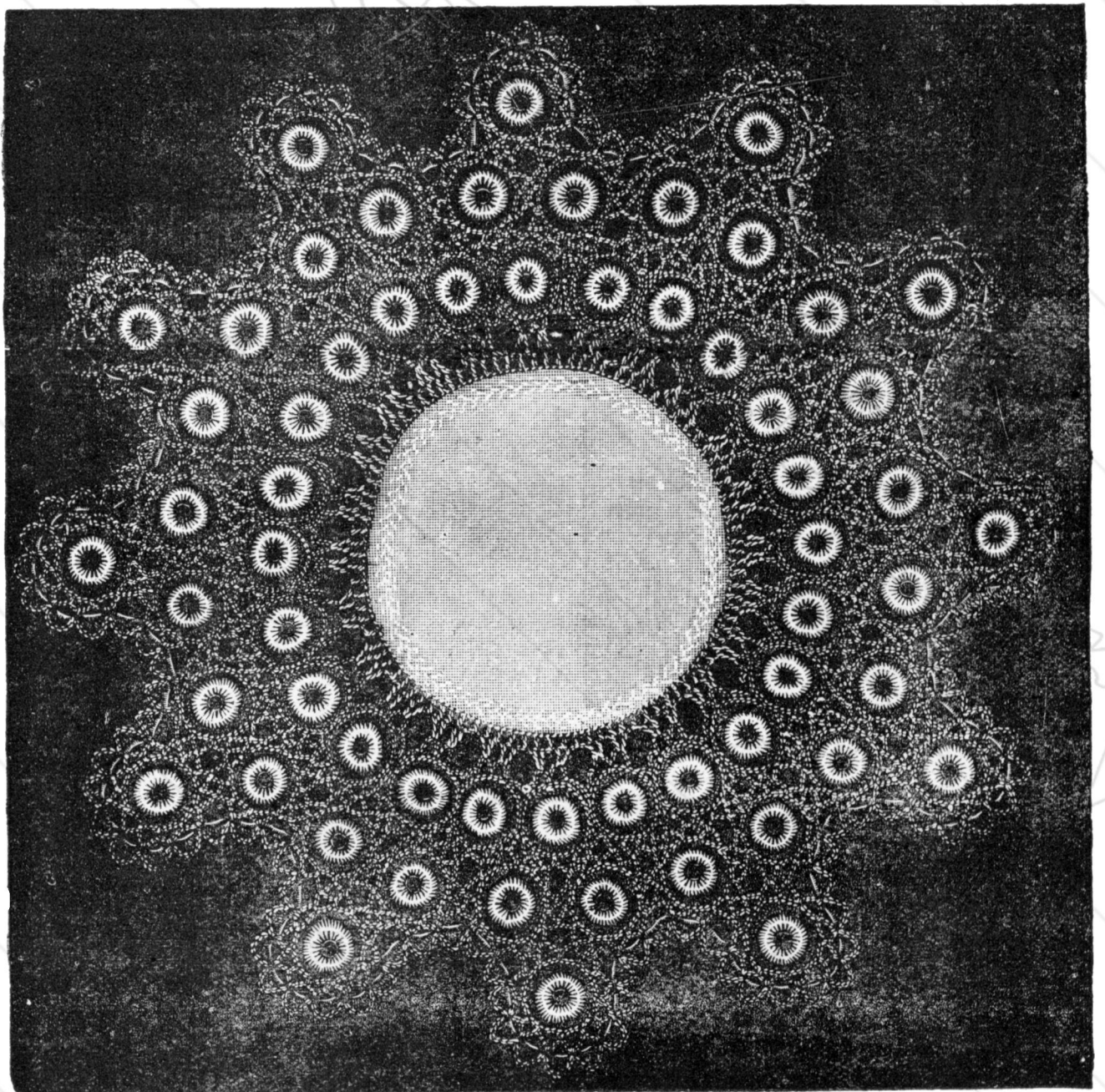
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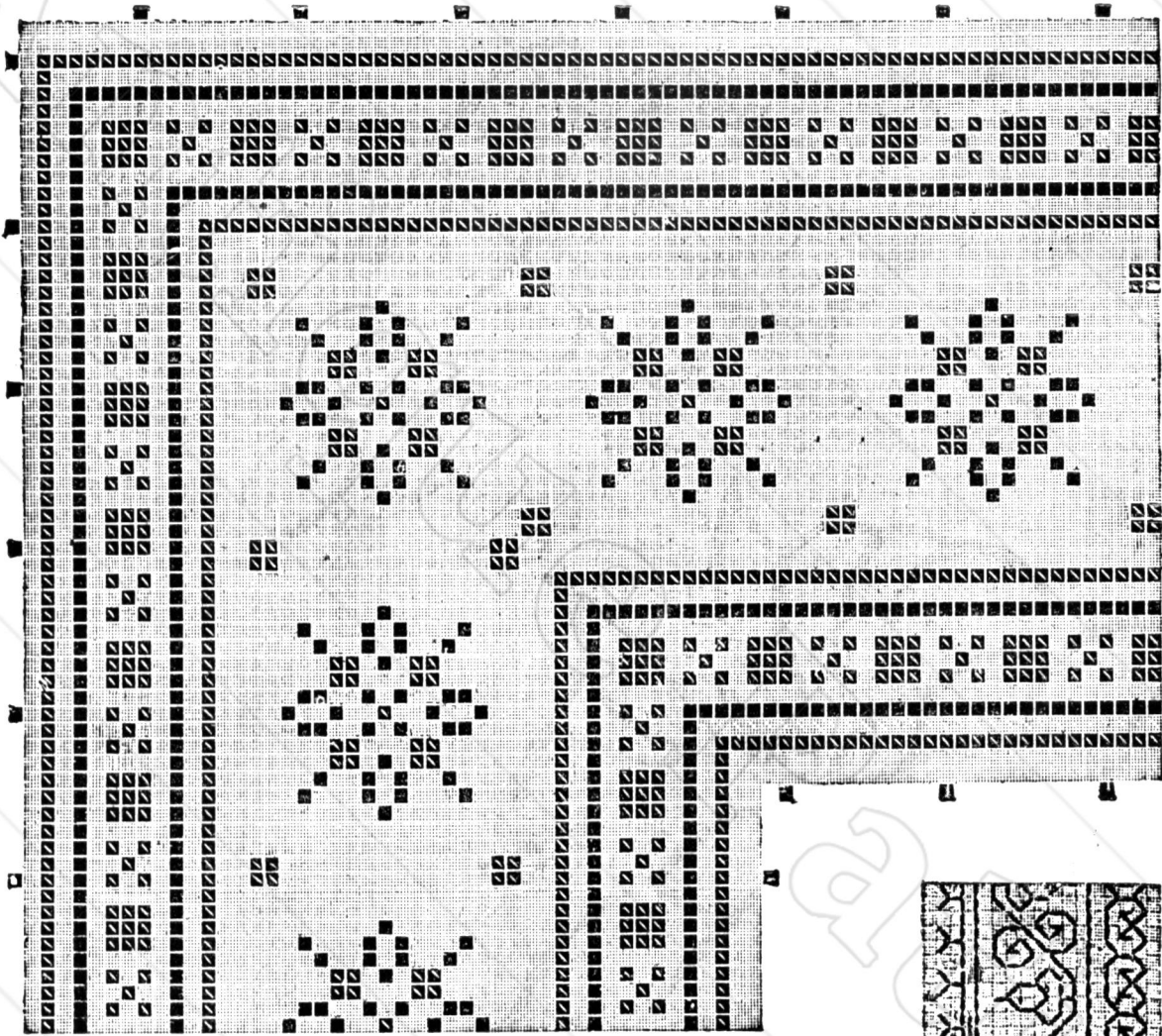
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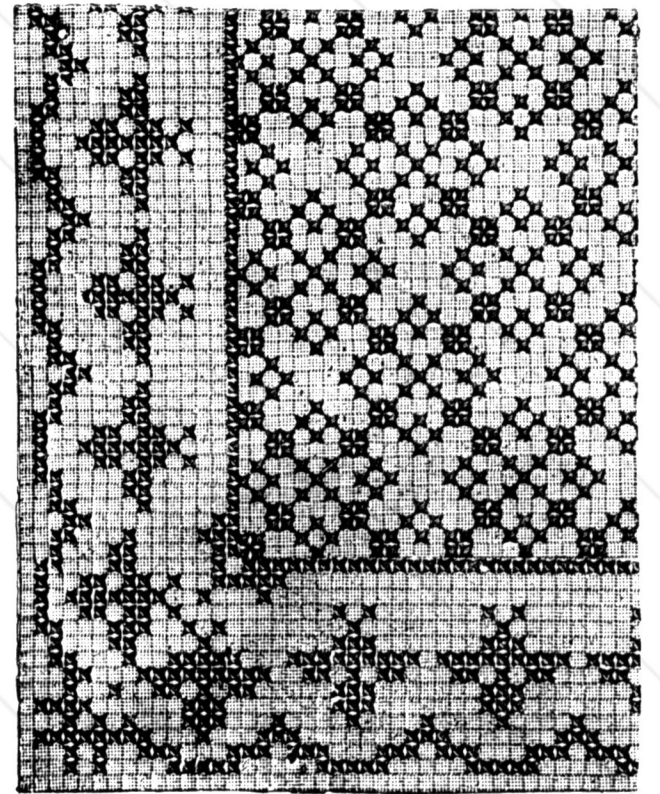
Needlework.



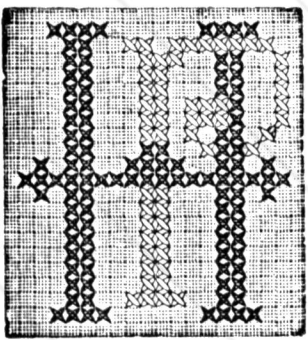
D'Oyley with Daisy Border. (See No. 144, Weldon's Practical Needlework.)



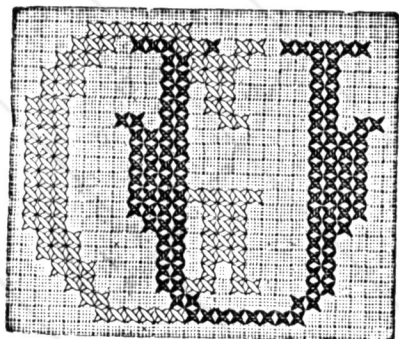
No. 40.—Border for Cloths and Towels.



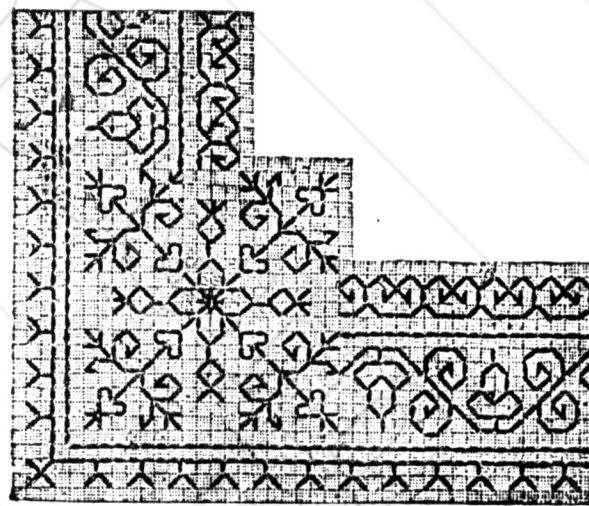
No. 41.—Effective Border and Centre.



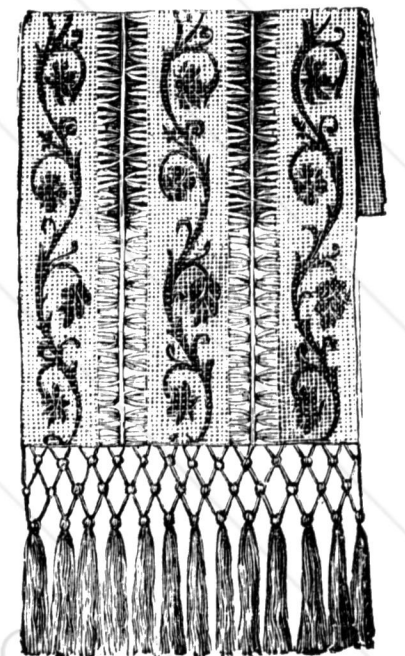
No. 42.—Initials P. II.



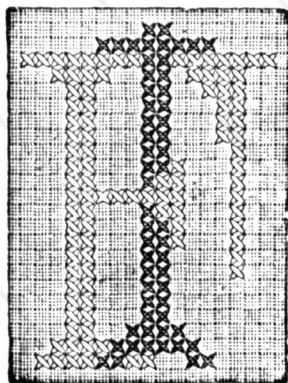
No. 43.—Initials G. U.



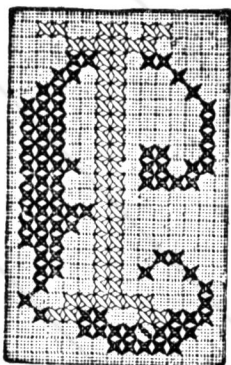
No. 44.—Border in Italian Stitch.



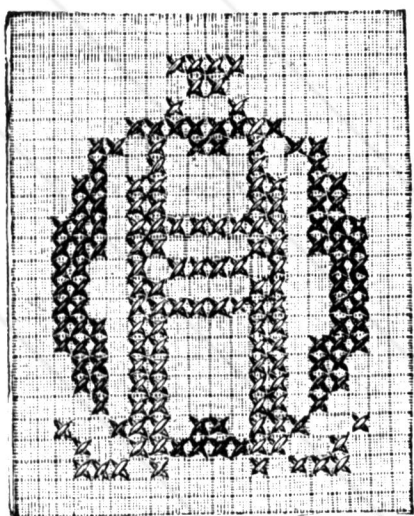
No. 45.—Antimacassar Worked in Cross-Stitch



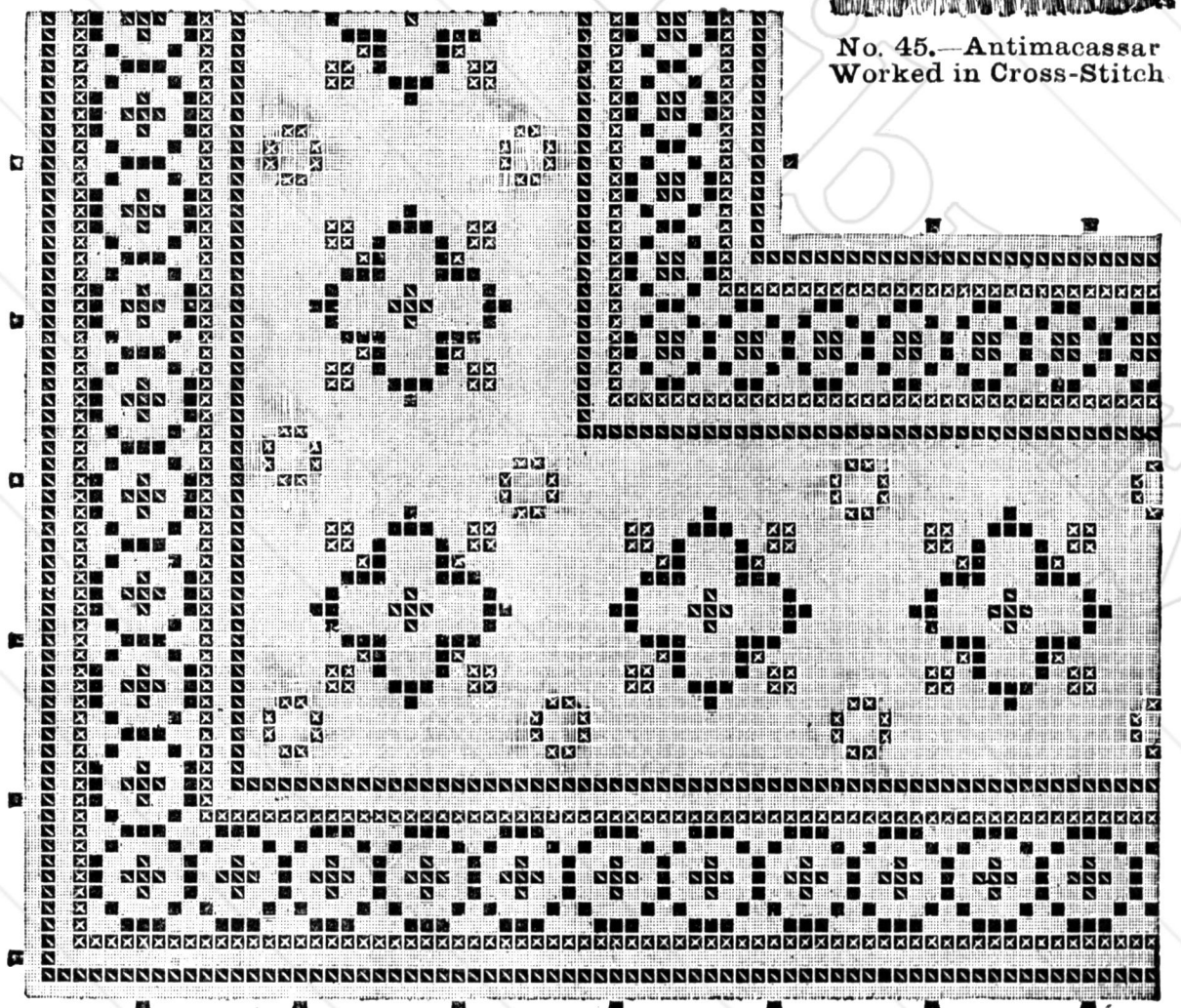
No. 46.—Initials I. F.



No. 47.—Initials I. G.



No. 48.—Initials A. Q.

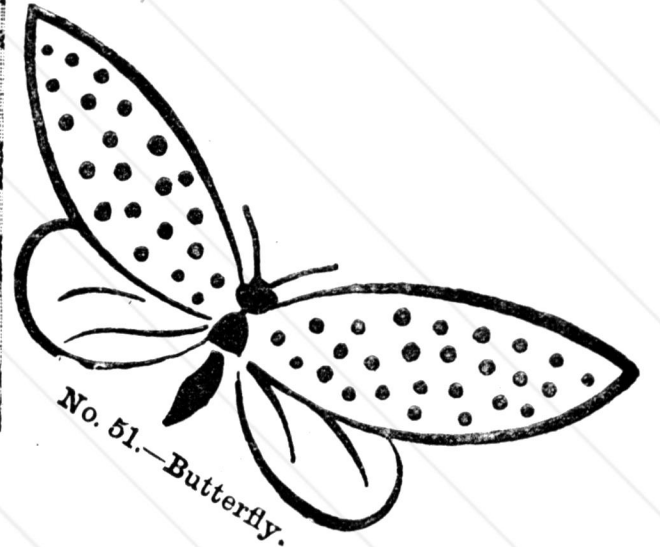


No. 49.—Cross-Stitch Border for Working in Three Colours.

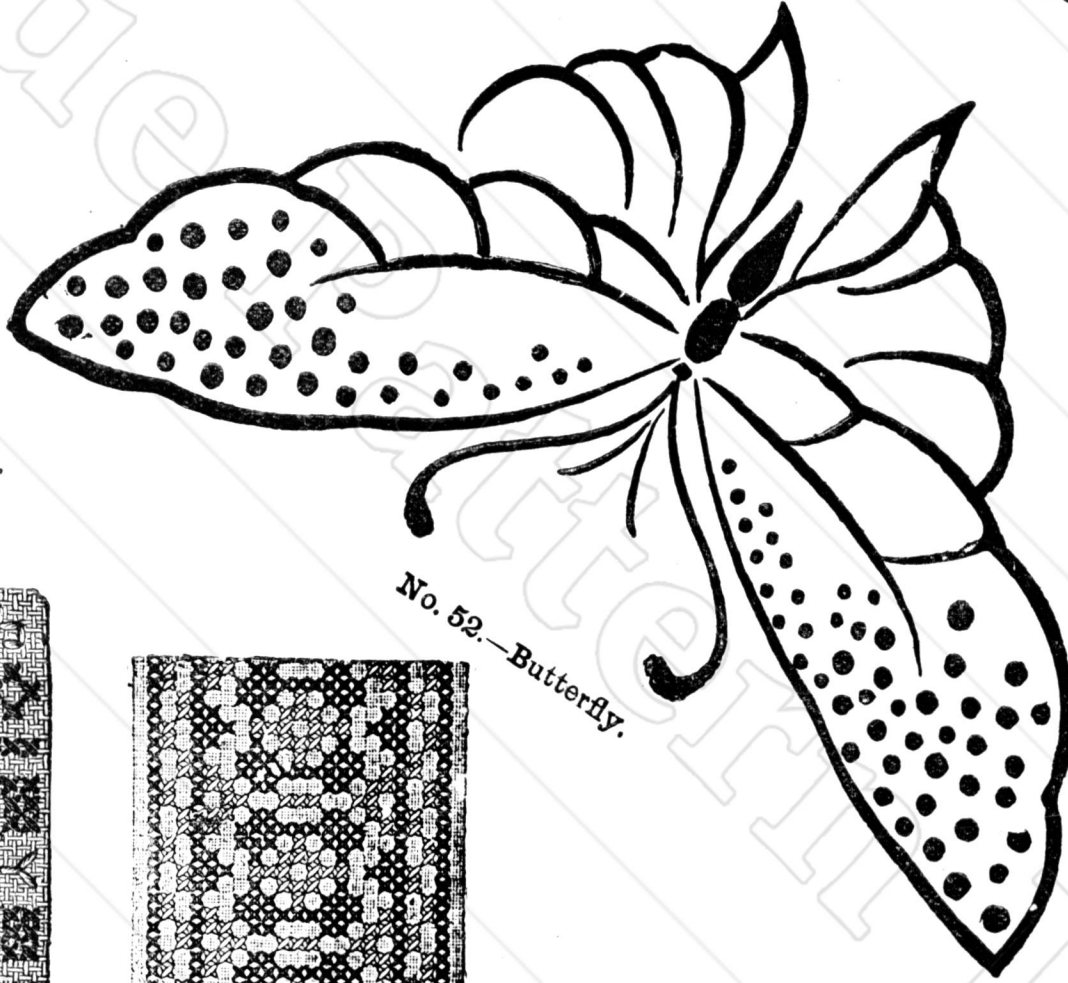
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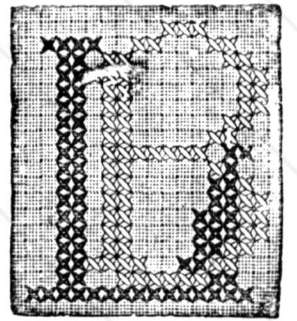
No. 50.—Corner in Cross-Stitch.



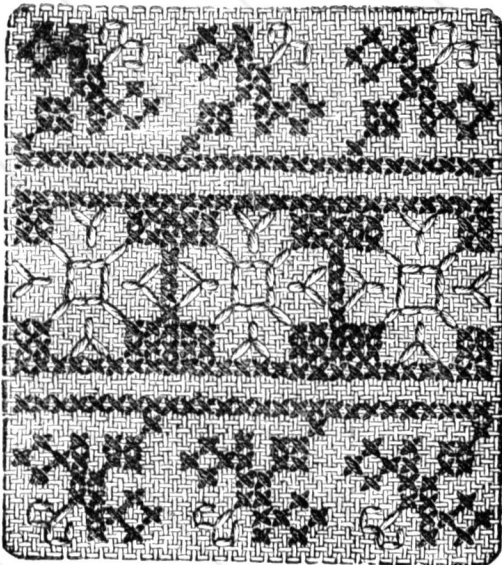
No. 51.—Butterfly.



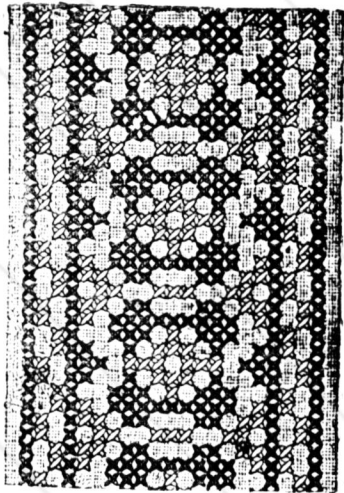
No. 52.—Butterfly.



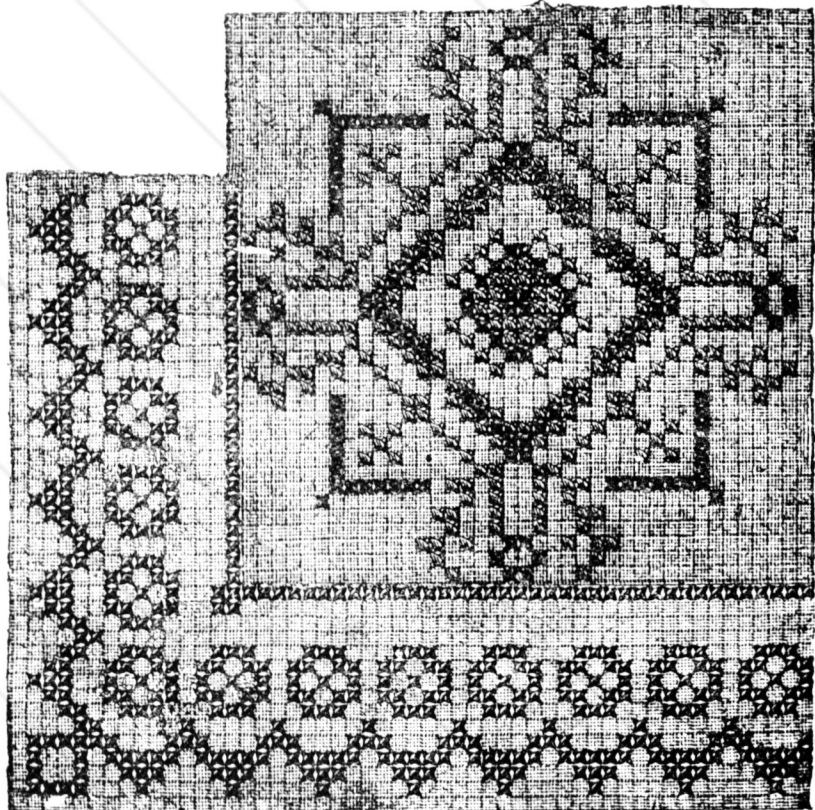
No. 53.—Initials E L.



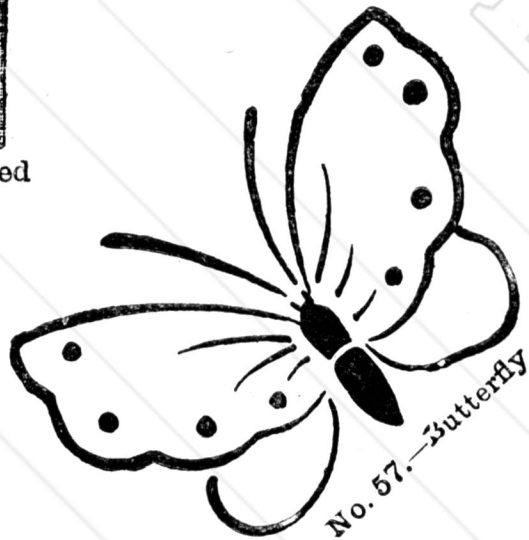
No. 54.—Insertion in Cross-Stitch and Italian Stitch.



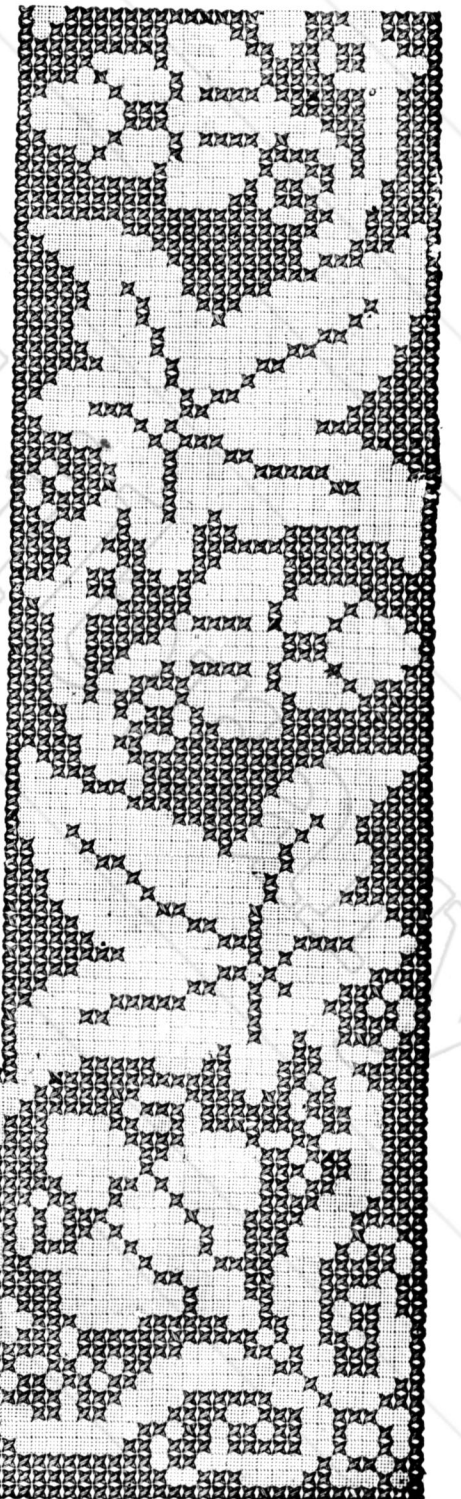
No. 55.—Insertion Worked in Two Colours.



No. 53.—Centre and Border Worked in Two Colours.



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