

DEPARTMENT OF SEWING

Cross-Stitch

by Clarice Carpenter, *Inspiration*, 1927



The quaint charm of cross-stitch is unsurpassed by any other type of needlework, for about it there lingers the romance of its association with the old-time samplers, which had their origin in Europe long before America was discovered. Recently there has been a revival of interest in the sampler, and one now sees many pricey examples that have come down from our colonial days, as well as very modern ones characterized by a lightness of sentiment that links them with the spirit of modern interior decoration both in color and in motif.

But cross-stitch is by no means confined to samplers. In simple motifs and borders, it makes the most delightful decoration imaginable for children's clothes, underwear, blouses, handkerchiefs, and innumerable household linens. By varying the color, the size of the stitches, and the kind and size of thread, a great number of different effects may be obtained from a single pattern.



Perhaps the simplest way to learn is to follow a pattern stamped on the material, although the method has certain drawbacks. It is almost impossible to transfer the pattern so accurately that it follows threads of the material exactly and the blue lines of the transfer may show through the stitches after the work is completed.

The original method is probably the one of counting the threads of the fabric and working over the same number of threads in both directions for each stitch. And undoubtedly it is the most accurate one.

The most used method is that of working the design over cross-stitch canvas basted to the material, afterwards removing the canvas by pulling it out, thread by thread, thus leaving the cross-stitching on the fabric underneath. Designs to be used in this way are of two kinds, printed on cross-barred paper. One has the design printed in colors, each square in the color is intended for the cross-stitch