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PILLOW-LACE AND HAND-WORKED TRIMMINGS

EDITED BY
FLORA KLICKMANN

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TORCHON LACE,
MALTESE LACE,
AND A VARIETY OF
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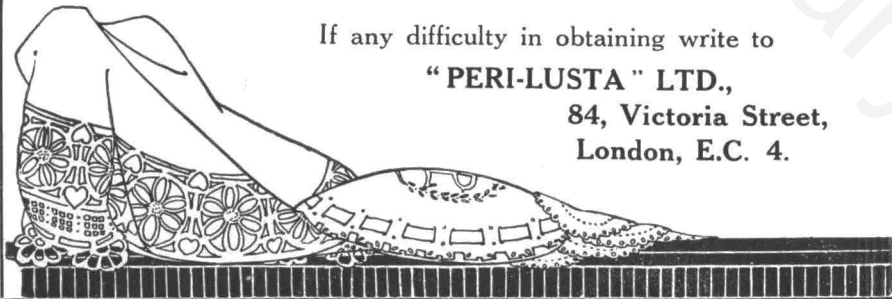
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Containing Directions for making
Brussels Duchesse Lace, Cluny Lace,
Torchon Lace, Maltese Lace, and
a variety of Designs for Decorative
Embroidery Stitches

EDITED BY

FLORA KLICKMANN

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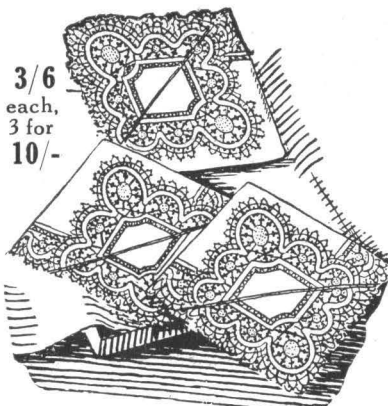
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HAND-WORKED TRIMMINGS

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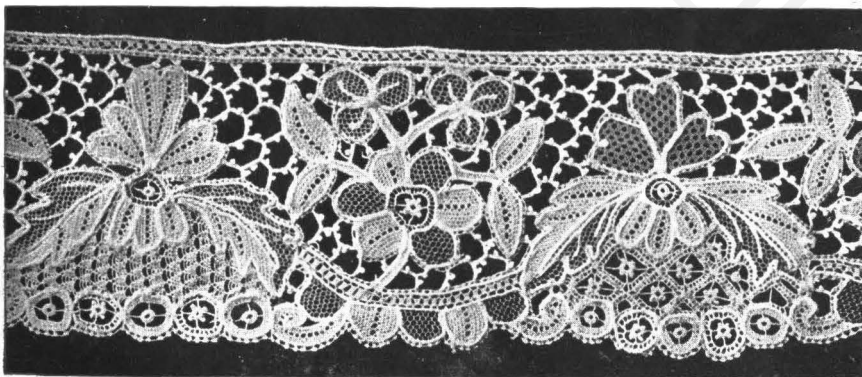
Preface.

The day of the cheap machine-made lace is gone—and gone for ever, we hope. The very flimsiest rubbish that is turned out in these times costs as much as did the narrower makes of real lace in pre-war days.

The cheaper grades of machine-made trimmings are neither serviceable nor beautiful; and the woman who sets any store by her linen and her lingerie will have none of it. Hence the revival of Pillow Lace and other forms of hand-worked trimmings.

Pillow Lace, in its simplest forms, is easily made, and is superior to anything a machine turns out. In this book the instructions are so clear that a beginner should have no difficulty in making progress with no other assistance.

One word of warning may be useful to the beginner: Do not be too ambitious at the outset. Become proficient in simple things before attempting the more elaborate and ornate designs. Once the worker is accustomed to handle the bobbins correctly and make the various stitches and braids, it is not a difficult matter to move on to the more complicated patterns.



A NARROW BORDER IN
YOUGHAL LACE.

Part I.
Pillow Lace.

Brussels Duchesse Lace.

LESSON I.

The lovely Duchesse Lace, for which Belgium is so celebrated, is made in three varieties. Brussels Duchesse is the most valuable of the three, being exceedingly fine, and entirely made on a pillow. The second, Bruges Duchesse, is made in the same way, but it is much coarser, and is not so highly prized in consequence. The third variety, known as Duchesse Appliqué, has a foundation of machine-made net, to which motifs of Brussels or Bruges pillow laces are applied.

Of late years many ladies have taken up lace-making as a pleasant occupation. This pleasure is always greatly enhanced when the lace is of a valuable kind worthy to be considered as an heirloom, and Brussels pillow lace is a kind which may be ranked as such.

If a trade speed is not required, there is no great difficulty in learning how to make pillow lace; the great secret is to refrain from trying to learn everything at once, but, instead, to master one thing thoroughly before going on to the next. As there are only a few things to learn, it does not take long to understand the various movements of the bobbins; although it may

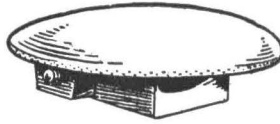


Fig. 1.—THE PILLOW FOUNDATION.

take considerable practice to enable a worker to make good lace easily and quickly.

Implements and Materials.

The most important implement is a lace pillow. Should the worker be too impatient to wait to procure a proper one, a small beginning may be made in learning to handle the bobbins on a large tightly-stuffed pin-cushion; but it is absolutely necessary to have a well-made pillow before anything worthy of the name of lace can be made.

There are many different shapes in these pillows, but the one used by Brussels workers is like a large mushroom. It is not at all a complicated pillow, for any carpenter could make the foundation, and a handy amateur could do the very simple piece of upholstery

necessary to finish it.

The foundation is a smooth disc of wood about three-quarters of an inch in thickness, and 19 inches in diameter, as shown in Fig. 1. A round piece of chair canvas should be firmly

tacked along the edge of half of this disc, then a stuffing of nice clean hay should be pushed firmly in, and the other half of the tacking should be done.



Fig. 5.—MAKING A WHOLE STITCH.

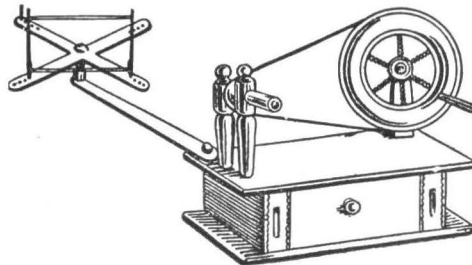


Fig. 2.—A BOBBIN WINDER.

Pillow Lace and Hand-Worked Trimmings.

Brass tacks are the best to use, as they do not rust.

The stuffing should be very firm and very even, and the canvas must be tightly and smoothly stretched over it. The centre should not be thicker than about 2 inches, and it should slope very gradually to the edge. Too much slope makes the bobbins roll together more closely than is convenient. The raw edges of the canvas should be neatly trimmed away, and a smooth piece of wooden hooping, such as coopers use, should be strongly tacked round the edge to make it tidy. This is the simplest way of making a mushroom pillow.

Some workers like to have a sloping stand to rest it upon; such a stand is usually provided with a drawer in which extra bobbins and small accessories can be kept. When a stand is used, the mushroom is usually given a short stalk, which must be attached to the disc of wood before the stuffing is added. This stalk fits into a hole in the top of the stand, and the pillow is kept in its place by means of a small peg, which passes through a small hole bored in the lower part of the stalk. The pillow turns quite easily on the stand, so that the worker can always weave the lace towards herself in every possible direction.

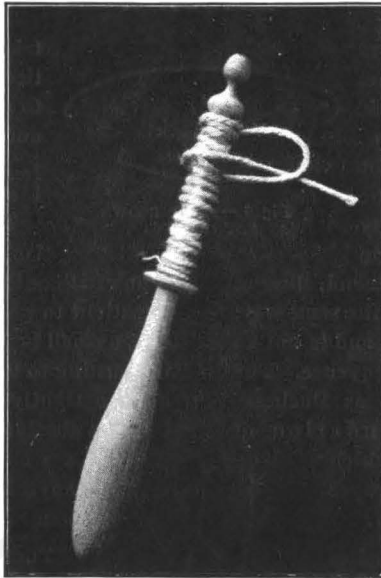


Fig. 3.—A HALF-BITCH.

A Pillow Cover.

It is necessary to have two covers if much lace-making is intended—one to wash and one to use—for these covers must always be perfectly fresh and clean, and should be constantly changed. A cover is made of a square of navy blue linen, measuring 22 inches each way, neatly hemmed all round. Exactly in the centre a circle $1\frac{1}{2}$ inches in diameter should be marked.

This circle should be run round to strengthen it, and smoothly button-holed with fine thread, working towards the centre. Last of all, the little round piece of linen in the centre should be cut away, leaving a hole.

A cover is not ready for use until it has been washed several times, as the colour is always liable to come off navy blue linen when it is new. After the last washing it should be dried and carefully ironed. A cover is always spread on the pillow, and the lace is made through the hole, so that only a small portion is exposed. Blue is considered the best colour, because it is more restful to the eyes than any other.

A Pricker.

This is rather troublesome to a beginner, as it is difficult to use it without picking off tiny bits of the paper which bears the design, and

Brussels Duchesse Lace.

these get worked into the lace. A pricker can easily be made at home, by sinking a fine sewing-needle eye foremost into a small wooden handle. The point should be heated in a spirit-lamp and carefully bent with a pair of wire-pliers. Many workers prefer to use a smooth and rather fine crochet-hook, as it is far easier to manage than a pricker. One with a nice smooth hook should be selected.

Bobbins.

Bobbins are made of both wood and bone and in various shapes. The cheapest are wooden, but many workers prefer the bone ones; it is entirely a matter of fancy. Those which are pointed at the lower end like that shown in Fig. 3, and perfectly smooth without ornament, are most convenient for what are called sewings, which occur rather frequently in Duchesse lace. Very nice little bobbins cost two shillings per dozen. Two dozen would be sufficient to begin with. They should be examined before being used, and any little roughnesses that may be found should

be removed with fine sandpaper.

The bobbins should be kept clean and in good condition. If soiled they should be well washed with soap and water, and allowed to become quite dry before they are used.

Pins.

The pins should be very smooth and slender, with small heads; they should be of sufficient length to hold the lace. Those made for the purpose are sold in packets for a few pence. It is necessary to have a very good supply of them. The pins should be kept clean and free from dust.

The Thread.

For making Duchesse lace a cotton thread of extremely fine and even quality is used. It is known in the trade as two-fold, gassed and combed. It is made in both white and cream colour. Peat's lace thread can be had in skeins or by weight from Messrs. Rose and Son, of Bedford. No. 3 slip (*i.e.*, 3 skeins to the ounce) is the coarsest, and No. 14 slip the finest. In Duchesse lace a coarser cotton thread is used as a gimp.

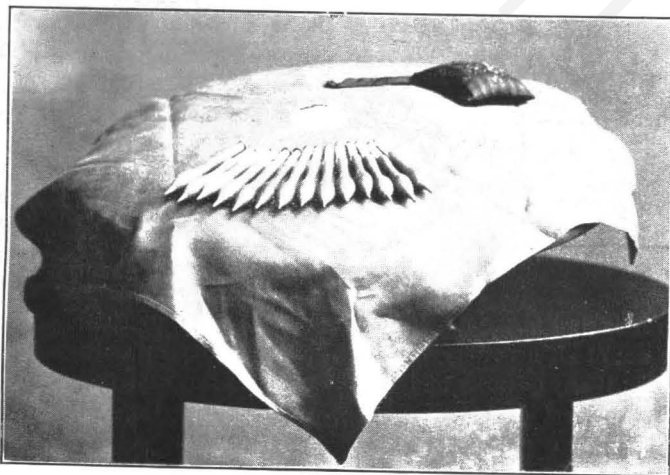


Fig. 4.—A DUCHESSÉ LACE PILLOW, DRESSED,
AND WITH WORK COMMENCED.

Pillow Lace and Hand-Worked Trimmings.

Walter Evan's Boar's Head crochet cotton makes a very good gimp—No. 20 is suitable for very fine lace and No. 16 for a coarser one.

A Pincushion.

A small tightly stuffed pincushion is necessary to have at hand, well filled with lace-pins, as well as with a few common pins of medium size. The pincushion should have a small tongue at one corner, by which it can be secured to the lace pillow with one large pin. This keeps it from tumbling about.

Paper.

Some dark blue paper, very smooth and very strong, is necessary for the designs; these may be drawn with ink upon the paper; but a beginner finds it easier to make even lace when the design is carefully pricked upon the paper, or dots may be made along the line of the design to mark the position of the pins, a dot for every pin.

A good lace maker can duplicate her patterns by placing a second blank piece of blue paper under the one which has the design, but beginners, as a rule, put in their pins rather too much awry, and this makes the lower paper inaccurate and useless. A convenient tool for pricking holes in a design is made by breaking the hook off a crochet-needle with a thick handle, and grinding a nice smooth point upon it.

Bobbin Winder.

This is shown in Fig. 2. A bobbin winder is not at all necessary for a beginner, but if any quantity of lace is to be made a great deal of time is saved by having one. The nicest are those which have a skein holder attached. No rough-and-ready ways

of holding skeins can be used, as the thread is fragile; moreover thread of so soft a make is very easily soiled.

Some workers keep white cotton gloves to wear while holding or winding a skein to keep it from being handled. It is quite necessary, unless the worker has cool hands. Needless to say, a worker's hands should be spotlessly clean.

To Wind Bobbins.

To fill the bobbins without a winder, hold the bobbin in the right-hand and twist it quickly towards you; guide the thread carefully between two fingers of the left-hand, in order to wind it evenly and not too loosely upon the bobbin. When it is sufficiently full, cut the end of thread and secure it with a "half-hitch" (Fig. 3). What is called a half-hitch is made by twisting the thread beyond the bobbin into a loop and passing it reversely over the head of the bobbin; the thread is then drawn tight.

A properly made half-hitch prevents the bobbins unwinding at their own pleasure, but it does not prevent the worker unwinding them whenever she desires to do so; she has only to take the bobbin in her right-hand, turn the head towards the left, and unwind as much as is necessary. Should a bobbin run down, catch the half-hitch with a pricker, draw it over the head of the bobbin, wind up the thread, and replace the half-hitch.

To Dress the Pillow.

The work should always be done as near the centre of the pillow as possible, and so the design should be placed on that part of it. Take a piece of soft firm white calico, rather larger than the design, and pin it

**Brussels Duchesse
Lace.**

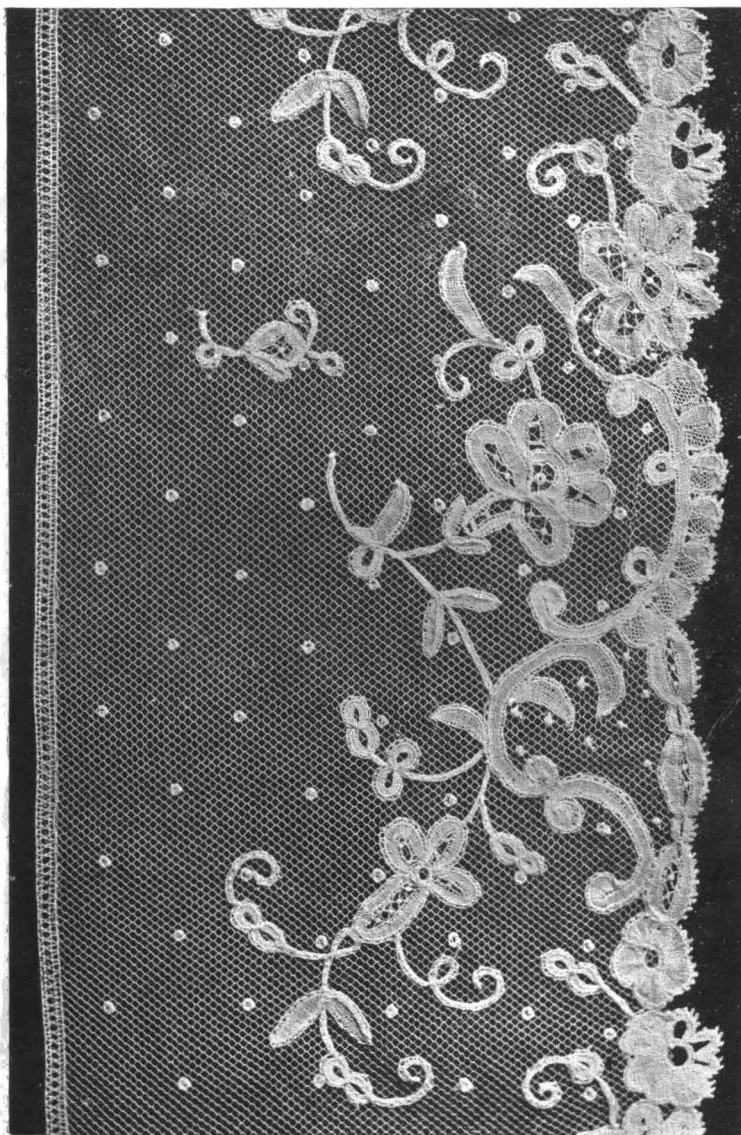


Fig. 82. DUCHESE APELIQUÉ LACE.

Pillow Lace and Hand-Worked Trimmings.

securely by the four corners with four strong common pins, or more if necessary; these pins should be pushed straight down into the cushion so that only the tops of their heads are visible. Place the design on the top of this calico, in the same way pinning it with strong pins to keep it from shifting.

The cover of blue linen should next be placed over the pillow, with the hole just over the place where the work will be commenced. The lace is always worked through the hole. The pincushion, with plenty of pins, should be secured beyond the hole by inserting a strong pin through the tab down into the pillow. It should be placed in a convenient position to be easily reached by the right hand.

As the work progresses the cover should be drawn along so that the hole in the centre exposes the spot that is being worked, while it keeps the rest covered. The pin which attaches the pincushion should be removed for the moment while shifting the cover. It will be found that the linen square is not only useful to protect the lace from dust, but it also keeps the thread from catching on the heads of the lace pins. The pillow is now ready for use. See Fig. 4.

Some General Directions.

Before setting to work the following hints should be carefully studied, as it is only by attending to them from the beginning that a right method of working is acquired. It is so much easier to learn correctly from the start how to handle the bobbins, for example, than to change bad habits into good ones later on.

Best Position for Working.

Always work in a good light; place the pillow where the light will fall upon it from the left. Never continue to work when the eyes are tired. Beginners are much more liable to find lace making trying to the sight than expert workers.

It is quite unnecessary to stoop over the work; the pillow should be carefully arranged at a convenient height in order to avoid bending over it. Some workers like to use the pillow without a stand and to place it upon a large cushion resting upon a common chair. In this way the worker can seat herself upon a low chair or stool and adjust the lace pillow to whatever position she finds comfortable for herself, by means of the cushion underneath it. Other workers find it more convenient to rest the pillow on its stand and to place them on a low table. It is most important for each individual worker to ascertain the position which best suits herself.

Handling the Bobbins.

The bobbins should be wound up close when the work is being put away. If they are left hanging on long threads they are liable to become entangled or displaced. When working, the bobbins should be kept as close to the pillow as possible, and gently moved about with the finger tips. They should be spread in fan-like order, not too close together, that the right bobbin can always be selected at once and picked up without trouble. They must not be knocked about in the working, as that displaces them and brings mistakes into the weaving.

Should a bobbin become unwound and run down, it should immediately

**Brussels Duchesse
Lace.**

be wound up again, for the bobbins must always be kept at a uniform length. For the same reason, the bobbins which are used as travellers, and form the weft, will require frequent unwinding, because the thread is more quickly worked up in them. If the bobbins are allowed to hang unevenly and out of order, it is impossible to produce lace of nice appearance.

Work with both hands.

Beginners are liable to do most of the work with the right hand, but a habit should be acquired, from the first start, of making the left hand do its share, as this not only makes for speed, but also for order and accuracy.

In all good laces both sides must be tidy; but in Duchesse lace it should be remembered that the wrong side is uppermost, and so special care must be taken with the under side. The twists of thread which are sometimes used to pass from the finish of one motif to the beginning of the next, should appear on the top of it, and no fastenings off should be visible on the under side.

**Look at the Threads
while working.**

Beginners naturally look almost entirely at the bobbins when they are learning their movements; but the practice of looking at the threads, where the weaving is going on, should be cultivated as early as possible, as until this becomes a habit mistakes are liable to creep into the weaving without being observed. With the best of care, a bobbin occasionally gets out of place; but with a little practice at lace making a worker learns to notice at once when a thread comes out of turn, and to return the bobbin to its own

place before any harm is done.

Whole Stitch.

Before commencing to work a piece of lace, it is always the best preparation for a beginner to accustom herself to handle the bobbins by plaiting a cord of whole stitch with a couple of pairs of bobbins. See Fig. 5.

Wind a skein of No. 3 slip thread; it is the coarsest number, and much the best to begin with. The thread should be carefully handled with spotlessly clean cool hands. Some people wind directly from the skein to the bobbins; but, unless you have a bobbin winder, that is rather tedious to the person who holds the skein. It is, moreover, pleasant at times to be independent of such help; and so it is convenient to wind a few skeins upon a large empty cotton reel, and to wind the bobbins as they are wanted. Fill four bobbins for the cord, and secure the thread, as already directed, with half-hitches. Tie the four ends into a knot and hang them on a pin, leaving about four inches of thread between the pin and each bobbin. They must be perfectly even.

Throughout these lessons the bobbins will always be called by the numbers of the places they occupy at the moment, beginning with number 1 at the left-side. If No. 1 changes place it will no longer be called No. 1, but will take the number of its new position. This should be clearly understood, to prevent confusion. To try to label the bobbins in any way would be utterly useless, and would make the instructions so intricate that they would be impossible to follow.

Let the four bobbins lie side by side

Pillow Lace and Hand-Worked Trimmings.

on the pillow. Take No. 1 between the second and first fingers of the left-hand; take No. 2 between the first finger and thumb of the same hand. Catch No. 3 between the thumb and forefinger of the right-hand, and No. 4 between the first and second fingers of the same hand. The bobbins should be very lightly held with the tips of the fingers resting on the pillow. The bobbins should always be kept so. They should never be grasped with several fingers or in the palm of the hand. Now lift bobbin

2 and cross it over 3, cross 4 over 3 and 2 over 1, using both hands together, cross 2 over 3. You will then find that 1 and 2 have become 3 and 4. This completes a whole stitch, and when whole stitch is directed to be worked with any four bobbins, these four movements are intended to be made. These movements should be practised until the hands become quite accustomed to them, and when some dexterity has been acquired it will not be difficult to make a piece of braid with a number of bobbins.



Italian women making the exquisite lace for which Venice is famous.

Photo by
Donald McLeish.

Brussels Duchesse Lace.

LESSON II.

Cloth Stitch Braid.

Draw two vertical lines with ink upon a piece of blue paper rather less than a quarter of an inch apart (see Fig. 6). Pin this securely on the pillow. Wind No. 3 thread upon 13 bobbins, and some of the coarse thread on the 14th, for a gimp. Tie all the threads together in a knot; pass a strong pin through the knot at C. Twist all the bobbins round to form a thick cord, just reaching the starting-point at A.



Fig. 6. DIAGRAM FOR CLOTH STITCH BRAID.

Take 2 bobbins in each hand and knot the pairs together, taking care not to break the thread. Knot all the pairs in the same way, except the one with the coarse thread; let it hang as No. 3. Push the first 2 bobbins to the left, and set up a pin on the end of the line A.



Fig. 11. DIAGRAM FOR CLOTH STITCH LEAF.

To "set up a pin" means to push it into the pillow, leaving about half its length standing erect out

of it.

Work whole stitch with bobbins 11, 12, 13 and 14. Push 13 and 14 to the right. Work whole stitch with 9, 10, 11 and 12. Push 11 and 12 to the right. Continue thus to the end of the row, always pushing two to the right, and taking on 2 new bobbins from the left. "Whole stitch" was described in Lesson I.

Take the crochet-hook and pass it from left to right under all the threads,

catch 14 on it, and draw it out to form a loop; pass bobbin 13 point foremost through this loop, and tie Nos. 13 and 14 in a double knot. This makes a secure beginning to the braid. The twisted cord above A will later on be cut away. The gimp now hangs at 5.

Commence again at the left-hand side. Work whole stitch as before with 1, 2, 3 and 4, then with 3, 4, 5 and 6, and so on, until you complete the whole stitch with 9, 10, 11 and 12.

Twist 11 and 12 three times from right to left, hold them up to the right, set up a pin under them at B. Replace the pair, and make a whole stitch with 11, 12, 13 and 14.

You will now find that 1 and 2 have travelled the whole way across and have become 13 and 14, and that the gimp has become No. 3.

Take 13 and 14 in the right hand, and 11 and 12 in the left, and twist each



Fig. 15. DIAGRAM FOR CLOTH STITCH LEAF IN ONE PIECE.

pair 3 times towards the left.

** Now work back again thus towards the left: Make a whole stitch with bobbins 9, 10, 11 and 12; push 11 and 12 to the right; make a whole stitch with 7, 8, 9 and 10. Continue thus pushing 2 to the right and taking on 2 new bobbins till you complete the whole stitch with bobbins 3, 4, 5 and 6. (The gimp should again be No. 5). Twist bobbins 3 and 4 three times

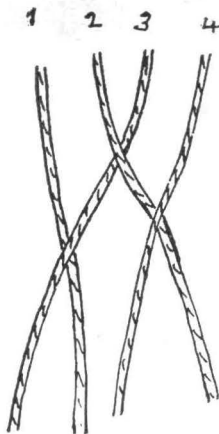


Fig. 16.—HALF STITCH.

Pillow Lace and Hand-Worked Trimmings.

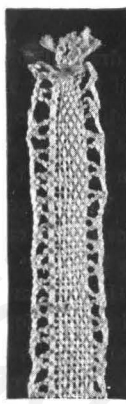


Fig. 7.—CLOTH STITCH BRAID.

to the left; set up a pin under them a little way below A. Replace the pair, and make a whole stitch with 1, 2, 3 and 4. Twist both pairs 3 times to the left.

Start again towards the right by making a whole stitch with bobbins 3, 4, 5 and 6 (this brings the gimp to 3 again). Continue to work whole stitches as before until you complete one with

bobbins 9, 10, 11 and 12. Twist 11 and 12 three times to the left, set up a pin under them a short way below B, replace the pair, and make a whole stitch with 11, 12, 13 and 14. Twist both pairs 3 times to the left.

Repeat from ** till you have the desired length of braid.

As you proceed, push the pins down the whole way, leaving only a few of them standing which were last set up. (See

Figs. 8 and 9).

There is generally a length of braid like this at the head of a border. Some workers make a long length of it before working any of the design, while others make it in sections as they find convenient.

It can be woven wider or narrower according to the

number of bobbins set up. The bobbins must always go in pairs, and fewer than six pairs would make a poor braid, as three pairs are always travellers. Thus, in the model, 1, 2, 3, 4, 13 and 14 are the travellers and make the weft; the remaining 8 bobbins, including the gimp, are stationary bobbins and make the warp. The various twists, 3 times to the

left, make the little open border at each side of the braid; there are always 3 twists of three at each edge, first the travellers are twisted to carry them out to the edge, a whole stitch is made outside the pin to change the travellers to another pair, these are twisted back to the warp, while the old travellers are twisted to carry them on to the next meeting place, outside the next pin.

The warp threads must be kept well pulled down; they are very liable to ruck up, which makes ugly uneven work. At first a beginner forgets this pulling down of warp threads and pulling up of weft, but after a little practice it becomes an instinct with a good worker. Until that happy time arrives,

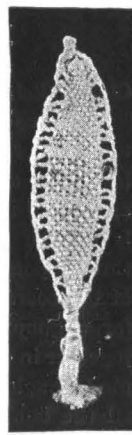


Fig. 14.—CLOTH STITCH LEAF IN ONE PIECE, ENLARGED.

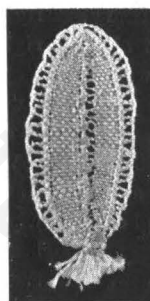


Fig. 12.—CLOTH STITCH LEAF, ENLARGED.

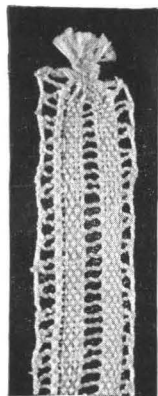


Fig. 13.—CLOTH STITCH BRAID WITH OPEN CENTRE.

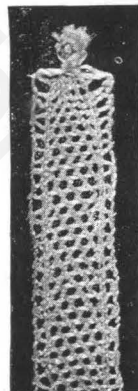


Fig. 17.—GAUZE STITCH BRAID, ENLARGED.

Brussels Duchesse Lace.

however, the learner must school herself to think of it.

Some teachers of lace-making give a beginner 6 bobbins wound with coloured thread to use as travellers, as they find that in this way a pupil gets more quickly to understand what is brought about by the various movements of the bobbins.

A beginner should not be satisfied to cease practising cloth stitch braid until she had made enough of it to make it well. Her work will be better all through if she learns this thoroughly before passing on to anything else—there are so many faults to be overcome before perfection can be expected.

Reference has already been made to the necessity for constantly pulling down the warp threads. Another point to be remembered is to keep the gimp as close to the pins as possible, and to keep the warp threads nice and even, so that thick and thin stripes do not come in the weaving. It looks very ugly to have a ladder next the gimp.

When you have completed a length of braid and wish to remove it from the pillow, take the large pins out of the corners of the blue paper and the calico. Grasp the calico firmly at each side, and gradually raise the whole thing from the pillow by means of it; the lace pins can then be quickly removed from the braid.

The only use of the piece of calico is to enable the worker to raise the lace from the pillow. To raise it by the blue paper would probably tear the latter, and to pick the lace pins directly out of the pillow is rather tedious; the calico expedites matters.

Be very careful to keep all the pins

well pushed down except five or six. Never use bent pins.

A Cloth Stitch Leaf.

As a rule, the leaves in Duchesse lace are made in halves, the second half being joined up the centre to the first during the progress of the work.

Draw the outline of the leaf on the blue paper (Fig. 11). Turn the outline so that the base of the leaf is farthest from you. Set up 14 bobbins and commence as you did with the cloth stitch braid, working along the left side of the outline, and taking the midrib as the right side of the braid. The pins must be carefully set up exactly on the lines, that the leaf may be properly shaped. When getting near the point of the leaf, set the pins rather closer in the midrib so as gradually to bring the weaving into an upright direction at the point, turning the pillow slightly as you proceed.

When the central pin has been set up in the top edge of the leaf, turn the pillow gently round so that the point of the leaf is farthest from you, and draw round the bobbins very cautiously, not to alter their order.

**Weave back again from the edge to the midrib till only 4 bobbins remain. Put aside bobbins 13 and 14. Take the crochet-needle in the right hand; remove the top pin from the midrib; insert the crochet-needle into the hole from which you removed the pin—be careful about this; catch the thread on bobbin 12 and draw it through the hole, making a loop; pass bobbin 11 point foremost through the loop. This is called making a sewing.

Replace bobbins 11 and 12, pulling them down; replace 13 and 14. Make

Pillow Lace and Hand-Worked Trimmings.

a whole stitch with these 4 and work across to the left side, setting up the pin and twisting the pairs as usual.

Repeat from ** taking out each centre pin in order.

Be very careful when making each sewing that the hook is inserted exactly in the hole where the pin was, and not in one beside it. It must be carefully drawn out without catching on either the thread or on the blue paper beneath. The crochet-hook when carelessly handled can do a good deal of mischief either by roughening and breaking the thread, or by picking off chips of blue paper, which thus get woven into the lace.

The method of working just described makes a leaf with a rather solid midrib.

When weaving the first half of the leaf, work whole stitch with the last 4 bobbins next the midrib without twisting them, the travellers have become 13 and 14 ; twist them 3 times

to the left and set up a pin under them, then take them back as travellers to the left again.

When weaving the second side of the leaf make the sewings with Nos. 13 and 14. This makes a little row of round holes down the centre of the leaf.

Cloth Stitch Braid with an Open Centre.

This is made with 9 pairs of bobbins, one having a coarse thread for a gimp.

Set them all up and start as in cloth stitch braid for the 1st row. Continue just as in the braid, beginning at the left side with the usual edge, and plait whole stitch till you complete bobbins 7, 8, 9 and 10, then twist 9 and 10 three times to the left ; proceed to work whole stitch, making the usual edge at the right side.

In the return row, plait until you complete the whole stitch with bobbins 9, 10, 11 and 12, then twist 9 and 10 three times to the left and continue the row as usual.

It is the twisting of the travellers when they become 9 and 10 that makes the open centre.

Pretty leaves with open centres can be made in a similar manner, but must be started differently from the one already described in Fig. 11, which is worked in two halves. Fig. 14 shows the way to start a leaf to work an open centre.

Cloth Stitch Leaf Worked in One Piece.

Prepare 18 bobbins.

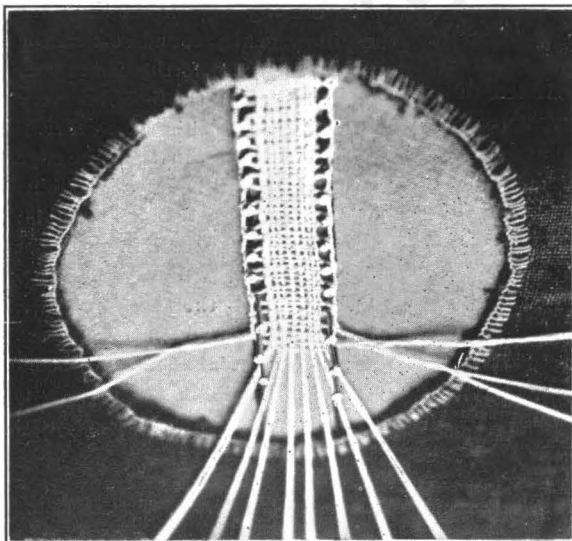


Fig. 8.—CLOTH STITCH ON THE PILLOW.

Brussels Duchesse Lace.

as follows:—

Wind 9 bobbins very full of finethread, and then take 9 empty bobbins and wind half of the thread already wound on a bobbin on each of these. In this way the bobbins can hang in pairs upon a pin without any knot. Secure each bobbin with a half-hitch, leaving about 8 inches of thread between the 2 bobbins.

Should the bobbins be already wound, knot a pair together, cut the ends of the thread fairly close, and wind up the thread upon one of the bobbins until the knot is well hidden. You must be careful to have enough thread wound over the knot to work the leaf. When the 9 pairs of bobbins are prepared, draw a pattern, as in Fig. 15, upon the blue paper. Set up a pin upon the point of the leaf, and hang two pairs of bobbins on it.

Twist both pairs 5 times to the left, cross the right-hand pair over the left pair, work a whole stitch under the pin, pull up the pairs, twist them 3 times to the left, and set them down respectively to the right and left.

Set up a pin just below the first pin and hang 7 pairs of bobbins on it. Arrange all the bobbins in order. Those already twisted as 1, 2, 17 and 18, and the remaining 14 bobbins between them.

Make a whole stitch with 3, 4, 5 and 6, and continue to plait whole stitch until the travellers become 15

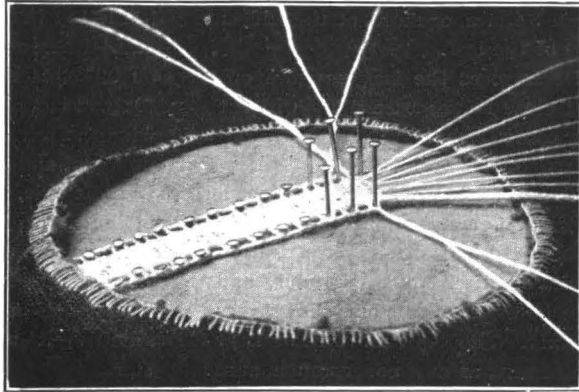


Fig. 9.—SIDE VIEW OF PILLOW, SHOWING THE PINS SET UP.

and 16. Twist them as usual and set up a pin.

Finish the edge, and continue to work as in ordinary cloth stitch braid until the leaf begins to narrow in at the base. Lay up the centre pair of bobbins out of the way, and weave as usual for a couple of rows.

Repeat this with 2 more pairs of bobbins, thus leaving only 12 bobbins at the end; this prevents the leaf being too thick at the stalk. These threads may be cut when the leaf is quite finished.

Some workers tie each pair of bobbins before laying it up, but that is not necessary in close work.

If the design admits of it the stem may be worked as a narrow cloth stitch braid. Should an open centre be desired in a leaf, work as directed above until you have set up the fourth pin down the left side. Take the travellers across as usual, but when they become 9 and 10 twist them once to the left and finish the row. In the return row twist them twice to the left when they become 9 and 10. In the next and following rows twist.

Pillow Lace and Hand-Worked Trimmings.

them 3 times, or more, at the widest part of the leaf.

Decrease as the leaf narrows off, and close to the base plait without any centre twist.

Gauze Stitch Braid.

The stitch used for this is known by several names—gauze stitch, lace stitch, and half stitch. It is a rather puzzling stitch to a beginner, and one in which a mistake shows very plainly. The bobbins must be kept well apart, as any confusion is sure to lead to a mistake, and when once the bobbins go wrong it is by no means easy for a learner to set them right again.

Half-stitch is made with only three movements of the bobbins (see Fig. 16), and only one traveller is taken across; these movements should be learned before attempting to work a piece of braid; they are as follows:—

Pass 2 over 3, 4 over 3, 2 over 1. There they stop short, omitting the fourth movement which would make a whole stitch, and which helps a second traveller on its journey.

The braid in Fig. 17 was worked without a gimp, and with 18 bobbins, which is as large a number as it is wise for a beginner to attempt to use. Draw two vertical lines on some blue paper three-eighths of an inch apart, and commence as directed for cloth stitch braid. Set up a pin between bobbins 4 and 5, and work one row of whole stitch across to the right, set up the pin as usual under the travellers, and work the edge, making the usual whole stitch outside the pin and twisting both pairs. Make a whole stitch with 13, 14, 15 and 16.

Now prepare for the half-stitch by putting each right hobbin over its

left fellow in the next 5 pairs. Work half-stitch on 11, 12, 13 and 14; then on 9, 10, 11 and 12; on 7, 8, 9 and 10; and last on 5, 6, 7 and 8. Work whole stitch with 3, 4, 5 and 6, set up a pin, and make the usual edge at the left side.

The return row is worked in the same way, but as you will see that the pairs are already crossed, no preparation is necessary for the half-stitches—it is only needed at the start.

Now observe there are two stationary bobbins inside the pin at each side of the braid; these are always worked in whole stitch, and they keep the travellers secure. The bobbins between these stationary pairs are all worked in half-stitch.

The edge of both sides is worked exactly as in cloth stitch braid. When these points are all clearly understood much of the difficulty vanishes. On each journey to and fro the same pairs (*i.e.*, 5 to 14) are done in half-stitch. Invariably the pairs inside the pin with their neighbours (in this case 3, 4, 5 and 6, also 13, 14, 15 and 16) are done in whole stitch.

The habit of looking at the threads and not at the bobbins must be acquired before gauze stitch can be attempted with any measure of success. When a good length of braid has been made without any mistakes, a leaf may be worked. A very usual way of working leaves in Duchesse lace is to do half in whole stitch and half in gauze stitch, the light and heavy work making a very happy contrast.

Important to Note.

As Duchesse lace must be perfectly clean when it is taken from the pil-

**Brussels Duchesse
Lace.**

low, every care must be taken to have it so. It must never be left uncovered even for a short time. Should the worker be called away from it, she should place the pincushion on the top of the hole and then draw the four corners of the cover over the pincushion, and secure them all by pushing down a pin through them. When the day's work is finished it should be further protected by having a white linen cover thrown over all.

The thread must never be handled ;

it can always be moved about by using the bobbins as handles. Should a tangle come, use the pricker to separate the threads. When a dark or fluffy dress is worn, a white apron and over-sleeves should be worn also, to protect the lace.

Any thread not in use should be excluded from the air. Blue paper is the best to roll it up in, as it preserves its colour better than white paper ; it can then be shut up in an air-tight box or drawer.

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LESSON III.

Embroidery Stitch.

One of the most useful stitches in Duchesse lace is embroidery stitch (see Fig. 18). It is used for flower centres, stems, tendrils, and in many places where a nice curve is needed. It is a combination of whole stitch and half stitch worked with only one set of pins along one line.

To learn it, rule a vertical line on some blue paper and set up 12 bobbins all filled with fine thread.

Commence at the right-hand side, make a whole stitch with 9, 10, 11 and 12, and work towards the left in usual way till you complete the whole stitch on bobbins 3, 4, 5 and 6.

** Twist 3 and 4 and set up a pin

under them on the line. Make a whole stitch outside the pin, twist the pairs and work whole stitch along the successive bobbins till the end of the row is reached.

When returning towards the left make a stitch with bobbins 9, 10, 11 and 12, thus: 10 over 9, 12 over 11, 10 over 11. It is a half stitch with the first movement taken last. Then plait whole stitch till you complete one on bobbins 3, 4, 5 and 6. Repeat from **.

Thus, you see, the little open edge is made only at one side. It must be worked very close up to the pins, and it ought to look like narrow close braid. It requires to be very evenly and nicely worked or it does not look well; the stationary bobbins must not be allowed to ruck up, but must be kept very well pulled down.

Pearls.

On the piece of braid given at Fig. 19 a number of tiny pearls are seen down one side of it. These pearls are much used in Duchesse lace along the edges of flower and leaf forms, as well as upon the brides which join the motifs together. Though in the model the pearls are only made on one side of the braid, they can be made on both sides if desired.

Set up 14 bobbins, all with fine thread, and commence as for cloth stitch braid. Work across to the right. ** Set up the pin under the travellers at the right side, and make the edge in the usual way. Return to the left side, twist the travellers *once only*, do not set up any pin, but make a whole stitch and draw up both pairs very well. Twist the travellers, bobbins 1 and 2, seven times to the

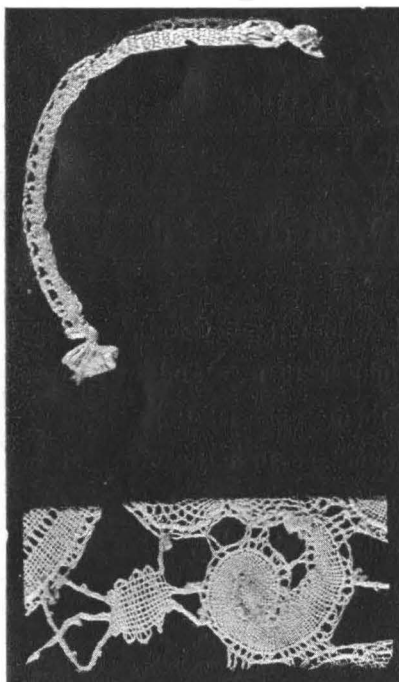


Fig. 18. EMBROIDERY STITCH. (*Much enlarged*).

Fig. 24. SECTION OF LACE SHOWING A SCROLL AND BRIDES.

Brussels Duchesse Lace.

left and pull them up to tighten the twist; take a pin, pass the point under the twist and turn it over to make a little loop round it; set up the pin, pull up the twist again and make a whole stitch. Twist the travellers once, and bobbins 1 and 2 three times. Continue to plait as usual to the right side, and repeat from **.

The tiny row of veining that runs down between the pearl edge and the centre of the braid is made by twisting the travellers once; if the usual twist of three is made the veining looks too open.

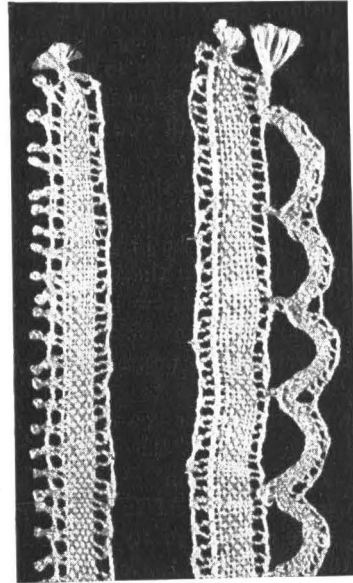
Another way of making pearls is to twist the travellers 6 times, set up a pin under them, and travel back with them. This makes a little loop. With pearls of this kind the twisted edge is usually omitted, as, for example, in the spider surrounded by brides in Fig. 24.

Motif with Raised Leaves and Tendril.

The motif given in Fig. 20 is an excellent illustration of some of the many uses to which embroidery stitch may be put. It is done in very fine thread.

Set up 12 bobbins, all filled with fine thread, and work the stem as already directed for embroidery stitch, turning the pillow as you proceed, in order that you may always work directly towards you.

On arriving at the base of the two leaves, make a tie, thus: draw bobbin 12 into a loop under the bobbins with the crochet-hook, pass No. 11 through the loop, and tie the two bobbins twice. Work embroidery stitch all along the left side of a leaf (*i.e.*, the left side when it is turned with the point towards you).



On the left. Fig. 19. "PEARLS."
(Much enlarged).

On the right. Fig. 25. FESTOONING.
(Much enlarged). This is described
in Lesson IV.)

When you reach the point, set up a pin there and work whole stitch across till you complete bobbins 7, 8, 9 and 10. Tie 9 and 10 together twice close up to the pin and finish the row.

Plait back to bobbins 3, 4, 5 and 6; turn the pillow right round so that the base of the leaf is towards you. Draw the bobbins round and arrange them carefully. Twist 3 and 4 and set up a pin under them on the left side, opposite the one at the point.

The embroidery stitch is now on your right-hand side. Make the left edge as usual, and ** plait whole stitch across to the right. When you have completed the whole stitch on bobbins 9, 10, 11 and 12, take out the pin next to the point. Insert the crochet-needle into the pinhole and bring out the point of it in the next

Pillow Lace and Hand-Worked Trimmings.

hole below, draw through 12 and pass 11 through the loop. Replace the pin and work back to the left side again, making the usual edge.

Repeat from ** till you arrive at the base of the leaf.

Keep the pins in the embroidery stitch very well pushed down in order that they may not be in the way of the plaiting. When the lace is removed from the pillow it will be found that the embroidery stitch makes a raised ridge down the side of a cloth stitch leaf.

Tie the threads as you did at the beginning, and make the second leaf. The raised work can be also made on a gauze stitch leaf in the same way. The effect is pretty in a motif like this to have one leaf cloth stitch and the other gauze stitch.

Continue to work embroidery stitch till you reach the little figure-of-eight ornament above the leaves. Work it in embroidery stitch, and when you come to the centre of the second half make a couple of ties with the crochet-hook, as already directed, to secure it to the first half and keep it firm.

When you arrive at the starting-point make a neat joining. Twist all the threads except 11 and 12 into a nice smooth cord to reach to the far end of the figure-of-eight; secure it here and there with sewings, made with 11 and 12, especially at the place where the tendril begins. Work the tendril with embroidery stitch.

When the right side is turned up after the work is removed from the pillow, the cord will be hidden beneath the figure-of-eight.

Flowers with Five or Six Petals.

Little round flowers with petals, such as those shown in Fig. 22, are

exceedingly common in Duchesse lace, and whatever number of petals they may have, they are all made upon the same plan. The manner in which they are made is rather ingenious, because, though they have the appearance of having separate petals, they are in reality composed of two rings of plaiting.

A ring of embroidery stitch forms the centre, and another ring of either cloth stitch or gauze stitch makes the corolla; the petals are only marked in the outer ring by taking the gimp into the centre and back again to the edge. To the uninitiated this little ruse gives all the effect of independent petals worked separately and joined together.

They are commenced in the centre with a finely-worked ring of embroidery stitch plaited with 12 bobbins, all filled with fine thread. Sometimes the centre is left entirely open, at other times it has a tiny wheel added (see Fig. 22).

The wheel is of very simple construction, and is made as follows: When you have got rather more than half way round the ring, twist the travellers when they come to the inner edge of the ring and carry them across to the opposite side of the centre, join the pair to the edge with the crochet-hook in the usual manner and tie them. Twist the pair back again and continue the embroidery stitch until you complete another quarter of the circle; carry the pair across again, but stop on the way and join to the first twist, continue the journey and join to the opposite side. When returning with the second twist join to the second of the first two twists.

Finish the embroidery stitch ring

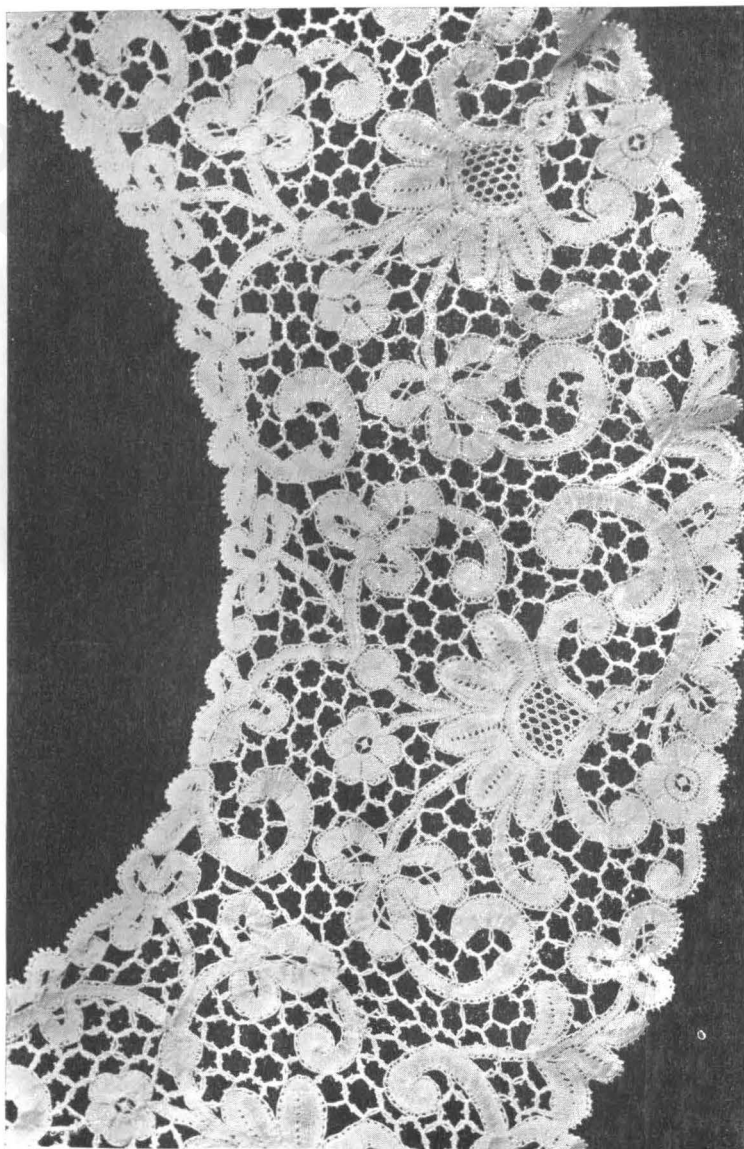


FIG. 33. A SECTION OF DUCHESSE LACE (LERTHA (BRUGES DESIGN)).

Pillow Lace and Hand-Worked Trimmings.

and join neatly, and make ties under all the bobbins with the crochet-hook as already explained.

Set up 3 more bobbins filled with fine thread, and one of coarse thread for a gimp. These should be knotted on a pin and placed in the centre of the ring. Arrange the bobbins with the gimp as the third, counting from the outside. You have now 16 bobbins; let the 3 new ones with fine thread take their places as 8, 10 and 12, so that they may be separated amongst the others and not in a group of their own. Turn the pillow so that the centre of the flower will be to the right, and the edge of the petal to the left. Plait whole stitch across from right to left until the travellers become 3 and 4. Set up a pin under them at X (see Fig. 23). Tie the pair to the gimp to make a firm beginning to the corolla.

Make the usual edge; ** plait back again to the right. Remove the pin in the ring of embroidery stitch which is nearest to the centre of the petal at which you are working, and make a sewing with

bobbins 15 and 16. Plait backwards and forwards, always making the twisted edge at the left side, and always sewing into the same hole in the centre ring until the petal is almost complete.

When you reach Y, set up the pin under the travellers, and make the usual edge. Replace the centre pin. Take the gimp thread and weave it over 1, under 1, alternately, until only 2 bobbins remain; draw the gimp well up, and leave it. Commence again at the left side and plait bobbins 3, 4, 5 and 6, and the successive bobbins the whole way across.

Take out the nearest pin in the ring, make a sewing with bobbins 15 and 16; replace the pin and plait bobbins 13, 14, 15 and 16. Take the

gimp back to the outside again, weaving it over 1, under 1, till it becomes the 3rd bobbin. Plait from right to left, beginning with bobbins 11, 12, 13 and 14, and make the usual edge.

You have now completed the first petal and started the second. Repeat from ** until all the petals are completed.

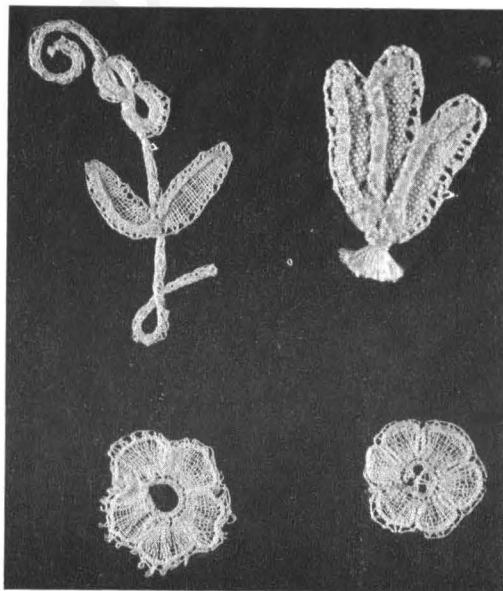


Fig 20. A MOTIF WITH RAISED WORK AND TENDRIL. (Top left hand)

Fig. 28. RAISED WORK WITH ROPE SEWINGS. (Top right hand). This is described in Lesson IV.

Fig. 22. FLOWERS WITH FIVE OR SIX PETALS, SHOWING AN OPEN CENTRE AND A WHEEL CENTRE.

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Lace.**

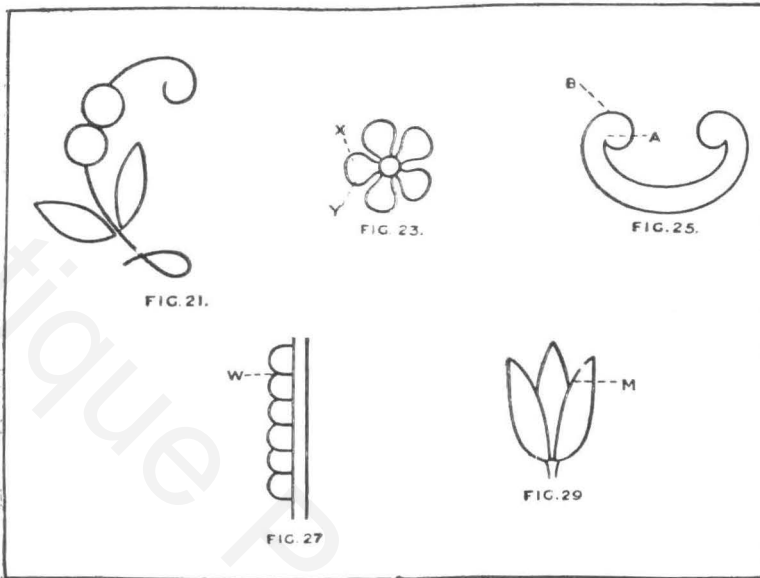


Fig. 21.
DIAGRAM FOR
MOTIF FIG 20

Fig. 27.
DIAGRAM FOR
FESTOONING.

Fig. 23.
DIAGRAM FOR
A FLOWER.

Fig. 29.
DIAGRAM FOR
WORKING
FIG. 28.

Fig. 25.
DIAGRAM FOR
WORKING
SCROLL IN
FIG. 32.

When you come to the end of the last petal, the gimp must be taken towards the centre; a sewing must be made with bobbins 1 and 2 into the first pinhole of the first petal to make the edge secure and neat. Replace the pin and plait from the left into the centre.

Twist all the bobbins to make a neat cord, and secure it to the centre ring with a sewing; tie securely. The bobbins should be neatly knotted, two pairs together, and the threads cut off close.

It takes some practice to be able to make all these fastenings-off and joinings neatly. It must be borne in mind that the underneath side is the right side of the lace, and all cords and ends must be kept on the surface of the work.

Scrolls and Balls.

In Fig. 24 a section of lace is shown

into which the end of a scroll is introduced. These scrolls are great favourites in many different kinds of lace, and are frequently to be found in needlepoint, Irish crochet, and pillow laces. That in Fig. 24 has one end rounded, while in the border of appliqué lace, in Fig. 32, there is a scroll with both ends rounded. They will be found in one form or another in all the specimens of Duchesse lace in the illustrations farther on in these articles.

Occasionally they are to be met with in the form of the letter S, with the ends rounded in opposite directions.

To make a scroll, as in Fig. 32, prepare 13 bobbins with fine thread and one with coarser thread for a gimp (see Fig. 25). Set up the bobbins as usual on a pin some way above the starting-point; twist the threads into

Pillow Lace and Hand-Worked Trimmings.

a rope, and knot the pairs.

Start at A by setting up a pin between bobbins 2 and 3; make No. 3 the gimp. Plait whole stitch across from right to left, twist the travellers when they become 3 and 4, set up a pin and make the usual edge. Plait the whole way across to the right, making no edge. ** Push the travellers (bobbins 13 and 14) to the right and leave them.

Commence with bobbins 9, 10, 11 and 12 to plait across to the left, make the usual edge setting up the pin. Plait across to the right again, ending with bobbins 9, 10, 11 and 12.

Push aside 11 and 12, which are travellers now, and leave them for the present. Plait back to the left, commencing with bobbins 7, 8, 9 and 10.

Make the edge as usual, replace bobbins 11, 12, 13 and 14, and plait across the whole way to the right, making no edge.

Repeat from **, being careful to turn the pillow frequently so that you always weave towards yourself. You will find that by pushing aside the right-hand bobbins, as directed above, and omitting the edge at that side, that the rounded edge of the scroll naturally shapes itself. Keep the

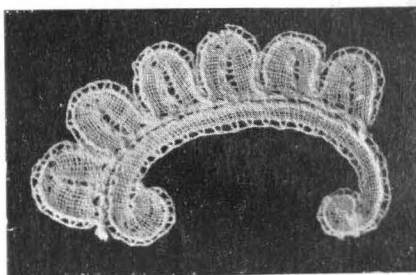
gimp close to the pins and pull the stationary threads well down.

When the outside edge arrives at point B, weave across the whole way to the right, take out the first pin at A; make a sewing with bobbins 13 and 14 and tie the pair, then return to the left. Continue to plait as in cloth stitch braid, making the usual edge at both sides.

Sometimes, when a scroll is much curled at the end, several sewings must be made before the right-hand twisted edge is commenced.

The second end of the scroll is made in the same way; the sewings are made after the rounding is completed, just before fastening off. When scrolls like the letter S are required, the gimp has to be carried across to the opposite edge for the second end. This is usually done about the centre of the scroll. After the edge is completed at the gimp side, the latter is woven over one, under one, until it becomes the third bobbin from the end. Continue the weaving as before.

Balls are made just in the same way as the rounded end of the scroll. Great care must be taken to make a neat fastening where the edge joins



AN ORNAMENTAL
SCROLL.

Brussels Duchesse Lace.

LESSON IV.

Festooning.

Festooning, as in Fig. 26, illustrated in Lesson III on page 19, is much used to ornament scroll work, or, as in the handkerchief border in Fig. 30, to ornament some of the motifs in the design which come near the edge. In the border in Fig. 31 it is used to represent the petals of small flowers.

It requires practice to plait nice even festooning, and it does not really look well unless it is carefully worked with very fine thread. For that reason it is rarely introduced into any but the finest make of Duchesse lace.

The example in Fig. 26 was worked in very coarse thread to enable the learner to see clearly how the plaiting is done, but it does not give at all an adequate representation of the dainty light appearance of festooning worked

in proper lace thread of a fine number.

To learn it, draw a diagram as in Fig. 27, illustrated in Lesson III, set up 14 bobbins, and work a length of cloth stitch braid between the two vertical lines at the right side of the diagram. When it is complete, see that all the pins are well pushed down, that they may not catch the threads when festooning.

Commence the festooning at the top left-hand side of the braid, by setting up 12 bobbins all filled with fine thread. Secure these to the first pin-hole by making sewings with bobbins 1 and 2 and tying the pair. Knot the bobbins in fours, and work embroidery stitch round the first scallop.

Keep turning the pillow so that you may always work towards you. Keep the outside edge very carefully to the curve, working close to the pins; pull down the stationary bobbins well and pull up the travellers. When you arrive at W in the diagram ** make the usual edge, setting up the pin and working across to the right. The edge must now be discontinued until the point is made by which the festooning is attached to the braid.

Work a half stitch

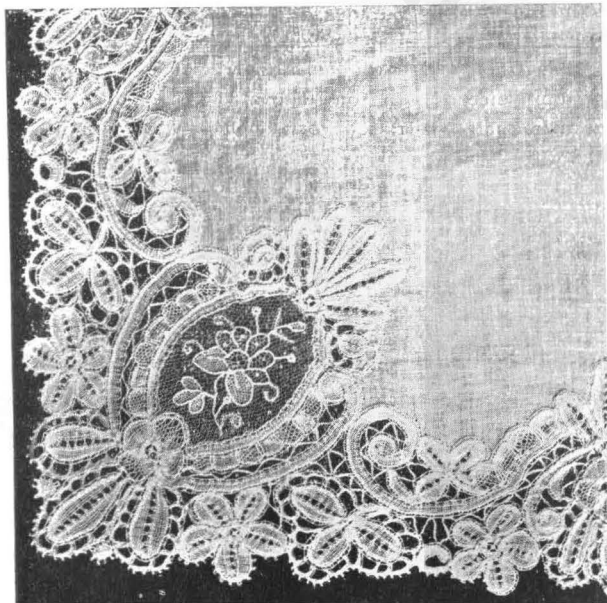
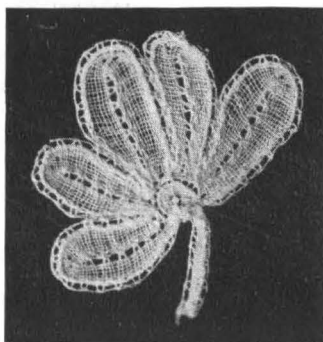


Fig. 30. A DUCHESSA LACE HANDKERCHIEF BORDER (BRUSSELS DESIGN).

Pillow Lace and Hand-Worked Trimmings.

asin embroidery stitch with bobbins 9, 10, 11 and 12, and 3 whole stitches with the successive bobbins to the left. Commence again with 9, 10, 11 and 12; work a half stitch and 2 whole stitches to the left. Commence a third time with bobbins 9, 10, 11 and 12; work a half stitch and 1 whole stitch. Half the point is now made. Twist 9 and 10 and set up a pin under them between 8 and 9.

Remove the pin from the braid where the point of the scallop meets it, push aside 11 and 12, insert the crochet-hook into the pin-hole, make a sewing with 9 and 10, and tie the pair twice. Replace 11 and 12, and make a half stitch with them and the next pair; plait 3 whole stitches to the left. Commence again at the right and make a half stitch and 2 whole stitches. Commence for the 6th time at the right, make a half stitch and 1 whole stitch. For the last and 7th time begin at the right, and work the whole way to the left. Thus, you see, the point is entirely worked from right to left. In this seventh journey make the usual edge at the left, and then continue the plaiting of embroidery stitch backwards and forwards along the next scallop till you reach the place where the point begins. Repeat from **.



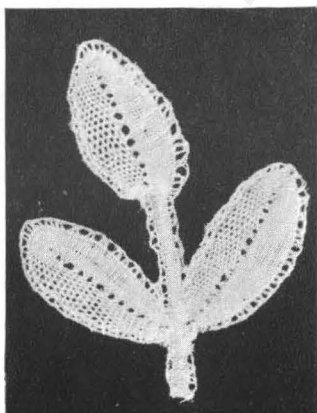
A LEAF.

* The point is the part which requires the greatest amount of attention in each repetition from the beginner. The pillow must not be forgotten, for if it is not frequently turned to keep it in the right direction, the weaving cannot be even. A sharp look-out must be kept to see that no warp threads ruck up, also that each point really meets the braid.

In poor festooning, one often sees what resembles a piece of slightly-waved braid hanging at intervals by loose sewings, where, instead, firmly-woven points should be. This style of festooning always looks ragged and extremely ugly.

Raised Work with Rope Sewings.

The motif in Fig. 20, illustrated in Lesson III, is a good preparation for raised work, such as we have in Fig. 28, illustrated in Lesson III, also in the fern leaves in the border in Fig. 31. The worker should have become tolerably expert at sewing with the crochet-hook before she attempts raised work, because if the hook catches the thread by only a part of it, or if it catches on the lace already worked, it is liable to do considerable damage. A broken thread when doing rope sewing is



A TREFOIL IN DUCHESSE LACE.

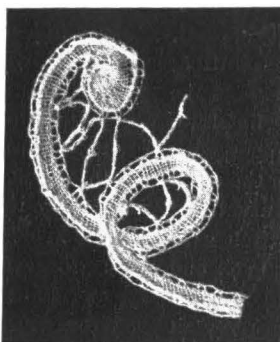
Brussels Duchesse Lace.

troublesome to replace.

Make a diagram like Fig. 29, illustrated in Lesson III, turn it with the points of the leaves towards you. Set up 12 bobbins with fine thread, and work embroidery stitch along the left side of the left leaflet. ** When you arrive at the point, set up the pin and plait across to the right till the travellers become 9 and 10; tie them twice close to the pin; finish plaiting the row. Plait back till the travellers become 2 and 3, twist them 3 times. Turn the pillow right round and set up a pin opposite to the one already at the point, under the travellers. Draw the bobbins round carefully and make the usual edge. * Plait across to the right the whole way.

Take out the pin next to the point, insert the crochet-hook down into the pin-hole and out again in the next hole just below it; draw through bobbin 12 and sew through the loop with 11; replace the pin and work back to the left, making the usual edge. Repeat from * to the base of the leaflet, taking out each pin in order and replacing it when the sewing is done.

When you have made a sewing into the last pin, fasten the threads securely and turn the pillow right round, with the points of the



SCROLL WORK WITH BRIDES.

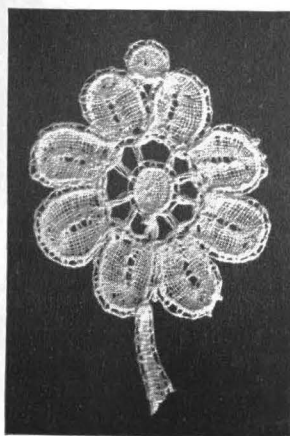
leaflets towards you. Push aside bobbins 11 and 12. Twist the remaining bobbins into a neat cord or rope, to reach as far as the point where the first leaflet separates from the second, at W. Lay the cord along the right edge of the leaflet just worked. Now the rope must be sewn to the edge of the leaflet.

Take out all the pins in turn between the base of the leaflet and W. * Twist 11 and 12 three times, insert the crochet-hook into the first pin-hole at the base, pass it under the cord, catch 12 on the hook, draw it through and sew through the loop with 11. Replace the pin. Repeat from * till a sewing has been made in each pin-hole in turn. Arrange the bobbins in their places—they are always liable to get rather out of order after twisting a rope—and work embroidery stitch to the point of the next leaf. Repeat from ** until you finish the leaf. It has a very pretty effect to make the leaflets alternately of cloth and gauze stitch.

A rope sewing is sometimes a convenient way of getting from one point to another and of avoiding fresh starts. The fewer fastenings-off there are in a piece of lace, the greater its strength.

Curves.

When cloth stitch



A DAIRY.

Pillow Lace and Hand-Worked Trimmings.

braid is turned in a sharp curve, as is sometimes necessary in a flower petal, the inner edge should be omitted, and the return journey should be commenced before quite finishing the row. For example, suppose you have 14 bobbins, plait from the outer edge (bobbins 1 and 2) as usual, till you complete the whole stitch with 7, 8, 9 and 10. Then turn back and plait to the left, making the usual edge. In the following row, plait till you complete the whole stitch with bobbins 5, 6, 7 and 8. Return to the left side and continue plaiting backwards and forwards the whole way as before. Some workers put in a pin at each turn, to keep the plaiting steady. Should the curve be only a slight one, it may be sufficient to bring the pins closer together at the inner edge by only twisting the outside pair twice, instead of three times, after the stitch outside the pin.

The worker, with a little experience, will find herself able to adapt her plaiting to each particular curve without any trouble.

Brides.

It will be seen in all the specimens of Duchesse lace illustrated, except the piece of appliqué lace in Fig. 32, that the various portions of the design are joined together by means of short brides or bars. These are usually made with three pairs of bobbins.

Set up the three pairs on a pin, close to where you wish to join them. Twist them once to make a cord to reach the place. Draw bobbin 1 through the pin-hole, make a sewing in the loop with bobbin 2, tie the pair tightly; knot 1 and 2 with 3 and 4; then knot 3 and 4 with 5 and 6.

Make another sewing in the same pin-hole with bobbins 1 and 2 and tie the pair. * Make an ordinary three plait, taking the bobbins together in pairs; this plaiting should be very neatly done. When you have enough to reach the next joining point, remove the pin, insert the hook into the hole and under the plait, make a sewing with 1 and 2, tie them twice, and knot the pairs again. Repeat from *. When you wish to fasten off, make several tyings to secure it firmly.

Pearls are frequently added, one at the centre of a bride. These are made, as already directed, by twisting a pair seven times and passing the twist round a pin.

In fine lace the brides should never be longer than about a quarter of an inch. When there is an opportunity of making these brides as they come in the course of the plaiting—for example, at the finishing of a leaf or in a similar position—a good worker always takes advantage of it, thus avoiding a joining on of threads. This can be done by reserving six of the bobbins before cutting off the rest. The less cutting off and joining on there is, the better for the lace.

Occasionally, when long brides appear to be inevitable, several can be brought to a common centre, as in Fig. 24, and a spider made by plaiting a small round of cloth stitch. This is frequently done in the coarser kind of lace called Bruges Duchesse. In Fig. 24, illustrated in Lesson III, there are three brides, that is 18 bobbins, brought together in the centre of a space. At the sides of the plaiting the usual edge is not made; instead, when the travellers become 1 and 2 or 17 and 18 they are twisted

Brussels Duchesse Lace.

five or six times and passed round a pin, after which they travel back again to the opposite side. This makes a series of little pearl-like loops.

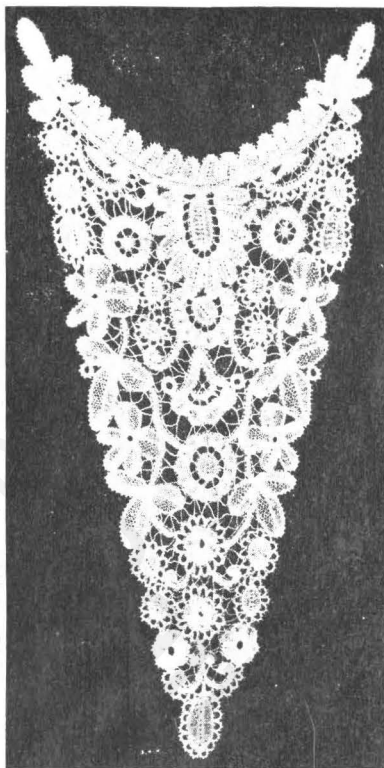
A Handkerchief Border.

The handkerchief border of Brussels Duchesse lace in Fig. 30 was made at the Convent of Mercy, Birr, Ireland. The illustration is sufficiently clear to enable a worker to follow the plaiting of the various stitches. It is not the finest make of Duchesse lace, for which reason it is all the better

suitable for a learner's study. A handkerchief border, however, is not the best article for a beginner, because it is liable to cover so large a portion of the pillow that in parts the bobbins hang quite over the edge, which makes them rather troublesome to manage. It is always easier to work near the centre of the pillow.

When commencing a piece of Duchesse lace examine the design well, in order to ascertain a good starting-place, where a good length of plaiting can be done without any break. In the handkerchief border the rounded end of a scroll would make a good beginning.

The plaiting should be continued



A PLASTRON IN BRUSSELS DUCHESSSE LACE.

to the opposite end of the motif, and then, without breaking off any threads, the scallops along one end and the trefoil near the centre of the scroll should be worked.

Observe that the scallops are made like the petals of the flower in Fig. 21, by carrying the gimp into the braid and back again. Where the different parts touch one another they should be joined by sewings. Sometimes, where two parts very nearly meet, but not quite, the outside pair of bobbins is twisted across

the space, a sewing is made and a tie, and they are twisted back again. There is a joining of this kind made at the stem of the trefoil. Beyond the trefoil a small leaflet comes, and at the point of it, after it has been joined to the rounded end of the scroll, the bobbins (12 in number) may be divided into two sets of six, and with these the brides at either side may be worked. By thus planning out the proper starting-points and so avoiding unnecessary cuttings-off, a piece of lace gains in strength as well as neatness.

At the corners of the border an oval space is left vacant. This space is filled in the model with a needle-

Pillow Lace and Hand-Worked Trimmings.

point *réseau*, in the centre of which a little motif of needlepoint is also worked. Tiny needlepoint wheels are also to be found in the centres of various flower forms. This mixture of the two kinds of lace is frequently to be met with.

Section of a Duchesse Lace Border.

The specimen of Duchesse lace in Fig. 31 is a part of a border made of very fine thread; it is an excellent specimen of Brussels Duchesse lace. When a worker has practised all the small motifs given in the preceding pages, and has become expert with the bobbins and the sewings, she need not be afraid to venture on a border like the model.

The most complicated motif in the design is the one which somewhat resembled an ivy leaf with a flower resting upon it. The outline of cloth stitch braid, beginning with the stem, should be plaited first.

The flower with the numerous

petals is commenced like the flowers given in Fig. 21, with a ring of embroidery stitch. The four petals which cluster round the centre are done in cloth stitch, just like those in Fig. 21. Without breaking off the threads, the second round is worked in gauze stitch, and then the third round in cloth stitch.

The gauze stitch filling outside the round flower is then worked from side to side, and sewings are made into the pin-holes of the cloth stitch braid, which makes the outline.

The plaiting is worked towards the point of each section. About 20 bobbins would be necessary for the broad part, but the number should be reduced as the point is approached. To reduce the number, plait across to the edge at the left, fasten bobbins 1, 2, 3 and 4 securely, tying 1 and 2 firmly; cut off 1 and 2. Plait across to the opposite side and fasten 17, 18, 19 and 20, tie 19 and 20 securely and cut them off.

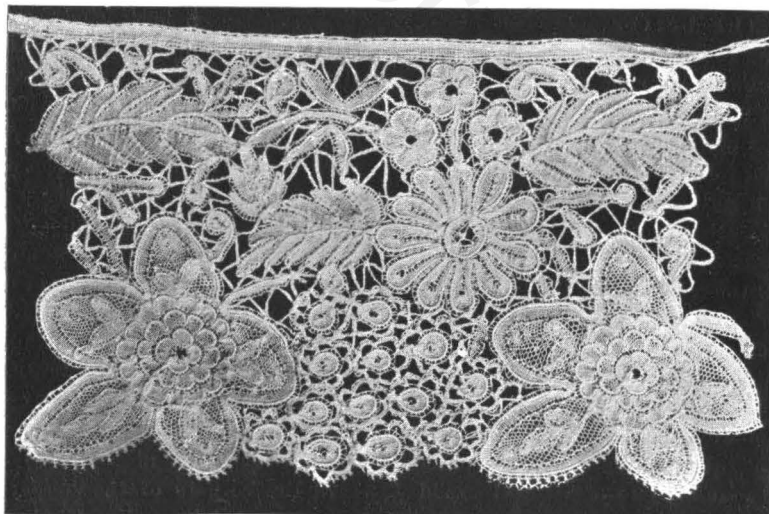


Fig. 31. SECTION OF BORDER OF BRUSSELS DUCHESSE LACE.

**Brussels Duchesse
Lace.**

By cutting off a pair at each side in this way the evenness of the plaiting is not disturbed. The small leaflets in the centre of the gauze stitch were made separately, like the leaves in Fig. 27, and they were sewn on lightly with a needle and thread, so as to give the appearance of raised work.

It is quite possible to introduce such leaves into the plaiting without adding them afterwards. In that case they must be made immediately after the central flower, and the gauze stitch must be worked round them. It is a rather difficult motif to plait well, and is only suited to an experienced worker; the above method is easier.

The fern leaves are all made with a raised rope sewing along each leaflet.

The cluster of flowers between the two large leaves is composed of a number of balls which are all edged with festooning to represent petals.

When a border is being worked the first thing to be done is to work a long length of cloth stitch braid for the heading. It is then carefully rolled up, and only a few inches at one end are pinned down in their place at the top of the design.

When one section is completely worked it is removed from the pillow. A second repeat, or section, should then be made, and the first piece should be pinned down in its proper position again, so that all the brides and connections can be made. It, in its turn, should be removed until the third piece is ready.

The completed part should be kept carefully covered up with paper to preserve it in spotless condition, while waiting for each new piece to be added. Most workers pin tissue-paper over each tiny piece upon the pillow immediately it is finished, so that nothing can come in contact with it while the remainder of the section is being plaited.

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Brussels Duchesse Lace.

LESSON V.

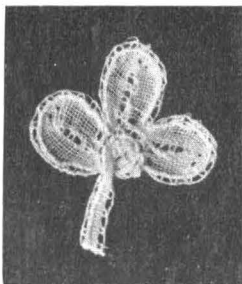
A Border of Brussels Appliqué Lace.

The appliqué border shown in Fig. 32, illustrated on page 7, would be a delightful first piece for a learner who can work neatly, but who is not yet very quick; because the design being a somewhat scattered one, there is not nearly so much work in it as in the Duchesse lace, which has no background of net. The design is a rather graceful one, and there is nothing in the work which should be puzzling even to a learner.

It is almost entirely carried out in cloth stitch and embroidery stitch. A tiny piece of festooning comes into one flower in each repeat; also some gauze stitch is introduced into the scallops which form part of the edge along one of the scrolls; but these should not be found too difficult.

The centres and open petals of the flowers are filled with tiny wheels of needlepoint, or with minute bars.

When a sufficient quantity of the pillow work is completed, the net should be placed upon the design and tacked down upon it. The pillow-made motifs should then be closely sewn down upon the net, with lace thread, in their



A TREFOIL.

proper positions. The spots should be worked upon the net, either in chain stitch or running, with a sewing-needle.

Last of all, any superfluous net should be cut away. Carrickmacross lace-scissors are excellent for the purpose.

Occasionally in Duchesse appliqué lace, when a casket occurs, it is used

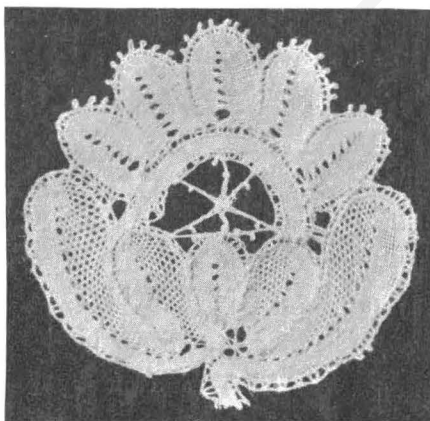
as an opportunity for introducing some of many pretty net stitches such as are worked in Limerick and Carrickmacross laces.

There is usually a piece of machine-made braid run along the top of the net to strengthen it; indeed, in all Duchesse lace borders it is advisable to have a piece of machine-made braid run along the top of the pillow-made braid, as it serves for a medium for sewing on the lace, and saves the bobbin work from many a careless snip of the scissors when it is being removed from an article of dress.

The machine-made braid is very easily replaced if any accident does happen to it.

A Section of a Bertha.

The section of a bertha given in Fig. 33, shown on page 21, is an excellent specimen of well-made lace of the coarser variety known as Bruges Duchesse



A DUCHESSÉ LACE FLOWER.

Brussels Duchesse Lace.

lace. The double net work of plaited brides makes a pleasing variety with the heavy cloth stitch braid of which the design is formed. The absence of gimp, or of raised work of any kind, always makes this variety of the lace flatter and less interesting than the finer lace.

Broken Threads.

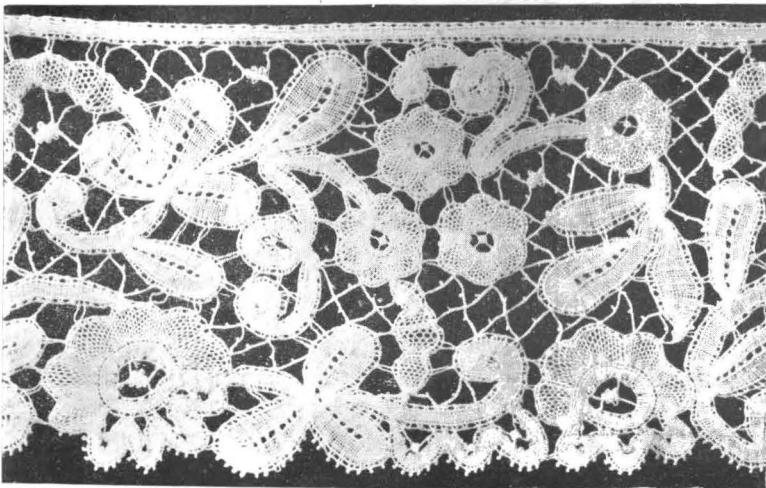
Before many hours have been spent in lace-making, the worker is sure to find herself suddenly confronted with a broken thread. Should the break occur in a warp thread some inches away from the plaiting, by carefully knotting the two ends together the particular leaf may possibly be completed before the knot gets worked in. In such a case the breakage is easily remedied. All cases, however, are not so simple, and a knot must never on any account be woven into the lace. Should the break occur in a traveller it may perhaps be brought to the edge as usual and turned into a stationary bobbin by twisting it once with the outside thread next to the edge, or the one before it at the gimp side.

This twist makes the two bobbins change places without making any conspicuous mark in the plaiting. If the broken thread is so short that it cannot be disposed of in either of these ways, wind the end of the thread on the bobbin round a pin, and secure it with two half hitches; stick the pin into the pillow close to the broken end and introduce the bobbin into its proper place; cut off the broken end and proceed with the weaving.

If it is a warp thread, do not remove the pin too quickly; if, however, it is a weft thread, after a few rows of plaiting the pin may be removed and the end of the thread cut off close.

In gauze stitch it is nearly impossible to make a neat joining; it almost invariably shows in it.

The only chance is when you can change the broken bobbin at the edge with one of the stationary ones. A little experience makes a worker more careful in handling the bobbins, and also careful to see that all her bobbins are sufficiently full before beginning an elaborate motif.



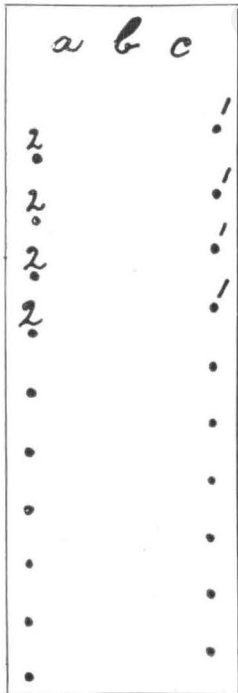
A BORDER IN BRUGES
DUCHESSÉ LACE.

Cluny Lace.

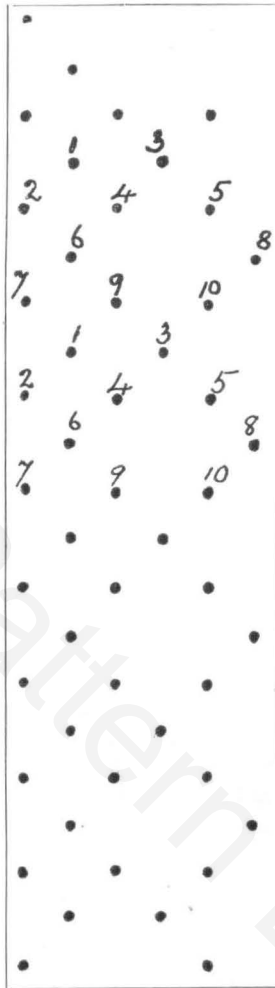
We hear of a great revival being about to take place of the hand-made "real" laces, and at the present moment the variety known as Cluny is largely in evidence, especially the coarser kinds for trimming table napery, and the medium fine for blouse trimming, collars, etc.

There is a great opportunity here to establish an industry of this kind, as the "real" Cluny and other pillow laces are nearly all imported from the con-

tinents. America has already taken the matter up, and has lost no time in trying the experiment of making these laces for herself, and we hear that it is even being taught in institutions and children's asylums, where the girls of weak intellect are trained in this useful occupation, and where, it is said, that children of eight years

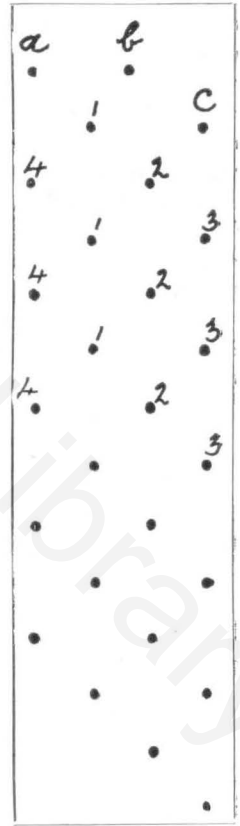


A DIAGRAM FOR WORKING LINEN STITCH.



A DIAGRAM FOR WORKING A SIMPLE CLUNY EDGING.

can make the lace very well. This shows that there cannot possibly be anything difficult in the making, and there is no reason why many of our unemployed women and girls should not be able to find in the making of these real laces a pleasing and remunerative occupa-



A DIAGRAM FOR WORKING EVERLASTING EDGING.

**Cluny
Lace.**

tion. As the pillow laces are not so universally known in the East and Australia, there should be plenty of scope there for a lucrative trade in export. Orphanages and poorhouses could be made to contribute to their support by introducing into them this industry.

All the pillow or bobbin laces are made on a pillow with the aid of the pattern, pins, thread and bobbins.

The whole work, for all the varieties, consists in twisting and plaiting the threads, the ground work for most being a network of

more or less twisted threads and plaiting; the variations in the mesh are characteristic of the different kinds of pillow lace.

The machine-made imitations of these laces cheapened the "real" lace and consequently nearly killed the industry, but as the imitation bears only a superficial likeness to the real, there is great hope for a big revival.

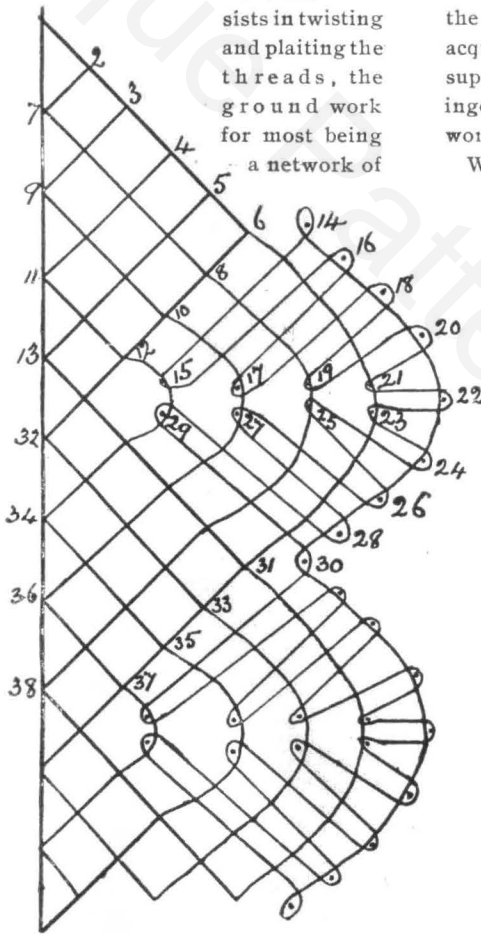
All the materials required are already made in England, therefore the art of making can be readily acquired, and a taste for these supreme products of patience and ingenuity be fostered in our country women.

We purpose to give directions for making the more simple kinds which present the least difficulty of execution.

The requirements are the pillow, bobbins, pins, pattern, a pricker, and the thread.

The Pillow.

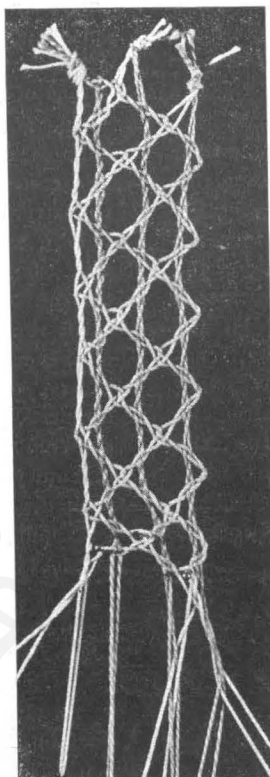
These can be bought for less than a pound in London, but as even the most elaborate kinds cannot produce better work than the primitive "pillow," we recommend the beginner to make this for herself. A piece of "grass" green linen, 18 inch by 20 inch, will be found excellent, but sateen or any similar cotton material may be used. Put the two longer edges together and run up the seam on the machine, or stitch it, quarter of an inch inwards, turn inside out and stitch a half-inch hem around both ends. Through the hem run a tape, and drawing up one end close it as tightly as possible. Now get some stiff



A DIAGRAM FOR WORKING THE FINE EDGING.

Pillow Lace and Hand-Worked Trimmings.

cardboard and cut out a circular piece with a diameter of six inches, lay this piece on another and cut a second one exactly the same size. Place one of them inside the pillow over the closed end, so that the closing comes exactly on the centre of it, fill the pillow as compactly as possible with sawdust or bran, place the second piece of cardboard on the top of the filling and tie this end of the pillow over the cardboard. You now have a pillow similar to that which the first makers of pillow lace used. It is placed on the knees when working, or may be laid in a flat box or basket just sufficiently long to contain it and prevent rolling or slipping, and placed on a table.



EVERLASTING EDGING.

The Bobbins.

These resemble little spools with a handle at one end. They can be purchased with the pillow, or wherever the pillows are sold, but any carpenter could make them at little cost. The number required for making the lace varies from 4 to 1,200 or so; the beginner, however, would find two or three dozen ample at first.

Pins.

The size of these depends upon the fineness of the design, and those which do not easily rust are the best; the heads should be dipped in melted wax to form a little bead there and prevent the pin slipping through the threads. An unlimited quantity may be required for some laces, but the beginner

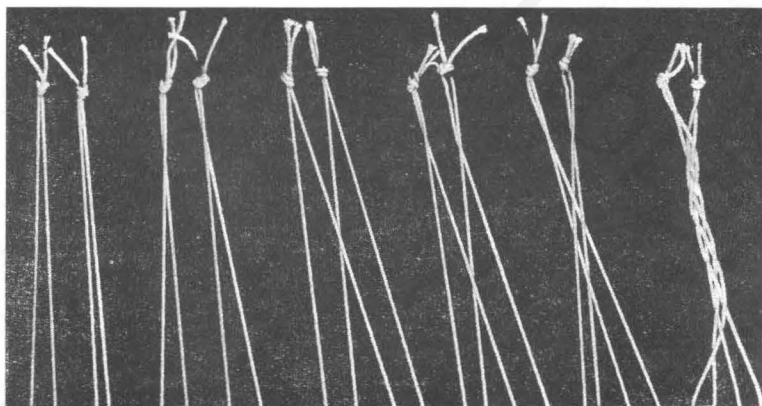


Fig. 1. The Bobbins placed side by side. Fig. 2. The Twist. Fig. 3. The Cross. Fig. 4. The Half Passing. Fig. 5. The Whole Passing. Fig. 6. The Plait.

Cluny Lace.

should procure about six dozen of the ordinary pins, of a large size.

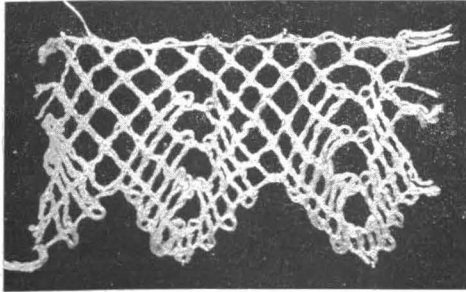
The Pattern.

This is the most important item, as on its correctness depends the excellence of the lace made with it. Fine cardboard of a flexible kind is used, and in order to prevent breaking, a strip of muslin should be pasted on the back of it. The design is drawn or transferred to this card, and everywhere that a pin has to be stuck in the process of making a hole is pricked in the design with the pricker.

The pricker is simply a coarse sewing needle with a sharp point. This may be inserted in a "holder," such as sold at any stationer's where mathematical instruments can be had.

The Thread.

British-made linen thread is, of course, the best, but our mercerised cottons make a lace which rivals any imported from abroad, and the plain crochet threads of the twisted kind make an excellent lace for trimming bedroom napery,



A FINE EDGING.

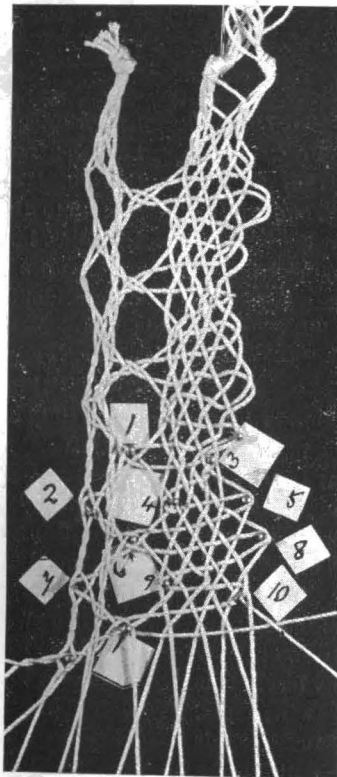
making bedspreads, cushion covers, etc.

To Begin Our Lesson.

Having made the cushion, procure some very coarse cotton with

which to practise the stitches. You will be amazed at their fewness and simplicity. No. 3 crochet cotton, or fine "tea" twine will do. Cut into half-yard lengths, take four of these

and attach one end to a small spool, or good-sized button will do, anything to weight the thread and keep it hanging straight—these represent the bobbins. Tie the threads in pairs as shown in Fig. 1. The bobbins are always used in pairs, two in each hand, pin the two pairs side by side to your pillow (as in Fig. 1). The two pairs of bobbins as they lie in the hand are always counted, sometimes from right to left and at others from left to right; counting in the latter way, the first bobbin in your left hand, that is, the one next the thumb is No. 1, the next 2, the one in the right hand to the left



A SIMPLE CLUNY EDGING.

Pillow Lace and Hand-Worked Trimmings.

is No. 3 and that next the thumb No. 4.

Twisting.

Place the right bobbin of each pair over the left of the same pair; this is always done with the one hand, just twisting one over the other.

Crossing.

Pass the 2nd bobbin over the 3rd, the other two bobbins remaining depending. This movement, of course, requires both hands.

Half-Passing.

The two preceding motions taken together form a "half-passing," and a "half-passing" repeated once forms a "whole-passing." Fig. 2 shows the "twist," Fig. 3 "the cross," Fig. 4 the "half-passing", and Fig. 5 the "whole-passing."

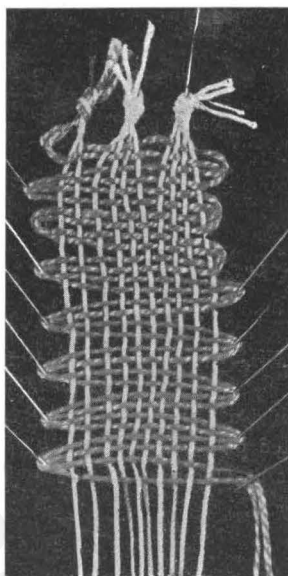
Practice these until you can make and name them with ease.

Then note the abbreviations used in the following directions:—

Abbreviations.

T = "twist"; C = "cross"; hp = "half-pass"; wp "whole pass," and where the latter two may be divided they are denoted by tc = "twist, cross"; tct = "twist, cross, twist"; etc "cross, twist, cross," etc. etc.

Fig. 6 shows the Plait. This is the most important step for the beginner as the stitch is one very extensively used, especially in Cluny lace. It is a repetition of the hp, twist, cross, twist, cross, and so on. Practice this until perfect at it. You will then be ready to begin a simple design, and



LINEN STITCH.

simple it is, as you will see.

We will still keep to the coarse thread and buttons, or whatever substitute used for the bobbins, then when you see the first design successfully carried out you can procure the proper bobbins, as we feel sure that once you can master the few stitches required you will not stop there, but will find the making of this lace a fascinating pastime. One which you can take up, or lay down, at any time without fear of losing your place or the work

becoming unravelled. If a mistake has been made it is easily rectified, the work is simply unravelled with a pin up to the point where the mistake lies, but the nature of the lace shows up a mistake very soon, and one seldom occurs if due care be taken.

Always remember that in crossing, the left thread goes over the right, while in twisting, the right goes over the left.

A Simple Cluny Edging.

For this you will require 8 pairs of bobbins, therefore cut 16 lengths of the thread and attach your bobbin substitute.

Copy or transfer the pattern on a strip of white cardboard, prick the dots through the cardboard with a coarse darning needle or fine knitting needle. Pin the design to your cushion in an upright direction.

**Cluny
Lace.**

Take 3 pairs of the bobbins, that is 6 threads, and tie the upper ends together in a knot, pin through the knot to Fig. 7 in the design, take 3 more pairs and pin to 9 in the same way, then the remaining 2 pairs to 10.

Counting from the left *, take up the 3rd and 4th pairs, make a hp, put a pin in 1, make another hp to enclose the pin. The pin is always "closed" in this way, whether the directions say so or not.

Make a wp with 2nd and 3rd pairs, hp with 1st and 2nd, pin in 2, close.

Twist 1st pair twice, wp 2nd and 3rd.

Leave these and taking up the 4th and 5th hp to the right, that is hp with the 4th and 5th, the 5th and 6th, the 6th and the 7th, the 7th and the 8th.

Pin in 3, close.

Hp from the 8th as far as the 4th pair, as before, the hp of the 7th and 8th being the "close" for the pin.

Pin in 4, close, hp from the 4th to the 8th pair.

Pin in 5, close, hp to left as far as the 4th pair *. Repeat from * to *, then repeat from the beginning for the length required. In the second half of the design put the pins in at 6 (corresponding with the 1st), 7 (corresponding with the 2nd), 8 (corresponding with the 3rd), 9 (corresponding with the 4th), and 10 (corresponding with the 5th)

Everlasting Edging.

We will now proceed to make this pretty little edging, useful for many things, according to the fineness of the thread. For a handkerchief border, trimming children's underwear or fine lingerie, use No. 70 Perilusta, either white or with another contrasting colour. The sample was

worked with No. 8 "Star Sylko," white and pink—the pink being selected in order to show the beginner the continuity of the 2nd, 5th and 7th pairs of bobbins in the three horizontal lines below the headline.

Seven pairs of bobbins are used, the 2nd, 5th and 7th being pink, the others white.

Having transferred the design, pin 3 bobbins at a, the centre pair pink, 2 pair at b, the 2nd pink, and 2 at c, the 2nd being pink.

*T the 2nd and 3rd pair once, cross, twist, cross, (etc).

T the 3rd and 4th pairs once, cross, pin in at 1, etc.

T the 4th and 5th pairs once, etc.

T the 5th and 6th pairs once, cross, pin in at 2, etc.

T the 6th and 7th pairs once, etc, pin in at 3.

T the 6th pair once, t the 7th twice, etc.

T the 4th and 5th pairs once, etc.

T the 2nd and 3rd pairs once, etc.

T the 1st pair 3 times, t the 2nd pair once, etc, pin in at 4, between the 2nd and 3rd pairs. Repeat from*.

Linen Ground Stitch.

This stitch is extensively used in both Cluny and Torchon lace.

Six pairs of bobbins are used, the first one being in pink in order to show the crossing threads distinctly, and may be worked with the same threads as the preceding.

Transfer the pattern and hang 2 pairs at a, the 1st pair being pink, 2 at b, and 2 at c.

Ctc the 1st pair.

* Ctc 2nd and 3rd pair.

Ctc 3rd and 4th pair.

Ctc 4th and 5th pair.

Ctc 5th and 6th pair, pin in at 1,

Pillow Lace and Hand-Worked Trimmings.

do *not* twist the 5th pair, twist the 6th pair once, etc.

Ctc the 4th and 5th pair.

Ctc the 3rd and 4th pair.

Ctc the 2nd and 3rd pair.

Ctc the 1st and 2nd pair, pin in at 2.

T the 1st pair once, do not t the 2nd, etc. * Repeat from *.

A Fine Edging.—One of the Easiest to Make.

For this use Peri-Lusta thread No. 70 with 18 bobbins.

Pin 3 pairs above 1, 1 pair each at 2, 3, 4, 5, 6, and 1 pair at 14.

Take the 1st 2 pair and ct, pin in at 1, ct.

Leave the 1st pair, and when not in use the pairs should always be pinned to the pillow out of the way.

Ct the 2nd and 3rd pair, pin in at 2, close.

Leave the 2nd pair, ct 3rd and 4th, pin in at 3, close.

Leave the 3rd pair, ct 4th and 5th, pin in at 4, close.

Leave the 4th pair, ct the 5th and 6th, pin in at 6, close. Come back to 7 and taking up the 1st pair with that left at 2, ct and pin in at crossing, close and repeat with the pairs down to 8.

Come back to 9 and make the same movements down to 10, then from 11 to 12. From 13 to the next crossing, pin in and close.

Take the 2 pairs at 14, pin in 14, between the 2 pairs, make a wp, leave the pair to the right. Take the left pair and that left at 6 and make a wp, leave the pair to the right.

Take the other pair and that left from 8 and make a wp.

Repeat the same operation from 10 to 12, pin in at 15 and close with a wp. Come back to 16, crossing the pairs successively from 10, 8, and 6, and finally 14. Come back to 17 in the same manner as before, pinning in at each number and continue on in this way to 30, where the pin is closed in with a ct.

Then come back to 13 and repeat the first 6 operations—from 1 to 6.

Continue on from 32 to 33, from 34 to 35, from 36 to 37.

Come back to 30 and make the 2nd mitre as from 14 to 30, then at 38 repeat from the 1st row.

Make a quantity of this design, in order to obtain dexterity and accuracy.

Winding the Bobbins.

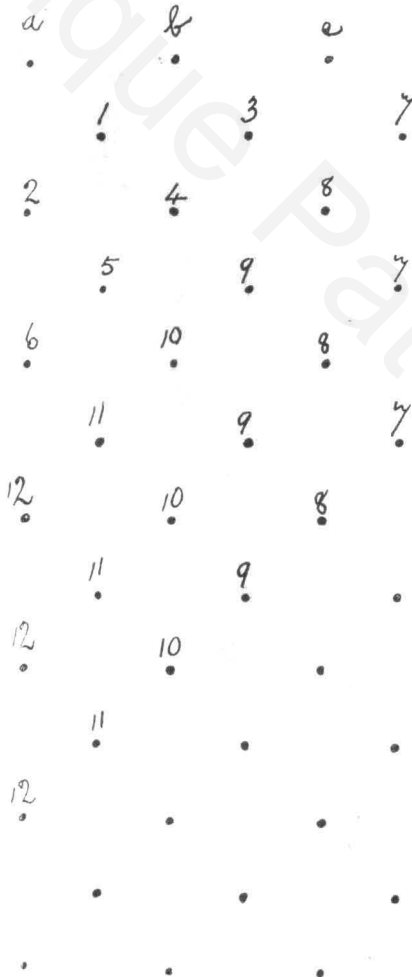
There is a little machine sold for this purpose, and it would be well for those who intend to make a quantity of the lace to provide themselves with one, otherwise they can be readily wound by hand, putting the thread around as evenly and closely as possible. When using the bobbins unwind about 12 inches of thread, make a single loop with the thread close to the top of the bobbin and run the top through the loop. This prevents the thread unwinding and allows of the thread being lengthened as the work proceeds.

The threads depending from the lace during the process of making should hang down straight, the bobbins not in use should be pinned at either side of the work to the pillow, and dexterity in these matters comes very quickly to the careful worker.

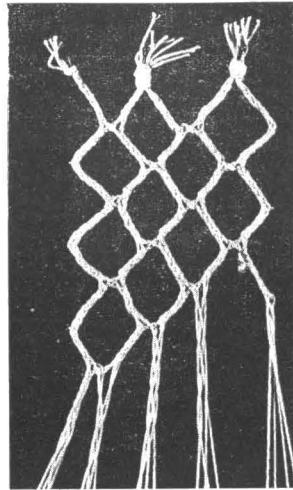
The Various Meshes or Grounds.

The different classes of bobbin lace are produced by the variations in the mesh, which is formed in every case by the same twisting, crossing and plaiting fully explained in the preceding article.

When the mesh consists of four twisted and two plaited sides the lace is Mechlin. The mesh of Brussels pillow lace is like the Mechlin, but



A DIAGRAM FOR WORKING
VALENCIENNES GROUND.



VALENCIENNES GROUND.

longer. The Valenciennes is entirely plaited.

The learner should accustom herself to the different grounds that give the name to the lace, and practice making the meshes with rather coarse thread.

On page 42 is shown the Reseau stitch used in making Torchon lace. Having copied the design, pin 2 pairs of bobbins at a, b, c, d, e.

Abbreviations Used.

T, twist; C, cross; Tc, twist and cross, etc., etc.

Tc 2nd and 3rd pair, pin in 1; tc 1st and 2nd, pin in 2; tc after the pin, tc 4th and 5th, pin in 3, tc; tc 3rd and 4th, pin in 4, tc; tc 2nd and 3rd, pin in 5, tc; tc 1st and 2nd, pin in 6, tc; tc 6th and 7th, pin in 7, tc; tc 5th and 6th, pin in 8, tc; tc 4th and 5th, pin in 9, tc; tc 3rd and 4th, pin in 10, tc; tc 2nd and 3rd, pin in 11, tc; tc 1st and 2nd, pin in 12, tc; tc 8th and 9th, pin in 13, tc; tc 7th and 8th, pin in 14, tc; tc 6th and 7th,

Pillow Lace and Hand-Worked Trimmings.

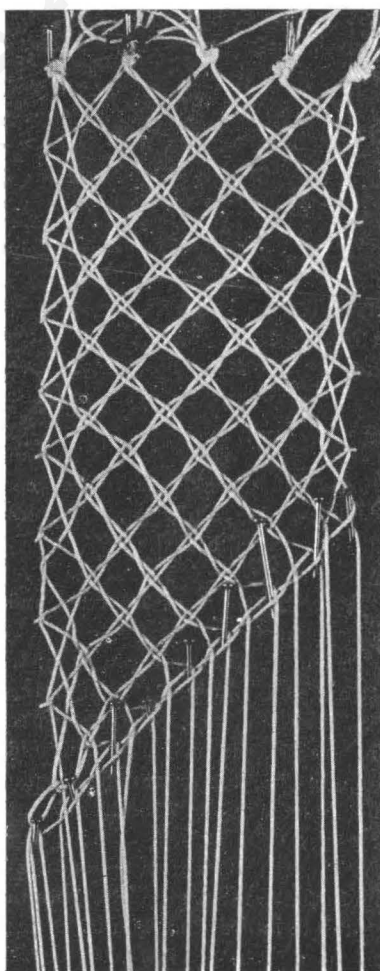
pin in 15, tc; tc 5th and 6th, pin in 16, tc; tc 4th and 5th, pin in 17, tc; tc 3rd and 4th, pin in 18, tc; tc 2nd and 3rd, pin in 19, tc; tc 1st and 2nd, pin in 20, tc.

*Tc 9th and 10th, pin in 21, tc; tc 8th and 9th, pin in 22, tc; tc 7th and 8th, pin in 23, tc; tc 6th and 7th, pin in 24, tc; tc 5th and 6th, pin in 25, tc; tc 4th and 5th, pin in 26, tc; tc 3rd and 4th, pin in 27, tc; tc 2nd

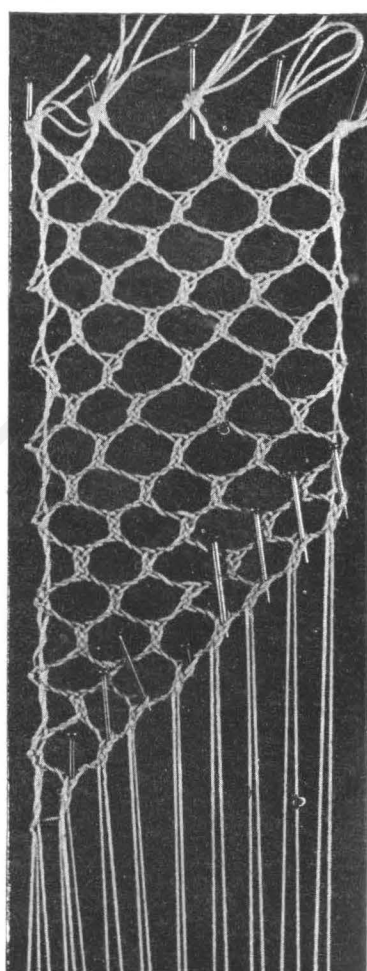
and 3rd, pin in 28, tc; tc 1st and 2nd, pin in 29, tc. Repeat from *.

Brussels Ground.

Pin 2 pairs of bobbins as in the preceding. T 2 (twist twice); 2nd and 3rd pairs, etc, pin in 1, ctct; t 2 1st and 2nd, etc, pin in 2, ctct; t 2 4th and 5th, etc, pin in 3, ctct; t 2 3rd and 4th, etc, pin in 4, ctct; t 2 2nd and 3rd, etc, pin in 5, ctct; t 2 1st and 2nd, etc, pin in 6, ctct; t 2



RESEAU STITCH.



BRUSSELS GROUND.

The Various Meshes or Grounds.



A DIAGRAM FOR WORKING BRUSSELS GROUND, ALSO OF RESEAU AND DIEPPE GROUND.

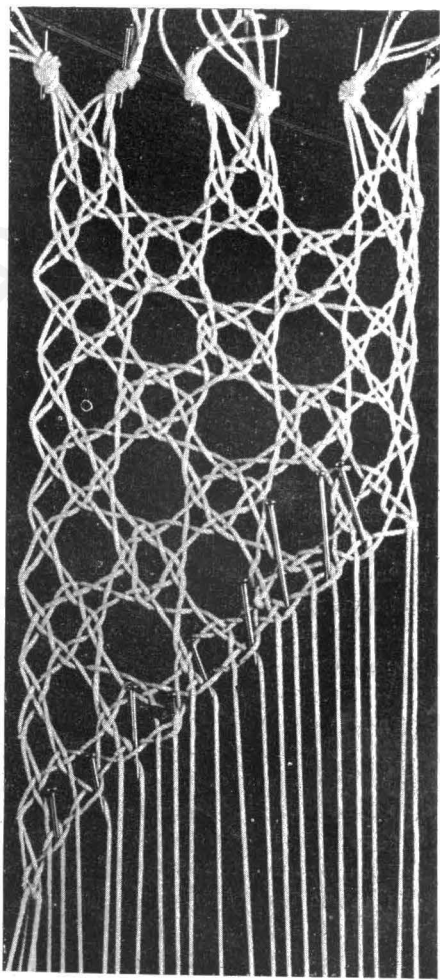
6th and 7th, etc, pin in 7, ctct; t 2
 5th and 6th, etc, pin in 8, ctct; t 2
 4th and 5th, etc, pin in 9, ctct; t 2
 3rd and 4th, etc, pin in 10, ctct; t 2
 2nd and 3rd, etc, pin in 11, ctct; t 2
 1st and 2nd, etc, pin in 12, ctct; t 2
 8th and 9th, etc, pin in 13, ctct; t 2
 7th and 8th, etc, pin in 14, ctct; t 2
 6th and 7th, etc, pin in 15, ctct; t 2
 5th and 6th, etc, pin in 16, ctct; t 2
 4th and 5th, etc, pin in 17, ctct; t 2
 3rd and 4th, etc, pin in 18, ctct; t 2
 2nd and 3rd, etc, pin in 19, ctct; t 2
 1st and 2nd, pin in 20 ctct.

* T 2 9th and 10th, etc, pin in 21, ctct; t 2
 8th and 9th, etc, pin in 22, ctct; t 2
 7th and 8th, etc, pin in 23, ctct; t 2
 6th and 7th, etc, pin in 24, ctct; t 2
 5th and 6th, etc, pin in 25, ctct; t 2
 4th and 5th, etc, pin in 26,

ctct; t 2 3rd and 4th, etc, pin in 27, ctct; t 2
 2nd and 3rd, etc, pin in 28, ctct; t 2
 1st and 2nd, etc, pin in 29, ctct. Repeat from *.

Virgin Ground.

Pin 2 pairs at a, b, c, d, e, f.
 Tc 2nd and 3rd, pin in 1, tc; tc 1st and 2nd, pin in 2, tc; t c 3rd and 4th, pin in 3, tc; tc 2nd and 3rd, pin in 4, tc; tc 1st and 2nd, pin in 5, tc; tc



VIRGIN GROUND.

Pillow Lace and Hand-Worked Trimmings.

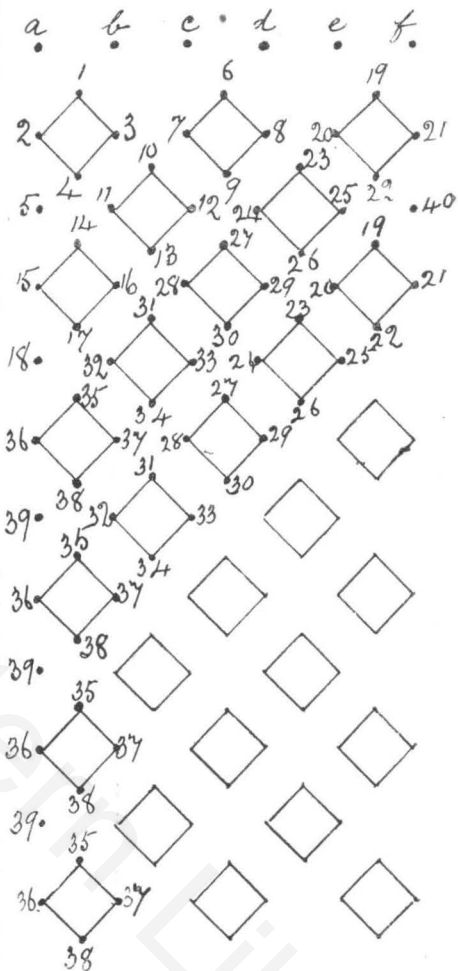
6th and 7th, pin in 6, tc; tc 5th and 6th, pin in 7, tc; tc 7th and 8th, pin in 8, tc; tc 6th and 7th, pin in 9, tc; tc 5th and 6th, tc 3rd and 4th, tc 4th and 5th, pin in 10, tc; tc 3rd and 4th, pin in 11, tc; tc 5th and 6th, pin in 12, tc; tc 4th and 5th, pin in 13, tc; tc 3rd and 4th, tc 2nd and 3rd, pin in 14, tc; tc 1st and 2nd, pin in 15, tc; tc 3rd and 4th, pin in 16, tc; tc 2nd and 3rd, pin in 17, tc; tc 1st and 2nd, pin in 18, tc.

* Tc 10th and 11th, pin in 19, tc; tc 9th and 10th, pin in 20, tc; tc 11th and 12th, pin in 21, tc; tc 10th and 11th, pin in 22, tc; tc 9th and 10th, tc 7th and 8th, tc 8th and 9th, pin in 23, tc; tc 7th and 8th, pin in 24, tc; tc 9th and 10th, pin in 25, tc; tc 8th and 9th, pin in 26, tc; tc 7th and 8th, tc 5th and 6th, tc 6th and 7th, pin in 27, tc; tc 5th and 6th, pin in 28, tc; tc 7th and 8th, pin in 29, tc; tc 6th and 7th, pin in 30, tc; tc 5th and 6th, tc 3rd and 4th, tc 4th and 5th, pin in 31, tc; tc 3rd and 4th, pin in 32, tc; tc 5th and 6th, pin in 33, tc; tc 4th and 5th, pin in 34, tc; tc 3rd and 4th, tc 2nd and 3rd, pin in 35, tc; tc 1st and 2nd, pin in 36, tc; tc 3rd and 4th, pin in 37, tc; tc 2nd and 3rd, pin in 38, tc; tc 1st and 2nd, pin in 39, tc; tc 11th and 12th, pin in 40, tc; tc 9th and 10th. Repeat from *.

Valenciennes Ground.

This is composed of plaits, each of which requires two pairs of bobbins. Pin 2 pairs at a, 4 pairs at b and c.

Tc 1st and 2nd pairs, 6 times; tc 3rd and 4th, 6 times; tc 2nd and 3rd, pin in 1, tc; tc 1st and 2nd, 6 times, pin in 2, tc 6 times; tc 3rd and 4th, 6 times; tc 5th and 6th, 6 times, tc 7th and 8th, 6 times; tc 6th and 7th, pin



A DIAGRAM FOR WORKING VIRGIN GROUND.

in 3, tc; tc 5th and 6th, 6 times; tc 4th and 5th, pin in 4, tc; tc 3rd and 4th, 6 times; tc 2nd and 3rd, pin in 5, tc; tc 1st and 2nd, 6 times, pin in 6, tc 6 times; tc 3rd and 4th, 6 times; tc 5th and 6th, 6 times; tc 7th and 8th, 6 times.

* Tc 9th and 10th, 6 times, pin in 7, tc 6 times; tc 8th and 9th, pin in 8, tc; tc 7th and 8th, 6 times; tc 6th and

(Continued on page 47)

Torchon Lace.

Torchon Lace.

Pin 3 pairs of bobbins at a and b, 2 pairs at c and d, tc 3rd and 4th pair, pin in 1, tc; tc 4th and 5th; tc 5th and 6th; tc 6th and 7th; tc 7th and 8th; tc 8th and 9th; tc 9th and 10th; pin in 2, tc; tc 8th and 9th; tc 7th and 8th; tc 6th and 7th; tc 5th and 6th; tc 4th and 5th, pin in 3, tc; tc 5th and 6th; tc 6th and 7th; tc 7th and 8th; tc 8th and 9th; tc 9th and 10th, pin in 4, tc; tc 8th and 9th; tc 7th and 8th; tc 6th and 7th; tc 5th and 6th, pin in 5, tc; tc 6th and 7th; tc 7th and 8th; tc 8th and 9th; tc 9th and 10th, pin in 6, tc; tc 8th and 9th; tc 7th and 8th; tc 6th and 7th, pin in 7, tc; tc 7th and 8th; tc 8th and 9th; tc 9th and 10th, pin in 8, tc; tc 8th and 9th; tc 7th and 8th; tc 6th and 7th; tc 2nd and 3rd twice; t 1st pair twice, t 2nd pair once, etc, pin in 9 to the right of 2nd pair; tc 2nd and 3rd twice; tc 3rd and 4th, pin in at 10, tc; tc 2nd and 3rd twice; t 1st pair twice, t 2nd pair once, etc, pin in at 11, to the right of 2nd pair, tc 2nd and 3rd pair twice; tc 4th and 5th, pin in 12, tc; tc 3rd and 4th, pin in 13, tc; tc 2nd and 3rd twice; t 1st pair twice, t 2nd pair once, etc, pin in 14 to the right of 2nd pair; tc 2nd and 3rd twice; tc 5th and 6th, pin in 15, tc; tc 6th and 7th; tc 7th and 8th; tc 8th and 9th; tc 9th and 10th, pin in 16,

tc; tc 8th and 9th; tc 7th and 8th; tc 6th and 7th; tc 5th and 6th; tc 4th and 5th, pin in 17, tc; tc 5th and 6th; tc 6th and 7th; tc 7th and 8th; tc 8th and 9th; tc 9th and 10th, pin in at 18, tc; tc 8th and 9th; tc 7th and 8th; tc 6th and 7th; tc 5th and 6th; tc 4th and 5th. Repeat from the beginning.

Torchon in Two Colours.

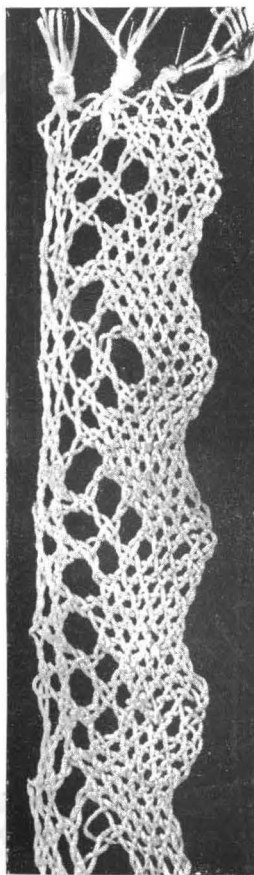
Thirteen pairs of bobbins are required for this lace, of which two are coloured, red, blue or any other, but the thread used must be of the same number as the white.

Pin the two blue with two white a little above 20 on the pattern, pin 9 white pairs above 5. Take care to have the two blue bobbins on the right.

Take up the 2 pairs on the left, tc twice, pin in 1, tc twice; leave the pair on the left, with the pair to the right and next pair tc twice, pin in 2, tc twice; repeat the same operation with 3, 4, 5, 6, 7, 8 and 9.

Take the pair left at 2, and a new pair, tc twice; tc twice 2 and 1, pin in 10, taking care to have 2 pairs to the left and 1 to the right; tc twice the pair at 3 with the left one coming from 10, pin in b, tc twice; repeat this mesh down to 11, then from 12 to 13, 14 to 15.

T 3 (twist three times) the pairs at 11, 13, 15, 6, 7 and 8, etc the pair



TORCHON EDGING.

Pillow Lace and Hand-Worked Trimmings.

from 6 with that from 11.

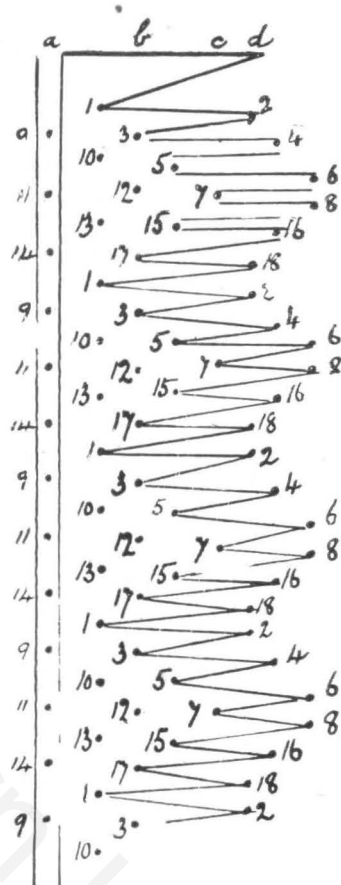
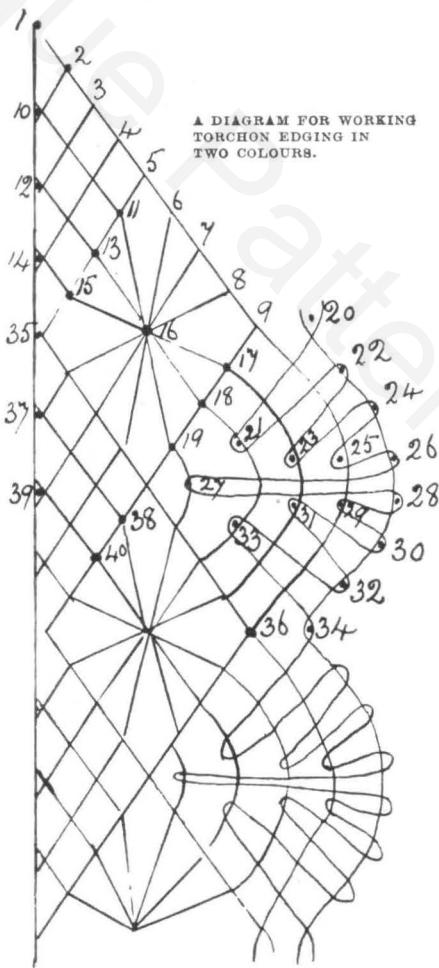
Leave the pair at 11, etc 6 and 13.

Leave the pair at 13, etc 6 and 15.

Take the pair at 7 and etc successively with 11, 13 and 15.

Repeat same process with 8. Pin in 16, taking care to have the pairs 11, 13 and 15 on the right and 6, 7 and 8 on the left.

Take the first pair to the right and first to the left of the pin (15 and 8), etc them, leave the pair at 8, and etc 15 successively with 7 and 6.



Take the pair to the right, coming from 13, and etc successively with 8, 7, 6.

Repeat same operation with 11 and 8, 7, 6.

T 3 each of the 6 pairs.

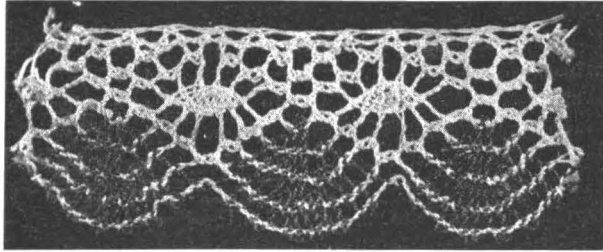
Take the pair at the left of 9 with that at 8 and tc twice; pin in 17, tc twice.

Leave the pair to the right; with the pair on the left tc twice with 7, pin in 18, tc twice.

Repeat same process with 19.

**Torchon
Lace.**

Take up the pairs at 20, leave the white and with the blue tc twice with the pair at 9, leave the white pair and with the blue tc twice successively with 17, 18, 19. Pin in 21, tc twice.



**TORCHON EDGING IN
TWO COLOURS.**

Work up to 22, crossing the blue pair successively with 18, 17, 9 and 20. The white pair lies to the right when descending and to the left when ascending.

Descend to 23, then work up and down to 26.

Take the blue pair and tc twice successively with the 5 pairs to the left, to 27, pin in 27, tc twice.

Continue with the second half of the mitre in the same way to 34, pin in 34, tc twice.

At 35 make the heading as described for 10 and continue on to 36 as from 1 to 9.

Repeat from 37 to 38, from 38 to 39, and from 39 to 40.

Then repeat from 14 onwards.

The Various Meshes or Grounds

Concluded from page 44.

7th, pin in 9, tc; tc 5th and 6th, 6 times; tc 4th and 5th, pin in 10, tc; tc 3rd and 4th, 6 times; tc 2nd and 3rd, pin in 11, tc; tc 1st and 2nd, 6

times, pin in 12, tc 6 times; tc 3rd and 4th, 6 times; tc 5th and 6th, 6 times; tc 7th and 8th, 6 times. Repeat from *.

“STITCHERY”

A Quarterly Magazine for Needleworkers

Edited by FLORA KLICKMANN

If you are interested in Fancy Needlework, you will like this Magazine. It deals with practically every form of Needlecraft, including Crochet. If you are interested in Plain Sewing, this magazine deals with dressmaking and useful needlework and mending. Published in March, June, September and December. Price **6d.** net; by post, **7d.**

A Table Centre with a Torchon Lace Border.

Use No. 30 Barbour's F.D.A. linen thread for this pretty design. Copy the pattern as directed, pin to the pillow and wind 46 bobbins.

Pin 4 each at A, B and C, 18 at C 2, 16 at D, and 4 at E.

Commencing at C 2, etc from 1 to 2; this begins the linen stitch triangle etc from 2 to 3, leaving the first pair on the right; etc from 3 to 4; etc from 4 to 5.

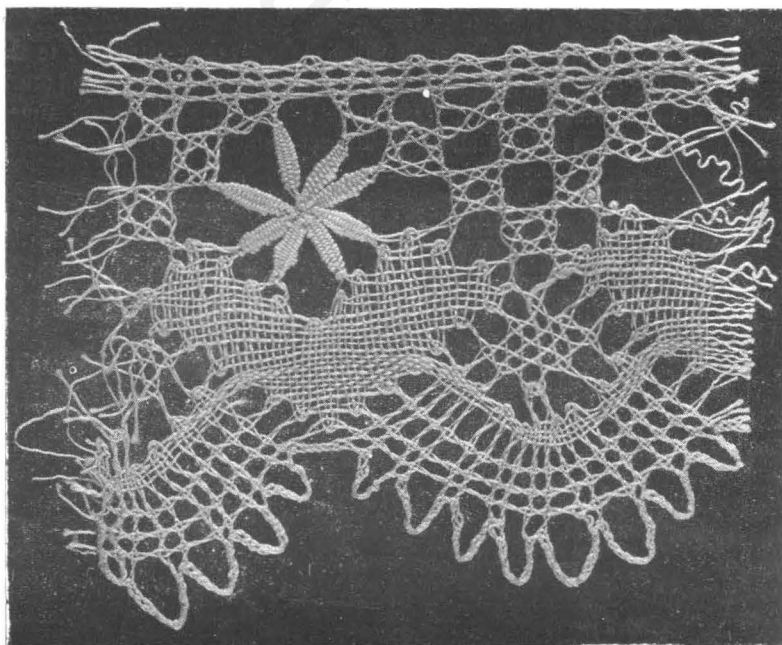
Leaving the first pair on the right; at 5 take in the first pair coming from D and etc with them; etc from 5 to 6; etc from 6 to 7, leaving first pair on the right and taking in next pair from D; etc from 7 to 8; etc from 8 to 9, leaving three pairs on the right at 9 and taking in next pair from D; etc from 9 to 10; etc

from 10 to 11, leaving first pair on the right and taking in next from D, at 11 etc from 11 to 12; etc from 12 to 13, leaving first pair on the right, omitting the last pair at 11.

Leaving first pair at 13, etc to 14, leaving first pair at 14, etc to 15; etc the two pairs now left to 16 and leave them.

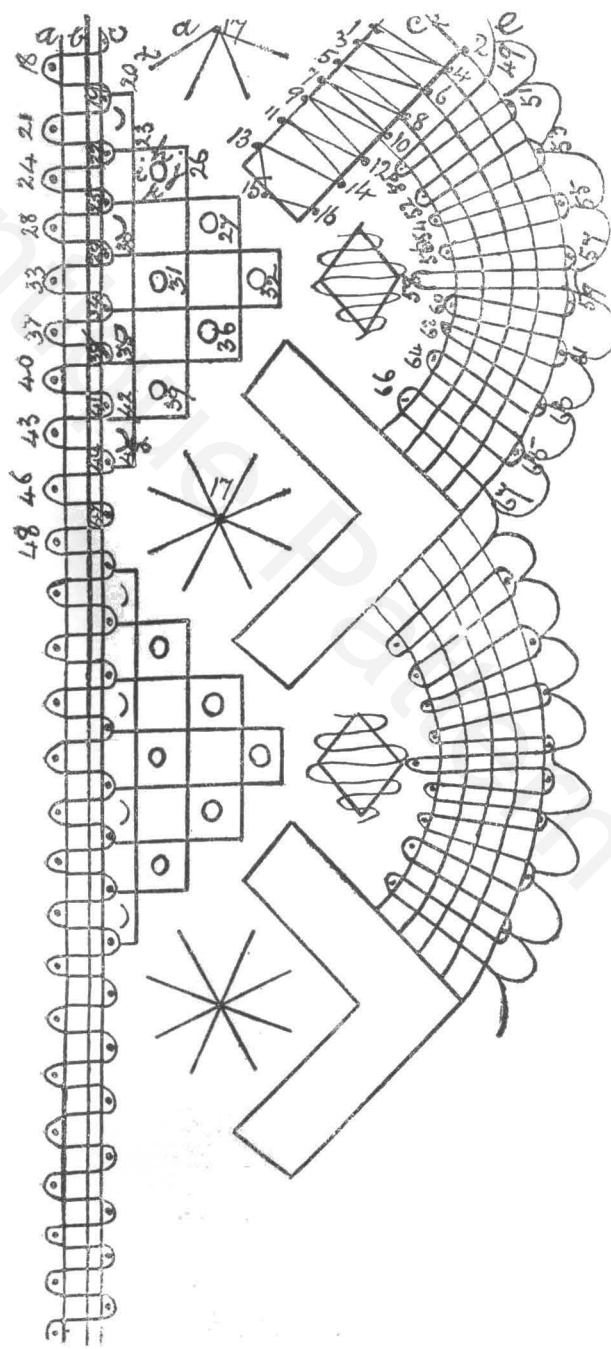
etc with all remaining at D, pin in at 17, with first two pairs to the right form the first leaf of the flower, by taking the 3 first bobbins and holding them well apart in the left hand.

With the right bobbin darn backwards and forwards through the three threads 15 times, pulling the stitches close together at the beginning and end to shape the leaf



A SECTION OF THE BORDER.

**A Table Centre with a
Torchon Lace Border.**

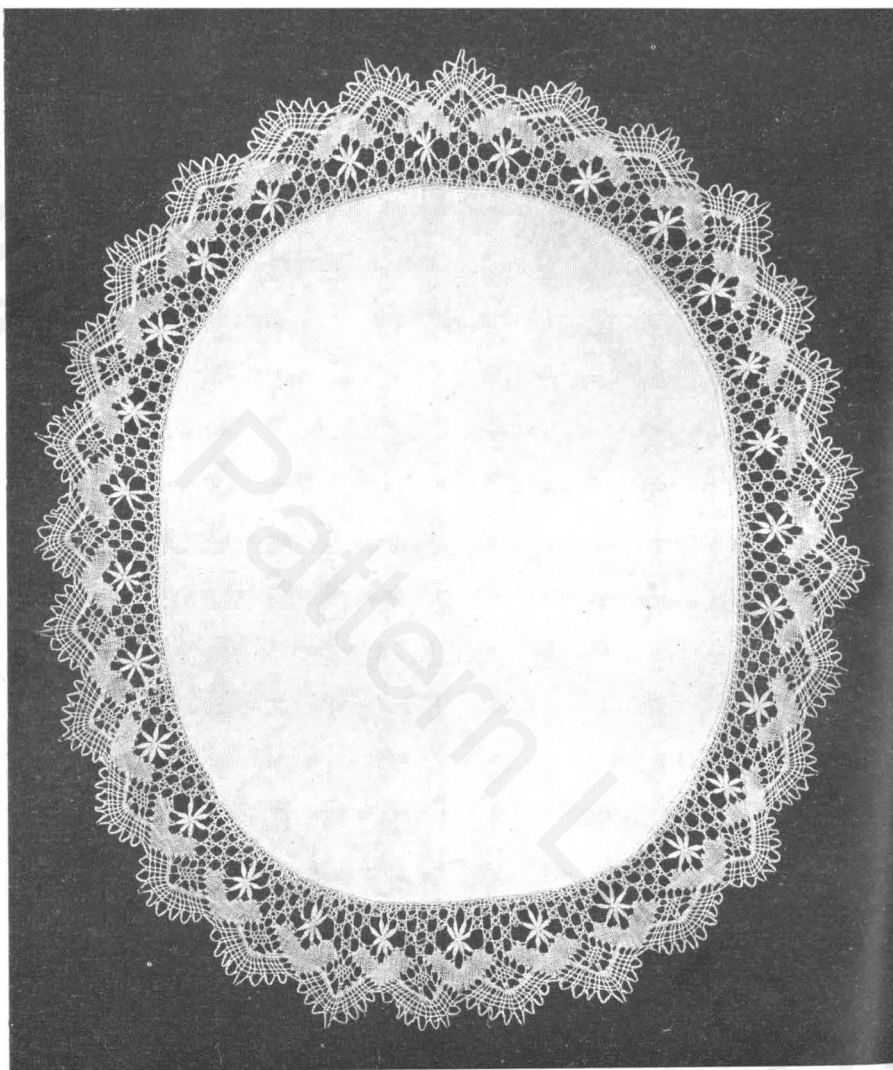


A DIAGRAM FOR THE TORCHON EDGING.

nically, then take two of the stretched threads and darn over them as one, three times to point the leaf, draw the threads together as closely as possible. Repeat with the following two pairs.

With the 4 pairs at A wt ("whole-twist," that is, ttc), pin in 18, wt; wt with left pair at B, wt with right pair at B, pin in 19; tc with left pair at F; pin in 20, wt with the pairs coming from C, B and A successively; pin in 21; wt with the pairs to 22, pin in 22; leave these.

With the pairs coming from C tc, pin in 23, tc; leave the pair to the right, with that coming from 22 wt; leave the pair to the right, and with the others wt to the top, again pin in 24, come down to 25 as before, pin in 25; take up the two pairs left at 23 and the two at G, tc 1st and 2nd, tc 3rd and 4th, tc 2nd and 3rd, pin in H, tc,



A TABLE CENTRE WITH A TORCHON LACE BORDER.

**A Table Centre with a
Torchon Lace Border.**

tc 2 pairs to the left, pin in I; tc; tc 2 pairs to the right, pin in J, tc; tc 2 centre pairs, pin in K, tc.

Repeat this process for 27, taking in the 2 pairs coming from the top of the linen band; take up the pair left at 25 and continue with B the heading up to 28, come down to 29, work the filling 30, 31, and 32 as before, go back to 29 and work the heading up to 33, from 33 to 34, the filling 35, 36, go back to 34, work the heading to 37, from 37 to 38, 38 to 39, from 39 to 40, 40 to 41, 41 to 42, 42 to 43, 43 to 44, 44 to 45, 45 to 46, 46 to 47, 47 to 48, which corresponds with 18.

With the 2 pairs at E plait 8 times (that is tc 8 times), pin in 49, tc, leave the pair to the right, with the other and the pair coming from 2 wt, repeat with the pair at 4, then with that at 6, etc with the 3 pairs at 8, wt with the pair at 10, leave the pair at the left and returning repeat

same stitches down to 50, etc with the pair at 49, then tc the two pairs 12 times, leave the pair to the right and wt with the next 2 to 51, pin in 51, etc, then repeat from 51 to 52, 52 to 53, 53 to 54, 54 to 55, 55 to 56, 56 to 57, 57 to 58, always forming the plaited loop at the lower end.

Tc the pair coming from 12 with that from 50, pin in centre, tc; tc the pairs 14, 12, 50 and 58, wt 16 with pair to the right, tc to 58, wt at 58, then form the other half of the fan to correspond with the first, leaving the pairs at the left turnings on the centre diamond.

All the pairs left at the sides are successively tc to begin the linen band, the right half of which corresponds with the other, and the pairs of bobbins left at the top side form the first two petals of the marguerite, while those left from the "virgin" filling form the upper two on the left side.

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A Maltese Lace Edging.

Maltese lace is generally made with silk thread, black or cream, but it can also be made with Peri-Lusta crochet cotton, of which No. 70 will make a good serviceable lace. Pearsall's medium fine crochet silk, either black, white, or cream, will make a very handsome lace, suitable for trimming silk dresses or blouses.

The lace is very easily made with the exception of the "leaf" stitch, which requires a little practice to

make evenly. The characteristic feature of Maltese lace is the Maltese cross and a preponderance of leaf stitch in forming flowers. The bars are plaited, the longer ones having picots.

The design shown here is one of the simplest and very easy to make. It requires 38 bobbins. Hang a pair each at 1, 2, 4, 5, 8, 9, 10, 11, 12 and 13; 2 pairs at 3 and 6, and 5 pairs at 7.

Commencing at the top edge, twist 3 twice, twist 2 twice, ctct 2 and 3; t 2 once, t 1 once, ctct 1 and 2, pin, leave 1, t 2 and 3 once, ct to enclose the pin, t 3 three times, t 4 three times, t 5 three times, ctct with 4 and 5; t 5 once, t 6 once, ctct with 5 and 6; make a plait with 7 and 8 (at 6) to 5 and 6, pin between 5 and 6, catch in plait ctct with 5 and 6 to enclose the pin; t 5 once, t 4 twice, ctct 4 and 5; t 4 three times, ctct 3 and 4, pin, repeat from the beginning, catching in the plaited bars where it joins the top edge.

Make a plait of 7 and 8 to A, putting a picot at each side in the centre; ctct with the 5 pairs at 7 to form the band, take in the pairs at 8, 9, 10 and 11, as you reach them, twisting each three times, and leave out 2 pairs at B and 2 at C on the inner edge.

At D t the last pair twice, ctct these with 12, twist left pair twice, also pair at 13, ctct with these, pin in E, enclose pin, leave the outer pair t next pair twice, t 12 once, ctct these 2 pairs, leave 12, t right pair twice, then proceed with the band in cloth stitch, repeating

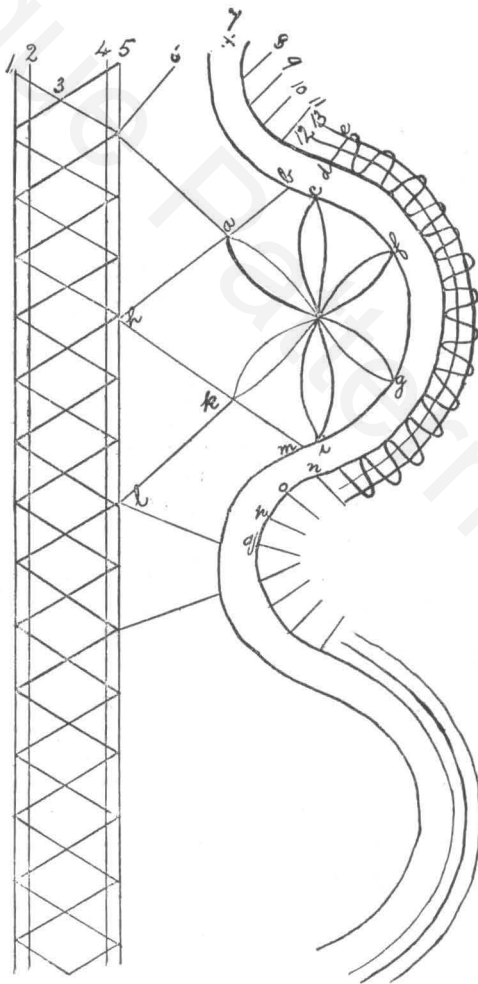
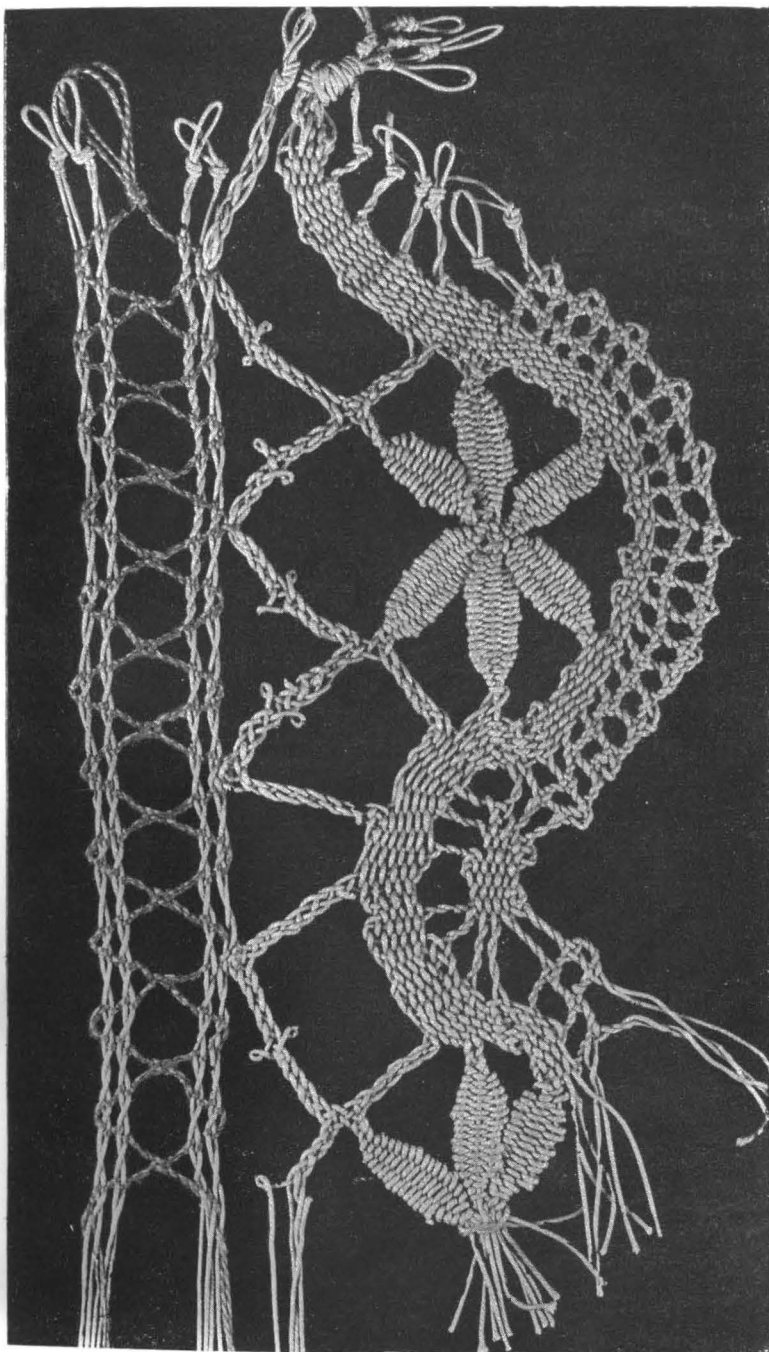


DIAGRAM FOR MALTESE EDGING.



THE MATSESE EDGING IN PROCESS OF MAKING.

Pillow Lace and Hand-Worked Trimmings.

the edging and leaving out 2 pairs at F and G (each).

Make a plait of 9 and 10 to meet the bar at 8, take these two plaits through one another at A, plait 7 and 8 to H (catching it in as before), plait 9 and 10 twice, make a leaf with these two to reach the centre of the flower, ctct 11 and 12 twice, make a leaf with these, ctct 13 and 14, make a leaf with these; ct 10 and 11, 11 and 12, 12 and 13, 13 and 14, ctct 9 and 10, 10 and 11, 11 and 12, 12 and 13; ctct 9 and 10, make a leaf with these, ctct 11 and 12, make a leaf, ctct 13 and 14, make a leaf.

Take the last leaf made into the band and continue with the band and edging to I, take in next leaf ctct 7 and 8 to K (making the picots

as before), ctct 9 and 10, take through the plait at K, ctct 7 and 8 into the edge at L.

Make a plait of 9 and 10 to M, continue the band to M, take in 9 and 10; continue the band, leaving out one pair at N, O, P, Q, and take in 7 and 8 for 2 rows; t 17 and 18 three times, pin, enclose pin with 17 and 18; ctct, t 17 three times, ctct 17 and 18, pin, enclose pin, ctct 17 and 18, t 18 and 19 twice, ctct, pin.

Return taking in 15, coming back again take in 14, return and leave out 14, coming back leave out 15, working backwards and forwards leave out 19, 16, ctct 17 and 18 twice, t 17 and take it into the border, t 18 for the inner pair of the edge, then repeat from the beginning.

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Pattern-Making for Pillow Laces, copied from the Lace.

Pillow-lace makers in Italy and other European countries make their own patterns in the following way:—

A small piece of the lace which they wish to copy is pinned on a sheet of "Solio" or "Daylight Printing-out Paper," a piece of clean, plain glass is laid over the lace and the whole exposed in some convenient place to the sun, until the paper becomes nearly black. The paper is then removed from the lace and "toned" and "fixed" in the usual way. When quite dry the print is placed on the strip of cardboard destined for the pattern. Pins are stuck in at all the turnings through the print and cardboard to the pillow beneath. When all the design has been thus pricked the pins are removed, and lines are drawn with pen and ink between the holes on the cardboard, following the directions of the threads, in the original lace.

A simpler way is to pin the lace to the cardboard, then the cardboard to the pillow and stick the pins through the lace everywhere there is a turning, into the cardboard. When one or two repeats are pricked remove the lace and pins, then draw the lines as before, taking care to follow the directions of the threads in the lace.

The advantage of the first method is that one can always preserve the pattern for future use.

The printing-out paper can be obtained from any chemist's or photographers' supply stores.

The "toning" and "fixing" is done by immersing the print in a deep plate or dish into which has been poured the special "toning and fixing" mixture, also to be obtained at the chemist's, for a few pence. Keep the print turned in the solution for a few minutes until the required tone is obtained, then transfer it to a solution of salt and water, where you allow it to remain for five minutes. The proper proportions are one teaspoonful of salt to 16 of water. Then place under a tap of very slowly running water for an hour. Remove and place on blotting paper to dry.

A little practice enables one to copy any design or pattern in this way, and to invent others by combining the "motifs" of one pattern with those of another, or changing a motif of one stitch to that of one preferred to it. For instance, the linen angle or band in the lace on the table-centre shown on page 50 could have the "linen" stitch changed to the "lattice" with good effect.

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Part II.

**Needlepoint Laces and
Hand-made Collars**

Youghal Lace.

Youghal lace is a variety of flat needlepoint lace, which takes its name from the little Irish town in which it was first made. In the course of years the lace has developed a distinct style of its own, and has won for itself a world-wide reputation, on account of its great

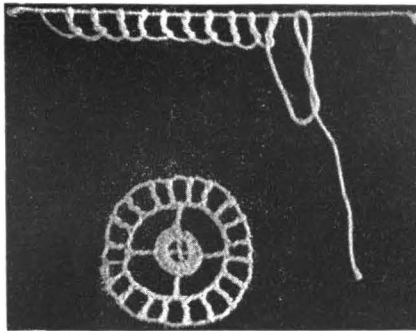


Fig. 5. A Wheel and Twisted Stitch.

be tacked upon a doubled piece of unbleached calico, to give it stiffness.

The first process in making the lace is to couch down the outline of crochet cotton upon the foundation. Commence at a portion

where you can couch as long a piece as possible without

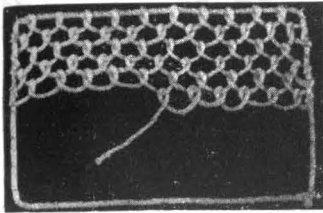


Fig. 2. Brussels Stitch.

beauty.

The materials used for making this lace are linen thread of the best quality, Nos. 150 to 300, for the filling and réseau; Ardern's Crochet Cotton, No. 14, for the outline. Some No. 100 white sewing cotton to couch with, and some very fine sewing needles. The design should be very carefully traced with ink, upon green tracing cloth; any bad drawing in the outline of the design would affect the beauty of the lace. This foundation should



Fig. 1. The Outline.

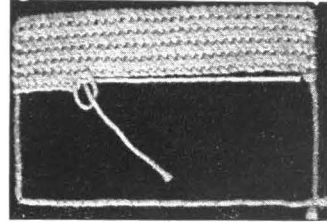


Fig. 3. Heavy Button-holing.

cutting the thread, for the fewer joinings you have the better.

The couching stitches should go straight across the outline thread, never slantwise, and they should not be more than about a twelfth of an inch apart, as the outline must be practically immovable, or the design will deteriorate during the filling of it. (See Fig. 1).

For filling the lace, one can only give a few of the most useful stitches which are seen in every piece of

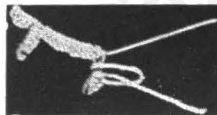


Fig. 6. A Buttonhole Picot.

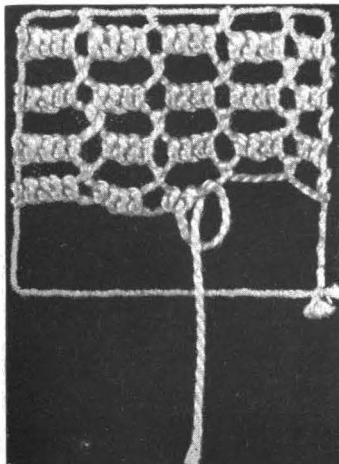


Fig. 4. An Open Stitch.

Pillow Lace and Hand-Worked Trimmings.

Youghal lace; to give a quarter of those in use would be impossible, in the space at our disposal. Lace workers, as a rule, keep a sampler, to which they add new stitches as they come across them.

To give light effects, Brussels stitch is very much used. (See Fig. 2). It is composed of simple loose buttonhole stitch, worked in rows backwards and forwards. Though intended to be a light filling, it must never look ragged. In the fine thread used there should be about twenty stitches to an inch. If you examine either of the lace borders shown, you will see Brussels stitch in many places. In some of the flower petals tiny rings of buttonholing are worked upon it, to add variety. Also in some of the leaves, veinings are worked upon it. These veinings are made by laying the working

thread thrice from base to point of the line, and then closely overcasting these to the Brussels stitch. To make a buttonhole ring, darn round a hole of Brussels stitch several times, to make a slight padding, and work buttonhole stitch closely over the

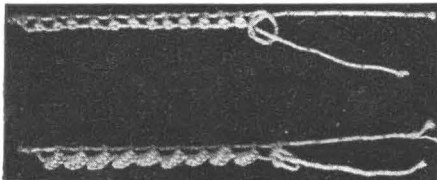


Fig. 8. Venetian Stitch Edgings.

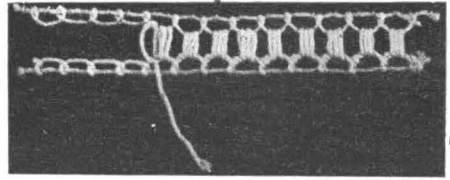


Fig. 7. An Insertion.

padding, from the centre of the ring.

For heavy effects, heavy buttonholing is very greatly used. (See Fig. 3). Commence at the right hand top of a space by securing the thread, carry it across to the left, and work buttonhole stitch closely on the out-

line, working over the laid thread also. Lay another thread across again, just below the preceding row, and work a buttonhole stitch into each stitch over the laid thread. Proceed thus till the space is filled. Take care not to lay the threads at all

tightly, or the work will draw in narrower as you advance.

Open veinings can be worked in this heavy stitch as follows:—When taking the laid thread across from right to left, take it only to where the open work begins; make a buttonhole stitch there, and into every alternate stitch for the rest of the way. When returning from left to right, work two stitches into each open buttonhole stitch; when you reach the laid thread continue as usual.

A great variety can be made by arranging these little open stitches, so as to form diamonds,

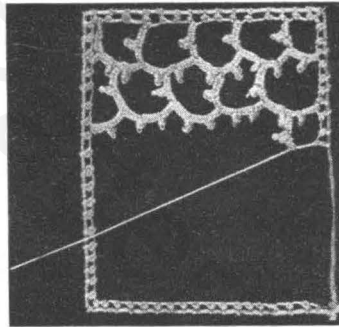


Fig. 9. The Réseau or Background.

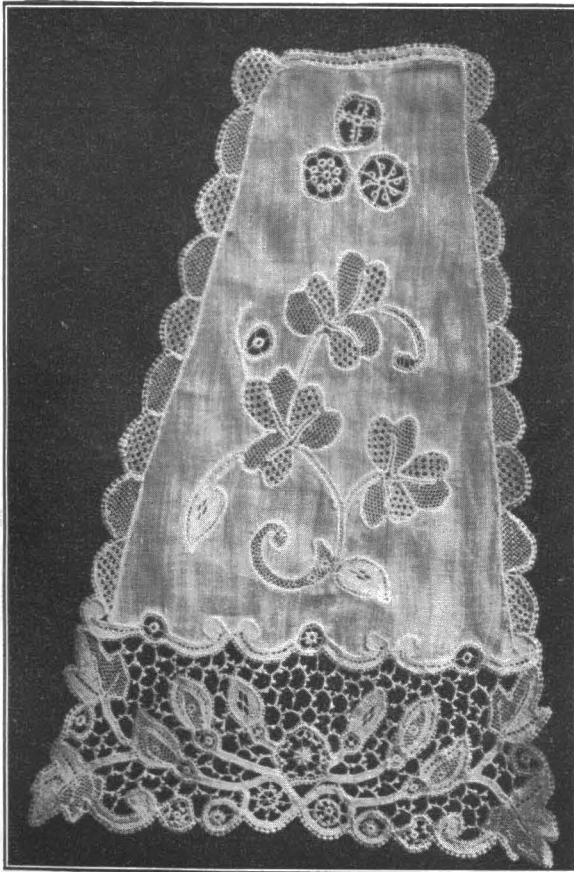
Youghal Lace.

diagonal stripes, chevrons, etc.

When a moderately heavy stitch is needed, the buttonhole stitch may be worked rather more openly (*i.e.*, with the stitches and rows a little farther apart), but on the same plan as the heavy buttonholing.

By means of these three stitches, light, medium and heavy, very artistic effects can be made by any lace worker who has some knowledge of drawing. Light and shade can be as well introduced by means of a needle and thread as by a pencil, and the

trend of the stitches can be adapted to the needs of the design. For example, by working rows, beginning short and gradually lengthening, or the reverse, you can make curves when they are desired. These artistic possibilities add immensely to the



A JABOT OF YOUGHAL LACE APPLIQUE.

interest of the work.

There are scores of pretty stitches known to all workers of needlepoint laces, which, when you examine them, are found to be but variations of these buttonhole stitches.

Fig. 4 shows a pretty stitch of this kind. Work a row of loose Brussels stitch, placing the stitches rather more than twice the usual distance apart.

2nd Row. — Work 4 buttonhole stitches on each loop.

3rd Row. — Work a Brussels stitch on each loop, between the groups of 4.

Repeat the last two rows till the space is filled.

Another variation of Brussels stitch, a vandyke stitch, is seen at the left lower edge of the narrower of the two borders. Commence

Pillow Lace and Hand-Worked Trimmings.

with a row of Brussels stitch.

2nd Row.—* Work 4, miss 1; repeat from * to the end.

3rd Row.—Work 3 into the 4.

4th Row.—Work 2 into 3.

5th Row.—Work 1 into 2. There will be a long thread at each repetition.

6th Row.—Start afresh, by working 5 Brussels stitches on each long thread. On this principle, larger or smaller patterns can be made according to fancy.

The centres of flowers are frequently filled with wheels, of which there are many different kinds.

Fig. 5 shows a favourite wheel. The inside of the circular space is first gone round with a twisted stitch. Practically, it is Brussels stitch with an overcast stitch added, but it is quicker to make it by giving the thread a twist round the point of the needle before drawing it out. When the round of this twisted stitch is completed overcast each stitch, to draw the lower edge in. When you have overcast three quarters of the way round, make a twisted bar, by taking a stitch on the opposite side of the space, and overcasting the thread on the return journey. Continue the overcasting of the edge till you finish it. Make a twisted bar at right angles to the first; join it to the first at the centre, and make one overcasting stitch beyond the centre. Run a circle twice round the centre, taking the stitches into the bars, and on this little circle work buttonhole stitch. Finish the second twisted bar and fasten off. These wheels are frequently adorned by the addition of picots. Picots are also used in the réseau or background of the lace.

A buttonhole picot (see Fig. 6) is

usually worked thus :—Commence as for a buttonhole stitch, but, before drawing it close, catch it on a pin or needle, sufficiently far from its base or origin, to allow three or four buttonhole stitches to be worked across it. These should begin at the pin end. Many of the best lace workers object to the use of a pin or needle, because no matter how fine it may be, it always leaves a little hole at the point of the picot. They prefer to use a fine needle and thread to sew the point of the picot down to the foundation. This is an easy way, as one stitch suffices, and the needle can be left hanging from the back in readiness for succeeding picots.

Fig. 7 shows a simple insertion, very much used as a heading as well as in portions of the design.

Two outline threads are couched down, about an eighth of an inch apart. Brussels stitch should be carefully worked along the inside of both lines, as they must exactly correspond with one another. These two rows of loops are then joined by having three or four satin stitches worked into each pair. Pass from one to another pair by overcasting the lower row, to bring you to the centre of each succeeding loop.

When the filling of the design is completed, the flower and leaf forms are all edged with simple Venetian stitch. The stalks of flowers and leaves, as a rule, are not edged. To work Venetian stitch (see Fig. 8), make a Brussels stitch and then work a buttonhole stitch across it. Along the outside edge of the lace, four to six buttonhole stitches are worked across each Brussels stitch, to give a more important finish.

While doing the edging round the

Youghal Lace.

various details of the design, the réseau should be added (see Fig. 9). Thus the edging is taken round three sides of the space; the lower, left and upper ones, omitting the right hand edge.

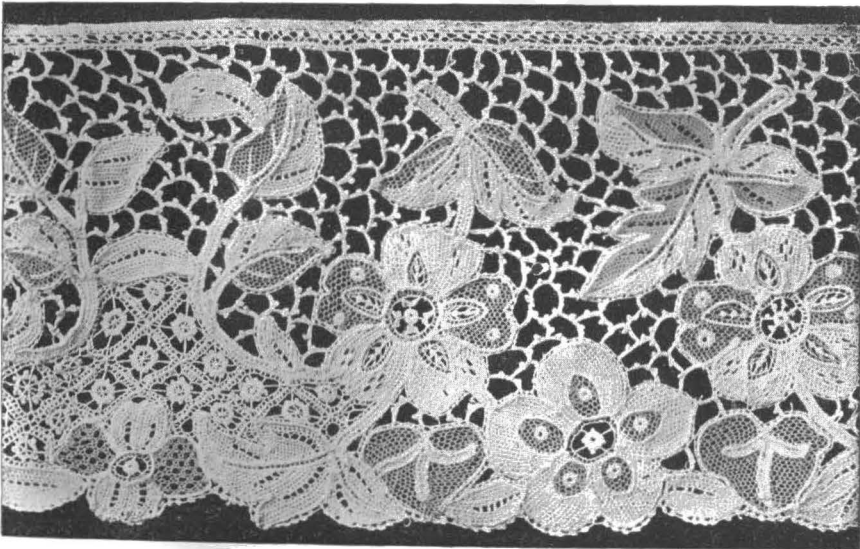
For the réseau, edge about three patterns down the right side, beginning at the top corner. Take a stitch on the upper side, between the third and fourth patterns of edging, let the thread remain rather slack; work five or six buttonhole stitches on it, make a picot, then work five or six more buttonhole stitches. Do not cover the remainder of the thread, but take another stitch, about four patterns to the left, and repeat this till you reach the left hand edge; take a stitch into it. To return to the right side of the space, buttonhole back on the bars of thread, making two picots at intervals on each. Work three more Venetian stitches down the right edge, and

make another row of réseau, taking the stitches into the centres of the horizontal bars between the two picots. Continue thus till the space is filled. The needle used for sewing down the picots comes in handy for keeping the loose stitches taut, while the buttonhole bars are being worked on them.

When a piece of lace is finished, it should be removed most carefully from the foundation. The couching stitches should all be cut on the back of the foundation with sharp pointed scissors, when the lace should quite easily peel off. The loose threads should then be removed from the lace.

During the making of it the lace should be protected with tissue paper, so that it should be as little handled as possible.

There is such a great amount of work in deep borders or large collars made of Youghal lace, that it is not



A BORDER IN YOUGHAL LACE.

Pillow Lace and Hand-Worked Trimmings.

wise for an amateur to begin with one of these ; but there are so many pretty trifles for neckwear in vogue that a beginner should find no difficulty in selecting a piece of work to suit her.

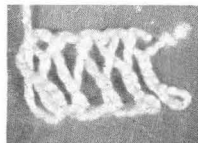
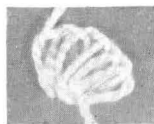
The illustration on page 59 shows a simple jabot of Youghal lace. On pages 1 and 61 are beautiful borders of Youghal lace.

For appliqué, the lace is worked in the usual way upon a foundation, but no Venetian stitch is added to the

inner edges of the design, and no réseau is made. The lace is removed from the foundation, and it is first lightly couched upon the cambric in its proper position, right side uppermost. It is then turned over on its wrong side and closely buttonholed all along the outside edges of the design. Last of all the cambric is cut away from behind the lace. Carrickmacross scissors, which have a bulb on one point, are the best to use for this purpose.



Below are shown details of the work round the circles.



A Collar in Fongère Embroidery.

For directions see next page.

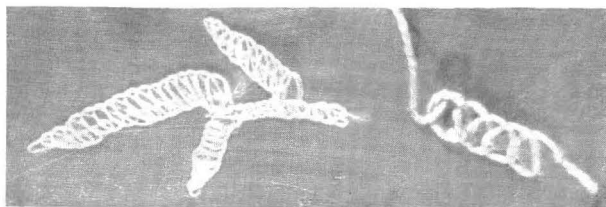
Fongère Embroidery.

This beautiful new embroidery makes a delightful change, and produces a wonderful effect, at the expense of little work.

The designs are extremely simple, yet most effective.

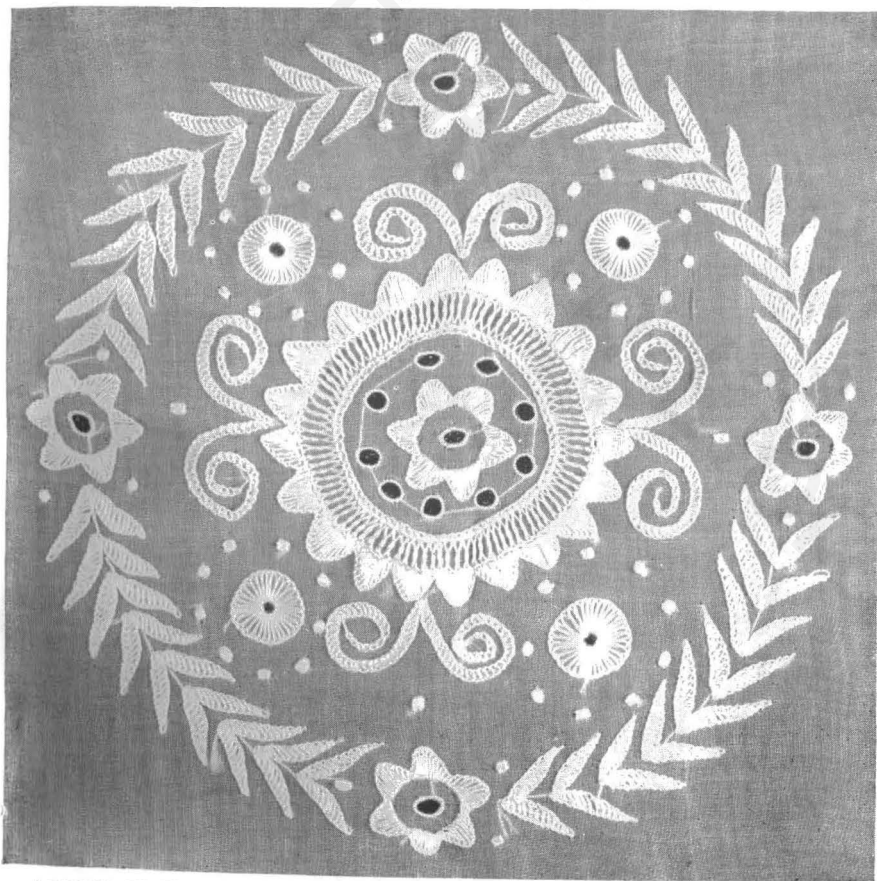
The embroidery can be equally well worked on tulle or fine muslin. The small collar opposite is worked on tulle, the design being either traced on the material itself or on a piece of paper stitched beneath same.

Two stitches only are employed in this embroidery. What is usually



DETAIL OF THE WORK IN THE LEAVES.

known as chain-stitch forms the leaves, but is worked sidewise, instead of straight in front, as generally done; and a kind of double feather-stitch forms the decorative line round circles. The little flowers and rounds are worked in button-hole stitch, and the little dots, etc., in simple embroidery.



A PRETTY CIRCULAR PATTERN.

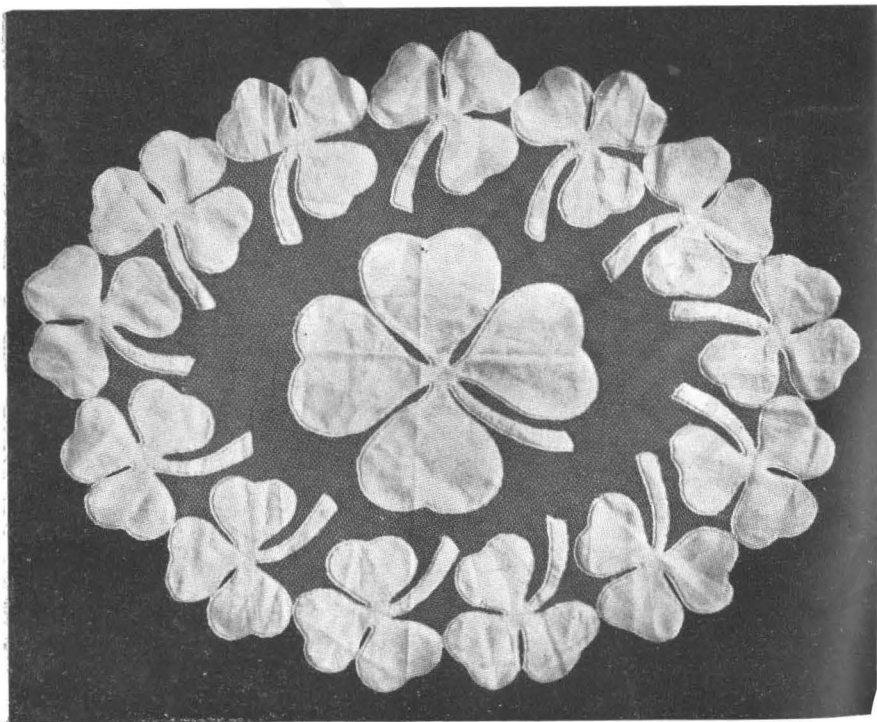
A Table Centre in Connemara Lace.

This pretty Irish lace is, perhaps the least known of the famous Irish laces, and deserves better recognition on account of its durability and beauty. It is very easily made, and is particularly suitable for household napery of all kinds, such as curtains, cushion-covers, cosies, centres, d'oilies, bed-valences, etc. It resembles Carrickmacross lace in appearance, but is made in much stronger materials.

A stout make of mosquito net, with "old bleach" linen, were chosen for the centre illustrated here, but any strong net, with casement cloth, muslin, or other cotton or linen material, possessing good washing

qualities, may be used. Fancy braids are also employed with good effect, and all the lace stitches used in Carrickmacross lace, but worked with coarser thread, are used to embellish the more elaborate designs.

In making the table-centre, all the shamrocks are worked separately. Trace the outline on medium fine "old bleach" linen with a rather coarse cotton, such as No. 10 crochet cotton, using the ordinary running-stitch, then cut out the shamrocks, leaving about the eighth of an inch margin outside the tracing stitches. With No. 100 crochet cotton (Peri-Lusta), and a sharp pointed crochet hook, No. 5, work a row of d c all



This is strong and launders well.

A Bruges Lace Collar.

round each shamrock, covering the tracing line closely. When all are finished in this way, place them in position, as illustrated, on a piece of the net, and tack securely to it. Turn the back of the work towards you, and with a sewing needle and the No. 100 cotton, sew the motifs to the net on the back of the row of d.c.

Join the motifs where they touch each other with a few neat stitches. Cut away the net from behind the shamrocks, leaving a small margin on the net, overcast this margin closely, and finish it with a row of d.c. over the overcasting, when the centre will be completed. Any simple design could be used in this way.

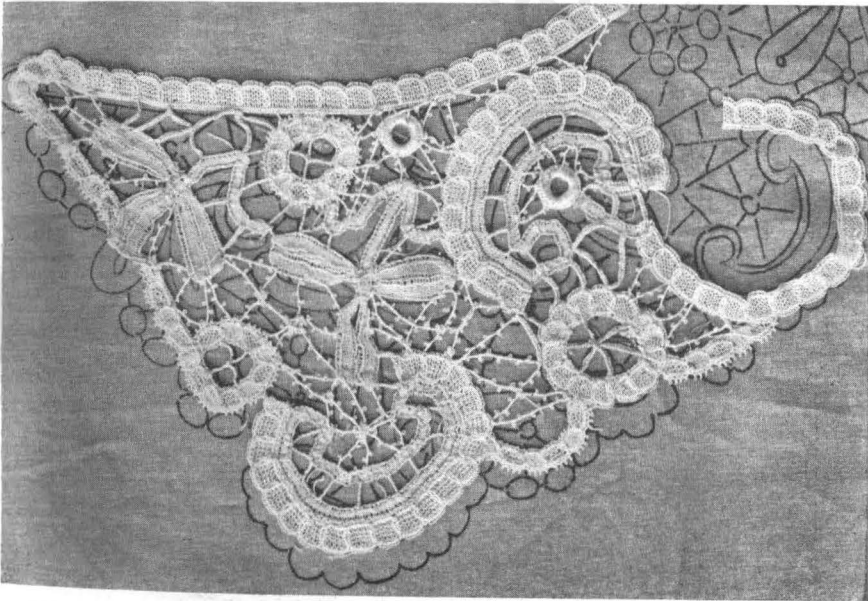
A Bruges Lace Collar.

This pretty Bruges Collar is worked with four Bruges Lace Braids and Lace Thread, Nos. 50 and 70.

Tack carefully all the lace braids into various forms in the pattern, and whip them into position. Then fill all the spaces with buttonhole bars, or the picot bar braid as indicated in the commenced piece.

Great care and neatness are required in joining the little circles of the lace braid and in the finishing of the various forms.

This design can be obtained from Mr. W. Barnard, Art Needlework Repository, 126, Edgware Road, London; also all the materials for this work.



THE COMMENCED COLLAR.

Broderie Bretonne.

The chief features of this work are, the thick padding of the embroidery, which gives a handsome, rich effect, and the open-work stitches of the leaves and petals.

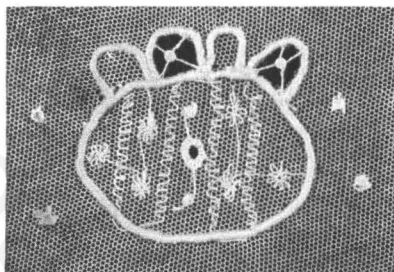


Fig. 3.

The motifs of this work are not varied, always flowers and leaves. The variety lies in the different combinations and twisting of the flowers and stalks, which make each design different.

The embroidery is worked on tulle or fine Brussels net, using Barbour's Size K Royal Irish Silk Thread for the solid

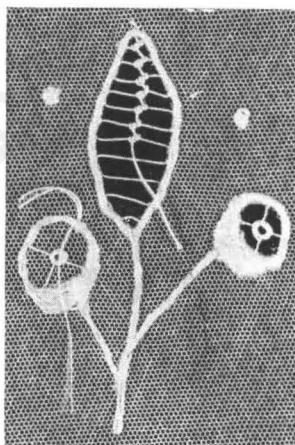


Fig. 2.

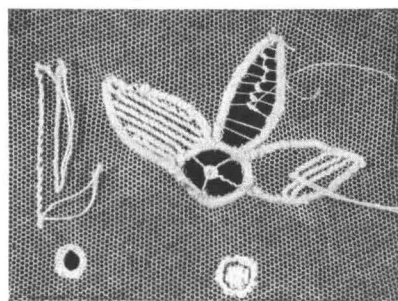


Fig. 1.

work, and No. 40 Linen Lace Thread for filling the open spaces.

Flowers and leaves are filled in with open-work stitches. The principal stitch employed for the flower petals is worked on the wrong side from right to left, holding the thread down with the left thumb and taking up one thread of the net with the needle each time. This is somewhat similar to outline stitch, but is worked in the opposite direction. Fig. 1 shows the wrong

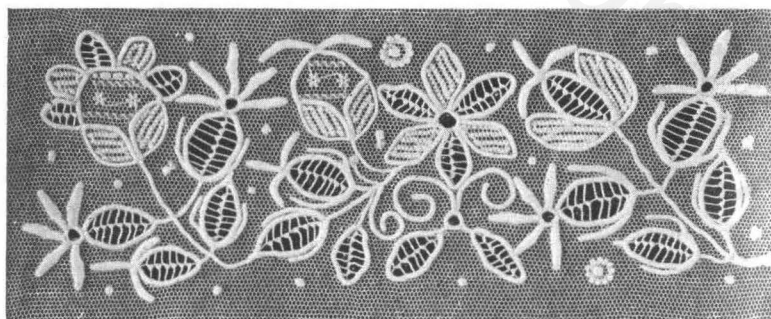


Fig. 4. AN INSERTION IN BRODERIE BRETONNE.

Broderie Bretonne.

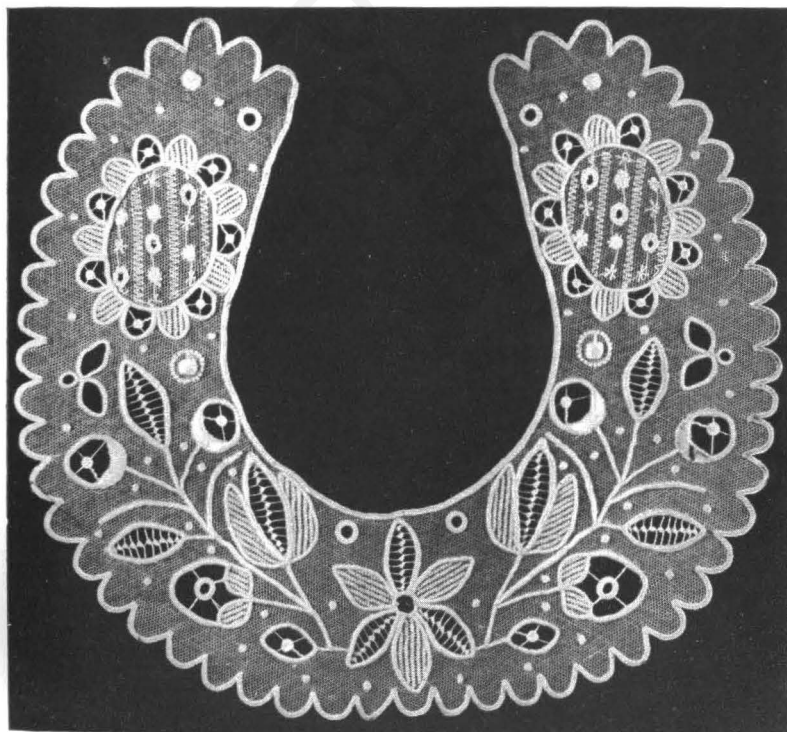
side, as the petal is being worked. On the right side the effect is almost that of backstitching. The work is done in rows.

The alternate petals, and some of the leaves have the net cut away after the solid stitch around is done. These spaces are then filled with a lace stitch as shown in Fig. 2. Fig. 2 also shows the solid stitch being worked over the padding thread.

In Fig. 3 is illustrated a section of a motif used in the collar (illus-

trated below). Here darning and other fancy stitches are used in the centre of the motif. The solid dots and buttonholed rings add to the effectiveness of the work. The edge of the collar is buttonholed.

Fig. 4 shows a very pretty insertion in this embroidery, which would be most suitable for blouses, or as a trimming for summer dresses. This work is beautiful also for babies' garments, and would make very handsome collar and cuff sets.



A COLLAR IN BRODERIE BRETONNE.

Point Lace.

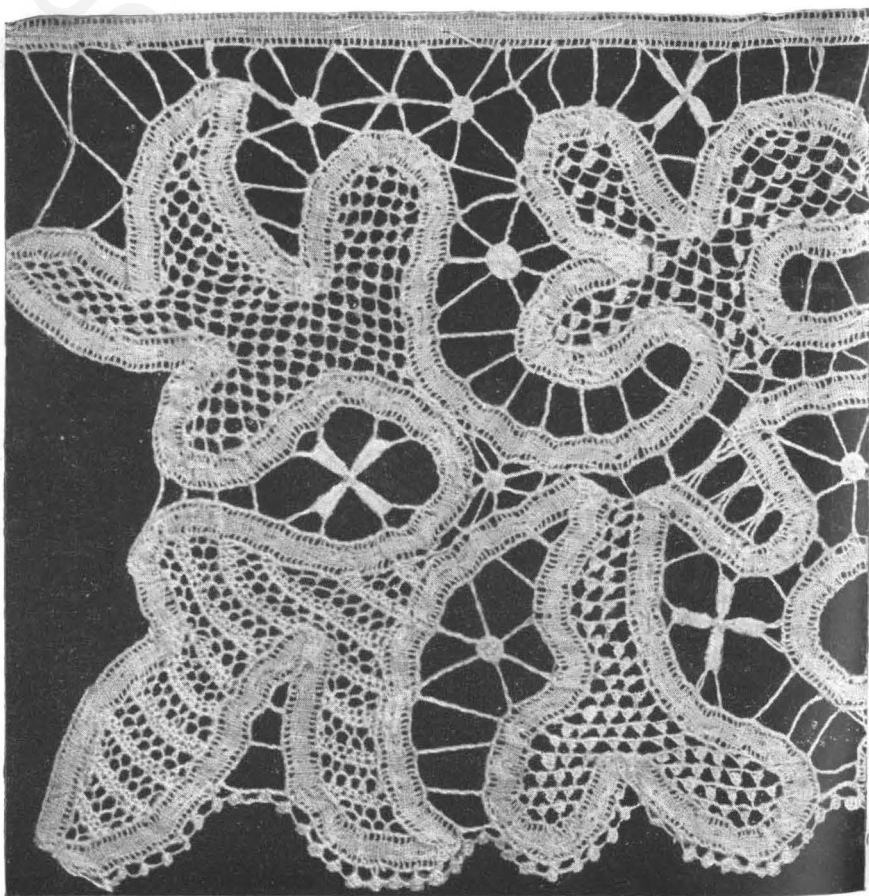
Point Lace in our illustration is a favourite English lace, simple of execution and very effective. The materials are few and inexpensive—they are, the Design, Lace Braid, Lace Thread and Lace Needles. These materials and designs can be obtained from Mr. W. Barnard, 126, Edgware Road, London, W.

Begin by tacking the braid on the pattern in the middle as for ordinary braiding. It must be put on easily, so that in turning the curves in the design the braid may have sufficient

play. For the curves the braid must be whipped on both edges and drawn into position. On the care with which this is done greatly depends the beauty of the lace when finished.

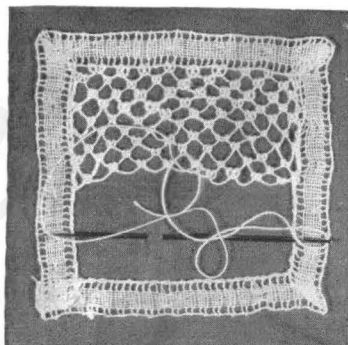
Commence the bars by securing the thread with a tiny button-hole stitch, then pass to opposite braid, turn back with a twisted thread to the same place.

Any lace stitch may be used for filling the spaces made by the lace braid. The following, which are illustrated, are some of the most usual.

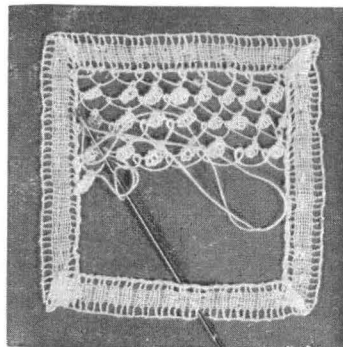


▲ PIECE OF POINT LACE IN WHICH VARIOUS STITCHES ARE SHOWN.

**Point
Lace.**



On the left is shown Double Net Stitch, and on the right the Point de Venise Stitch.



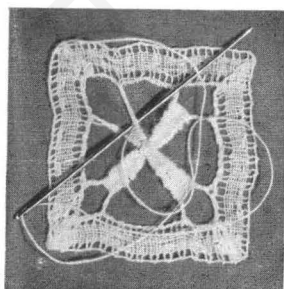
**Double Net Stitch or
Point de Bruxelles.**

Begin at the left hand side of space to be filled, by making two tight button-hole stitches close together in edge of braid, leave thread loose enough to form loop into which stitches of subsequent rows can be set, miss three holes in braid and set two more button-hole stitches, and continue to end of row, whip thread twice down edge of braid before starting 2nd row, which will be worked in the reverse direction. This stitch is very simple, but care should be taken

to keep loops and stitches regular and exact.

Point de Venise.

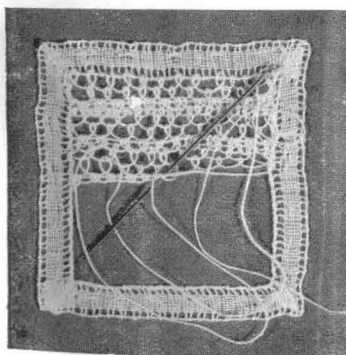
Work (from right to left of space) a row of fairly loose net stitches into every third hole in edge of braid. The 2nd row is worked from left to right. Make a net stitch and hold down loop with thumb of left hand, work over loop sideways four tight button-hole stitches; continue to end of row.



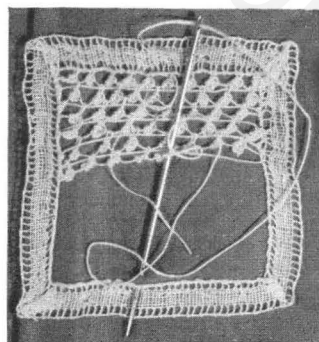
Point de Reprise, or Darning Stitch.

Striped Filling.

Work two rows of net (viz., Point de Bruxelles) stitches loosely into every third hole in edge of braid,



The Striped Filling Stitch is shown on the left, and a Variation of Point de Venise on the right.



Pillow Lace and Hand-Worked Trimmings.

secure thread at end of row, and carry it across in a straight line at base of loops to edge; secure thread again, and work over the line and into each loop two button-hole stitches to end of row; next row work one button-hole stitch into every tiny space, thus making a close stripe. In the following row make loose net stitches in alternate loops.

Variation of Point de Venise.

This stitch is very like the one previously described, but instead of a plain net row between the "seed" stitches, a straight line of thread is run across. Thus work is

commenced from left to right, three tight button-hole stitches being worked sideways over the net stitch for 1st row, whip two stitches down edge of braid, and cast thread over to opposite edge from right to left, then repeat button-hole row as before.

Point de Reprise or Darning Stitch.

Make two sets of sorrento bars from side to side, forming a star, start in centre and darn the two bars, so that gradually the cone will widen, when nearing top of bars secure the thread to edge of braid, and run needle to the next set of bars.

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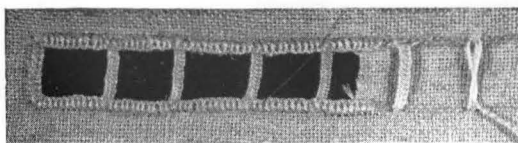
Price 10/6 each net. (By post, 11/3).

A Lacy Chair-Back.

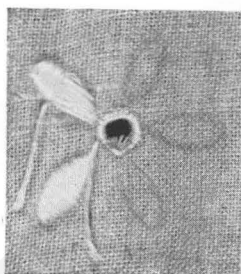
A very practical idea for using filet work is shown in the chair-

back. The corners used here are of the actual Italian filet, but filet crochet could be used with very good effect. The medallion in the centre is of Reticella lace, also that above, but here again crochet may be let in, or the spaces left plain.

The open insertion effect is produced by buttonholed bars. The design is outlined in running stitches, and buttonholed over. The stitches should be fine and close together, but not crowded. The connecting ladder is made with a



THE OPEN BAR WORK.



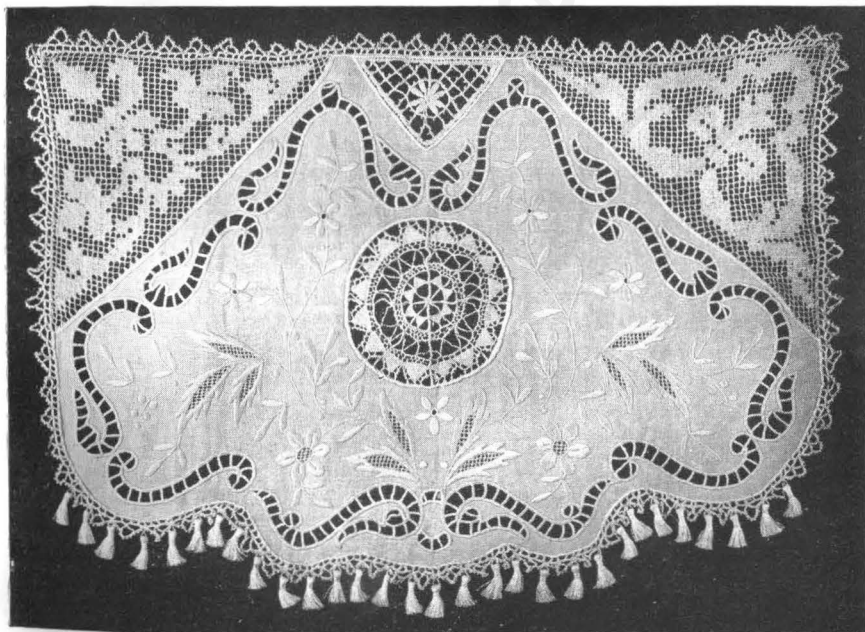
MAKING ONE OF THE SMALL FLOWERS.

buttonhole stitch also. The upper illustration shows how this is done.

The flower and leaf work involves satin stitch, Rhodes embroidery and eyelets.

In the large flowers the petals are solid work, and the centres Rhodes embroidery (or Punched work). The small flowers have simply eyelets in the centre. One of these is shown on this page. The narrow lace edging gives a very pretty finish to the work.

Designs for this work, and all materials required, may be obtained from the Broderie Russe Co., 289, Regent Street, London, W.



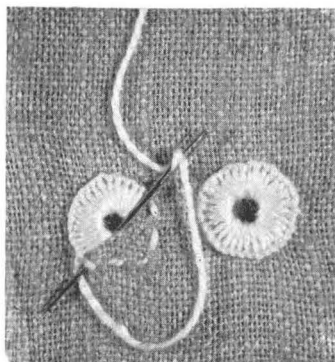
A CHAIR-BACK WITH FILET CORNERS.

Part III.
Embroideries and
Trimmings.

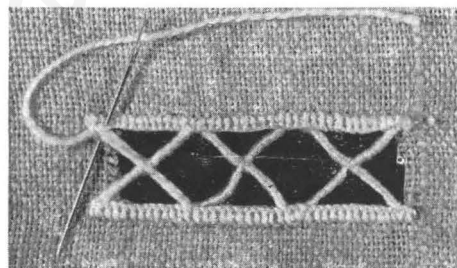
Antique Richelieu.

The handsome cloth shown on page 74 is worked, for the most part, in Antique Richelieu Embroidery, which, in spite of the beauty of the finished effect, is merely an arrangement of buttonhole stitch. Anyone who can work buttonhole stitch, evenly and well, would be able, with a certain amount of practice, to manage work of this kind. The whole of the design is outlined with the buttonhole stitch, the surplus material being carefully cut away with sharp scissors afterwards. The solid parts of the work are connected by buttonholed bars.

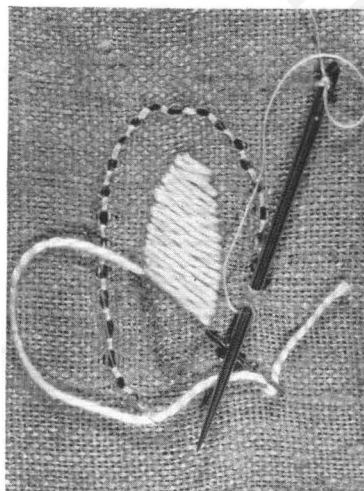
The circle outlining the central part of the design shows an effective kind of work. Here buttonholed bars cross each other between two parallel lines of double buttonholing. One of the small illustra-



Working the buttonholed eyelets.



The buttonholed bars being made.



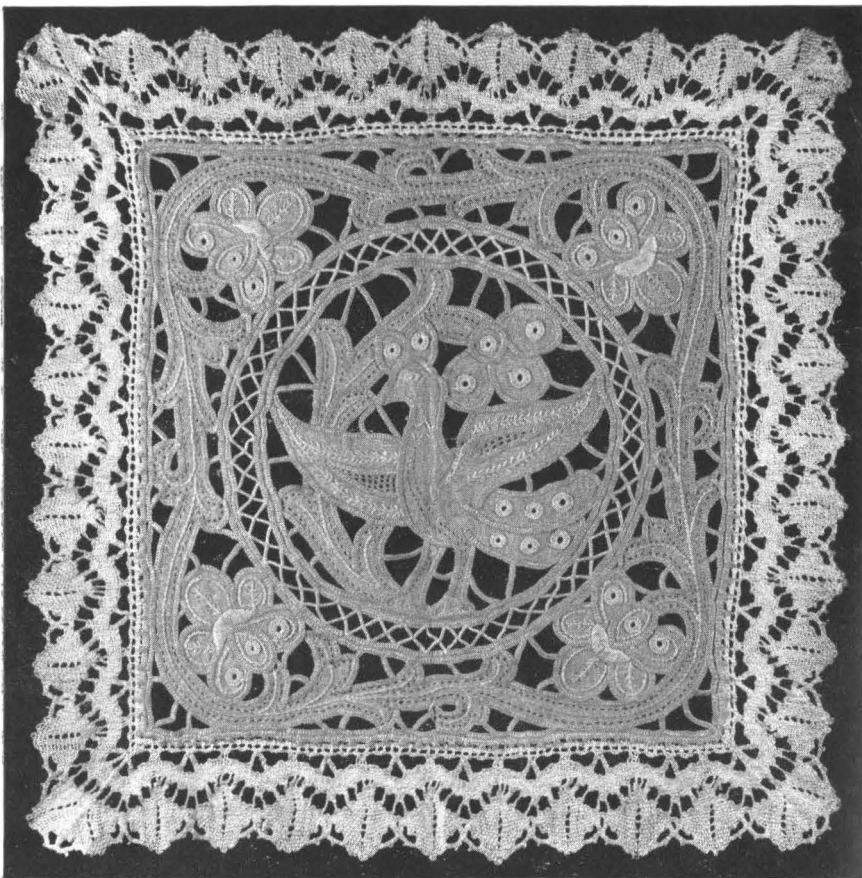
Satin Stitch and Back Stitch.

tions shows this part of the work being done. Another illustration shows the buttonholed eyelets being worked, while a third illustrates satin-stitch, which is used in the corners of the work. This, also, shows the effectiveness of back-stitching with a Rhodes Embroidery Needle. A little Rhodes Embroidery is used with very good effect in the wings of the conventional bird.

The work is done with linen-thread, on a coarse cream linen, and Cluny lace forms a fitting finish to the edge of the cloth. Cushion covers, sideboard cloths, bedspreads, etc., may be done in this work, a notable characteristic of which is its durability.

Designs for this work, and all the materials required for it, can be obtained from the Broderie Russe

Co., 289, Regent Street, London, W.



A CLOTH IN ANTIQUE RICHELIEU.

This is described on page 73.

Some Useful Embroidery Stitches.

Decorative needlework is so much used at present on dresses, blouses, children's wear and millinery, that a few hints on various ways of using some simple and quickly worked embroidery stitches may be welcome.

Feather stitch is so well-known that it needs no description, and indeed one is apt to tire of straight rows of it. There are, however, ways of using it in combination with other stitches that make it almost unrecognisable, and give it a fresh lease of popularity.

We shall proceed to describe a few simple stitches and to show how they may be varied. A good worker will be able to arrange them in new

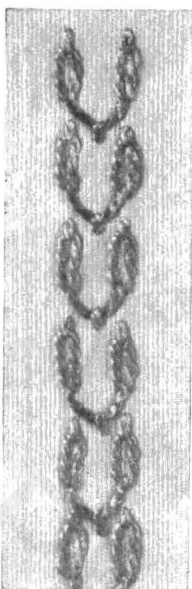


Fig. 5.—Narrow Border of Daisy Stitch.

ways. "Tenax" Embroidery Silk is very suitable for this work.

Daisy Stitch.

Bring up the thread from back to front of the material. (See Fig. 1). Insert the needle close beside the spot where the thread comes up and bring it out a short distance away in whatever direction you wish the daisy stitch to lie; pass the thread under the point of the needle from left to right and draw out the latter. Insert the needle beyond the stitch thus formed, to hold it down; bring it out where you wish the next stitch to start. This stitch can be varied by inserting the

needle at a little distance to the

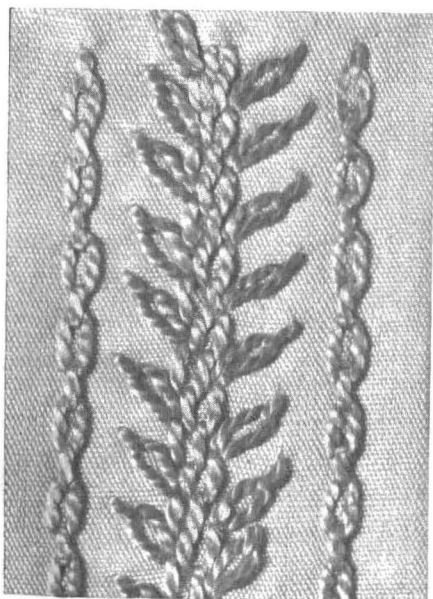


Fig. 6.—Feather, Daisy, and Cable Stitch Border.

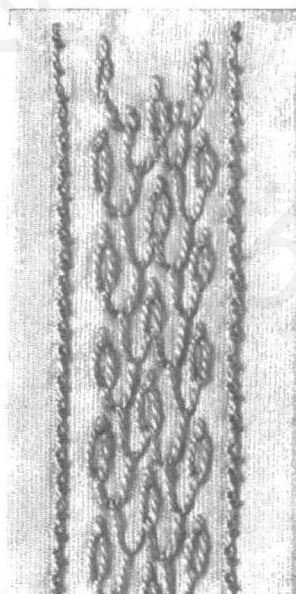


Fig. 7.—Feather, Daisy, and Snail Trail Border.

Pillow Lace and Hand-Worked Trimmings.

right of where the thread came up.

Cable Stitch.

Bring up the thread from back to front of the material. (See Fig. 2). Hold the thread down with the left thumb about an inch below where it came up. Slip the point of the needle downwards and from left to right under the thread. With a little twist, bring the eye of the needle round to the right, keeping the point above the thread between it and the thumb; insert the needle into the material as shown in Fig. 2B, with the thread passing under the point of it from right to left. Repeat the stitch a short distance below the preceding one.

If nicely spaced this stitch should have the appearance of a chain with perfectly even links.

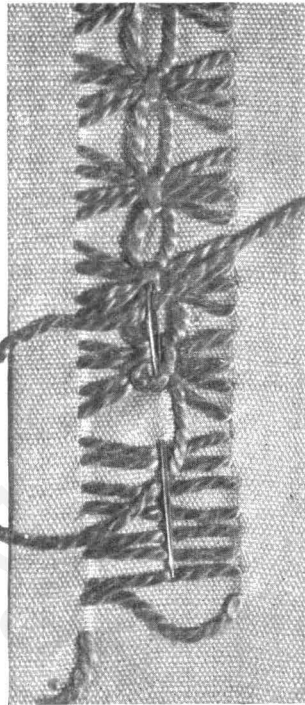


Fig. 8.—Faggot and Cable Stitch.

***Seed Coral Stitch.**

This stitch belongs to a series all worked in the same way (see Fig. 8), but differing in appearance according to the direction in which the needle is pointed. (See Figs. 7 and 9). As seed coral stitch it is worked along a line from right to left. Hold down the thread towards the left with the left thumb. Take a very short stitch in the material under the thread at right angles to it, and quite close to where it came up. Lay the thread

that is beyond your thumb under the point of the needle from left to right, draw out the needle and pull the stitch tight. When these little stitches are closely worked with the knots almost touching one another,

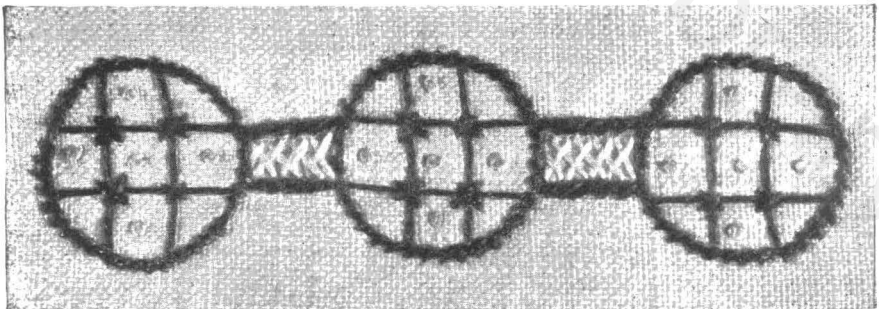


Fig. 9.—Border with Circles.

Some Useful Embroidery Stitches.

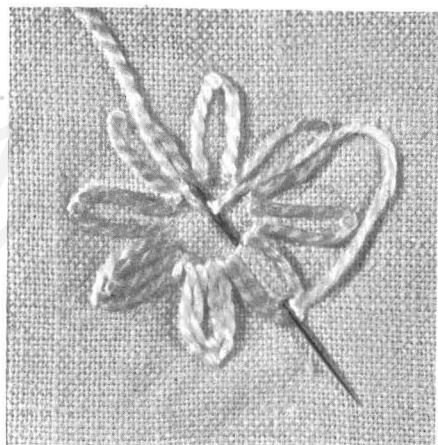


Fig. 11.—Daisy Stitch Flower.

they somewhat resemble a string of beads.

Snail Trail Stitch.

To make snail trail stitch, slope the needle slightly from right to left (see Fig. 3B), and leave a small space between the stitches.

Rope Stitch.

This is worked directly towards you instead of from right to left. Point the needle slightly from left to right under the thread, taking a slantwise stitch rather longer than in seed coral stitch. When closely and evenly worked, it should give the smooth, twisted appearance of a rope.

Narrow Border of Daisy Stitch.

The effective little border shown in Fig. 5, consists of two rows of daisy stitch worked about $\frac{3}{8}$ -inch apart, and carefully spaced so that the two exactly agree. Each pair is then joined with an open daisy stitch. If worked with thick silk or with wool it forms a pretty

border which is very quickly made.

Border of Feather and Daisy Stitches.

Work a straight row of feather stitching along the centre (see Fig. 6), and then at either side of it add a daisy stitch to each branch of the feather stitch. The border is edged with cable stitch.

Border of Feather, Daisy and Snail Trail Stitches.

Make two rows of daisy stitch about half an inch apart as shown in Fig. 7, the stitches in each row being themselves a quarter inch apart. Work a third row between these two, the stitches in the third row to be taken on a level with the spaces in the other rows. Then work a row of feather stitch, starting each stitch at the base of a daisy stitch, and joining the right hand row to the centre one. Work a second row of feathering, joining the left daisy stitches to the

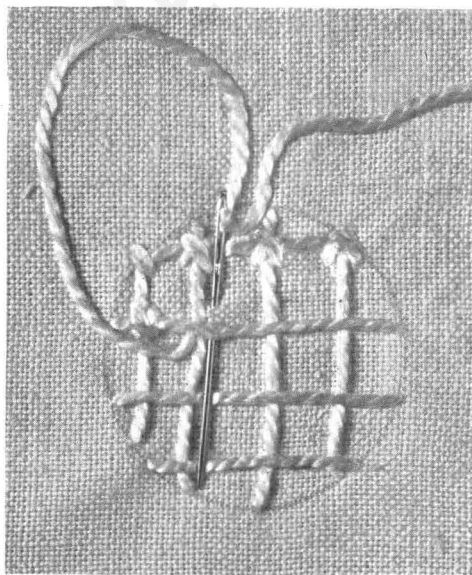


Fig. 10.—Filling for a Circle.

Pillow Lace and Hand-Worked Trimmings.

centre. This border is edged with snail trail stitch.

Faggot and Cable Stitch.

The faggots illustrated in Fig. 8 are made by taking a small stitch alternately at right and left side of a space, so as to carry bars across it. These should not be drawn at all tightly, or the material will be pulled when the next row is added. The faggots are tied with a row of cable stitch down the centre. When working the cable stitch make one for every four faggots and push these closely together when inserting the needle and when bringing it up again.

A Border of Circles.

The circles as shown in Fig. 9 are easily made by placing a coin of the desired size where you wish them to be and running a pencil round it. Those in the model are the size of a half-penny. They should, of course, be evenly spaced and kept in a

straight row. The circles are filled with crossed bars of thread, which are tied down with cross stitch at each place where they meet (see Fig. 10); they are then surrounded with seed coral stitch and a French knot is worked in the centre of each square. The bands which unite the circles are edged with rope stitch and filled with close herring-boning.

A Round Flower.

Fig. 11 shows an effective way of working a flower in thick silk with daisy stitch. There are two stitches in each petal. The first is made open at the base and the second is worked inside it. The centre may be filled with French knots.

Great variety of colour may be used with all these designs. For example, in Figs. 6 and 7, three colours can be used. Green for the feathering, pink or red for the daisy stitch, and old gold for the edge, or any other harmonious combination of colours that may suggest itself to the worker.

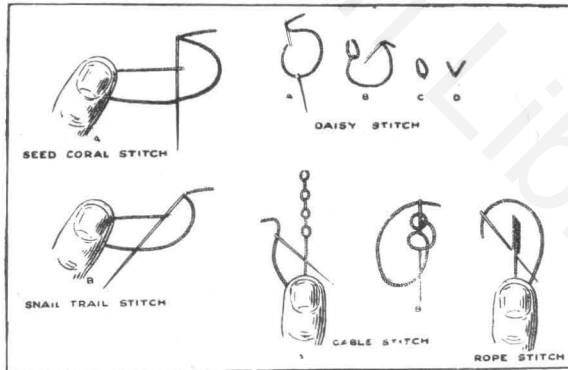


Fig. 1.—Daisy Stitch.

Fig. 2.—Cable Stitch.

Fig. 3.—(a) Seed Coral Stitch.

(b) Snail Trail Stitch.

Fig. 4.—Rope Stitch.

Fringes as Trimmings.

Fringes adorn nearly everything worn, or used in the household now-a-days. Hat trimmings, edges of jumpers, collars, overskirts are nearly all finished with it, and cushion-covers, d'oilies, table-centres, covers, counterpanes all show this, the most natural kind of trimming.

Fringes are made in many ways, the easiest and most suitable method is probably that of unravelling the threads of the material itself. These threads are often supplemented by adding thread of a contrasting colour, which gives a richer effect.

Fringes Made by Unravelling the Material.

No. 1.

White serge with a three inch depth of fringe made by unravelling the threads after the line at the top has been overcast. Mark off the length of fringe required, draw out a thread of the material at the top and another about the eighth of an inch above this on fine material, or more for tweeds or coarser stuff.

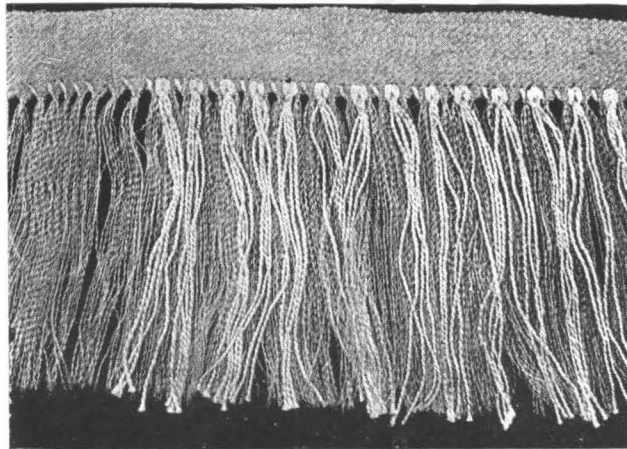
With a coloured thread make a back-stitch on the lower line, carry up the thread to the top line and make another exactly over the first, carry the thread down to the first line again and make another back-stitch close beside the first one, pulling the stitch close while you keep the down-coming thread flat, so as not to pucker the material. Each

back-stitch should take in about 8 threads of the stuff. Each stitch thus forms a cluster of 8 threads for the fringe. Now unravel the material by drawing out the crossing threads.

No. 2.

A knotted fringe headed by a row of veining. Draw out the threads as before but leave a quarter of an inch between the lines.

With a coloured thread (or same colour as the material if preferred), bring up the thread through the material about 6 threads of the material above the first line, bring it downwards and behind 8 threads of material in a horizontal line, put the needle behind these 8 threads from the right to left and bring it out through the stuff between these 8 and the following threads, drawing the back-stitch so made tight around the cluster of 8 threads. Work a similar row through the top line, then draw out the crossing threads for the fringe and knot each two clusters together, keeping the knots in an even line with the top of the fringe.



No. 4. A SERGE FRINGE WITH COLOURED EMBROIDERY THREAD ADDED.

Pillow Lace and Hand-Worked Trimmings.



No. 1. A WHITE SERGE FRINGE
 No. 2. A SERGE FRINGE HEADED BY A ROW OF VEINING.
 No. 3. A SERGE FRINGE WITH A HEADING OF TACKING STITCHES.

No. 3.

This has a deeper heading than No. 1, but is made in the same way, and further ornamented with 3 rows of tacking in contrasting colours, using Rickard's "Sylvan" Embroidery Thread.

No. 4.

This shows the addition of a coloured thread to the fringe, which is made as in No. 1. The coloured thread is doubled and inserted in the eye of a coarse needle. Insert the needle through the top line and draw out the thread until the end of it comes in line with the end of the fringe, put the needle below the heading and behind the coloured threads, insert it through the same hole where it came out at the top and bring it out through the loop forming by the coloured thread as you draw it up, pull the loop close and cut the threads the same length as the rest of the fringe.

**Fringes as
Trimmings.**

Knitted Fringes.

These are very suitable for the jumpers now so much in vogue, and should be made with the same colours and threads as the jumper.

Use knitting needles corresponding to the coarseness of the threads used, so as to form a closely knitted heading.

No. 5.

Cast on 12 sts.

Slip 1, over, k 2 together, over, k 2 together, over, k 2 together, k 5.

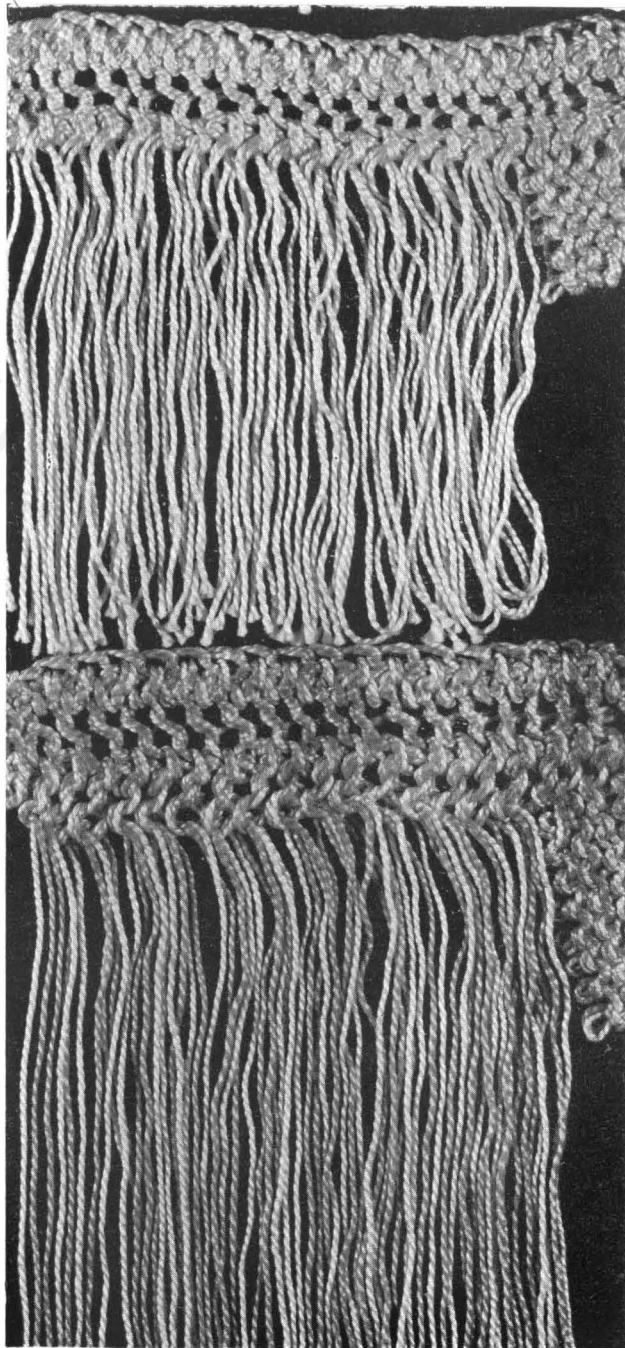
2nd Row.—Knit plain. Repeat these two rows until the required length is attained. Cast off the first 5 at the top, cut the thread and draw the end through the 5th stitch. Unravel the last 7 stitches back to the first row. These when cut at the ends form the fringe.

No. 6.

Cast on 10 sts.

1st Row.—Over, k 2 together, k 1, over, k 2 together, over, k 5.

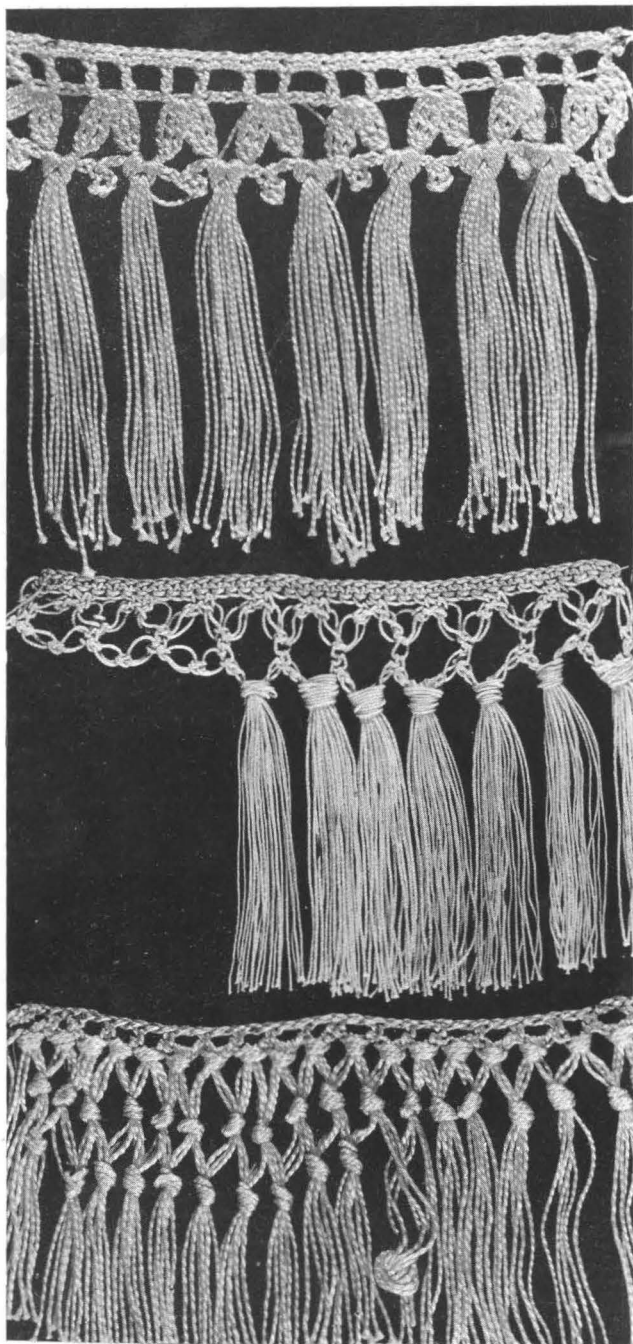
2nd Row.—K 5, k 2 together, k 1,



No. 6. A KNITTED FRINGE.

No. 7. A KNITTED FRINGE IN TWO COLOURS.

Pillow Lace and Hand-Worked Trimmings.



No. 8. FRINGE WITH CROCHET HEADING.
 No. 9. A CROCHETED FRINGE WORKED WITH FINE THREAD.
 No. 12. A PLAIN KNOTTED FRINGE.

over, k 2 together, k 1. Repeat these two rows as often as required, then unravel the last 5, after casting off and securing the top 5, and cut the ends.

A Fringe in Two Colours.

No. 7.

Here the two colours are taken together and the fringe made with the double thread. Cast on 12—5 for the heading as in No. 2, and 7 for the fringe. Made in the same way as No. 2, but the additional 2 stitches gives a longer fringe.

In making these knitted fringes the threads can be doubled, trebled or quadrupled, according to the thickness the fringe is desired to be.

Fringes with Crochet Headings.

No. 8.

Commence with a length of chain stitches. Into the ch put 3 triple trs, retaining the last loop of each on the needle until working off the 3rd, then work off all the loops together, 6 ch, picot 4 of

Fringes as Trimmings.

them, 2 ch, 3 triple trs into same ch as last 3, pass over 5 ch and put the two groups of trs into next 6th ch, with the picot loop between. Repeat into every 6th ch.

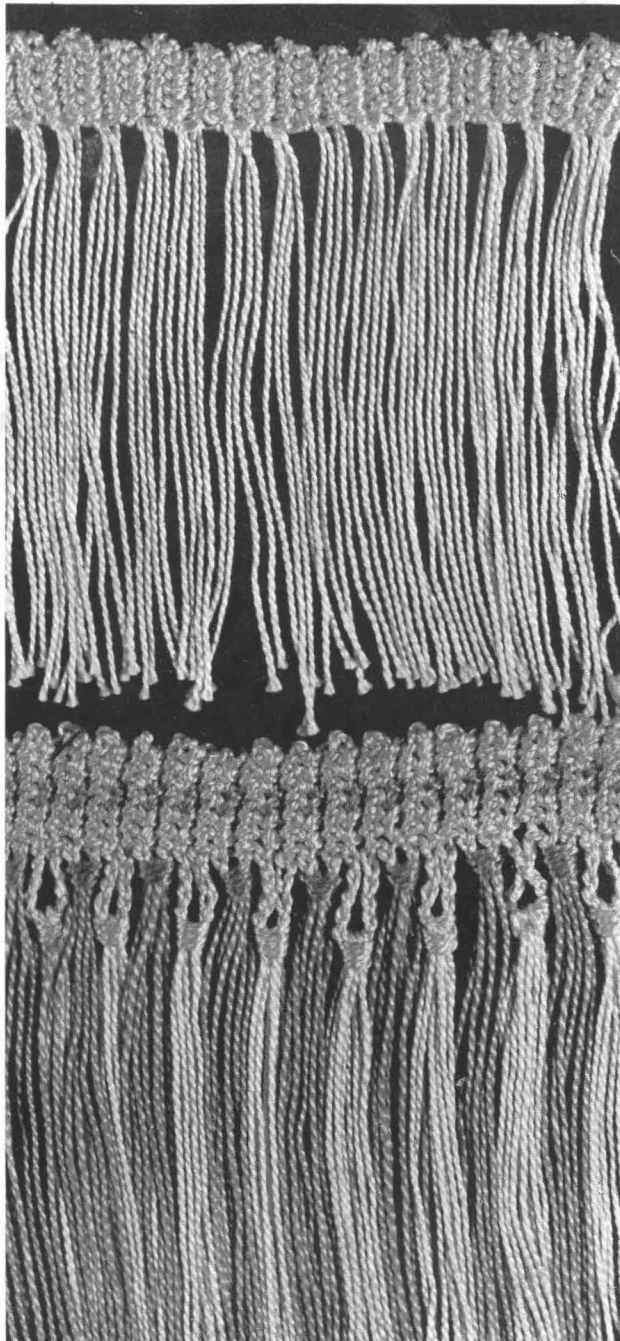
The top row is worked into the other side of the foundation ch, 3 ch, 1 tr into the ch at each side of the groups of trs. Finish with 3 dc into each space.

Wind the thread around a 3½-inch depth of cardboard several times, cut along one edge, take six of the 7-inch strands, put the ends evenly together and fold in two, insert the fold through the space between each group where there are no chs, run the ends through the loop and draw up closely.

No. 9.

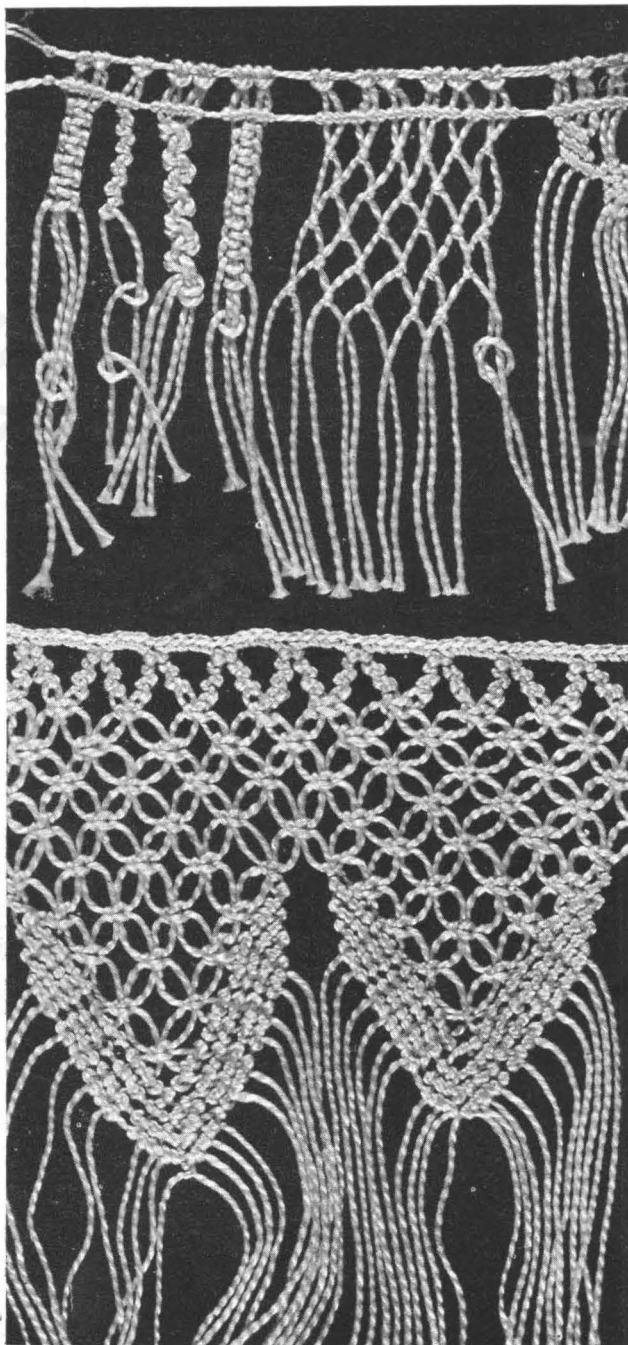
This is also made on a length of chain into which a row of dc is worked.

2nd Row.—1 dc into 1st dc, draw up the loop to the length of a quarter of an inch, make a dc at the top of the thread



No. 10. CROCHET FRINGE WITH PADDED HEADING.
No. 11. CROCHET FRINGE IN TWO COLOURS.

Pillow Lace and Hand-Worked Trimmings.



THE VARIOUS KNOTS USED IN THE KNOTTED EDGINGS.
Nos. 1-6, reading from left to right.
No. 13. KNOTTED FRINGE WITH DEEP VANDYKE HEADING.

behind the loop, draw up another loop (place on the needle), and make another d c in the same way, 1 d c into next 4th and 5th d c on the edge, make the 2 loops as before, and repeat into every 4th and 5th d c.

3rd Row.—1 loop stitch into each loop, fastening each to the d c between the 2 loop stitches below.

Cut a quantity of the threads twice the length of the fringe wanted and insert a number of them — according to the thickness of fringe required — into each loop.

No. 10.

This is worked over a padding composed of doubled thread. Take two lengths together, and with a suitable crochet hook and a 4-inch depth of stiff cardboard, make 5 d c over the end of the cord and bring the padding threads around the cardboard to form a loop, with the last d c on the edge of the cardboard. make 5 d c into the 1st 5.

Fringes as Trimmings.

over the padding, then 3 d c over the padding alone, turn and lay the cord along the last row of d c, put 1 d c into each d c, over the cord, wrap the cord again around the cardboard evenly, and repeat the 5 d c over the cord into the heading.

Remove the cardboard and cut along the edge of the loops for the fringe.

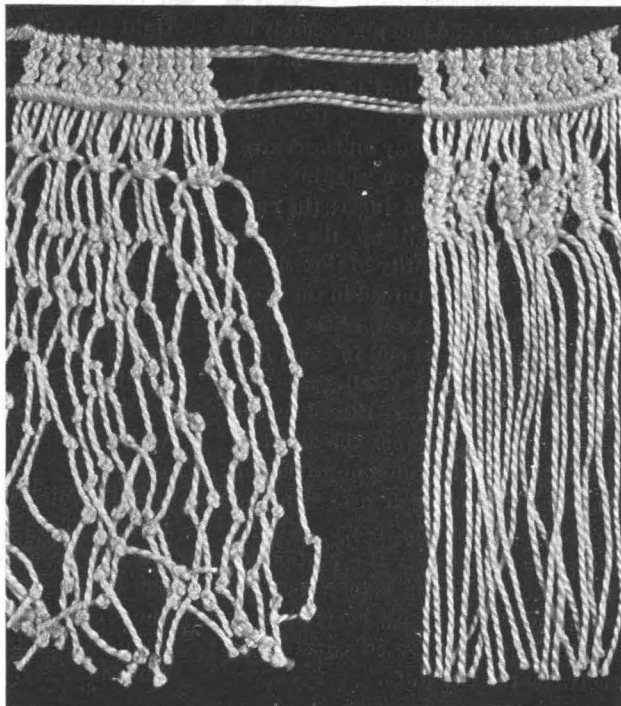
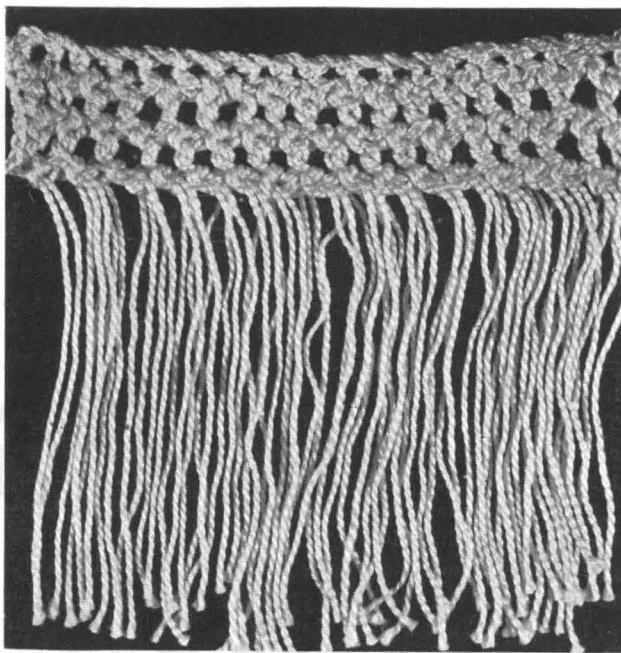
No. 11.

This is worked in two colours, and Clark's Coton à Broder would be suitable.

6 ch, turn, 3 ch, 1 d c into each ch, 10 ch, turn.

2 d c into next 2, taking up both top portions, take the other colour and tie to the first, make 2 d c with it, then 2 d c into last 2 with the first.

* Turn with 3 ch at this side, 6 d c into the 6 d c, 10 ch, turn, 2 d c with first colour, 2 d c with added colour, 2 d c with first colour, 3 ch, turn, 6 d c with first colour, 4 ch, turn, 2 d c with first colour, 2 d c with



No. 5. A KNITTED FRINGE.
Nos. 14 and 15. FRINGE WITH RUNNING KNOTS AND A TASSEL DESIGN.

Pillow Lace and Hand-Worked Trimmings.

added colour, 2 d c with first colour, turn and repeat from *.

Into each short loop put a number of the strands of the coloured thread and the same number of the first colour into each of the long loops.

Fancy knots are often used to embellish these fringes, and we show here some of the most popular.

The Various Knots Used.

No. 1 shows the Solomon's Knot.

This is the most often used and gives a very pretty effect to the fringe or tassel in which it is used. The six designs illustrated are all commenced on a heading of double knots.

The 1st row may be made over a thread if the fringe be required for sewing on to material, or into the loops made by the stitches in crochet or knitting. Take a stout thread of the same colour as the fringe, put a knot on each end and pin securely to a cushion in a straight line. Cut the threads to the required length, take one and put the two ends together, forming a loop exactly on the centre, run this loop down behind the stretched thread and insert the ends into the loop, pull up the knot. Repeat with a quantity of threads.

Stretch another thread in the same manner as the first across the fringe close up to the first and in exact line with it, leaving a small space between. Take the first thread by the end, bring it up across the 2nd line towards the right, run it down behind the line and bring it up again and repeat the running down behind, bringing it out over the portion of the thread forming a loop, pull up close, and repeat with every thread, taking care to have an equal space between the two lines.

The Solomon's Knot is made by taking the two centre threads in the left hand and keeping them stretched while with the right you take the first thread at the left and bring it across the stretched threads to the right, at the same time forming a semi-circle with the upper portion between it and the following threads; take the thread at the right and put it across the end of the first thread, up behind the stretched threads and out through the loop; pull the threads, one to the right and the other to the left, then repeat this process with the thread from the right. The threads are clearly shown in the last knot.

No. 2.

Cut the threads twice as long as the depth of the required fringe for this Plain Knotted Fringe. Make a running knot with the left and right threads alternately, keeping the thread over which the knot is being made pulled straight.

No. 3.

In this, two threads are taken together and alternately knotted over each other as in the preceding, giving double knotted stitch.

No. 4.

This is known as Buttonhole Knotting, and is made by forming alternately a buttonhole stitch with the right and left threads over the two centre ones, which are kept straight while working.

No. 5.

This shows the very useful Netting Stitch. Take first two threads in the left hand, and holding between the thumb and forefinger, put the thumb across the threads where the knot is to be made, hold the two threads firmly, then take the end of

Fringes as Trimmings.

the thread to the right, bring it across and behind the threads from left to right and down through the loop formed by the end of it. The knots should be about a quarter of an inch from the top row, and the same distance between the rows.

No. 6.

This shows a combination of the plain knot and Solomon's knot. Ten threads of the fringe are required for each motif in this kind. Take the 4 threads to the right and knot the first at the right successively over the other three. Repeat with each of the four threads. Then take the four to the left, knot the first at the left successively over the following three and repeat three times more. Then over the two centre threads make 3 Solomon's knots with the 2 threads adjoining.

Knotted Fringes.

No. 12.

Shows a plain knotted fringe with two rows of knots. This is worked on a heading of chain stitches on which is formed a line of loops, each 3 ch with 1 d c into every 3rd ch.

After knotting each group of threads into the ch loop take one half of the first group from the right with one half from next on the left and putting the two halves together form a running knot by twisting the group round into a loop and running the ends through the loop, gradually work the loop up to about half an inch from the top knot and pull the ends to draw up the knot closely.

In the second row, take the first half of the first loop (that which has been left after the first knot) with

first half of next loop and knot as before, and so on to the end of the row.

Any number of rows of knots may be formed in the same way, but the threads require to be cut longer for each succeeding row.

No. 13.

This lovely fringe with a deep Vandyke heading is composed of four plain knot stitches with each two threads. Then four threads are formed into a Solomon's knot, the threads between the knots forming loops in themselves about the quarter of an inch each. There are four rows of the knots, then first two threads are left aside while five knots are formed, come back on these and leave the two threads at each side with each row of knots until there is only one. Repeat for the full length. Now make the four rows of knots as in the headings of the stitches illustrated from 1 to 6, at each side, tying the last two threads in the point.

No. 14.

In this design between the two lines at the top there are four plain knots made with every two threads. Below the heading there are Solomon knots after a depth of half an inch, then each thread has a running knot after every half inch of its length.

No. 15.

Here every 4 threads form a tassel. The heading is the same as in the preceding, but after the Solomon's knot there are 4 buttonhole stitches made over the two centre threads, one from the right and one from the left alternately.

Darned Huckaback.

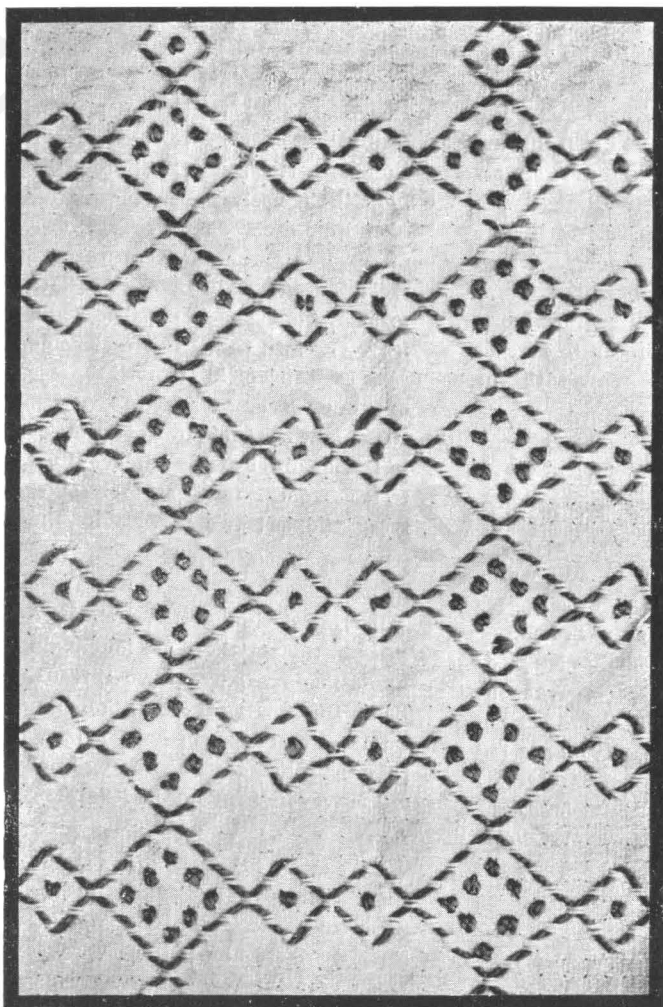
The raised threads in huckaback make this material most useful for fancy work. The outlines of these designs are worked with a coloured thread or threads of two contrasting colours, woven under the raised threads of the material, either

straight along or on the cross. The French knots make an effective finish.

The four patterns are illustrated so clearly that they will be found easy to copy. Great care must be taken to count the threads correctly, as even one extra thread would spoil

the design. The two wider insertions can be turned into all-over patterns by repeating the insertions. To make the outlines stand out like the French knots, as in the twisted diamond design, instead of running the thread under the raised threads, work the outlines, in outline stitch, on these threads.

This pattern should be worked in contrasting colours, so that the turning over and under will show more clearly.

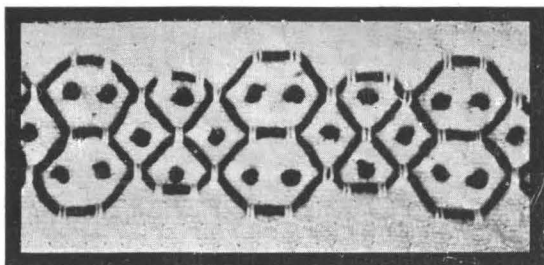


A GOOD ALL-OVER DESIGN THAT CAN BE USED EITHER WAY UP.

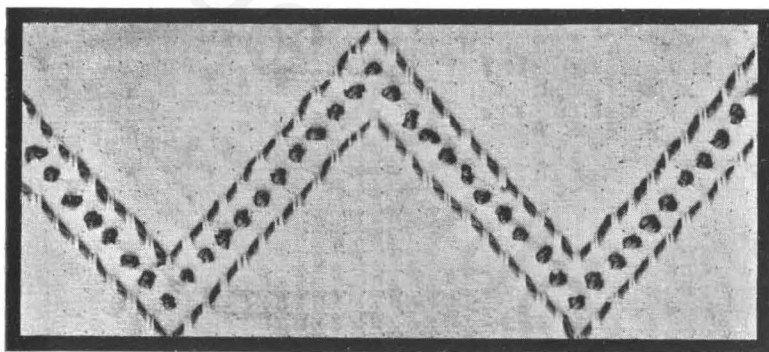
Simple Designs for Beginners.

The designs shown on this page are so simple that they would be excellent for a young beginner to start on.

Rickard's "Sylvan" Embroidery Threads are excellent for this work, and as they are made in a wide range of colours, you can embroider your towels to tone with your room.

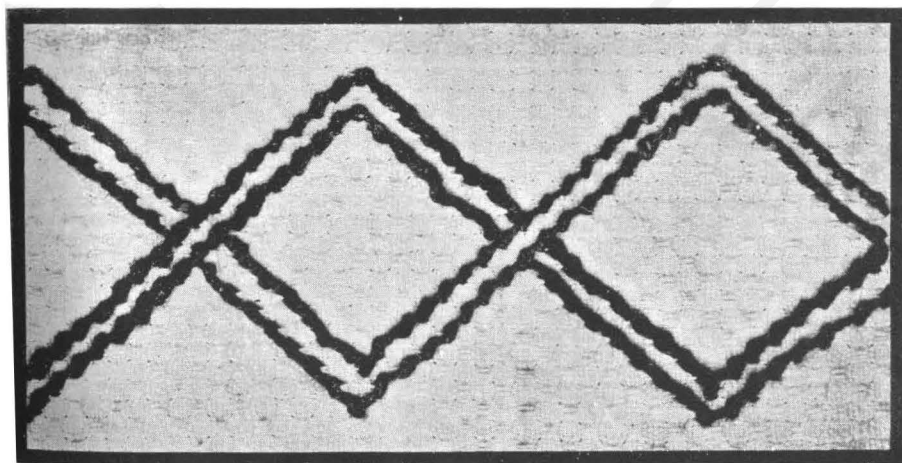


THIS WOULD MAKE A GOOD DRESS TRIMMING, IF WORKED ON MATERIAL THAT ALLOWED THE THREADS TO BE COUNTED.



A SIMPLE DESIGN FOR A TOWEL END.

THE
FRENCH
KNOTS
MAKE AN
EFFEC-
TIVE
FINISH.



THIS IS WORKED IN OUTLINE STITCH, IN TWO CONTRASTING COLOURS.

The Attractiveness of Italian Embroidery.

As an example of the beautiful, artistic effect to be obtained by the judicious combination of simple designs with neutral colouring, we illustrate a piece of Italian embroidery worked on grey linen, with black and white thread. The stitches used are the very simplest, the thread is coarse linen embroidery, exactly like Barbour's "four-star flax embroidery thread," and the linen on which the design is worked is grey in colour and of medium coarseness in texture. The little picot edging is worked with cream colour "F.D.A." crochet linen thread, No. 35. This edging is worked into the material.

The design can readily be copied

and transferred to the linen, or any other simple design of mediæval origin can be worked with the simple stitches shown here.

All the different parts are outlined with black linen thread. Use a needle with eye large enough to take the thread freely.

The Outline or Stem Stitch.

Pass the needle under a few horizontal threads of the material and bring out the thread, working from left to right, insert the needle to the right, so that this stitch will extend half its length beyond the preceding one. This stitch is shown at the top of page 91.



We are not supplying a transfer for this design: it is merely given as showing the possibilities of this type of work.

The Attractiveness of Italian Embroidery.

Single Coral Stitch.

This stitch can be varied in width as required, but uniformity in size is necessary. Bring the needle up through the material in the centre of the line where the stitchery is to be, hold the thread down with the left thumb, as in buttonholing, insert the needle to the left of the held down thread, in a line with the place where you brought it through, bring it out in a slanting direction, so that it comes up in the centre and over the held thread. Repeat this stitch to the right, then left and right alternately. Coral stitch is the second on the sampler on this page.

Closed Chain Stitch.

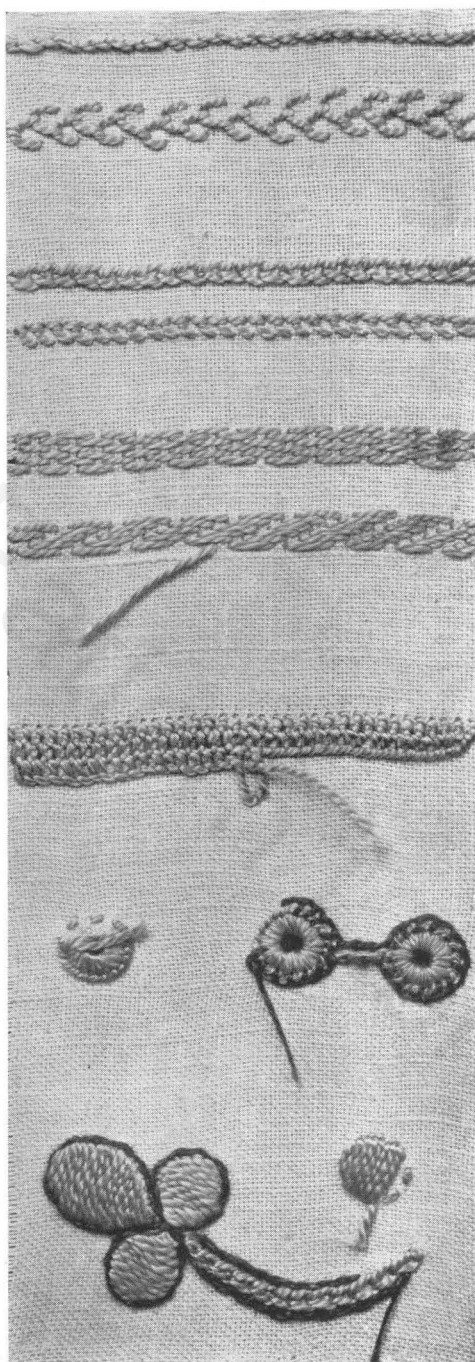
Bring up the needle through the material, insert it again through the same hole and bring it out a short distance away, leaving a little loop of the thread, so that the needle passes over the thread and through the loop, insert the needle again through the same place, and bring it out same distance from last stitch and through a loop, and so on.

Open Chain Stitch.

Instead of inserting the needle through the same place as it came out, insert it a little below last loop and bring it out through the next loop, same as in the closed stitch. Closed and open chain stitch are the third and fourth respectively on the sampler illustrated.

Filling Stitches.

The large Vase in the design is filled with stitches often met with



Pillow Lace and Hand-Worked Trimmings.



From this enlarged section, the different stitches can be seen.

in this kind of embroidery. A long running stitch on the right side alternates with a small stitch on the reverse. In each alternate row the small stitch comes in a line with the centre of the long stitch on the right side. Sometimes the running stitches are set in oblique lines, as seen in the diagram.

Buttonhole stitch is also used, and these are set some distance apart and each worked into the material. The direction varies, according to size and shape of space to be filled. For long lines work horizontally, for width work across.

The "Eyes" in the Tail of the Peacock.

These are only little eyelets worked in buttonhole stitch and outlined with black. They are connected with a couple of stem stitches in two rows.

Outline with running stitch the circle surrounding the eyelet, punch a hole in the centre with the piercer, work over with buttonhole stitch in white, then outline the row of buttonholing with another worked over the edge of it. The steps in the making of these "eyes" is clearly shown in the sampler.

Flat Stitch.

The round "dots" representing fruit in the design are worked in flat stitch. Outline as in the eyelets, then work over with flat stitches laid side by side closely, and passing underneath. Outline with black stem stitch.

The diagram shows the method of tracing the circle and working over with the flat stitch, also the finished three dots which represent fruit.

The design is surrounded with a single row of stem stitch in black on the inside, and a double row on the outer edge. There is a space of a little more than the eighth of an inch between these lines.

Embroidery and Lace Stitches on a Nightdress Bag.

To the lovers of needle-craft this bag should appeal strongly. The combination of lace and mont-mellick stitches offers a field of almost endless variety to be explored. Given a knowledge of a fair number of stitches, a design can be worked in so many different ways, that tediousness is almost abolished and work becomes a fascination. We are not supplying a transfer design of the embroidery, but any design can be treated in this way.

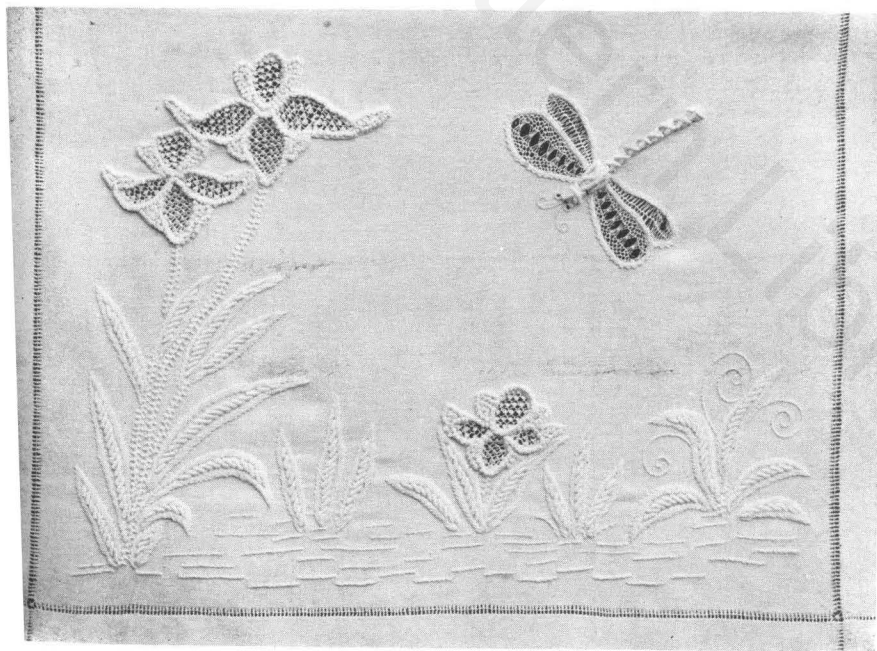
Materials Required.

Old Bleach Linen is used for the foundation, Barbour's No. 60 Linen Lace Thread for hem-stitching and lace work, and a six-stranded Lustrine for the solid work.

The whole of the bag, including the flap, is made of one piece of

linen. The sides are joined by hem-stitching, the back piece being hemmed over the front piece. A piece of linen 48 inches long by 26 inches wide is required. The work is commenced by drawing 7 or 8 threads on the two sides, and on the top, of the strip of linen, $4\frac{1}{2}$ inches from the edges, and three-quarters of an inch from the edge of the 4th or bottom side. Fold over this narrow hem on the right side of the linen and hem-stitch it. Now turn this end up about $14\frac{1}{2}$ inches for the bag part, and tack very carefully each side of the drawn threads.

Cut away the outer front portions of linen to within $\frac{1}{2}$ -inch of the drawn threads and of the bottom. Turn down the hem on each side and tack securely. Proceed in the same



THE FLAP OF THE NIGHTDRESS BAG.

Pillow Lace and Hand-Worked Trimmings.

way for the top of the flap, cutting out the unnecessary folds of linen at the corners. Hem-stitch all round. With a length of linen thread No. 60, begin at a corner and work a button-hole stitch over each fagot, and also over the thread. The bag is now ready for ornamentation.

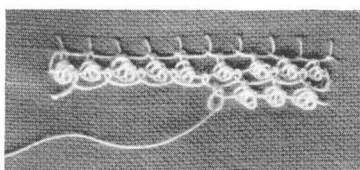


Fig. 1.

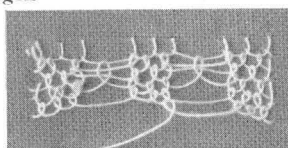


Fig. 2.

The Lace Stitches.

Trace or transfer your design to the flap, and begin by working all the lace stitches, otherwise the lace thread is apt to catch in the raised stitches, and ruin is the result. First take the petals of an Iris and work from the centres to the tips. A frame may be used, but is not necessary.

Draw up the thread on the left (Fig. 1).

1st Row.—Make buttonhole stitches about one-eighth of an inch apart, as many as will fit into the space. Be careful to secure the work at the end of each row, so that the next may not drag it.

2nd Row.—Bring up the needle a little below, and work one buttonhole into the

stitch above. Then from right to left make 3 buttonhole stitches across the straight down one, and so on to the end of row.

3rd Row.—Plain buttonhole.

4th Row.—Like 2nd row, and continue the alternate rows until the petal is filled in, making extra stitches, or lessening them, in the plain

rows, as may be required by the shape of the flower.

No stitch must catch the linen except in the 1st row, and at the edges of the others, and great care must be taken to make the end stitches very firm, otherwise they

may give way when the linen is cut from underneath.

When each petal is completed, take a full strand of white Lustre and buttonhole all the edges. Great care should be taken to work closely, and to take in every stitch of the firming, especially of the very narrow lines between petals.

For the front wings of the dragon fly (Fig. 2), draw up the thread on the left side of the body and work 2 small buttonhole

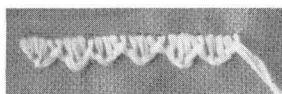


Fig. 3.

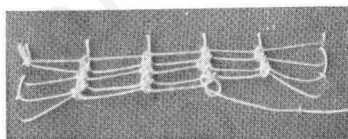


Fig. 4.

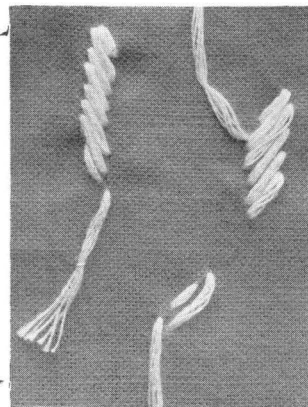


Fig. 7.

stitches, then 1 a little over a quarter of an inch long, then again 2 small.

2nd Row.—The same.

3rd Row.—Also the same.

4th Row.—Loop up, as you come to them, with a rather loose buttonhole stitch, the 3 long stitches of the 3 preceding rows.

5th Row.—Like 1st row, and so on. As the wing widens or contracts make more or less small buttonhole stitches as required.

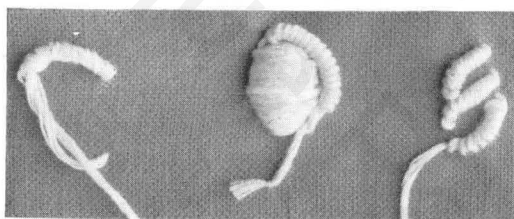


Fig. 5.

Finish with indented buttonholing, except where the wings join, where it should be plain. For the indented buttonholing begin on the left side and use 4 strands of Lustrine, and make first a tiny buttonhole stitch, then a little longer one, thirdly a longer one still, a fourth stitch the same length exactly as the second stitch, and the fifth the same length as the first (see Fig. 3).

The back wings are commenced on the left side of one of them by making on the first row two buttonhole stitches as wide apart as space allows.

2nd Row.—Work a buttonhole stitch into the further of the 1st in last row, then drawing the thread back to the right hand, buttonhole over it and the 2nd in last row. Continue like the 2nd row all down the wing, widening by a fresh row of

Embroidery and Lace Stitches on a Nightdress Bag.

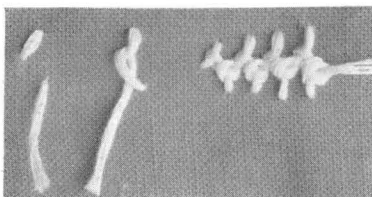


Fig. 6.

fancy stitches when required (Fig. 4).

The feelers of the fly are worked in chain stitch. Pierce holes for eyes, and buttonhole outwards with 2 strands of Lustrine.

The Solid Work.

Each section of the body and tail can now be padded, using full strands of Lustrine, and working first from right to left, and then across. It is well to keep the padding on the top of the linen as much as possible, and also to work evenly.

When sufficiently padded, work each section of the tail by threading a very coarse needle with a full strand of Lustrine, and drawing it up at the left hand near corner of the end section. Take a stitch across to the opposite right corner and bring the point out close to where drawn up first, but do not pull through. Now put the thread under the point of the needle, and wind round and round it closely until about the same length is on the needle as the distance across the section.

Take the needle where wound, between the left thumb and finger, and draw the needle through, easing the wound part back over the section. Put in the point of the needle and draw through to the back of the work, and out again at the right near

Pillow Lace and Hand-Worked Trimmings.

corner, and proceed as before, only crossing the section in the opposite direction (Fig. 5). The rather different crossing, in the same stitch on the body and head, will be easily followed.

The pretty stem stitch is worked with a full strand of Lustrine as follows: Draw up at the tip of Iris petal, and hold it straight down under the left thumb. Put in the needle a little to the right of the thumb, and draw out the point exactly the same distance to the left of held-down thread, now let go the thread. Make a buttonhole stitch through the stitch then made, that is from right to left, but be sure not to catch the linen. Now buttonhole over the thread from left to right, and repeat (Fig. 6).

The effect of water is realised by simply working irregular lengths of crewel stitch, some with more, others with less, strands of Lustrine. For the Iris leaves, use a full strand of Lustrine, and, beginning at the bottom of one of them, work up the right side. Draw up the thread, and put the needle in about a quarter of an inch in a slanting direction, upwards and to the side. Make a little running stitch downwards, and again another a little lower, near

where the needle first came out, and continue all round the leaves (Fig. 7). On the right side, each long stitch is a little above the last, on the left (coming down) each is a trifle lower.

The centre of the foliage is worked exactly like crownings of the sections of the dragon fly's tail, only always in a slanting direction from left to right.

It is a good plan to leave the French knots until last, so that none of the other threads may catch in them. For the flowers they are worked with a full strand of Lustrine on the top of the thick button-holing, and in the sections between the petals.

Finishing Off.

Great care is required to cut the linen from the back of the lace.

Lift the lace from the linen with a needle, pinch up the linen and cut a slit. A round-pointed piece of card, a quarter to half-inch wide, can then be inserted between linen and lace, and the scissors used along the card to cut away the linen.

This being safely accomplished, nothing remains to be done but to well damp the bag and to press with a very hot iron on a good thickness of blanket, taking care to thoroughly dry the thick parts of the work.

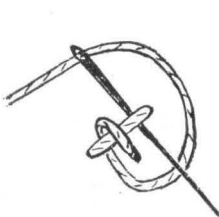


Fig. 7.
Knotted Cord Stitch.

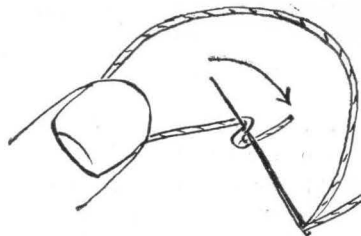


Fig. 5.
Making a French Knot.



Fig. 8.
Ox Head Stitch.

These stitches are described in the article on page 106.

Mount Mellick Embroidery.

This work is very effective on account of the variety of stitches possible, and it is particularly suitable for embroidering a nightdress case, as the illustration shows. If good materials are used, and the work is carefully laundered, it will last for years.

Materials used.

The work is usually done in Strutt's netting or knitting cotton, three thread, Nos. 8 and 10—the coarser being used for the flowers, and the finer for the leaves and stems. If a rather more silky effect is desired, use "Peri-Lusta" Pearl-Knit, Nos. 8 and 12.

In this nightdress bag only a few of the many Mount Mellick stitches are used. It is always the individual combinations that give beauty to the

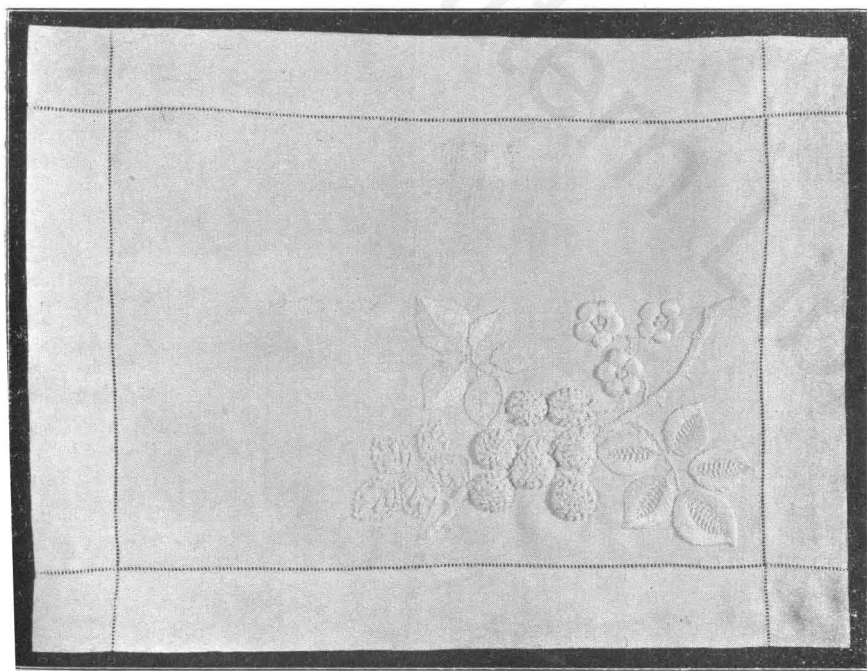
work, and this must be left to the taste of the worker. The stitches used in this piece of work are described below :

French Knots.

Draw your thread through at the spot where you want the knot. Place the left thumb over the thread against material. Place needle under and turn cotton with left thumb over needle from 3 to 6 times according to the size of knot wanted—turn back point of needle under thread and and take stitch through. A rapid worker will bring up the needle point at the place where next stitch is wanted.

The Snail Trail Stitch used in the Stems.

Begin at the top and work downwards, holding thread under left



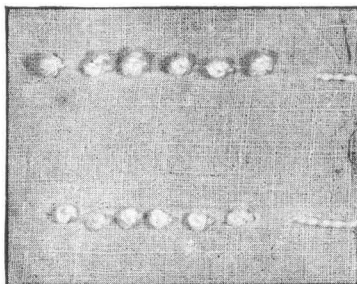
A NIGHTDRESS CASE IN MOUNT MELICK WORK.

Pillow Lace and Hand-Worked Trimmings.

thumb and taking stitch with needle over line held down, thus tying a knot at intervals close or distant as desired.

Apple Stitch.

This is used for the wide leaves where an all-over effect is desired. Begin at the bottom left-hand side of the leaf as in illustration, and work from the centre vein to the edge. Take a long stitch, bringing out the needle near the top and on the right side of strand close to it, then work over it a slanting stitch taken like



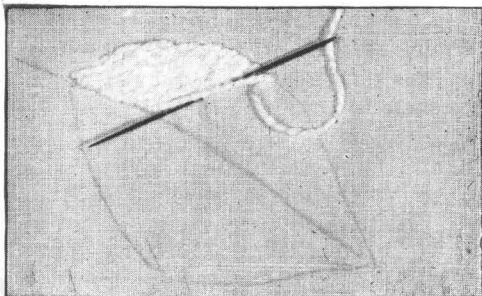
FRENCH KNOTS

Padded Petal Stitch.

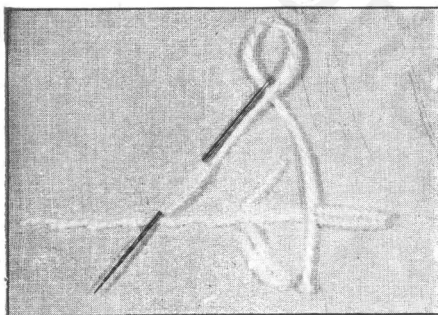
This is simply satin stitch used over an irregular working of strands in the opposite direction.

Corn Stitch.

Begin at the bottom of the



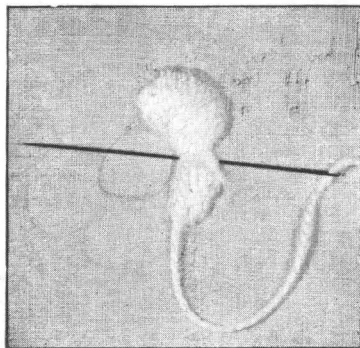
APPLE STITCH.



CORN STITCH

place where you want the stitch to lie. Put the needle in where you want the top of the corn stitch to reach, and bring the point of the needle out at the bottom where thread is but do not pull the needle through, leave it with the eye still showing. Slip the left thumb under the needle to raise it from the material.

Snail Trail stitch, only more slanting. One of these slanting over stitches will be enough for a short strand. As the width of the leaf increases take two, in very large leaves even three, and repeat.



PADDED PETAL STITCH.

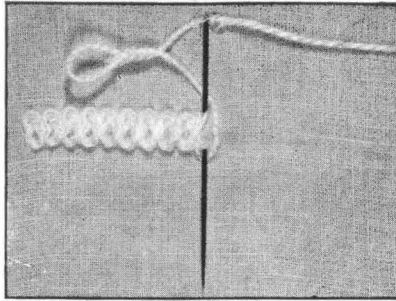
and with the right hand twist the thread round as many times as desired, say 7 or 9, then press the left thumb firmly, but not too tight, on all these stitches and pull the needle through and into place. Put the needle point where

you want the next corn; if double corns are desired repeat the stitch close to the last.

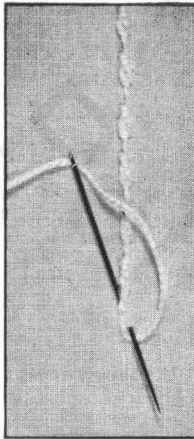
The Thick Stem Stitch.

This is not so easy to describe, and requires a great deal of practice to do successfully.

It is worked from left to right, from beneath to above the line of stem (it will be broader or narrower according to the distance above and below the line you take). Place the needle under the thread held down by the left thumb, twist the needle over and again under thread. Again twist back the point of the needle under the thread, close to where it emerges from the material over the line and through the material, bringing the point out close to the beginning of the last stitch but not touching, and repeat.



THE THICK STEM STITCH.



SNAIL TRAIL STITCH.

The case is made up by stitching the hemstitched embroidered flap to the bag section, made in the ordinary manner.

Mount Mellick Embroidery.

Finishing Touches.

When finished working this must be washed to give the finishing touch of beauty. To do this, soap well in good hot water. With the flat of the hand rub the soap well in, never

use the ordinary method, as in washing clothes; rinse till all has gone, then blue in warm water quickly and squeeze (not wring) carefully. Lay between a towel, roll together till partially dry, double a blanket thick, lay over a white cloth and iron till dry on the wrong side only. This gives the beautiful raised appearance. Never starch the work, and never iron on a flat hard ironing cloth.

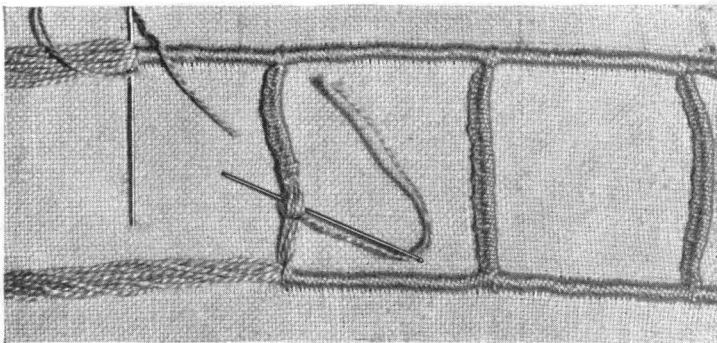


Fig. 5. A DEEP BEADING FOR DRAW-STRINGS.

See the article on the next page.

Two Pretty Italian Bags.

A Linen Bag with Coloured Stitchery.

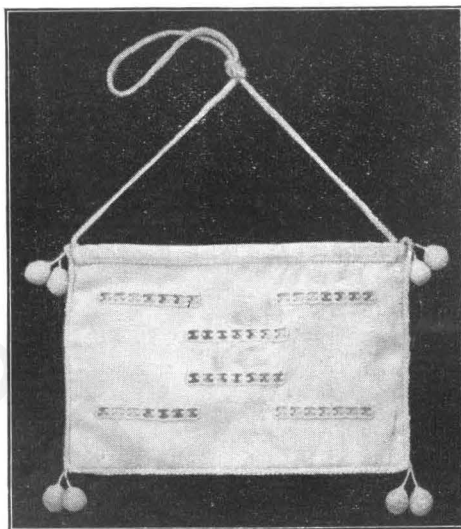
For this bag, which is shown on page 103, two oblong pieces of medium unbleached linen will be required, each $15\frac{1}{2}$ by $19\frac{1}{2}$ inches, two strips of same linen 36 inches long by $1\frac{1}{2}$ inches wide each; and a couple of skeins of stout embroidery linen thread.

Each of two oblong pieces is hemstitched all round, the hem at each side being a little deeper than at top and bottom, which is three-eighths of an inch deep.

Fig. 1 shows the right side of this hemstitching. Turn down the hem to the required depth and draw out four threads below the edge of the hem, tack the hem with its edge just two threads above the drawn portion. Turn down top and bottom hems and work them before doing the sides. Fasten the thread to the end of the hem, working from left to right *, put the needle under four of the loose threads in the linen from right to left, draw it out and put the needle upwards through the edge of the hem, bringing it out two threads above the extreme edge *. Repeat. Fig. 2 shows the working side of this hem.

When the two pieces have been hemmed, mark the line for the top

row of open-work half an inch below the last drawn thread in the hem. Draw out 8 threads, leave a space of an inch and an eighth between these 8 and the lower line of 8 drawn threads also. Work both of these open-work spaces in serpentine stitch. Fasten the thread to



A BAG WITH OPEN WORK AND BERRIES.

the end, working from right to left, bring out the needle under 8 threads, close up to the top of space, now insert the needle under same 8 threads again, and bring it out as before, carry the thread down to lower side of space *, insert the needle between the 4th and 5th threads of the same 8, and bring it out to the left, under these four and the following four, bring the needle again to the beginning of these 8, insert it under and bring out to the left, carry the thread up to the top row, and inserting the needle between the 4th and 5th of these 8 threads, repeat from *. Fig. 3 shows the process of working the stitch.

The Beading for the drawstrings is made as follows: Three quarters of an inch below the second row of openwork draw out a thread to mark the upper line of heavily padded overcasting stitch, leave three

Two Pretty Italian Bags.

threads and draw out the fourth. A little more than an inch below the last drawn thread take out two more, as in the upper line. Make a cord of 8 strands of the

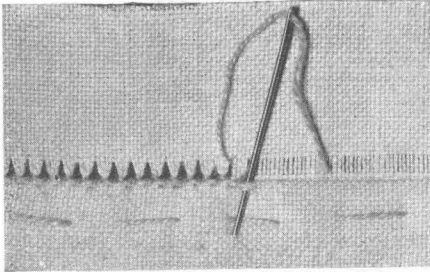


Fig. 2. The working side of the hem.

down to the lower row and make another stitch, then carry it to the top again and secure as before. This gives three straight threads, which are worked over in button-hole stitch down



Fig. 4. Herring-bone stitch.

to the lower row again, continue overcasting for another inch, then repeat the bar and so on. See Fig. 5 on page 99.

Fig. 6 shows the method of outlining the little open work spaces at top of bag with the bars, all worked in plain overcasting.

linen thread, and placing it over the threads between the two drawn threads work overcasting stitch closely over the cord through the lines formed by the drawn threads in the top row. Fasten the end of the cord and work over it to conceal it.

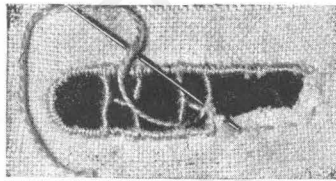


Fig. 7. Openwork spaces for the bottom of the bag.

Fig. 7 shows the larger openwork

The bars are made while working the lower row to correspond with the other. Overcast one inch of the cord in this row, then carry the thread

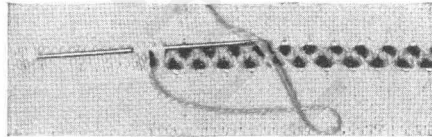


Fig. 3. Serpentine openwork stitch.

to the top row in a straight line, and make an overcast stitch over the cord, so that it will not be noticed in the working, bring the thread

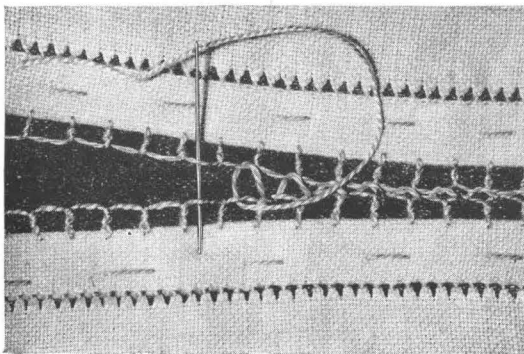


Fig. 8. The loops on the sides of the bag and the method of joining the sides together.

spaces for lower edge. Begin these with the centre space at the lower end, and mark off evenly at each side. Outline all the spaces with run-

Pillow Lace and Hand-Worked Trimmings.

ning stitch, cut away the centres and work each immediately after cutting.

Both sides of the bag are worked in the same way.

Fig. 8 shows how to join the two pieces. Work a row of loops around the sides and bottom, an eighth of an inch apart, fasten each with a double buttonhole stitch, that is make a loop and fasten the end with a buttonhole stitch, carry the thread up the side of the loop from the buttonhole stitch, and work another buttonhole stitch over the two threads together. When both sides and the bottom are finished with loops, join through corresponding loops around by running a thread

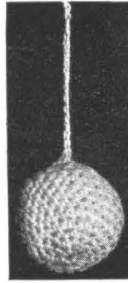


Fig. 10. One of the Berries used on the small bag.

The top of the bag is finished with three picot loops evenly spaced on the top edge, and two on the back so arranged as to come evenly between them. The loops are shown in Fig. 1. The picot is made by drawing up a loop and working two buttonhole stitches around the end of the loop.

The drawstrings are made by folding the two long strips with

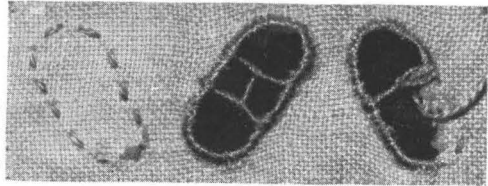


Fig. 6. Openwork with overcast bars for the top of the bag.

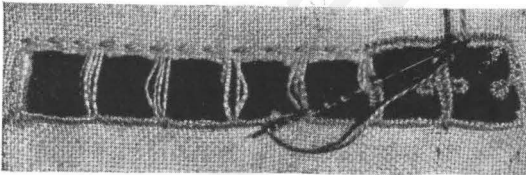


Fig. 9. Openwork spaces with overcast bars and picots.

the edges turned in and the ends joined together, after inserting through the heading. Work herring-bone stitch through the folded band. See Fig. 4.

A Small Bag with Openwork and Berries.

under both loops, as shown in Fig. 8.

This bag, which is shown on page

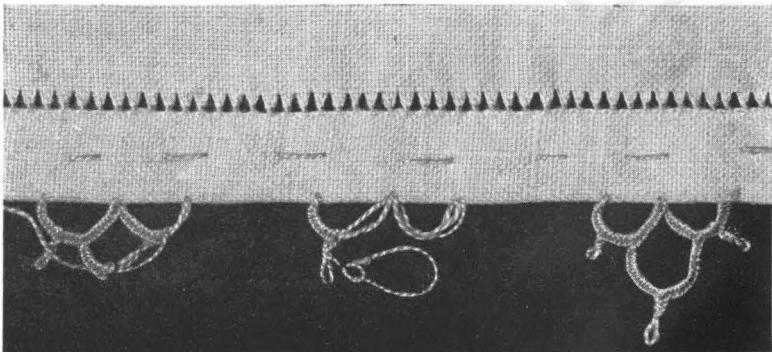
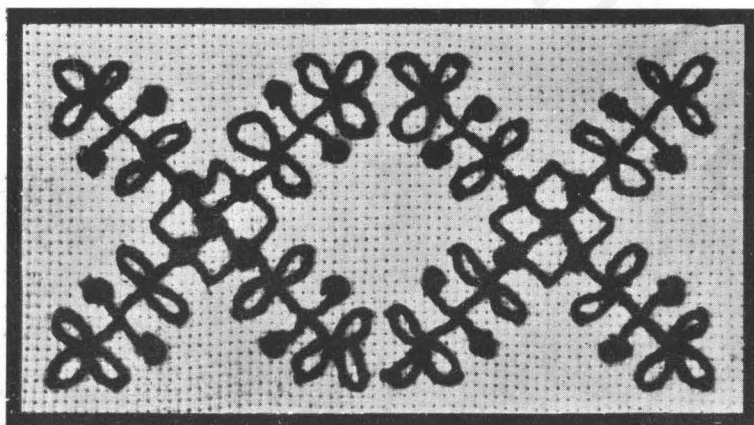


Fig. 1. Plain Hemstitching showing right side of hem and manner of making the picot loops on the top of the bag.



A LINEN BAG WITH COLOURED
STITCHERY.

This is described
on page 100.



LEAF AND BERRY DESIGN WORKED IN
GREEN WITH CRIMSON BERRIES.

This is described
on page 105.

Pillow Lace and Hand-Worked Trimmings.

100, is composed of a piece of white linen, 10 inches by 7½ wide. Turn down the hem at each side, ¾ inch deep, and hemstitch as in the larger bag. Fold the 10 inch length in two, turn in the edges and top, sew on the right side, but before sewing the edge of the hem on the second side, insert a piece of steel boning the length of the hem on one side only, then sew up this end also.

Mark the openwork spaces on the linen, the same for both sides, and trace them as shown in Fig. 9. Allow ten threads for each space and leave four for each bar, the spaces are also ten threads deep. Cut the horizontal threads at each end, and draw out the ten threads, cut away the threads from each square. Now overcast one side and the end closely, make a picot on the centre of the side by winding the thread, coming from the last stitch and close up to it, around the point of the needle eight times, pull the needle through the eight loops and draw up closely, make a tight stitch around the end of the picot, and continue with the overcasting to the four threads left to form a bar, make a long stitch up to the top of these four threads and fasten to the first row, come back on the threads and the working thread in plaiting stitch, by running the needle down between the 2nd and 3rd white threads and drawing the stitches close together, make a picot at each side of the bar as before, finish the bar, then continue to next four threads and so on, putting a

picot at the end of the space, like the beginning. Fine embroidery cotton was employed in making the sample here illustrated.

The bag is lined with white silk, made to fit neatly, and coming only to the line of hemstitching at the top.

White cotton cord is next top-sewn to the sides and bottom along the edge, using fine sewing cotton for this purpose. Continue the cord in the handle, which is about twenty inches from side to side.

There are two berries at each of the four corners. For these use white Peri-Lusta Crochet, No. 50, with a No. 5 crochet hook. Form 4 ch into a ring, into which put 6 d c.

2nd Row.—2 d c into each d c, taking up both top portions of each of the d c in preceding row.

3rd Row.—1 d c into each.

4th Row.—2 d c into each d c.

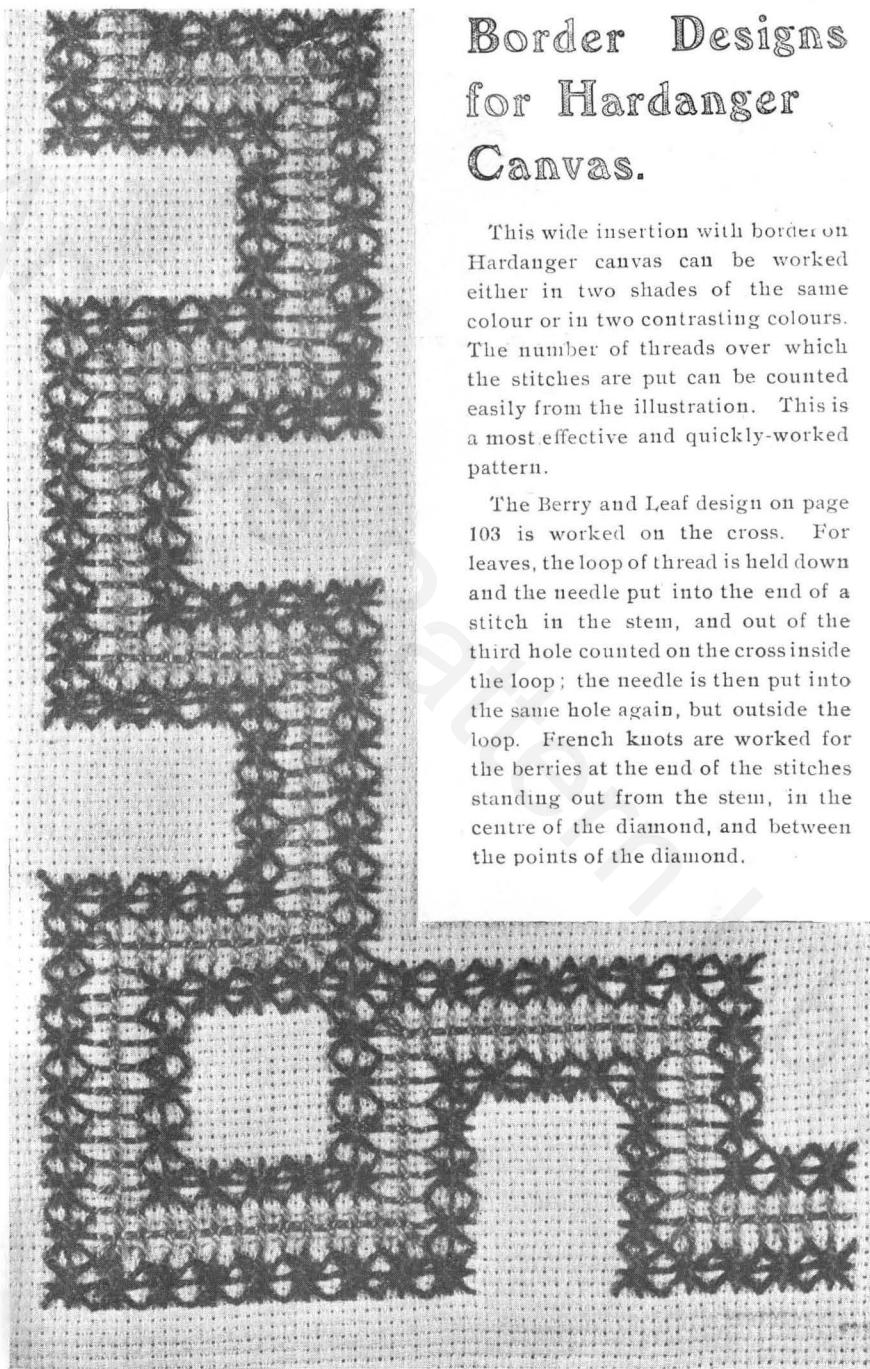
5th, 6th, 7th and 8th Rows.—1 d c into each d c.

9th Row.—Decrease by taking every 2nd and 3rd d c together, and put 1 d c into the first of every 3 d c, continue decreasing in this way for another round, then pad the berry with a little ball of cotton wool, and close the end by continuing the decreasing until only two stitches remain; take these two together and work 15 ch stitches before cutting the thread. Sew 2 of the berries through the stems to the cord at each corner, when the bag will be finished.

Border Designs for Hardanger Canvas.

This wide insertion with border on Hardanger canvas can be worked either in two shades of the same colour or in two contrasting colours. The number of threads over which the stitches are put can be counted easily from the illustration. This is a most effective and quickly-worked pattern.

The Berry and Leaf design on page 103 is worked on the cross. For leaves, the loop of thread is held down and the needle put into the end of a stitch in the stem, and out of the third hole counted on the cross inside the loop; the needle is then put into the same hole again, but outside the loop. French knots are worked for the berries at the end of the stitches standing out from the stem, in the centre of the diamond, and between the points of the diamond.



Some Further Embroidery Stitches.

The present fashion of having hand embroidery upon almost every article of women's dress is in reality a very economical one for anyone who is at all clever with her needle, because with a small amount of trouble an uninteresting dress, blouse or hat can very often be transformed into a thing of beauty by the addition of some suitable stitchery.

As we have already given full instructions for working daisy loops, seed coral stitch and others, we shall not repeat them. These instructions will be found on page 75.

Pearsall's Embroidery Silk is very suitable for working these designs as blouse or dress trimmings.

A Simple Border of Daisy Loops and Darning.

This is shown in Fig. 1 on page 109. To prepare for working this pattern, lay a ruler along the place where you wish the border to be, and mark with coloured chalk a very small dot at every $1\frac{1}{2}$ inches along it. At each dot work four daisy loops in the form of a cross; then between these

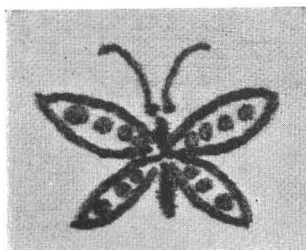


Fig. 12. A BUTTERFLY.

crosses make 3 rows of darning. The centre one is best worked first, and may be used to carry you from one group of daisy loops to another.

A Rose and Ribbon Border.

This (Fig. 2) is a most accommodating pattern, because it can either be used as a long border, or in detached pieces. For example, on the front of a hat band, two roses with ribbon between, drawn on a larger scale than the model, looks exceedingly well. It has also another advantage, in being suitable for either silk, cotton or wool embroidery. Anyone who can draw anything at all should find no difficulty in arranging the design to suit the demands of the article to be decorated, placing the roses farther apart or nearer together as may be convenient, and suiting their size to the materials.

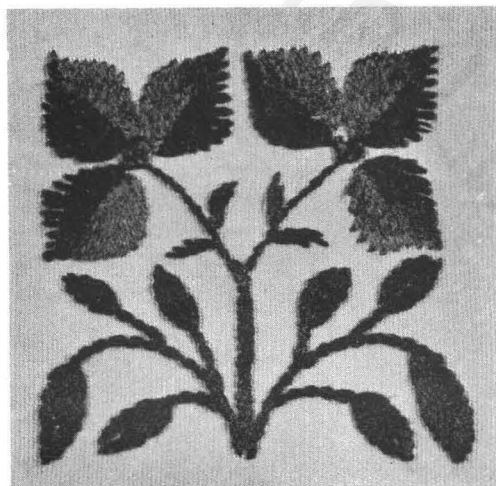


Fig. 9. A DESIGN FOR A BLOUSE TRIMMING.

The petals of the roses are deeply edged with fairly close blanket stitch. Each petal should be complete in itself, that is, it should start with the thread brought up near the flower centre, and the last

**Some Further
Embroidery Stitches.**

stitch should be finished by passing the needle to the wrong side close to where it last came up, but on the opposite side of the stitch so as to fasten it down. It has a bad appearance to carry the blanket stitch continuously round the whole outline of the blossom. Each petal should be finished with three spikes of Indian filling radiating from the flower centre, and each spike should end with a French knot. For Indian filling stitch see Fig. 10. The centre of the flower should be filled with a cluster of French knots.

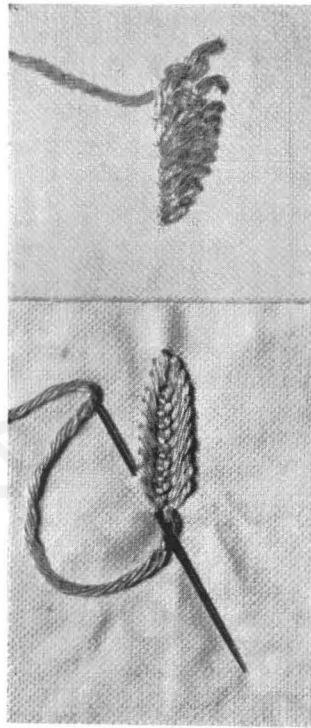


Fig. 10. INDIAN FILLING.
Fig. 11. CLOSE FEATHER STITCH.

The ribbon is outlined on each side with seed coral stitch and between these two rows, small dots are made by working double back stitches. (See Fig. 4 on page 109).

To work French knots. (See Fig. 5 on page 96). Bring the thread to

front of the material where you wish to make a knot, point the needle up the thread towards the left, holding it close to the work, give the thread a twist round the needle, and turn the latter so as to be able to insert it quite close to the place where you last brought it out, and bring it out again where you wish to make the next knot. A knot should have a compact round appearance. Especially if you are working with thin materials, be careful not to put the needle back into the very same hole from which you brought it up, or

you may get an unpleasant surprise if the knot disappears and is found at the back of the work. Some workers twist the thread two or three times round the needle in order to make a larger knot, but this is not a good plan, as it spoils the neat

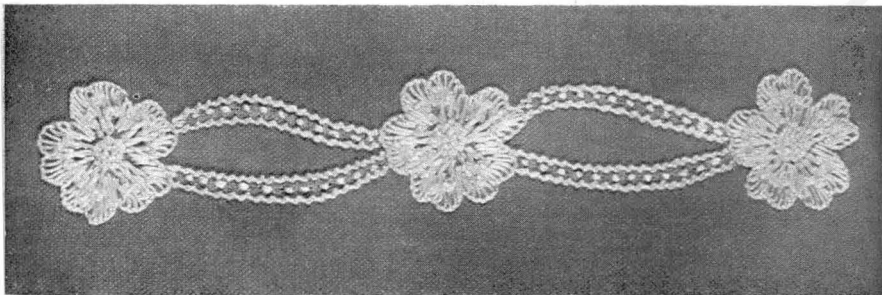


Fig. 2. A ROSE AND RIBBON BORDER.

Pillow Lace and Hand-Worked Trimmings.

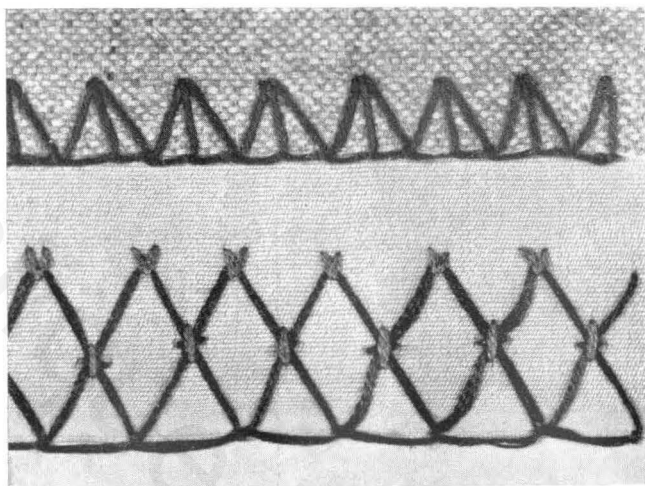


FIG. 13. A SIMPLE BLANKET STITCH.

FIG. 14. A MORE ELABORATE BLANKET STITCH.

shape of the knot. If you want large knots the best way to have them is to work with a coarser thread.

A Border of Knotted Cord and Ox Head Stitch.

The border in Fig. 6 is a very effective one, and the stitches given can both be used in many other ways.

To work knotted cord stitch, bring up your thread at the left hand end of a line, take a short stitch across the line a little to the right, with the needle pointing directly towards you. On the slanting stitch thus made work two stitches, taking no material on the needle, the first an overcasting stitch, the second a buttonhole stitch. Take another short stitch to the right and proceed as before. (See Fig. 7 on page 96).

To work ox head stitch bring up the thread from back to front of material, insert the needle about a quarter of an inch to the right, bring

it out half way between but rather lower down and with the thread passed under the point. Work a daisy loop, starting from the centre where the needle came up. This stitch gets its name from a supposed resemblance to an ox's head, the first half making the horns and the second

half the face. (See Fig. 8 on page 96).

A Design for Blouse Trimming.

A very attractive blouse had four ornaments very similar to Fig. 9, two on the square ends of a long collar and one on each cuff. The blouse was pale blue, and the embroidery was done with floss silk in white and fawn colour.

The stitches used for the model are Indian filling for the conventional flower, and close feather stitch for the leaves. Four French knots for each flower centre and outline stitch for the stems.

Indian filling is a good stitch for quick work, because nearly all the thread appears on the surface and so covers the ground rapidly. In the model three strands of the silk were used. To learn Indian filling mark two vertical lines on the material about half an inch apart. Commence by bringing up the thread at the lower end of the left line. Insert

Some Further Embroidery Stitches.

the needle into the right line, about a third of an inch above the end, and make a short stitch pointing towards the place where the thread was brought up, and keeping the working thread to the left of the needle. Make another short stitch at the left side of the first, bringing the needle out on the left line just above the starting point, keeping the working thread to the right of the needle. You should now have a long stitch stretching from one line to the other, and a second shorter stitch going slantwise across the first and binding it down. (See Fig. 10). When working up the right side of the leaf the trend of the stitches should be gradually altered till at the

point they lie in the direction of the midrib. Their trend should be altered back again, going down the left side, and this is often found more difficult by beginners, but a little practice makes it easy.

The leaves are worked in very close feather stitch. The needle should always be brought out close beside the midrib, and the slope of the stitches should be arranged to suit the outline of the leaf. (See Fig. 11).

The stems are all worked in outline stitch, the thicker ones with three strands of the silk and the flower stalks with only two.

A Butterfly.

Butterflies of all sorts are very popular for embroidery at the present

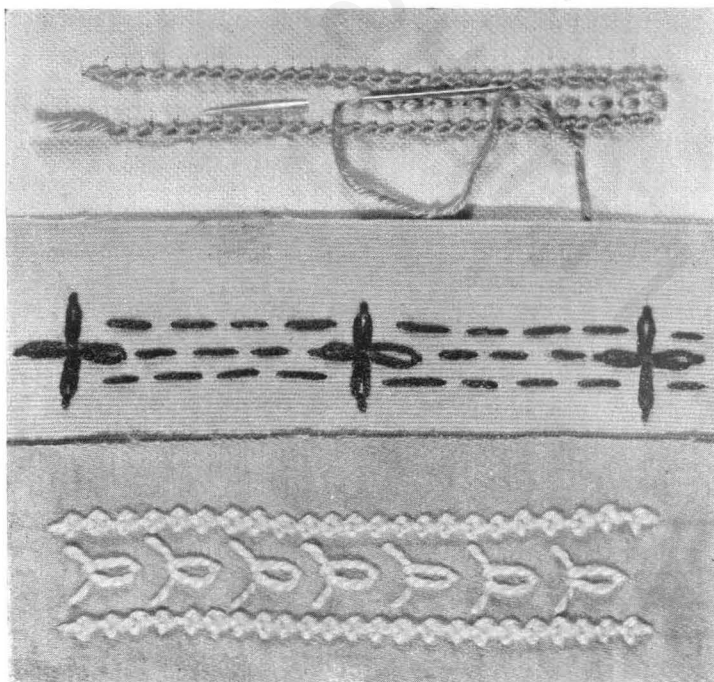


Fig. 4. A RIBBON BORDER.

Fig. 1. A SIMPLE BORDER OF DAISY LOOPS AND DARNING.

Fig. 6. A BORDER OF KNOTTED CORD AND OX HEAD STITCHES.

Pillow Lace and Hand-Worked Trimmings.

time. Some of the underwear of a very smart trousseau was recently made of very pale pink crêpe-de-chine with flights of butterflies embroidered upon it.

They lend themselves well to all sorts of garments from handkerchiefs and cambric collars to hat bands.

In the butterfly in Fig. 12 the outline is done with split stitch. This is a very useful stitch where a fine unbroken line is desired. It is worked much like outline stitch, but instead of bringing out the needle to one side of the line it is brought out on it, the point going right through the middle of the thread close to the preceding stitch. It requires to be evenly and neatly worked to look well, because if the needle is not brought up exactly in the middle of the thread in every stitch, the effect will not be at all good.

In the model, which is a small butterfly, the outline is done with two strands of the silk, which is rather pleasant for split stitch, as it is easy to bring up the needle between the two. The antennæ are worked with a single strand. The body of the butterfly is done in satin stitch.

Blanket Stitches.

Blanket stitch (see Figs. 13 and 14) is very much used as a finish to woollen jumpers of all kinds, and woollen hat bands, it is also used for many other purposes.

Great variety can be made in working it. For example, the stitches can be made about an eighth of an

inch apart; two long and two short stitches alternately. Another variety is to make four stitches gradually descending from long to short; or they may be worked in Pyramid style with a gradual ascent to a long stitch and then a gradual descent.

Fig. 13 shows a simple variety, three long stitches all starting from one point, the centre stitch straight and the other two sloping.

The one in Fig. 14 is rather more complicated, and is somewhat troublesome to keep perfectly even. It is a help if your material is suitable, to iron off a row of smocking transfer as a guide to the spacing along the top, but it must be very carefully placed to be of any use as a guide.

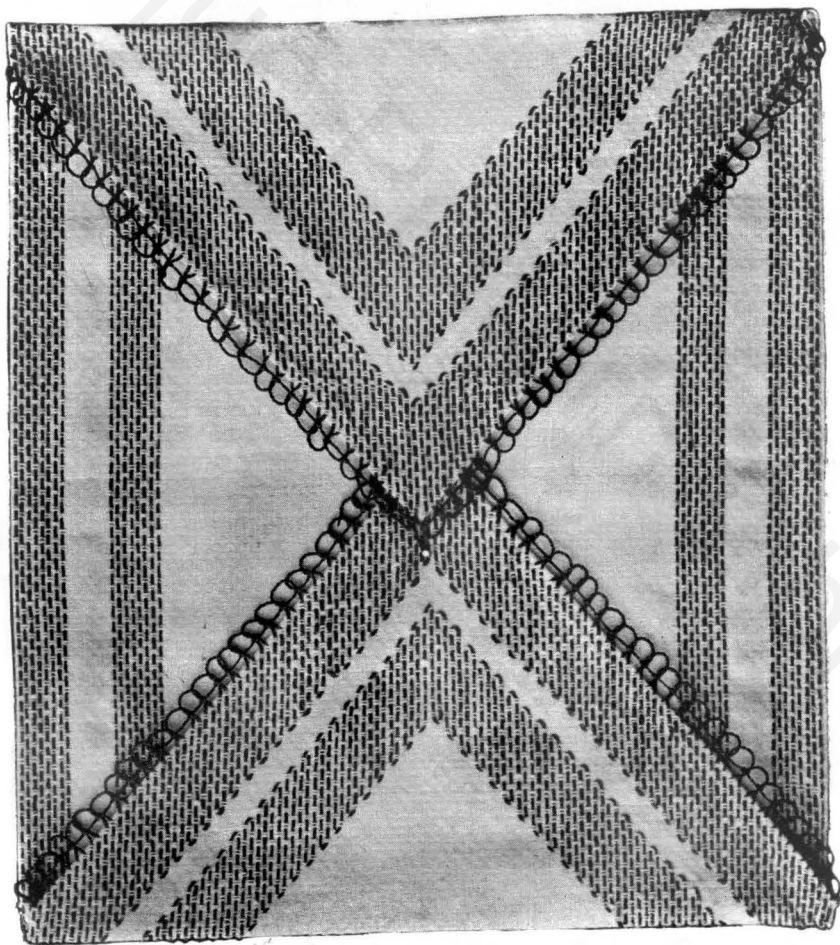
Fasten your thread at the edge of the material, immediately below the first point. Take a long sloping stitch from the second point back to the starting place, then take a second from point one ending below point two. The next stitch should start from point three and end under point two, and the following one from point two ending under point three, the stitches thus crossing one another and forming a series of diamonds. These long stitches must afterwards be tied down where the diamonds meet by working a small cross-stitch at each place. It has a pretty effect to work these in a contrasting colour, and also to add with the same colour a couple of satin stitch spikes at each point.

Huckaback Darning.

Huckaback darning is a form of work that is exceedingly simple of execution and most effective in its results. Pretty examples of this are shown on the nightdress case, and brush and comb bag on these pages. The work is done with Peri-Lusta Pearl Knit of whatever colour may be preferred, and it consists merely in raising two threads alternately, using a wool needle.

The Nightdress Case.

For the bag portion the darning is done in straight lines—two bands of eight rows being worked down each side. For the points, the work is commenced in the centre and worked down one side to the fold, then started at the centre again and worked down the other side. These points are not cut out, however, until after the darning is done.



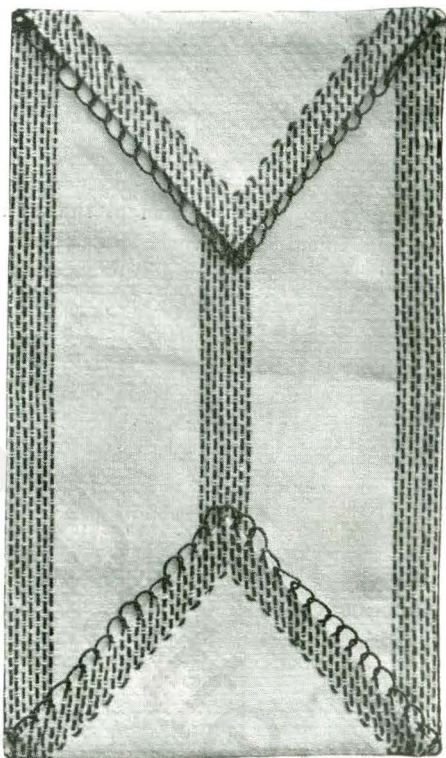
The Nightdress Case has the loops knotted.

Pillow Lace and Hand-Worked Trimmings.

To cut out the nightdress case, fold selvages together, and cut off a length of about 38 inches (according to the size you want the case to be). Fold each end over about 10 inches, so that the two ends overlap a little.

Find the centre of each end by folding it over in the middle, measuring against the inside of the selvages. The under pieces of these flaps are cut away, as they are not required double.

Start the darning at the centre, pass it under 8 double threads, pass it back under the 8 double threads of next line, starting and finishing 1 double thread further up. At the edge leave a loop of thread; after the 1st loop put the needle through the loop before starting the next row; this is shown more plainly in the brush and comb bag point. To make the pattern straight at the top where it folds over, do not put the needle under one thread higher on the folding over side, but continue to do so on the edge; of course this will gradually decrease the number of threads to be darned; fasten off when there are 6 double threads.



Eight lines of darning are worked between the points.

Leave 2 double threads between, and work another row in the same way, excepting that the loops are left out.

The loops of the nightdress case are finished as follows: Hold the thread down over the 2 loops where they are joined, put the needle in on the left side and under the thread and loops, pull it out through the loop made by holding down the thread, pull the thread tightly, this knots the loops

together and keeps them in place.

The straight lines on the case, under the points turned over, are started on the edge; there are 8 lines of darning. Leave 6 rows of double threads, and work another 8 lines.

Cut off the material around the work, hem neatly, and stitch up seam.

After the work is finished and the case stitched together, sew the point folded over to the centre of case on one end, leaving the other end open.

The Brush and Comb Bag.

The edges of points of this bag are worked in the same way as the case, only under 4 instead of 8 threads, the loops are smaller, and the rows of knots are left out.

Contents.

	PAGE		PAGE
Antique Richelieu	73	Embroidery Stitches :	
Attractiveness of Italian Em- broidery, The	90	Seed Coral Stitch	76
Bags, Two Pretty Italian ...	100	Serpentine Openwork Stitch	101
Border Designs for Hardanger Canvas	105	Snail Trail Stitch	77, 97
Broderie Bretonne	66	Stem Stitch	96
Bruges Lace Collar, A ...	65	Thick Stem Stitch	99
Brussels Duchesse Lace ...	3	Fongère Embroidery	63
Cluny Lace	34	Fringes as Trimmings	79
Connemara Lace, A Table Centre in	64	Huckaback, Darned ... 88, 89, 111	
Darned Huckaback ... 88, 89, 111		Italian Embroidery	90, 100
Embroidery and Lace Stitches on a Nightdress Bag ...	93	Lacy Chair Back, A	71
Embroidery Stitches :		Maltese Lace Edging, A ...	52
Apple Stitch	98	Meshes or Grounds, The	
Blanket Stitch	110	Various	41
Cable Stitch	76	Brussels... ..	42
Chain Stitch	91	Reseau	42
Coral Stitch	91	Valenciennes	41
Corn Stitch	98	Virgin	43
Daisy Stitch	75	Mount Mellick Embroidery	93, 97
Faggot Stitch	78	Pattern Making for Pillow	
Feather Stitch	77, 107	Laces, copied from the Lace	55
Flat Stitch	92	Pillow Lace Requisites and Directions :	
French Knots	97, 107	Bobbin Winder, The	3
Hemstitching	101	Bobbins	5, 8, 36
Herring-bone Stitch ...	101	Bobbins, To Wind	6, 40
Indian Filling Stitch ...	107	Paper	6
Knotted Cord Stitch ...	108	Pins	5, 36
Ox Head Stitch	108	Pillows	3, 35
Padded Petal Stitch ...	98	Pillow Foundation, The ...	3
Rope Stitch	77	Pillow, To dress the	6

Contents.

	PAGE		PAGE
Pillow Lace Requisites and		Pillow Lace Stitches and Terms :	
Directions :		Scrolls	23, 27
Pillow showing the Pins set up	15	Trefoils	26, 32
Pillow Cover, The	4	Twist, The	36
Pricker, The	4	Whole Stitch	3, 9, 36
Pillow Lace Stitches and Terms :		Point Lace	68
Brides	18, 19, 28	Richelieu, Antique	73
Cloth Stitch Braid	11, 12, 14	Some Further Embroidery	
Cloth Stitch Leaf	11, 12, 13	Stitches	106
Cross, The	36	Some Useful Embroidery	
Embroidery Stitch	18	Stitches	75
Festooning	19, 23, 24, 25	Table Centre with a Torchon	
Flowers	20, 23, 32	Lace Border, A	48
Gauze Stitch Braid	12, 13, 16	Torchon Lace	45, 48
Half Stitch	11, 36, 38, 41	Two Pretty Italian Bags	100
Linen Ground Stitch	39	Youghal Lace	57
Pearls	18, 19		
Plait, The	36		
Rope Sewings	22, 26		
Raised Leaves and Tendrils			
	19, 22, 26		



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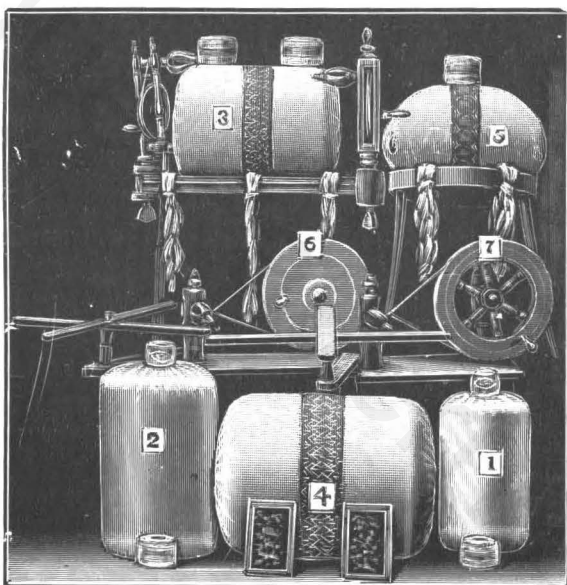
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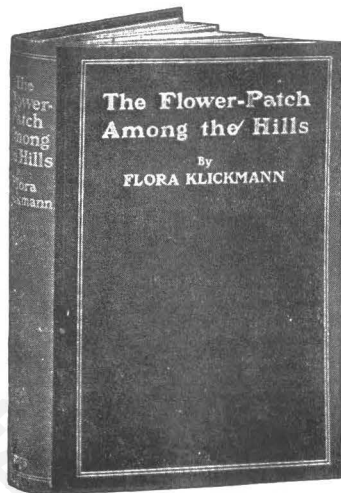
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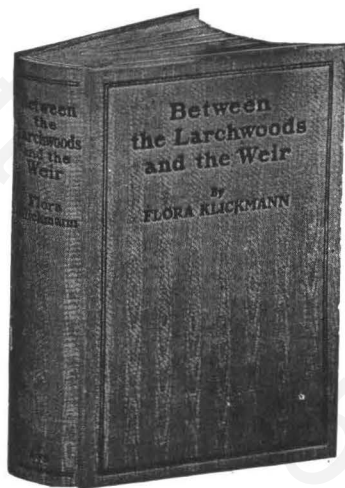
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