



# WELDON'S PRACTICAL NEEDLEWORK



HOW TO KNIT.  
BENT IRON WORK.  
STOCKING KNITTING.

HOW TO CROCHET.  
POINT LACE.  
TORCHON LACE.

MACRAME & BEAD WORK.



OVER THREE HUNDRED ENGRAVINGS



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# WELDON'S PRACTICAL TORCHON LACE.

(FIRST SERIES.)

*Full Details for Working Torchon Lace, also Designs for Laces and Insertions.*

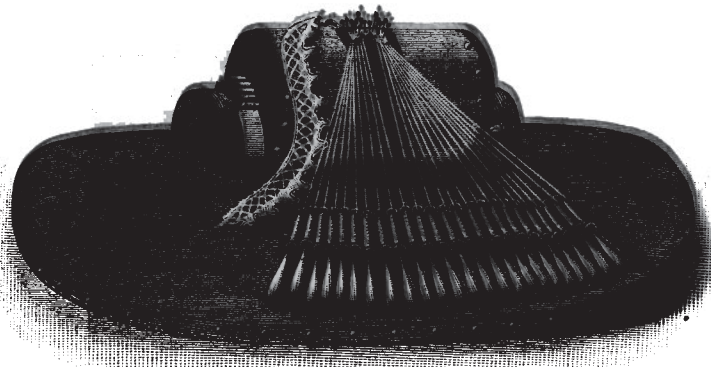
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## TORCHON LACE.

THE art of making pillow lace is constantly recurring as an employment for ladies who have plenty of spare time on their hands and who are desirous of occupying it satisfactorily. As with many another art, it is the actual learning that is the most difficult part, and it is extremely necessary in Torchon lace to proceed very slowly and to practise one detail until full mastery over the bobbins and perfect familiarity and dexterity have been obtained. Pillow lace making is essentially an art that cannot be learnt in a hurry. The materials required are simple and by no means costly to buy when once the first expense, necessitated by the purchase of pillow and the bobbins, has been incurred.



No. 1.—A Lace Pillow.

To begin with the pillow, which is required either for making Torchon, Honiton, or Valenciennes lace. For such workers as are determined to pursue the art steadily with the view of rendering it a source of income, it is almost worth while to lay out the amount needed for the purchase of one of the modern pillows. These are a very great improvement on the old-fashioned sort, which were ever a sad encumbrance to the inexperienced worker.

The present style of pillow (see No. 1) is much smaller, and is cylindrical in shape. It is mounted on a well-padded board, which is circular or semi-circular, and so allows the bobbins to be conveniently spread out in their proper order upon it. The cylinder itself is padded like the board, and is so constructed that, by a very simple arrangement of a cog-wheel, it can be turned round as one portion of the pattern becomes covered up and it is necessary to shift it. As it is turned the wheel becomes locked, so that it does not revolve in the opposite direction, except at the will of the worker. If required, a pillow of this kind is to be had all ready mounted upon a little table of convenient size at most fancy shops, price being about 20s.

If the amateur lace-maker objects to the expense of such a cylinder as this, she must set to work and make one of the old-fashioned bolster-like pillows. For this a case should first be made of ticking, stout linen, holland, or unbleached cotton, measuring about 18 inches from end to end, and rather

less than a yard in circumference. The two ends of the case should be neatly and strongly gathered up and sewn to two small circles of card covered with the same material. This case must be stuffed, of course, before the second card is entirely secured: in fact, it is a good plan to leave each circle a little open until the stuffing is well in place. Unless the cushion is tolerably tightly filled the pins will not gain a firm hold, and unless it is securely pinned down the lace will lose much of its necessary evenness. Hay is a good material to use for stuffing the pillow, but flock or horsehair may be employed in its place if more convenient. Some people use a mixture of sand and bran, but this has the disadvantage of being exceedingly heavy, and, therefore, not to be recommended to the worker who likes to follow the old-fashioned plan of holding the pillow on her knee. When the foundation of the bolster is ready, take some flannel, or cashmere, cloth, or almost any soft woollen material, and cut from four to five pieces, each measuring about 8 inches square. Lay these one above the other, and sew them firmly down to the pillow at the edges. It is upon the part of the pillow that is thus prepared that the pins are pushed in, and it can be readily understood that the soft woollen material makes a pleasant foundation for them.

It is necessary now to make another cover for the pillow exactly like the first one, but without the round pieces of card at the ends. Instead of these, make a hem at each end and run into it some coloured ribbon, which can readily be drawn up and tied after the pillow has been slipped inside. The main advantage of the loose cover is that it can readily be taken off and washed when required.

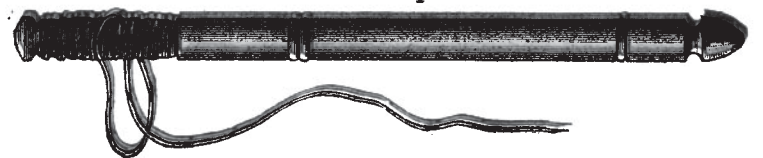
The pillow is, however, not yet finished. It now requires two pieces of soft white material, such as cambric, or thin linen, about 18 inches square. These must be neatly hemmed at the edges. They are known among lace-workers as "cover cloths," and are not called into requisition until the pattern has been pinned into place and the worker is ready to begin the lace. Both cloths are folded in half, one being laid across the pillow over the upper edge of the



No. 2.—A Lace Bobbin.



No. 3.—Another Shape of Bobbin.



No. 5.—Fastening the Thread.



pattern and the other over the lower edge, so that when the lace is in progress the bobbins rest upon it and so are kept cleaner than they would be if they hung against the pillow itself. The cloths are secured to the bolster with the help of long steel pins, and when the lace is to be put aside, the cloth which is laid over the upper part of the pillow is folded down, so as to cover the lace itself and so to keep it from the dust.

This completes the conventional lace pillow, but a great many workers are ingenious enough to contrive one for themselves to suit their own fancy, from a drawing board. They they cover with a flat cushion stuffed with bran and sand, or flock, or cotton wool, and then covered with flannel or cloth. Many like to raise it at one end by adding a small cylinder, or bolster made in the same style, and then the cover cloths are arranged over it very much as in the orthodox make of pillow.

The bobbins are the next requirements after the pillow. They are usually bought by the dozen and cost about one and sixpence, or three-halfpence or twopence each. This may seem a good deal, but they last practically for ever, and a great deal of lace may be made with even as few as thirty pairs, though for very superior work it is no unusual thing for hundreds to be on the pillow at once. If a good and practical turner is at hand it is often possible to get him to make a large quantity of bobbins at a reduced rate, as provided that the wood is smooth and the bobbins a convenient shape, it is not necessary to have them made very ornamental.

One of the most usual shapes is shown in No. 2. Most workers like this best, though there is a second



No. 4.—Lace Pins.

- A.—Short Lace Pins.
- B.—Needle Pointed Pins.
- C.—Long Lace Pins.

shape used occasionally, which has a more decided handle (see No. 3).

The pins needed for securing the lace to the pillow are extremely fine, and generally about an inch long (see No. 4). A few of a somewhat stouter and longer make, and with more decided heads of coloured glass, are occasionally employed, and are useful for securing the pattern to the pillow, and for positions in which an extra firm hold is necessary. It is scarcely possible to have too large a number of pins at hand, as a great many are needed, even for a simple pattern of lace. It is advisable to make a small, plump pincushion, stuffed with bran, and covered with white linen, or some similar material. This may be tied with a smart bow of ribbon to the right-hand end of the pillow, where the worker can get at the pins conveniently. Some people like a pincushion at each end, but this is entirely a matter of individual taste.

Lace thread is generally sold in skeins, costing from threepence to sixpence each. The numbers vary from 12 to 90, the medium sizes being the most useful for an amateur. Great care is needful to keep the lace thread when it is not actually in use. The skeins, especially when they have first been opened, must be prevented from being entangled, for it is not always possible to wind the whole length at once. The thread should always be laid aside between folds of blue paper, which should prevent it from turning yellow. The lace likewise, when made, should be kept in blue paper, and many ladies consider that it is not only easier to work, but keeps fresher and is better for the eyesight when the cushion and covers are of blue linen or cloth, than when white is employed.

The patterns specially used in lace-making are very puzzling to the inexperienced worker. They are arranged in a series of tiny holes upon stout cartridge paper backed with muslin. There is a special make of glossy, brownish paper sold for the purpose which is convenient, but by no means essential. For learning some of the stitches the simple pricking of holes in lines so that those holes in one row alternate with those in the next is all-sufficient, but naturally the more elaborate the lace the more complicated must be the pricking. The designs for Torchon lace are generally drawn in the first place upon what is known as "point" paper. This is stout white paper ruled all over into small squares, which are divided by a slightly thicker line into groups of ten. Failing this, which is not to be had from every stationer, perforated cardboard answers equally well.

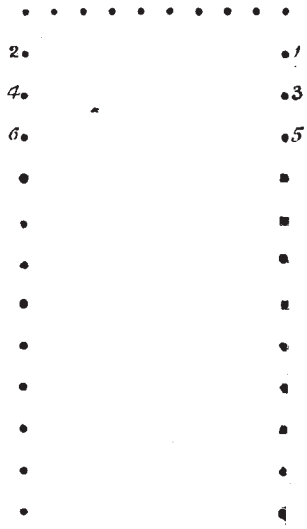
To prepare the pattern, this should first be sketched with pen and ink upon the surface of the perforated card, or point paper. Several examples of Torchon lace patterns will be given later on, and these will explain this matter more clearly. The perforated card is then laid over the cartridge paper, and wherever a hole is required in the pattern a hole must be made in the paper below it with the help of a large needle or pin. This pricking can be most conveniently done with the paper laid on the pillow, or on a pad of several folds of flannel,

The pattern is used with the right or smooth side of the holes uppermost as this keeps it sharper and clearer, and enables the pins to slip through more conveniently. The coarseness or fineness of the cardboard must depend upon whether coarse or fine lace is to be made. It is well to see that the pattern of the lace is so managed that it leaves off at the bottom of the pricking, at a point that will enable it to join on to the top of the pattern exactly. The reason for this is that when so much of the lace is done as fills the card precisely, it can be moved, so that the work may be continued by shifting it to the top of the pattern. The last few pins should then fit into their proper holes at the top of the design, all the others being removed. This will be very easily understood when once the work is begun.

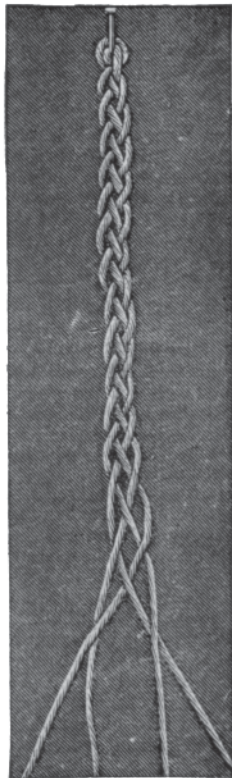
The winding the thread upon the bobbins is the next thing to be done after the pillow and the pattern are ready. A small spooling machine is to be had which greatly facilitates this, but many workers will be likely, at any rate, at first, to object to the extra outlay involved. The thread must be held lightly in the fingers of the left hand, the skein being held over the back of a chair, or on a winder. It is then wound smoothly and evenly on the bobbin, which must be filled as thoroughly as possible, indeed, if it is over-full it will not be of any consequence. A second bobbin is then taken and some of the thread from the first one is wound on to it until the two have about the same quantity of thread on each. When the bobbins are thus united, about eight inches of thread being left between them, they constitute a pair, and it is far pleasanter to work with a pair of bobbins thus arranged than with those that are wound separately and knotted together afterwards. This is sometimes the plan followed with Honiton lace, where the knots are cut away, but with "yard" work it is better to begin in the manner just described.

To prevent the thread from unwinding too easily from the bobbin when this is in use, what is known among lace-workers as a half-hitch must be made with each bobbin. Take the bobbin in the right hand, hold the end of the thread down with the third and fourth fingers of the left hand, and bring the bobbin from the front round the thumb of the left hand and under the first and second fingers. Then raise, with the first and second fingers, the lower of the two threads, and carrying the bobbin from below upwards through the left hand; thus, when pulled tight, is made the loop or half-hitch shown in No. 5.

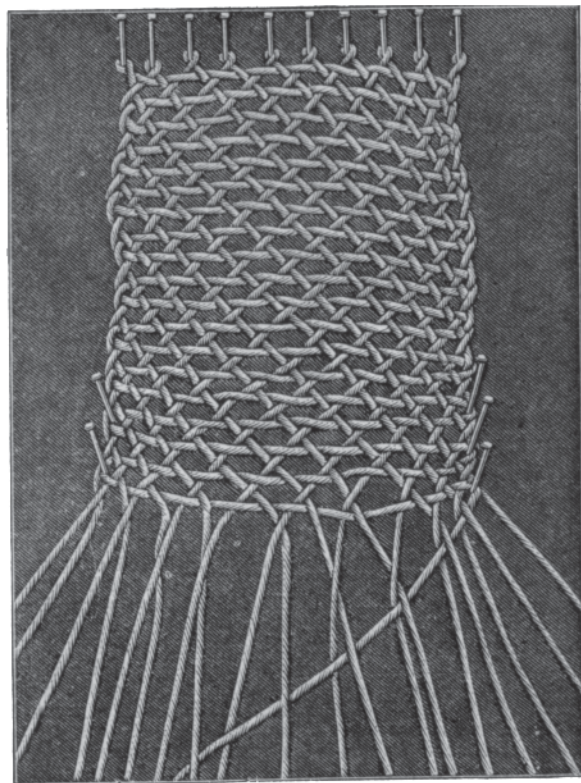
Another way of making this half-hitch is to hold the bobbin in the left hand, keeping the palm of the hand uppermost. Take the end of the thread which is on the bobbin in the right hand and hold it out taut. Bend the



No. 8. Pattern for Half Stitch.



No. 6.—Half-Stitch Plait.



No. 7.—Half Stitch



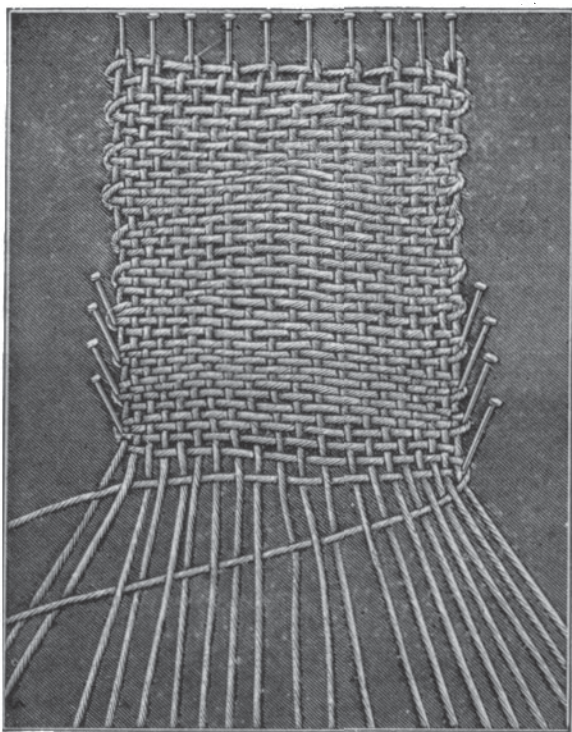
tip of the middle finger of the left hand down upon the thread, and turn the wrist of the left hand so as to throw the thread round the left finger, thus making a loop, then, guiding the loop as it rests on this finger, pass it over the head of the bobbin, and draw the thread up closely with the right hand. The loop thus made is exactly the same as that formed according to the first method. It quite hinders the thread from unwinding too easily from the bobbin. If a long length of thread is required to be unwound from the bobbin, all that is necessary is to pull the end of the thread gently through the loop, when it will unwind itself quite naturally. If, on the other hand, it is necessary to shorten the end of thread hanging from the bobbin, one of the lace pins must be used to raise the loop gently over the head of the bobbin, when the thread can be wound up to its required length, and a fresh half-hitch made.

There are a few simple rules that should ever be kept in mind when pillow lace is to be undertaken.

The first is that everything connected with the work must be kept scrupulously clean. The hands can do no other tasks at the time that pillow lace is in progress that are likely to roughen the fingers or the nails. The cover cloths must be replaced by clean ones as soon as they show any indication of becoming soiled, and whenever the pillow is laid aside it must be carefully covered and put in some place into which dust will not penetrate.

The second rule is to work unaffectedly, and to hold the bobbins naturally, on no account to flourish the hands about with irregular movement of the elbows.

The pillow also must be so held that the back and figure can be kept perfectly upright, and the lace-worker must keep watch over herself, lest she stoop unduly.



No. 9.—Cloth Stitch.

Then again, the lace thread must be handled as little as possible, and a long, fine pin will be found convenient for lifting any of the threads that may require shifting. In all cases the eyes must not pay too much attention to the bobbins, but must rather study the threads, looking upon the former merely as handles, and nothing more.

### ARRANGING THE BOBBINS.

THERE are two ways in which the bobbins are fixed to the pillow. In the first, they are simply passed over a pin and allowed to hang from it in the manner shown in No. 1. The pin used for this purpose should be rather larger than those which are used to secure the other part of the lace, and one with a coloured glass head will be found more convenient than the others. In the second way of placing the bobbins, a loop is made in the thread and the pin is passed through this loop. This keeps it somewhat more firmly than does the first-named plan.

Not more than four inches of the thread should be allowed to hang from the bobbins, as more is easily unwound when wanted, and if much is undone at a time, the thread is the more apt to become entangled and dirty. As far as possible all the bobbins should have about the same length of thread unwound from them, but to manage this it is often necessary to unwind the thread firmly but gently from under the half-hitch which controls it, as it can be readily understood that some of the bobbins use up the thread far more rapidly than others. They have, in fact, more work to do.

The bobbins should hang on the front of the pillow arranged like the ribs of a fan—those at the extreme sides being nearly horizontal, and the others sloping gradually till the bobbins in the middle of the front hang quite straight down the pillow.

It must be noted by the inexperienced worker that the bobbins are distinguished as follows in descriptions of pillow lace patterns—first, second, third, and so on. Now, the beginner will find that she has to count the bobbins to see exactly which are meant, when a considerable number of them are on the pillow. This is not only tedious, but confusing. For her consolation it may be truthfully said that the more practice she has, the easier will she find it to see which pairs of bobbins are to be laid aside, and which pairs are to be employed for any special detail of the design.

It must be borne in mind, too, that the numbers mentioned, when referring to the bobbins, indicate their position on the pillow at the moment of speaking, not that which they held when they were first hung on to the pins. If a little thought is devoted to the matter, it will be seen that it would be next door to impossible to follow any particular pair of bobbins hither and thither in the interplaiting in order to distinguish them with the same number that they started with at the top of the pattern.

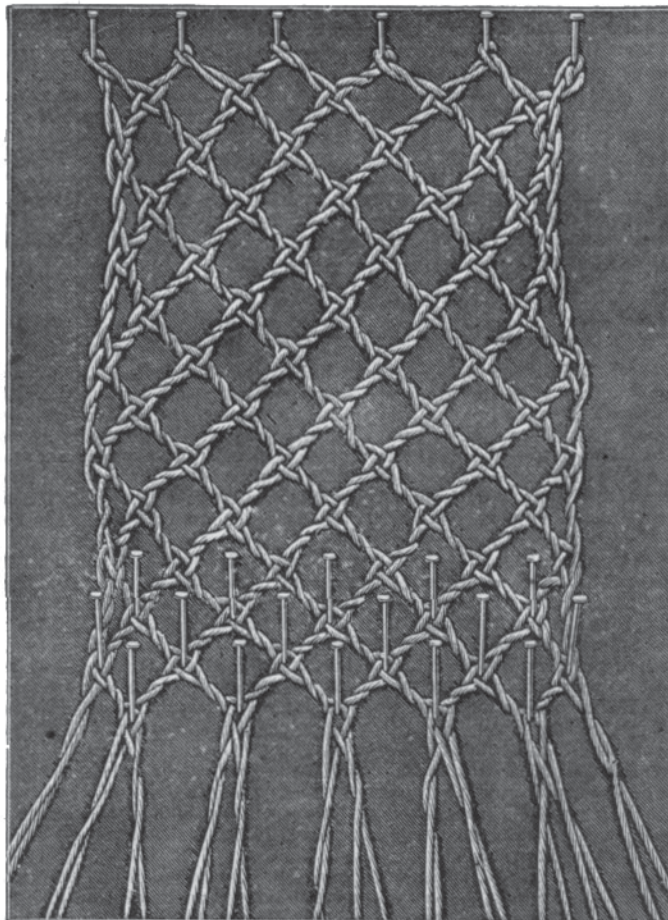
The work is always begun at the left-hand side, and therefore the numbers are arranged to run in the same direction—that is, from left to right. The plaitings are usually worked in rows across the width of the lace, but some of them are more conveniently executed in a diagonal direction.

### HOW TO ADD AND REMOVE BOBBINS.

IT not infrequently happens that in working an elaborate pattern in pillow lace the thread upon certain of the bobbins becomes exhausted before this is the case with any of the others. It is then necessary to remove the empty bobbins and to supply their places with freshly filled ones.

To cut off the threads, remove the two empty bobbins, leaving the ends of thread hanging; tie these in a weaver's knot and pin them out of the way across the pillow, where there is no possibility of their becoming entangled among the others. After some more of the lace has been made beyond them, cut them off as close to the plaiting as is possible without fear of their coming undone.

As it is not everybody who understands making a weaver's knot, the following quotation may be given here, as this particular form of join is often wanted in pillow lace making:—"Take the two ends to be joined and cross the right end under the left holding both in the left hand; pass the long thread of the right end, as a loop, over the left forefinger and put it between the ends and under the left thumb; then cross the ends again, holding them under the left thumb, and draw the loop over the left thread again, and draw the



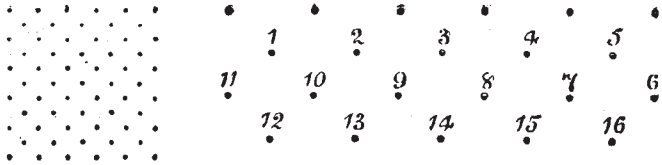
No. 10.—Torchon Stitch.



right-hand long thread tight, which pulls the loop down upon the crossed threads, and makes the knot."

It is a great advantage to get the disused threads up to the edge of the lace, then they may be knotted together and cut off close to the margin, where they will often fall in with picots which belong to the pattern. If they come against the heading of the lace, it is no great disadvantage to it, as, when the lace is used as a trimming and sewn into place, they become hidden in the natural course of the work.

A good authority on the subject of pillow lace recommends the following method of cutting off the bobbins when there is thread left upon them, and they are merely removed because they are no longer required in that particular part of the pattern. The advantage of this plan is that the bobbins, when taken off the pillow will be still tied together ready to be hung on somewhere



Ordinary Size for  
Fine Thread.

else. "Lift the pair to be tied and cut in the left hand, and place the scissors, closed, under the threads, which bring round over them; then turn the scissors, the points facing the pillow, open the blades wide, and draw the upper threads in between them as high as the hinge; close the scissors gently and the threads will not be cut. Now draw the scissors down out of the encircling threads and a loop will come through on one point of the scissors; snip this, and the bobbins will be cut off and yet tied together for future use."

When fresh bobbins have to be added either to replace broken or disused ones, or to fill their allotted places in the pattern, as extra or auxiliary bobbins, a pin must be placed in the nearest hole where they are needed, over which they are simply hung in the usual fashion and taken into the work as required. Some people like to take two separate bobbins and to knot them together in the middle instead of winding them, as before described. This is the lazy way of managing it, and the knot thus introduced into the lace will ever remain an unsightly fault in it, even if it is kept upon the upper or wrong side. If close stitches are being worked at the time the bobbins are added, the knot may be cut away after a good piece of the lace beyond it has been made, and the ends of the thread are not likely either to be visible or to come undone. In the open part of the plaiting, if a knot has unfortunately to be allowed, it must on no account be cut so closely as to come undone. As with cutting off the bobbins, it is always advisable to add fresh ones at the margin of the lace, when this can be managed.

### Nos. 6, 7 and 8.—HALF STITCH.

THE easiest of all the plaitings made in Torchon lace is half stitch, which is often found as a vandyke along the margin of lace; and, indeed, it may be said to play a larger or smaller part in every design. In order to learn half stitch, and at the same time gain a little experience in manipulating the bobbins, it is a good plan to hang two pairs of bobbins on a pin, as shown in No. 6, and to make a plait of half stitch like that in the illustration. When the way of managing four bobbins is learnt, it is easy to take eight, ten and more, and to make the same plaiting with them one after the other in rows carried backwards and forwards.

Beginning, then, with the four threads, take the bobbins, not with the thumbs, but between the fingers of each hand; place bobbin No. 2 and lay it over the next, or No. 3. Lay No. 4 over No. 3 and No. 2 over No. 1. This is half stitch, and it can be readily learnt. The numbers given to the various bobbins refer to them in the position they occupy at the moment. Thus, at one turn of the work, bobbin No. 2 may become the third on the pillow, and it would be very tiresome to reckon them, when many are in use, to see which really is No. 2. This is the reason why the numbers, whether applied to pairs or to single bobbins, are set according to the position in which they are found when the work is being actually executed.

When two half stitches are made with the same set of bobbins they are known as one double stitch. This must be borne in mind, as the term double stitch will frequently be found in descriptions of lace, and some workers are apt to confuse it with cloth or linen stitch. Double stitch is also known sometimes as whole stitch.

As soon as half stitch is understood, and a good length of it has been made as a plait, it will be time to work a somewhat larger surface of it, as shown in No. 7. This is quite easy, but a stout piece of paper should be fastened down to the pillow, having two lines of holes upon it, as shown in No. 8. Half stitch requires no pinning in a usual way, except at the points at which the

different rows are turned, and, of course, along the top where the bobbins are attached to the pillow.

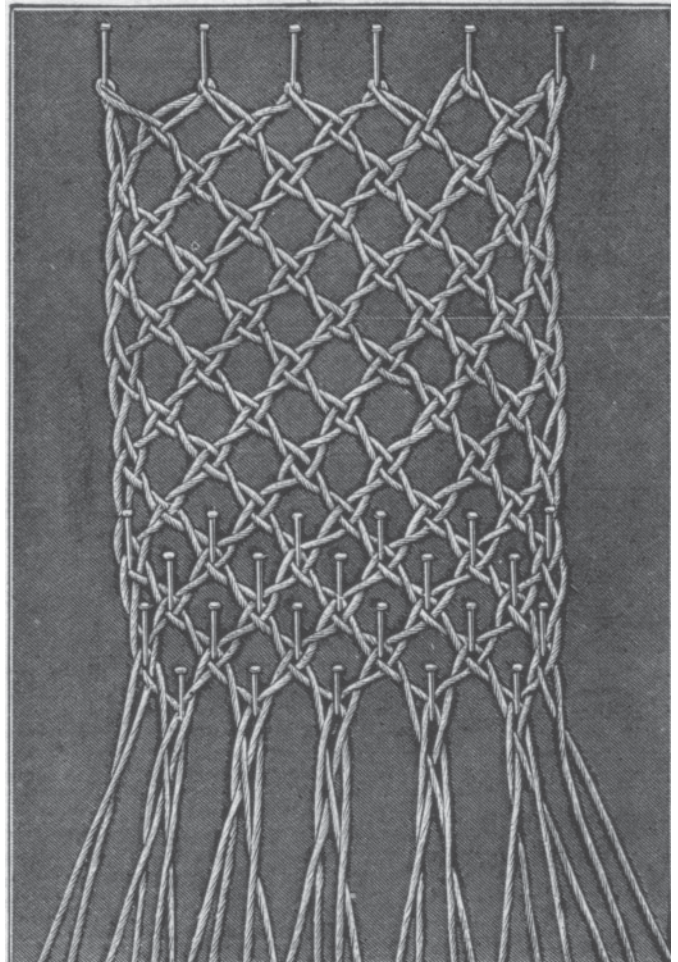
To make such a piece of work as is given in No. 7, ten pairs of bobbins are required, each being hung on to a pin at the top. In some kinds of lace the whole of the bobbins that are to be used are knotted together in one large knot, and pinned down to the pillow all together. This, however, is rather a lazy way of setting to work, and is not usual in Torchon lace, as some considerable piece has to be worked before the threads and plaitings set as flatly as they should do.

After attaching the bobbins to the pillow, the first thing to do is to lay the second bobbin of each pair over the first bobbin of the same pair. This crosses the threads, and is the usual way of beginning many of the Torchon lace patterns. Begin the plaiting at the left-hand side of the design thus:— \* Take the second bobbin of the first pair, and place it over No. 3—that is, the first bobbin (reckoned after the crossing) of the second pair. Lay No. 4 in one hand, and No. 2 in the left, and cross No. 4 over No. 3, and No. 2 over No. 1. This finishes one half stitch which, it will be observed, is made in exactly the same way as in the plait No. 6. Now take bobbins No. 1 and No. 2, and put them out of the way at the left-hand end of the pillow. Many beginners put a pin below them, so as to prevent them from becoming mixed with the others.

Now make another half stitch in exactly the same way with the second and third pairs of bobbins—that is, Nos. 3, 4, 5 and 6. Place Nos. 3 and 4, the second pair, at the left-hand side of the pillow with the first pair, bring the fourth pair forward, and work half stitch as before with them and the third pair, or Nos. 5, 6, 7 and 8, and go on working in the same way till the end of the row is reached. Then put a pin into the hole marked 1 (the ten foundation holes along the top of this diagram have not been numbered). Twist the threads of the last pair, that is, Nos. 19 and 20, once by laying one bobbin over the other, and then separating them by taking one in each hand and opening them out, so that the twist becomes pushed right up and close to the rest of the work, and close to the pin.

Work a row of half stitch now in precisely the same way as before, but in the reverse direction, from right to left. Begin with the last two pairs—that is, Nos. 20, 19, 18 and 17. The first half stitch made after a pin is generally spoken of as "enclosing" the pin. Let the stitches follow one another quite regularly, no one set of threads being allowed to hang more tightly than any of the others. When the end of the row is reached, place a pin in the hole marked 2, twist the two last bobbins once, make a half stitch with the first and second pair, and then repeat from \* until the worker feels she has thoroughly mastered the stitch.

There is a very important point about this half stitch that calls for attention. If the detail in No. 7 is studied it will be seen that the horizontal thread, which

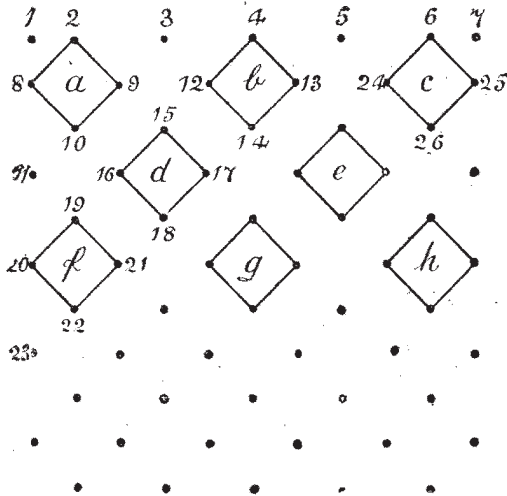


No. 12.—Twisted Torchon Stitch.



runs at regular intervals along the width of the pattern, is the same thread throughout each row.

The bobbins which hang down straight upon the pillow throughout the work, are known to lace-workers as "hangers," or passive bobbins, but those which are constantly shifting their places and passing horizontally across the lace, are known as "runners," or active bobbins. As soon as the worker is aware of this difference between the bobbins, she is able to see at once when she



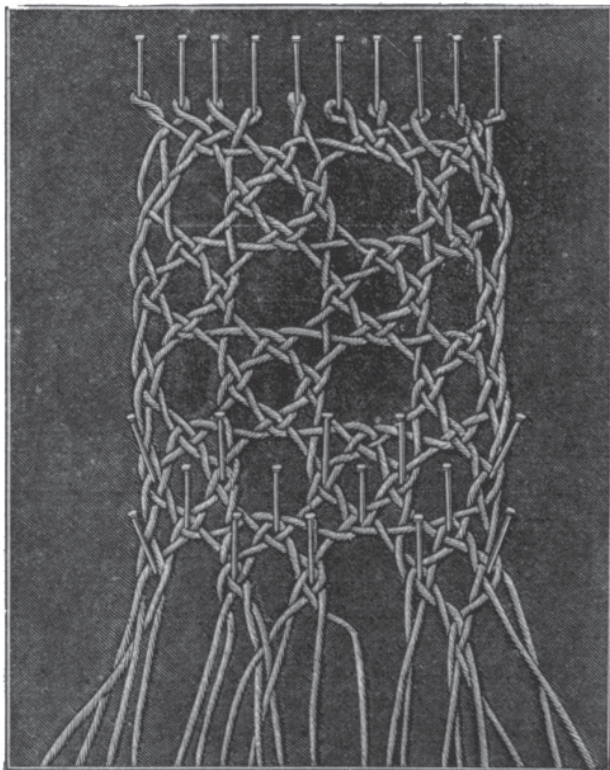
No. 14.—Pricked Pattern for Double Rose Stitch.

makes any mistake in the plaiting, for one of the passive bobbins is sure to change places with one of the active bobbins. The error is generally easily rectified if it is found out before much of the lace has been made.

**No. 9.—CLOTH STITCH.**

CLOTH STITCH is sometimes known as linen stitch, owing to the strong resemblance it bears to a piece of warp and woof weaving, the threads crossing themselves with the utmost regularity in good work. It is worked in a very similar manner to half stitch, but requires just one more movement of the bobbins. Like half stitch, too, it may quite conveniently be made, as a beginning, in the form of a plait. As it is easy, however, no detailed direction shall be given for a plait; but we will proceed at once to describe a wider expanse of the stitch.

The pattern should be pricked in exactly the same way as that already



No. 13.—Double Rose Stitch.

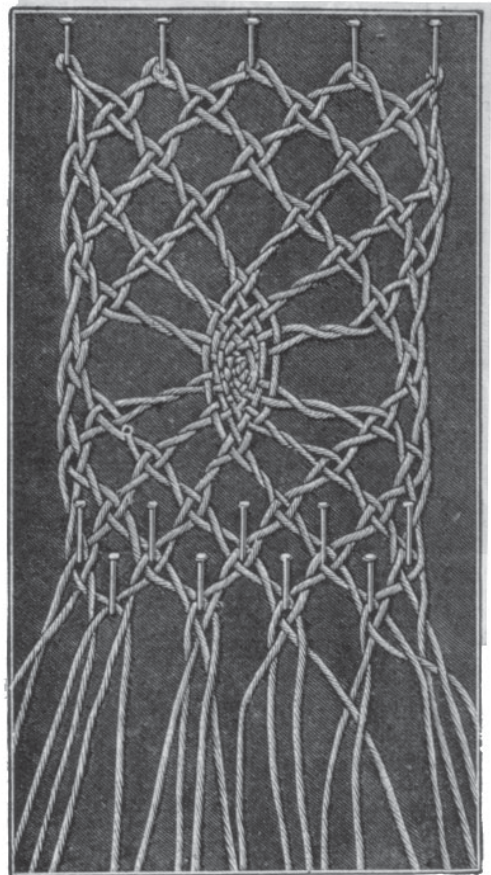
given for half stitch—in two lines. In the piece given in No. 9 ten pins were required, each holding one pair of bobbins. Some workers hang two pairs on the first pin, and one pair on each of the others.

One single cloth stitch is made by working one half stitch, as already described, with four bobbins, and crossing the second bobbin over the third. It is this simple crossing of the bobbins that constitutes the difference between the two stitches.

When the end of the line is reached, place a pin in the hole that in Diagram 8 is marked 1, and enclose it with a cloth stitch, made with the same four pairs, between the two middle ones of which the pin is placed. Then place the last pair of bobbins well at the right-hand side of the pillow, and work back from right to left until hole 2 is reached; place a pin there, enclose it, and work back again from left to right.

By comparing details 7 and 9 an important difference will be noticed between half stitch and cloth stitch. In the latter, instead of there being only one "runner" or active bobbin, it will be seen that there are two, which run side by side across the design. Moreover, the same two threads can be traced along the entire length of the pattern. As in half stitch, this affords considerable assistance to the worker in enabling her to see at a glance whether her plaiting has been correctly done or not.

Cloth stitch plays a large part in Torchon as well as in other makes of pillow lace, as various devices, such as squares and lozenges, can be made, which form an agreeable break in the more open-work backgrounds. More



No. 15.—Torchon Ground with Wheel.

detailed directions for working these will be given later on as they appear in patterns of edging and insertion. The object to be aimed at is to get the weaving as regular as possible, and as like as can be to a scrap of ordinary, but somewhat loosely woven, linen.

**Nos. 10 and 11.—TORCHON-STITCH.**

THIS is one of the prettiest grounds used in Torchon lace, and indeed is the one which is most characteristic of this kind of lace. It is not difficult to work, and it will be found really interesting to notice the way in which the threads fall into place one after the other to form the interlaced squares shown in No. 10. The pattern, when the plaiting is being learnt, should be pricked in the manner indicated by the diagram No. 11, but when practice has been had, the ground can be made without so much pinning, though it stands to reason that the more pins that are used the more regular and even will be the work.

To make a length of this stitch the size of that in the illustration, twelve pairs of bobbins are required. Two pairs of these are hung upon each of the six pins that are placed in the first row of holes along the top of the diagram.

Before beginning any plaiting at all, take the second bobbin of each pair and lay it over the first bobbin of this same pair, open out the threads so that



this crossing sets as close against each pin as possible. Now take the second and third pairs of bobbins (four bobbins in all), place bobbin No. 2 over No. 3, take No. 4 in the right hand and No. 2 in the left hand, place the former over the latter and No. 2 over No. 1, open out the threads and put a pin into the hole marked 1 in the pattern, take the same bobbins again and work another half stitch with them as before, thus enclosing the pin and finishing the first little plaited square design. \* Put these four bobbins away towards the left-hand side of the pillow and bring forward the next four bobbins—that is, the fourth and fifth pairs. Make one half stitch with these four exactly in the manner just described, place a pin in hole 2, and enclose it by making another half stitch.

Then, in their turn, lay these bobbins towards the left-hand end of the pillow, bring the next pair forward and make another square with them, putting the pin into the hole marked 3. Continue thus to make a plaited square all along till the pin has been put into hole 5.

Then there will only be the twelfth or last pair of bobbins left unused. It will be understood that it is not possible to work a plaited square with two bobbins only, so they are brought down by hole 6 ready to be used for the first square of the next row, thus:—Twist the twelfth pair once, then make a half

set squares upon which the rest of the plaiting is founded. Four lines connect each of these holes, and a letter is set in the middle of each as a further guide to the worker.

To work the stitch, place a pin in each hole along the top of the pattern. Then on each of these pins hang one pair of bobbins. Make one half stitch with the second and third pairs, take out the pin from the hole marked 2, draw up the threads and put it in again between the two pairs into the same hole, then enclose it by working one half stitch. Make one half stitch with the first and second pairs, put a pin into the hole marked 8, enclose it as before, first opening out the threads so as to get their twist as close up against the pin as possible.

Work one half stitch with the fourth and fifth pairs, take out the pin from the hole marked 3 in No. 14, draw up the threads and put it in between the two middle of the four strands, enclose it in the usual way. Make one half stitch with the third and fourth pairs, place a pin in hole 9 and enclose it. Make one half stitch with the second and third pairs, place a pin in hole 10, enclose it, one half stitch with the third and fourth pairs, one half stitch with the first and second pairs, put a pin into hole 11, enclose it. Make a half stitch with the sixth and seventh pairs, put a pin into the hole marked 4 and enclose it, make one half stitch with the fifth and sixth pairs, putting a pin into hole 12, enclose it, make one half stitch with the seventh and eighth pairs, place a pin in hole 5 and enclose it.

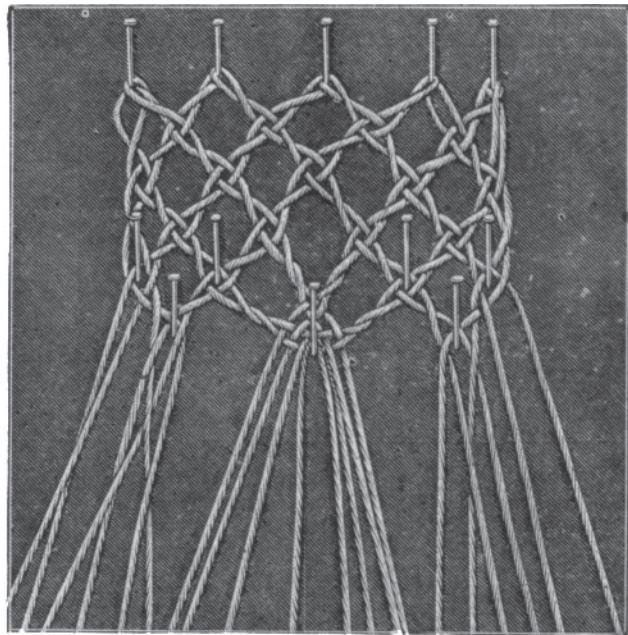
Work one half stitch with the sixth and seventh pairs, put a pin into hole 13, enclose it, make one half stitch with the fifth and sixth pairs, put a pin into hole 14 and enclose it, work one half stitch with the sixth and seventh pairs, lay these two pairs aside. then make one half stitch with the fourth and fifth pairs, work one half stitch with the tenth and eleventh pairs, put a pin into the hole marked 6 and enclose it, one half stitch, put a pin at 24 and enclose it. Work one half stitch, put a pin at 25, enclose it, work one half stitch, put a pin at 26, enclose it, then work one half stitch with the tenth and eleventh pairs.

By this time the worker should have learnt the stitch sufficiently to enable her to proceed with it as far as is necessary without further repetition. It will have been noticed that for each square eight threads must be allowed. One half stitch is made first with the middle four threads, and a pin is placed in the top hole of the square, a half stitch is made with the four side threads at the left, a pin is set up and enclosed, a half stitch is made in a similar way with the four threads at the left-hand side, and a pin is set up and enclosed. Finally, a half stitch is made with the four middle threads, a pin is placed in the fourth hole of the square and enclosed with another half stitch.

This is double rose stitch briefly described, and it is well to practise making it, first with eight threads, then with sixteen, until the principle of the stitch is thoroughly understood.

### Nos. 15 & 16.—TORCHON GROUND WITH WHEEL.

WHEELS occur very frequently in Torchon lace, and appear generally upon a background of Torchon stitch, as given in No. 15. In No. 16 is shown the upper part of the wheel only, the working the lower half generally causes it to contract so that it is slightly raised above the surface of the lace. By this detail too, the worker will understand that it should be as evenly worked as any other portion of cloth stitch.



No. 16.—Detail of Wheel.

stitch with the twelfth and eleventh pairs, enclose the pin, putting it into hole 6. Work with the tenth and ninth, eighth and seventh, sixth and fifth, fourth and third, and second and first pairs, putting the last pin of the row into hole 11. After this, twist the first pair of bobbins once, lay them aside at the left-hand end of the pillow, then make the next square with the second and third pairs, placing the pin in hole 12.

Repeat now from \* until a sufficient quantity of the work is made for the worker to feel that she has gained the necessary proficiency to enable her to work it in combination with any other stitch that may be required.

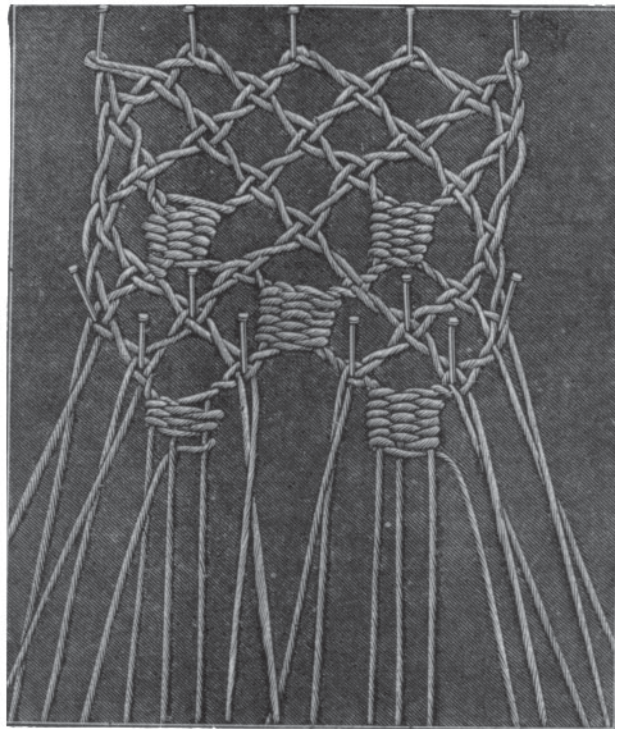
### No. 12.—TWISTED TORCHON STITCH.

TWISTED Torchon stitch, at a careless inspection, will be thought the same as Torchon stitch, but when it is to be worked it will be seen that the rather more elaborate appearance of this stitch is due to the fact of the threads being twisted once after making the half stitch that encloses the pin. Otherwise there is no difference between the two stitches. The ground formed by the use of twisted Torchon stitch is rather firmer and more substantial than that made by simple Torchon stitch, and it will be found particularly effective for very fine cotton, but in a design in which the pins are at some considerable distance apart. The pricking should be done in exactly the same way as for the simpler stitch, and the diagram in No. 11 will be found equally appropriate for it.

### Nos. 13 and 14.—DOUBLE ROSE STITCH.

THIS is an extremely pretty stitch for a ground, but as it is somewhat elaborate it is not suitable for use except where there is a rather broad surface to be covered, or a good-sized open space between closer details of the pattern to be filled in. For this reason it is rarely found in small pieces of work and narrow laces and insertions. We are enabled, however, to give an exception to this rule, in No. 25, in a little lace in which this ground forms a very pretty feature.

The manner in which the pattern is pricked when this stitch is to be worked is shown in No. 14, where it will be noticed that four holes mark the corner-



No. 17.—Details of Bars.



Wheels may be made of any desired size, small ones consisting only of four pairs of bobbins, others of six, eight, and as many as twelve in a wide lace. For the wheel given in No. 15, six pairs of bobbins are used, these six being the middle strands of a narrow insertion having a ground of Torchon stitch. Lay these six bobbins quite straight down the front of the pillow, one beside the other. If Torchon stitch has just been worked, as in the present instance, these threads will set in pairs as they should do, each couple of strands being crossed as is so often the case in lace weaving. Twist each pair again once. It must be understood that in many patterns a longer twist will be needed to get the wheel into its right position, but this description, of course, applies more particularly to the wheel illustrated.

Then take the four middle strands, or the third and fourth pairs, and work a cloth stitch with them in the usual way. Now use the first pair of these two middle pairs, and the pair that lies next to them at the left-hand side (remember that all numbers here are reckoned from left to right), and make a cloth stitch with that set of four strands. Take the second pair of the middle ones and work a cloth stitch with them and the next pair on the right-hand side, that is, with the fourth pair of the same set.

Work cloth stitch all along from left to right, using all the six pairs in their proper sequence. After this row it is usual to place a pin into a hole provided in the middle of it to keep the work steady, while the rest of the wheel is made in exactly the same fashion, though, of course, the pairs are taken in the reverse order to that in which they were used for the upper half.

After the wheel is finished, twist each pair of threads once, and proceed with the ground in the ordinary way.

No. 17.—BARS.

NEXT to wheels, bars form the device that is most frequently introduced into the more open-work parts of Torchon lace designs. They are almost identical in appearance with the *point de reprise* bars used in Guipure d'Art, and may be made of any length. They are usually worked in the ground, as in No. 17, but occasionally they are laid upon a closer foundation, as in Nos. 27 and 29. They are then generally known as "shells," or "leaves," or "tufts," or by some other fanciful name.

To make bars of the same width as those in the illustration, two pairs of bobbins, or four strands, are required. These must first be twisted twice, in pairs, of course. One thread, as in cloth stitch, will be found to run backwards and forwards, as an active strand, or "runner," throughout the whole bar. The method of working is not unlike the operation of darning.

\*Lay the third strand from right to left under the second and over the first, then turn and bring it back under the first, over the second and under the third. This last-named strand was the fourth when the bar was begun, but has now changed its place, and become the third. Then bring the "runner" back from right to left over the third, and repeat from \* until the bar is of the length required.

When the above darning has been repeated from six to ten times, or more, if desired, twist the third and fourth strands together twice or three times,

twist the first and second once, coax the bar into its right position, and proceed with the rest of the pattern in the usual way.

A little care is needed when working bars of this kind, in order to keep the "passive" strands all of the same distance apart. Otherwise, they are apt to become drawn rather closely together by the constant crossing and re-crossing of the active strand, and then a triangle instead of a bar is made. In some patterns, of course, this shaping is necessary, and occasionally the raised detail is drawn up into a sharp point at each end.

Such devices may be made much broader, if desired, by using a greater number of vertical threads. In such a case, however, the method of working is exactly the same, and one strand only runs to and fro, and over and under the others.

Nos. 18 and 19.—A SIMPLE INSERTION.

THIS very pretty little insertion will be found quite easy to work, and, indeed, except for the merest tyro in the art, detailed instructions are hardly necessary. It may well be worked with either coarse or fine thread, according to the purpose for which it is required.

In No. 19 will be found the design in a size that will admit of thread of a somewhat coarse quality. Ten pairs of bobbins are needed, and the pins must be set up as follows:—Make eight holes along the top of the pattern, and, after pinning the paper down firmly to the cushion, arrange the pins and hang one pair of bobbins at *a, b, c, d, e, f, g* and *h*, and two pairs on *d* and *e*. This accounts for the ten pairs.

Make cloth stitch with the first five pairs, leave the last pair, make cloth stitch with the other three, turn, work cloth stitch with the next two, and so on, making the portion of the vandyke at the top of the pattern from the hole marked 1 to that marked 5. Then work a similar vandyke of cloth stitch on the opposite side, putting the pins into holes 8, 9, 10 and 11.

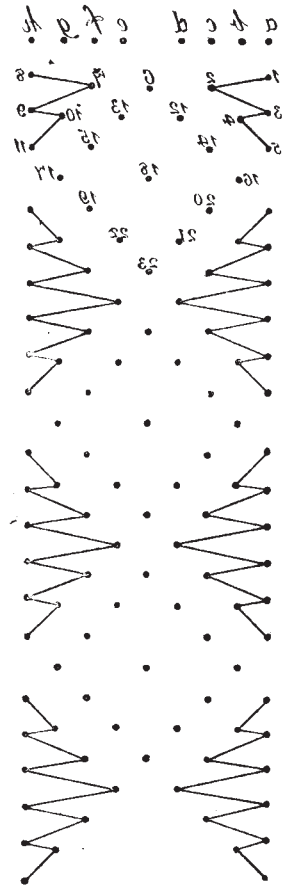
Make a tiny square of Torchon stitch with the fourth, fifth, sixth and seventh pairs, placing the pin in the hole marked 6. Bring forward the third pair, which hangs from the cloth-stitch vandyke on the right hand, and the fourth pair which hangs from the last Torchon stitch, and work a Torchon stitch with them, put a pin in hole 12.

Bring forward the seventh pair and the eighth pair, the latter hanging from the right-hand vandyke, and make a Torchon stitch with these, place a pin at the hole marked 13; then the eighth pair and the ninth pair, the latter hanging from the right-hand vandyke. Make a Torchon stitch, place a pin at the hole marked 15, work a Torchon stitch with the next two pairs, place a pin at hole 17. Work a Torchon stitch at the left-hand side, placing the pin in hole 16.

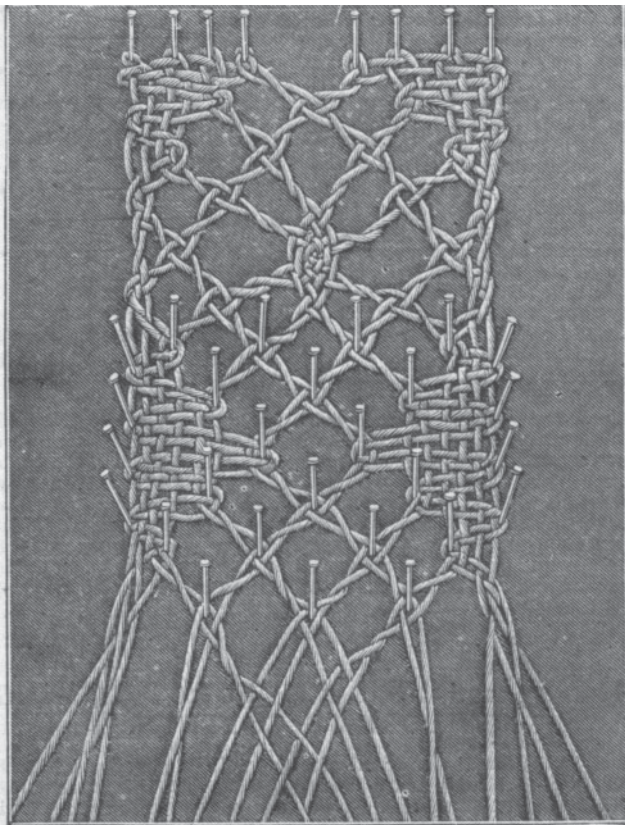
The wheel in the middle of the pattern has to be worked next with the eight threads which hang from the Torchon ground of this insertion. Twist each pair of bobbins once. They should already have been twisted once in making the last movement of the Torchon stitches. Make a cloth stitch with the second and third, that is, the two middle pairs of these four, lay aside the third pair at the right-hand side of the pillow, work a cloth stitch with the first and second pairs, push them towards the left-hand side of the pillow, then bring forward the third and the fourth pair and make a cloth stitch with them. Push aside the fourth pair and work another cloth stitch with the second and third pairs of bobbins. Place a pin in the hole marked 18 between the four threads of the wheel, then continue to work in the same way—first, a cloth stitch with the second and third pairs, then one with the first and second, and one with the third and fourth pairs in succession. Finally, one cloth stitch with the second and third pairs. This finishes the wheel to correspond exactly with the first part.

Now see that the threads are twisted once, and proceed with the Torchon stitch to correspond with that in the first part of the pattern. Make Torchon stitch with the eighth and ninth pairs and the second and third pairs. Work the edge, then Torchon stitch with the third and fourth and seventh and eighth pairs, after that with the fourth and fifth, sixth and seventh, and fifth and sixth.

No further description of this pattern is necessary, as it would be nothing but repetition, so much already having been said. There are so many articles, both useful and fanciful, that are nowadays trimmed with Torchon lace and insertion; that no worker who has made a few yards of such a simple pattern even as this will find any difficulty in turning it to account. It would serve to unite the many squares of coloured linen that are embroidered and joined in this way to make bedspreads, tea-cloths and sideboard slips; and it would besides, make a charming trimming for children's frocks and pinafores, and even ladies' dresses, if laid over coloured ribbon of the same width.



No. 19.—Pattern for Simple Insertion in No. 18.



No. 18.—A Simple Insertion.



**Nos. 20, 21 and 22.—CLOTH STITCH DIAMOND PATTERN.**

THIS pretty little pattern is given in two sizes that the worker may see clearly how the plaiting is done by consulting the larger illustration, and by looking at the small one she may judge of its appearance in its usual size. The size of the thread must, of course, depend upon the purpose for which the lace is to be employed, but as the bulk of the pattern is close, and there is very little ground, it is better adapted for fine thread than for coarse, with which it is apt to look too heavy to be pretty.

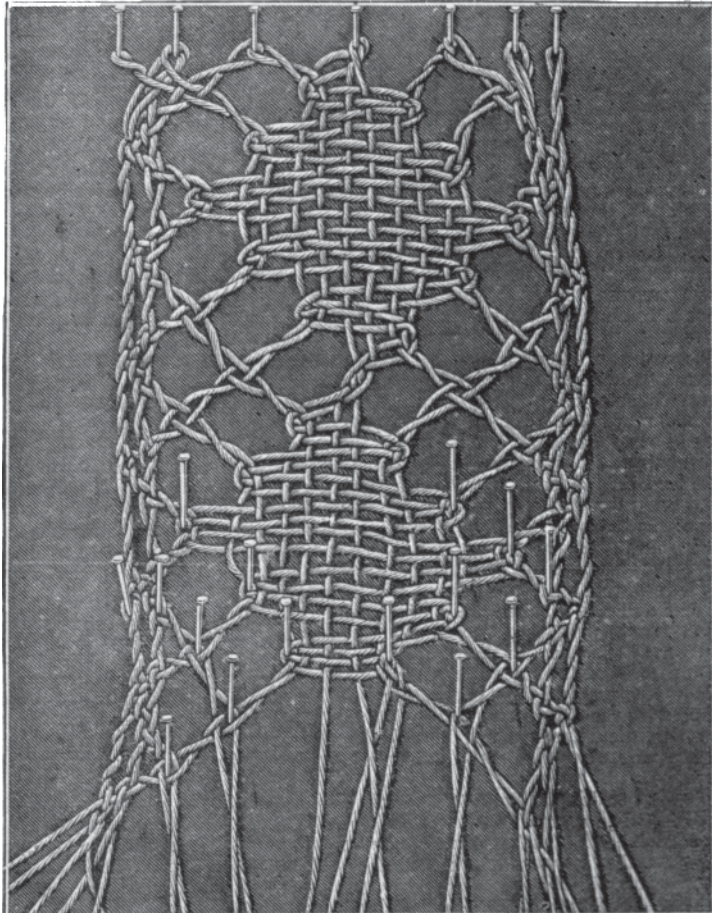
Twelve pairs of bobbins are needed. Hang one pair on the first and one pair on the last pin in the top row of the pattern, which is shown in No. 22, and two pairs of bobbins on all the other pins—which are placed in the holes marked *b, c, d, e* and *f*. The ground of this pattern is Torchon stitch, which is not minutely described, as it has already occurred several times (see No. 10). Make Torchon stitch with the third and fourth pairs, place a pin in the hole marked 1, then work in the same way with the ninth and tenth pairs, place a pin in hole 2, with the tenth and eleventh pairs, pin in hole 3, half stitch with the eleventh and twelfth pairs, pin in hole 4, enclose it.

Now twist the eleventh and twelfth, and the first and second pairs three times and lay them aside. Work the right-hand edge in the same way, using the holes marked 5 and 6.

Then begin the cloth stitch diamond. The principle on which such a diamond is made is as follows:—Work a cloth stitch with the four middle pairs—those which hang from the hole marked *d*—make one half stitch, put in a pin at 7 and enclose it; bring forward the next pair of bobbins and work cloth stitch as far as hole 8, taking in a pair of bobbins from the right-hand side of the lace. Then work back to the hole marked 9, according to the line in the diagram, take in another pair of bobbins there, work back and proceed in this way until the lozenge is large enough.

When it is necessary to shorten the rows to make it of the required shape at the bottom, one pair of bobbins is pushed aside at the end of each line, and so the rows become shorter and shorter until the tip of the lozenge is reached.

The straight edge of this insertion, and, indeed, of most other laces, is made thus:—Three pairs of bobbins are used. In an edging the three that form the straight heading are always at the left-hand side of the pattern, those devoted to the scalloped, or pointed footing, being those at the right-hand side of the work. With the second and third pairs, work one double stitch, set the pin into its proper hole, put the right-hand, or third of the three pairs aside, make another double stitch close up to the pin, put the first pair aside after having twisted it three times, then make a double stitch with the second and third pairs, thus enclosing the pin, and proceed with the rest of the pattern in the usual way.

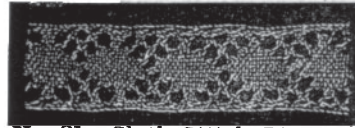


No. 20.—Cloth Stitch Diamond Pattern.

**Nos. 23 and 24.—AN EASY LACE.**

THE beginner will probably find the management of the bobbins very troublesome, and she must not be surprised if they become inextricably confused during her first attempts at pillow lace making. Doubtless she will not be able to get them right without the loss of a great deal of time in unplaiting them before they are restored to anything like order. This is a difficulty, however, which can only disappear with practice; but as she gains experience, she will see at a glance where the bobbins should rest, and how it is that they have become wrongly placed. It is a good plan to become familiar with a very simple pattern of lace, and to increase the number of the bobbins gradually, until she is able to work with a practically unlimited quantity.

As a beginning the little lace given in No. 23 may well be tried, as it needs only eight pairs of bobbins, and there are no wheels, bars, or leaves to be learnt. The pricked pattern is given in No. 24, and it may either be copied on to stout paper, which will be no great task, as it is not complicated, or it may be cut out from the page, and pasted down on paper backed with muslin.



No. 21.—Cloth Stitch Diamond Pattern.

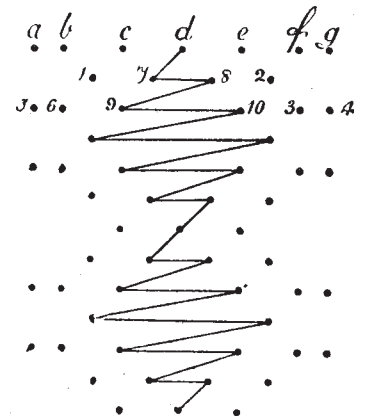
Fasten the pattern when thus prepared upon the cushion, the numbers being at the top. Put pins into the holes marked 1, 2 and 3, and in the extra holes marked *a* and *b*, and hang one pair of bobbins on to the pin in 1 and *b*, and two pairs on each of the other pins.

Begin with the straight edge of the lace, which is made thus:—Work 1 double stitch with the second and

third, and 1 double stitch with the first and second pairs. Now, taking the pin out of the hole, open out the threads, and return it to the same hole between the second and third pairs; enclose it with 1 double stitch made with the second and third pairs; then work 1 double stitch with the fifth and sixth pairs,\* 1 cloth stitch with the fourth and fifth pairs, twist both pairs once by laying the second bobbin of each over the first bobbin of the same pair, 1 half stitch with the third and fourth pairs, put a pin into the hole marked 4, and enclose it, work the edge again, putting a pin into hole 5, 1 double stitch with the seventh and eighth pairs, 1 double stitch with the sixth and seventh pairs, 1 cloth stitch with the fourth and fifth pairs; twist both pairs once, work cloth stitch with the fifth, sixth and seventh pairs, twist the seventh pair, 1 cloth stitch with the seventh and eighth pairs, put a pin into hole 6, twist the seventh pair once, enclose the pin and twist both pairs once. Now work cloth stitch with the seventh, sixth and fifth pairs, put a pin in the hole marked 7, work cloth stitch with the fifth, sixth, seventh and eighth pairs. The active pair of bobbins used in this cloth stitch part of the design is to be twisted with the eighth pair before using these pairs for their particular cloth stitch; put a pin into the hole marked 8, twist the seventh pair, enclose the pin and twist both pairs once; work cloth stitch with the seventh, sixth and fifth pairs, twist the fifth pair once; work 1 cloth stitch with the fourth and fifth pairs, and twist both pairs.

Now work, for the ground of the pattern, 1 half stitch with the third and fourth pairs, put a pin into hole 9 and enclose it, work the edge, putting the pin into hole 10; 1 cloth stitch with the fourth and fifth pairs, twist both pairs once, 1 double stitch with the sixth and seventh pairs, 1 half stitch with the fifth and sixth pairs, put a pin into hole 11 and enclose it, 1 half stitch with the seventh and eighth pairs, put a pin into hole 12; enclose it, and repeat from \*.

This lace corresponds with the cloth stitch diamond insertion given in No. 20, and many pretty fancy articles may be successfully trimmed with them. The greater proportion of the traced linen goods prepared for working just now are made up with lace of different kinds. The flap of a nightdress sachet, for instance, will not only have the edges finished with a narrow lace, but the centre will be intersected in different directions with insertion, the linen below this being removed so that the open-work appearance is not lost. Sideboard cloths, table slips, d'oyleys, and bedroom chair covers are arranged in the same way. Coloured flax threads are not infrequently employed in lace-making now, and the lace is then arranged to match the linen in tint upon which it is employed.



No. 22.—Pricking for Cloth Stitch Diamond Pattern.

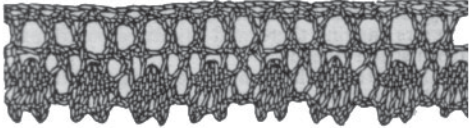
**Nos. 25 and 26.—LACE FOR TRIMMING CHILDREN'S CLOTHES.**

THIS pretty little lace is composed principally of the ground which has already been described in No. 13, and a firm edge of half stitch. It is particularly light in effect, and is at the same time very durable. For this reason it is to be recommended for trimming underlinen of all kinds, small d'oyleys and children's pinafores. It will be found greatly improved by a row of baby



ribbon run in and out the holes which are made just below the heading of the lace. This gives it a very dressy appearance. Thread No. 50 is a good medium size to use for this lace, and it will be found by no means a difficult pattern to execute, being so simple as to be readily learnt without much reference to a numbered key. The way in which the design is prepared is shown in No. 26, and, as the figures are very clear, the pattern, as there given, may be cut out and pasted on to stout paper backed with linen, and then taken into use directly it is dry. Ten pairs of bobbins are required. The first row of holes, it will be noticed, is numbered from 1 to 5, and there are besides, two extra holes marked *a* and *b*. Put a pin in each of these holes and hang one pair of bobbins on 1, 4, 5, and *b*. On the pins in *a*, 2, and 3, two pairs of bobbins are required. This distributes the ten pairs.

Now for the straight edge of the lace, work 1 double stitch with the second and third pairs, then 1 double stitch with the first and second pairs. Take the pin out of the hole marked 1, put it back again into the same hole between the second and third pairs, after drawing up the threads as near the hole as they will go. Enclose the pin by working 1 double stitch with the second and third pairs. This completes the edge.



No. 23.—An Easy Lace.

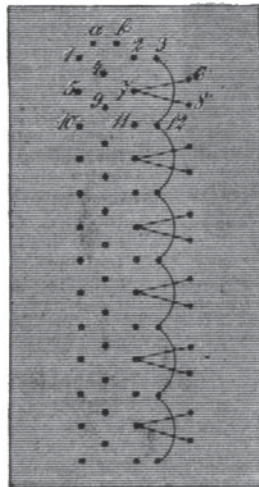
Now use the second and third, fourth and fifth, and sixth and seventh pairs all together to make 1 double stitch, \* 1 half stitch with the fifth and sixth pairs, put a pin into hole 6 and enclose it in the usual way. Work 1 half stitch with the fourth and fifth, and with the sixth and seventh pairs, 1 double stitch with the third and fourth pairs, 1 half stitch with the fourth and fifth pairs, put a pin into hole 7; enclose it, make the edge again, setting up a pin in the hole marked 8, 1 double stitch with the third and fourth pairs, and 1 half stitch with the fourth and fifth pairs.

Now, for the vandyked edge, work half stitch with the eighth, ninth and tenth pairs, take the pin out of hole 5 and return it to the same hole between the last two pairs, first drawing up the threads as usual.

Work half stitch with the tenth, ninth, eighth and seventh pairs, put a pin in the hole marked 9, work half stitch again with the same pairs, put a pin in the hole numbered 10; then continue to work on in this way until hole 23 is reached. At each turn at the left-hand side of the work, as far as hole 15, bring forward one more pair of bobbins from those which are hanging idle. Thus is formed the close part of the pattern, which constitutes the vandyked margin of the lace.

Then, after hole 15 and until hole 23 is reached, leave a pair of bobbins unnoticed at each turn at the left-hand side of the work, thus forming the first side of the next vandyke. The pin in hole 23 should not be enclosed as is usually the case.

Next work the edge again and put a pin into the hole marked 24, 1 half stitch with the fourth and fifth pairs, 1 double stitch with the third and fourth pairs, 1 half stitch with the fourth and fifth pairs, put a pin into hole 25 and enclose it. Work the edge again and put a pin into hole 26. Make 1 double stitch with the third and fourth pairs, 1 half stitch with the fifth and sixth pairs, put a pin into the hole marked 27 and enclose it. Work 1 half stitch with the fourth and fifth pairs, put a pin into hole 28 and enclose it, make 1 half stitch with the sixth and seventh pairs, put a pin into hole 29 and enclose it. Now work the edge and put a pin into hole 30. Repeat from \* near the beginning of this description.



No. 24.—Pattern for Lace in No. 23.

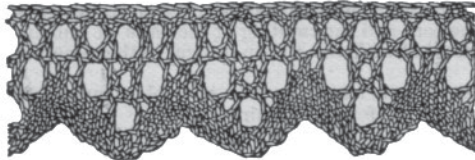
**Nos. 27, 28 and 29.—LACE AND INSERTION FOR BEDSPREAD.**

A VERY handsome lace and insertion to match are those given in Nos. 27 and 29 respectively. They would be very well suited for putting at the margin of a bedspread, tealoth, or any other article for which really rich-looking lace is desired. They would also trim a tea-gown or dressing-gown very effectively. Lace thread, No. 50, is a good size to use for moderately coarse trimming, and some fine linen cord is needed for certain parts of the design. This can be obtained at any of the shops whence the other requisites are procured. For the lace thirty-three pairs of bobbins are required, and three pairs that are to hold the cord. The pricked pattern will be found in No. 28, and, being somewhat complicated, it is well to copy the pricking of the design, and to paste the pattern, as given here, on a piece of stout cardboard, and to set it up where it is clearly visible to the lace-worker as she pursues her task.

Now place a pin in the holes marked 1 to 9, and in the extra holes marked with the letters of the alphabet from *a* to *p*. On the pin in hole 1 hang three pairs, hang two pairs at hole 2, and one pair at the holes marked 3, 4, 7, 8, 9,

*a, b, c, d, e, f, h, i, k, l, m, n, and p*, at 5 and 6 hang four pairs, but at *g, o*, and 9 hang the three pairs that are wound with the cord. The remaining two pairs that are supplied with thread will be called into requisition later on.

Now work as follows:—Work cloth stitch with the thirteenth, twelfth, eleventh, tenth, ninth, eighth, seventh and sixth pairs, take the pin out of the hole marked 3, draw out the threads as usual, and return the pin between the last two pairs, make cloth stitch with the sixth, seventh and eighth pairs, put a pin in the hole marked 10, work cloth stitch with the seventh, eighth, ninth, tenth and eleventh pairs, then on the pin that was set into the hole marked 11 hang the two pairs of bobbins that have not hitherto been used.



No. 25.—Lace for Trimming Children's Clothes.

Work with these a little leaf. The method of doing this is fully explained in No. 17. Then take the eleventh pair and the pairs belonging to the leaf and the two following pairs, work cloth stitch, and to hold down the leaf set up a pin between the two middle pairs in the hole marked 12. In making these leaves, be careful not to draw the horizontal threads at all tightly so as to narrow it in shape at all; for, as will be seen by No. 27, it is intended to be of the same width along the whole length.

Now use the fourth and sixth pairs which hang from hole 5, and with the first of the fourth pair and the next three pairs work cloth stitch. Then, with the second of these eight pairs make a plait, as shown in No. 6, of the required length, which may be judged from the illustration and the position of the next pin. Work cloth stitch with the fifteenth and sixteenth pairs, place a pin in the hole marked 13, work cloth stitch with the sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh, tenth, ninth and eighth pairs, place a pin in hole 14, work cloth stitch with the eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth and seventeenth pairs, place a pin in hole 15, cloth stitch with the seventeenth, sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh, tenth and ninth pairs, place a pin in the hole marked 16, work cloth stitch with the ninth, tenth, eleventh, twelfth, thirteenth and fourteenth pairs, place a pin in hole 17 and work cloth stitch with the fourteenth, fifteenth, sixteenth and seventeenth pairs. Then cross the next two of the pairs that were hanging down at hole 5 and the six pairs that were used at the hole marked 18 for the plait (twist the second and the first pairs together, work 1 cloth stitch and set a pin between the two pairs so that the pin is enclosed), then with the same pairs make a plait, 1 cloth stitch with the seventeenth and eighteenth pairs, set a pin in the hole marked 19, and lay aside the pairs that are found before and after hole 17. For the next leaf work cloth stitch with the sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh and tenth pairs, place a pin in hole 20, work cloth stitch with the tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth and seventeenth pairs, place a pin in the hole marked 21. Work a leaf as before with the pairs that were previously laid apart for it, work cloth stitch with the nineteenth, eighteenth, seventeenth and sixteenth pairs, with the pairs that were used for the leaf, then with the following three pairs. After fastening down the leaf at the hole marked 22, set a pin in hole 23, work cloth stitch with the eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth and eighteenth pairs, place a pin in the hole marked 24, make cloth stitch with the eighteenth, seventeenth, sixteenth, fifteenth, fourteenth, thirteenth and twelfth pairs, put a pin in hole 25, work cloth stitch with the twelfth, thirteenth, fourteenth, fifteenth and sixteenth pairs, put a pin at 26, work cloth stitch with the sixteenth, fifteenth and fourteenth pairs, place a pin in hole 27, enclose it, then cut off the thirteenth and seventeenth pairs and twist twice each pair that was used for the cloth stitch.

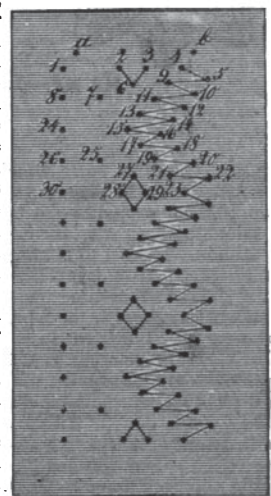
Now work cloth stitch with the first, second and third, as well as the fourth and fifth pairs, twist each pair twice.

Then for the ground, which, as will be seen by the illustration, is made in Torchon stitch (see No. 10), work 1 half stitch with the third and fourth pairs, place a pin in the hole marked 28, enclose it, twist each pair once.

For the edge, work 1 double stitch with the second and third pairs, place a pin in hole 29, 1 double stitch with the first and second, also twice with the second, third and first pairs, twist the second and third pairs each once. Then continue to work the foundation and the edge in this way till the hole marked 44 is reached, then make the foundation again as far as hole 49.

The small lozenge-shaped device of cloth stitch should offer no difficulty to any worker who is sufficiently experienced to undertake this pattern at all. It is begun with the seventh and eighth pairs, and the holes marked 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 and 61 are employed, then the foundation and the edge are proceeded with in the usual way as far as hole 85.

The little ribbon-like design that is outlined with cord is now worked as



No. 26.—Pattern for Lace in No. 25.



follows:—Begin with the twenty-second pair, which are wound with the cord, and hang on the pin marked *g*, and work 1 double stitch, then make half stitch with the following seven pairs.

Take the pin out of hole 8 and return it, after drawing up the threads, between the last two pairs, then take the last bobbin of the twenty-ninth pair, wind it round the next end of cord and twist the twenty-ninth pair once and the pair that have cord on them twice. (Note that the pairs of bobbins that have cord on them are not distinguished by numbers as are those that are wound with thread in the ordinary way.) Work half stitch with the twenty-ninth, twenty-eighth and twenty-seventh pairs, place a pin in hole 86, then wind the cord and the twenty-eighth pair together as before, and twist the pairs. Work half stitch with the twenty-eighth, twenty-seventh, twenty-sixth, twenty-fifth, twenty-fourth, twenty-third, twenty-second and twenty-first pairs; after the winding of the cord and the twisting of the pairs of bobbins, place a pin in hole 87, then proceed with the ribbon design in the same way till hole 117 is reached.

At the right-hand side at every turn, leave one pair of bobbins unworked, and at the left-hand side always bring forward a pair.

After the pin has been set in hole 117, work half stitch with the sixth, seventh and eighth pairs, wind the cord as before with the thread, place a pin in hole 118, and make half stitch with the seventh, eighth, ninth, tenth, eleventh, twelfth and thirteenth pairs.

For the vandyke along the outer edge work with the thirtieth pair and the next eight pairs which hang from the half stitch ribbon; of these, the first seven pairs must be twisted once and the eighth pair twice. Work double stitch as far as hole 119, place a pin in this hole and enclose it, then with the cord which hangs from hole 9 and the thirty-first and seven following pairs, work double stitch; place a pin in hole 120, and work back with the cord as

The second half of the vandyke is made in the corresponding manner. After the picot at the hole marked 148, double stitch should be made with the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh, twenty-sixth, twenty-fifth, twenty-fourth, twenty-third and twenty-second pairs, then take the pin out of 119, draw up the threads as usual, and enclose it. With the cord and the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh, twenty-sixth, twenty-fifth and twenty-fourth pairs, make double stitch up to hole 149, and with the same pairs and the thirty-first pair, work back to hole 150. Enclose the pin without making a picot and make double stitch from hole 119 with the twenty-third, twenty-fourth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth and thirtieth pairs.

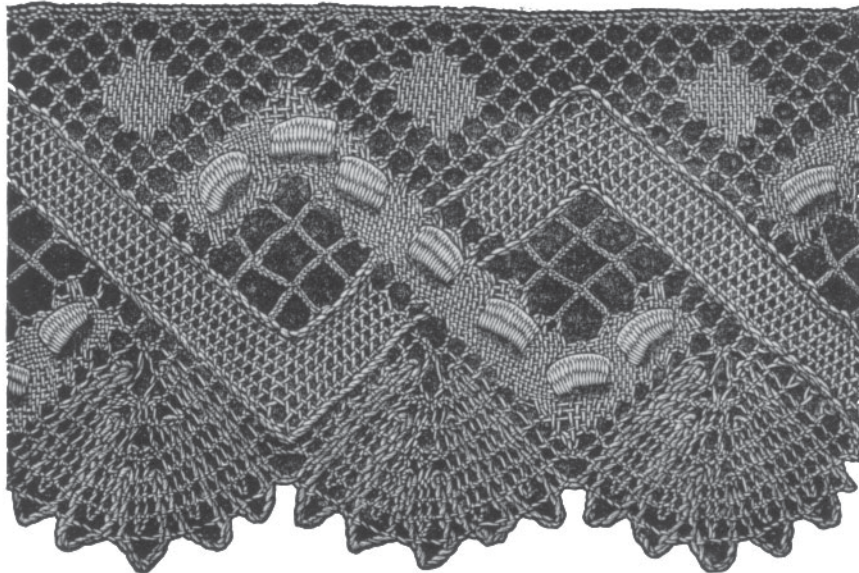
No difficulty should now be experienced in working the ribbon-like pattern with the raised leaves which extends from hole 151 to hole 170. The extra pair of bobbins for the leaves are hung on at holes 153 and 154. The next four pairs of bobbins belonging to the ribbon are each to be twisted twice, then the plaits which cross each other are to be worked as before with the bobbins which hang from the half stitch ribbon as well as those that hang from the cloth stitch ribbon, as far as hole 174, and then the half stitch ribbon as far as hole 186. At holes 183 and 185 the cord is not to be wound round the lace threads, as previously, but at holes 181 and 186 it is to be taken in with 1 double stitch with the pairs hanging there, and is carried on after that along the lower half of the cloth stitch ribbon.

Then the ground containing the cloth stitch lozenge is worked, and the edge as far as the hole 189. The ribbon comes next, from hole 190 to 191, with the little leaves, in which the pairs hanging at holes 183 and 185 must be twisted once. The second vandyke is worked as far as hole 193; from holes 194 to 195 the cord is worked along the half stitch ribbon, the plaits are made, and then the pattern is repeated from the beginning.

The insertion (No. 29) should need no very detailed description, as the main part of the pattern repeats that of the lace itself. The vandykes, of course, are omitted, and instead of them the ground is made with the cloth stitch lozenges as in the edging. It may be noted that the pairs of bobbins are not hung at the beginning quite as they are required for the lace, but as follows:—Three pairs on the first and last pins, two pairs on pins 2 and 9, one pair on pins 3, 4, 7 and 8, and the extra holes marked *a* to *f* and *h* to *n*, four pairs on pins 5 and 6, and at holes *g* and *o*, one pair supplied with cord.

Some people prefer to use a sufficient length of cord without attaching it to a bobbin, as this, being rather bulky, is apt to get in the way of the other bobbins. The worker, however, will soon find out which plan she prefers.

A pretty effect may be gained by using coarse coloured thread instead of cord, and this makes the lace very suitable for trimming linen articles that have been embroidered with colour. Another idea is to substitute gold thread for the cord. This lace and its corresponding insertion, too, are extremely pretty when the raised leaves are made of coloured thread instead of white. No difficulty will be found in this, for all that is necessary is to wind coloured thread instead of white on the two extra pairs of bobbins that are employed for the leaves, and to keep the threads at the back of the work out of the way when one leaf is finished, until they have to be brought forward again for the next. If preferred, however, they may be cut off altogether and hung on again when required.



No. 27.—Lace for Trimming Bedspread, &c.

before, and the same pairs, which, with the exception of the thirty-first pair, must not be twisted; place a pin in hole 121.

Then, to make a picot, twist the cord four times, place a pin in hole 122 and work 1 double stitch with the cord and the thirty-first pair, which must first be twisted once. Place a pin in hole 123, then with the twenty-third pair and the following seven pairs, work double stitch from holes 119 to 124, where, by twisting the cord four times, another picot is to be made.

Then work back with the next six pairs as far as hole 125, place a pin here and enclose it. Work with the cord and the next five pairs in double stitch from hole 123, place a pin in 126 and with the next six pairs which, with the exception of the last pairs, must not be twisted, work back to hole 127, make a picot as before, putting pins in the holes marked 128 and 129. From hole 125, work double stitch with the twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth and thirtieth pairs as far as hole 130. The thirtieth pair must then be twisted four times, and double stitch worked with the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh and twenty-sixth pairs, the pin being placed in the hole marked 131.

Now with the cord again and the thirtieth, twenty-ninth and twenty-eighth pairs, work double stitch and put a pin in hole 132. Work back with the twenty-eighth, twenty-ninth, thirtieth and thirty-first pairs, of which, as before, only the last pair should be twisted, and put a pin in hole 133. Make a picot, put a pin in 134 and 135. Make double stitch with the twenty-third, twenty-fourth, twenty-fifth and twenty-sixth pairs, take the pin out of the hole 131, draw out the threads and return it to the same hole between the pairs, then enclose it in the usual way. Work double stitch with the twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth and thirtieth pairs, place a pin in hole 136, twist the thirtieth pair four times, work double stitch with the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh, twenty-sixth and twenty-fifth pairs, place a pin in hole 137, then work double stitch again with the twenty-fifth, twenty-fourth and twenty-third pairs.

## FINISHING THE LACE.

It is always a pity to have to wash lace unless it is really extremely soiled, for however carefully the operation of cleaning is performed, the lace never looks as well as it does before. If such treatment is absolutely necessary, proceed as follows:—Take an ordinary wine bottle, or a large glass jam or pickle jar, cover it entirely, but quite smoothly, with soft cambric or with flannel. Then roll the lace evenly round the bottle and cover it with a fold of muslin. Place the bottle in a pail of warm water and make some soap suds with which to rub the bottle well. The soap itself must on no account be rubbed over the lace in spite of the protecting cover. If the lace is extra dirty, a piece of soda about the size of a grape may be added to the water, but this is scarcely necessary. Some people put the bottle into a saucapan of water with soap and soda and allow it to boil for an hour, pouring off the water as it becomes dirty. This rather violent procedure will not be necessary, however, except under extraordinary circumstances. When the water has been so frequently changed that it runs away quite clean, the bottle must be very thoroughly washed in fresh, cold water.

Some laces are all the better for being slightly stiffened. If this is to be done, make a little fine starch—of wheat-flour by preference—boiled in the usual way. When it is cool, mix some cold starch, that has not been boiled, with it and thin it with water till it is only slightly thicker than milk. If a cream or écaru tint be desired, colour it with a few drops of weak tea, or of strong coffee—less of the latter than of the former, take the lace off the bottle and dip it in the middle. When the lace has become thoroughly saturated, take it out and press and squeeze (not wring) it till as much as possible of the moisture has been taken out of it. Pull it gently into place, roll it up in a soft handkerchief, and leave it for some hours.

The following operation must be done whether the lace is stiffened or not. If it has only been washed, it should be left on the bottle till it is three-parts



dry. Pull out the lace as thoroughly as possible with the fingers of both hands, taking special care to get the heading perfectly straight and the footing in its proper position—all the vandykes of equal size and true shape. Then lay it flat on a damp cloth laid on an ironing blanket, take a pin and carefully and patiently open out all the picots, twisting those which ought to be twisted, and opening any little holes that may happen to have become closed. This work takes infinite time and attention when fine lace is being manipulated, and Torchon, such as has been described here, has the advantage of not being too minute to be quickly finished off. In some of the finer laces, the tiny picots are very apt to become broken unless great care is exercised.

When the lace is thoroughly pulled out and all its details are properly arranged, lay a fine cloth over it and iron it until it is perfectly dry. Take the lace off the board and pull it out across its width all along evenly and regularly, then return it to the board and gently press it again with the warm iron.

As soon as this is done, roll the lace round a paste-board roller such as those in which maps and coloured supplements are sent through the post, first covering this with blue paper or linen. When all the lace has thus been rolled up, fold blue paper round it and store it thus until it is ready to be taken into use.

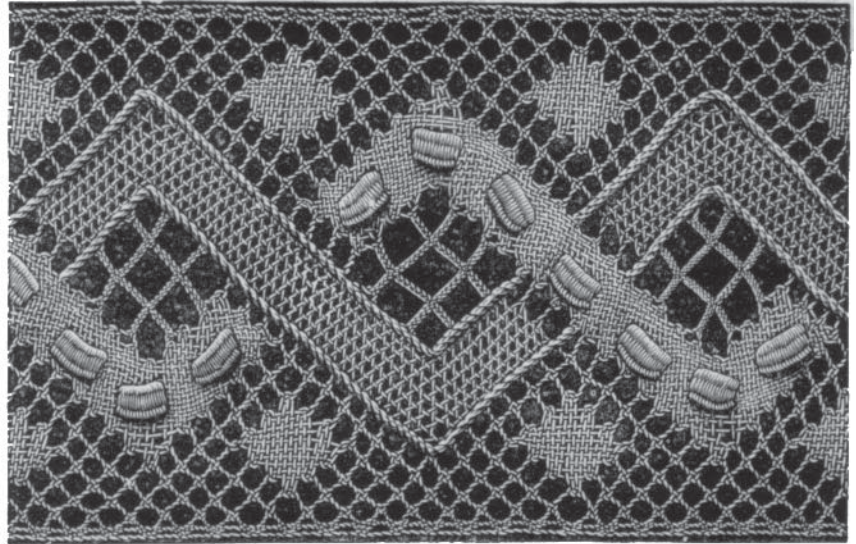
If all these directions are carefully attended to, the lace will be found wonderfully freshened and improved, and if evenly worked in the first instance it will bear comparison with any that is sold in the shops. It is in such finishing touches as these that amateur work compares, as a rule, so unfavourably with professional achievements.

DOUBTLESS many of our readers will be glad of an idea for making a bobbin-case in which the bobbins can be slipped when not in use, and thus be kept perfectly clean and free from possible dust. The case should be made in white linen or brown-holland, and bound with white or coloured ribbon; if the latter is used, care must be taken that it is of fast dye, otherwise if the colour were to rub off on to the bobbin the thread is apt to get soiled, and thus spoil the delicate appearance of the work.

To make the case: Cut a piece of linen or holland about 16 inches long and 12 inches or so deep; turn the bottom edge up about 4 inches to form the pocket, and secure at either side. Next, divide the pocket into twelve divisions by running in eleven lengthway rows of stitchings; thus each compartment measures  $1\frac{1}{4}$  inches in width, and will, therefore, hold a couple of bobbins. Bind the top edge of the pocket with the ribbon, also the sides

and lower edge of the case itself, and on one side, just below the top of the pocket, sew two ribbon strings. The bobbins are slipped into the pockets with the handles upwards, then the flap folds down over the handles, the case is rolled up, and the strings tied round to keep it compact.

TORCHON lace was once known as beggar's lace, and at another time as



No. 29.—Insertion to Match Lace in No. 27.

Gueuse lace. It was made in the seventeenth century, and much used on the Continent, as well as in England, for many purposes. It is still made by hand, but the greater portion of the cheap Torchon lace now sold is made by machinery.

Although this lace is usually made in pure white thread, there is no reason why coloured threads should not be used in its manufacture, especially now that so many fine makes of macramé cotton, as well as coloured crochet cottons, are being brought out, and in such delicate tints.

In this way a greater variety of laces could be made, and utilised for trimming various household articles, such as sideboard cloths, afternoon tea-cloths, d'oyleys, bedspreads, &c. Such colours as pale blue, green, or pink could be used with very good effect.

WHEN laces that have been laid away for some time show signs of mildew, the best restorative to use is a solution of spirits of ammonia and water, which rub on gently but thoroughly with the aid of a soft toothbrush.

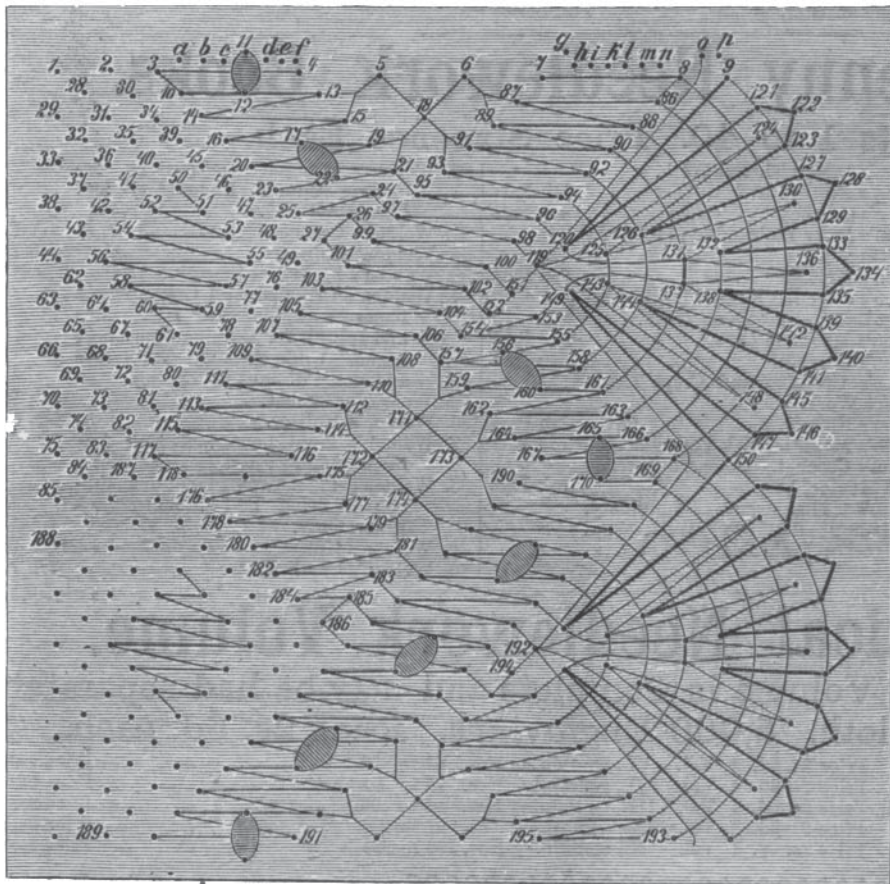
To whiten lace that has become discoloured sew it in a clean linen bag, and lay in pure olive oil for twenty-four hours; it must then be boiled in soapy water for about twenty minutes, and afterwards rinsed in lukewarm water. Now take it out of the bag and stretch on a board to dry, securing it to the board with pins.

STAINS can be removed from lace by moistening the spots with oxalic acid and placing the lace on a hot iron covered with three or four folds of linen, then steep the lace in lukewarm water, in which it must be rinsed several times, after which press out the moisture between folds of linen or a towel and pin on a board to dry.

To freshen black lace wash in stale beer or coffee and rinse in cold water. If any stiffening is required, a little loaf sugar dissolved in cold water will make a better stiffener than starch.

Potato water is very good for stiffening large pieces of lace, such as that used for skirts, &c., and is made by grating a raw potato in cold water.

NEVER touch lace with an iron, but pull out each point carefully with the thumb and forefinger, and, if possible, pin out flat on a board until dry.



No. 28.—Full-Sized Pattern for Lace in No. 27.