

dish of trout fried by himself, and as dainty a breakfast laid as ever you saw, albeit that the old grandfather clock in the corner by the chimney wants a few minutes to a quarter after four.

The breeze is still fresh from the nor'rard, dead aft ; so rigging up a macintosh upon a scull and boathook, we run gaily before it, chasing and chased by the tiny waves which flash and glitter in the morning sun. Here is the mouth of the Derwent, so down sail and out sculls, for it will be a stiff pull against the stream which it is rolling down, and we shall have to put our backs into it to make way at all.

"Easy all ; we are not rowing a race."

Bow throws his sculls inboard and catches a pollard and holds manfully on to it whilst the water tears and races past.

"Get ready. Let go !" Again we buckle-to, and pull amain. But the stream is beginning now to twist and turn, and with no steersman we are into bushes and both banks every few strokes, so the rudder is shipped, and a hand goes to the helm. But, alas ! one oarsman can make no headway against the "fresh," pull as he may ; we have lost twenty yards. This won't do ! So again Bow clings to a weeping willow, and we hold a parley. There is no question about it ; we must have a line and tow the *Ripple*, or we shall never get her up that long boulder-studded reach ; what geese we were not to think of it before we waved adieu to "The Pheasant !"

A little further and Stroke is just going to spring from the gunwale on to the bank when he catches sight of a stolid-looking youth gazing at us from the further shore, so promptly puts into practice his pet principle of "never take any bother if you can get someone else to." Yes, Bucolicus will get a cartrope from his father's farm ; which he hands over to us in all its frayedness, a good three-quarters of an hour later. However, its strands are strong, so Bow and our new friend get it over their shoulders, Stroke shoves off into mid-stream, and the voyage is resumed.

Oh, the pleasures of towing from banks where no towpath is, but trees and bushes every yard or two necessitate a sort of skipping-rope performance, and intersecting hedges and ditches add to the slowness of progression. Nor is it only the men at the rope who have gymnastic feats to perform, for the helmsman jumps continuously forward to fend off the *Ripple's* stem from rough rocks ahead, and as quickly aft again to seize the yoke and put over the rudder before she can dart into the bank. However, we stick to it, and somehow get along, up rapid after rapid, wading, poling, hauling, shoving as the sun swings through the sky, past high noon, and at last we float out once again into Derwentwater, muddy, tired, wet, thirsty, and famished, yet triumphant. The same kindly breeze which blew us down Bassenthwaite still holds, and wafts us back to Lodore, where we arrive, not in time for breakfast, but for afternoon-tea.

LACE BRAID EMBROIDERY.



PRETTY style of embroidery has been introduced lately which turns to account some of the best of the lace braids, which were in danger of being altogether forgotten now that point lace is no longer made. The work has a rich appearance not often found in linen embroideries, and may be greatly varied with very little trouble. Linen, either white or coloured, should be chosen for a background, and ingrain silk, either filoselle or twist, is needed for the actual embroidery, which is quite simple in character. It is not often that linen articles are to be found ready traced with an appropriate pattern for this work, though many braiding designs can be thus executed. Point-lace patterns, such as are printed on pink or blue glazed calico, may sometimes be found stowed away on upper shelves, and nothing is better for the embroidery now under consideration. The pattern should be copied on tracing paper, and then transferred to the linen with the aid of transfer cloth or paper.

Few people have any idea of the variety to be had in lace braids. The best and finest are of French manufacture, and these are so delicate as to rival, as indeed they should do, the beauty of the stitches originally used with them. Such a braid as this is shown at B in

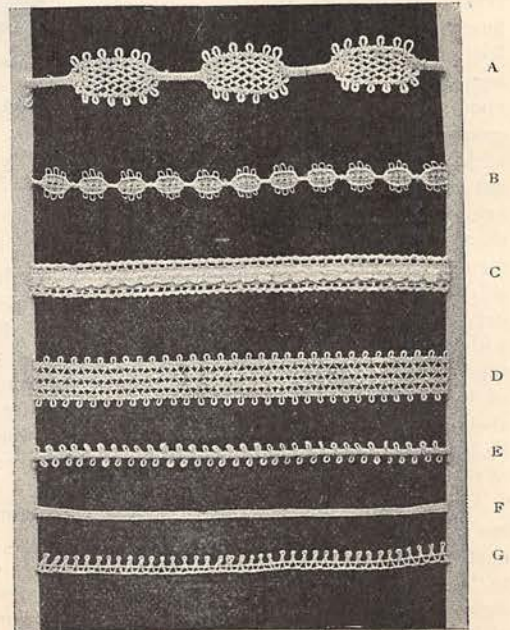


FIG. 1.—SOME OF THE BRAIDS.

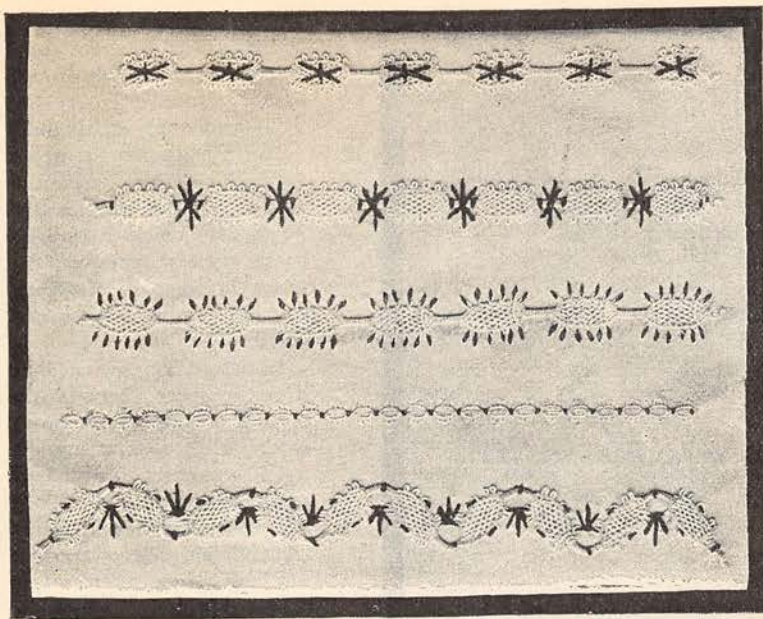


FIG. 2.—A FEW WAYS OF USING THE BRAIDS.

Fig. 1, and a much coarser make of the same type of braid will be found at A. Both are useful in their way, but they should not be used on the same piece of work, as the coarse one will spoil the effect of the finer make and this will cause the thicker braid to appear clumsy. The braid given at C is quite different from the first two, and indeed it resembles that type of braid known technically as "galon," which is largely used in combination with crochet. It is employed principally for large, bold patterns in which there is a large proportion of straight lines, as, being rather thick, it does not lend itself well to the tracing out of curves. In sewing it down, the stitches should be taken through the holes at the edges, and may be so disposed as to form arrow-heads, crosses, or stars. A great deal depends upon the way in which such a galon as this is caught down to the linen, or nothing better than an effect of commonplace braiding will be obtained.

A far lighter make of braid is that in D, but, being rather broad, it is rarely used except for the straight boundary lines that are often run round the edges of a fully worked border, or down the sides of a linen slip of which the principal decoration is placed at the ends. Besides the stars, arrow-heads, or any other

ornamental stitch that is used entirely at the edges of this braid, a line of darning in coloured silk should be carried down the middle. Sometimes small stars or rosettes can be worked at intervals along the braid, or, if something still more elaborate be needed, it is a good plan to decorate it with raised rings of buttonhole stitch. These are extremely effective, and by no means difficult to manage. The cotton or silk is twisted round a pencil, or a slender stick of some kind, until the ring is of the desired thickness. It is then slipped off the stick and covered flatly and evenly with buttonholing, when it is ready to be caught down to the braid from the wrong side. Such rings may be made either with white or coloured threads.

The braid shown at E is very valuable in this kind of embroidery, the double picot edge rendering it rich-looking when caught down with coloured silks. Further details of the method of employing it will be given later on. The braid F is that known in France as cotton "soutache." It is very narrow and fine, and quite soft. The best makes are, it is perhaps needless to say, only to be had at the first-class shops; but as they cost but a few pence a yard, few workers are likely to find fault with them on account of expense. Uncommon and durable embroidery is now often

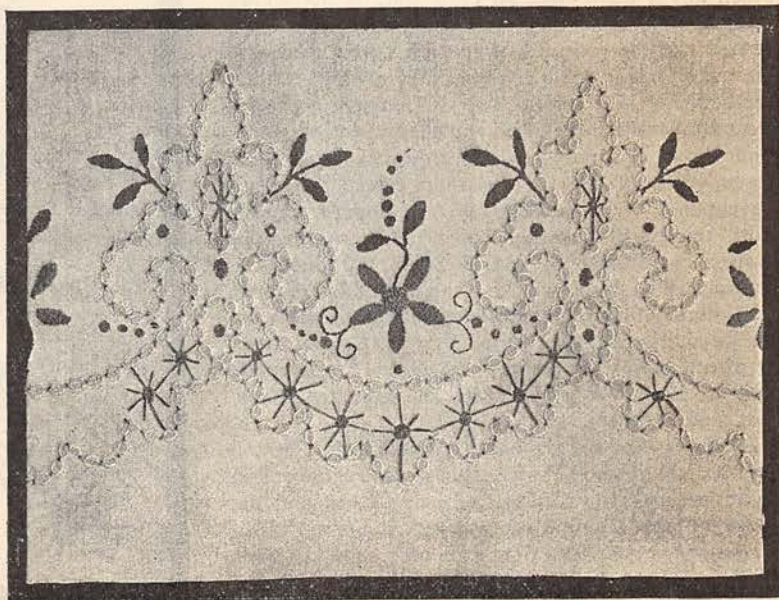


FIG. 3.—BORDER IN LACE BRAID EMBROIDERY.

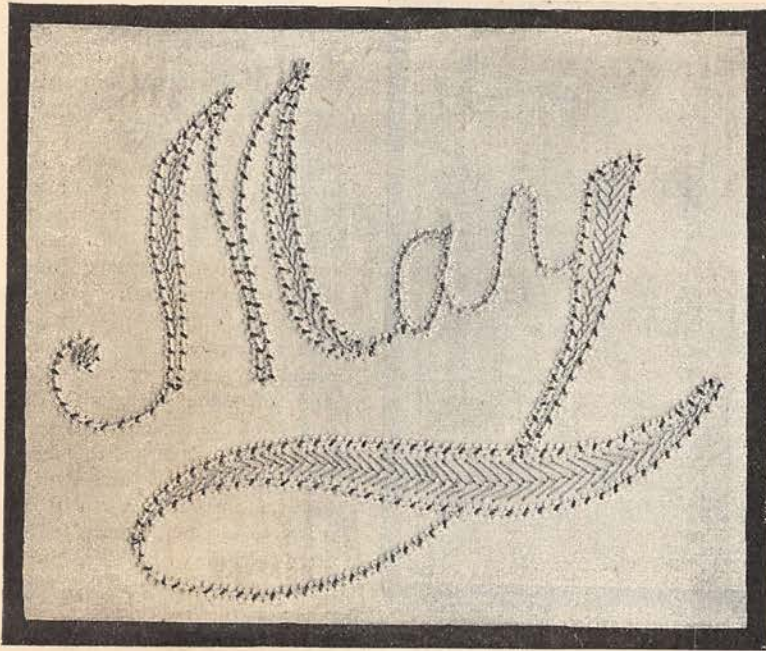


FIG. 4.—NAME OUTLINED WITH LACE BRAID.

executed with coloured varieties of this braid, and, as will be seen hereafter, they lend themselves to several different kinds of work.

The last braid illustrated (G) is the ordinary purl edging familiar to all lace workers. Having the picots along only one side, it is used in embroidery principally as an edging, and is often carried round the outside lines of scallops or vandykes, which are themselves outlined with a straight-edged braid. The ordinary lace braid, which has a plain edge on each side, is not shown here, because it is less uncommon, but it can be used for most of the purposes for which those illustrated are suited. The price of these braids varies slightly according to their quality, but the average cost of a piece containing three dozen yards is one-and-sixpence. That shown in A and B is the dearest make of all, three dozen yards of the best quality costing two-and-elevenpence. The soutache in F is about a penny a yard, the coloured makes being rather dearer. La Maison Helbronner, in Oxford Street, introduced the embroidery originally, and all the materials are to be had there. The coloured soutache may be had from the Decorative Needlework Society, 17, Sloane Street, or direct from the Comptoir Alsacien, 15, Rue de l'Opéra, Paris. A single skein will come by sample post quite inexpensively.

A few ways of sewing down the braids are given in Fig. 2; the method chosen must of course depend in great measure upon the style of the pattern and the space at the disposal of the worker. The "anti-macassar" braid, as it is sometimes called, lends itself particularly well to the use of embroidery stitches upon the medallions, though there is no room except for the simplest. In the top line of braid three stitches

—two slanting ones crossed by an upright stitch—are placed in the middle of each oval. If the braid is laid along a tolerably straight line, no further stitching is necessary; but if the pattern is curved the braid will not keep in position unless it be sewn down with stitches of fine white thread made before the coloured embroidery is executed.

In the second row of braid it is the spaces between the medallions that are embroidered. Here a short upright stitch is carried over the cord close to the end of each oval. The space between these upright stitches is decorated with one long upright stitch crossed by two slanting ones, thus forming another sort of star and a particularly effective pattern.

The third style of securing the braid is to be recommended for articles that are likely to have rather hard wear and to be often in the wash-tub. A straight—or nearly straight—stitch is to be taken here through each of the picots at the edge of the braid, the length



FIG. 5.—EMBROIDERY WITH COLOURED LACE BRAID.

of the stitches varying according to the space at command. Also, if variety is desired, they may be made longer and sloped so that they suggest the beards of an ear of barley. This resemblance may be increased when occasion offers by using one medallion only of the braid for each ear, and working a stalk and the beards upon it. This use of the braid opens too wide a range to enable me to follow it up just now. Suffice

into vandykes, thus forming a very rich decoration along the sides of a tea-cloth. Any worker with a tolerably correct eye should be able to manage this without a traced outline. The securing stitches are placed across the cord at the tip of each vandyke, and a straight stitch is taken through the second and third picots of each medallion. An arrow-head arrangement of three stitches, with a straight one at the base



FIG. 6.—MUSLIN CLOTH FOR SMALL TEA-TRAY.

it to say that in Germany net curtains are often ornamented with sprays of flowers and leaves made of lace braids, and arranged to set in high relief, very much in the style of the raised *appliqué* executed many years ago:

The fine braid shown at B in Fig. 1 does not admit of so much embroidery as does the coarser kind. It is often used as in the fourth line in Fig. 2, the securing stitches being carried over the tiny space of cord left between each oval. This is generally sufficient; but occasionally a wee stitch is taken through each of the edge picots, in the manner shown in the preceding row. Also these tiny ovals lend themselves especially well to the working of a wee cross-stitch in the middle.

The last row shows how the braid may be curved

of it, is then worked between every pair of ovals. This is a little pattern that would lend itself well to the use of silk of several colours, the arrow-heads being of a different tint from the rest of the stitches.

In Fig. 3 will be found a very good example of a border worked in lace braid embroidery upon ordinary white linen. The design was adapted from an old-fashioned point-lace pattern, and is particularly well suited for this purpose, as there are sundry small flowers and leaves here and there which take off from the formality of the rest of the work. It will be seen that all the principal lines are followed with the braid shown at B in Fig. 1. This is caught down with over-cast stitches between each medallion of pale blue filosselle, three strands having been employed. The

effect of lace wheels within the scallops is gained by working a satin-stitch dot, from which radiate the eight stitches serving as the spokes. Various little dots and finely-worked scrolls render this pattern a cross between embroidery and lace. The work is by no means to be despised when it is carried out with white flax threads alone. If carefully done, it has almost exactly the effect of a rich piece of lace *appliqué* to the foundation material.

The example given in Fig. 4 should be acceptable to all who scarcely like to own it, but who are really not very skilful with their needles where elaborate embroideries are concerned. As may be judged by the illustration, an excellent effect may be gained very easily. It is much the custom just now to embroider huge monograms, or initials, or even the name itself upon such things as tea-cloths, sham sheets, bedspreads, perambulator covers, and the like. When these are done in satin-stitch, considerable labour and much time are involved; but few people could feel anything but satisfied with the result obtained by lace braid. The braid shown in E (Fig. 1) is the most suitable for this purpose, owing to its lace edge. All that is required is to outline the letters with this, sewing down the braid with stitches of coloured silk taken over the cord between the picots. In the case of large letters these stitches need be placed only between every two picots, but if they are very small it is advisable to work them between every little loop. This is quite easy to do, and will be found no trial to the eyesight. Coloured silk should be used, but it should be genuinely ingrain, or the dye will run into the braid the first time it is washed or cleaned.

Wherever the pattern widens out at all, as in the tail of the Y and the upstrokes of the M in the illustration, the spaces enclosed by the braid should be filled in with some fancy stitch, such as fish-bone, coral or feather-stitch worked with silk. In the same way, wherever any part of the letter becomes converted into a circle, as at the beginning of the word figured here, the ring should be closely filled in with French knots also made with coloured silk. By adding other ornamental stitches the name may be made very rich and effective, but the embroidery may possibly lose its attractions for the ordinary worker if too elaborate. Now that gold thread will bear washing and is fine enough to pass through the eye of a large needle, it can be used upon linen materials, and is charming when placed with these lace braids. It can be employed to form stars and other stitches, such as are shown in Fig. 1, or it can be used to fill up scrolls and thick strokes of letters, exactly in the same way as are the silk stitches in Fig. 4.

The method of using the coloured lace braids is shown in Fig. 5. Here there is a dainty little spray, quite different in style from any of the other specimens. The braid is so fine that it will pass readily through the eye of a crewel needle. Large stitches are then made with the *soutache* wherever the

design requires them. For instance, even the longest strokes of the leaves in Fig. 5 are made with only one stitch. Care is necessary, however, to keep the braid quite flat upon the surface of the material, and each stitch is held in place with one of coloured cotton carried down the middle of the braid for about half its length. The little flowers and all the single leaves, as well as the more complicated leaves in the illustration, are worked thus, the stems and stamens being put in in the ordinary way with small crewel stitches. The general idea of this work was no doubt borrowed from the China ribbon embroidery fashionable nearly a hundred years ago. As linen can now be had in so many artistic and beautiful shades of colour, it is open to the average worker to make all kinds of tasteful sachets, towels, for covering those in actual use, and toilet cloths, to say nothing of bedspreads, for which this *soutache* embroidery is very well adapted. It is used also not infrequently for marking pocket-handkerchiefs and larger articles, the braid being employed much in the same way as that in the name illustrated. On handkerchiefs the ornamental stitches used with the braid, which must itself be the finest make obtainable, must be of the most delicate description, and white is preferable to colours.

The last of my examples (Fig. 6) is a cloth for a small tea-tray made of a good quality of white book-muslin. About two inches from each edge are run five rows of *soutache*, a space equal to the width of the braid being left between each line. At the corners, where the five rows meet, they are carefully darned over and under each other, thus forming a network of tiny squares. Small French knots, worked with lace thread, are placed in these squares, and they are sprinkled also at equal distances along the muslin between the rows of braid. Beyond the braiding at the edge of the muslin will be found on each side one oblong space and two square spaces, the latter being at the corners. These have to be filled in with simple star, or floral, designs worked quite easily with white lace thread. The stitches used in the original were principally buttonhole and chain-stitch: French knots, as usual, formed the centres of the formal flowers. The design, it must be remembered, cannot be traced on this muslin, which soils very readily. It must therefore be drawn with pen and ink upon a scrap of glazed calico and tacked at the back of the muslin. Of course the embroidery stitches must on no account be taken through the calico. After the work is finished, the muslin should be edged with fine lace, and the effect will be greatly improved if it be lined with soft silk of some pretty colour. The making of such dainty mats and doyleys is very pleasant work, and that it is by no means trying or even expensive is proved by the fact that those from which the idea of the one illustrated was borrowed were executed by an old lady of over eighty years of age, and who was at that time a member of a well-known work society, through which she added slightly to her scanty income.

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