

by a battlemented wall that enclosed the paved centre court and the ruins of the chapel.

The long low front above the door was filled with carved coats of arms that had belonged to the Chesneys since the days of Crecy and Agincourt. A Devonensis, with its copper leaves, was nodding its saucy white rosebuds in at the drawing-room window, and Lady Chesney, in a fresh, grey gown, was waiting with outstretched hands to receive her tired guest.

"You shall go straight to your room, dear, and have some tea before you join us in the library," she said, giving the girl into the hands of a neat maid, who was introduced to her as her future sole property.

When she had had her tea brought to her in a dainty Dresden service, and had smoothed her fluffy hair and slipped on a black grenadine gown, she followed Lucy down the polished oak stairs into the library, where her hostess came forward and set her at once at her ease.

"Dear child, how glad we are to see you. You know my son, and this is Miss Rachel Enderby, my cousin, and this——"

Tessie turned with a smile to Lord Chesney, who welcomed her eagerly, and her eyes drooped a little under his eager gaze.

Then she looked at Miss Enderby, a smart London girl in a yellow gown, with a mass of black wavy hair and a vivacious manner.

She was looking straight at Tessie with an amused expression of curiosity, and the girl felt in an instant that their natures were antagonistic.

She did not think that they should agree, but she answered her careless question as to her journey with grave politeness, then turned to the last member of the party, who was waiting with a look of wonder and astonishment on his face.

"Good gracious, Raymond, *you* here?" she cried, as she turned her bewildered eyes upon him.

"Tessie! This is the most astonishing meeting! How on earth did you come to Woodlands?" he answered, pleasure and sorrow struggling together in his voice.

Lord Chesney, with one dismayed glance at the couple, turned on his heel and left the room.

END OF CHAPTER THE EIGHTH.

SOUTACHE EMBROIDERY.

BY JOSEPHA CRANE, AUTHOR OF "MOUNT MELICK EMBROIDERY," ETC. ETC.



FIG. 1.—PALM (TRANSFER DESIGN).

SOUTACHE is the French name for a narrow braid made in cotton and silk. The former is very pretty when used for various embroidery purposes, and its greatest recommendation to those who live in towns will be that if you get the real D.M.C. soutache, made in several colours and in many widths, it washes perfectly.

There are, I believe, two or three special colours which are doubtful; but, as a general rule, the braids, cottons, etc., which bear these far-famed initials wash extremely well.

You can sew on the soutache with fine silk if you like it, being careful to obtain that which matches it exactly. But you can get what is called D.M.C. Soie de Coton, which is fine and strong and answers extremely well for this purpose. The latter is sold in small reels, No. 100 being the size I have usually found the best. As this cotton can be had to match the soutaches exactly, use a fine needle and run the braid on neatly, folding over corners and fastening these with a very strong stitch or two.

The night-dress case seen on page 132 is made of coarse unbleached linen called Toile Grosse, a material which, as it washes perfectly and is of a whity-brown colour, is very good for all purposes of the kind.

For this article I have used one of the readily procurable transfer designs, as I have found that many of these can be employed for this purpose.



NIGHT-DRESS CASE.

The entire pattern is outlined with narrow red soutache, and the spaces, as will be seen, are filled up with stitches of many kinds, which can be



FIG. 2.—MARGUERITE.

done according to the taste and fancy of the worker. Here I have used blue *coton à broder* also D.M.C., Nos. 16 or 20 being good sizes for the purpose. As all readers will be acquainted with the Mount Mellick work articles which have appeared in this magazine, I shall not reproduce the stitches, for they will soon recognise familiar ones in the illustration before

them. Loop stitch, French knots, herring-bone stitch, coral stitch, snail-trail stitch, etc. etc., all are used, and the outline of the braid is followed outside by a row of *point sablé*, which is nothing but a single back-stitch taken at an infinitesimal angle—a thread is enough—and done at equal distances.

The edge of the case is scalloped with red *coton à broder*, one of the transfer patterns being used for marking it out. When cut out, Torchon lace is run under it, and the result is a very pretty case which costs little and will wear and wash well.

In Fig. 1 you will see a palm, also one of the transfer designs, which is in reality close upon twelve inches long.

This palm would do very well for a great many purposes; for instance, the middle of a chair-back, or the section of a bed-spread being two I may name among many others. The red soutache used is an eighth of an inch wide, and is sewn down with *soie de coton* of the same colour.

As you will see if you examine the illustration closely, the entire pattern is not followed by the soutache, but loops are left which are worked in coarse *coton à broder*, No. 8, D.M.C. These are not outlined first or padded, but worked over in satin-stitch.

Fig. 2 is another transfer design, that of a marguerite, and this is worked in yellow soutache the same width as the red I have just described and also green, which is about half the width. This would make an extremely pretty border for curtains, etc., and is easily and quickly worked.

The flower is done with soutache threaded first of all into a thick *aiguille à tapisserie*, which has a large eye and sharp point, differing in the latter respect from the ordinary rug needles which, with blunt point, would be absolutely useless here. All the soutache work is begun in the same way, and then the soutache is firmly sewn down and the needle just used dispensed with until you have to begin or end in a fresh place.

Before proceeding further, it may be as well to say that the "soutache de coton" is sold in small pieces of about a dozen yards in each, costing but a few pence.

As the yellow petals of the marguerite are formed with the soutache folded down from the petal to the centre, a space more or less wide is left between the edges. This is filled up with *lin à broder* D.M.C., sold in small skeins, and which matches the soutache and, like it, washes perfectly. This is done with long and short stitch, familiar to all who understand the well-known crewel-work. Use a crewel needle and fill up all the space, so that none of the material may be seen.

For the middle of the flower double your flax thread—for that is what it is called in English—and fill up the space with French knots placed closely together. If you like it, you can use another shade of yellow, but it looks well as done here, all in the one shade.

A narrower soutache can be had and with it flowers, etc., can be worked without being sewn down. A finer *aiguille à tapisserie* is then threaded with the soutache and used for the actual work, which is, in the case of long spaces being covered, kept down with an occasional

Mount Mellick stitches combined with the soutache. The very narrowest soutache of all is used for small letters, but the large "M" given in our illustration is best worked in soutache an eighth of an inch wide.

Rope-stitch is here used, done in red cotton No. 8, and the white *point sablé*

and French knots are done in Mount Mellick cotton, which, as you know, is very generally called knitting cotton.

An initial of this kind varied in any way you please would answer admirably for large articles. Bath blankets, laundry bags, bed-spreads, etc. etc., could all be adorned with letters like this.

Fig. 4 shows how the satin-stitching as in part of Fig. 2 is done. Work across the petal and let your stitches lie evenly close together, and with care to let the edge be clear and true. Use for this work a large Mount Mellick needle. I always like those manufactured on purpose for Mount Mellick work, but, if

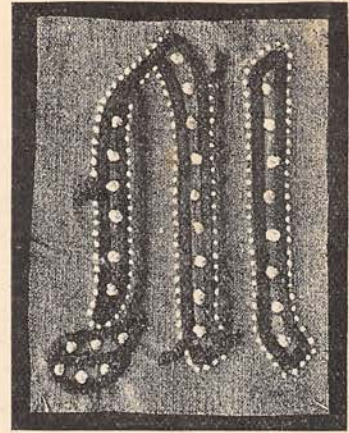


FIG. 3.—INITIAL LETTER.

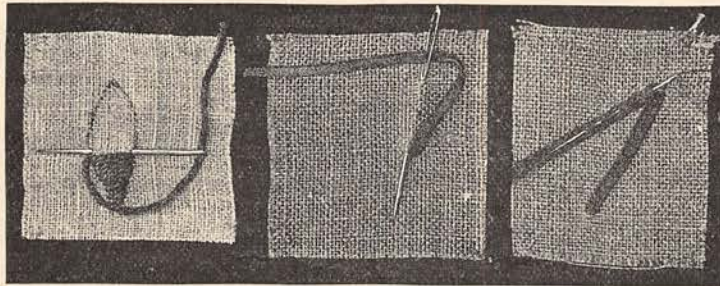


FIG. 4.

FIG. 5.

FIG. 6.

stitch of embroidery, cotton, or flax thread, which helps to shade the flower. To make my meaning clearer, if you were doing a small pink daisy in pink soutache each petal would be formed by one stitch in soutache; but upon the latter you might with advantage place a stitch in a lighter or darker pink, about a third of the length of the petal in cotton or flax.

All Greek patterns, such as the Greek fret, etc., are good for this work, and most braiding patterns may be adapted to it.

In Fig. 3 you see how an initial can be worked in soutache, and it will be obvious to you what very great variety you will be able to get by the use of

you cannot get them, a large size of "betweens" answers very well.

Fig. 5 shows one of the tapestry needles threaded with soutache, for in some instances you might form all your petals with it, only giving a stitch with the fine cotton here and there.

Fig. 6 shows how you run the braid on.

I am sure that you will like this work when once you begin it, and I may remind you that it is particularly suitable for the dresses of children. Holland frocks for children embroidered in white or coloured soutache look well, and come back from the wash-tub none the worse for it, unless, of course, great carelessness has been shown and soda or chemicals used.