

and was flattered by her evident desire to keep him on the footing of an intimate friend, he had no intention of forsaking his first love. He had not strength of mind enough to tell Mary how heavily he was hampered by debts, which had been foolishly contracted, and he was too haughty to begin economising. What with his own private difficulties, and the sharp reproaches of a conscience not quite lulled to sleep, he was not a particularly happy man.

Summer came, and Cassie discovered that the lawn behind her house was large enough for small croquet-parties. James wasted a good deal of time in trying to beat the curate at croquet; but Mr. Lilly handled a mallet with great dexterity, and James's sledge-hammer hits did little real execution. The two men used to get quite savage over the game, and dealt so viciously with each other that people looked on and laughed. Cassie would watch them keenly, siding now with one, then with the other.

"You ought to keep that fellow Lilly at a distance, Cassie," said James, one afternoon, when he had called at Holly Lodge, and found Miss Decke alone.

"Why?" she asked, innocently.

"Because, by-and-by, he'll begin to presume on your kindness."

"I mean to be kind to him," said Cassie. "He is a most agreeable man."

"He's an insufferable fop! You are willing enough to be advised by me on some matters, Cassie; but when I venture to hint that your acquaintance with the curate is becoming too intimate, you pay no heed."

Cassie, sitting on a low couch, was furling and unfurling a perfumed fan, and looking her prettiest in a transparent white gown. Suddenly she flung the fan aside with a pettish gesture, and flashed a glance at James.

"Why do you torment me about Mr. Lilly?" she asked. "What if I desire to have a friend who will be to me all that you are to Mary Berrithorne? What if I am tired of my loneliness, and want a nearer and dearer companion than Mrs. Boniface?"

Listowe was startled. She spoke rapidly, with a feverish light in her dark eyes, and a flush on her cheeks.

"Surely," he said, hesitatingly, "you are not thinking—you will not throw yourself away on Lilly?"

"Why not? I don't know that anything can be said against him."

"He is not worthy of you," replied James, much agitated. "It would be absurd, unsuitable to the last degree. Don't think of it, Cassie, I entreat you."

"I would not think of it," she said, slowly, "if I did not feel that even your friendship will soon fail me. A little while, and I shall not even dare to seek your counsel when I need it."

"What do you mean?" he asked. "I cannot understand you."

"Don't you see that Mary dislikes our intimacy? You know what efforts I made to win back her old confidence in

me, and you know, too, how I have been repulsed. She shuns me persistently; if we chance to meet, she gives me a frigid greeting and hurries away. When you marry her, James, there will be an end to your visits to Holly Lodge."

"There will not be an end of anything!" cried James, fuming. "Do you think I am such a weak man as to give up my friends for a woman's caprice? You ought to know me better."

"But," said Cassie, with dignity; "I will not make strife between her and you. Don't come here any more, James; it is very hard to say it, you little know how hard," she added, tremulously.

"Hard! it is most ridiculous!" muttered Listowe, getting up to pace Miss Decke's rich carpet with angry strides. "But I won't be banished, Cassie, I can assure you!"

"Heaven knows I would not banish you if you were free!" Cassie said, breathlessly; and then buried her face in her hands.

(To be continued.)

### FANCY BRAID CROCHET.

In my former papers on crochet I have scarcely alluded to braid crochet on account of the great difficulty of procuring in England the right kind of lacets. Fortunately they are now more easy to obtain, so it seems opportune to give a few patterns of this pretty work. Our girls will be pleased with them if only for the facility they offer for producing lace-like patterns at a rapid rate, and, in these lightning days, must not everything be managed with the greatest despatch? Needlework is certainly in a state of progression, at least, as far as quickness is concerned; for, years ago, crochet itself came out as a more rapid imitation of lace, and now various braids take the place of close crochet. Obviously, too, as the copy of the numerous tapes and braids of real lace tested the worker's dexterity to the utmost, and always looked heavy when represented with close stitches. Besides, needle-made tapes have for some time been superseded by loom braids, both plain and medallion, such as those so familiar in the Honiton laces.

These, however, are far too delicate for crochet, hence the introduction of *lacets* in a much stouter weaving. Popular amongst all is the cordon or mignardise braid, which consists of a ribbed string about  $\frac{1}{2}$  in. wide with picots or loops alternating on either side. It costs, by the yard, 2d.; but 3 doz., wound on a card, are charged 1s. The ribs or streaks probably recall the Venetian or Raleigh bars, made with solid button-hole stitches and purled edges. The cordon braid of to-day, only woven in linen or cotton, was once conspicuous among the rich gimps of gold, silver, and coloured silks. Splendid specimens are to be met with in some of the guipures of Spain and Italy, and in the gorgeous antique needlework. Not that we aspire yet awhile to anything so elaborate; we should be at the top rung of the ladder at once if we did. We must be content, at first, with a border as simple as fig. 1, where the cordon braid is accompanied by the strong waved one sold at 2d. or 3d. per hank, and so often used for the trimming of children's underlines, a durable edging being managed with it by merely working 3 ch. and 1 treble into every point. In our cut this waved braid occurs between two runners of open holes. With the braid, held in the left hand, prick the needle into one point, and, drawing the cotton through the hole, work 1 d.c., 3 or 4 ch., and 1 d.c. into the next peak. Continue thus to the end, then, for the 2nd row, make 2 ch., miss 2 ch. beneath, and work 1 treble into the 3rd. Repeat this runner on the opposite edge of the braid, meantime, however, attaching the mignardise in scallops above every 5th treble, by drawing the cotton through 1 purl, missing 9 each time; some might prefer to finish the runner, and sew the braid in waves afterwards. If more strength is needed it might be found

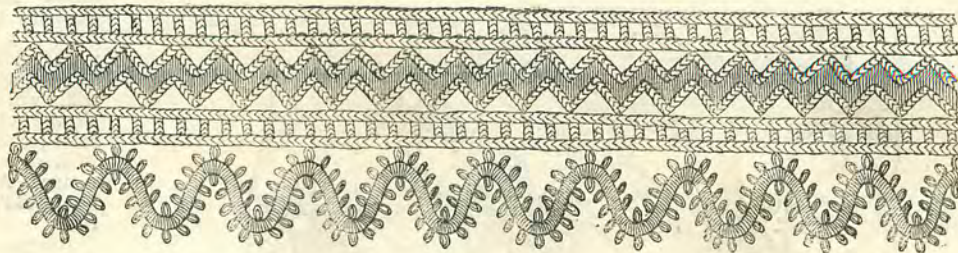


FIG. 1.

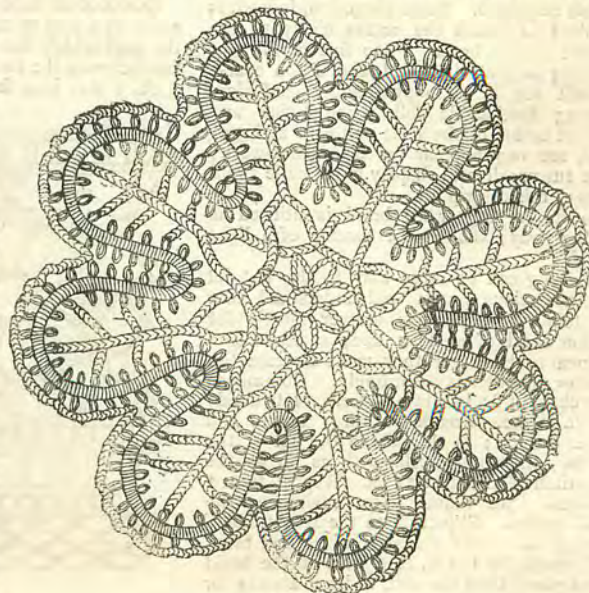


FIG. 2.



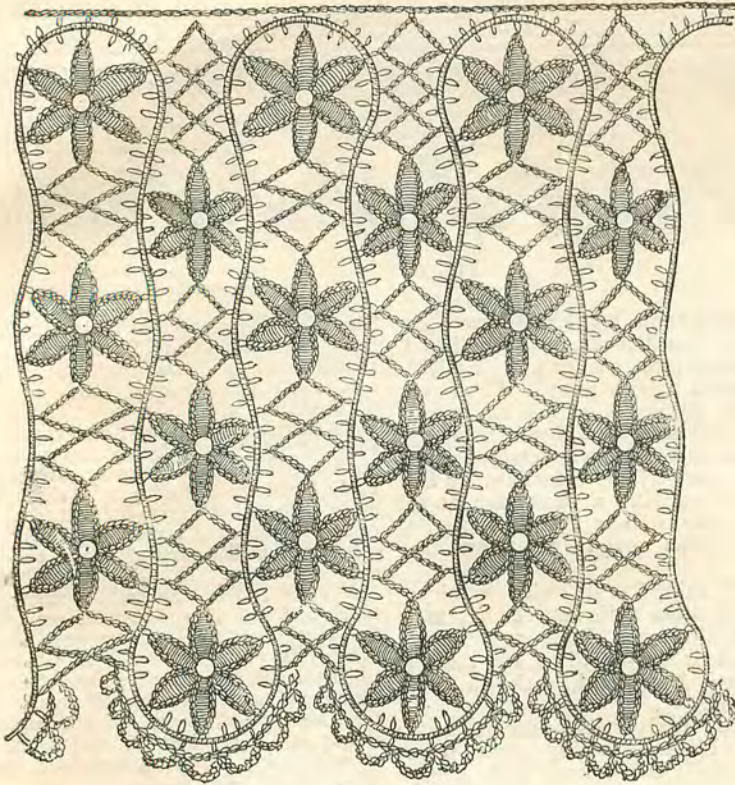


FIG. 3.

desirable to complete the cordon by tiny waves of 3 or 5 ch. and 1 s.c. into five or six of the lowest purls, drawing together the 3rd purl of one scallop and the 8th of another.

These two kinds of braid are combined in many simple little ways for home trifles; one of my nieces has just made a pincushion-cover and comb-bag merely with stripes of the serpentine alternating with rows of mignardise joined to the other in scallops of corresponding size; a lining of pink calico laid beneath shows up very nicely this homely work.

In all these patterns it is almost impossible to specify the exact number of stitches, or even the precise number of purls to be left, as so much depends on the size of the various braids employed. Some discretion, indeed, is required to match the cotton nicely to the texture of the braid; if too fine it will not properly support the braid, and if too coarse it will set in a loopy, bungly confusion. Among fashionable folks, fine twine and crochet cotton of the same soft ecru and grey tints, are very popular for all crochet-work; even tussore dresses display hand-made braid laces of this description.

In fig. 2 mignardise braid is utilised in another way; viz., as the framing of a light wheel.

Nothing can be more easy to do, but let my industrious pupils well understand that the following directions answer merely for cordon braid of medium size; should theirs happen to be larger they must increase the number of stitches accordingly. Commence by a chain of 8; join into a circle. 1st round: 12 ch., 1 d.c. through the ring; 11 ch. and 1 d.c. 6 times; 11 ch. join to the 1st of the 12 ch. 2nd round: Slipstitch as far as the 6th stitch of the next 11 ch. Repeat from \* 7 times. 3rd round: Here commence the braid spokes. Slipstitch to the 4th stitch of 7 ch., 5 ch. Take a length of cordon braid and attach, by 1 d.c., to a purl of the braid about 3 or 4 from the end, to leave a scrap for joining \* 8 ch., miss 2 purls, 1 treble into the

3rd, 3 ch., miss 1 purl, 1 treble into the 2nd, miss 3 purls, 1 long treble into the 4th, miss 3 purls, 1 long treble into the next. This forms the veining for the top part of the curve; now descend again the other side as follows: Slipstitch 3 ch. along the 3 ch. already made, thus forming a double bar, miss 1 purl, 1 treble into the next, 3 ch. slipstitched against the chain already made, miss 1 purl, 1 treble into the next, slipstitch 3 ch. against 3 ch., then 5 ch., miss 2 purls, 1 d.c. into next, 4 ch. 1 d.c. into the 4th of 7 ch. below, 4 ch., miss 2 purls, 1 d.c. into the next. Repeat from \* 7 times. Break off the cotton, cut the braid, and unite it with needle and cotton as invisibly as possible.

SCALLOPED EDGE.—Attach the cotton by a d.c. to a purl on the outer edge of the braid, the purl which lies opposite the 1st one left free between the two bars of the inner veining, 4 ch. 1 d.c. into the next purl. Repeat 14

times. Miss 9 purls, 1 d.c. into the next. Continue as before. The missing of 9 contracts the lower part. I need hardly say to what use this pattern can be applied; pincushion covers, antimacassars, and other little trifles will at once suggest themselves, and for all, the lacey appearance will be rendered still more pleasing by substituting Evans's coloured Maltese thread for the ordinary white crochet cotton. A row of these above the hem of a little child's dress would also look very effective.

Are you in want of a nice broad trimming for your baby brother's pelisse, or for that coquettish tea-apron of yours in coloured sateen? You cannot choose anything better than the border in cotton and cordon braid of fig. 3. The little stars are all made separately, therefore, having first decided on the length you will require, you can calculate about the number and lay in quite a stock. Each star is made as follows: \* 9 ch.; turn and into the 8th work 1 s.c., 1 d.c. into the 7th; 1 treble into the 6th, 5th, 4th, 3rd, and 2nd; 1 s.c. into the 1st. Repeat five more times from \* join the 6th spoke to the 1st, making the centre a little hole.

To arrange the stars with the braid work 3 chain and 1 s.c. for nine successive purls of braid; 9 ch. miss 1 purl, 1 s.c. into the next; \* 5 ch.; take up one of the stars and work 1 s.c. into the tip of one spoke, slipstitch round to the tip of the next, and, missing 2 purls, connect by a s.c., do the same to the 3rd spoke, and from the tip of the 4th work 5 ch., miss 2 purls, 1 s.c., 9 ch., miss 1 purl, 1 s.c. \* add another star as before, repeating from \* to \*. The third star, slipstitch all round, attaching it, spoke by spoke, with 2 purls between, then work down the other side; 5 ch., 1 s.c., missing 2 purls, 4 ch., 1 s.c. into the 5th of 9 ch. opposite, 4 ch., 1 s.c. into the braid, missing 1 purl, 5 ch., slipstitch the remaining half of the star, fastening it at the same time to the braid and continue from \*. Finish the 1st star to match, then 5 ch., 1 s.c., 4 ch. 1 s.c. into the 9 ch. opposite, 4 ch., 1 s.c. You have now finished the inside of one division; start again with 3 ch. and 1 s.c. into the 9 following loops and proceed as before. The alternate flutes, left hollow, are filled in, in exactly the same way; but at the top three vandykes instead of two are formed, and, in place of the small scallops, are 8, 9, or 10 ch., according to the size of the braid, with 1 ch., 1 s.c., successively into the 3 centre purls of the curve. Now complete the lower edge by scallops of 5 or 7 ch. and 1 d.c. above each of the 3 ch. and 1 s.c. What a pretty cuff this design would make for one of the fashionable tight-fitting sleeves! Why, you might manage quite a jaunty parure,

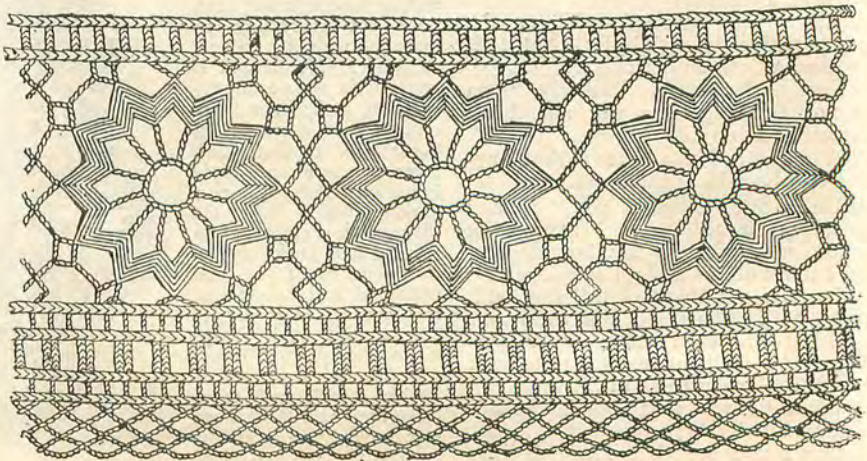


FIG. 4.



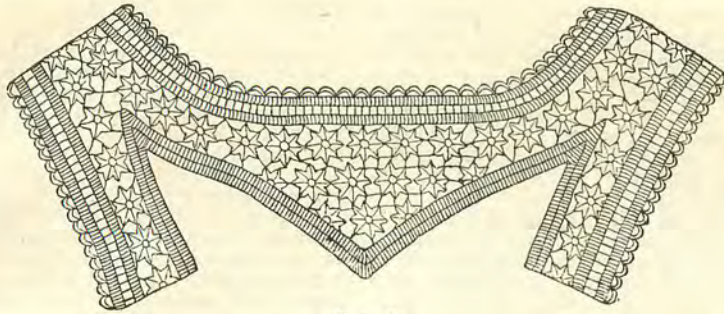


FIG. 5.

using the same pattern for the collar, but shortening the depth by making 2 stars instead of 3 in every section. The top line of chain might be strengthened by close trebles, to which would be sewn an upstanding frill of lisse, muslin, or lace.

In all the above combinations of braid and crochet no one needs *spectacles*, as we say, to see how they recall the old guipure and other lace work. Indeed, there is no end to the many fine imitations which the little crochet works out under the guidance of deft fingers. In fig. 4, however, we have quite a different style of ornament; here, bars and chains, by the help of vandyked braid, map out a regular mosaic, and we can picture the entire pattern in its original clothing of coloured glass or stones, specially as it is so frequently reproduced in patchwork. It is just this peculiar adaptability of crochet to imitate almost anything that has made it such an interesting study; and I should not wonder if our girls, once fired with a constructive craze, will not set to work and achieve some capital things with their little hook. I remember spending a whole afternoon a summer or two ago in

copying in crochet a pansy and a piece of maidenhair fern from Nature; and my success, as far as form was concerned, made me secretly promise myself to imitate some more

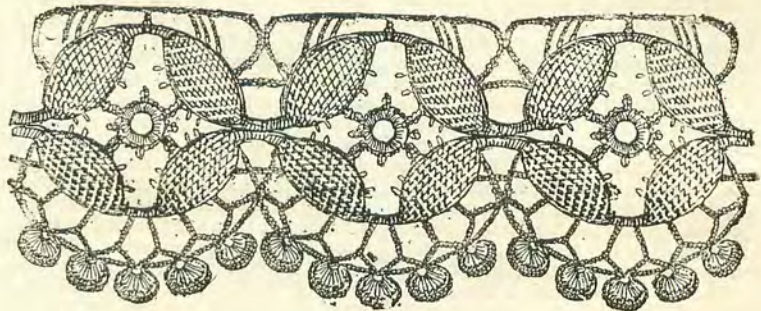


FIG. 6.

flowers and arrange them in Irish crochet fashion for a superb d'oyley. Alas! promises are all I have managed at present; perhaps some sharp little fairy will get the idea and

the first treble, thus making a ring. Cut the braid and unite it very neatly, turning the ends under so that exactly 12 points are in the circle of braid. Next frame the wheel thus: \* 1 treble into 1 point of braid; 5 ch. 1 treble into the same hole; 5 ch. 1 treble, 5 ch. and 1 treble into the second point; 9 ch. 1 d.c. into the 3rd point 9 ch. Repeat from \* 3 times. Finish by joining the last of the 9 ch. to the top of the 1st treble. Break off the cotton. Make the second and all succeeding wheels in the same manner, except that the 2 loops of 9 ch. join to the opposite 2 of the 1st wheel, thus, 4 ch. 1 d.c. into the 5th stitch of the 9 ch., and 4 ch. 1 d.c. into the point.

HEADING.—\* 1 d.c. into the centre of 5 ch. between the triangle of 2 trebles; 3 ch. 1 s.c. into the 3rd, 4th, 5th, and 6th stitches of the next 9 ch.; 3 ch. 4 s.c. into the next; 3 ch. 1 d.c. into the next loop or triangle; 11 ch. 1 treble into the following triangle; 1 treble into the triangle opposite; 4 ch. 1 s.c. into the 8th of the 11 ch. to form a loop; 7 ch. Repeat from \* for the second row of 2 ch. and 1 treble, you might, for convenience, turn with 5 ch. and continue on the other side, though it is best to break off the cotton at each row. On the opposite edge make the same runner of 1 treble and 2 ch. and add to it one row of 2 ch. and 2 long trebles, *i.e.*, with the cotton three times round the needle into the two successive stitches of chain beneath. To copy them *precisely*, however, crochet them like the runner of the baby's boot explained on p. 477 of *THE GIRL'S OWN PAPER*. Insert the hook through a chain of the preceding line, draw the cotton through, leaving one loop on the needle, pierce the hook into the same stitch again and work 2 ch., then pull the cotton through the two loops on the needle at the same time; 1 ch. Repeat. Finish by a network border. 1st round: 5 ch. miss 3 of the line below, 1 d.c. into the 4th and so on. 2nd round: 5 ch. 1 d.c. into the 3rd stitch of the 5th chain below; continue thus, 3rd and 4th. Repeat like 2nd.

In fig. 5 these identical braid wheels appear

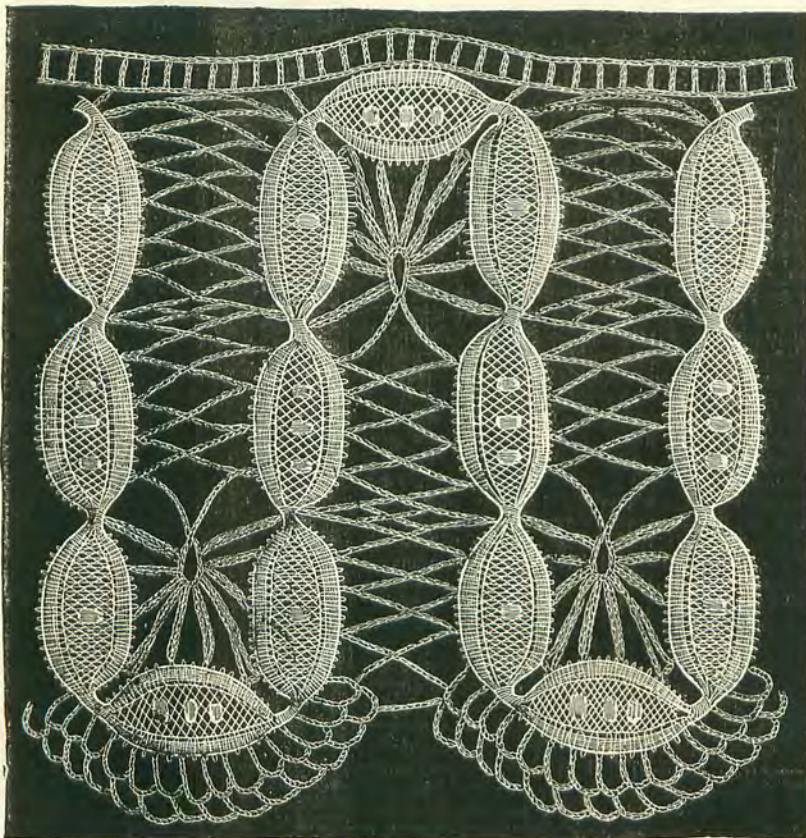


FIG. 7.



as the groundwork of a pointed chemise yoke with sleeves in one. To make this properly you must first cut out the shape in paper, then pin on your detached circles in regular order. When the shape is well covered, crochet the stars together after the style of the border, fig. 4. You will notice that in two or three parts of the edge half wheels are introduced. Then proceed to the frame, which for the neck and sleeves consists of two rows of trebles separated by one of open crochet and finished off by scallops of 1 d.c., 2 trebles, 3 long trebles, 2 trebles, and 1 d.c. In the hollow part of the neck you must work off 2 and 3 trebles as one in order to contract the frame, while the peak of the yoke, on the contrary, will be marked in both its rows of close trebles by crocheting 3 or 5 into the same stitch.

I have now given you examples of two of the most popular kinds of braid crochet; viz., the cordon or mignardise, and the waved or serpentine; the latter, by the way, recalls the old tape work, as no doubt you have already recognised. In the following cuts (figs. 6 and 7), we have trimmings contrived with the more dressy and delicate medallion braids, called in French, *laçets olive*, from their oval shape. The scalloped lace of fig. 6 displays the strong canvas braid finished on either side by tiny loops and connected by corded bars. This kind is to be had in white or écu of several widths and varies from 2d. to 3d. per yard. Who, in looking at these flattened circles, is not reminded, as in fig. 1, of those beautiful old church windows with their panes of all shapes and sizes in their leaded framework! The same quatrefoil wheel is a great favourite in Japanese embroidery; you will find it also in the celebrated willow-pattern, and many of you have probably worked it in that open embroidery which is returning into vogue. Now, let us see, first, how to shape the four lobes or ovals; for this evidently two distinct pieces of braid are necessary, one to shape the two top ones and one for the two lower. They are connected in the spaces between each circle by flatly sewing together the intervening bars. The next step is to give them support by four pillars of crochet which radiate towards the four lobes, from a ring worked thus: Crochet about 12 ch., unite, and through the ring make a circle of d.c. from which project 8 picots or purls, 4 of which are simply an ornament in harmony with the loops of the braid, whilst the others are connected to one loop of each oval, and for this reason we call them pillars. To return to the mode of working: through the ring make 2 d.c., then 1 picot of 4 ch. and 1 s.c. into the 1st of the 4th, 2 d.c.; and for the next purl, 2 ch., 1 s.c. into the 3rd purl of the 1st lobe, 2 ch. close the picot; 2 d.c., 1 picot, 2 d.c., 2 ch., 1 s.c. into centre purl of 2nd lobe; 2 d.c., 1 picot, 2 d.c., 2 ch., 1 s.c. into 3rd lobe; 2 ch. close the picot, 2 d.c., 1 picot, 4 ch., 2 d.c., 2 ch., 1 s.c. into centre of 4th lobe, 2 ch. close picot and unite to the 1st d.c. of the ring.

Now you can proceed either to the heading or to the edge.

**EDGE.**—This consists of a row of open spaces simulating panes and finished at each point by an extra-sized picot which we will call, indifferently, tassel or drop. For the pane make 1 treble into the 1st loop of one of the medallions or ovals, \* 7 ch., make a picot by turning back and working 1 s.c. into the 4th, 3 ch., miss 1 purl of the braid, 1 treble into the next. Repeat from \*. Shape the 3rd and 4th vandykes similarly, but connect them by two long trebles worked over the dividing bar of the ovals. Repeat 2 more vandykes into purls of braid, then, into the following bar make 1 treble 3 ch. for the small straight line between and 1 treble. This makes one scallop. Commence again from the 7 ch. \*. For the small ball or tassel border, attach the

cotton to one of the picots of the vandykes, and work 3 ch. then 6 trebles and 3 ch. back again into the hole. To mark the little line which bridges over from ball to ball, make 4 ch. and attach it by 1 s.c. to the following picot, next, 3 ch., 6 trebles, and 3 ch. When at the end of the scallop, catch together the picot of the last vandyke in the first scallop with the first vandyke of the second and continue the balls.

**HEADING.**—This is light, rapid, and made entirely with one row. Secure the cotton to the 1st purl of an oval and make 12 chain, \*, miss 1 loop, and into the three following ones work 1 long treble, 1 ch., 1 treble, 1 ch., 1 treble; 6 ch. 1 treble above the intermediate bar of braid; 6 ch. and into the 3 first loops of the next medallion make 1 treble, 1 ch., 1 treble, 1 ch., 1 long treble; 12 ch.; 1 s.c. into the last loop but one of the oval, connect by 6 ch.; 7 ch. and 1 s.c. into the 7th of the 12th ch. opposite; 5 ch.; repeat from \*. To strengthen the top you may, of course, add besides a line of close trebles or even d.c.

Really dainty is the deep lace of fig. 7, worked with fine cotton and Honiton braid of extra large size. On looking over a pattern-card at an art dépôt the other day I was quite struck with the large choice of braids of this kind both in black and white. So effective did I find the lace, in Evans's No. 30, that I felt half inclined to run to the extravagance of using gold crochet silk; it would look lovely for a parure on a dress that winsome nun's veiling in some pale colour. To commence, work 1 treble into the bar between two medallions of braid, 12 ch. which will afterwards stand for part of the heading line, slipstitch back along 6 stitches, 7 ch. and 1 s.c. into the 1st purl of the oval, next 3 vandykes of 11 ch. missing 2 or 3 picots between each, a vandyke of 13 ch., then 15 ch. 1 s.c. into the bar, and 15 ch. 1 s.c. into the 1st picot of the 2nd medallion, 13 ch. miss 2 or 3 purls 1 s.c. into the next, 11 ch. 1 s.c. and 13 ch. 1 s.c. Now begins the kind of butterfly which connects the 3 ovals meandering as a flat scallop round the lower part, 21 ch. 1 s.c. into the bar, 10 ch. and slipstitch to the 12th stitch of the 21st ch., 9 ch. 1 s.c. into the 2nd purl of the oval, 7 ch. slipstitch to the 3rd of the 9th, 10 ch. 1 s.c. into a purl, 9 ch. slipstitch into the 2nd of the 10th, 12 ch. 1 s.c. almost at the end of the oval, 2 or 3 ch., 1 s.c. into the 2nd or 3rd purl of the following oval, \* 10 ch. 1 s.c. 9 ch. slipstitch to the 2nd of the 10th. Repeat from \* then make the corner loop of 12 ch., etc., to match the other side. Continue thus the loops 9, 7, and 10 ch., 1 ch., slipstitch to the 11th of the original 21 ch. forming an oval hole, 10 ch. 1 s.c. into the 6th medallion, 6 ch. 1 s.c. into the centre of the vandyke opposite, 6 ch. 1 s.c. into a purl, 5 ch. 1 s.c. into the vandyke, 5 ch. 1 s.c. into the purl, 6 ch. 1 s.c. into the vandyke, 6 ch. 1 s.c. into the purl, 7 ch. 1 s.c. into the centre of the 15 ch. opposite, 7 ch. 1 s.c. into the bar, 7 ch., three of which will form one arm of the small cross enclosed within the long diamond of chain; for the remaining three arms work 1 treble into the 12th stitch of the 15th chain opposite, 1 treble into the 4th stitch of the adjoining, 15 ch. and 1 treble back again into the 12th stitch of the vandyke just formed on the left hand side, slipstitch up the arm of 3 ch., then continue 4 ch., 1 s.c. into the centre of the 15 ch. opposite, 7 ch. 1 s.c. into a purl, 6 ch. 1 s.c. into the centre of the 13 ch. opposite, 6 ch. 1 s.c. into a purl, 6 ch. 1 s.c. into the next vandyke, 6 ch. 1 s.c. into a purl, \* 6 ch. 1 s.c. into the following vandyke, 6 ch. 1 s.c. into a purl. Repeat from \* substituting 7 ch. instead of 6 ch., then 12 ch., attach by 1 s.c. to the point of the slipstitching opposite, slipstitch back 7 stitches along the 7 ch., then 7 or 8 ch. to continue the heading line, 1 treble through the bar of the

adjoining medallion of braid, 7 or 8 ch. again, then 1 s.c. into 10 of the purls, 7 ch., 1 treble through the bar at the other end of the medallion, now repeat again from the commencement and work as many waves of braid as necessary. Finish the runner at the top by a row of 1 treble and 2 ch., missing 2 of the chain beneath. For the other side of the braid start at the right hand of the side medallion at the lower part, and work a series of 15 scallops by 4 ch. and 1 treble, then fill in the space between the two lines of braid by the same series of vandykes and spider bars as in the inner side, pass round the three medallions of the next wave of braid by the 15 scallops, and proceed in this manner to the end. Complete the whole by a double row of little scallops bridging over from wave to wave by a line of 6 or 7 ch. Once more let me remind you that these directions merely give the principle of working; you will find yourself perhaps obliged to alter the number of chain or the length of a bar even with the same piece of braid, on account of little irregularities in weaving, etc.

## THE FAIRY OF THE FAMILY.

### III.—THE CARE OF CLOTHING.



WE have discussed the proper kind of clothing, and its purchase; but, after all, we have to come to the most important part of the question, *i.e.* its care and constant renovation. The cleanliness and freshness of our clothing is really what makes its charm to others; and it is the duty of every woman to look at all times, whether at work or at leisure, as well as she possibly can. "To be dressed suitably, is to be dressed well," is a sensible and true axiom, and it is in this very matter of fitting our dress to our occupation that many of us err. "Anything will do for home and our daily work." See what a selfish untruth lies here! What a low value the speaker sets on the precious "home," and its proper "sweetness and light." The best dressed people now, I really think, are the female servants in a well-ordered house; their clothing in the house is always suitable and fresh. The lilac cotton gown and white cap and apron in the morning are delightful to contemplate, and the neat black dress and pretty large cap and small-frilled apron of the afternoon hours equally sensible, pretty, and becoming. They constitute suitable dress for their occupation, consequently they are well dressed. When I hear of the value