

question would be—"Has mother slept well, and does she feel well?" She would then run off to the King, repeating all the way—"Mother has slept well," lest she should forget it.

Eight o'clock was the hour for breakfast, which meal, as indeed all others, she took with her parents.

After breakfast came lessons in Dutch and arithmetic given by Mr. Gediking, head of a state school in the Hague. At 9.30 the little princess had half an hour's rest, and at 10.30 the books were thrown aside, and with a hasty greeting to her master, she went to the Queen, who was always waiting for her at this hour. A large Bible with beautiful plates lay open on the table, and the Queen, as only a mother can, read and explained one of the wonderful stories contained in it, and then knelt down with her child, teaching her to fold her hands in prayer and ask God to bless her and prepare her for her life's duties.

When she was seven years old she began to learn music from Mr. Hortenbeker, the Court pianist, taking two lessons a week, and Miss Winter, her English governess, who is still with her, was always present at these lessons and superintended her practising. Just before lunch the little princess drove with her mother

and her governess, and after this meal came an hour's play in the nursery.

I give you the description of this room written by Louisa B. B. "This was a large room with two fireplaces, the furniture upholstered in red velvet, a piano and some little cupboards filled with blue china; the toys were mostly of silver, and one corner of the room was devoted to dolls with compartments for drawing, dining and bedroom. In the room adjoining the nursery was a little stove where the princess cooked all sorts of dainties, the delicious odours of which pervaded the corridors." After the hour's play, she went out driving in an open carriage, no matter what the weather was like, dressed in a grey cloak. On her return she either played in the nursery, or sat by her mother doing fancy work or making clothes for her dolls, of which she had twenty-three!

When she played she did so heartily; her dolls were not only her playmates but her friends and companions to whom she poured out all the thoughts of her heart. She named each one after some distinguished person, and if any of them behaved badly the greatest punishment threatened was, "If you are not good I will turn you into a queen, and then you will have no one to play with."

I should like to have given you a photograph of the little queen playing with her dolls; there were a few taken for distribution among her friends, but as the Queen-Regent would not allow any to be sold, no one feels at liberty to lend me one for publication.

At half-past six came dinner, and then a game of romps with the governess, in which sometimes the mother took part.

At eight o'clock she went to bed, and the little Wilhelmina's day was over.

Sometimes during the winter months the little princess had friends to spend the afternoon with her, and on these occasions the palace nursery rang with children's voices while they played all sorts of games or had dolls' tea parties. During their fun no servant was allowed to enter this room. Queen Emma, the governess, and the ladies-in-waiting supplied all their wants, and fed them with lemonade, chocolates and cakes. At these parties the children as a rule spoke Dutch, though English and French were also heard. One of the favourite games was snowballing with artificial snowballs, which occasionally went off in wrong directions and struck the ladies, who always took the blows in good part.

(To be continued.)

THE NEW LACE APPLIQUÉ WORK.

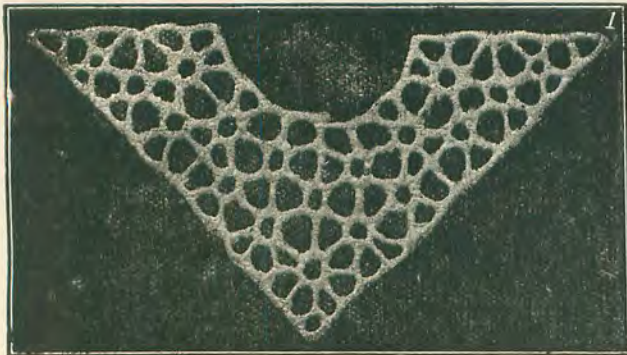


FIG. 1.

THE inventor of the new lace appliqué deserves a vote of thanks from all workers who like (as who does not?) to achieve a maximum result with a minimum of labour. The appliqué is so pretty, strong, and inexpensive that it is hard to say too much in their favour.

Their nature is seen in Fig. 1, where an unmounted specimen is shown of one of the many shapes that can be procured.

It can, as workers will notice, be used as a corner, as half the setting for a circle, in a border (see Fig. 4), and in many other ways.

In addition to appliqué of this open kind is another variety, equally useful for certain purposes, and distinguished by its greater opaqueness. Such shapes have the appearance of embroidery on very fine cambric or lawn, and hence are quite suitable for applying to a linen handkerchief or equally delicate fabric. The second figure shows the corner of a handkerchief so trimmed. In copying this design the cambric should be stretched in a round tambour-frame, the appliqué tacked carefully down in the exact position required, and then the work completed out of the frame. In fact all these appliqué, fine or coarse, lace-like or opaque, set far better if they be tacked to the foundation when the latter is stretched in a tambour-frame. The oversewing or embroidering is a later detail, and varies according to the style selected.

To return to the handkerchief corner. The appliqué, removed from the frame, is sewn securely in place by very small stitches in fine lace thread whipped over and over the extreme edge or cord beyond the border of holes. The drawn-threadwork and hem-stitching with which our specimen is further provided enhance the beauty of the work, but need not be minutely described here.

On coarser linen an equally good effect is produced by this combination of lace appliqué and drawn-work.

The next example (Fig. 3) of jewelled appliqué work, shows a widely different way of utilising similar materials.

The design of the border agreed upon, and the appliqué tacked in place, they are to be sewn down with stitches of many-coloured flax-threads. The more shades and tints the better, providing of course that they be chosen with a reasonable regard to effect; so little of each colour is required that an excellent way of using up scraps remaining from larger pieces of work is thus suggested.

As a slight guide to the colourings used in the piece of embroidery here reproduced, it may be said that each of the central stars or circles has six long stitches of dark blue thread radiating from the centre, each of the bars beyond this centre is oversewn with one stitch of turquoise blue, beyond is a circle sewn down at regular intervals with yellow thread, and the extreme edge is caught down with scarlet.

The semicircles have seven large French knots worked in turquoise blue, and each surrounded by scarlet and then by yellow stitches; the extreme edge is caught down by French knots (in gray-

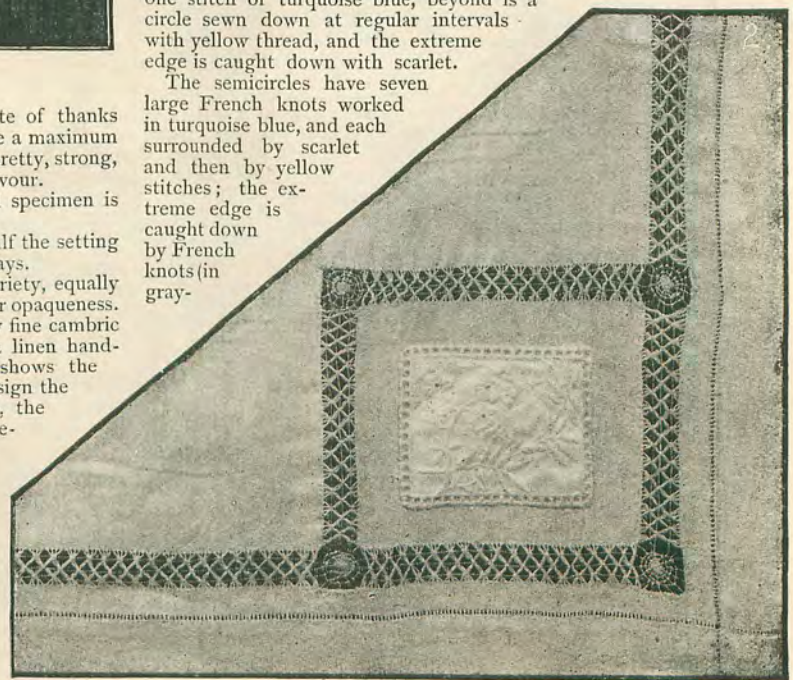


FIG. 2.—HANDKERCHIEF CORNER DECORATED WITH A LACE APPLIQUÉ.

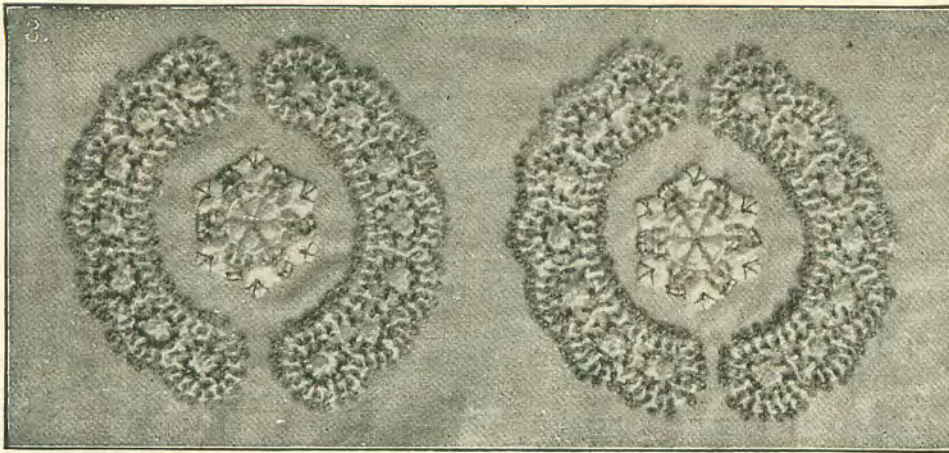


FIG. 3.—JEWELLED LACE APPLIQUÉS.

it away and supply its place by lining the work with some pretty contrasting colour. If this plan is pursued, open patterns should be selected, and the lining must be bright enough to show through effectively.

The fifth illustration is a design for a pin-cushion-cover or doyley thus lined, and further embellished with fancy stitches in white flax-thread.

Crochet or lace (torchon for instance) makes a pretty edging for trifles made of lace-appliqués, or there are many shapes of the latter which, sewn on end to end along the edge of the material, form, when button-holed down, and with the foundation cut from below them, a pretty and appropriate vandyked finish to the work.

Such are some of the ways of using these lace shapes, and a few of the varieties in which they may be procured.

One of the most interesting features

green) which are worked thus:—bring the needle up from the wrong to the right side of the work inside one of the small holes which edge the appliqué, twist the thread twice round the needle in the usual manner when working this stitch, and push the needle back into the work just beyond the edge of the appliqué, which is thus secured by small straight stitches, the French knots themselves forming a ring on the foundation, outside the lace.

In this way of working, the appliqués are almost entirely concealed, unless, as in the little central ones here seen, there is a good deal of thick work about them which the coloured stitches do not entirely cover.

It need hardly be added that any of the shapes can be over-sewn in this manner; not merely those illustrated here.

Jewelled lace-work, on either white or coloured linen, makes an effective decoration for night-dress and brush-and-comb sachets, for the edge of small tea-cloths, or for curtain-bands, mantle-borders and similar purposes.

Next, in Fig. 4, is given the most simple and usual way of using the appliqués though it is not perhaps the most easy. When they have been tacked and afterwards stitched down with invisible stitches of fine white lace-thread the foundation beneath them is cut away. This requires a sharp but blunt-pointed pair of scissors to do it neatly, as no raw edges must be left to show through nor must the stitches be cut.

Endless are the patterns which can be executed thus and the purposes for which they can be used. Speaking generally, there is no ornamental use to which white and coloured linens are put wherein a few lace appliqués may not with advantage be added. For washing dresses, waistcoats, zouaves, and "Swiss" belts, for bed-spreads, pillow shams, curtain-bands, table-cloths and slips, sham-towels, cot-quilts, pincushions, pillow-frills and under-linen they can, with certain modifications, be turned to account.

Some of the articles in the above headlong, heterogeneous list are perhaps not well adapted for ornamenting with transparent embroidery. Where this is the case, it is easy to leave the material beneath them, or to cut

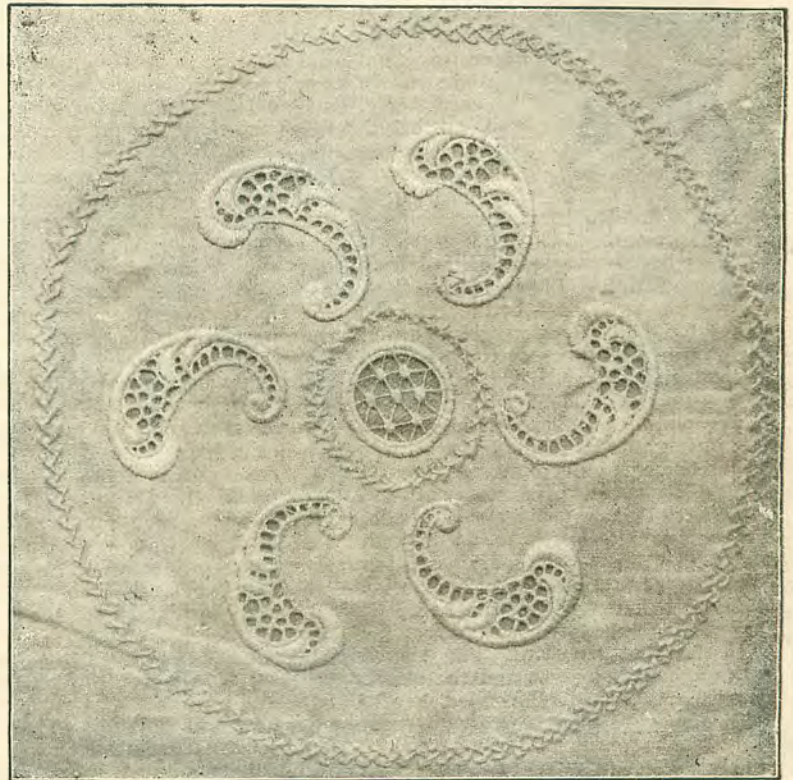


FIG. 5.

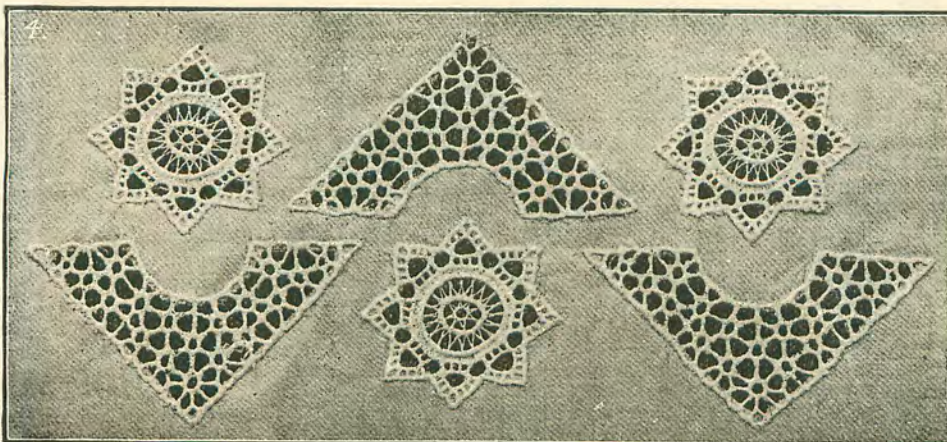


FIG. 4.—A BORDER SHOWING THE LACE MOUNTED TRANSPARENTLY.

of the work is the arrangement of the design. The shapes are so varied, including different sizes and styles of circles, stars, squares, diamonds, vandykes, fans, right-angles, palms, sprays, semicircles, and many of indefinable form, and far too numerous to mention, that the severest critic must find some among them which satisfy her.

A novice would do well to begin with a small piece of work; say a mat or book-cover; to purchase three or six appliqués of two or three different shapes and similar in workmanship, not some coarse and others fine, and to shift these about until the result satisfies her. Too much variety spoils a design as does too much uniformity, and this first small piece, carefully finished, will teach this as well as the necessity for accuracy.

LEIRION CLIFFORD.