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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 amply 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 hindrance and 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 tucked, 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 cambric, 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 tuck 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
pattern and the other over the lower edge, so that when the lace is in progress the other is kept clearer than they would be if they hang against the pillow itself. The cloths are secured to the bolster with metal 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 keep it clean.

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. The pillow is covered 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 or 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 the same bobbins as with the pillow, though for very superior work it is a 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, providing 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 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 one inch long (see No. 4). Great care is needed to keep the lace handle when it is not actually in use. The cloths, especially when they have been in use, 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 from turning yellow. The lace likewise, when made, should be kept in blue paper, and many ladies consider that it is not easier to work, but keeps fresher and is better for the eye than when the cushions 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 on 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 peeling of the stitches 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 prickings. The designs for Torchon lace are generally drawn in the first place upon what is known as a "point." A few of a somewhat pin line into groups of ten. Failing this, which is not to be had from every stationer, perforated cardboard answers equally well.

To prepare the patterns 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 a pin or pin is poked into the paper below it with the help of a large needle or pin. This prickings can be most conveniently done with the paper laid upon the pillow, or on a pad of several "oids of flannel.

The pattern is used with the right or smooth side of the holes uppermost as it keeps sharper and clearer, and enables the pins to slip through more conveniently. The conersness 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 arranged that it leaves off at the bottom of the prickings, at a point that will enable it to join on to the top of the pattern exactly. The reason for this is that so much of the lace is done as to fill the card properly, if 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 outlet 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 wound on to it until the two have about the same quantity of thread on each. When the bobbins are thus filled, 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 "yarn" 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
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 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 hitter and thither in the interplotting 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 plotings 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 is 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 ploting 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..."

**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.

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 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 unravel 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.
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 then fall in with those 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 piece, 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.

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 plaitsings 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 plaitsing at the left-hand side of the design that is:-

*Take these bobbin of the first pair, and place it over No. 8—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. 8 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 plate 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 is 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 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 made in the nearest hole where they are needed, by 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 will not likely either to be visible or to come undone. In the open part of the plaitsing, 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 plaitsings made in Torchon lace is half stitch, which is often found as a vase-like 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 plaits 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 plaitsing 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 first 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, bobbins 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 plaits, 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.

No. 11.—Pattern for Torchon Stitch enlarged to suit Diagram 10.
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 needs more 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 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 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 strip 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...
WELDON'S PRACTICAL TORCHON LACE.

Twist the first pair of bobbins (four bobbins in all), place bobbin No. 2 over No. 3, and 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 6. 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 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.

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 thread 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 single Torchon stitch, and it is equally effective for very fine cotton, but in a design in which the pins are at some considerable distance apart. The picking 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.

This is an extremely pretty stitch for a ground, but as it is somewhat elaborated 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 picked when this stitch is to be worked is shown in No. 14, where it will be noticed that four holes mark the corner.
WELDON'S PRACTICAL TORCHON LACE.

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 repose 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 No. 17 and 23. 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 second and over 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 * to * 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 bar can be inserted wherever it is required, in 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 recrossing of the active strand, and then a triangle instead of a bar is made. In some patterns, of course, this is not 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 cases, 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 insertion in the art, details of insertion 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 coarser quality. Ten pairs of bobbins are needed, and the pins must be folowed 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, and g, and two pairs on d and e. This accounts for the ten pairs.

Make a 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. Then place a pin into the hole marked 1 that to marked 9. 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, which a Torchon stitch with the next two pairs, place a pin in 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 threads 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 fourth and fifth 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 a few yards of such a simple pattern even as this will find a 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, tedsheets 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.
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 used, 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—those which are placed in the holes marked A, 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, etc. continue 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 6—make one half stitch, put 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 length desired is reached.

When it is necessary to shorten the rows to make it 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 lace 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 border are always at the left-hand side of the pattern, those devoted to the scalloped, or pointed border, those on 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.

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. The best way is to work them in a duplicate or near duplicate of each other, and 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 learn. The pricked pattern is given in No. 24, and it may either be copied or storted 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. Forst the pattern when you are prepared upon the casion, 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 pairs, as shown in the diagram.

Begin with the straight edge of the lace, which is 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. Then 1 double 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, put a pin into the hole, 5, make a single stitch with the seventh and eighth pairs, 1 double stitch with the seventh and eighth pairs and fourth and fifth pairs; twist the pair and enclose it, work the edge, put a pin into hole 6, 1 single stitch with the seventh and eighth pairs, 1 double stitch with the sixth and seventh pairs, 1 cloth stitch with the fifth, sixth and seventh pairs, twist both pairs once, work the edge, put a pin into hole 7, 1 cloth stitch with the seventh and eighth pairs, put a pin into hole 8, twist the seventh pair once, enclose the pin and twist both pairs once. Now work cloth stitch with the seventh, sixth and fifth pairs, as shown in the diagram. Put a pin in the hole marked 7, work cloth stitch with the seventh, sixth and fifth pairs, as shown in the diagram. 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 once. 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, put 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, butt stitch with the fifth and sixth pairs, put a pin into hole 11 and enclose it, half stitch with the seventh and eighth pairs, put a pin into hole 12; enclose it, and repeat from 8.

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 needle works is prepared for working now just as 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 corners will be intersected with long fancy designs or initials, and the linen below this being removed so that the open-work appearance is not lost. Sideboard plates, table slips, doilies, and bedroom chair covers are arranged in this manner. Colored 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.

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. 18, 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 doilies and children’s pinafores. It will be found greatly improved by a row of baby
WELDON'S PRACTICAL TORCHON LACE.

No. 23.—An Easy Lace.

a, b, c, d, e, f, h, i, k, l, m, n, and g, 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 for the method of working.—With the 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, eighth and ninth pairs, put a pin in the hole marked 10, eighth 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 ofobbins that have not hitherto been used.

Work with these a little leaf. The method of doing this is fully explained in No. 11.

Then take the twelfth pair and the leaves 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 and sixteenth pairs.

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 and the seventh and eight pairs 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 eight 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 these pairs that are 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 pair 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 twelfth, thirteenth, fourteenth, fifteenth, sixteenth and seventeenth pairs, passing the plait to the hole marked 16, make a plait, put a pin on the side of 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, tenth and ninth pairs, place a pin in hole 20, work cloth stitch with the eighteenth, seventeenth, sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh, tenth and ninth pairs, place a pin in the cloth stitch

No. 24.—Pattern for Lace in No. 23.

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

A very handsome lace and insertion are those given in Nos. 27, 28 and 29 respectively. They would be very well suited for putting the margin of a bedspread, tea cloth, or any other article for which really rich looking lace is desired, and 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 may be purchased. For the insertion, thirty-five pairs ofobbins are required, but only three pairs that are to hold the cord. The prick pattern will be found in No. 28, and, being somewhat complicated, it is well to copy the prick 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 work-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, 5, 6, 7, 8, 9,
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-fifth and twenty-fourth pairs, make double stitch up to hole 140, and with the same pairs and the thirtieth pair, work back to hole 130. 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 is 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 plait which cross each other to be finished 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 182 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 green vandyke or 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 wound round the half-stitch ribbon, the plats 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 vandyke, of course, are omitted, and instead of them the ground is made with the cloth stitch lozenges 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:—There 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 k to m, 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 go 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 white for the cords, and this must be tied on and finished. Another idea is to substitute gold thread for the cord. This lace and its corresponding insertion, too, are extremely pretty when made with raised leaves 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 keeping the cord in place.

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

The lace 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 jar 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 soapuds with which to rub the lace well through the muslin several times. The muslin may 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 saucepan of water and hold it over a strong fire, and allow the muslin to boil, but this makes it becomes dirty. This rather violent procedure will not be necessary, however, except under extraordinary circumstances. When the water has been so frequently boiled that it becomes 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, and has been well strained through muslin, rub it with it and thin it with water till it is only slightly thicker than milk. If a cream or écurtiage is 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 dress and place 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 pull out all the points, 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 points 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 pasteboard 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.

DOUBLETS 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 lengthwise rows of stitchings; thus each compartment measures 1½ 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

Guene 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 teatowels, doyles, 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 it 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.