

Over this coarse *à cru*-coloured mosquito net is tacked, the pattern of course showing through this. Narrow lace braid, of the width indicated by the double lines of the design, is tacked down with large stitches of white cotton to both net and linen until the whole design is traced out.

Then, with cream-coloured linen thread, the extreme edges of the braid are neatly stitched to the net alone, so that when the tacking threads are removed the linen pattern is secured at the edges of the work only. At

this silk will be required to cover the ground sufficiently. The white is very pleasing in effect against the *à cru* net and lace braid.

When the darning is completed the work can be freed from the linen pattern and the final decoration added by sewing down small sequins at intervals all along the course of the braid. Any coloured spangles can be used, but two kinds are usually chosen; blue and green hexagonal ones are seen alternately in our model. Each sequin is sewn down with a small white crystal bead which adds much

are then outlined with button-holing in pink flax thread, the stitches being put fairly closely together. When the whole work is thus over-sewn it is to be cut round, and where necessary the centres of the scrolls also taken out. The open-work band thus made is tacked on to a plain collar covered with silver grey silk and kept in place by French knots in golden terra-cotta flax thread made at intervals all along the centres of the scroll-work. This completes the embroidery, except that here and there a few lace bars made in pink flax

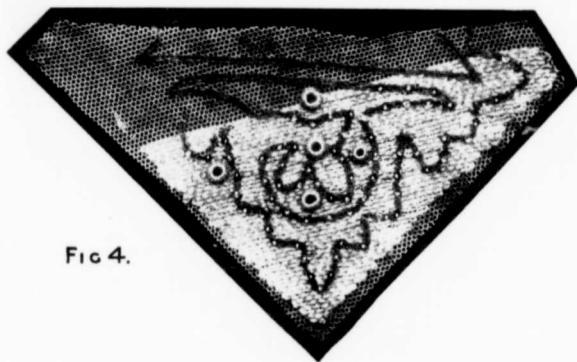


FIG 4.

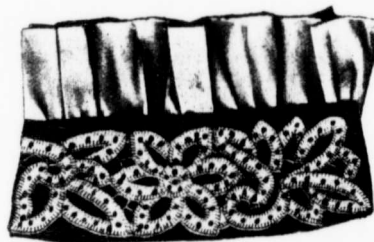


FIG 5.

intervals upon the design circles are marked. These indicate the positions of small rings or moulds which are supplied with the patterns and other materials all ready covered with *à cru* cotton. They, like the braid, should be first tacked merely through both linen and net to secure them in the right position, then stitched carefully all round to the net only. The entire background of the net is worked over with white crewel silk, carried, in darning fashion, alternately over and under the meshes. In the coarser makes of net a double strand of

to the bright look of the work. This style of work is not very ambitious, but is quickly executed and very effective. The linen patterns can be used several times for different pieces of embroidery.

The last illustration (Fig. 5) shows a dainty collarette. It is made of cut-work executed on white linen. The linen, a fine make of which must be chosen, is first stretched in a frame. The shape the collar is to be traced upon it and within this the scrolls which form the design. All the outlines of the pattern

thread are thrown across the larger spaces to connect certain portions of the design.

The collarette must be neatly lined with pink and grey shot ribbon and a deep frill of some of the same be added at the top as a finish. The collar is closed by small hooks and eyes.

This style of work is very effective and by no means difficult to execute. Whatever colours are chosen for it must be carefully selected.

LEIRION CLIFFORD.

SISTERS THREE.

By Mrs. HENRY MANSENGH, Author of "A Rose-coloured Thread," etc.

CHAPTER XII.

WHITSUNTIDE fell in the beginning of June, and as Hilary went a tour of inspection round the house and grounds, she was proudly conscious that everything was looking its very best. The rooms were sweet with the scent of flowers; the open doors and windows showed a vista of well-kept lawn, and in the distance the swelling height of mountains, beautiful with that peculiar rich, velvet green which can be seen in no other country in the world. Who would pause to notice the deficiencies of curtain and carpet, when they could look out of the window and see such a scene as that? As for the garden itself, it was a miracle of beauty—the flowering trees were still in bloom, while the wild roses had thrown their branches high over the tall fir trees, and transformed the drive into a fairy bower.

Hilary had special reasons for wishing everything to appear at its best to-day, for two visitors were expected to arrive by the afternoon train, Miss Carr, and the crippled author, Henry Rayner himself. Half-a-dozen times she made a round of inspection, each time finding some trifling alteration or addition to make to her preparations. At last all was ready; the tea-tray laid in the drawing-room; her own white dress donned, a bunch of roses pinned in her belt, and there was nothing left but to wait in such patience as she could command while Lettice and Norah exchanged glances of approval.

"Doesn't she look nice?" they whispered, and, indeed, Hilary was looking her best this afternoon, with the pretty flush in her cheeks, and her eyes alight with excitement. A few minutes after six o'clock the fly drove up to the door, and there sat Miss Carr, in her fashionable London bonnet, and, beside her, Mr. Rayner, pale and delicate as ever, but looking around him with an air of intense delight in the beautiful

surroundings. Mr. Bertrand was on the front seat, and Hilary came forward to do the honours with much less confidence than she would have shown six months earlier.

"My dear, good child, have you any tea? I am perishing of thirst!" cried Miss Carr, loudly. She was so bustling and matter-of-fact, that she was the best remedy in the world for shyness; and Hilary led the way to the drawing-room with recovered equanimity. She had only had time for a quick hand-shake with the other visitor, but the glance which had been exchanged between them was delightful in its memory of past meetings—its augury of good times to come.

"And here are your other big girls. Dear me!" said Miss Carr, bestowing a hasty glance at Norah, and staring hard at Lettice over the edge of her cup. "I remember them all in long clothes, but I shall make a point of forgetting them soon if they go on growing up like this. There is a limit to everything—even to the memory of an old