Project Gutenberg's Beeton's Book of Needlework, by Isabella Beeton

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[443]

POINT LACE WORK

[444] [445]

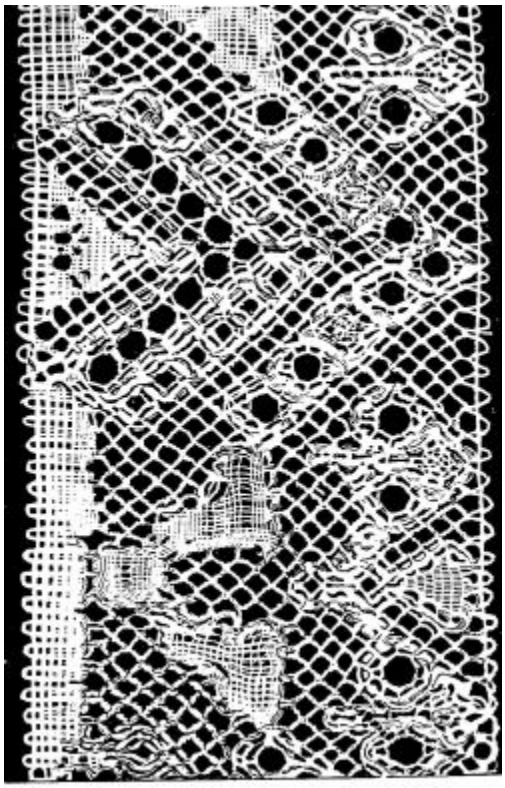
Lace is of two kinds--pillow lace, which is made upon a cushion or pillow, and point lace, which is made of stitches or *points* worked in patterns by hand, which are joined by various stitches forming a groundwork, also the result of the needle above.

Pillow lace is entirely worked on the pillow or cushion, the pattern and ground being produced at the same time. Pillow lace is sometimes correctly called bone or bobbin lace, but it appears that the distinction has never been very nicely observed either by lace-workers or lace-traders, many sorts which are really pillow lace being called point, on account of some peculiarity in the stitch or pattern

The requisites for producing lace in perfection are the dexterity and taste of the workers, and the goodness of the material. To produce many beautiful fabrics a mechanical dexterity alone suffices, but in lace-making the worker must have some artistic talent, even when supplied with designs, for any one can perceive that deviations from the design are easily made, and that the slightest alteration by a worker wanting in taste will spoil the whole piece of workmanship

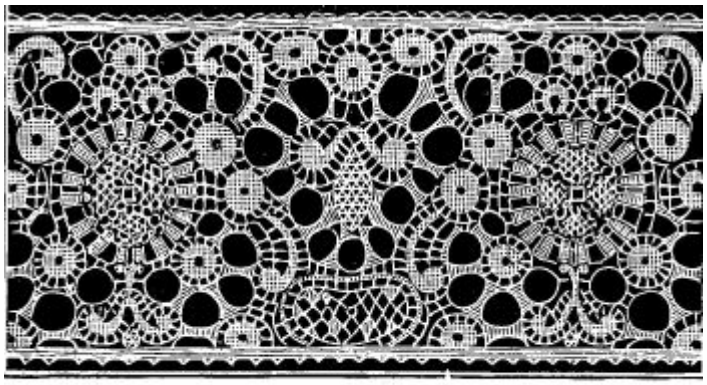
[446]

The following illustrations are specimens of ancient and modern laces from Mrs. Bury Palliser's collection:--

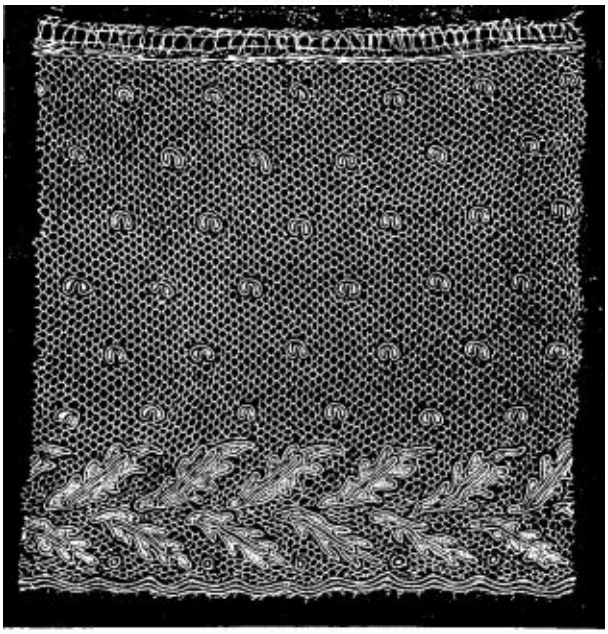


419.—Dalecarlian Lace.

[447]



420.—Old Mechlin.



421.—Mechlin Lace (Queen Charlotte's).

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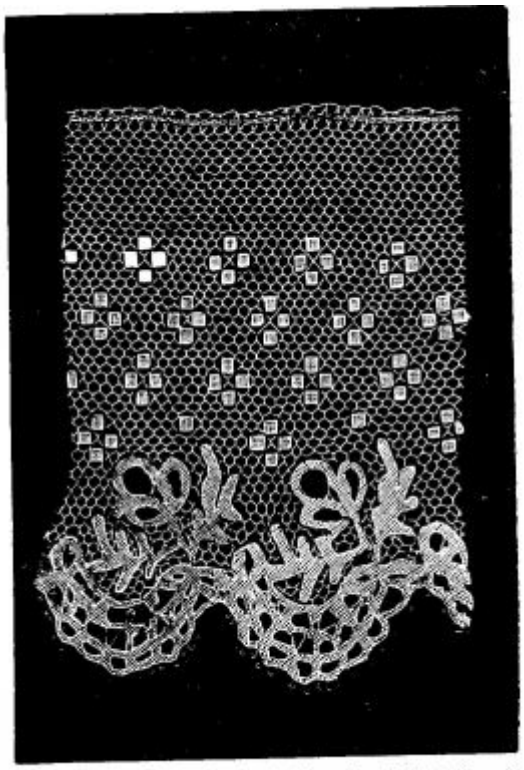
No. 419 shows Dalecarlian lace, made by the women of Dalecarlia. This is a coarse kind of lace, and is sewn on caps, &c., and, although highly starched, is never washed, for fear of destroying its coffee-coloured tint, which, it appears, is as much prized now by the Swedish rustics as it was by English ladies in the last century



422.—Buckingham Point Trolly, 1851 (Black Lace).

Both these specimens of Mechlin belonged to Queen Charlotte, who much admired this elegant lace

[449]

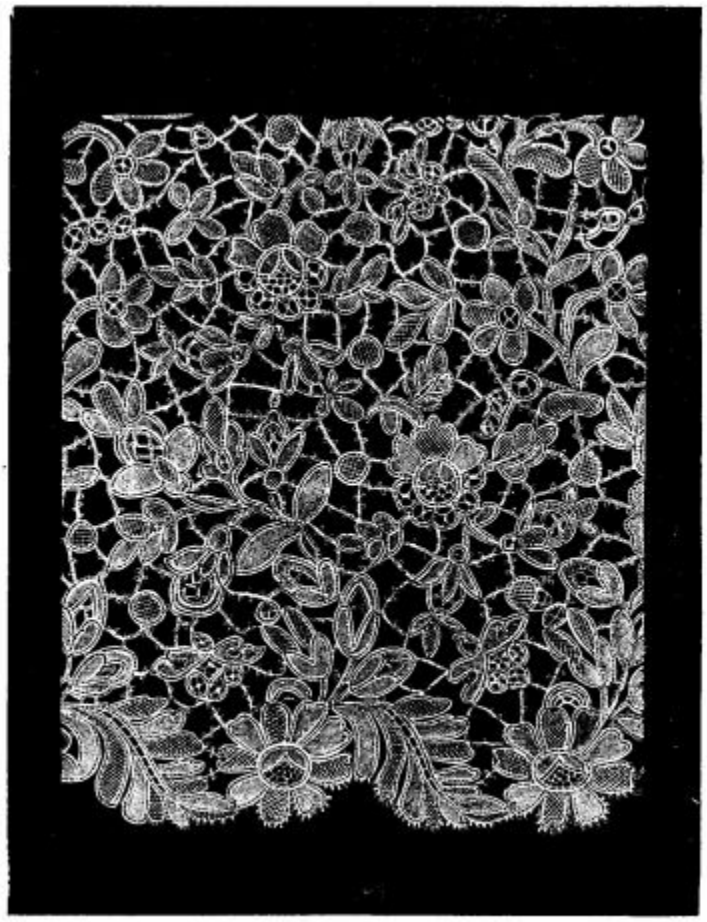
No. 423.--The Bedford plaited lace is an improvement on the old Maltese.

Honiton guipure lace is distinguished by the groundwork being of various stitches, in place of being sewn upon a net ground. The application of Honiton sprigs upon bobbin net has been of late years almost superseded by this modern guipure. The sprigs, when made, are sewn upon a piece of blue paper and united on the pillow with "cutworks" or "purlings," or else joined with the needle by various stitches--lacet, point, réseau, cutwork, button-hole, and purling.

423.—Bedford Plaited Lace (1851).

Those who wish to study lace and lace-making should read Mrs. Bury Palliser's *History of Lace* (Sampson Low and Marston).

[450]

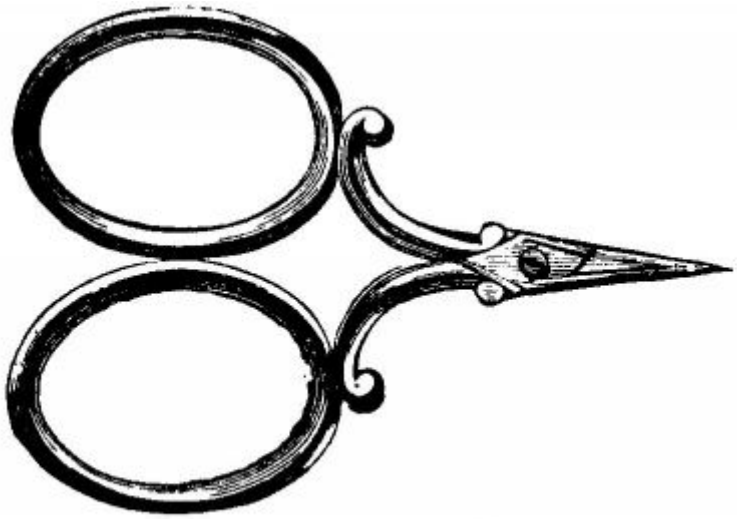


424.—Honiton Guipure Lace.

[451]

POINT LACE INSRUCTIONS.

The materials required for this elegant branch of needlework are neither numerous nor expensive. TRACING CLOTH, LEATHER, or TOILE CIRÉE, various BRAIDS and CORDS, LINEN THREAD and two or three sizes of needles, scissors and thimble. TRACING CLOTH is required when ladies copy point lace patterns, and is the most convenient mode of taking them, as the design can be worked upon the tracing cloth, which, though transparent, is very strong; the price is 1s. 6d. per yard. Fine LEATHER is the material upon which bought patterns are usually traced, and is decidedly more pleasant to work on than is any other material. In selecting [452] patterns ladies should choose those traced upon green leather in preference to scarlet or buff, as green is better for the eyesight than any other colour.



425.—Point Lace Scissors.

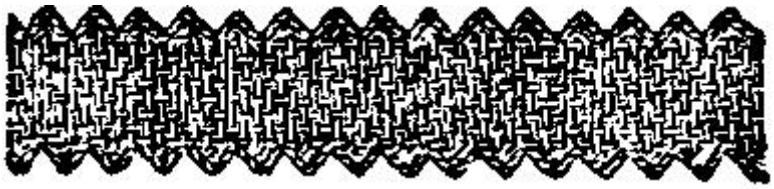
TOILE CIRÉE is only a substitute for leather, and is not as pleasant to work upon in warm weather.

The needles employed are usually Messrs. Walker's needles, Nos. 9 and 10. The scissors should be small, sharp, and pointed, as in illustration No. 425. An ivory thimble may be safely employed in this light work.

426.—Linen Braid.

427.—Linen Braid.

428.—Linen Braid.



429.—Linen Braid.

430.—Linen Braid.

431.—Linen Braid.

The BRAIDS are of various widths and kinds. None but pure linen braid should be employed; those with machine-made edgings are eschewed by many lace-workers, the plain, loose-woven linen braid of various widths and qualities being alone acceptable to experienced hands.

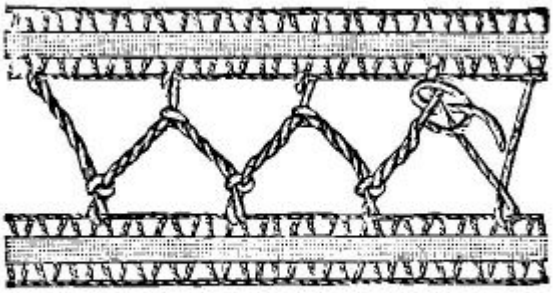
But all ladies do not care to be at the trouble of edging the braid, and will find Nos. 426, 428, 430, and 431 very useful. No. 429 is a plain linen braid with a vandyked edge, which works out very prettily. No. 431 is an edged braid with open holes, in imitation of the point lace work of the fifteenth century.

[453]

Point lace cords resemble the satin stitch embroidery in their close, regular smoothness; the price is 1s. per hank, and they are of various thicknesses, from the size of a coarse crochet thread up to that of a thick piping cord. These cords are used to ornament the braid, and are closely sewn on the braid, following its every outline, and serve as *beading* to the edging, being always sewn on the outer edge alone. The finer kinds of this cord are used in place of braid where very light work is needed, as in the point lace alphabet which forms the frontispiece of this work. Directions for laying on the cord when employed as braid are given on page 500. When used as a finish only, and to impart the raised appearance of Venice and Spanish lace, it is fixed on the braid by plain, close sewing. The thread used should be Mecklenburg linen thread; that of Messrs. Walter Evans and Co. we strongly recommend as being of pure linen, washing and wearing well; it is pleasant to work with, from the regularity and evenness of the make. The numbers run thus:--2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 24, 30, 36, and 40--and will be found adapted for every kind of lace stitch. No. 2 is the coarsest, No. 40 the finest, size.

In working point lace the following directions must be attended to: Begin at the left hand, and work from left to right, when not otherwise directed, as in reverse rows. Before cutting off the braid run a few stitches across it to prevent it widening. Joins should be avoided, but when a join is indispensable, stitch the braid together, open and turn back the ends, and stitch each portion down separately. When passing the thread from one part to another, run along the centre of the braid, allowing the stitches to show as little as possible. In commencing, make a few stitches, leaving the end of the thread on the wrong side and [454] cutting it off afterwards. In fastening off, make a tight button-hole stitch, run on three stitches, bring the needle out at the back, and cut off.

Having now completed our list of materials, we can proceed to lay on the braid.



442.—Point d'Alençon, with Twisted Stitch.

TO PLACE THE BRAID.--No. 442 shows the design traced upon paper or tracing cloth, and lightly tacked to a foundation of leather or toile cirée. Run on a straight line of braid for the lower edge, with fine stitches, working as shown from left to right. Take another piece of braid, or the other end of the same piece, and begin to lay the braid by "running" stitches in its centre, keeping it as smooth and even as possible. The outer edge presents no difficulty, but the inner edge will not lie evenly without being drawn in by a needle and thread, as follows:--Thread a No. 9 needle with No. 12 Mecklenburg thread about 20 inches long, fasten the thread to one point, and insert the needle in [455] and out of the edge of the braid, as if for fine gathering; this thread when drawn up will keep the braid in its place. Two or three fastening off stitches should be worked when each circle, half circle, or rounded curve of a pattern is finished, as the drawing or gathering thread remains in the work, and forms an important, though unseen, part of its structure.

As much of the beauty of point lace depends upon the manner of placing the braid, ladies cannot bestow too much pains upon this part of the work, which is a little troublesome to beginners. Many fancy shops now undertake this braid-placing for ladies, who can have their own pattern braided and commenced or braided alone at trifling expense. Among these may be mentioned the following houses:--

Goubaud, 30,
Henrietta-street,
Covent-garden.
Boutillier, Oxford-street, W.

The stitches used in point lace may be divided into--

STITCHES PROPER, or *points*.

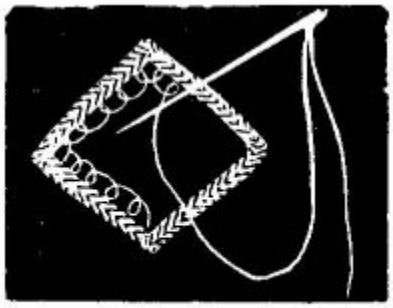
CONNECTING BARS.

FINISHING EDGINGS.

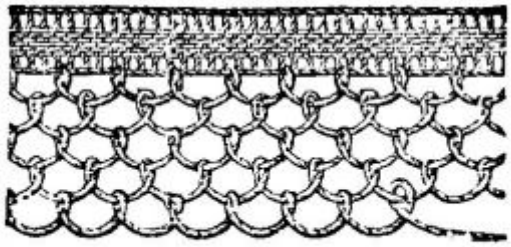
WHEELS AND ROSETTES

The term point lace, or lace stitches (*points*), has of late been applied to every stitch executed with Mecklenburg thread, and many stitches are erroneously named by modern writers. As there are more than one hundred stitches employed in this beautiful art, much study and opportunity of seeing specimens of old point lace is required to give a novice any idea of the various kinds of point lace; but by attention to the following stitches the rudiments of the art may be easily acquired and very beautiful lace produced.

The first stitch is POINT DE BRUXELLES, or Brussels lace stitch. This stitch, as may be clearly seen in illustration No. 433, is a simple [456] button-hole stitch worked loosely and with great regularity. The whole beauty of Brussels lace depends upon the evenness of the stitches. This stitch is sometimes employed as an edging, but is more often worked in rows backwards and forwards, either as a groundwork or to fill spaces, as in the point lace collar, No. 496.



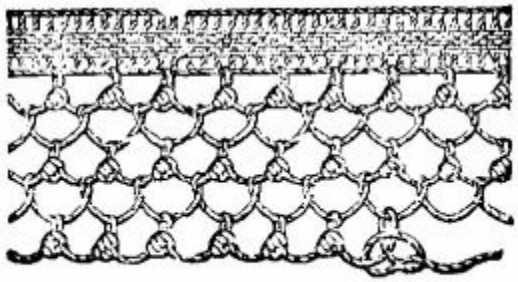
433. Point de Bruxelles (Brussels Lace).



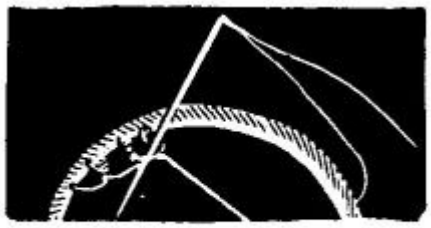
434.—Point de Bruxelles (Brussels Lace Worked in Rows).

Brussels Point is the foundation of nearly all the lace stitches.

POINT DE VENISE (Venetian or Venice Point) is worked from left to right, [457] like Brussels point. Work one loose button-hole, and in this stitch work four button-hole stitches tightly drawn up, then work another loose button-hole stitch, then four more tight button-hole stitches in the loose one, repeat to the end of the row, and fasten off.

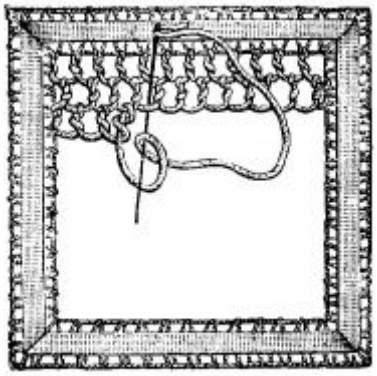


435.—Point de Venise (Venice Point).



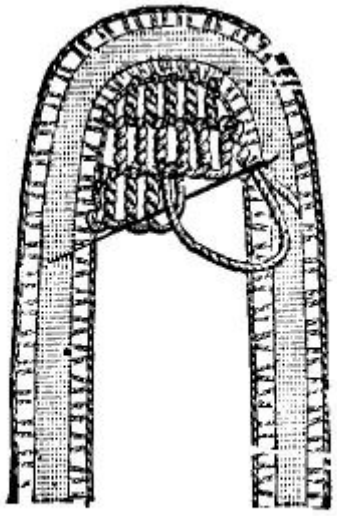
436.—Petit Point de Venise
(Little Venice Point).

PETIT POINT DE VENISE (Little Venice Point) is worked in the same manner as Point de Venise, but one tight stitch only is worked in each loose button-hole stitch. This is a most useful stitch for filling small spaces.



437.—Point d'Espagne (Spanish Point).

No. 437.--POINT D'ESPAGNE (Spanish Point) is worked from left to right as follows:--Insert the needle in the edge of the braid, keeping the thread turned to the right, bringing it out inside the loop formed by [458] the thread (see illustration No. 437); the needle must pass from the back of the loop through it. Pass the needle under the stitch and bring it out in front, thus twice twisting the thread, which produces the cord-like appearance of this stitch. At the end of each row fasten to the braid and return by sewing back, inserting the needle once in every open stitch.

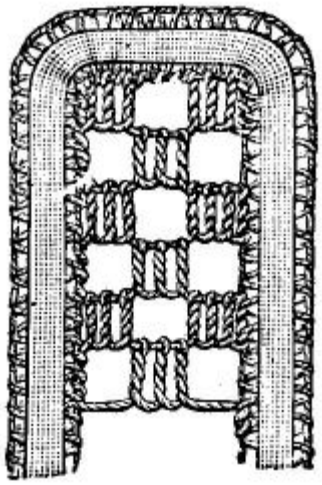


438.—Close Point d'Espagne
(Close Spanish Point).

No. 438.--POINT D'ESPAGNE (Close) is worked in the same way as open point d'Espagne, but so closely as to only allow the needle to pass through in the next row. This stitch is also worked from left to right; fasten to the braid at the end of each row, and sew back to the left again.

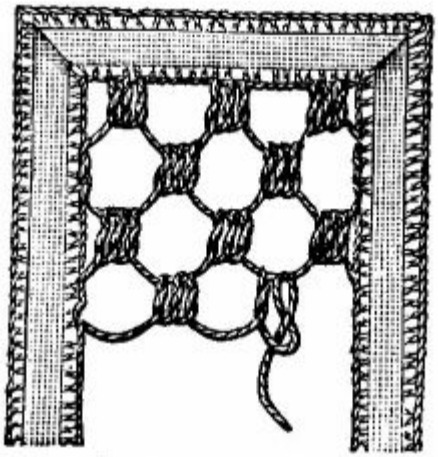
No. 439.--TREBLE POINT D'ESPAGNE is worked in exactly the same way as the open and close point d'Espagne, as may be seen in illustration No. 439.

Three close stitches, one open, three close to the end of each row. Sew back, and in the next row begin one open, three close, one open, then close to the end; repeat the rows as far as necessary, taking care that [459] the close and open stitches follow in regular order. Diamonds, stars, and various patterns may be formed with this stitch.



439.—Treble Point d'Espagne (Treble Spanish Point).

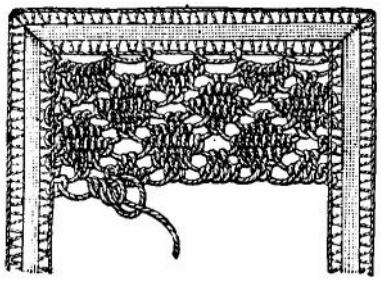
No. 440.--POINT DE GRECQUE is begun from left to right, is worked backwards and forwards, and is begun by one stitch in loose point de Bruxelles and three of close point d'Espagne; then one Brussels, three point d'Espagne to the end of the row; in returning work back in the same manner.



440.—Point de Grecque (Grecian Point).

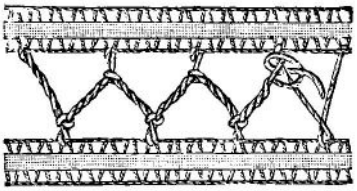
No. 441. POINT DE VALENCIENNES (Valenciennes Stitch).--This stitch appears complicated, but is really easy to work. Begin at the left hand [460] and work six point de Bruxelles stitches at unequal distance, every alternate stitch being larger.

2nd row: Upon the first large or long stitch work 9 close button-hole stitches, then 1 short point de Bruxelles stitch under the one above, then 9 close stitches, and so on to the end of row (right to left).



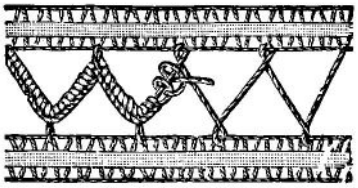
441.—Point de Valenciennes (Valenciennes Stitch).

3rd row: 5 close button-hole in the 9 of previous row, 1 short point de Bruxelles, 2 close in the Bruxelles stitch, 1 short point de Bruxelles, 5 close, 1 short point de Bruxelles, 2 close, l short, 5 close, 1 short, and repeat. 4th row: 5 close, 1 short point de Bruxelles, 2 close, 1 short, 5 close, 1 short, 2 close, l short, and repeat. Continue the rows until sufficient of the pattern is worked.



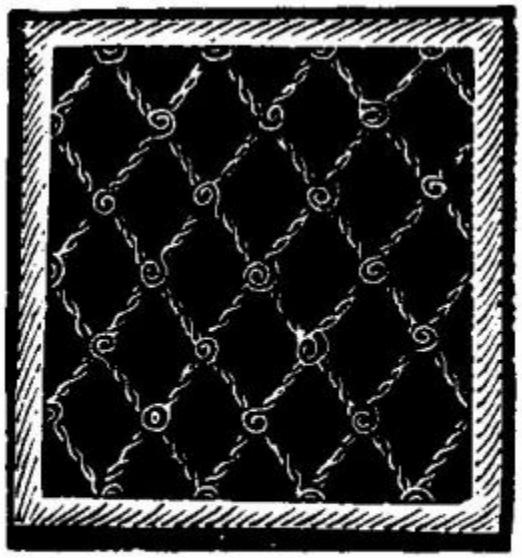
442.—Point d'Alençon, with Twisted Stitch.

No. 442. POINT D'ALENÇON.--This stitch is used to fill up narrow spaces [461] where great lightness is required. Point d'Alençon is worked under and over in alternate stitches, like hem stitch. Nos. 442 and 443 show point d'Alençon. In No. 442 a twisted stitch is worked over the plain point d'Alençon, which is clearly shown in No. 443; this twist is made by passing the thread three times round each plain bar, and working the knot shown in illustration No. 442 over *both* strands of the bar.



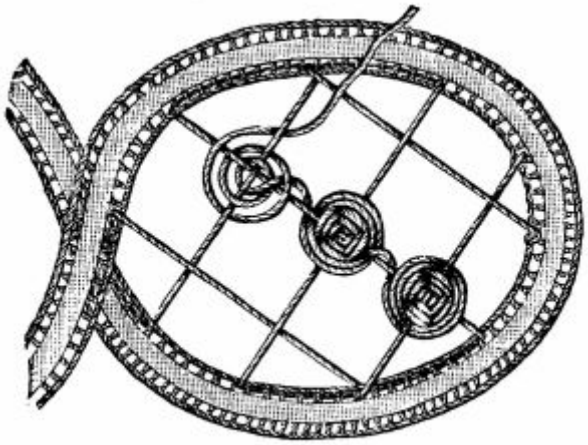
443.—Point d'Alençon, with Button-hole Stitch.

The POINT D'ALENÇON No. 443 is a festoon of close button-hole stitch worked over the plain bars.



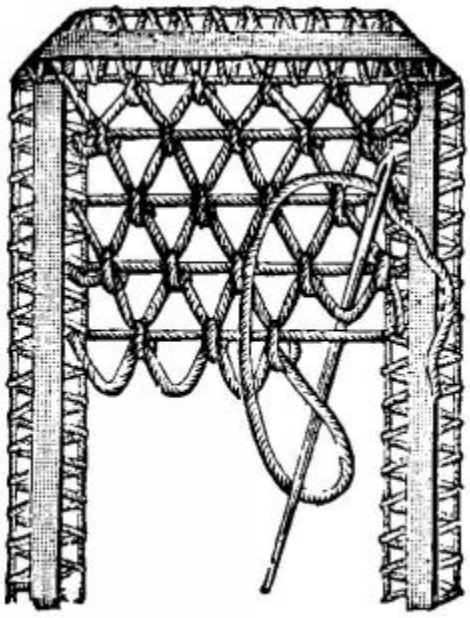
444.—Point d'Angleterre
(Open English Lace).

No. 444.--POINT D'ANGLETERRE (Open English Lace).--Open English Lace is thus worked:--Cover the space to be filled in with lines of thread about [462] one-eighth of an inch apart, then form cross lines, intersecting those already made and passing alternately under and over them; work a rosette on every spot where two lines cross, by working over and under the two lines about 16 times round, then twist the thread twice round the groundwork thread, and begin to form another rosette at the crossing threads. No. 445 shows this stitch much enlarged.



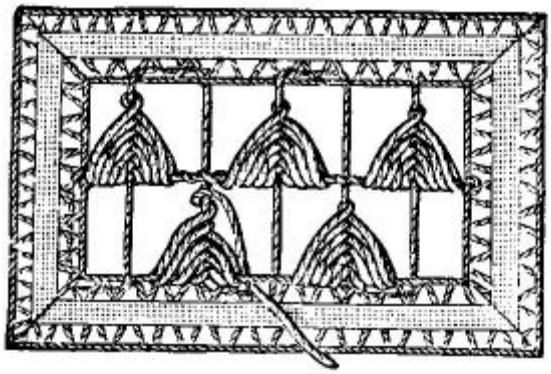
445.—Point d'Angleterre (Enlarged).

No. 446,--POINT TURQUE (Turkish Stitch).--This easy and effective stitch looks well for filling either large or small spaces; the thread employed should be varied in thickness according to the size of the space to be filled. 1st row: Work a loop, bringing the thread from right to left, [463] passing the needle through the twist and through the loop, draw up tight and repeat. 2nd row: 1 straight thread from right to left. 3rd row: Work the same as first using the straight thread in place of the braid, and passing the needle through the loop of previous row, as shown in illustration No. 446.



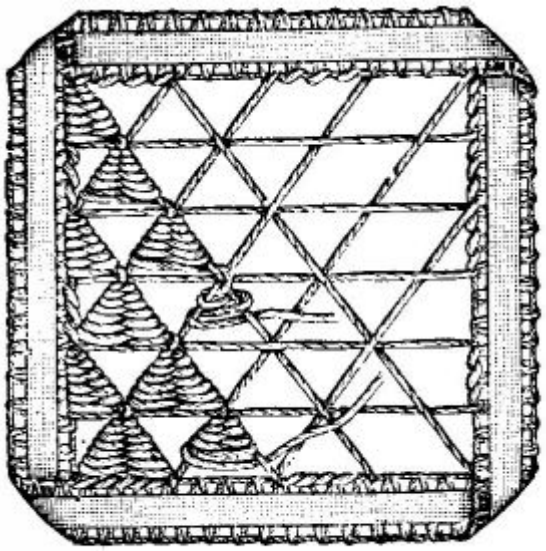
446.—Point Turque.

No. 447.--CORDOVA STITCH is useful for varying other stitches. It resembles the point de reprise of guipure d'art, and is worked in a similar manner over and under the side of squares formed by straight and parallel lines. (See No. 448.)



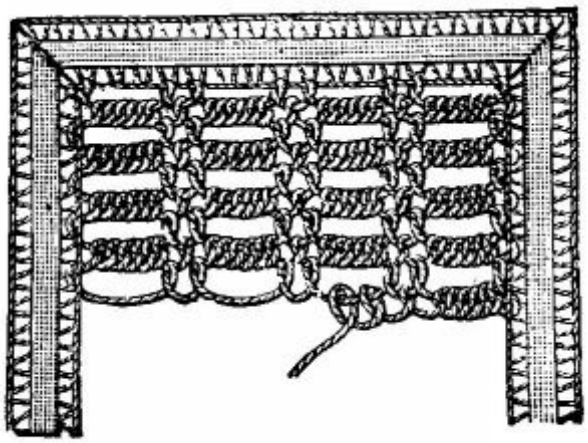
447.—Point de Cordova (Cordova Stitch).

No. 448.--POINT DE REPRISE.--This stitch is worked by darning over and [464] under two threads, forming a triangle. The space is filled by parallel and crossway bars, placed at equal distances, and on the triangles thus produced point de reprise is worked.

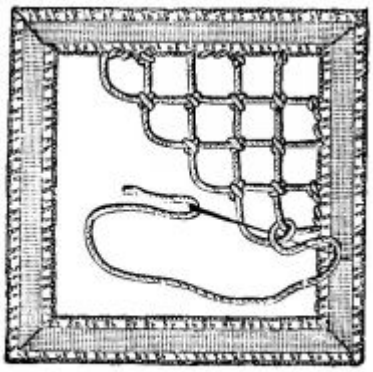


448.—Point de Reprise.

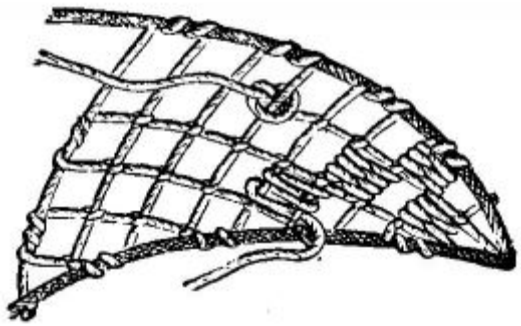
No. 449.--POINT BRABANÇON (Brabançon Lace) is worked as follows:--Left to right. 1st row: 1 long loose, 1 short loose, point de Bruxelles alternately to end of row. 2nd row: 7 tight point de Bruxelles in the 1 long loose stitch, 2 short loose point de Bruxelles in the short loose stitch of previous row, repeat. 3rd row: Same as first.



449.—Point Brabançon (Brabançon Lace).



450.—Point de Fillet (Net Groundwork Stitch).

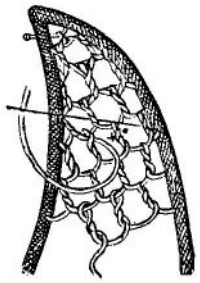


451.—Point de Fillet and Point de Reprise.

[465]

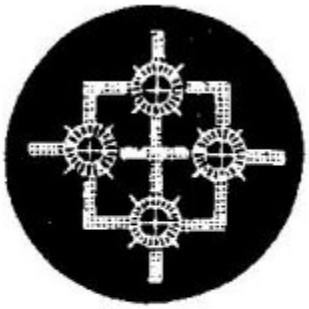
No. 450 is used for groundwork where Brussels net is not imitated, and is very effective. It is begun in the corner or crosswise of the space to be filled. A loose point de Bruxelles stitch is first taken and fastened to the braid, then passed twice through the braid as shown in illustration, and worked in rows backwards and forwards as follows:--1 point de Bruxelles stitch; before proceeding to the next stitch pass the needle *under* the knot, *over* the thread, and again *under* it, as shown in illustration No. 450. This stitch is very quickly worked. No. [466] 451 shows point de fillet applied in filling a space, with a few stitches of point de reprise worked upon this pretty groundwork.

No. 452.--POINT DE TULLE.--This stitch is used as a groundwork for very fine work, and is worked in rows backwards and forwards in the same stitch as open point d'Espagne, page 457. When this is completed the work is gone over a second time, by inserting the needle under one twisted bar, bringing it out and inserting it at *, and bringing it out again at the dot. This produces a close double twist which is very effective.



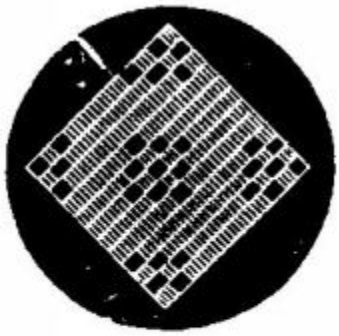
452.—Point de Tulle.

No. 453.--MECHLIN LACE (Mechlin Wheels).--This is one of the prettiest stitches in point lace, but also one of the most difficult to work correctly. It is thus worked:--Work a number of diagonal bars in button-hole stitch on a single thread in one direction, then begin in the opposite side the same way, and work 5 or 6 stitches past the spot where the two lines cross, pass the thread round the cross twice under and over the thread to form a circle. Work in button-hole stitch half one quarter, make a dot by putting a fine pin in the loop instead of drawing the thread tight, and work 3 button-hole stitches in the loop [467] held open by the pin, then take it out, and continue as before. Beginners will do well to omit the dot, leaving the loop only on the wheel. Mechlin wheels are also worked in rows upon horizontal and parallel lines of thread.



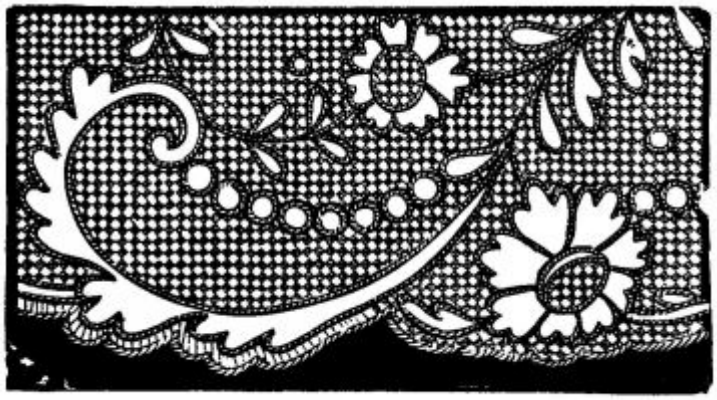
453.—Mechlin Lace Wheels.

No. 454.--ESCALIER LACE.--This useful lace may be varied in pattern to any extent by placing the open stitches in any desired order; it then takes the name of diamond or Antwerp lace, according to the design. True escalier lace is made by working nine button-hole stitches close together; then miss 3--that is, work none in the space that 3 stitches would occupy--work 9, miss 3 as before to the end of row, begin the 2nd row 3 stitches from the end, to cause the open spaces to fall in diagonal lines--a succession of steps or stairs (*escalier*), which gives name to this stitch.



454.—Escalier Lace Worked in Diamonds.

No. 455.--SPANISH POINT LACE is adorned with highly-raised scrolls, flowers, &c. This is effected by working over an underlay of coarse white thread or over fine white linen cords. The wheels are worked by winding soft coarse linen thread round pencils or smooth knitting-pins of various sizes, and working over the circle thus obtained a succession of close button-hole stitches. These wheels are sewn on to the lace when completed. The groundwork of Spanish lace is usually worked in what are called Raleigh Bars (see page 447), but this lace has sometimes for groundwork point de Venise. An easy mode of working this handsome lace is to trace the design upon very fine good linen; raise the thick parts as above directed, and embroider the whole in fine thick scalloped button-hole stitch; fill the ground with Raleigh bars, or, as shown in illustration No. 455, in treble point de Venise, and cut away the linen from beneath the ground-work.



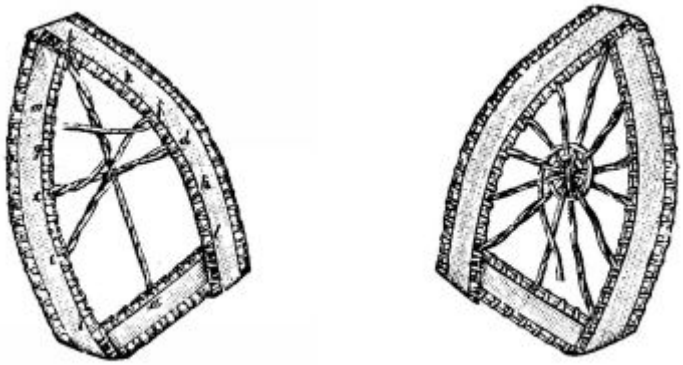
455.—Spanish Point Lace (Worked à l'Anglaise).

[469]

WHEELS AND ROSETTES.

Wheels or rosettes are used to fill up circles, or in combination to form lace. The simplest is--

THE SORRENTO WHEEL.--Nos. 456 and 457.--This is worked by fastening the thread in the pattern to be filled up by means of the letters. Fasten it first at the place *a*, then at the place *b*, carrying it back to the middle of the first formed bar by winding it round, fasten the cotton at the place *c*, carrying it back again to the centre by winding it round the bar, and so on; then work over and under the bars thus formed as in English lace. See page 462, and illustrations Nos. 456 and 457.



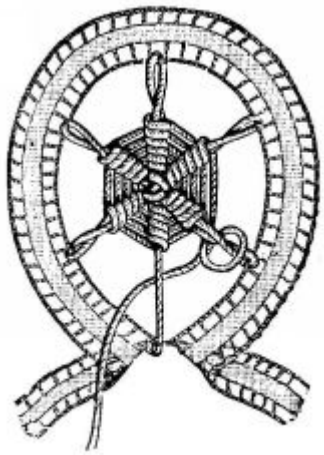
456 and 457.—Sorrento Wheels.

No. 458.--ENGLISH WHEEL.--This is worked in the same manner as the Sorrento wheel, but instead of *winding* the thread over and under the bars, the needle is inserted under each bar and brought out again between the thread and the last stitch; this gives a kind of button-hole stitch, and gives the square, firm appearance possessed by this wheel.

[470]

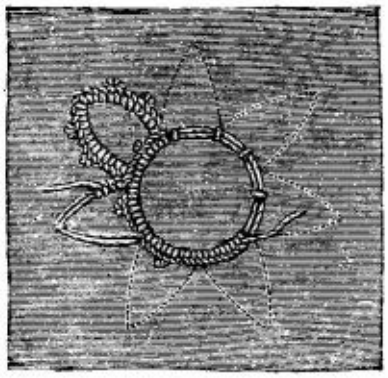
458.—English Wheel.

No. 459.--ROSETTE IN POINT D'ANGLETERRE.--This rosette is worked in a somewhat similar manner to the wheel above described, the difference being that after each stitch passed round and under the bars, the thread is passed loosely round in the reverse direction, as shown in illustration No. 459, before proceeding to make the next stitch.



459.—Rosette in Raised Point d'Angleterre.

No. 460 is a rosette or star which is used to fill circles of braid, and forms the centre of many modern point lace patterns. It is worked upon [471] a pattern traced and pricked in small holes at equal distances. Two threads are employed, one coarse tracing thread, the other of finer thread. The coarse thread is laid on thus:--Pass the needle containing the fine thread, No. 12, through one of the pricked holes, over the tracing thread and back through the same hole; repeat, following the traced outline until the whole of the coarse thread is laid over the outline, then work over in tight button-hole stitch with picots or purls, as on the Raleigh bars (see page 477). This mode of laying on tracing or outlining thread is also applied to fine braid and to point lace cord, as in the alphabet No. 400 (see page 500).



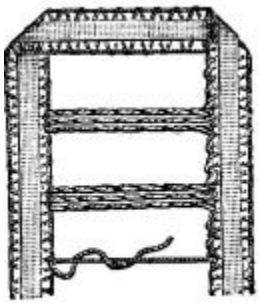
460.—Rosette for centre of Point Lace Circles.

BARS.

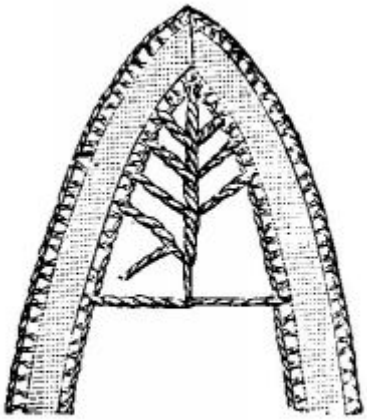
The word *Bar* is applied to the various stitches used to connect the various parts of point lace work, and the beauty of the work depends greatly upon the class of bar and its suitability to the lace stitches used. The simplest bar is--

[472]

No. 461.--THE SORRENTO BAR.--It is worked from right to left, a straight thread being carried across and fastened with a stitch. The return row consists of a simple twist under and over the straight thread; three of these bars are usually placed close together at equal distances between each group. The thread is sewn over the braid in passing from one spot to another.



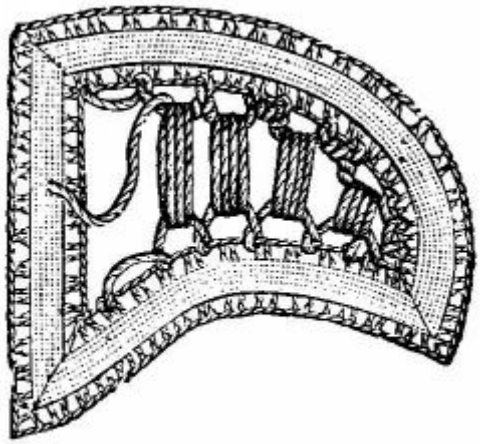
461.—Sorrento Bars.



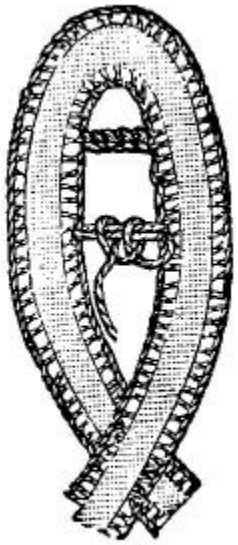
462.—Sorrento Bars.

Sorrento bars are also applied as shown in illustration No. 462.

No. 463.--D ALENCON BARS are worked upon point de Bruxelles edging, and [473] are only applied to the inner part of a pattern, never being used as groundwork bars. The thread is merely passed three times over and under the point de Bruxelles stitches, the length of these bars being regulated by the space to be filled; when the third bar is completed a tight point de Bruxelles stitch is used to fasten off the bar, the thread is passed through the next point de Bruxelles stitch, and a second bar begun.



463.—D'Alencon Bars.

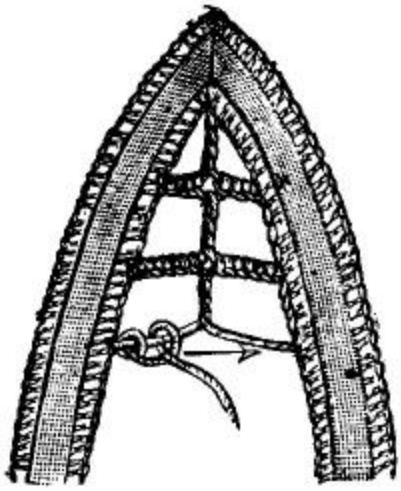


464.—Venetian Bar.

No. 464.--THE VENETIAN BAR is so simple that it hardly needs description. It is worked over two straight threads in reverse button-hole stitch.

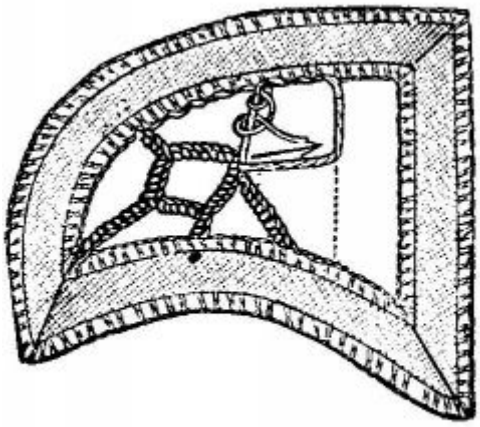
[474]

No. 465 shows the Venetian bar applied as the "veining" of leaf, and worked upon Sorrento bars.



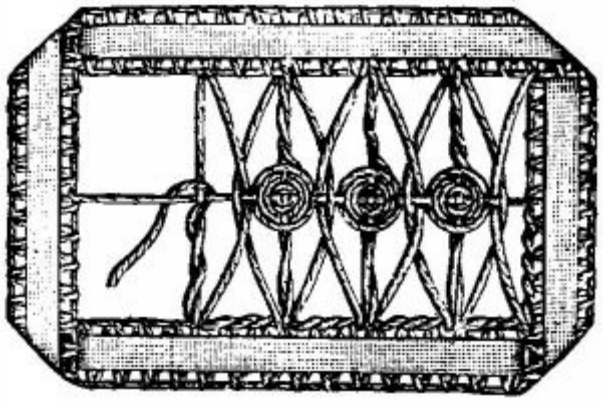
465.—Venetian Bar.

No. 466.--VENETIAN BARS are worked so as to form squares, triangles, &c., in button-hole stitch upon a straight thread. The arrow in the illustration points to the direction for working the next.



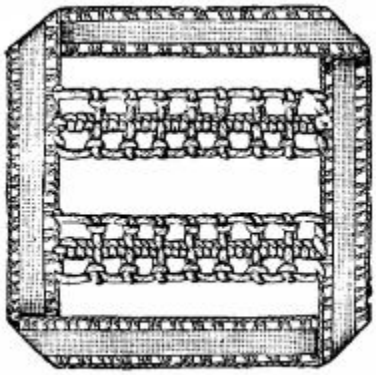
466.—Plain Venetian Bars.

No. 467.--BARS OF POINT D'ANGLETERRE.--These bars may be worked singly or to fill up a space, as in illustration. Work rosettes as in point d'Angleterre, page 461; when each rosette is finished [475]twist the thread up the foundation thread to the top, fasten with one stitch, then pass it under the parallel line running through the centre and over into the opposite braid; repeat on each side of each rosette, inserting the threads as in illustration.



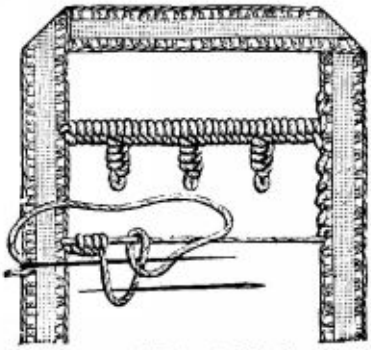
467.—Bars of Point d'Angleterre.

No. 468.--POINT DE VENISE BARS (EDGED).--Begin at the right hand and stretch a line of thread to the left side of the braid, fastening it with one tight stitch of point de Bruxelles. Upon this line work a succession of tight point de Bruxelles stitches. In every third stitch work one point de Venise stitch.



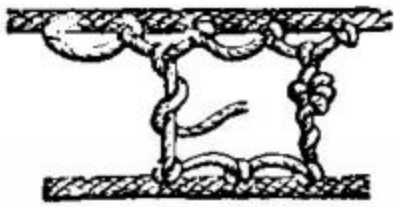
468.—Point de Venise Bars (Edged).

No. 469.--We now come to the most important feature of BARS--the *dot, picot*, or *purl*, for by all these names it is known. This dot is worked in various ways upon different lace bars. Dotted point de Venise bars are worked as follow:--



469.—Dotted Point de Venise Bars.

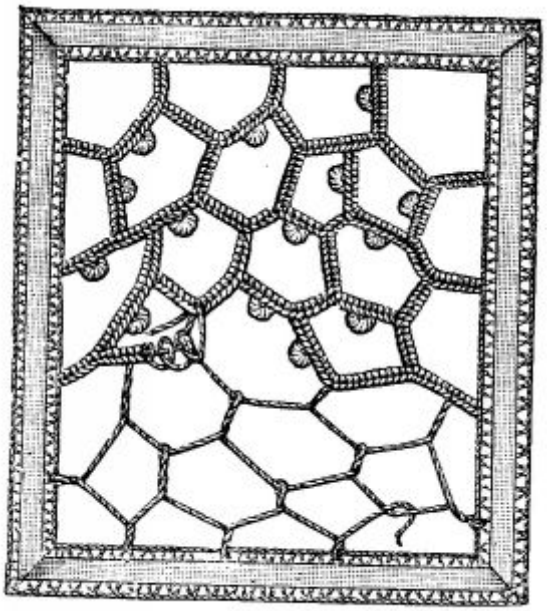
Stretch the thread from right to left, on this work five tight stitches of point de Bruxelles, then insert a pin in this last stitch to hold it open and loose, pass the needle under the loose stitch and over the thread, as clearly shown in illustration No. 469, and in this loop work three tight point de Bruxelles stitches. Then work five more stitches, and repeat to end of row.



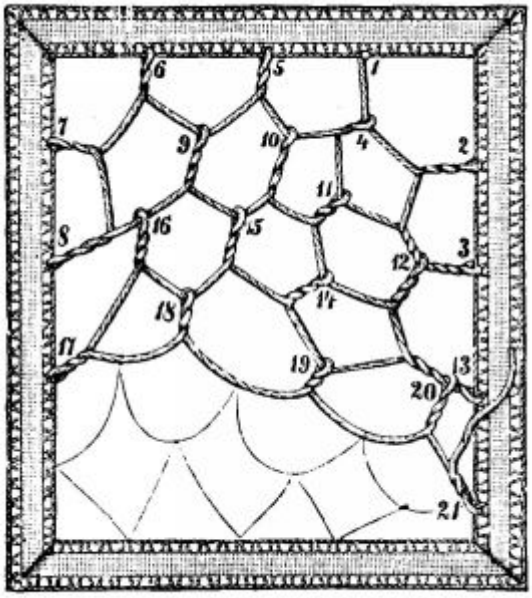
470.—Picot or Dot on Sorrento Bar.

No. 470 shows a dot or picot upon a Sorrento bar worked between rows of [477] point de Bruxelles, three twisted stitches being worked into the loop left by the twisted thread; this forms a picot resembling satin stitch in appearance.

Nos. 471 and 472.--RALEIGH BARS are worked over a foundation or network of coarse thread, twisted in places so as to more easily fall into the desired form.



471.—Raleigh Bars.



472.—Network for Working Raleigh Bars.

By following the numbering from No. 1 to 21, in No. 472, a square place may be easily filled, and portions of this arrangement applied to form groundwork of any shape desired. Upon this groundwork tight point de Bruxelles stitches are worked, and the dot worked upon these in one of the following ways:--

DOT or PICOT:--

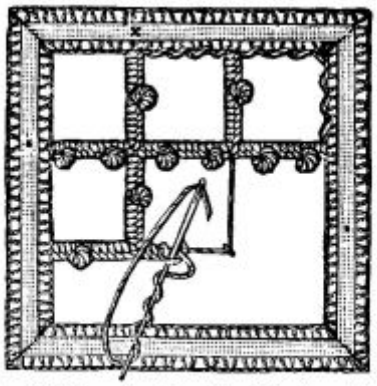
1st Mode: Five tight point de Bruxelles stitches, one loose point de Bruxelles; pass the needle under the loop and over the [478] thread, as shown in point de Venise bars No. 469, draw up, leaving a small open loop as in tatting. Work five tight point de Bruxelles and repeat.

2nd Mode: Proceed as above, but instead of continuing the tight stitches work two or three tight stitches in the loop thus formed, and repeat.

3rd Mode: Work four tight point de Bruxelles stitches, one loose, through which pass the needle point, wind the thread three or four times round the point, as shown in illustration No. 473, press the thumb tightly on this, and draw the needle and thread through the twists. This is a quick mode of making the picot, and imitates most closely the real Spanish lace.

Illustration No. 473 also shows how this stitch may be applied as a *regular* groundwork, but the beauty of old point groundwork bars is the variety of form.

[479]



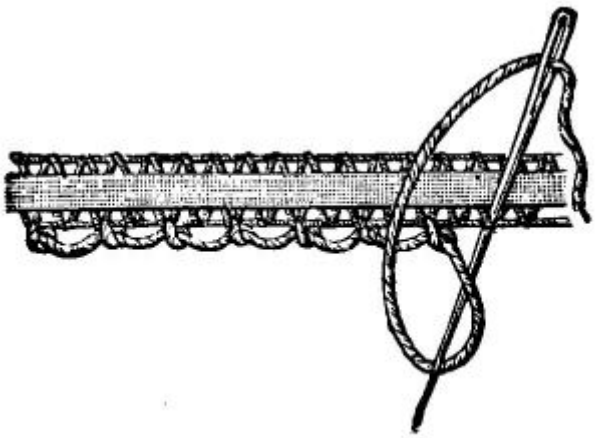
473.—Third mode of making Picots or Dots.

EDGES AND PURL FINISH.

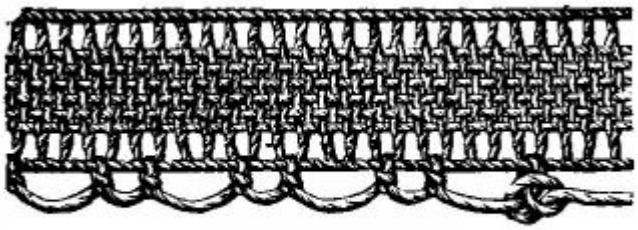
The correct edging of lace is a most important part of this art, and care should be taken to work a proper edge for each kind of lace. Sorrento edging should be worked upon Limoges lace. Spanish lace requires a full rich edge, as shown in No. 478, &c. The simplest edge is point de Bruxelles, which is worked somewhat like the stitch No. 433, and is secured by a knot worked in the braid. Many lace-workers omit this knot.

[480]

No. 475.--SORRENTO EDGING is worked with one short and one long stitch alternately.

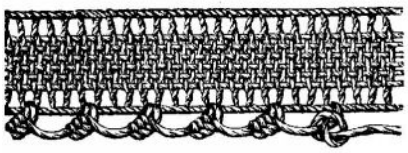


474.—Point de Bruxelles Edging.



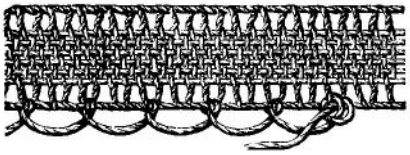
475.—Sorrento Edging.

No. 476.--POINT DE VENISE is worked precisely like that stitch (see page 456), three and even four stitches being worked in the loop.



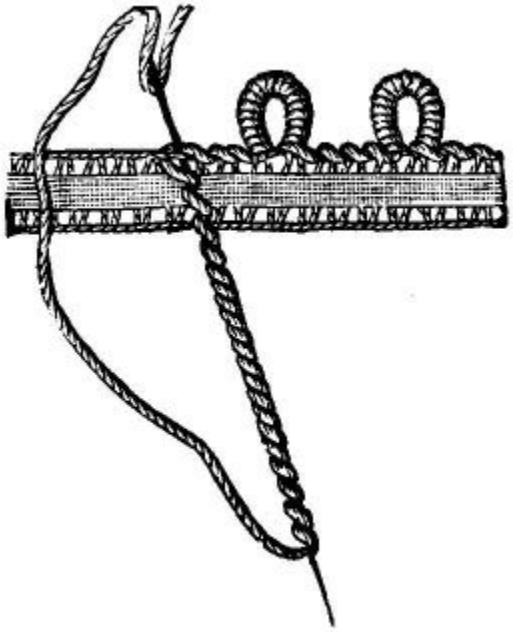
476.—Point de Venise Edging.

No. 477.--POINT D'ANGLETERRE EDGING is worked in point de Bruxelles, the thread being again drawn through the braid before proceeding to the next stitch. This edging is strong and useful.



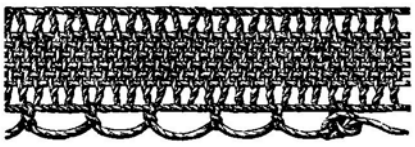
477.—Point d'Angleterre Edging.

No. 478.--POINT D'ESPAGNE EDGING.--This stitch is easily worked. Insert [481] the point of the needle through the braid and wind the thread round it 20 times, draw the needle through these windings and draw the picot tight, sew over the braid the space of 3 stitches, and repeat.



478.—Point d'Espagne Edging.

No. 479.--ANTWERP EDGE.--This edge is only a variety of point d'Angleterre edging, and differs only in the mode of making the knot; the thread is passed over, under, and through the loop formed by the point de Bruxelles lace.



479.—Antwerp Edge.

NOTE.--It will be observed that the stitches here given are much enlarged for the sake of clearness in showing details.

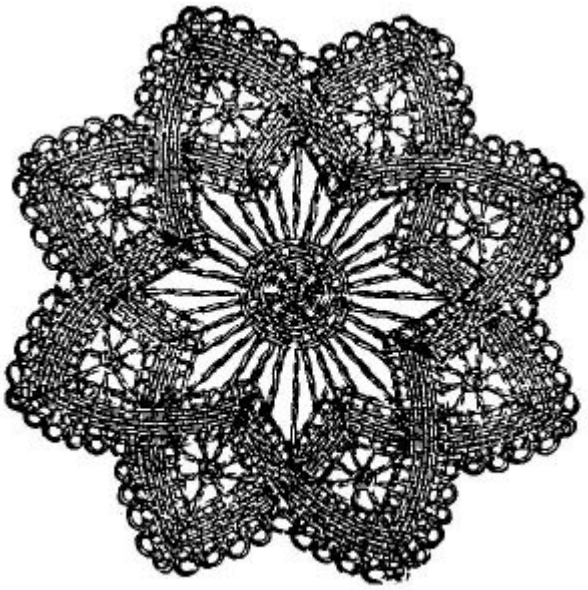
POINT LACE PATTERNS.

[482]

No. 480.--*Star in Point Lace.*

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 20.

Trace the outline upon paper or leather, lay the braid on as directed. Work the centre in Sorrento bars, and on these work a rosette in point d'Angleterre, the edge in point d'Angleterre edging, and the wheels in open English lace.

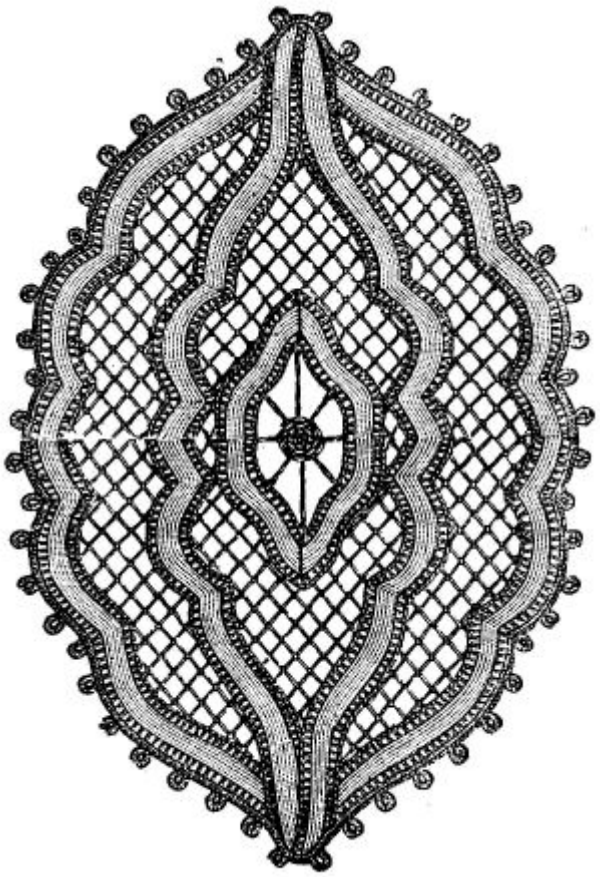


480.—Star in Point Lace.

No. 481.--*Medallion in Point Lace*.

Materials: Linen Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 14.

This medallion is useful for cravat ends and for a number of purposes, as trimming for sachets, dresses, &c. Having placed the braid as before directed, work an English rosette in the centre, fill in the ground with [483] point de fillet or with point de Bruxelles. An edging of Spanish point completes this pretty medallion.

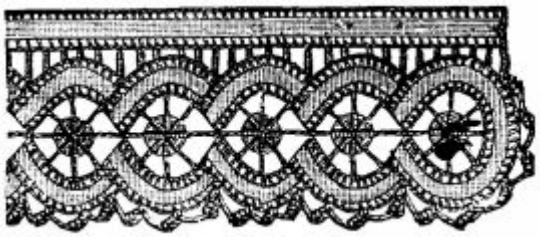


481.—Medallion in Point Lace.

No. 482.--*Point Lace Border*.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12.

This border represents the completed work shown on p. 454. A point [484] d'Angleterre rosette is worked in each circle. The plain braid is edged by Sorrento edging. Venice bars are worked above the trimming, and treble point de Venise edges the border.

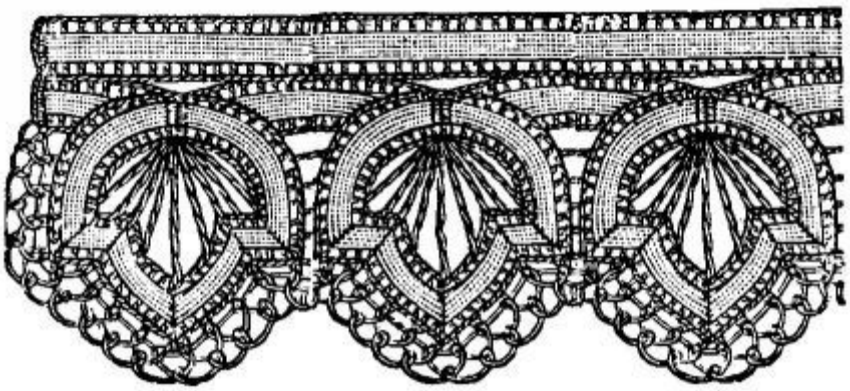


482.—Point Lace Border.

No. 483.--*Point Lace Border*.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 10.

This border is both easily and quickly worked in Sorrento bars. The edge is worked in two rows of point de Bruxelles.

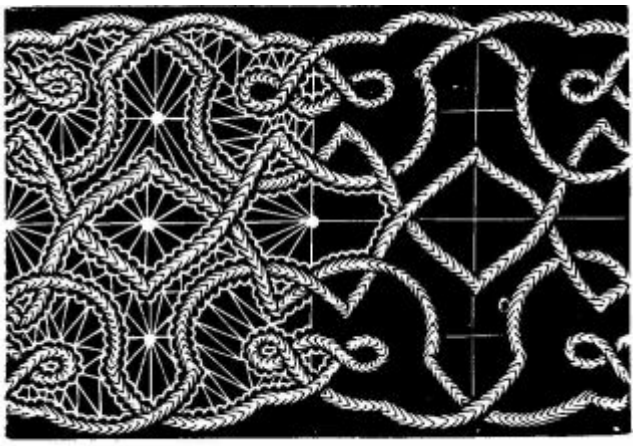


483.—Point Lace Border.

No. 484.--*Insertion in Limoges Lace*.

Materials: Plain linen braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 14.

This insertion will be found very useful, being so quickly worked. [485] Edge the braid with Sorrento edging, fill up with bars and plain point d'Alençon and Sorrento wheels, No. 456.



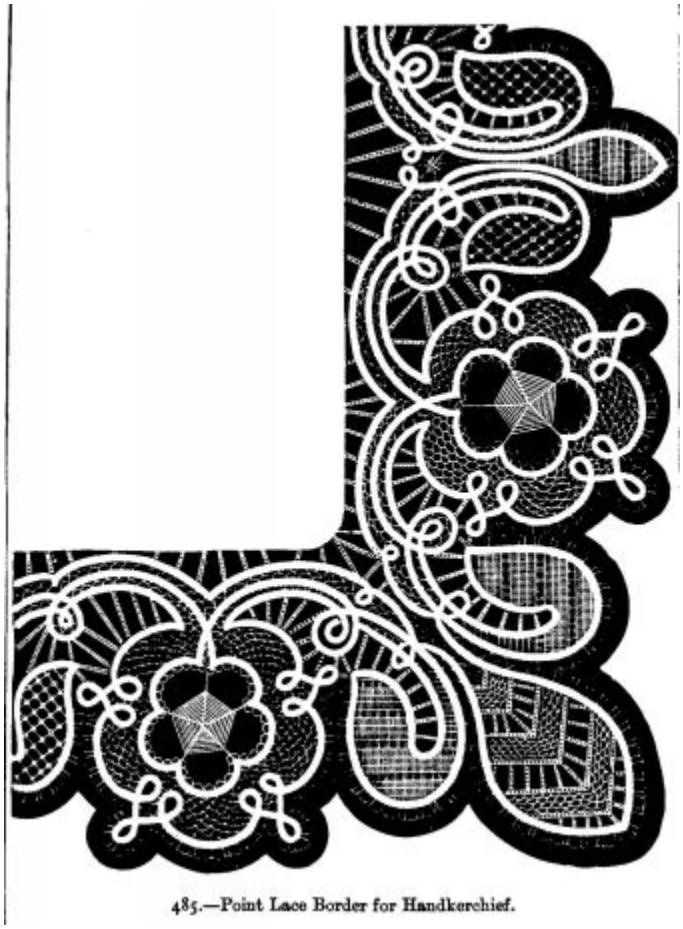
484.—Insertion in Limoges Lace.

No. 485--*Point Lace Border for Handkerchief.*

Materials: Fine lace braid or cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 24.

This border is suited for a handkerchief or for trimming a square bodice. The braid is not tacked on by stitches running through the centre, as is usual in point lace braids, but sewn on by passing a thread from underneath over the braid and out through the same hole, as is done by lace-workers with a thick thread; this forms the design. The stitches employed in this pattern are Raleigh bars, which connect the work; Sorrento edging, which finishes the whole outline; English rosettes filling the open spaces. Point lace cord may be used for this in place of braid.

[486]



485.—Point Lace Border for Handkerchief.

[487]

No. 486.--*Star-Centre for Toilette Cushion in Point Lace*.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 16 and 12.

486.—Star-centre for Toilette Cushion in Point Lace.

This beautiful star will be found useful for other purposes than as a toilette cushion cover, and is worked as follows:--English rosette in centre; Sorrento wheels in the 4 ovals, worked with No. 12 thread; point de Bruxelles ground, worked with No. 16; braid edged by dotted Venetian edges. The eight spaces may be filled with 2 or 4 contrasting stitches, taking care that they contrast well, and are placed alternately, and worked in No. 12.

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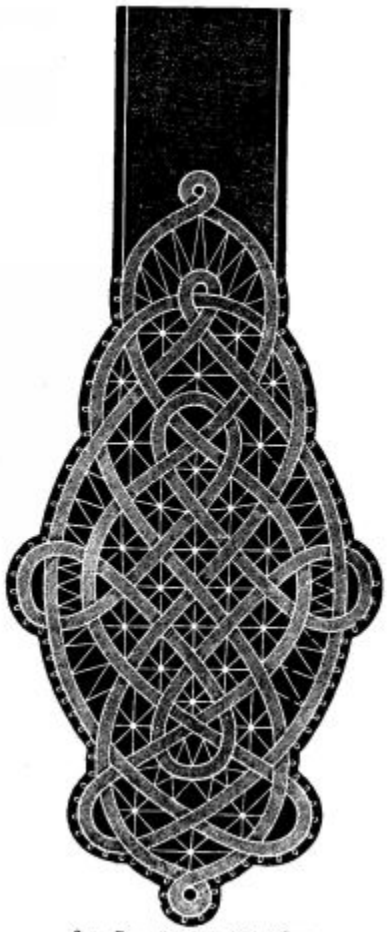
[488]



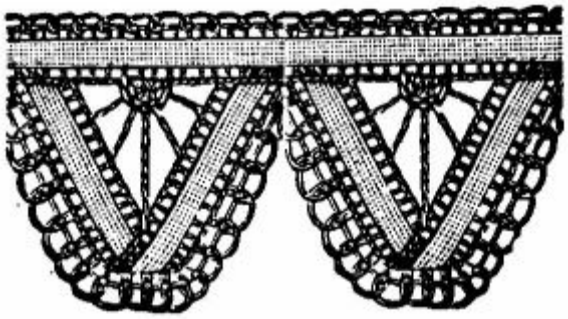
487.—Cravat End in Point Lace.

[489]

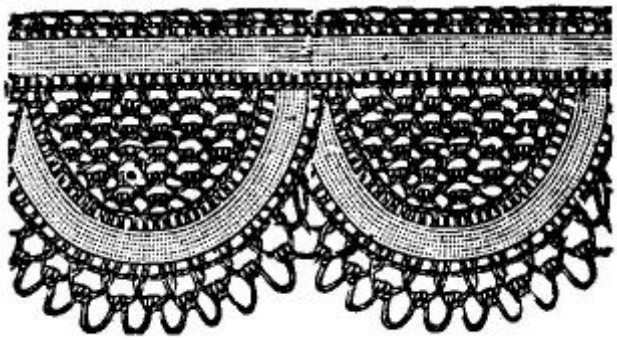
487.--*Cravat End in Point Lace*.

Materials: Fine braid: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12.

This cravat is worked in Sorrento wheels, point d'Alençon bars, and Sorrento edging.



488.—Point Lace Edging.



489.—Point Lace Edging.

488 *and* 489.--*Point Lace Edgings*.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 12 and 16.

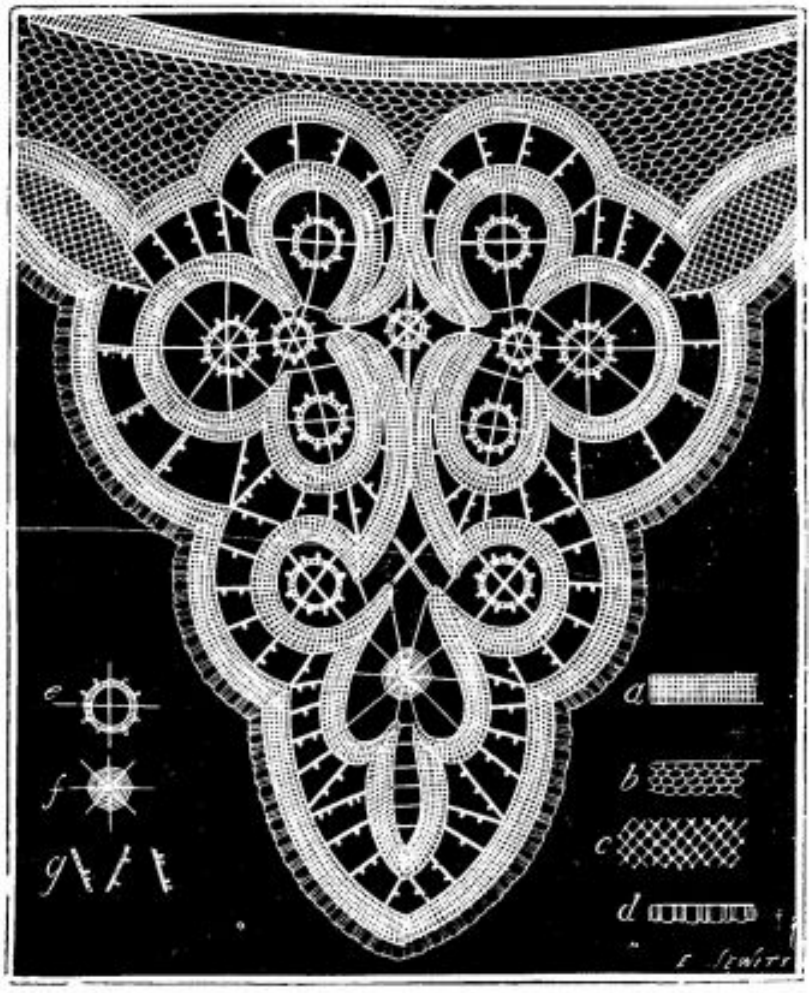
These edgings can be used as a finish to insertions and other trimmings or for edging couvrettes. No. 488 is worked with Sorrento wheels; the edge in two rows of point de Bruxelles, a straight thread being drawn [490] from the end to the beginning of each scallop over which the second row is worked. No. 489 is worked with the same materials in treble point de Venise, edged by the same, and finished off with a row of point de Bruxelles, the upper edge being worked in the same way.

490.--*Design in Point Lace for Collar, Lappet, &c.*

Materials: Linen braid; Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 10 and 16.

This design may be used for a variety of purposes, and is extremely effective. The principal stitches required are given at the sides of the pattern. *a* is Valenciennes lace, *b* Brussels net, *c* Venetian spotted, *d* Sorrento edging, *e* Mechlin wheel, *f* English rosette, *g* Raleigh bars.

[491]



490.—Design in Point Lace for Collar, Lappet, &c.

[492]

491.--*Oval for Cravats, &c.*

Materials: Point lace cord; muslin; embroidery cotton; Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 14 and 18.

This beautiful oval is worked in point lace and embroidery. This is begun from the centre on the muslin by overcasting the space filled by a wheel. The eyelet-holes are then worked, and the satin stitch ornament raised and prepared for working. The edge, of point lace cord, is then laid on, and the under portion edged in tight and open point de Bruxelles, the centre of the circles being worked in point de Bruxelles. The light groundwork is worked entirely in Mechlin wheels, the satin stitch being worked when these are completed. This pattern can be enlarged and applied to many purposes. The muslin is cut away when the whole work is finished.

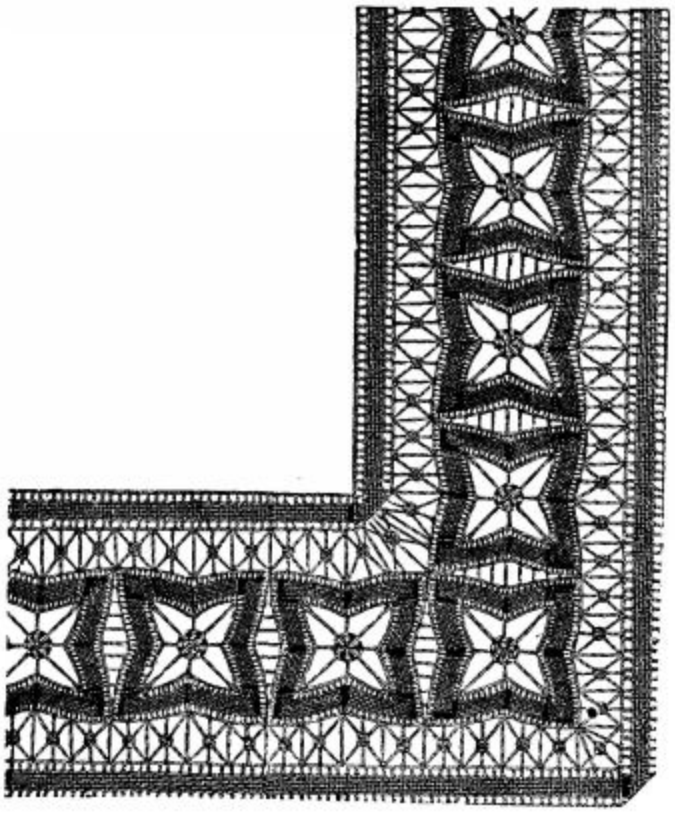
491.—Oval Pattern for Ornamenting Cravats, &c.

492.--*Point Lace Trimming for Square Bodice*.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12 or 20.

We give two sizes of thread, as this design is capable of many uses, and the size of the thread differs with these. The pattern is worked in English rosettes and bars (see No. 467). No. 488 edging looks well with this pattern.

[493]



492.--Point Lace Trimming for Square Bodice.

[494]

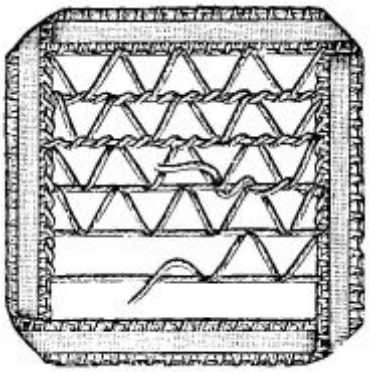
493--*Point Lace Collar.*

Materials: Fine braid or cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 22.

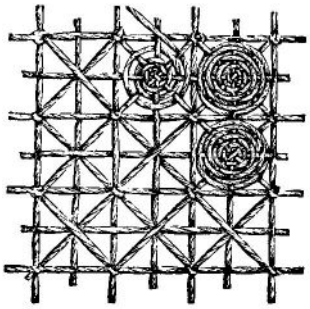
493.—Point Lace Collar.

[495]

Set on the braid or cord by passing a thread through a hole pricked in the pattern over the braid and out again through the same hole. Edge the braid with point de Bruxelles, the design being filled by Mechlin wheels, Sorrento wheels, point de feston, and the mixed stitch shown in No. 494, which is composed of d'Alençon and Sorrento bars, and is easily worked. Those who cannot work Mechlin wheels easily, can substitute close English, as shown in illustration No. 495. The bars are Sorrento.



494.—D'Alençon and Sorrento Bars.



495.—Close English Wheels.

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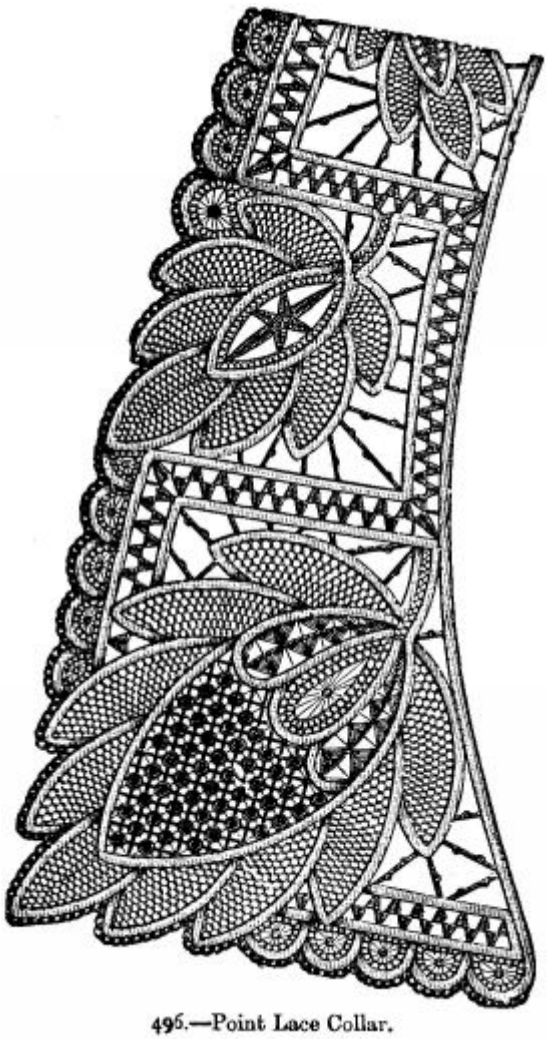
[496]



496.—Point Lace Collar.

[497]

496.--*Point Lace Collar.*

Materials: Fine braid or cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 22.

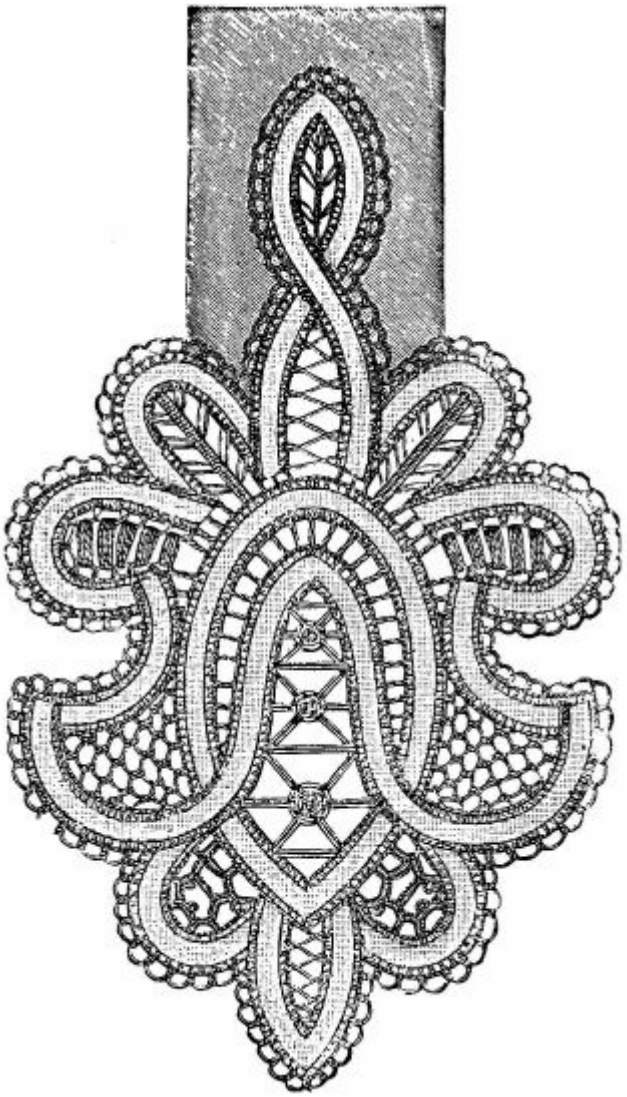
This collar is worked in the same way as No. 493, though the stitches vary. The Grecian line is worked in point de reprise, the pattern in close English wheels, point de reprise, point de Bruxelles, English rosettes, and Raleigh bars.

497.--*Point Lace Lappet.*

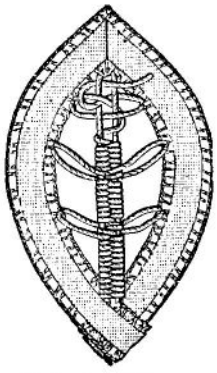
Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 16 or 24, according to the fineness required.

This lappet is exceedingly pretty. It is composed of the following stitches:--Point d'Alençon, point de tulle, English rosettes, Sorrento bars, d'Alençon bars, dotted Venise bars, and the fancy stitch point d'Anvers, which is not a true point lace stitch, but which is much employed in modern point.

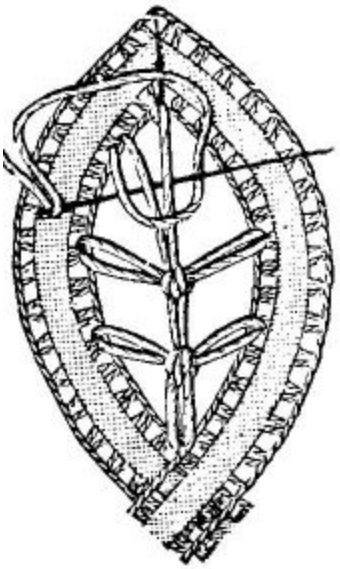
[498]



497.—Point Lace Lappet.



498.—Point d'Anvers.



499.—Point Grecque.

Point Grecque is another useful variety of fancy stitch, and so easily worked as to be a favourite stitch with beginners.

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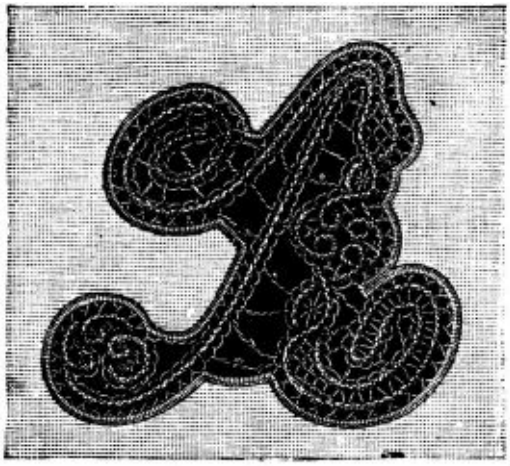
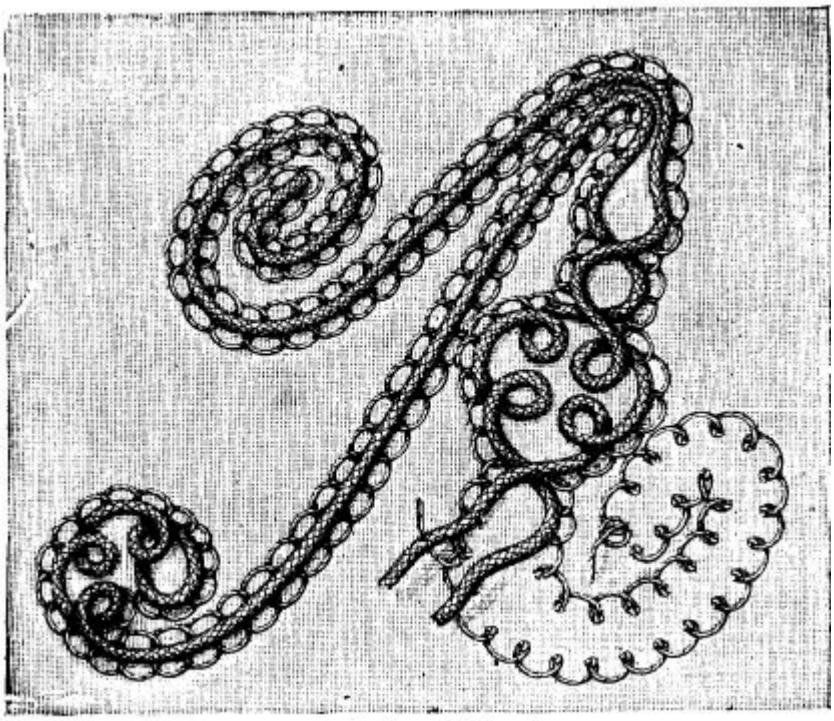
[499]



500.—Letter A in Point Lace.



501.—Letter A Enlarged.

[500]

500 to 502.--Alphabet in Point Lace. (See end papers.)

Materials: Point lace cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 36.

This alphabet is useful for marking pocket-handkerchiefs, and for initials for sachets, &c. The cord is laid upon the pattern and pricked out by passing a thread up through a hole over the cord, and back through the same hole; then pass on to the next hole, and repeat. The holes should be about an eighth of an inch apart, or nearer when the pattern is finely convoluted. The letters are worked in point de Bruxelles, point d'Alençon, and dotted Sorrento bars. No. 501 shows the letter A greatly enlarged, to show the mode of working.

TABLE OF THREADS SUITED TO VARIOUS ARTICLES WORKED IN POINT LACE.

Caps	36 " "
Collars	30 " "
Couvrettes	2 4 6
Cravats	18 30 "
D'Oyleys	8 10 12
Dress Trimmimgs	22 30 "
Edgings	14 30 "
Handkerchiefs	30 36 40

Insertions, coarse	6 8 12
" fine	24 30 "

Point lace cord runs about twelve yards to the hank.

Point lace edged braid runs thirty-six yards on cards.

Plain linen twelve yards in each hank.

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[501] [502]

GUIPURE D'ART

[503]

INSTRUCTIONS AND PATTERNS IN GUIPURE D'ART

Ancient Guipure was a lace made of thin vellum, covered with gold, silver, or silk thread, and the word Guipure derives its name from the silk when thus twisted round vellum being called by that name. In process of time the use of vellum was discontinued, and a cotton material replaced it. Guipure lace was called *intelle à cartisane* in England in the sixteenth century. Various modern laces are called Guipure, but the word is misapplied, since Guipure lace is that kind only where one thread is twisted round another thread or another substance, as in the ancient Guipure d'Art.

In every design where lace can be introduced, Guipure d'Art will be found useful. It looks particularly well when mounted upon quilted silk or satin. The squares, when worked finely, look well as toilet-cushions, or, if worked in coarser thread, make admirable couvrettes, and as covers for eider-down silk quilts are very elegant. Guipure squares should be connected by guipure lace, crochet, or tatting, or they may be [504] edged with narrow guipure lace and joined at the corners only when placed over coloured silk or satin; thus arranged, a sofa-cushion appears in alternate squares of plain and lace-covered silk; a ruche of ribbon and fall of lace to correspond completes this pretty mounting.

Not one of the least important attractions of Guipure d'Art is the speed with which it is worked, and the ease with which fresh patterns are designed by skilful workers.

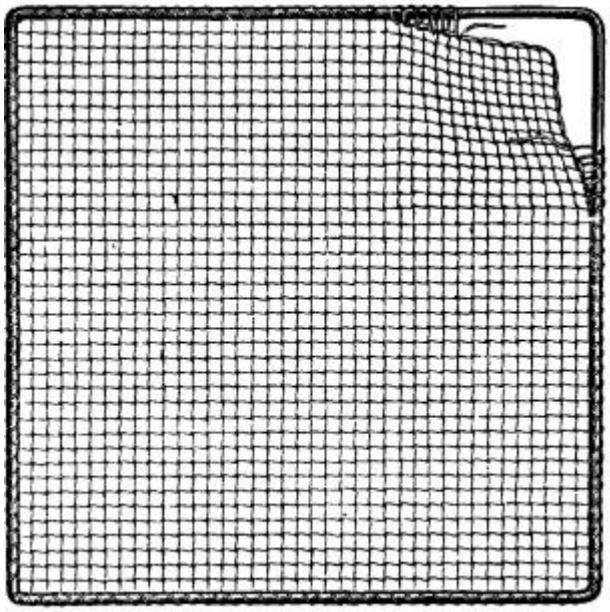
GUIPURE D'ART is an imitation of the celebrated ancient Guipure Lace, and is worked in raised and intersected patterns upon a square network of linen thread, Mecklenburg thread of various sizes being used for this purpose. The needles employed are blunt, and have large eyes, to admit the linen thread.

Materials required: One frame of wire covered with silk ribbon; one square of Mecklenburg thread net (*fillet*), either coarse or fine; Mecklenburg thread; netting-needles and meshes of various sizes.

The netted foundation, or "*fillet*," upon which this elegant work is embroidered, can be made by ladies very easily, and at much less cost than when bought ready made.

The square is worked by netting with coarse No. 2 or fine No.10 thread over a mesh measuring three-quarters of an inch or more, in rows backwards and forwards. Begin with 2 stitches, and increase 1 at the end of every row till you have one more stitch than is required for the number of holes. Thus, if a square of 26 holes is required, continue to increase up to 27 stitches, then decrease 1 at the end of every row till 2 stitches only remain. The last 2 stitches are knotted together without forming a fresh stitch.

The completed foundation is laced upon the frame, taking the lacing cotton through the double edge formed by the increased and decreased [505] stitches. If the four corners of the netting are tied at each corner of the frame before beginning the lacing, that operation is greatly facilitated. The netting should be laced as tightly as possible, it being far easier to darn on than when loose.



503.—Frame for Guipure d'Art.

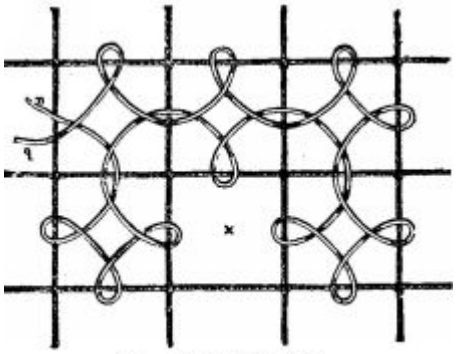
Ladies who wish to excel in working guipure d'art should practise each of the stitches until they attain perfect regularity and quickness in their execution. Two or three hours devoted to this in the first instance will not be time wasted, as the most elaborate pattern will be worked with ease as soon as the stitches are mastered.

[506]

The Mecklenburg thread of Messrs. Walter Evans and Co., of Derby, will be found a better colour than any other, as it closely resembles the shade of the ancient guipure lace.

It is sold only in spools of 200 yards each, and the numbers run as follow; No. 2, 4, 6, 8, lo, 12, 16, 20; No. 2 being the coarsest, and No. 20 the finest.

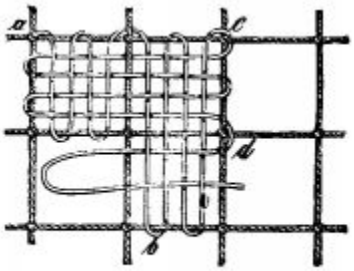
The principal stitches used in guipure d'art are POINT D'ESPRIT, POINT DE TOILE, POINT DE FESTON, POINT DE REPRISE, POINT DE BRUXELLES, and WHEELS and STARS. POINT D'ESPRIT is worked with finer cotton than the foundation, say No. 10 on a foundation of No. 6. It consists of a succession of small loops, as will be seen clearly in the illustration. The learner should begin from the mark * No. 503, and working a row of loops the length required, turn the frame and work loops on the opposite half of each square intersecting the first worked loops in the centre of each intervening bar of netting. A careful examination of Nos. 503 and 506 will explain this more clearly than is possible in words.



504.—Point d'Esprit.

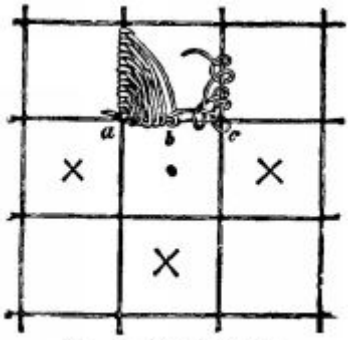
<

POINT DE TOILE, or LINEN STITCH, is plain darning under and over each thread; this forms a fine close groundwork, and is much used in guipure [507] d'art. Care should be taken to keep the same number of stitches in each square, both along and across; the number of threads shown in illustration No. 504 is 4 only, but 6 and even 8 are used in many netted foundations in fine patterns.



505.—Point de Toile.

POINT DE FESTON is worked by a series of overcast stitches, as seen by illustration 506, which clearly shows the manner of working. The frame is turned at each stitch, the stitches are taken across the squares, and increase in length at the top of the square.



506.—Point de Feston.

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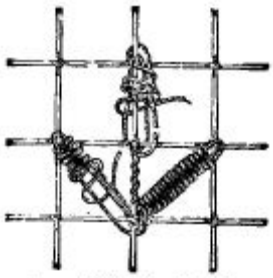
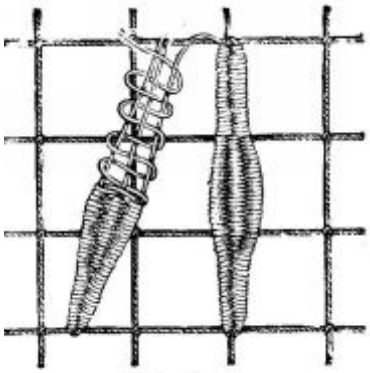
[508]

POINT DE REPRISE, or DARNING, is worked by stretching 2 or 3 threads over 1, or 2, or more squares. The thread is darned over and under, and the needle used to arrange the last stitch while passing through to form the

next. This stitch is very easily acquired. It is always worked with coarser thread than the foundation; No. 2 thread should be employed for a coarse groundwork. No. 510 shows this stitch used to form stars, figures, &c.



507.—Point de Reprise.



508.—Leaf.

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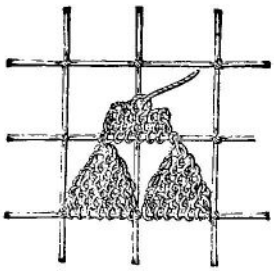
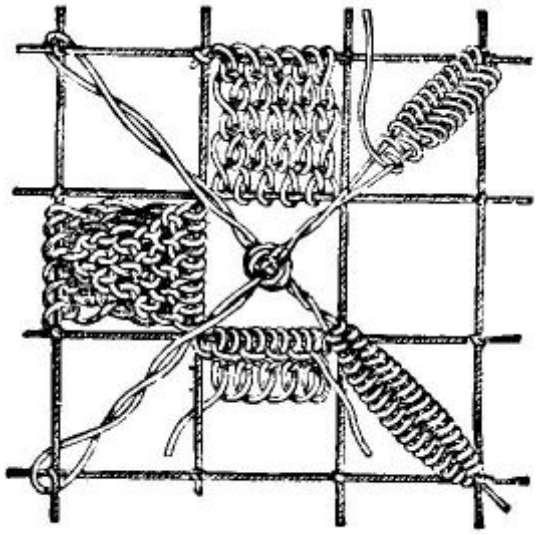
[509]

POINT DE BRUXELLES, as shown on pages 506 and 507, is a kind of loose button-hole stitch, and is used for forming various patterns and for filling up squares. It also forms "leaves," when the number of stitches is decreased each row until the leaf finishes off in a point. Nos. 509 and 510 clearly show this stitch.



509.—Point de Bruxelles.



510.—Point de Bruxelles.

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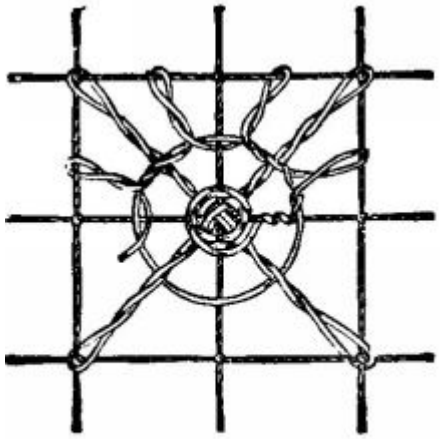
[510]

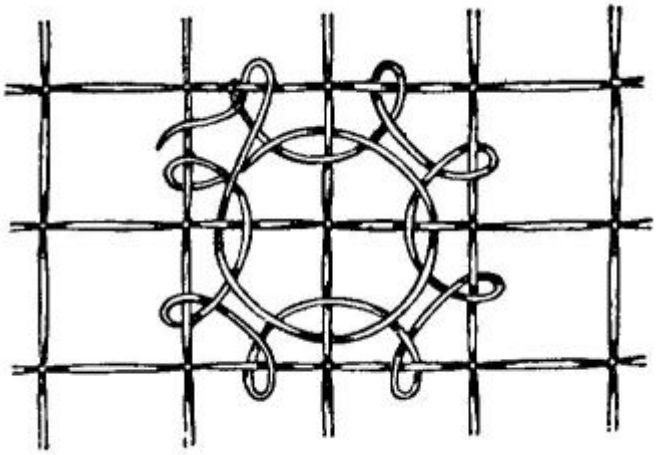
WHEELS are easy to work, and are begun in the centre. Four threads are taken across, as shown in design No. 511; the thread is twisted in bringing it back to the centre, and the wheel formed by passing the thread under and over the netting and the crossing threads. It is fastened off on the back of the several wheels.



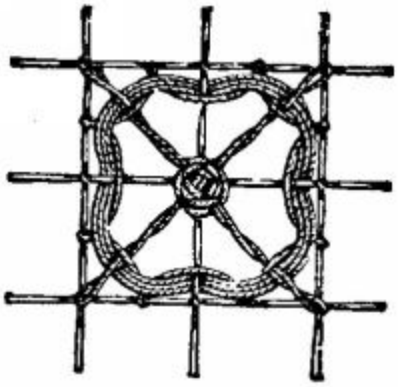
511.—Wheel (commenced).

Wheel No. 513 is a square wheel, and is worked in the same manner, with the addition of point d'esprit loops, through which, and under and over the cross-twisted threads, 4 or 5 rows of thread are passed.

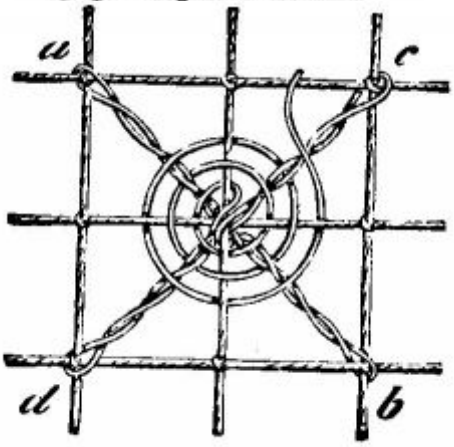
[511]



512.—Wheel.



513.—Square Wheel.

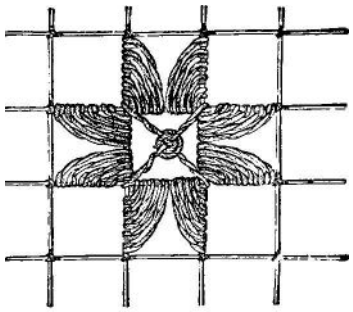


514.—Wheel larger than its real size.

STARS are of various form, as shown in Nos. 516, 517, 518, 519, and 520.

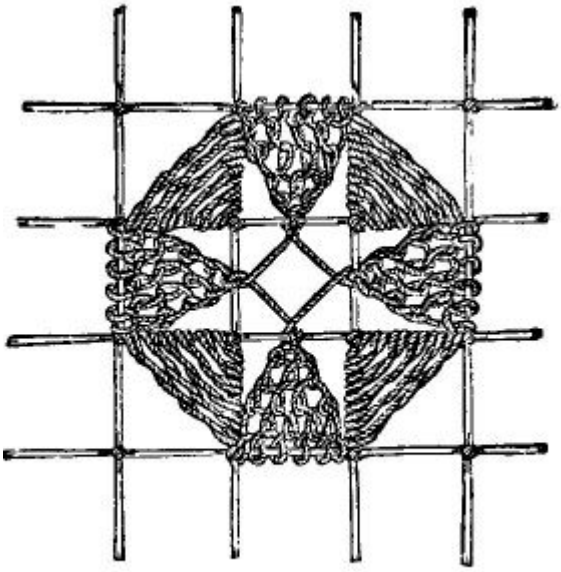
No. 516 is worked in point de feston (see page 507) round a single square hole, which is filled in by a small wheel or rosette.

No. 517 is worked in point de feston and point de Bruxelles, [512] alternately round a centre simply crossed by point d'esprit threads.

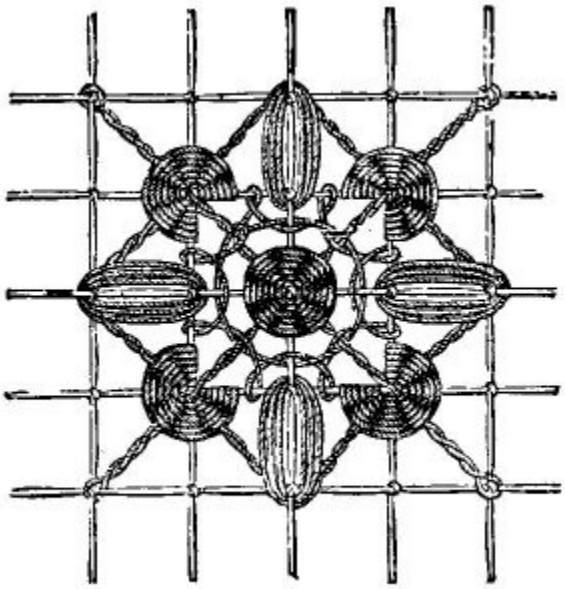


516.—Star.

No. 518 is more elaborate, and is worked thus:--Begin at the place marked *a*; twist the linen thread 3 times round the nearest thread, draw it on to the knot *b*; repeat this 3 times, following the order of the letters; twist the linen thread also between the threads, as can be [513] seen from the illustration, and fasten it underneath the knot *a*; for the wheel fasten on the cotton afresh and work the remaining pattern in darning stitch (point de reprise).



517.—Star.

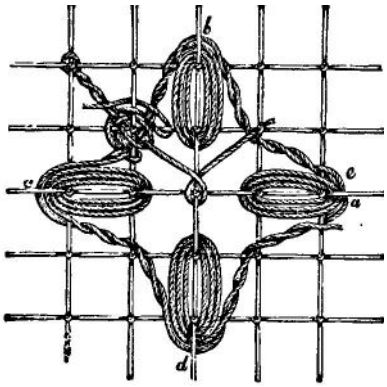


518.—Star.

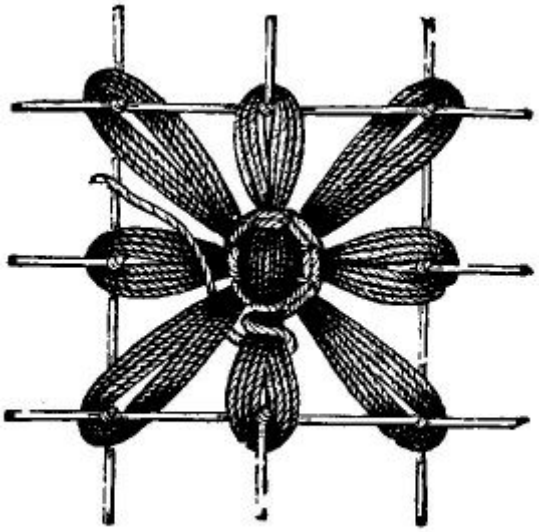
No. 520 consists of a double cross formed by twisted loops of linen thread. Copy these loops exactly from illustration 520.

[514]

One part of the straight cross lies underneath, then comes the slanting cross, and lastly, the other part of the straight cross.



519.—Detail of Star.

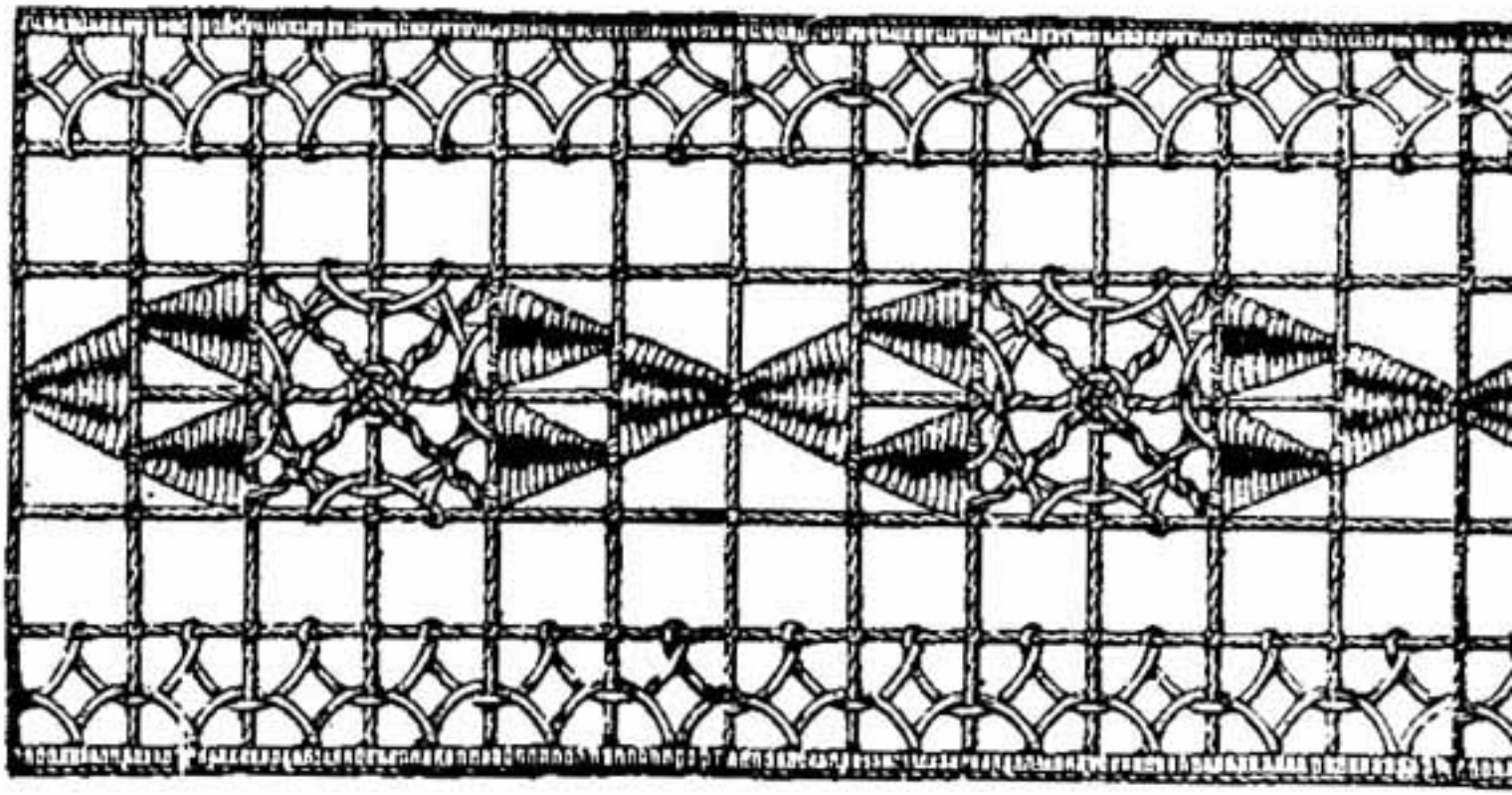


520.—Star.

In the centre the loops of linen thread are fastened with two rounds of stitches. (See illustration 520).

[515]

OVERCAST STITCH is worked like embroidery overcast, and forms the stems of the flowers and leaves of guipure d'art; it is worked over one or two coarse threads. It is employed in No. 530, and forms the triangles in the centre of the middle squares.



521.—Insertion in Guipure d'Art

521.--*Insertion in Guipure d'Art.*

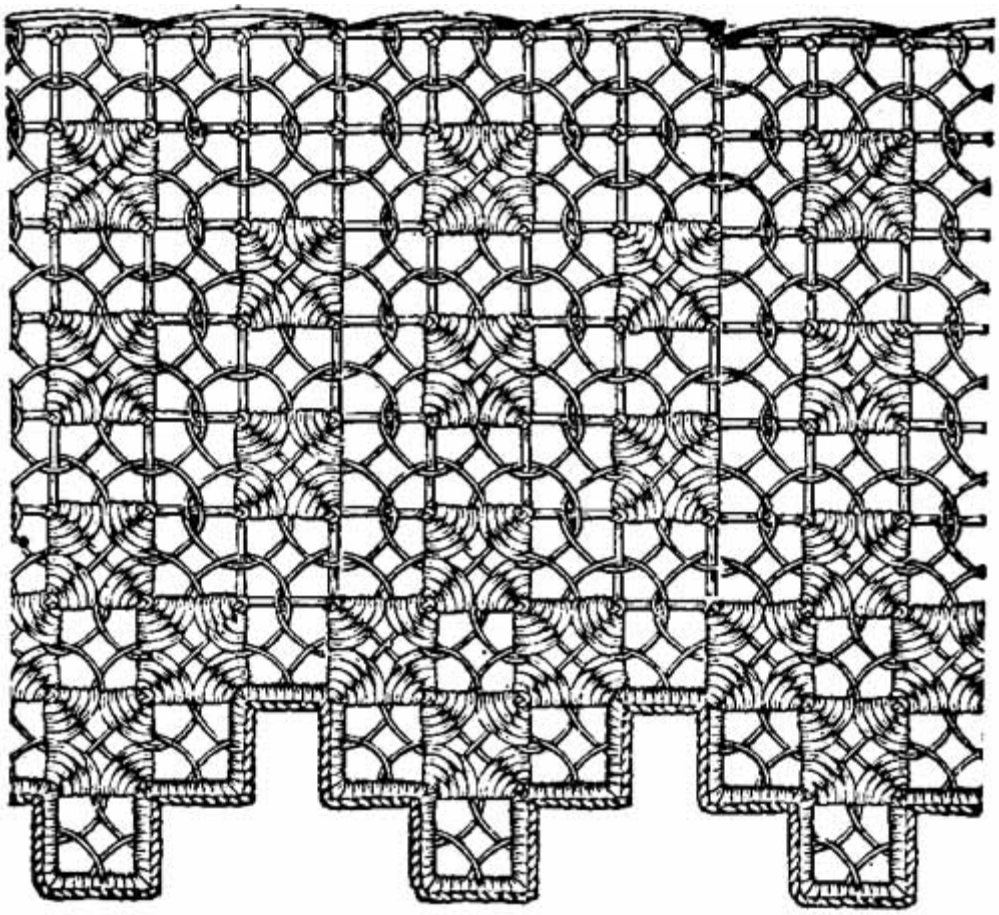
Materials: Guipure frame netting of 6 holes wide; Mecklenburg thread No. 8 or 10; needle No. 7.

For the netted foundation, which is six holes wide, begin at one corner with 2 stitches, work 5 rows, at the end of each of which increase 1 stitch, continue to work the strip with the same number of stitches, alternately decreasing 1 at the end of one row and increasing 1 at the end of the next. For decreasing net 2 stitches together, for increasing net 2 stitches in the same hole. When the strip is sufficiently long, complete it by decreasing in the same proportion as the increasing at the beginning. As the pattern is so clearly shown in the illustration, it will be very easy to work from it. It is worked in point de feston [516] and star wheels; the border is in point d'esprit. The insertion is finished on either side with a row of button-hole stitches.

522.--*Lace Border in Guipure D'Art.*

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 8 or 10.

This border may be used for various purposes; it makes a pretty edging for toilet cushions if worked in fine thread, and looks equally well for trimming couvrettes, &c., in No. 2 thread. The netting is nine holes wide, the stitches employed are point d'esprit and point de feston, the edge is in buttonhole stitch, the netted ground is cut away outside the scallops.



522.—Lace Border in Guipure d'Art.

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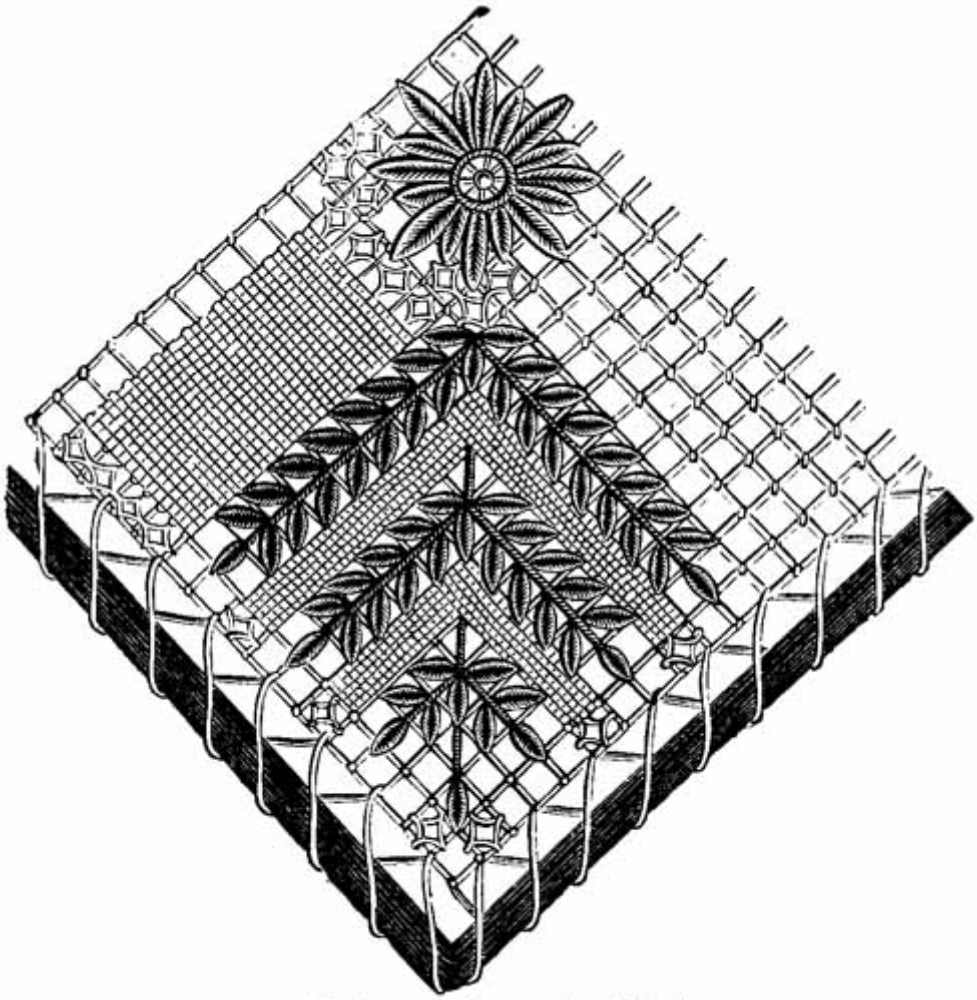
[517]

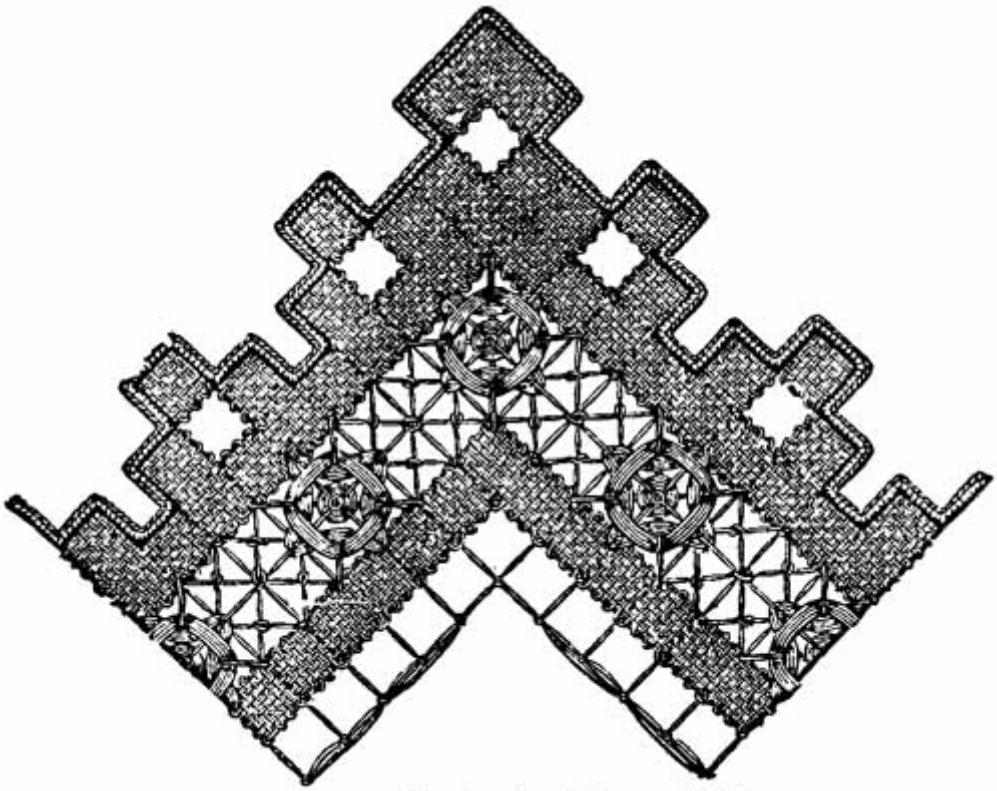
523.--*Square for D'Oyley*

Materials: Frame; 1 square of netting; Mecklenburg reel thread Nos. 8 and 10; needle No. 6.



523.—Pattern of Square for D'Oyley.

This square may be used to form part of a couvrette, or a d'oyley, or pincushion. The three other corners of the square are worked exactly like the one seen in illustration; the rosette in the centre is shown in full size. The square is worked in point d'esprit, linen stitch, and [518] point de reprise. Each of the leaves of the foliage is worked in one hole of the netting; they are worked by throwing the cotton three times across the hole, and working darning stitch on them. The stem is worked in overcast on the thread of the netting. The daisy in the centre is worked like the leaves, each leaf taking up one or more holes of the netting.

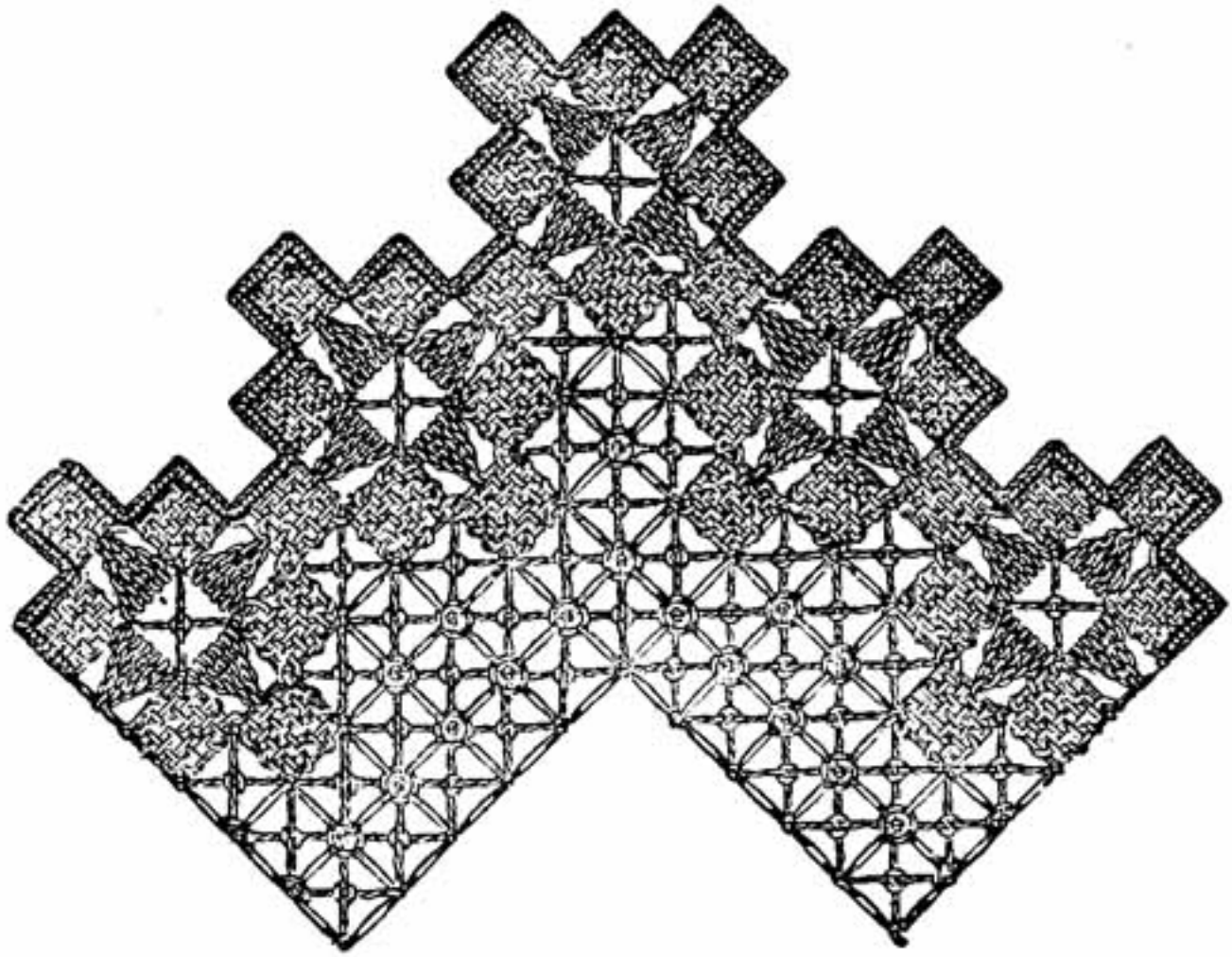


524.—Corner Border in Guipure d'Art.

524 *and* 525.--*Corner Borders in Guipure d'Art*.

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 2 for couvrettes, No. 8 for pillow-cases, No. 16 for lace edgings.

These corner borders are suitable for pillow-cases or small couvrettes; the stitches worked on these patterns are linen stitch, darning stitch, [519] point de Bruxelles, and wheels. The edge is formed by buttonhole stitches. The netting is cut away after these are worked.

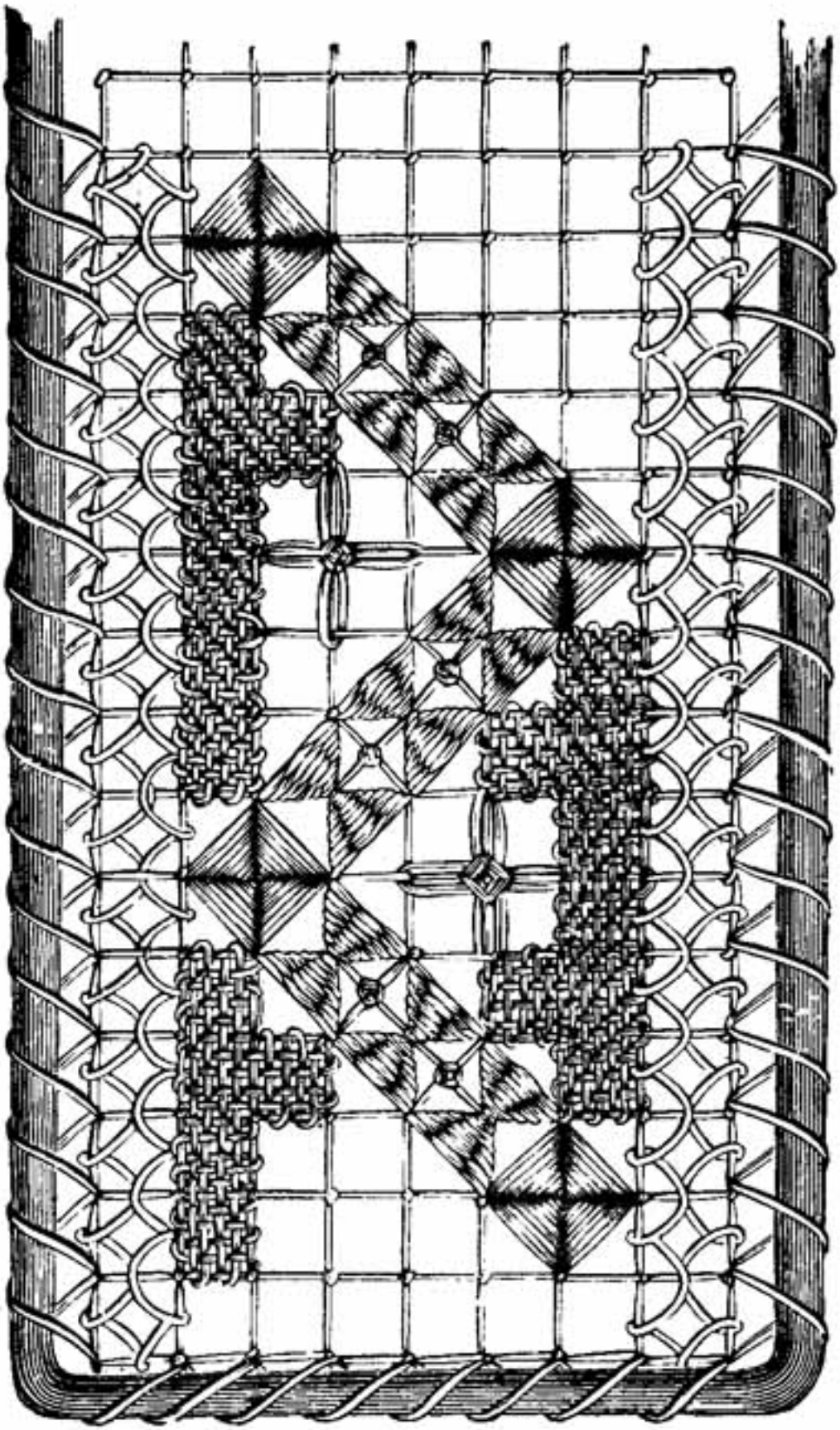


525.—Corner Border in Guipure d'Art.

526.--*Strip of Insertion in Guipure d'Art.*

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 8.

This strip of insertion is 8 stitches wide, and is worked in zigzag lines of point de feston, with a border of point d'esprit and point de toile; a four-point star occupies the centre of the triangle left by the zigzag line. This pattern is so easy to work that it hardly needs [520] description, the only part requiring care being the squares of point de feston; these are begun in the centre, and the thread should be drawn rather tightly so as to form a good square.

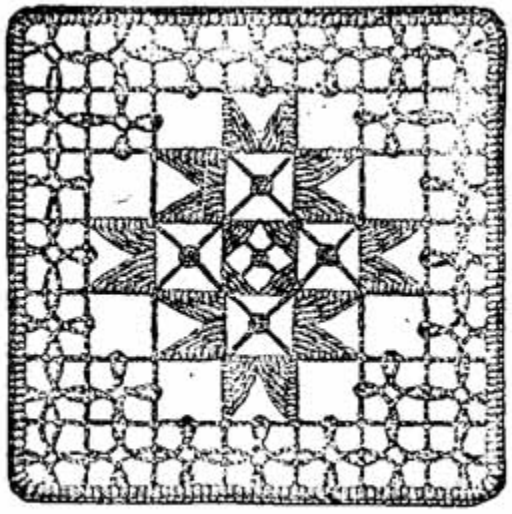


526.—Pattern for a strip of Insertion in Guipure d'Art.

[521]

527.--*Small Square*.

Materials: Frame; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 4, 6, or 8 for the netting, and No. 16 for the pattern.



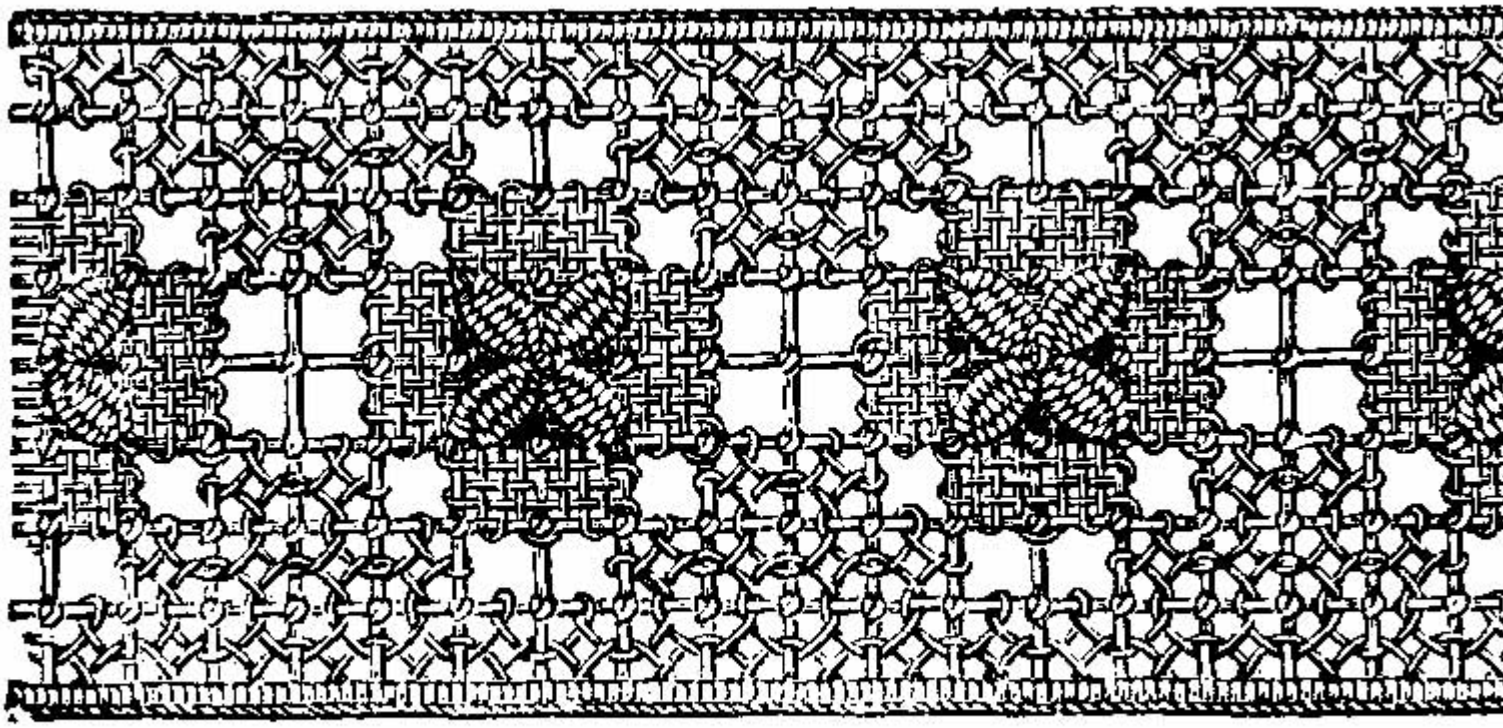
527.—Small Square.

Work over a mesh measuring 2-1/10 inch round the foundation of each square, which has seven stitches in length, and as many in breadth. It is embroidered in darning stitch, and point d'esprit, and wheels. The outer edge is worked round in button-hole stitch. Larger squares are worked in the same manner, only a few rows larger in length and breadth. The squares are fastened together with a few stitches, and sewn on the pincushion or any article they are intended to ornament.

528.--*Insertion in Guipure d'Art*.

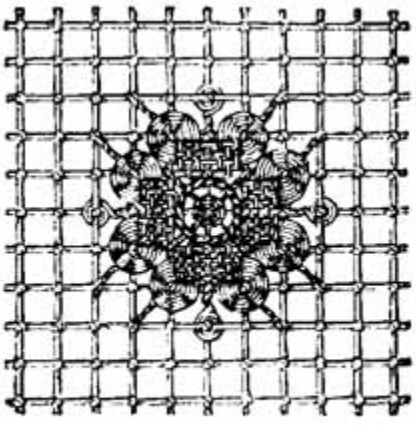
Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 8, or 16 for very fine work.

This strip of insertion is very pretty, and can be used for all kinds of [522] lingeries. The size of the material depends, of course, on the use to be made of the insertion. The guipure pattern is worked in linen stitch and point d'esprit, the raised leaves in darning stitch. The edges are worked round with buttonhole stitches.



528.—Insertion in Guipure d'Art.

529.--*Rosette in Guipure d'Art.*



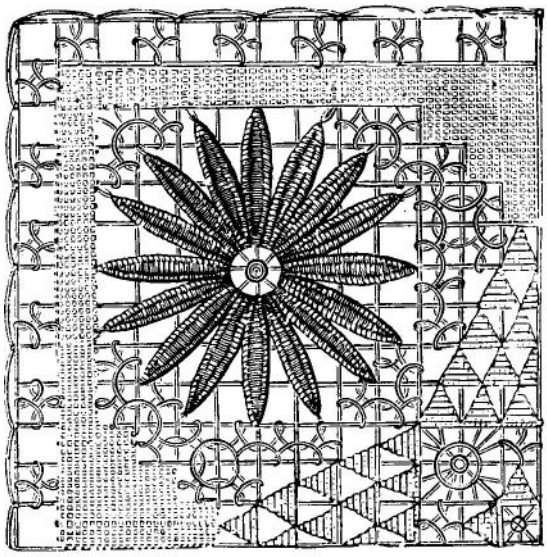
529.—Rosette in Guipure d'Art.

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 6.

This rosette is worked in point de toile and small wheels. A larger wheel occupies the centre, and is ornamented with a round of overcast.

530.--*Quarter of a Square in Guipure d'Art*.

Materials: One guipure frame; Mecklenburg thread Nos. 6 and 12; needle No. 7.



530.—Quarter of a Square in Guipure d'Art.

This pattern shows, in full size, one quarter of a square in guipure d'art. The outer border is in point d'esprit, then comes a border in linen stitch. There are large stars in the corners; these stars are worked in raised darning stitch only, and fastened on the netting at the points of each brand; in the centre of the star there is a wheel (see No. 515) edged with buttonhole stitch. The pattern for the centre, one quarter of which only is seen in the illustration, consists of 4 branches forming small triangles in point de Bruxelles, 4 open-worked [524] stars or wheels worked over 4 holes of the netting, and a four-branched centre of point de feston with a wheel in the middle.

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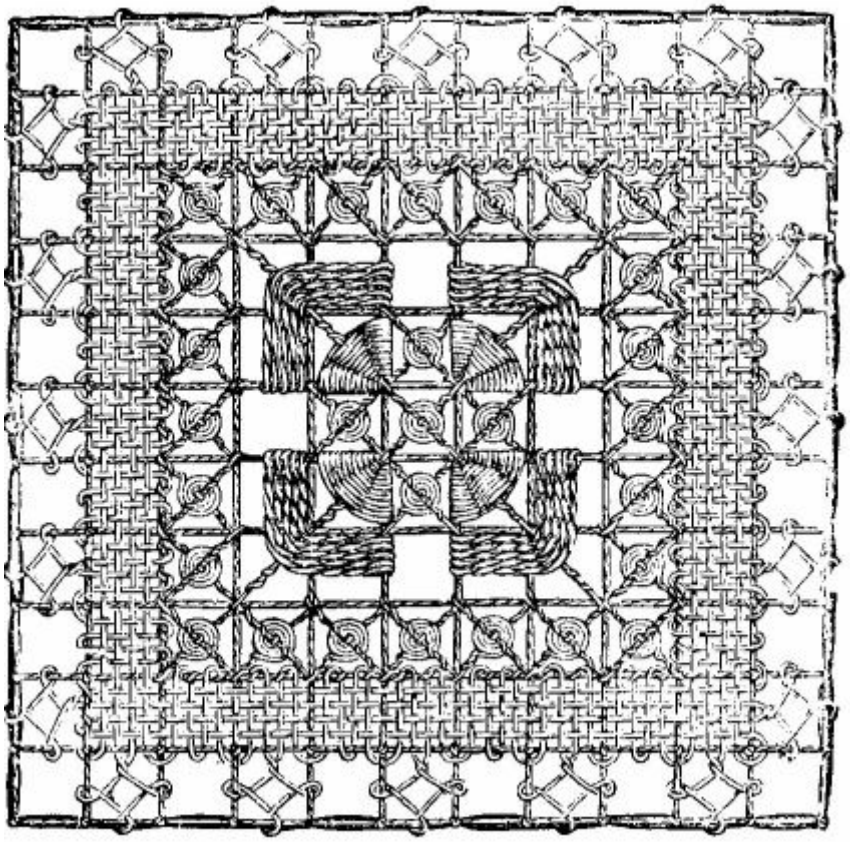
531 *and* 532.--*Square Patterns in Guipure d'Art*.

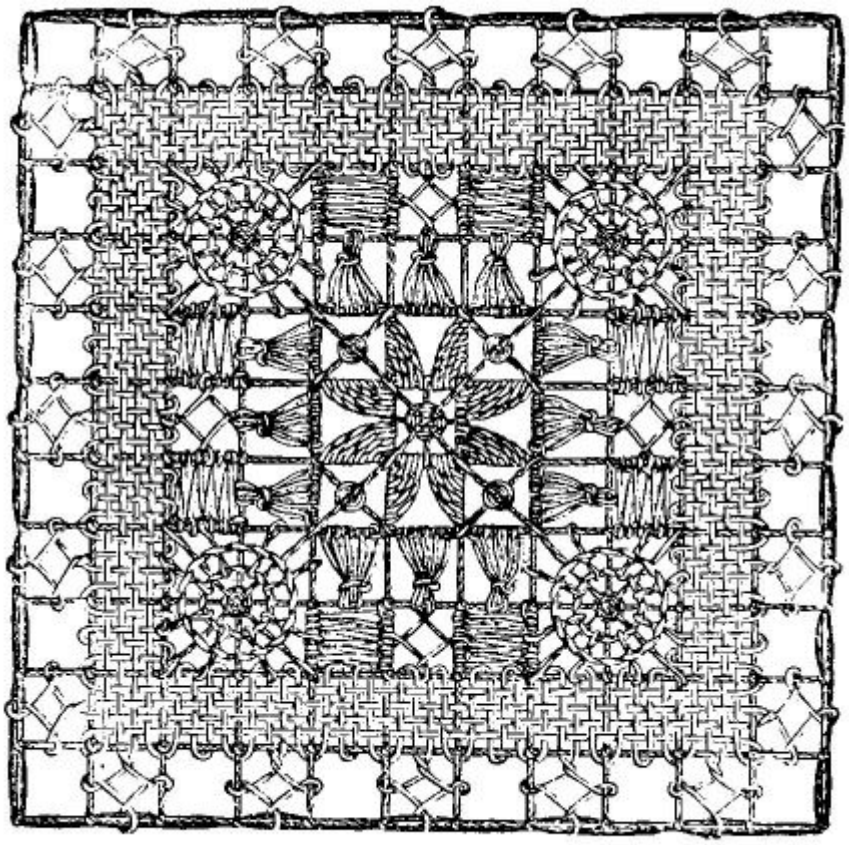
Materials: Messrs. Walter Evans and Co.'s linen thread No. 2 for the netting, and their Mecklenburg thread for the guipure stitches No. 8.



531.—Square Pattern in Guipure d'Art.

No. 531. The outer border of this pretty square is worked in point d'esprit, the inner border in point de toile; then follows a round of small wheels or rosettes.

For these, fasten the cotton to one of the knots of the first square stitch of this round, work one loop upon each of the three other knots, so as to form a slanting cross; then work round the centre point of the [525] cross, passing alternately under and over its branches, then twist the cotton over the threads of the foundation until the next square is reached, and begin another wheel.



532.—Square Pattern in Guipure d'Art.

The centre of No. 531 is composed of wheels and point de reprise; the pattern round the centre is worked in point de feston, differing a little from that given on pages 505 and 506, but the illustration clearly shows the difference.

No. 532 has similar borders to No. 531; the centre is occupied by a star (see page 512) in point de feston; four large wheels surround this; the square stitches between are filled with small wheels and with groups of long loops, fastened together in sheaves. Point d'esprit and point de toile, worked one way only, complete this square.

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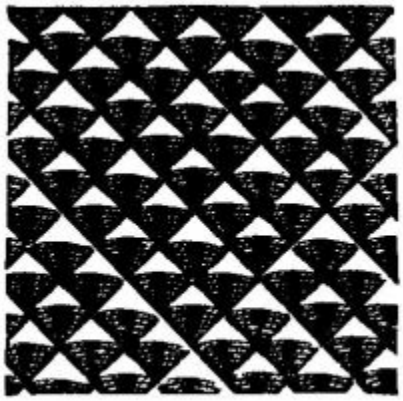
[526]

533 *to* 536.--*Four Patterns in Guipure d'Art.*

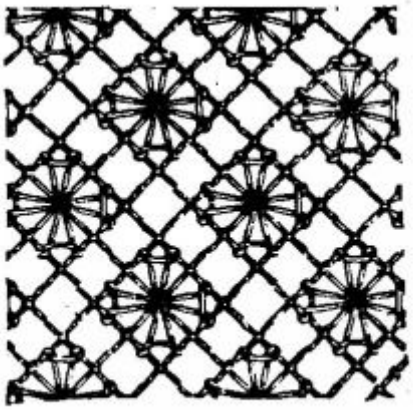
Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 2 or 16, according to the size of the work.

These four patterns will be found useful for filling up small squares, or for varying the usual groundwork of point d'esprit.



533.—Pattern in Guipure d'Art.

No. 533 is a succession of point de feston stitches, which half fill each square of the netting. This pattern must be worked with great regularity.

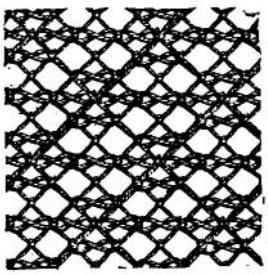


534.—Pattern in Guipure d'Art.

[527]

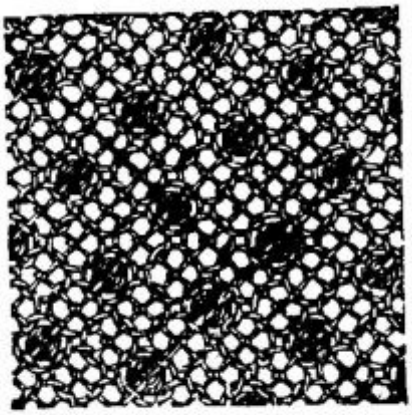
No. 534 consists of a kind of double point d'esprit.

No. 535 is a thread twisted and taken *across* each square, and resembles lace stitches.



535.—Pattern in Guipure d'Art

No. 536 is a succession of small close wheels, intermingled with point d'esprit. This grounding is very effective.

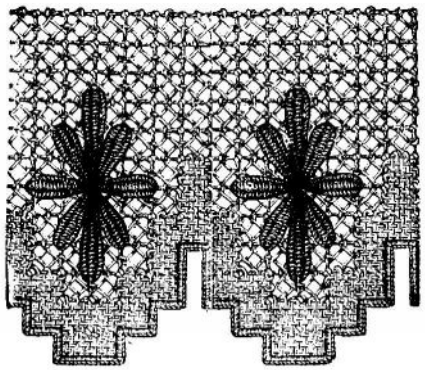


536.—Pattern in Guipure d'Art.

537.--*Lace Border for Veils, &c.*

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 16; strip of square netting of the required length; oblong frame.

This simple border is easily and quickly worked. The edge is overcast, [528] the ground worked in point d'esprit, the border in point de toile, and the pattern in point de reprise. When completed the netting is cut away from the overcast edge.



537.—Lace Border for Veils, &c.

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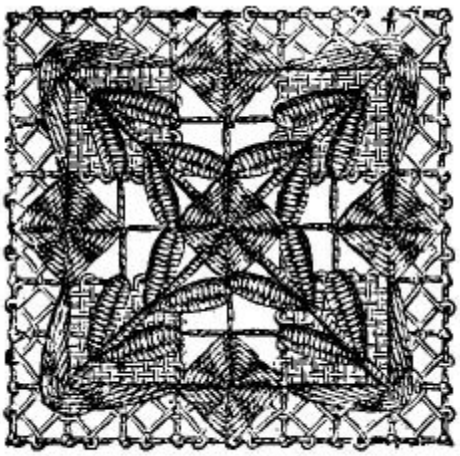
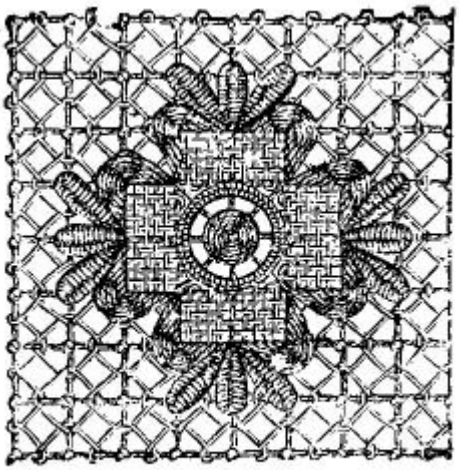
538 *and* 538*a*.--*Squares in Guipure d'Art.*

Materials: 2 squares of netting of 8 holes; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 10 or 16, according to the fineness required.

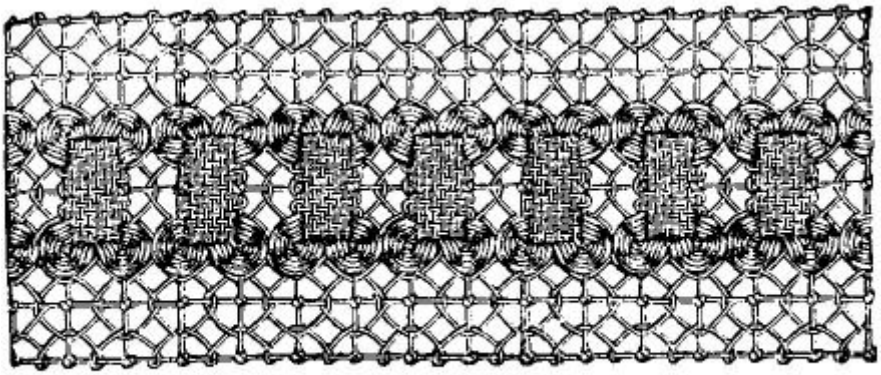


538.—Square in Guipure d'Art.

These squares are very pretty for cravat ends, cuffs, or handkerchiefs. They are worked on netting with very fine cotton in the usual manner, [529] beginning on two stitches in one corner The different stitches of the guipure darning can be distinctly seen in illustration, and are point de feston, point de reprise, point de toile, and point d'esprit on No. 538, and the same stitches surround a wheel in No. 538*a*.



538*a*.—Square in Guipure d'Art.



539.—Guipure d'Art Insertion.

539.--*Insertion in Guipure d'Art.*

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 8 to 16; strip of netting length, required.

This insertion is worked in point de toile, and wheels worked in point de feston. The ground in point d'esprit.

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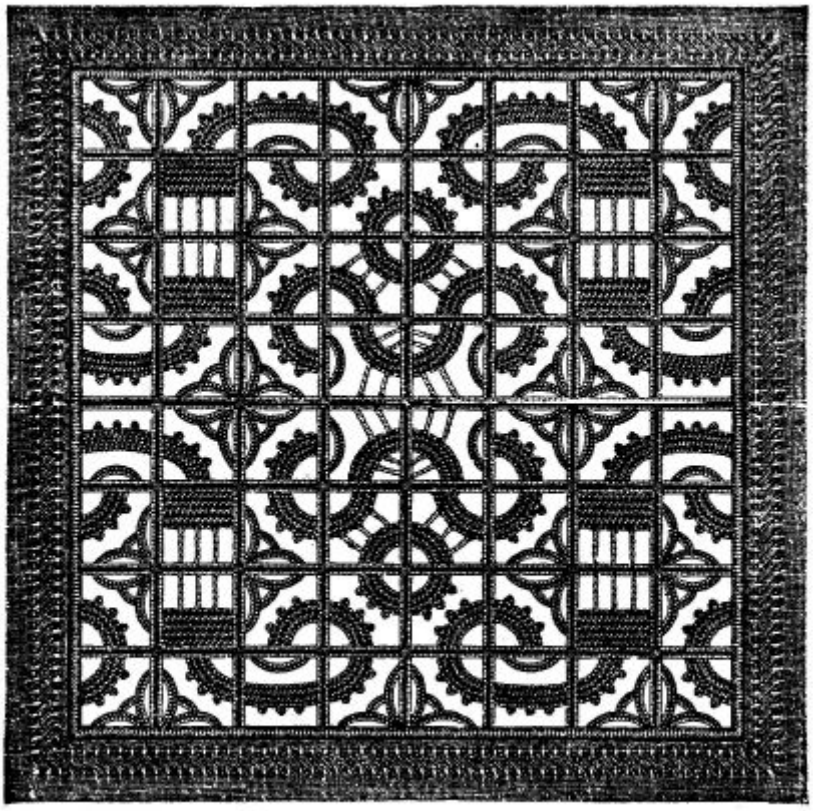
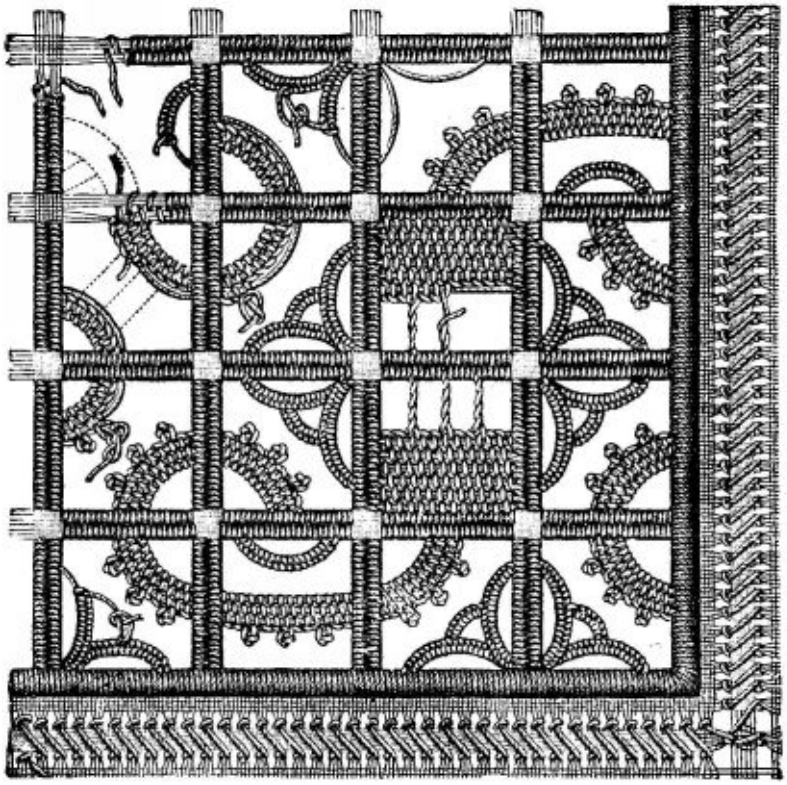
[530]

540 *and* 541.--*Square in Guipure Point de Venise (Reticella)*

Materials: Coarse or fine linen; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 4 or 12.



540.—Square in Point de Venise.



541.—Quarter Square in Reticella Work (Enlarged).

This square is worked in the so-called point de Venise, together with other squares; it is very pretty for covers, toilet cushions, &c. It is [531] worked on coarse or fine linen, according to the use you wish to make of it. Prepare a square piece of linen, by drawing out long and cross threads, so as to form perfect squares. In the pattern No. 540, which is worked on fine linen, 28 threads have been drawn out, both the long and cross way; 8 squares are formed in this way each time that 28 threads have been drawn out; leave 7 or 8 threads of the ground, which form the framework. Then fasten the piece of linen on card-board, and work close [532] button-hole stitch round the inner edge Then work with darning stitch over the long and cross threads of the ground.

From No. 541, which shows the fourth part of the square 4 times larger than full size, it is easy to see how the framework is darned. When the latter is entirely darned, work the patterns in the different squares in button-hole stitch. The circular and serpentine patterns consist of 3 rows of button-hole stitch; the patterns which imitate whole rosettes and half rosettes are worked in rows of button-hole stitch. For each row the thread must be first drawn from one place to the other, as can be seen in illustration, and fastened on the framework. The knots in the last button-hole stitched row are made by working in each stitch when completed, another stitch, and drawing the cotton again through the first completed knot. It is easy, however, to work all the patterns from No. 541. The dotted lines in the right-hand corner show the direction of the patterns which are wanting there. The square is edged all round with an open-work hem, which can also be worked from No. 541.

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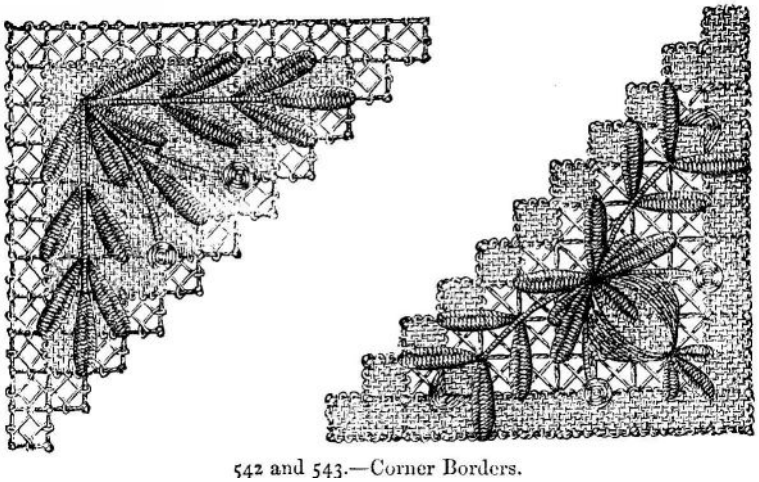
542 *and* 543.--*Corner Patterns in Guipure d'Art.*

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 14.

These patterns are very pretty for cushions, handkerchiefs, &c. The netted ground is to be worked from the corner. Cast on 2 stitches, and work in rows backwards and forwards, increasing 1 stitch at the end of every row. The pattern is worked in point d'esprit, linen, and darning stitch, as can be seen in illustration.

[533]



542 and 543.—Corner Borders.

544.--*Flower for Ornamenting Cravats and Caps in Guipure d'Art*.

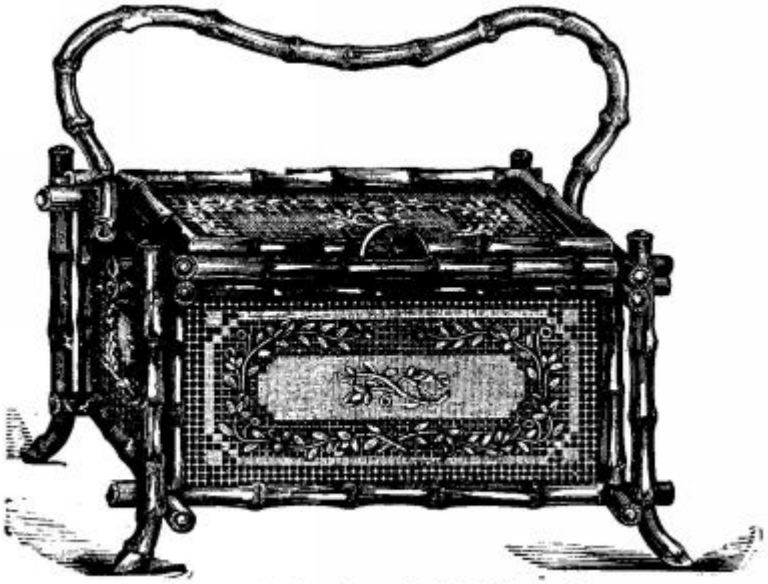
Materials: Black or coloured silks, or Messrs. Walter Evans and Co.'s Mecklenburg thread No. 10.

544.—Flower in Guipure d'Art.

This pattern is worked with middle-sized light-coloured purse silk in [534] guipure d'art on netting. This pattern can also be worked with white thread or black silk in point de reprise.

545.--*Work Basket with Covering of Darned Netting*.

Materials: Bamboo cane basket; blue satin; cardboard; netting; Messrs. Walter Evans and Co's Mecklenburg thread No. 16.



545.—Work Basket Covered with Guipure d'Art.

This elegant basket is made of bamboo cane and blue satin, fastened on cardboard, and covered with guipure d'art. The stand of varnished bamboo is twelve inches long, seven and a half inches wide, and five and a half inches high. The case inside is made of cardboard, covered on both sides with blue satin, and the guipure d'art on the outside only. The stitches used are point de toile, point de reprise, and point d'esprit.

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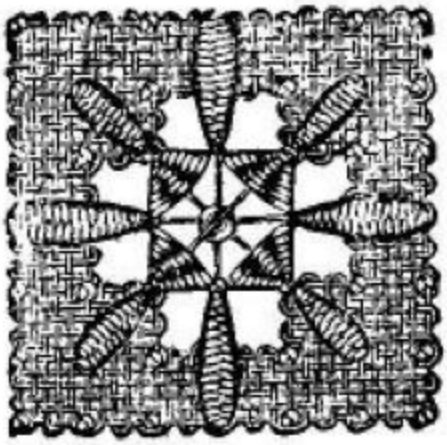
[535]

546 *and* 547.--*Squares in Guipure d'Art.*

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12 or 20; and point d'esprit according to the fineness required.

546.—Square in Guipure d'Art.

Both these square patterns are suitable for ornamenting lingerie, cravats, collars, &c. Repeated at regular intervals on a larger centre, they are likewise suitable for couvrettes, cushions, pillow-cases, &c.; they are worked in darning and linen stitch.



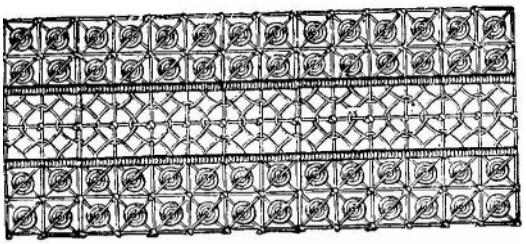
547.—Square in Guipure d'Art.

548.--*Insertion in Guipure d'Art*.

Materials: Strip of netting 6 holes wide, and of the required length; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 8 or 12.

This simple insertion consists of double rows of wheels worked at each side of a strip of point d'esprit, an edge of buttonhole stitches being worked between the rows.

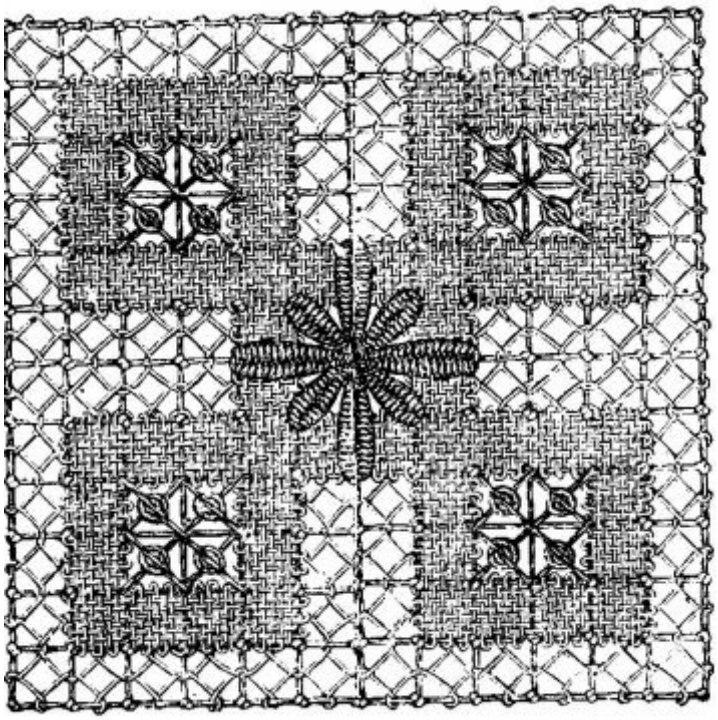
[536]



549.—Guipure d'Art Insertion.

550 *and* 551.--*Squares for Antimacassar*.

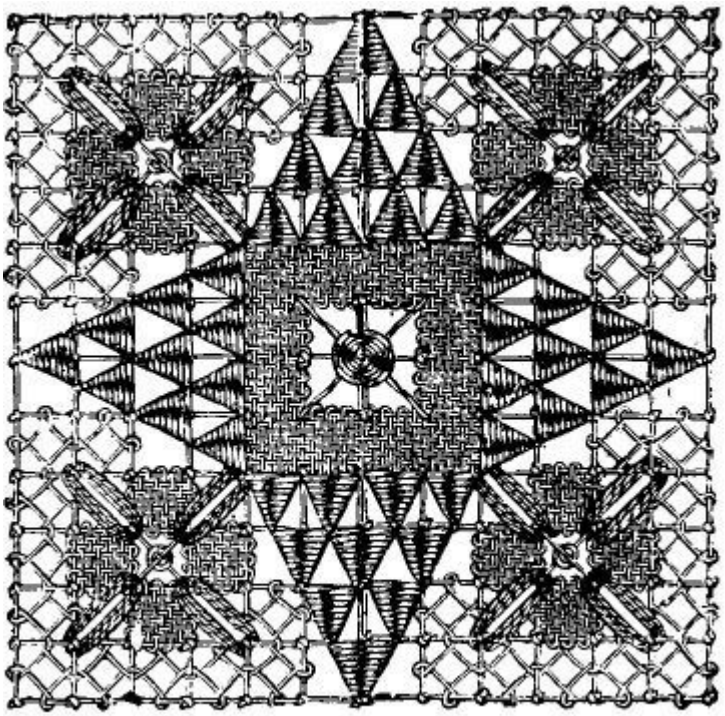
Materials: Square of netting of 12 holes; Messrs. Walter Evans and Co's Mecklenburg thread No. 8.



550.—Square for Antimacassar.

No. 550 is very quickly worked. The border and groundwork in point d'esprit, the centre star in point de reprise, the pattern in point de [537] toile. Wheels fill in the four holes in the centre of the squares.

No. 551 has a border in point d'esprit, the star is worked in point de feston, the other stitches are point de toile. Wheels in part of star pattern No. 518.

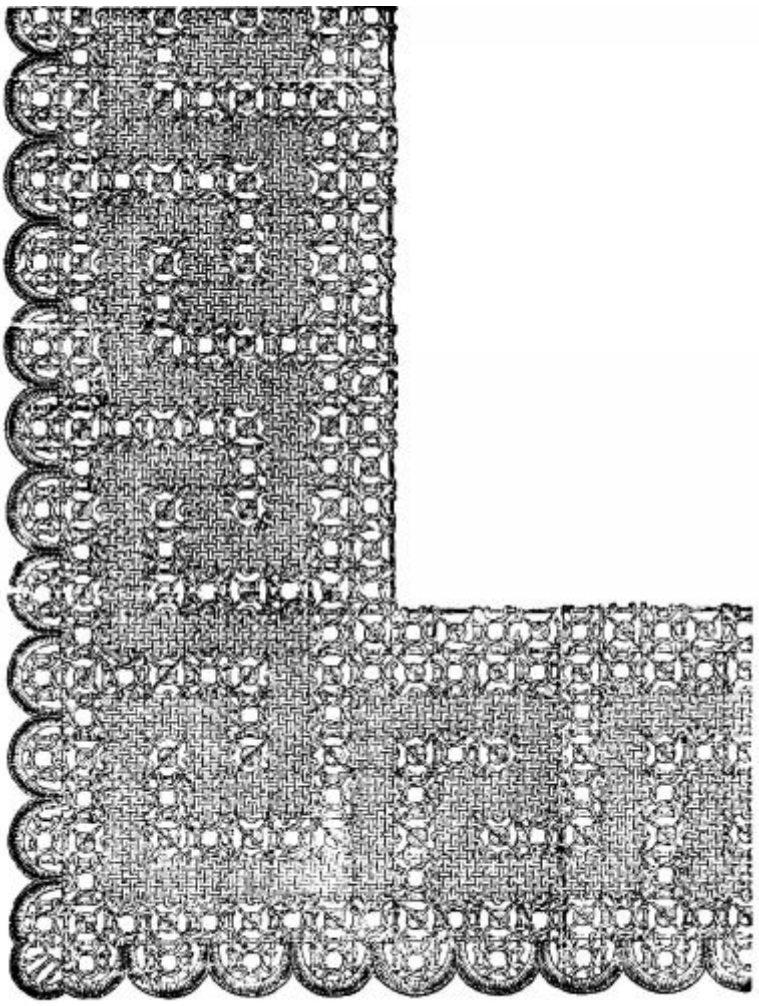


551.—Square for Antimacassar.

552 *and* 553.--*Borders in Guipure d'Art*.

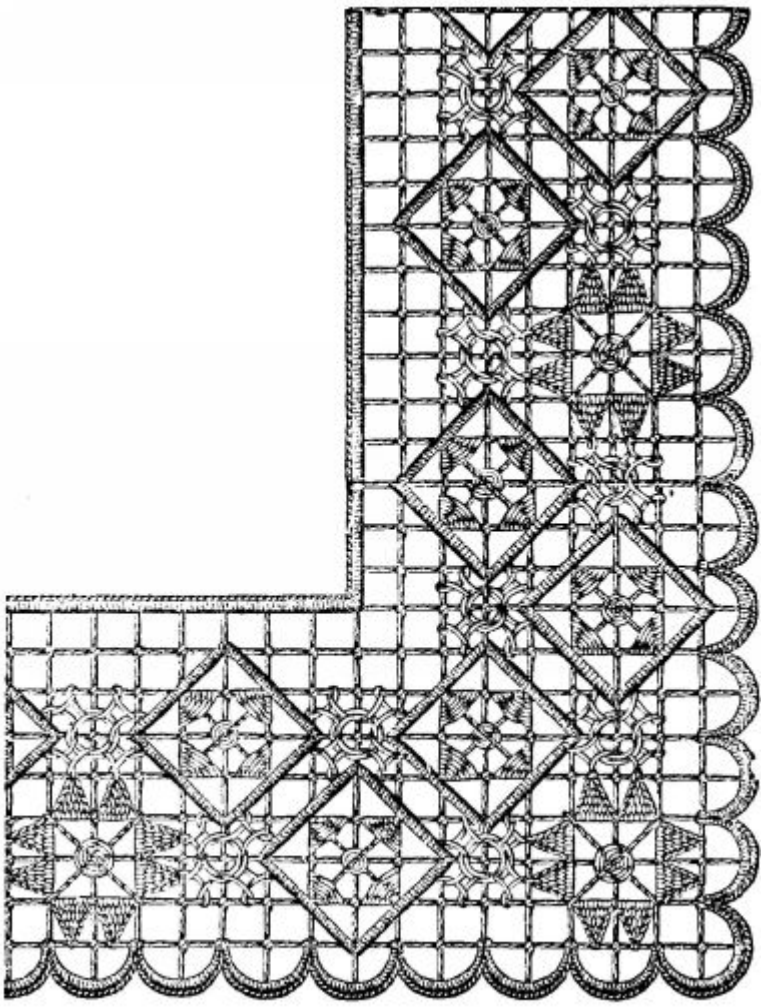
Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 8 or 16.

[538]



552.—Border in Guipure d'Art.

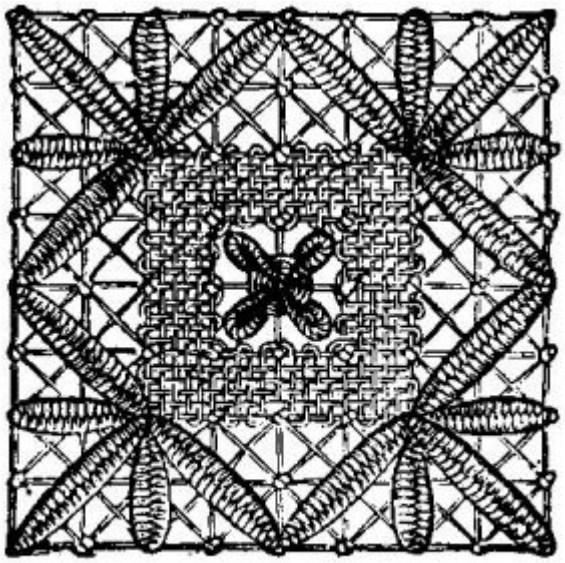
These corner borders are very suitable for couvrettes, and, worked with fine thread, for pocket-handkerchiefs. The netted ground of the borders is to be worked in the size seen in illustration; for the border No. 553 darn the ground in button-hole stitch, darning stitch, point d'esprit, and point de feston; the pattern No. 552 is worked in linen stitch and point d'esprit; small wheels are also to be worked. Both borders are to [539] be worked round in button-hole stitch; the netted ground is cut away along the outside.



553.—Border in Guipure d'Art.

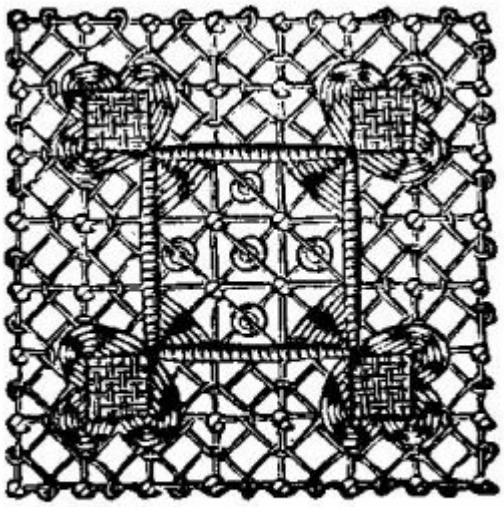
554 *and* 555.--*Squares in Guipure d'Art.*

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 20; netted squares of 7 and 8 holes.



554.—Square in Guipure d'Art.

These two small squares are suitable for ornamenting cravats, lappets for caps and lingeries. They are worked in darning and linen stitch. The centre part of the square, No. 554, is a small wheel covered with raised stitches.

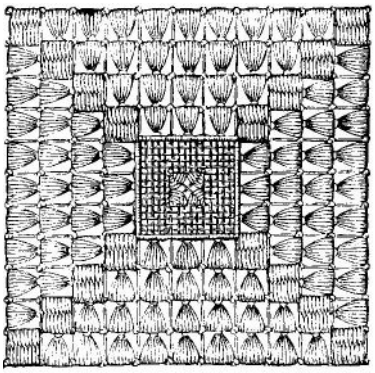


555.—Square in Guipure d'Art.

556.--*Square in Guipure d'Art*.

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12.

The centre of this square is worked in point de feston as well as the border; point de toile forms the groundwork of the square in the centre, round which a row of button-hole stitch is worked.



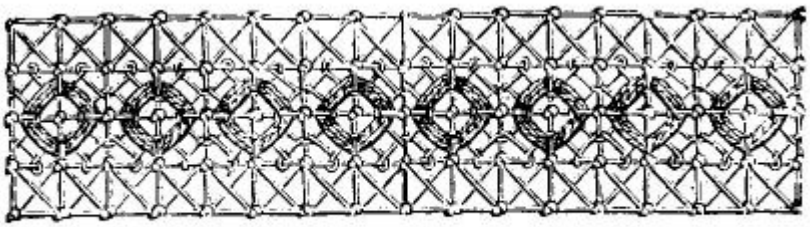
556.—Square in Guipure d'Art.

[541]

557.--*Insertion in Guipure d'Art*.

Materials: Strip of netting of 4 holes in width; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12.

The ground of this simple pattern is worked in point d'esprit, square wheels are worked in the centre of the strip.



557.—Insertion in Guipure d'Art.

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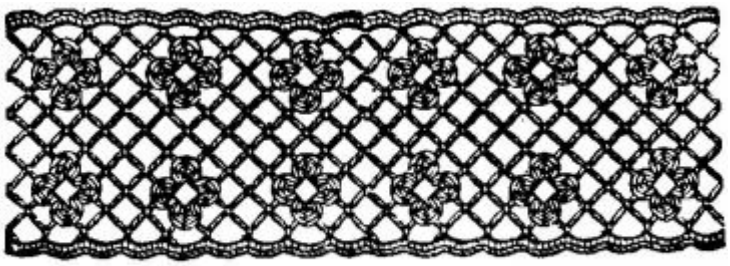
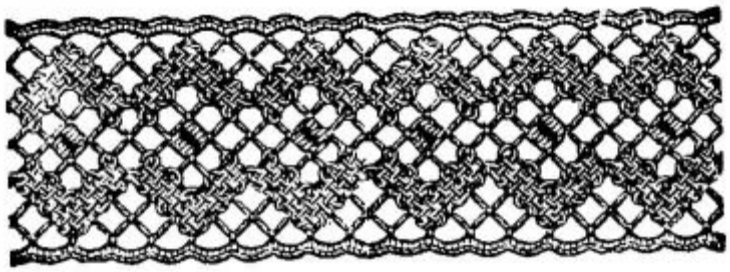
558 *to* 563.--*Different Strips of Insertion, Rosettes and Lace, in Guipure d'Art.*

Materials: Fine white cotton; Messrs. Waiter Evans and Co.'s Mecklenburg thread Nos. 16 and 20.

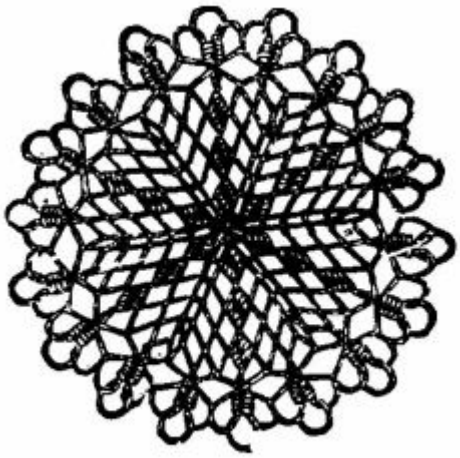
These strips of insertion, rosettes, and borders are very suitable for [542] ornamenting lingeries, cravats, &c. The ground of insertion, Nos. 558 and 560, is worked with fine white cotton over a fine steel knitting-needle, in slanting netting, and darned with thread in the manner seen in illustrations. The ground of each strip is 11 rounds wide, and worked with button-hole stitch along the edges; the darned patterns can be worked from illustration.



558.—Insertion in Guipure d'Art.

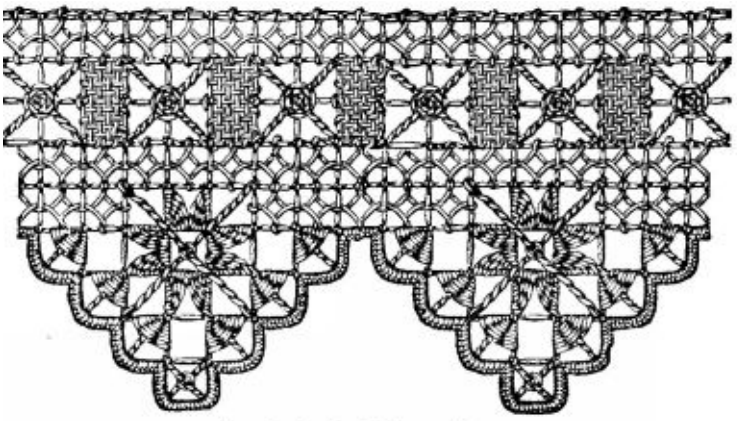


559.—Insertion in Guipure d'Art.



560.—Rosette in Guipure d'Art.

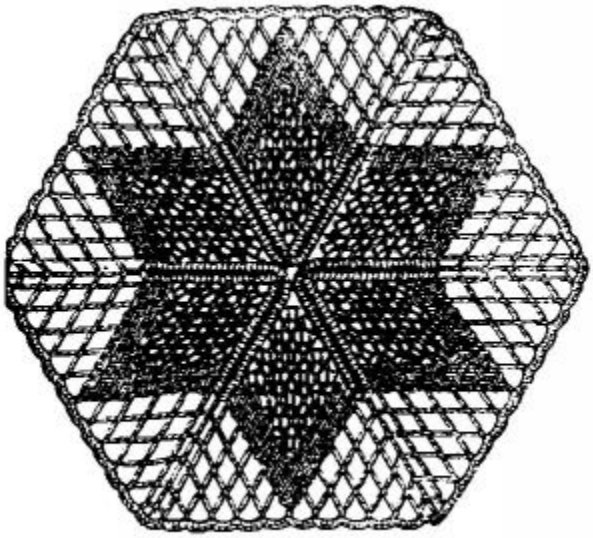
For the rosette, No. 560, cast on 6 stitches over a fine knitting-needle, and join the stitches into a circle; in the 1st round [543] work 2 stitches in every stitch. In the 2nd--5th rounds work 2 stitches in every increased stitch of the preceding round, and in every other stitch 1 stitch. In the 6th round take a steel knitting-needle double the size of the first, and work over it 1 stitch in every stitch of the preceding round. Then work the 7th round over the fine needle as follows:--



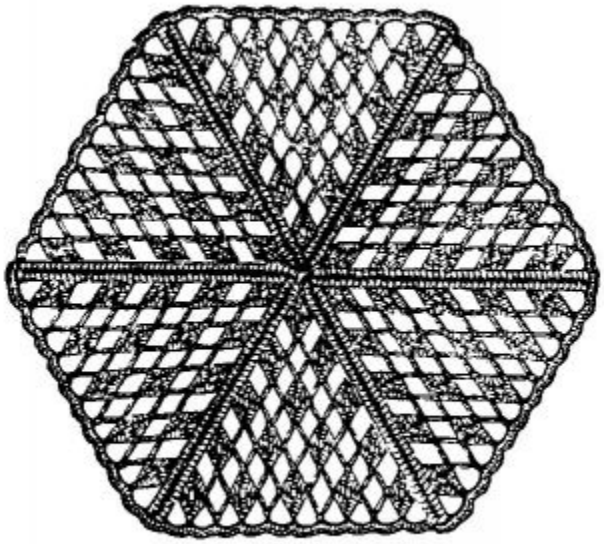
561.—Border in Guipure d'Art.

Draw always the second stitch of 2 stitches through the first, and work 1 stitch in the stitch which has been drawn through the first, and then 1 stitch through the other stitch. In the 8th round work always 2 stitches in the stitch between the 2 crossed stitches, 1 stitch in all the other stitches. Lastly, darn the rosette, from illustration, with fine glazed cotton.

For the ground of the rosettes, illustrations Nos. 562 and 563, cast on 6 stitches, join the stitches into a circle, and work then in the 1st round 2 stitches in every stitch; in the following 8 rounds 2 stitches in every increased stitch, in all the other stitches 1 stitch. The last [544] (10th) round is worked without increasing. Then darn the rosettes, from illustrations, with thread in darning stitch, linen stitch, and point d'esprit. The edges of the two rosettes are worked round in button-hole stitch; in every selvedge stitch work 3 button-hole stitches. These two rosettes can be joined together for small couvrettes.

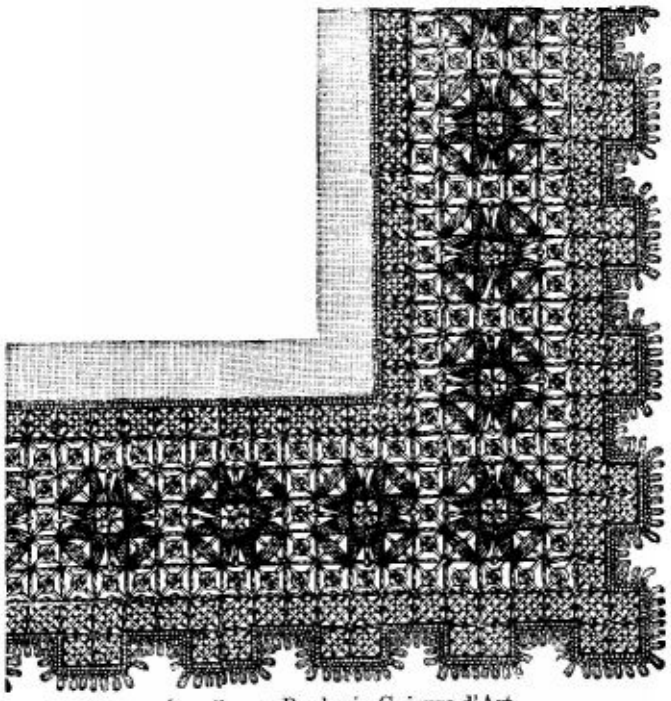


562.—Rosette in Guipure d'Art.



563.—Rosette in Guipure d'Art.

The ground of the border, No. 561, is formed by a strip of straight netting 9 squares wide, cut out in vandykes on one side, and worked round in button-hole stitch, as seen in illustration. This ground is [545] darned, from No. 561, in darning stitch, point d'esprit, linen stitch, and ornamented with bars and wheels (See illustration).

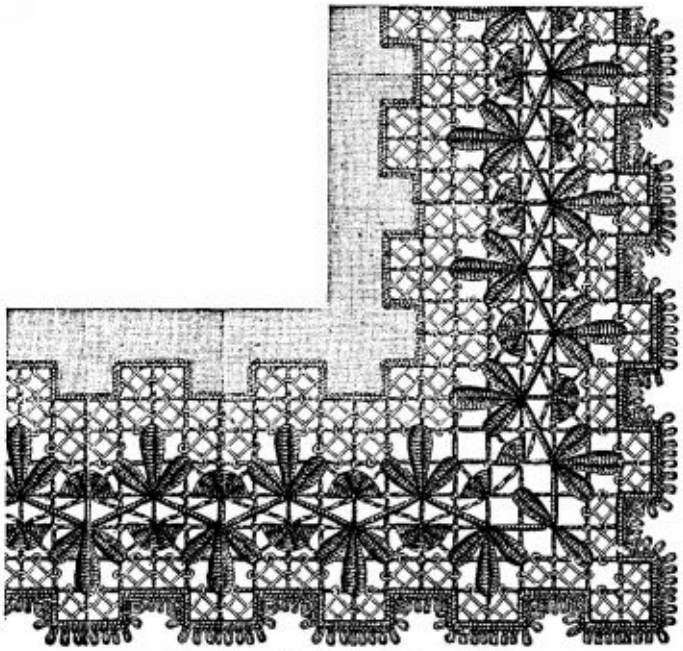


564.—Corner Border in Guipure d'Art.

564 *and* 565.--*Corner Borders in Guipure d'Art*.

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 20 for handkerchief, or No. 8 for couvrettes.

These corner borders are suitable for handkerchiefs, couvrettes, &c., or as strips of insertion for cushions or pillowcases. They are worked with [546] more or less fine cotton, according to the use they are meant for. They are edged round with button-hole stitch on the outside, and finished off with a row of crochet purl. Work 1 double in every button-hole stitch; after every other stitch draw out the loop on the needle about one-tenth of an inch; take out the needle and leave the loop as a purl; take up 1 loop in last double stitch, and cast it off with the next double stitch.

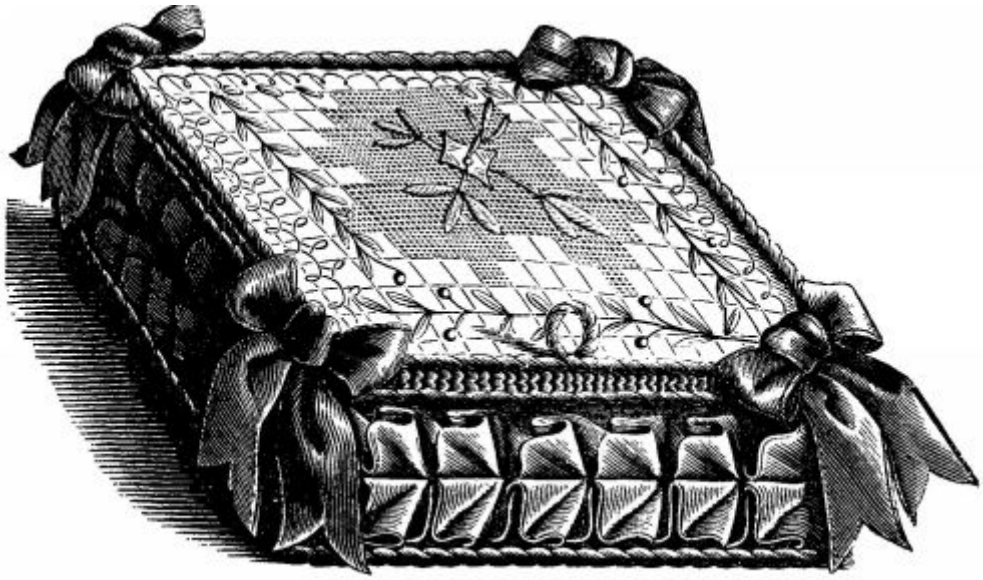


565.—Corner Border in Guipure d'Art.

566.--*Jewel Case, forming Pincushion.*

Materials: Deal box; satin ruche; satin ribbon; quilted satin and silk cord; guipure netting.

This case consists of a square cardboard or deal box, lined with satin, [547] and slightly quilted; it is also covered on the top with satin, and ornamented all round with a satin ruche four-fifths of an inch wide, pleated in the manner seen in illustration. The top of the box is stuffed so as to form a pincushion. It is then covered with guipure d'art No. 567. Ornament all round with silk cords, and at the corners with bows of satin ribbon.



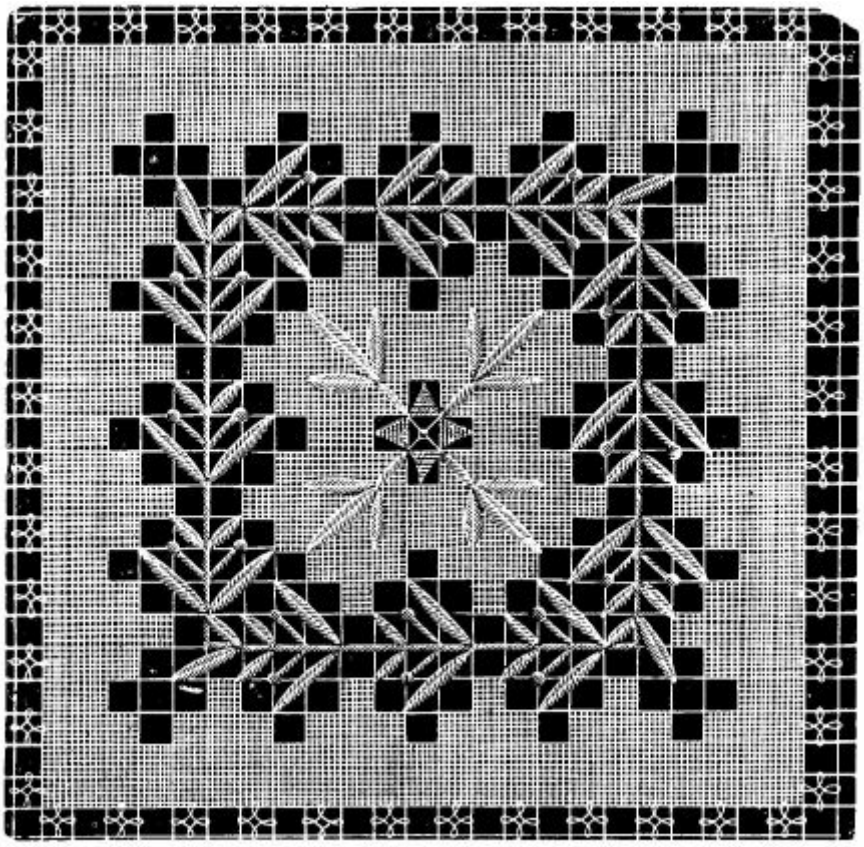
566.—Jewel Case, with Pincushion.

567.--*Guipure Pattern for Jewel Case.*

Materials: Netting 25 holes square; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 14.

This cover is worked in point d'esprit, point de toile, point de reprise, and point de feston. Thick dots are introduced occasionally.

[548]



567.—Guipure Pattern for Jewel Case (No. 566).

568.--*Parasol Cover in Guipure d'Art. (See page 580.)*

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 20, and cotton No. 80.

For working this cover, one part of which is shown in our illustration two-thirds of its full size, work first a straight strip of netting for the foundation, which must count as many holes in width as are required for the width of the covering. The size of the holes depends on the size of the knitting-needle or mesh which you use. The pattern is worked with cotton No. 80, over a steel knitting-needle which measures two-fifths of an inch round. Begin the strip in one corner. Cast on 2 stitches, and work in rows backwards and forwards, increasing 1 stitch at the end of every row, till you have 1 stitch more than the stripe is to have holes in width, on our pattern 68 stitches; then work 1 row on the same number of stitches, and then increase alternately 1 stitch at the end of 1 row, and decrease 1 at the end of the next, till the strip is 250 stitches long. The strip is finished off in a straight line at the bottom by working a certain number of rows in which the last stitch remains untouched. At the beginning of the row do not work 1 stitch ever the mesh, but only 1 knot in the stitch of the preceding row, so that the cotton is drawn on tight. When the strip is completed, trace from No. 568 the outlines for the pattern of each of the eight parts of the parasol with double thread, in such a manner that two parts lie next to each other, but reversed, that is, the point of one part must lie next to the wide part of the next part. Then work in each part the pattern seen in illustration, and afterwards each part round with button-hole stitch, working over the double outline. Cut out the different parts, and sew them together on the wrong side with close overcast stitch.

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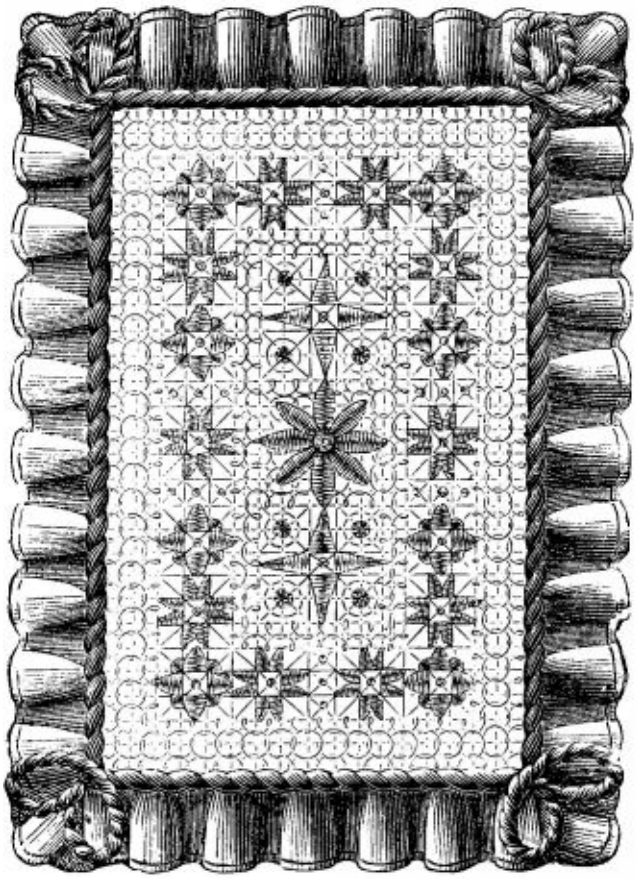
[550]

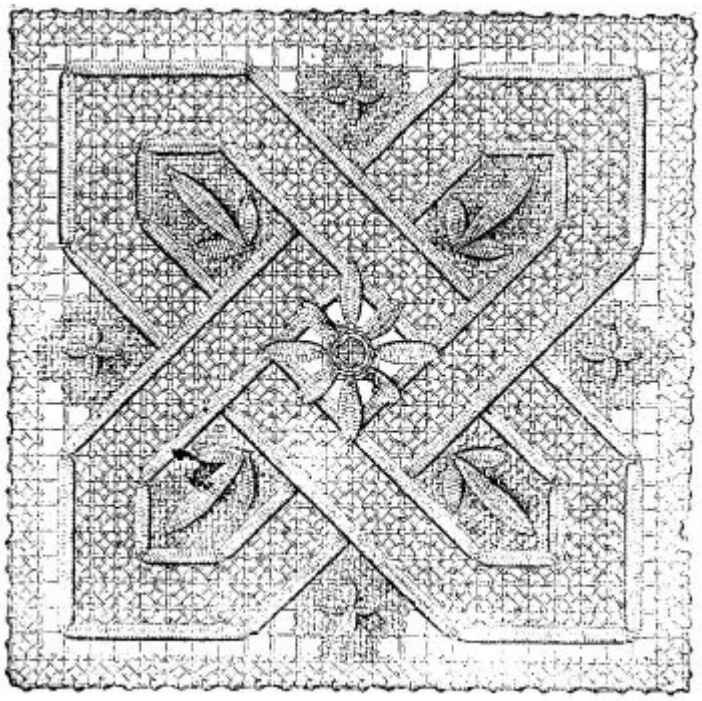


569.—Scent Sachet in Guipure d'Art.

569.--*Scent Sachet in Guipure d'Art.*

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 18; green satin; poudre d'iris; green satin ribbon; green silk cord.

The size of the netting depends on that of the sachet. The netting must [551] be fastened in a frame, and darned with fine thread; the flowers are worked in darning stitch, and the ground in point d'esprit. The cushion is made of green satin, perfumed with poudre d'iris. When the netting has been fastened on, it is edged all round with a green satin ruche, and green silk cord, forming loops at every corner.



570.—Square in Guipure d'Art.

570.--*Square in Guipure d'Art*.

Materials: Netted square of 26 stitches; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12.

This pattern is worked in point d'esprit, edged with an outline of [552] point de reprise. This outline may be worked in close button-hole stitch. Point de toile is used for the groundwork, upon which point de reprise is worked.

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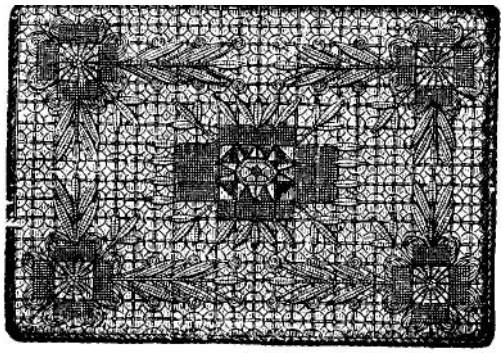
571 *and* 572.--*Work Case in Guipure d'Art*.

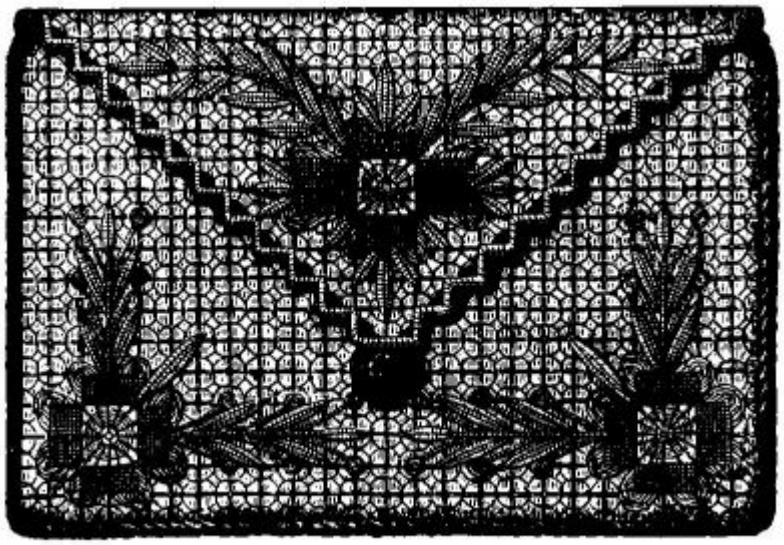
Materials: Blue satin; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 16; blue silk cord.



571.—Work Case in Guipure d'Art (Back).

This little work-case, of darned netting and blue satin, is five inches and four-fifths long, four inches wide, and is fastened with a loop and button. The back, front, side, and the flap are worked all in one piece. The netting is worked with white thread No. 12, over a mesh measuring at least two-fifths of an inch round. For the flap the netting must be slanted off on both sides; this is done either by decreasings, or by cutting off the corners of the

work. The latter is then darned in linen stitch, darning stitch, and point d'esprit, from No. 572, which shows the front of the case, and from No. 571, which shows the back. The [553] netting is then lined with blue satin, and sewn together at the sides with button-hole stitches on the right side. The flap is edged with button-hole stitch; sew on a small button, and make a small loop to correspond. The case is edged all round with blue silk cord.



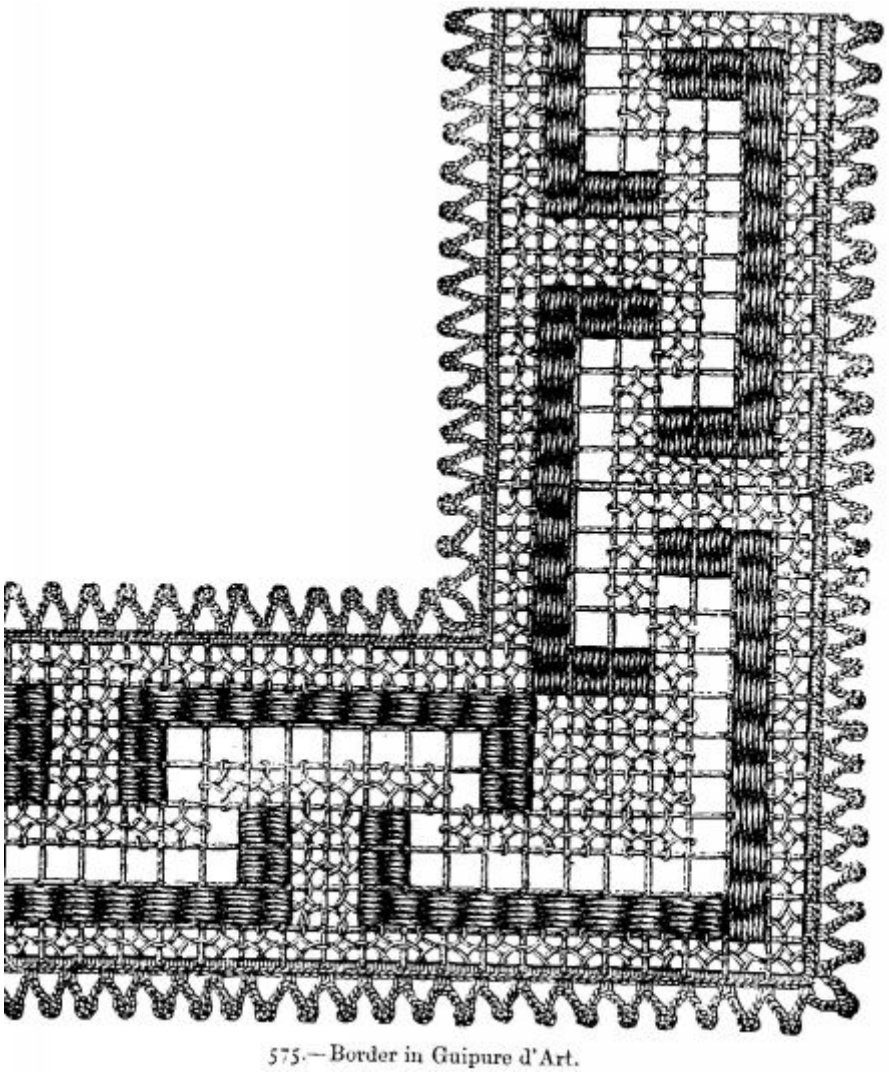
572.—Work Case in Guipure d'Art (Front).

573.--*Banner Screen in Guipure d'Art*.

Materials: Netting; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12; carved oak stand; glacé silk; cords; tassels.

Banner-screens are used in two ways, either suspended from the mantelpiece or mounted as shown in illustration No. 573. The banner is 23 inches long, 19 inches wide, lined with coloured glacé silk, and edged with a lace border of guipure d'art. The design for the banner is given in page 554. Work the netting for the groundwork over a larger or smaller mesh, according to the size you wish it to be. The pattern is worked in point d'esprit, point de reprise, and point de toile. When the [554] pattern is completed, line the banner with coloured silk, edge with a gathered border of guipure d'art, finish with coloured silk cords and tassels. The banner may be finished off in close button-hole stitch, instead of adding the lace border.

573.—Banner Screen in Guipure d'Art.

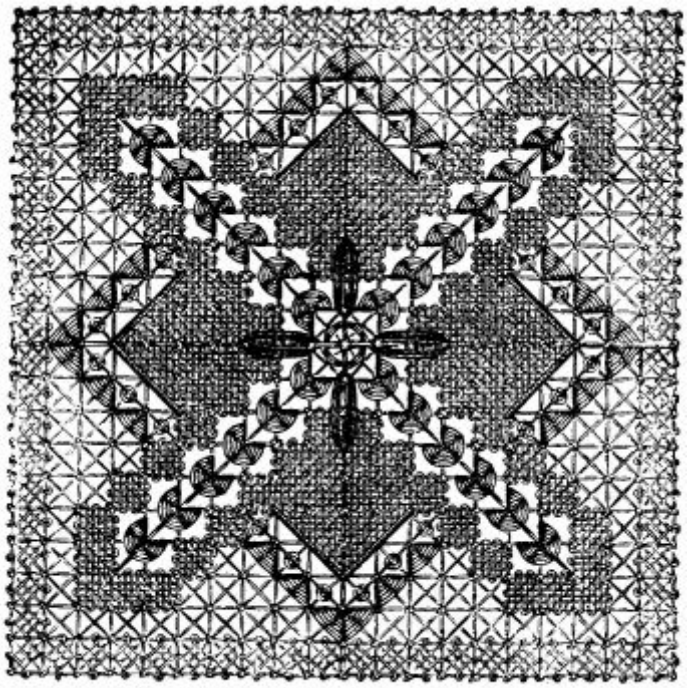


575.—Border in Guipure d'Art.

575.--*Border in Guipure d'Art*.

Material: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 8.

This border is suited for couvrettes. It is worked in point d'esprit, [556] point de reprise, or plain darning stitch, edged by a row of button-hole, and finished with a crochet edging.



576.—Square in Guipure d'Art.

576.--*Square in Guipure d'Art*.

Materials: Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12; netted square of 20 holes.

This pretty square is worked in a pattern formed by point de feston, point de toile, and point de reprise, the star in the centre as that shown on page 514, omitting the alternate points; border of point d'esprit, ground worked in simple crossed bars. [557] Table of the right size of Mecklenburg thread to use in working:--

	NO.
Antimacassars	2
Borders	4
Handkerchiefs	20
Insertions	8
Lace edgings and insertions	16
Lamp shades	16
Parasol covers	18
Sachets	12
Sofa cushions	8
Toilet cushions	10
Toilet mats	10

FRAMES

May be obtained for large, middle-size, and small squares.

Oblong frames are used for working insertions and lace edgings.

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[558]

BERLIN WORK

[559]

BERLIN WORK INSTRUCTIONS

Berlin Work includes every kind of stitch which is made upon canvas with wool, silk, or beads. The principal stitches used are common cross stitch, Gobelin stitch, leviathan stitch, raised or velvet stitch, tent stitch, and others. The materials and needle must always be carefully chosen of a corresponding size. For common cross stitch and raised stitch Penelope canvas must be used; for small articles, such as slippers, bags, or borders, single Berlin wool is preferable; for larger ones fleecy wool or double Berlin wool (the latter, however, is much more expensive). For Gobelin stitch and tent stitch undivided canvas (not Penelope) is required. Purse silk is often used for the latter; it is more brilliant than floss silk or filoselle. Floss silk is generally used for other stitches because it covers the thread of the canvas better than purse silk; it is, however, often replaced by filoselle, which is a much cheaper material. Moss wool is hardly ever used. Before beginning to work upon a piece of canvas the raw edges must be hemmed or [560] sewn over with wool. Care must be taken not to crumple the canvas in the course of the work. It is best to roll one end of the canvas upon a round piece of deal while the other end is kept down upon the table with a lead cushion. Handsome artistic patterns should always be worked in a frame. When you undertake to work a large pattern begin in the centre, and complete one half before you commence the other. Always work the stitches in the same direction, from the top downwards--this is very essential to the beauty and regularity of the pattern.

Always begin with the colour which is used the oftenest; those colours that lose their dye in working must be put in last. When the pattern is finished begin the grounding. The wool must not be drawn too tightly, otherwise the threads of the canvas appear. If the wool is too coarse for the canvas, one long stitch is to be made from left to right as far as the particular colour is to be worked, and over this long stitch, cross back in the usual way.

The plainest stitch in Berlin wool work is the common cross stitch; illustrations 577 to 584 show varieties of the same.

We now proceed in the following pages to show, by description in writing and by most careful illustration, all the stitches which are used in Berlin Work. These are numerous, but neither too great in number nor too simple or too elaborate in execution for those who aspire to become Berlin workers.

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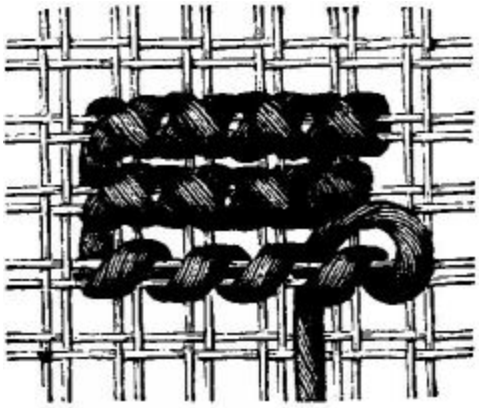
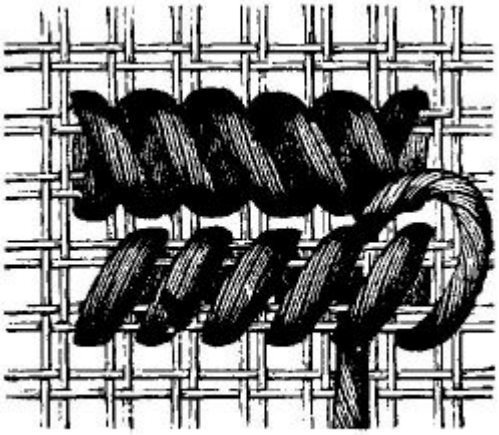
[561]



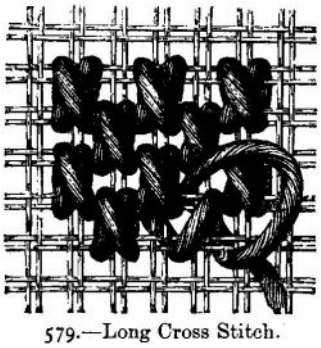
577.—Common Cross Stitch.

ILLUSTRATION 577.--The common cross stitch is worked in rows backwards and forwards over 2 threads in height and 2 in width (square of the canvas) in straight lines; the 1st row is worked from left to right; the 2nd row, which completes the stitches, from right to left. Illustration 577 shows 2 rows of completed stitches and 1 row in course of working.



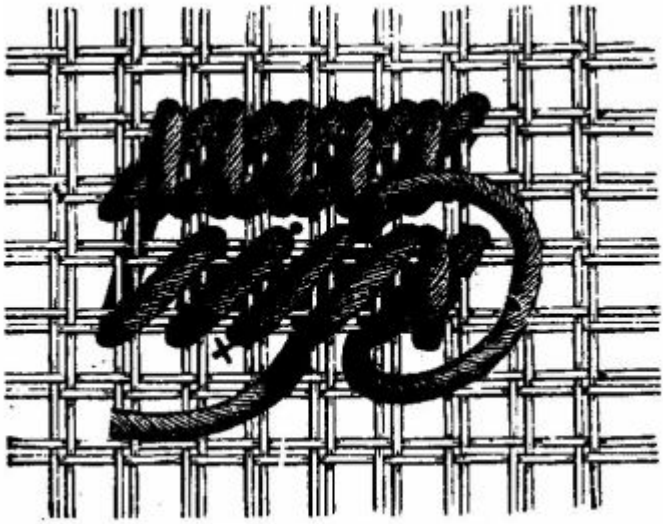
578.—Long Cross Stitch.

ILLUSTRATION 578 shows the long cross stitch. It is worked like the preceding one, only over 4 threads in height and 2 in width.



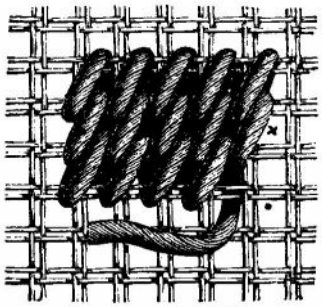
579.—Long Cross Stitch.

ILLUSTRATION 579 shows a long cross stitch, which is worked like the preceding one, except that 2 threads are missed between 2 stitches, and in the next row the stitches are worked between those in the preceding row. This stitch is not worked in rows backwards and forwards; each stitch is completed before beginning the next.



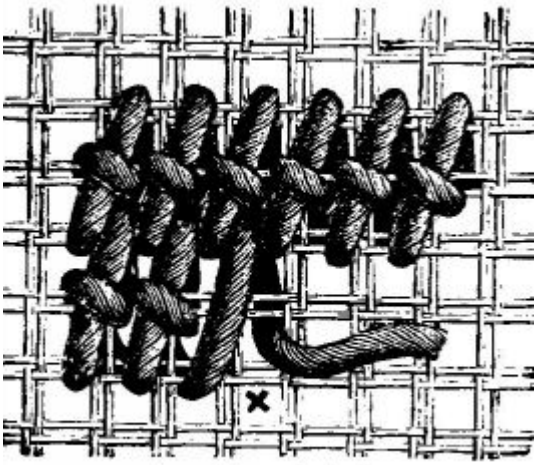
580.—Slanting Cross Stitch.

ILLUSTRATION 580.--The long slanting cross stitch is worked like No. 578, in rows backwards and forwards; the 1st row is slanting, the 2nd is straight. The places for inserting the needle and for drawing it out are marked on the illustration with a cross and dot.



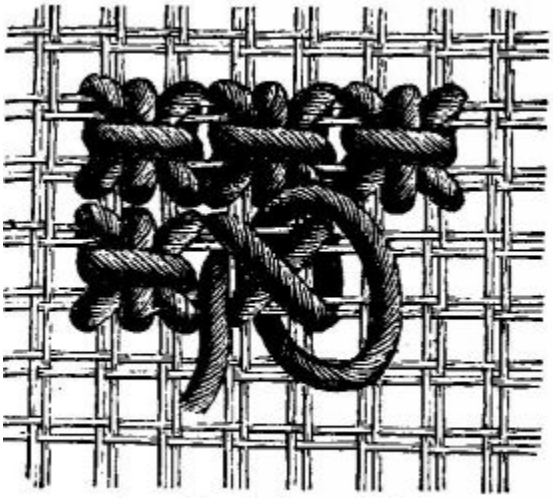
581.—Damask Stitch.

ILLUSTRATION 581.--The damask stitch is worked in single rows from left to right, over 4 threads in height and 2 in width. The stitches of one row come between those of the next. The cross and dot shown in illustration are where to insert and draw out the needle.



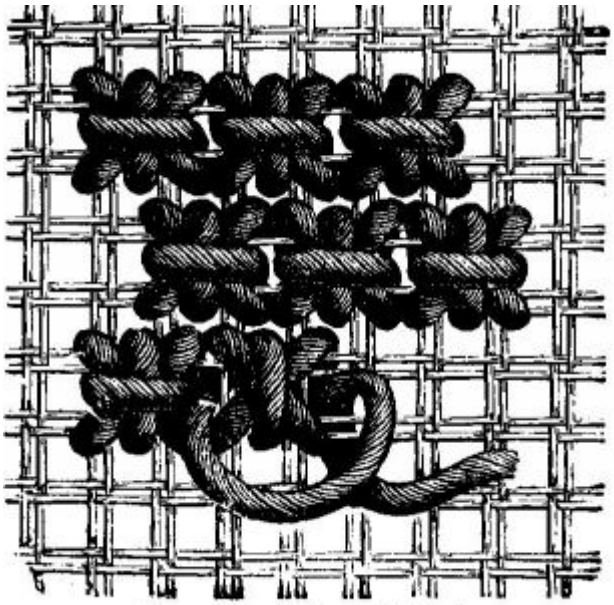
582.—Rep Stitch.

ILLUSTRATION 582 shows the rep stitch--a variety of the preceding. The first half of it is worked slantways over 6 threads in height and 2 in width, the second half, like the common cross stitch, from right to left over the 3rd and 4th of the 6 canvas threads; each stitch is completed at once. The illustration shows the last stitch being worked; the first half of the stitch is completed; the dot shows where the needle must be inserted for the second half; it is drawn out where the cross is placed on illustration.



583.—Leviathan Stitch.

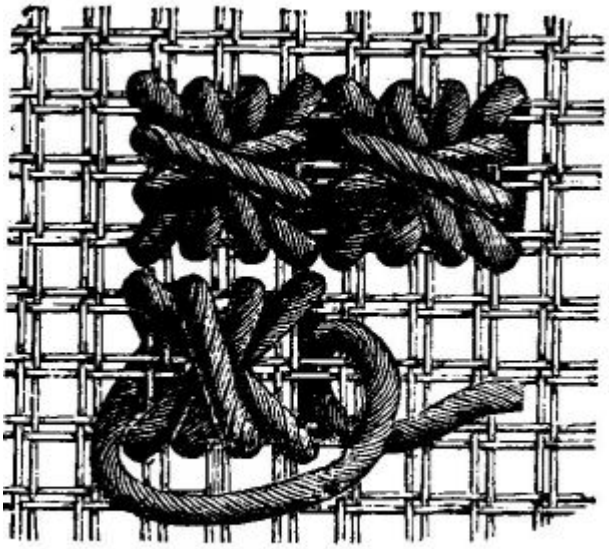
ILLUSTRATION 583.--The leviathan stitch consists of 1 slanting and 1 straight cross stitch over 4 threads in height and 4 in width. Each stitch is completed immediately. No. 583 shows one half of the stitch completed and the wool as it must be placed for working the first half of the straight cross stitch.



584.—Leviathan Stitch.

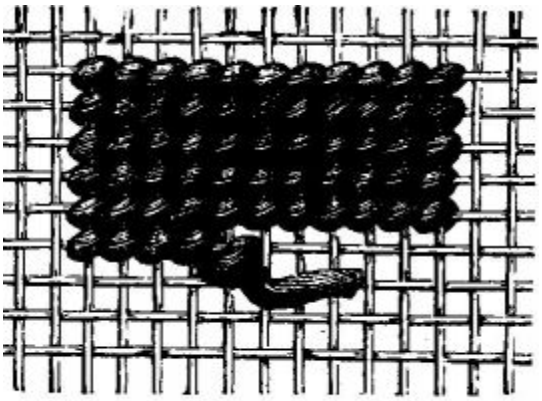
ILLUSTRATION 584.--The leviathan stitch is worked exactly like the preceding, only the stitches are not worked on the same threads in the different rows, as may be seen from illustration.

[565]



585.—Double Leviathan Stitch.

ILLUSTRATION 585.--The double leviathan stitch is a variety of the preceding; it is worked over 6 threads in height and as many in width. Make a common cross stitch over these 6 threads, then a long cross stitch in height and a long cross stitch in width. Illustration 585 shows 2 stitches completed and 1 being worked.



586.—Tent Stitch.

ILLUSTRATION 586.--Tent stitch. Each stitch is worked over 1 stitch in height and 1 in width, and is worked in rows from left to right.

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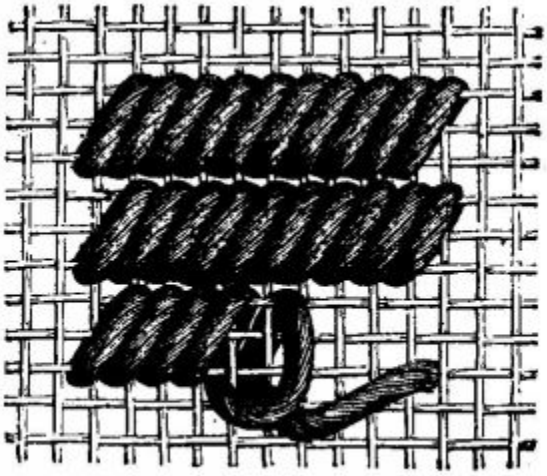
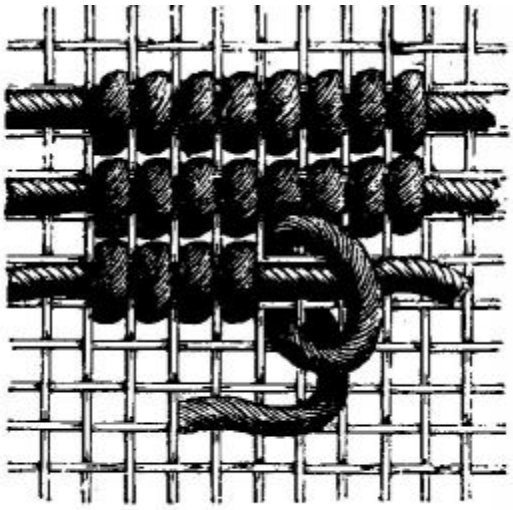
[566]



587.—Slanting Gobelin Stitch.

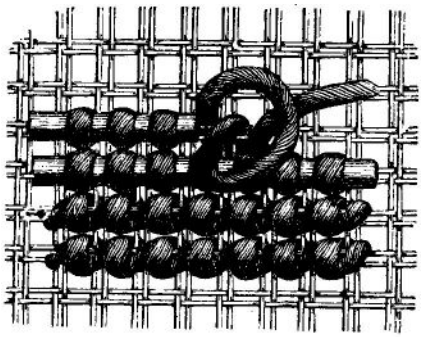
ILLUSTRATION 587.--The slanting Gobelin stitch is worked on undivided canvas; each stitch is worked over 3 threads in height and 2 in width, divided from the next stitch only by an interval of 1 thread.



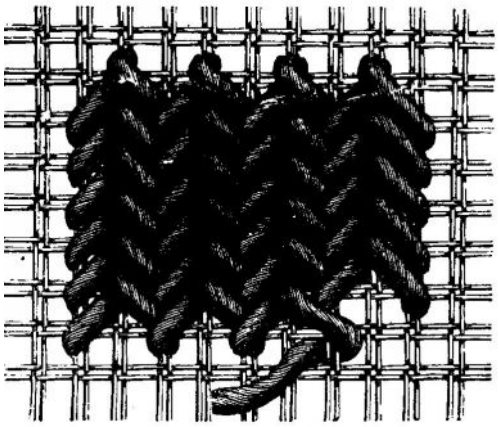
588.—Straight Gobelin Stitch.

ILLUSTRATION 588.--The straight Gobelin stitch is worked over 2 threads in height with 1 thread between, so that the stitches appear more raised; they are worked over thin cord or a thick piece of wool.

ILLUSTRATION 589.--The raised or velvet stitch is worked over small round wooden meshes, and forms small raised loops. Take 2 similar meshes and as many threaded needles as there are colours in the work; make first a slanting stitch, as for the beginning of the common cross stitch, but instead of drawing out the needle straight under the place where it was inserted, draw it out exactly at the same place, so as to form a slanting stitch on the right and on the wrong side; then begin to work over 1 mesh; insert the needle above it and draw it out in a slanting direction underneath. On the wrong side of the work a regular cross stitch is formed. Illustration 589 shows 2 rows of velvet stitch completed and 2 rows being worked; the first of the latter is yet on the mesh, the second being worked so as to show the position of the wool upon the mesh. Observe that the rows of the velvet stitch are worked upwards, and that 2 meshes are necessary, because the lower one must not be drawn out before the next row is completed. The loops may be cut open if preferred.



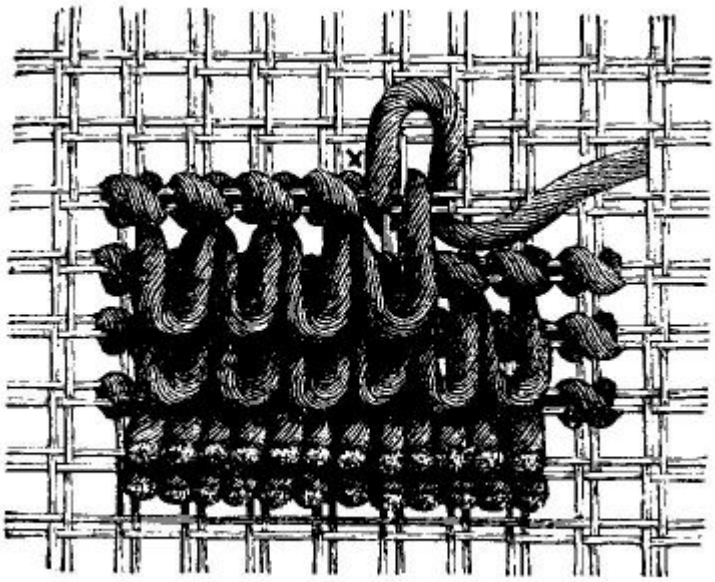
589.--Raised or Velvet Stitch.



590.—Plaited Stitch.

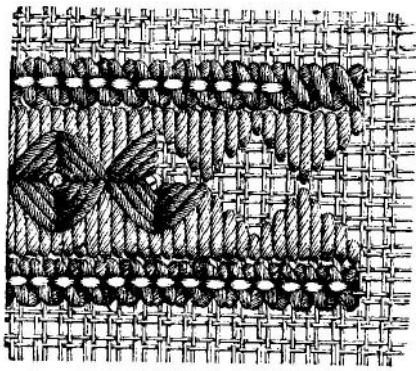
ILLUSTRATION 590.--The plaited stitch is worked like the herring-bone stitch. Each stitch is worked over 4 threads in height and 4 in width. Illustration 590 shows one part of the plaited stitch completed, and the place where the needle is to be inserted for the next stitch is marked by a dot. For the next stitch the needle is carried under the 2 threads below the stitches of the preceding row.

ILLUSTRATION 591.--The plush stitch is also worked upwards. Begin to work a common cross stitch, then insert the needle through the canvas over 2 threads in height and 2 in width, downwards in a slanting direction. Do not draw the wool close up, but leave a loop hanging down about four-fifths of an inch long, and make 1 more common cross stitch to fasten the loop. This stitch can also be worked over flat meshes. Work a common cross stitch at the end of every row. When the work is completed the loops are cut open and clipped, as may be seen from illustration.



591.—Plush Stitch.

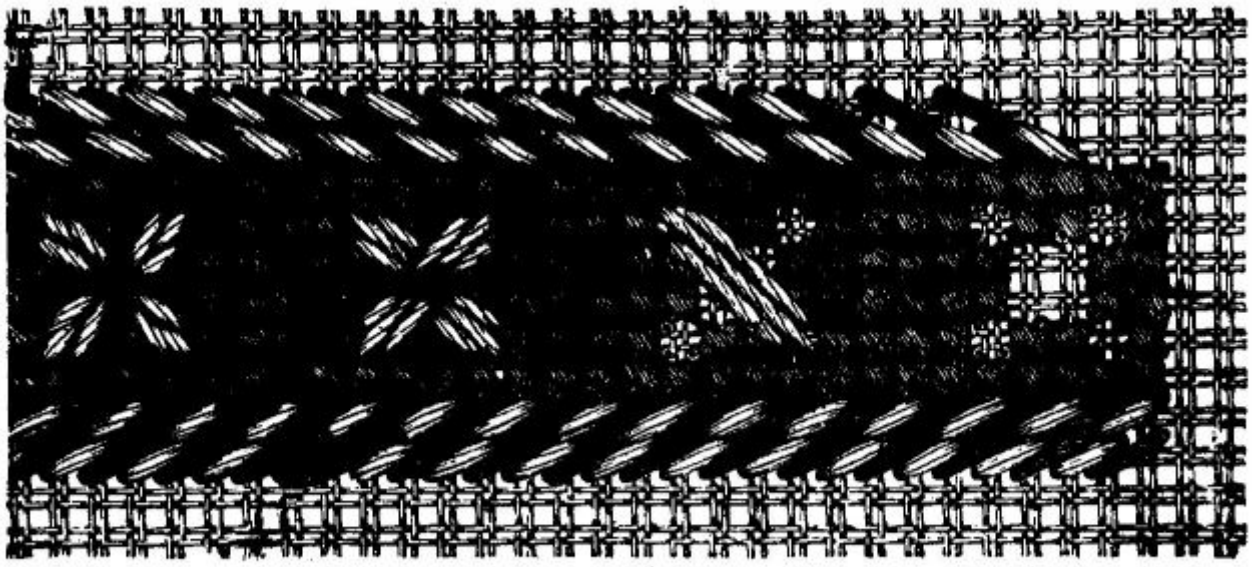
ILLUSTRATIONS 592 to 594.--Three Berlin wool work borders for trimming baskets, &c. No. 592.--The 2 outer rows which edge the border are worked in long straight cross stitch; each stitch is crossed in the centre with a back stitch.



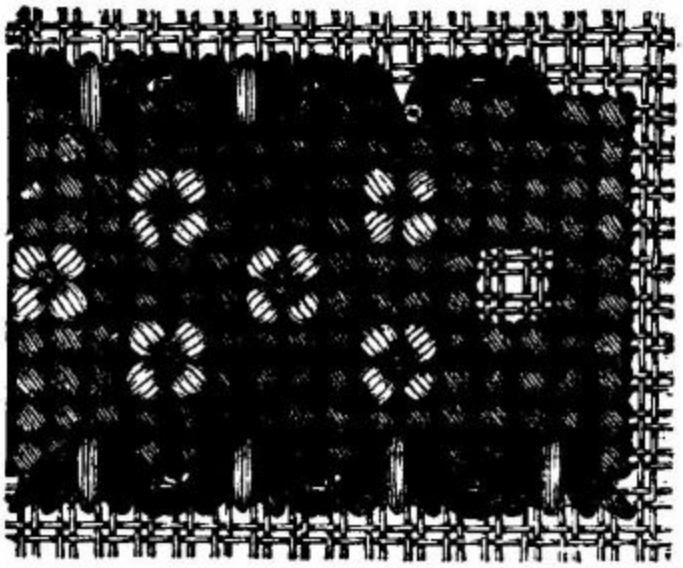
592.—Berlin Work Border.

The grounding consists of 2 rows of vandykes placed opposite each other, which are formed of long straight stitches of different lengths. The [570] squares in the centre are formed in the same way, and are completed in the middle with a knot.

No. 593.--The ground is worked in cross stitch, the raised patterns in satin stitch; in the middle of each pattern there is a cross stitch. The outer rows are worked in half cross stitch over 2 threads in height and 4 in width in 2 different shades. No. 594.--The petals of the flowers are worked over 4 threads in height and in width, [571] and consisting of 4 slanting stitches.



593.—Berlin Work Border.



594.—Berlin Work Border.

In the centre the flower is completed by a knot; the ground in cross stitch is completed on either side by a narrow border of scallops, formed of slanting stitches divided in the centre by 1 slanting stitch. It is easy to work these stitches from illustration. The choice of colours depends upon what use the border is intended for and upon personal taste.

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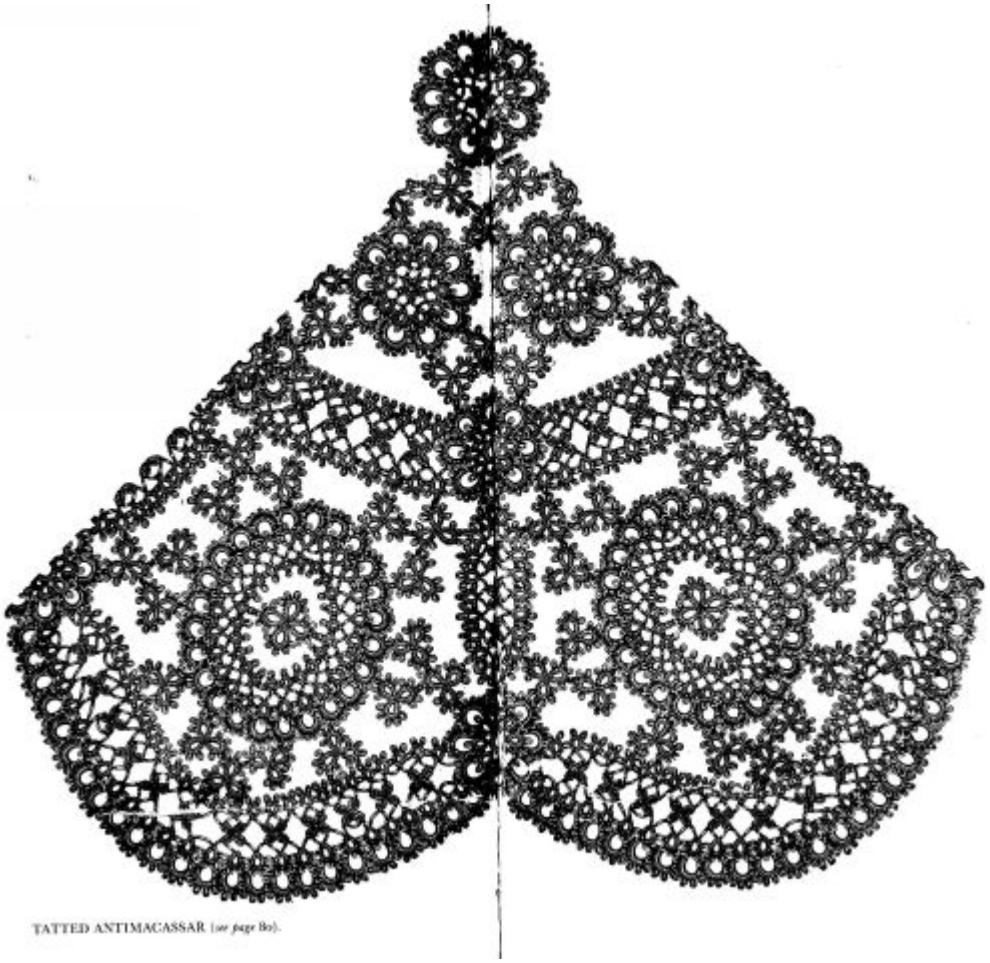
[572] [573]

PLATES

[574] [575]

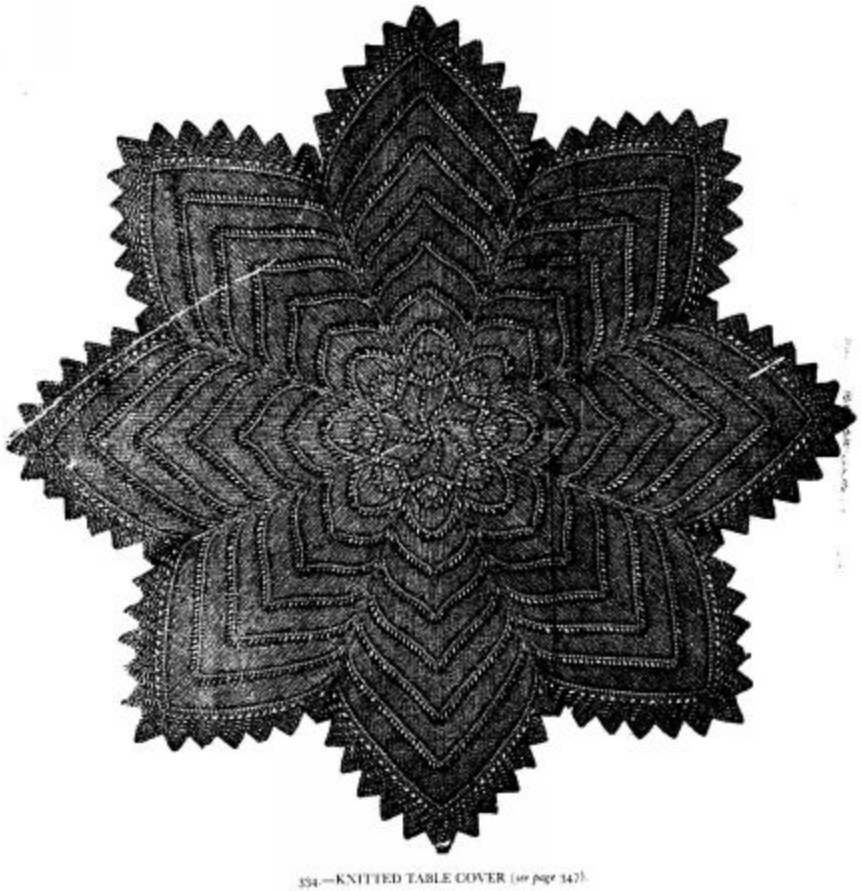


TATTED ANTIMACASSAR
(*see page* 80.)

[576] [577]

COUVRETTE IN APPLIQUÉ (213, 214 and 215)
(*See page* 184.)

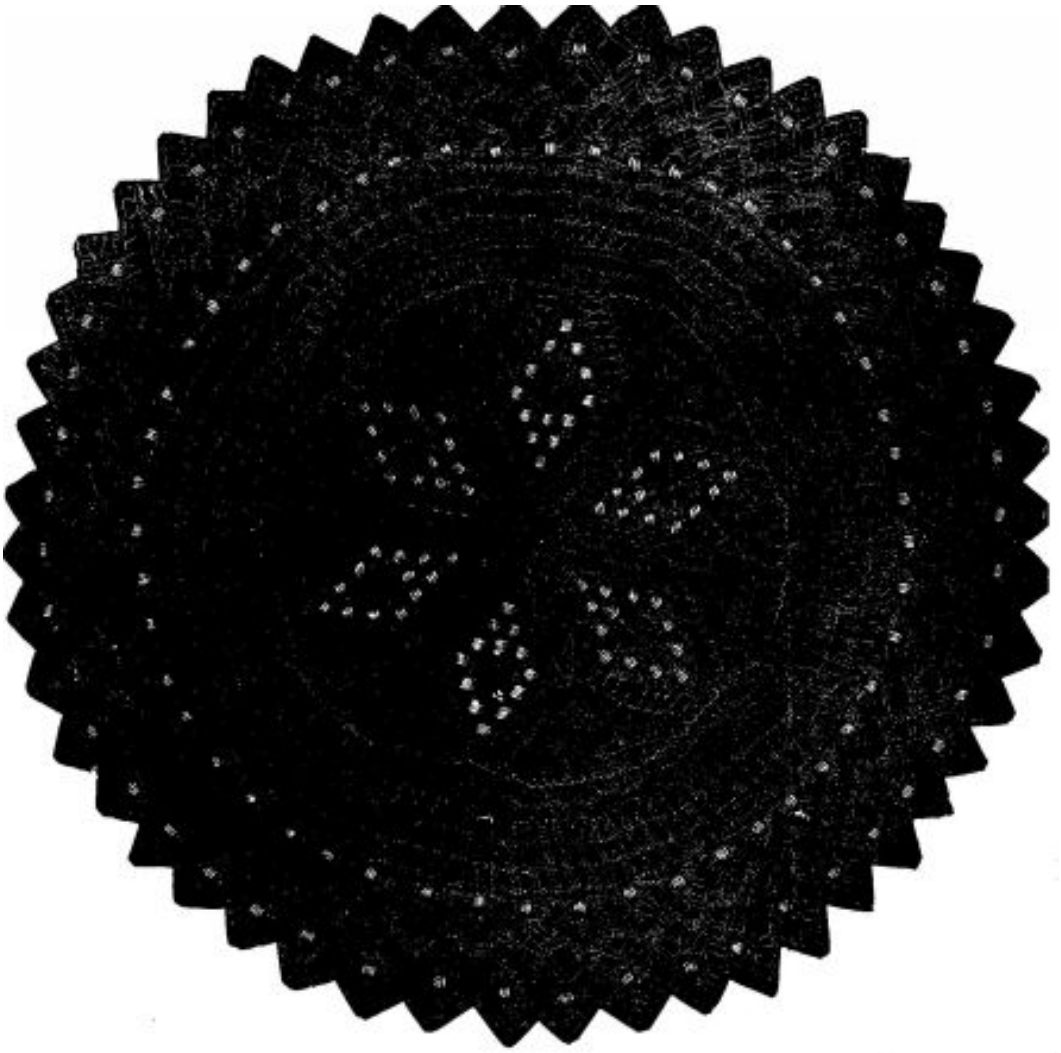
[578]



354.—KNITTED TABLE COVER (*see page* 347).

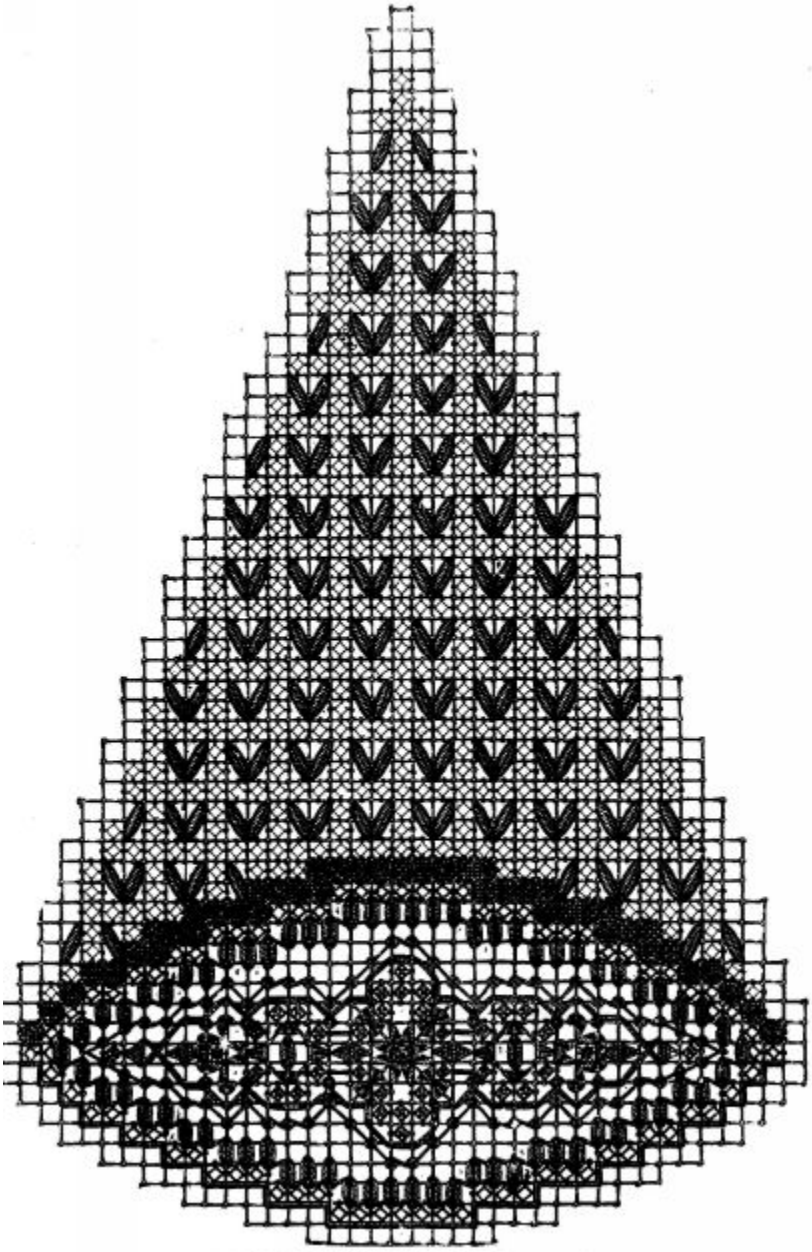
KNITTED TABLE COVER
(*see page* 347.)

[579]



317.—KNITTED D'OYLEY (*see page 352.*)

KNITTED D'OYLEY
(*see page* 352.)



598.—PARASOL COVER IN GUIPURE D'ART (*see page 549*)

PARASOL COVER IN GUIPURE D'ART
(*see page* 549)

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