

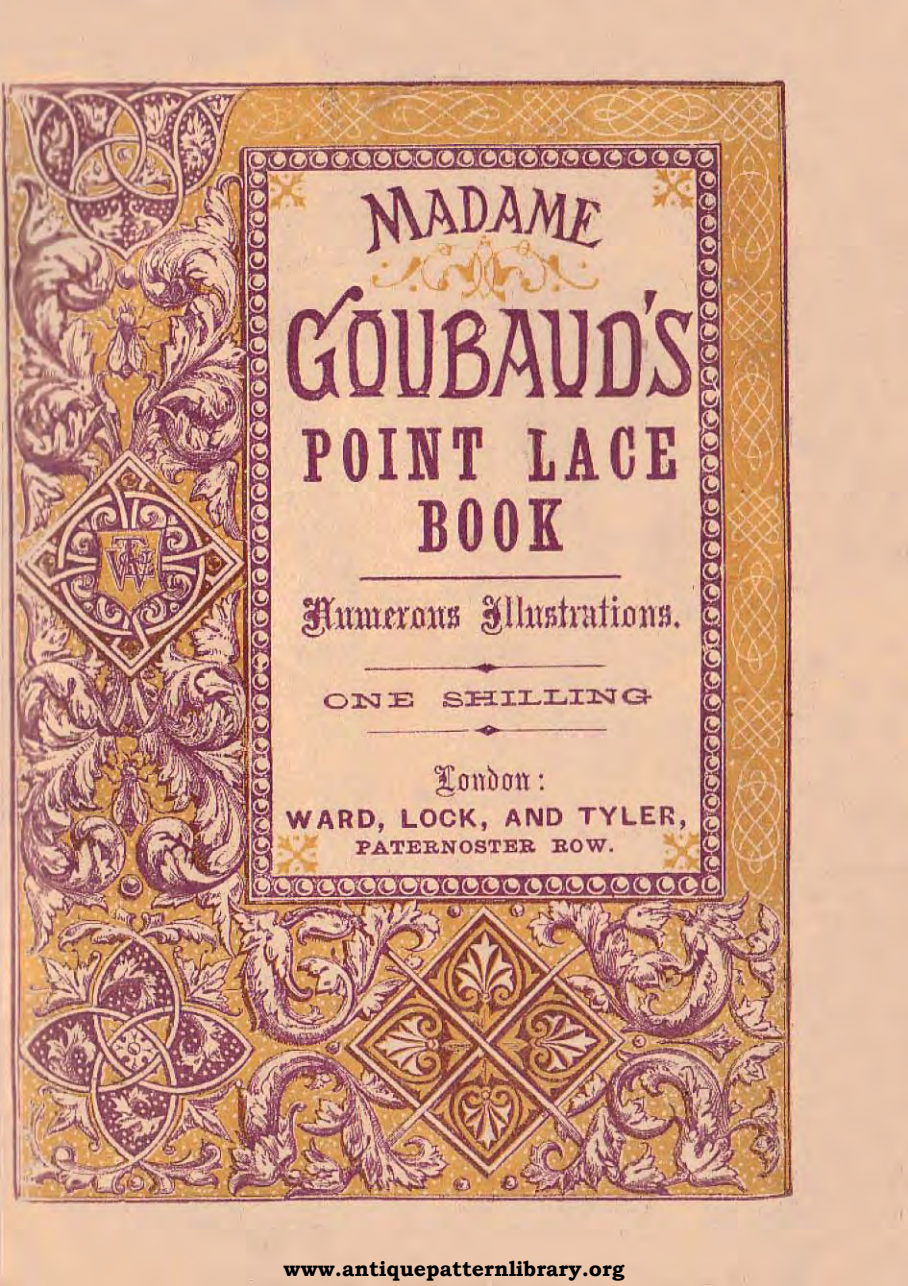
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P R E F A C E

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It is not given to all ladies to possess heirlooms of REAL OLD POINT LACE; but all may, by a careful study of the following pages, possess exquisitely worked specimens of MODERN POINT.

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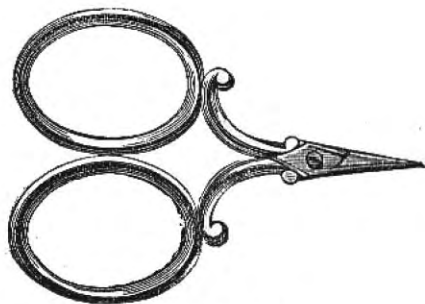
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P O I N T L A C E .



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



1.—Point Lace Scissors.

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 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.

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. 1. An ivory thimble may be safely employed in this light work.



2.—Linen Braid.



3.—Linen Braid.



4.—Linen Braid.



5.—Linen Braid.



6.—Linen Braid.



7.—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. 2, 4, 6, and 7, page 8, very useful. No. 5 is a plain linen braid with a vandyked edge, which works out very prettily. No. 7 is an edged braid with open holes, in imitation of the point lace work of the fifteenth century.

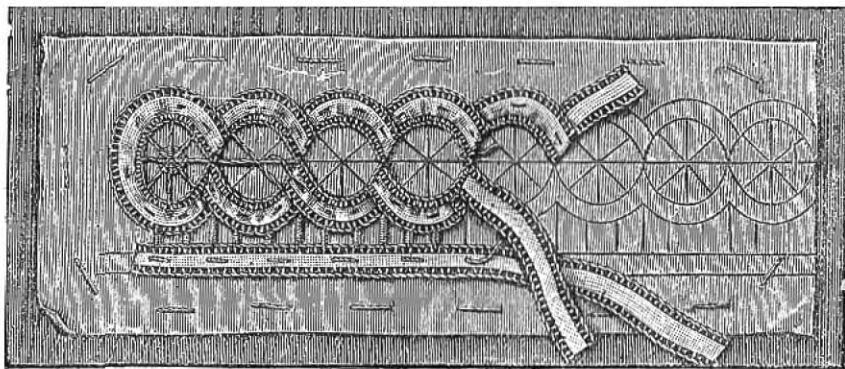
Point lace cords resemble the satin stitch embroidery in their close, regular smoothness ; the price is 1s. per hank, and they are of various thicknesses, from the size of a coarse crochet thread up to that of a thick piping cord. These cords are used to ornament the braid, and are closely sewn on the 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 56. 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 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.

TO PLACE THE BRAID.—No. 8 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



8.—Mode of Placing the Braid.

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 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 house — Goubaud, 30, Henrietta-street, Covent-garden.

The stitches used in point lace may be divided into—

STITCHES PROPER, or *points*.

CONNECTING BARS.

FINISHING EDGINGS.

WHEELS, 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.

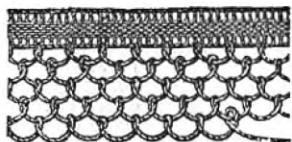
The first stitch is POINT DE BRUXELLES, or Brussels lace stitch. This stitch, as may be clearly seen in illustration No. 9, is a simple button-hole stitch worked loosely and with great

regularity. The whole beauty of Brussels lace depends upon the evenness of the stitches. This stitch is sometimes employed



9.—Point de Bruxelles
(Brussels Lace).

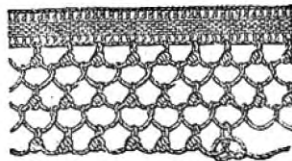
as an edging, but is more often worked in rows backwards and forwards, either as a groundwork or to fill spaces, as in the point lace collar, No. 71.



10.—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, like Brussels point. Work one loose button-hole,



11.—Point de Venise
(Venice Point).

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.

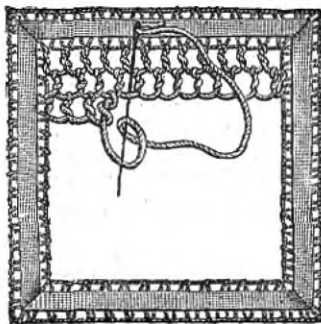
PETIT POINT DE VENISE (Little Venice Point) is worked in the same manner as Point de Venise, but one tight stitch only is



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

worked in each loose button-hole stitch. This is a most useful stitch for filling small spaces.

No. 13.—POINT D'ESPAGNE (Spanish Point) is worked from

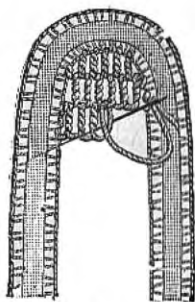


13.—Point d'Espagne (Spanish Point).

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 the thread (see illustration No. 13); 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.

No. 14.—POINT D'ESPAGNE (Close) is worked in the same way as open point d'Espagne, but so closely as to only allow the



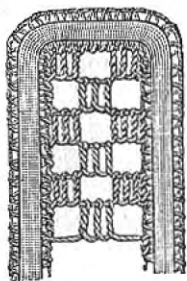
14.—Close Point d'Espagne
(Close Spanish Point).

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. 15.—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. 15.

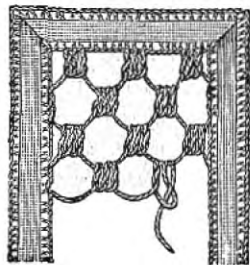
Three close stitches, one open, three close to the end of each row. Sew back, and in the next row begin one open, three close, one open, then close to the end; repeat the rows as far as necessary, taking care that the close and open stitches follow in

regular order. Diamonds, stars, and various patterns may be formed with this stitch.



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

No. 16.—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;

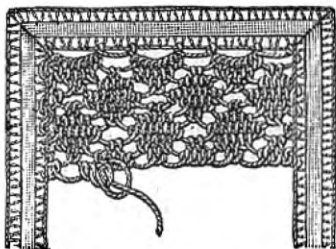


16.—Point de Grecque (Grecian Point).

then one Brussels, three point d'Espagne to the end of the row, in returning work back in the same manner.

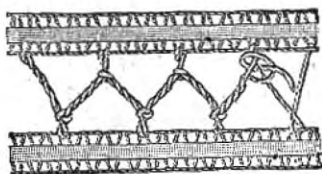
No. 17. POINT DE VALENCIENNES (Valenciennes Stitch).—This stitch appears complicated, but is really easy to work. Begin

at the left hand 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).



17.—Point de Valenciennes (Valenciennes Stitch).

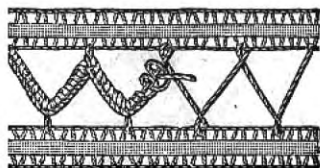
3rd row: 5 close button-hole in the 9 of previous row, 1 short point de Bruxelles, 2 close in the Bruxelles stitch, 1 short point de Bruxelles, 5 close, 1 short point de Bruxelles, 2 close, 1 short, 5 close, 1 short, and repeat. 4th row: 5 close, 1 short point de Bruxelles, 2 close, 1 short, 5 close,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



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

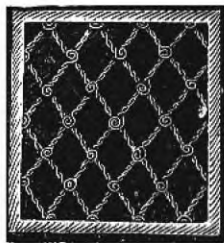
NO. 18. POINT D'ALENÇON.—This stitch is used to fill up narrow spaces where great lightness is required. Point d'Alençon

is worked under and over in alternate stitches, like hem stitch. Nos. 18 and 19 show point d'Alençon. In No. 18 a twisted stitch is worked over the plain point d'Alençon, which is clearly shown in No. 19; this twist is made by passing the thread three times round each plain bar, and working the knot shown in illustration No. 18 over *both* strands of the bar



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

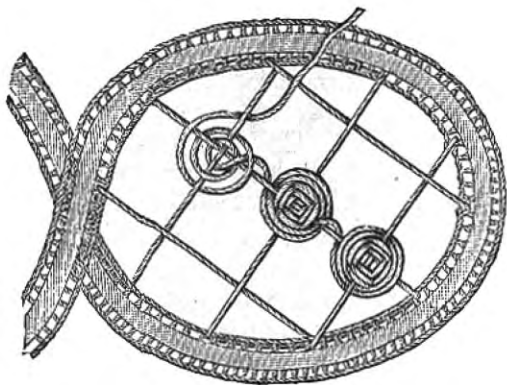
The POINT D'ALENÇON No. 19 is a festoon of close button-hole stitch worked over the plain bars.



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

NO. 20.—POINT D'ANGLETERRE (Open English Lace).—Open English Lace is thus worked :—Cover the space to be filled in with lines of thread about one-eighth of an inch apart, the

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

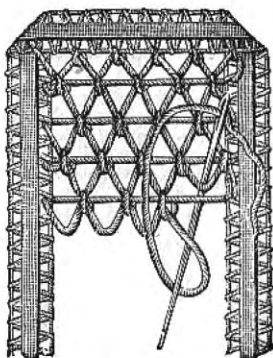


21.--Point d'Angleterre (Enlarged).

groundwork thread, and begin to form another rosette at the crossing threads. No. 21, page 18, shows this stitch much enlarged.

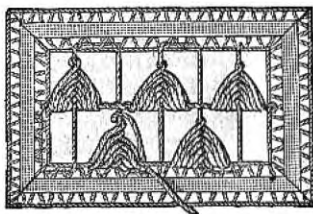
No. 22.—POINT TURQUE (Turkish Stitch).—This easy and effective stitch looks well for filling either large or small spaces; the thread employed should be varied in thickness according to the size of the space to be filled. 1st row: Work a loop, bringing the thread from right to left, passing the needle 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. 22.



22.—Point Turque.

No. 23.—CORDOVA STITCH is useful for varying other stitches. It resembles the point de reprise of guipure d'art, and is worked

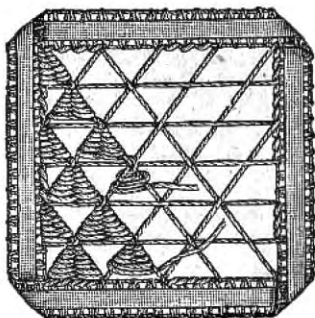


23.—Point de Cordova (Cordova Stitch).

in a similar manner over and under the side of squares formed by upright and parallel lines. (See No. 24.)

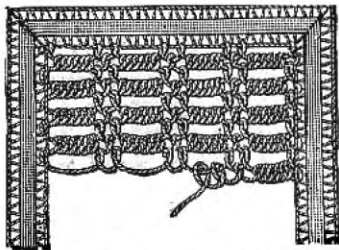
No. 24.—POINT DE REPRISÉ.—This stitch is worked by darn-
ing over and under two threads, forming a triangle. The space is

filled by parallel and crossway bars, placed at equal distances, and on the triangles thus produced point de reprise is worked.



24.—Point de Reprise.

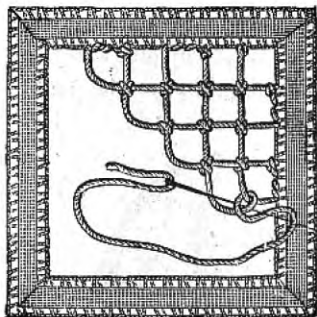
No. 25.—POINT BRABANÇON (Brabançon Lace) is worked as follows:—Left to right. 1st row: 1 long loose, 1 short loose,



25.—Point Brabançon (Brabançon Lace).

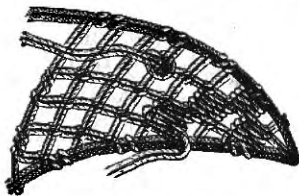
point de Bruxelles alternately to end of row. 2nd row: 7 tight point de Bruxelles in the 1 long loose stitch, 2 short loose point de Bruxelles in the short loose stitch of previous row, repeat 3rd row: Same as first.

No. 26 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



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

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

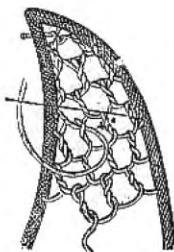


27.—Point de Fillet and Point de Reprise.

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. 26. This stitch is very quickly worked. No. 27

shows point de fillet applied in filling a space, with a few stitches of point de reprise worked upon this pretty groundwork.

No. 28.—**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 13. 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



28.—Point de Tulle.

the dot *. This produces a close double twist which is very effective.

No. 29.—**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

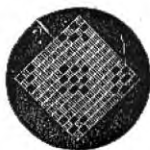
loop held open by the pin, then take it out, and continue as before. Beginners will do well to omit the dot, leaving the loop



29.—Mechlin Lace
Wheels.

only on the wheel. Mechlin wheels are also worked in rows upon horizontal and parallel lines of thread.

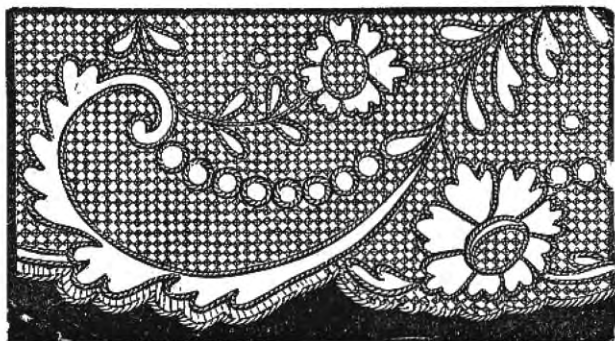
No. 30.—ESCALIER LACE.—This useful lace may be varied in pattern to any extent by placing the open stitches in any desired order; it then takes the name of diamond or Antwerp lace, according to the design. True escalier lace is made by working nine button-hole stitches close together; then miss 3—that is,



30.—Escalier Lace Worked
in Diamonds.

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

No. 31.—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



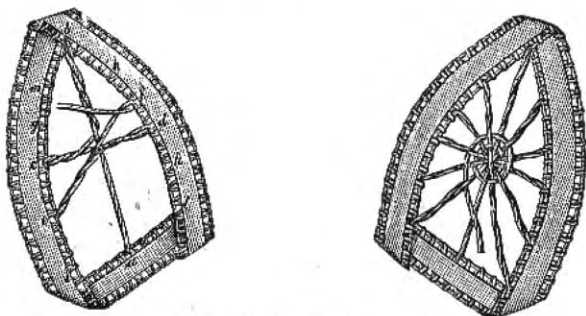
31.—Spanish Point Lace (Worked à l'Anglaise).

groundwork of Spanish lace is usually worked in what are called Raleigh Bars (see page 33), 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. 31, in treble point de Venise, and cut away the linen from beneath the groundwork.

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. 32 and 33. — 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



32 and 33.—Sorrento Wheels.

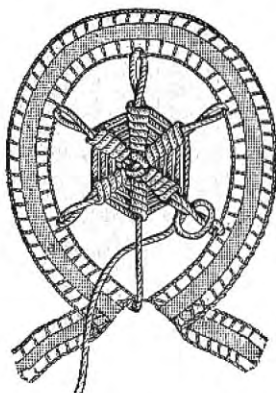
bar by winding it round, fasten the cotton at the place *c*, carrying it back again to the centre by winding it round the bar, and so on; then work over and under the bars thus formed as in English lace. See page 18, and illustrations Nos. 32 and 33.

No. 34.—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.



34.—English Wheel.

No. 35.—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

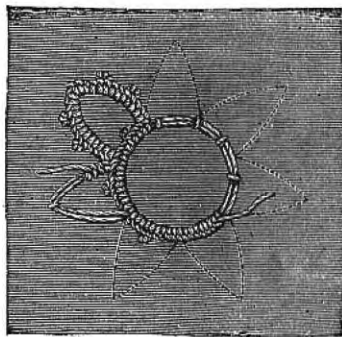


35.—Rosette in Raised Point d'Angleterre.

round and under the bars, the thread is passed loosely round in the reverse direction, as shown in illustration No. 35, before proceeding to make the next stitch.

No. 36 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 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



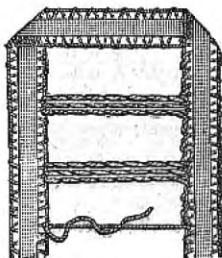
35.—Rosette for centre of Point LACE Circles.

over in tight button-hole stitch with picots or purls, as on the Raleigh bars (see page 33). 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. 74 (see page 56).

BARS.

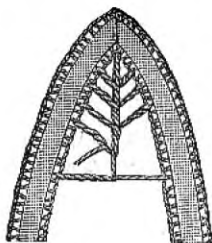
THE word *Bar* is applied to the various stitches used to connect the various parts of point lace work, and the beauty of the work depends greatly upon the class of bar and its suitability to the lace stitches used. The simplest bar is—

No. 37.—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



37.—Sorrento Bars.

over the straight thread ; three of these bars are usually placed close together at equal distances between each group. The



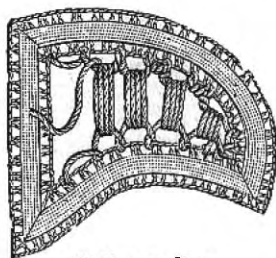
38.—Sorrento Bars.

thread is sewn over the braid in passing from one spot to another.

Sorrento bars are also applied as shown in illustration No. 38.

No. 39.—D'ALENCON BARS are worked upon point de Bruxelles edging, and 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



39.—D'Alencon Bars.

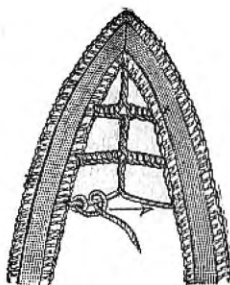
filled ; when the third bar is completed a tight point de Bruxelles stitch is used to fasten off the bar, the thread is passed through the next point de Bruxelles stitch, and a second bar begun.



40.—Venetian Bar.

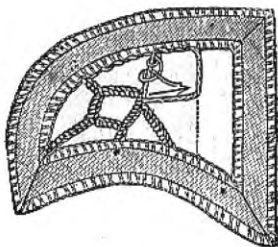
No. 40.—THE VENETIAN BAR is so simple that it hardly needs description. It is worked over two straight threads in reverse button-hole stitch.

No. 41 shows the Venetian bar applied as the "veining" of a leaf, and worked upon Sorrento bars.



41.—Venetian Bar.

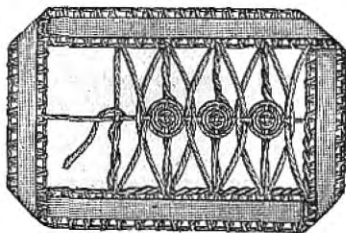
No. 42.—VENETIAN BARS are worked so as to form squares triangles, &c., in button-hole stitch upon a straight thread. The *arrow* in the illustration points to the direction for working the next.



42.—Plain Venetian Bars.

No. 43.—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 17; when each rosette is

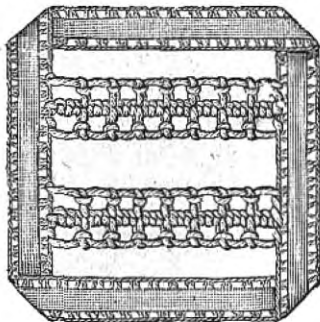
finished twist the thread up the foundation thread to the top, fasten with one stitch, then pass it under the parallel line running



43.—Bars of Point d'Angleterre.

through the centre and over into the opposite braid; repeat on each side of each rosette, inserting the threads as in illustration.

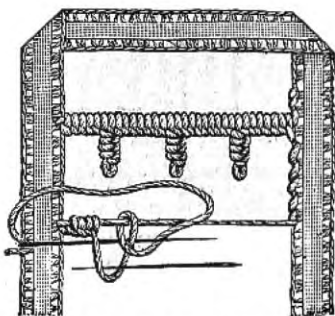
No. 44.—POINT DE VENISE BARS (EDGED).—Begin at the right hand and stretch a line of thread to the left side of the



44.—Point de Venise Bars (Edged).

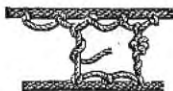
braid, fastening it with one tight stitch of point de Bruxelles. Upon this line work a succession of tight point de Bruxelles stitches. In every third stitch work one point de Venise stitch.

No. 45.—We now come to the most important feature of BARS—the *dot*, *picot*, or *purle*, 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 :—



45.—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. 45, and in this loop work three tight point de Bruxelles stitches. Then work five more stitches, and repeat to end of row.

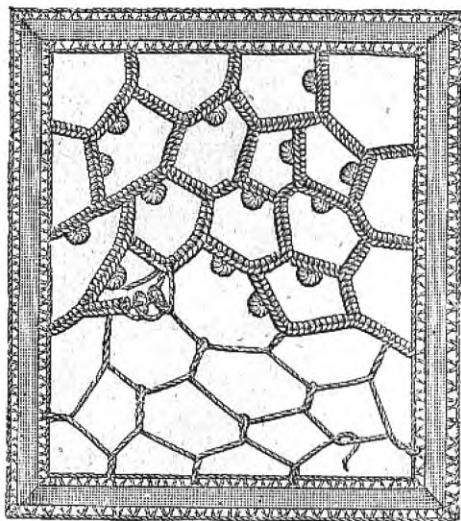


46.—Picot or Dot on Sorrento Bar.

No. 46 shows a dot or picot upon a Sorrento bar worked between rows of 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. 47 and 48.—**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.

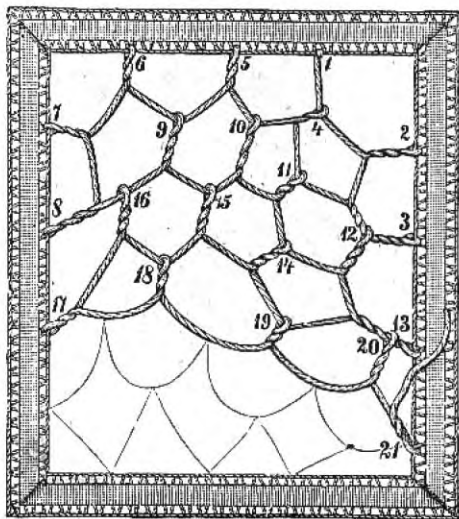


47.—Raleigh Bars.

By following the numbering from No. 1 to 21, in No. 48, 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 thread, as shown in point de Venise bars.

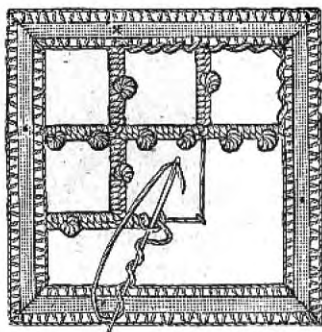
No. 45, draw up, leaving a small open loop as in tatting. Work five tight point de Bruxelles and repeat. 2nd Mode: Proceed as above, but instead of continuing the tight stitches work two or three tight stitches in the loop thus formed, and repeat. 3rd Mode: Work four tight point de Bruxelles stitches one



48.—Network for Working Raleigh Bars.

loose, through which pass the needle point, wind the thread three or four times round the point, as shown in illustration No. 49, 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.

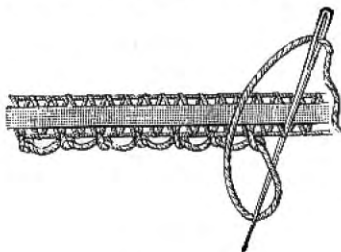
Illustration No. 49 also shows how this stitch may be applied as a *regular* groundwork, but the beauty of old point groundwork bars is the variety of form.



49.—Third mode of making Picots or Dots.

EDGES AND PURL FINISH.

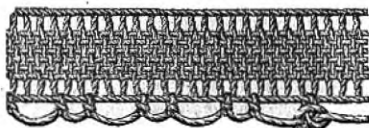
THE correct edging of lace is a most important part of this art, and care should be taken to work a proper edge for each kind of lace. Sorrento edging should be worked upon Limoges lace. Spanish lace requires a full rich edge, as shown in No. 53, &c. The simplest edge is point de Bruxelles, which is



50.—Point de Bruxelles Edging.

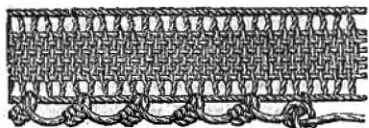
worked somewhat like the stitch No. 9, and is secured by a knot worked in the braid. Many lace-workers omit this knot.

No. 50A.—SORRENTO EDGING is worked with one short and one long stitch alternately.



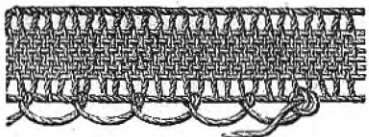
50A.—Sorrento Edging.

No 51.—POINT DE VENISE is worked precisely like that stitch (see page 12), three and even four stitches being worked in the loop



51.—Point de Venise Edging.

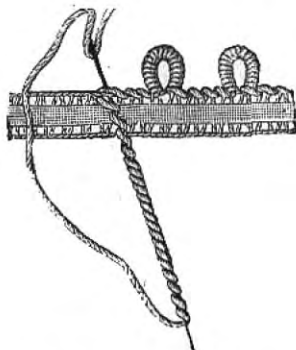
No. 52.—POINT D'ANGLETERRE EDGING is worked in point de Bruxelles, the thread being again drawn through the braid before proceeding to the next stitch This edging is strong and useful.



52.—Point d'Angleterre Edging.

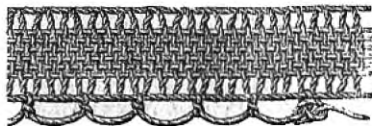
No. 53.—POINT D'ESPAGNE EDGING.—This stitch is easily worked. Insert the point of the needle through the braid and

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.



53.—Point d'Espagne Edging.

NO. 54.—ANTWERP EDGE.—This edge is only a variety of point d'Angleterre edging, and differs only in the mode of making



54.—Antwerp Edge.

the knot; the thread is passed over, under, and through the loop formed by the point de Bruxelles lace.

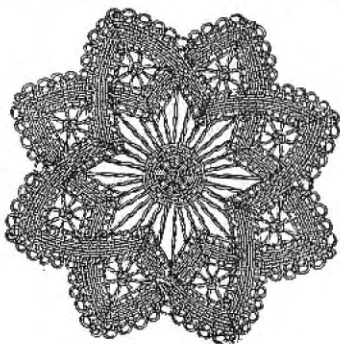
NOTE.—It will be observed that the stitches here given are much enlarged for the sake of clearness in showing details.

PATTERNS.

No. 55.—*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



55.—*Star in Point Lace.*

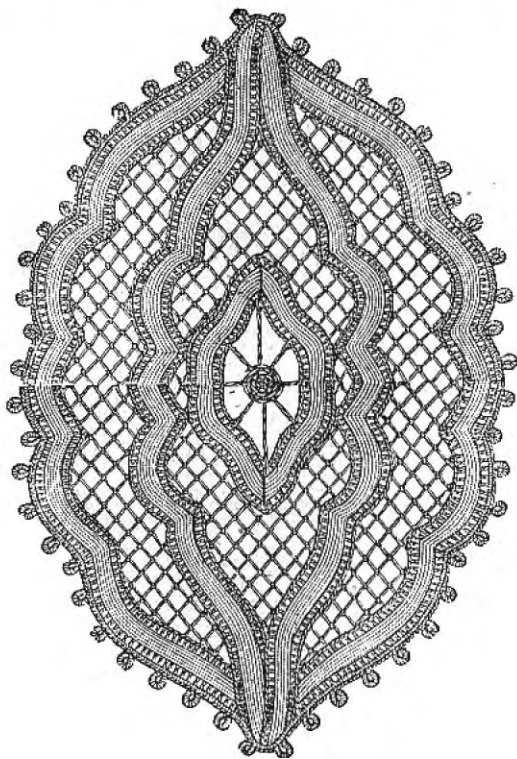
a rosette in point d'Angleterre, the edge in point d'Angleterre edging, and the wheels in open English lace.

No. 56.—*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 point de fillet or with point de

Bruxelles. An edging of Spanish point completes this pretty medallion



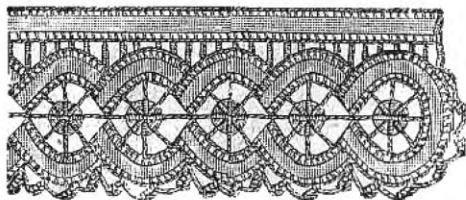
56.—Medallion in Point Lace

No. 57.—*Point Lace Border.*

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

This border represents the completed work shown on page 10. A point 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.

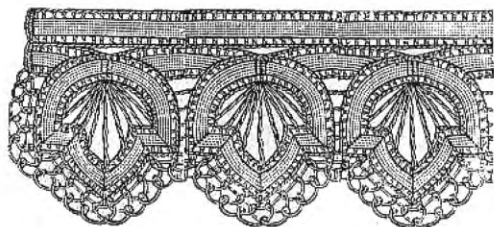


57.—Point Lace Border.

No. 58.—*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.



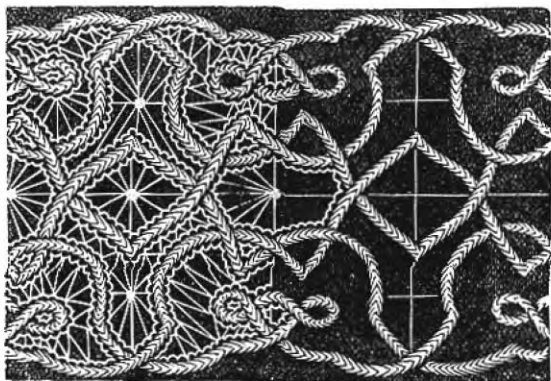
58.—Point Lace Border.

No. 59.—*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. Edge the braid with Sorrento edging, fill up with bars and plain point d'Alençon and Sorrento wheels, No. 32.

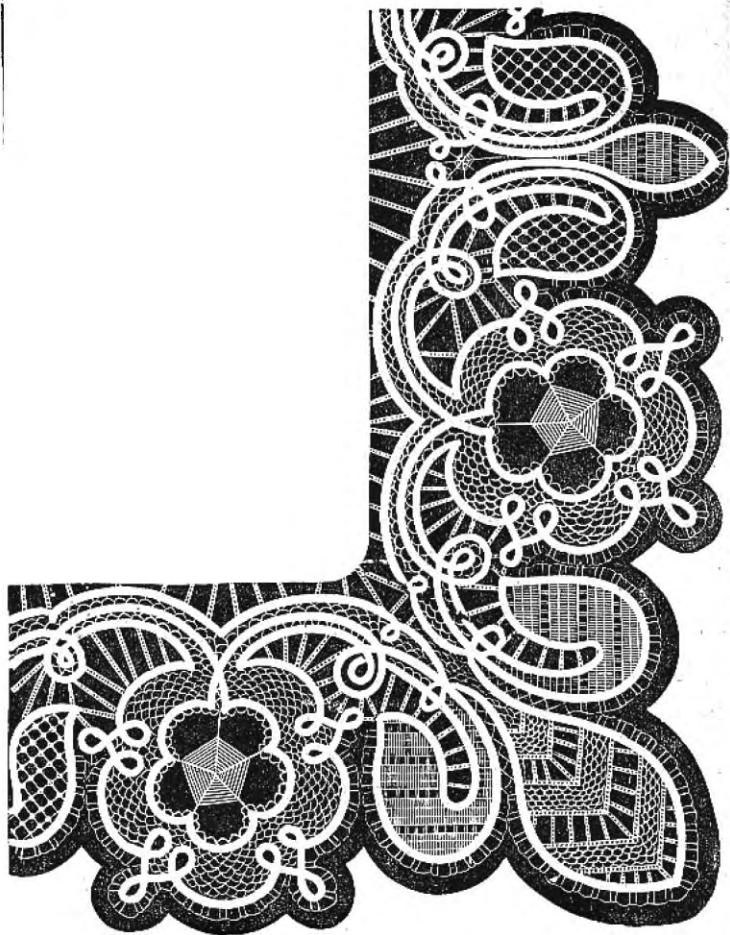


59.—Insertion in Limoges Lace.

No. 60.—*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.

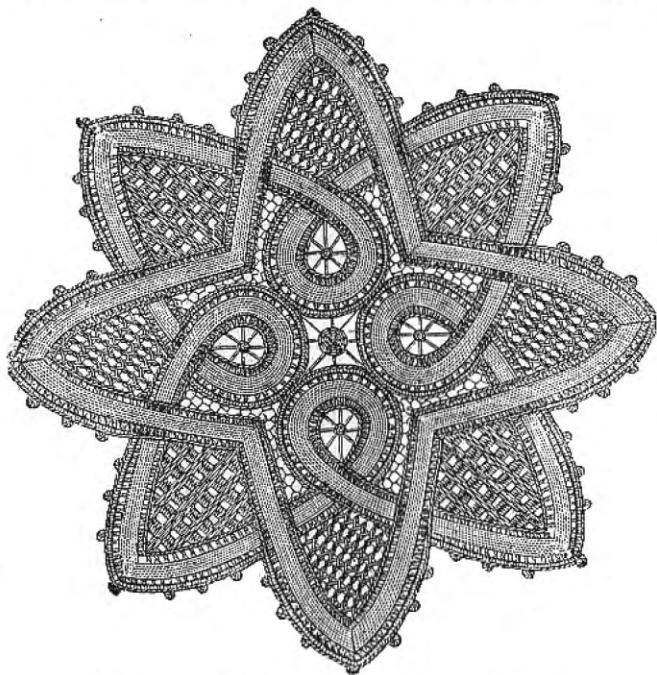


60.—Point Lace Border for Handkerchiefs.

No. 61.—*Star-Centre for Toilette Cushion in Point Lace.*

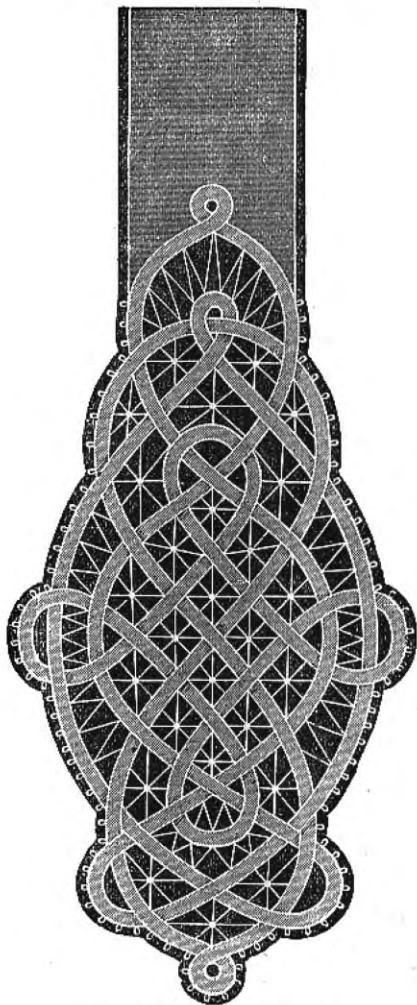
Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread
Nos. 16 and 12.

This beautiful star will be found useful for other purposes



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

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



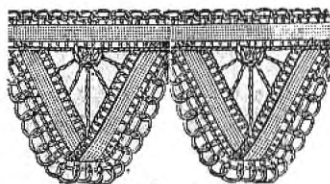
62.—Cravat End in Point Lace.

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.

62.—*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.

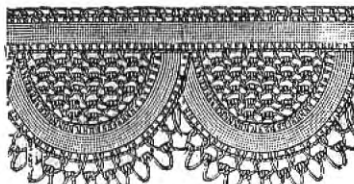


63.—Point Lace Edging.

63 and 64.—*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 couvettes. No. 63 is worked with



64.—Point Lace Edging.

Sorrento wheels ; the edge in two rows of point de Bruxelles, a straight thread being drawn from the end to the beginning of each scallop over which the second row is worked. No. 64 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.

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

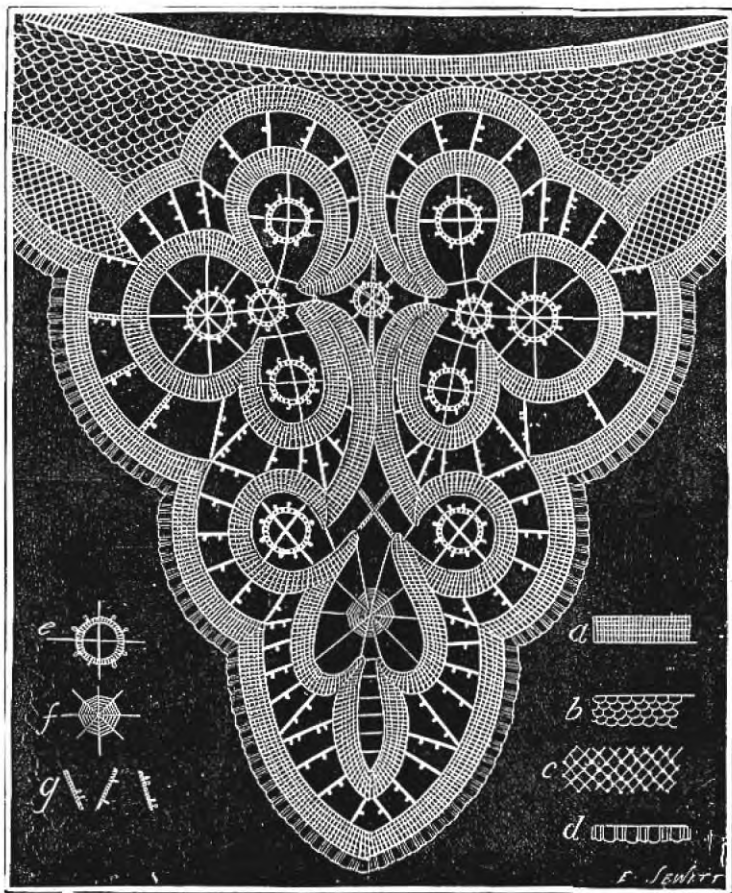
Materials: Linen braid; Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 10 and 16.

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.

66.—*Oval for Cravats, &c*

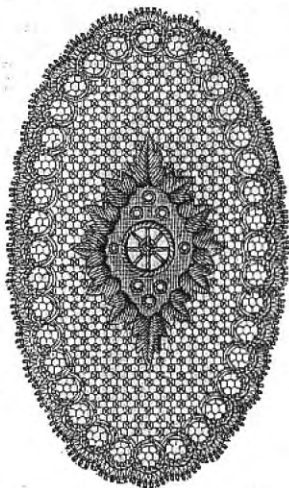
Materials: Point lace cord; muslin; embroidery cotton; Messrs. Walter Evans and Co.'s Mecklenburg thread Nos. 14 and 18.

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



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

worked when these are completed. This pattern can be enlarged



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

and applied to many purposes. The muslin is cut away when the whole work is finished.

67.—*Point Lace Trimming for Square Bodice.*

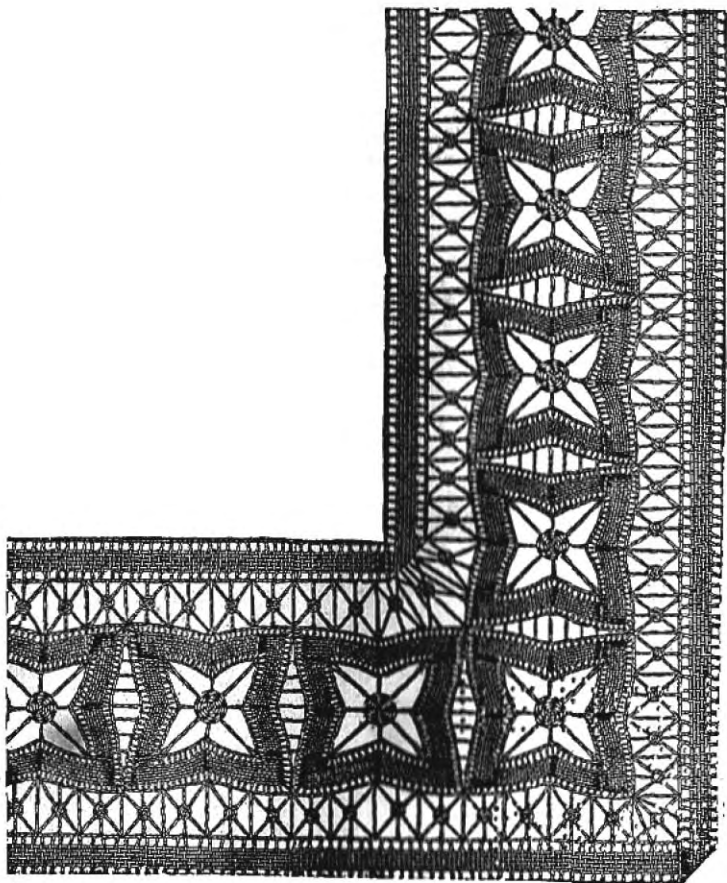
Materials · Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread
No. 12 or 20.

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. 43). No. 63 edging looks well with this pattern.

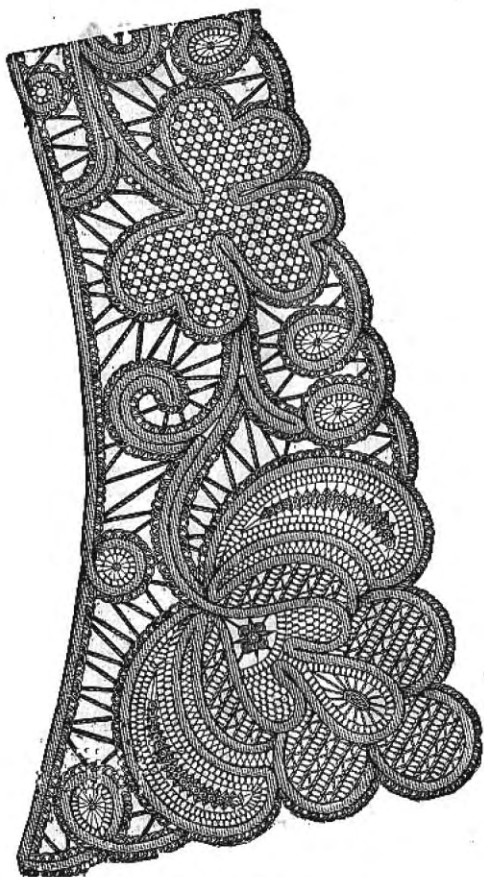
68.—*Point Lace Collar.*

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

Set on the braid or cord by passing a thread through a hole

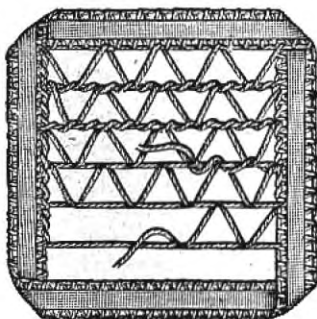


67.—Point Lace Trimming for Square Bodice.



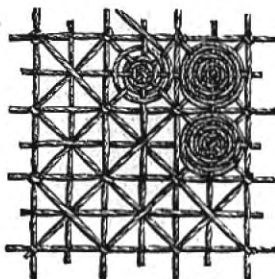
68.—Point Lace Collar.

pricked in the pattern over the braid and out again through the same hole. Edge the braid with point de Bruxelles, the design



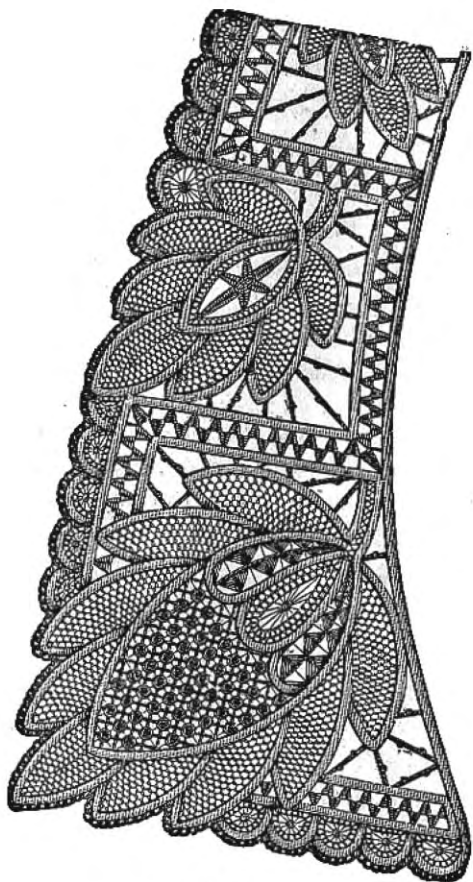
69.—D'Alençon and Sorrento Bars.

being filled by Mechlin wheels, Sorrento wheels, point de feston, and the mixed stitch shown in No. 69, which is composed of d'Alençon and Sorrento bars, and is easily worked. Those



70.—Close English Wheels.

who cannot work Mechlin wheels easily, can substitute close English, as shown in illustration No. 70. The bars are Sorrento.



71.—Point Lace Collar.

71.—*Point Lace Collar.*

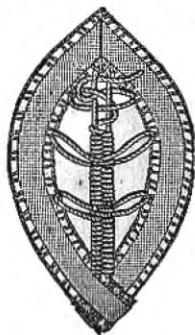
Materials: Fine braid or cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 22.

This collar is worked in the same way as No. 68, 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.

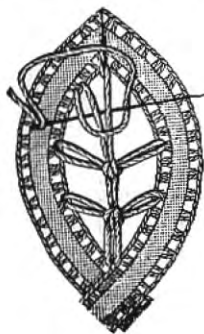
72.—*Point Lace Lappet.*

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,



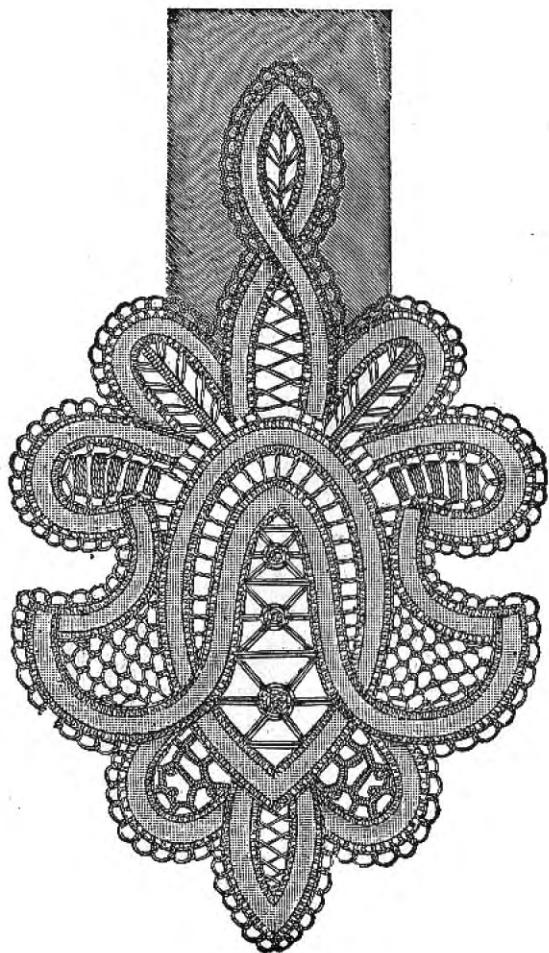
73.—Point d'Anvers.



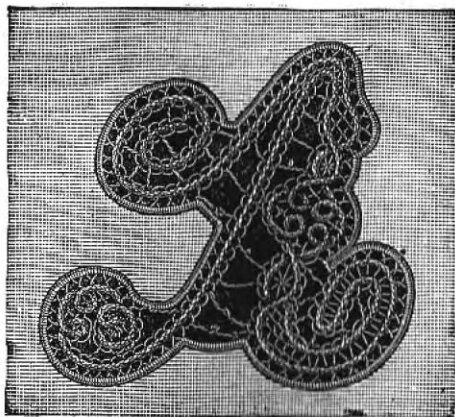
74.—Point Grecque.

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.

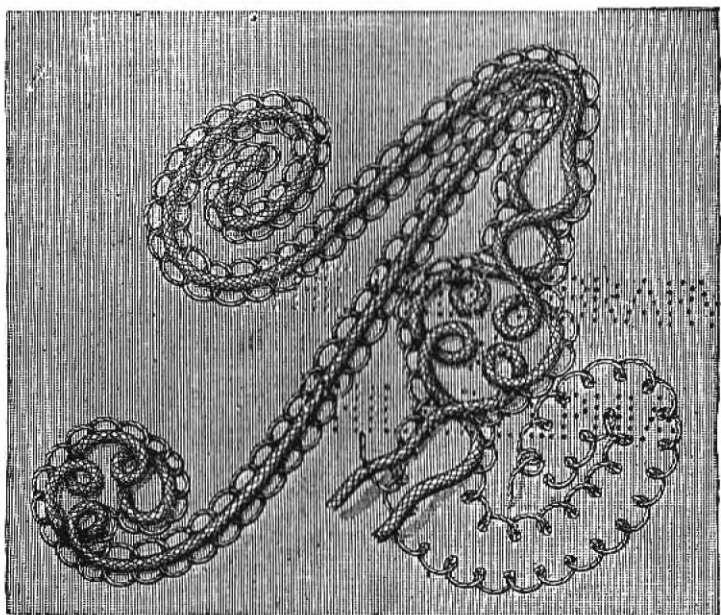
Point Grecque is another useful variety of fancy stitch, and so easily worked as to be a favourite stitch with beginners.



72.—Point Lace Lappet.



74.—Letter A in Point Lace.



95.—Letter A Enlarged.

74 and 75.—*Alphabet in Point Lace (see Frontispiece).*

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. 75 shows the letter A greatly enlarged, to show the mode of working.

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ARTICLES WORKED IN POINT LACE.

Caps	36	”	”
Collars	30	”	”
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Cravats	18	30	”
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Dress Trimmings	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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