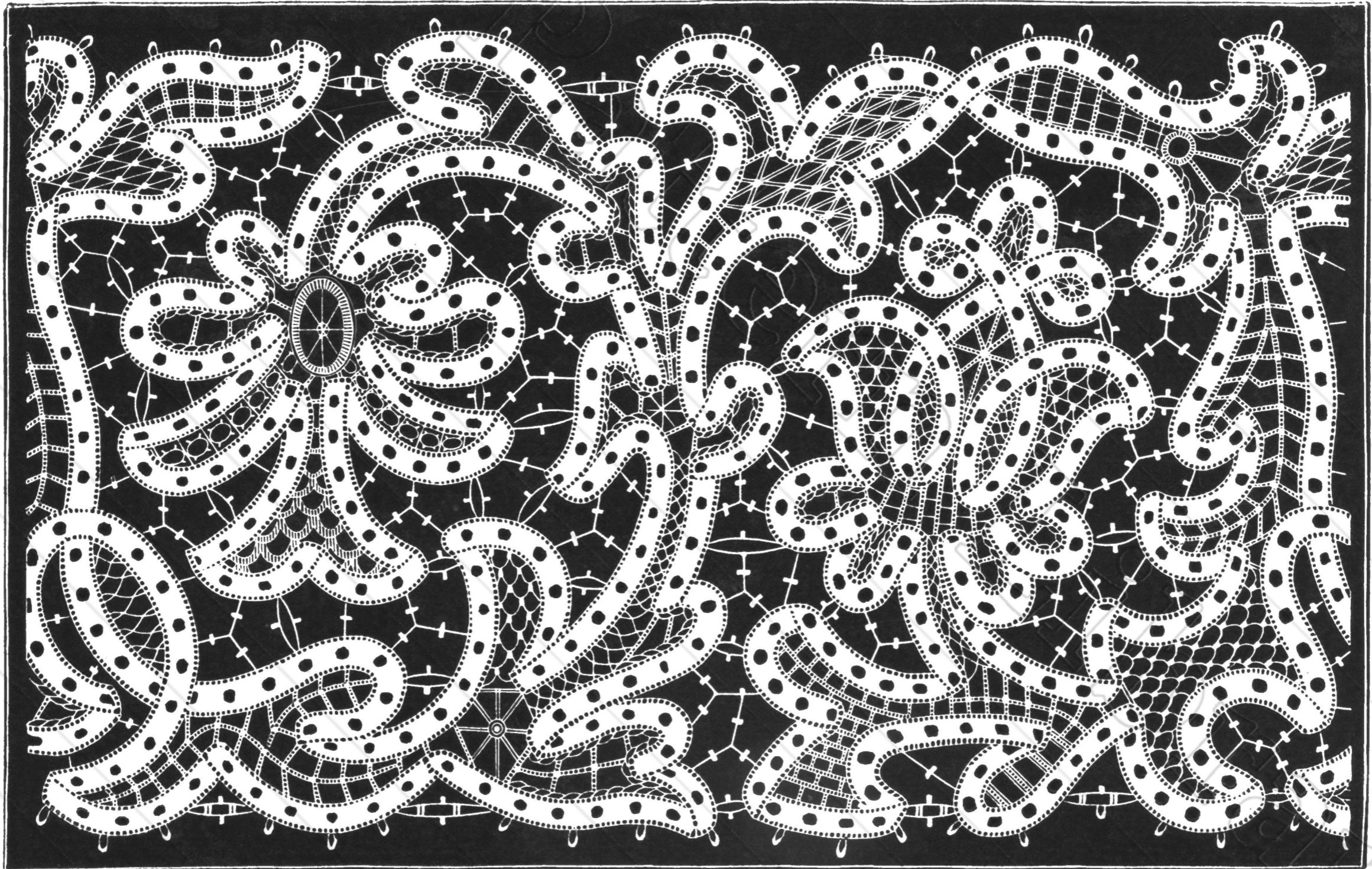


**Point Lace**  
BY  
**M. RIEGO.**

# Venetian Point Lace

BORDER OR INSERTION.



E. RIEGO DE LA BRANCHARDIERE, DESIGNER, JANUARY 1869.

THE ROYAL  
**Point Lace Instructor:**

CONTAINING

**Original Registered Designs.**

BY

**M. LLE. RIEGO DE LA BRANCHARDIERE.**

BY SPECIAL APPOINTMENT AND UNDER THE IMMEDIATE PATRONAGE OF H.R.H. THE PRINCESS OF WALES,  
H.R.H. THE CROWN PRINCESS OF PRUSSIA, H.R.H. PRINCESS LOUIS OF HESSE,  
H.R.H. PRINCESS CHRISTIAN OF SCHLESWIG HOLSTEIN,  
H.R.H. PRINCESS LOUISE, ETC., ETC.

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LONDON:

SIMPKIN, MARSHALL, AND CO.;  
THE BERLIN WAREHOUSES; AND OF THE AUTHORESS, 238, OXFORD STREET.

—  
1869.

ENTERED AT STATIONERS' HALL.]

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NOTICE.

Mlle. RIEGO DE LA BRANCHARDIERE having reason to believe that there has been a recent infringement and *use* of her name, must caution Ladies against purchasing any of her registered and copyright Designs for Point Lace, *unless they are signed with her surname in full*, as by law the purchaser is liable as well as the person infringing.

All communications for Mlle. Riego must have a stamped envelope.

## To my Correspondents.

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THE patronage and encouragement my Point Lace has received since its first publication many years ago, satisfies me that the time and study I have bestowed on the revival of this ancient Art has been fully appreciated, and the success of my last Book on the subject has induced me to publish a smaller one, so that it may be within the reach of all who desire to become acquainted with a work always held in the highest esteem, and which I have lately had the honor of teaching to all our Royal Princesses, and other ladies too numerous to mention. As it has now become impossible for me to give lessons to all who require them, I have, with great care, so arranged and illustrated the Elementary Instructions and Stitches that any one may become proficient in the Art without personal tuition; having given to the subject all the benefit of my experience as a teacher.

At one time it was my intention to write a history of this Lace, but in my researches here and abroad, I found so few statements or data on which, with my practical knowledge, I could rely, that I preferred devoting my studies to the reproduction of the work in such a form that at any rate, it could no longer be called "A Lost Art," and I hope in this I have been useful to all who, like myself, take an interest in the labors of a past age, and are desirous that a guide and record should exist of the manner in which this beautiful Lace was formerly executed. The nature of the work requiring full sized patterns, many of them far exceed the limits of a book, but Registered designs for any purpose to which Lace can be applied may be had at my Establishment, where Lessons and every article recommended can be obtained, having found it requisite in writing my various books to have the correct materials made under my own supervision, a task attended with much trouble and expense, but quite necessary to ensure my instructions being properly carried out. Sincerely acknowledging the commendation received,

I have the honor to be, Mesdames,

Yours respectfully,

ELEONORE RIEGO DE LA BRANCHARDIERE.

Needlework Establishment,  
238, OXFORD STREET, W.,  
*Opposite the Marble Arch.*

## General Instructions.

### MATERIALS.



MLLE. RIEGO's Guipure Tape is made of linen, and especially adapted for reproducing the lighter kinds of Ancient Lace. It is in four widths, the above being the widest. This Tape is also made with a small hole in the centre, as shown in the frontispiece. The term "Lacet" is used in these directions to designate the braid which forms the outline of the patterns. The best is of French make, and of various widths; the inferior being unsuited to the work, often quite destroys the effect of the design.

LINEN LACET can also be obtained, but should only be used for patterns designed expressly for it, as it spreads open very much in working.

POINT LACE CORD is made of several sizes, and used to produce the heavier kinds of Spanish Lace. It is sewed on after the stitches are worked. The appearance of the work is much improved if it is cleaned and colored by the same process as the old Lace.

### THE THREADS.

THE THREADS.—The Boar's-head Crochet Cotton, manufactured by Messrs. Walter Evans & Co., is the most suited for general work, as it produces a clear and firm stitch; and it is advisable to use it for all the open lace stitches, even when the rest of the materials are of linen. Nos. 16, 20, 24, 30, 36, 40, and 50 are the sizes required, three or four different numbers being often used in one piece of Lace.

The Bars or lines of over-cast, which connect the braids should always be worked with Walter Evans & Co.'s Mecklenburgh Linen Thread, the most useful numbers being 6, 8, 10, and 12. Finer and coarser sizes can also be obtained. In some Laces the whole of the stitches are worked with this thread, it being suited for the close Spanish Point.

### THE NEEDLES.

THE NEEDLES.—Walker's "Queen's Own" Sewing Needles, Nos. 7 or 8, are to be used for tacking the braid on the pattern. If the design is formed of French or Linen Lacet the stitches should be worked with Walker's Elliptic Needles, Nos. 6, 7, 8, or 9, according to the quality of the thread, as the oval shape of the eye prevents the thread from fraying the braid. For the Guipure Tape the stitches are to be worked with Walker's Egg-eyed Needles, Nos. 6, 7, or 8; but for making the Dotted Bars the ordinary "Queen's Own" Needles, Nos. 6 or 7, should always be used.

*Maltese Lace Border.*



*E. BIEGO DE LA BRANCHARDIERRE, DESIGNER, JANUARY 1869.*

## Instructions for Preparing the Pattern.

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Copy the outline of the engraving on a light-coloured paper, that is, the broad lines representing the Lacet or Tape; then gum at the back of the pattern a piece of holland to make it firm. To save trouble those who have purchased this book can have duplicate patterns of any of these designs drawn on Kid ready for working, at from 1s. to 2s. each, on application to the Authoress.

*To Braid the Pattern.*—Use Walker's sewing-needle and Evans' Boars'-head Cotton, commence at the left of the pattern, and run the Lacet on the lines of the drawing. The stitches should be about one-eighth of an inch in length, and in a slanting direction across the centre of the Lacet; as by running the stitches quite in the centre, it is apt to spread and turn up at the edges. In turning the ovals and rounds, press the Lacet on the pattern until the edges are perfectly flat and easy; and at the angles sew both the *edges* to the pattern; then fold the Lacet over to form the point; this will prevent the Lacet from widening at the turn. Proceed in this manner along the first line, and if the pattern will permit, return and braid the second line from right to left, as the Lacet should be joined as seldom as possible. When the work is finished, all these stitches are withdrawn; therefore it is not necessary to work too fine or close, as it destroys the Lacet.

If broad Lacet or Guipure Tape be used, it should be first tacked nearer the outer edge of the tape, allowing it to be full at the other edge, so that it can afterwards be drawn in, which is done by running round the opposite side with a finer needle and thread, taking care not to sew it to the pattern, as this second running is to make it lie flat, and remains in the work. In running the Guipure Tape to make it lie flat, the needle should be passed into the open edge and sewed over.

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### RULES.

*A Line of Lacet*—From one end to the other of the pattern; the top is called the first line.

*A Row*—The length from left to right of a space, to be filled up by the same stitch. *A reverse Row*—The length from right to left.

*To Commence*—Make a small knot and run the needle along the centre of the Lacet for a few stitches.

*To fasten off*—Work a stitch of Point de Bruxelles and run the needle along the Lacet for a few stitches, pass it back again and cut it off.

*To join Stitches*—Pass the needle in the opposite stitch after each stitch; and in filling a space the needle should be passed in the Lacet or work at the end of each row, and in the last row it must be joined after every stitch.

*A twisted Thread*—Cross the thread from right to left, and passing the thread round the *first thread* four or five times, bring it back to the right, and fasten.

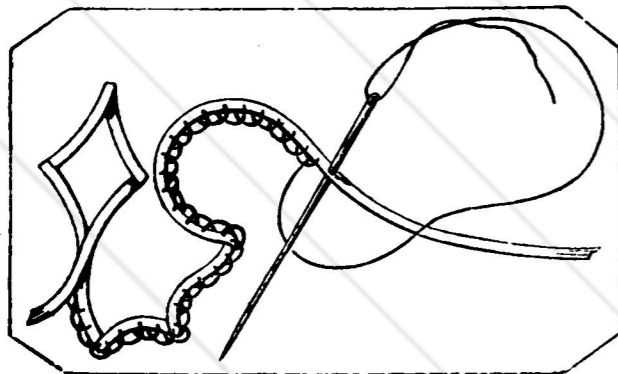
After the Braiding, the Bars should be worked; then the Lace stitches, and lastly the Point de Venise edge, in the Patterns where it is used.



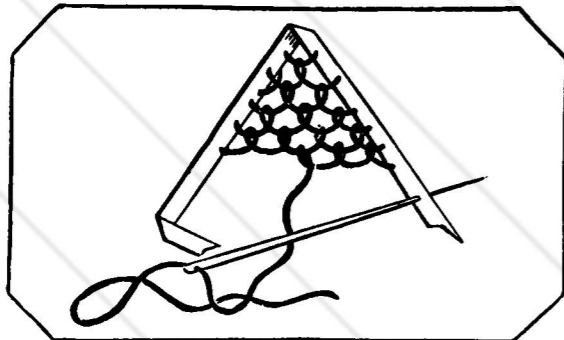
## Terms of the Stitches.

These sectional drawings of the Instructions are enlarged for the purpose of conveying a more accurate idea of forming the stitches.

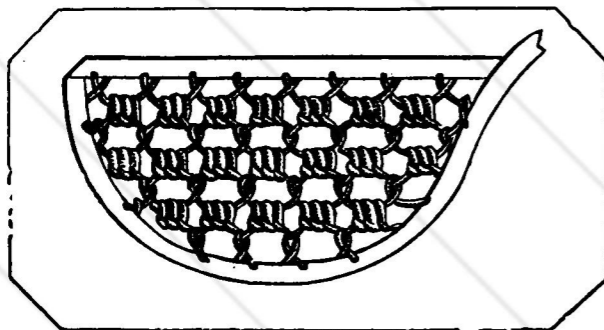
### POINT DE BRUXELLES.



BRUXELLES NET.



TREBLE POINT DE BRUXELLES.



### POINT DE BRUXELLES.

This stitch is the basis of all stitches used in British and foreign points, known here as overcast, chain, or button-hole stitch; the other stitches are compounds and variations of it. Commence at the left of the pattern on the inner edge of the Lacet, and turning the thread to the right, insert the needle in the front of the edge of the Lacet, and bring it out at the back, inside the loop formed by the thread, which finishes the stitch. Repeat along the Lacet neatly, yet sufficiently deep to prevent its fraying. These stitches should be worked loosely, and about one-twelfth of an inch apart.

### BRUXELLES NET.

Is formed by working rows and reverse rows of Point de Bruxelles, thus—when the first row is finished, turn the thread from right to left, inserting the needle in the stitches of the previous row, and bring it through as before. At the end of each row, pass the needle through the Lacet at the sides, to attach it; and in working the last row, pass the needle through the work or Lacet after each stitch, as shewn in the following section. The effect of this stitch may be greatly varied by working it open or close.

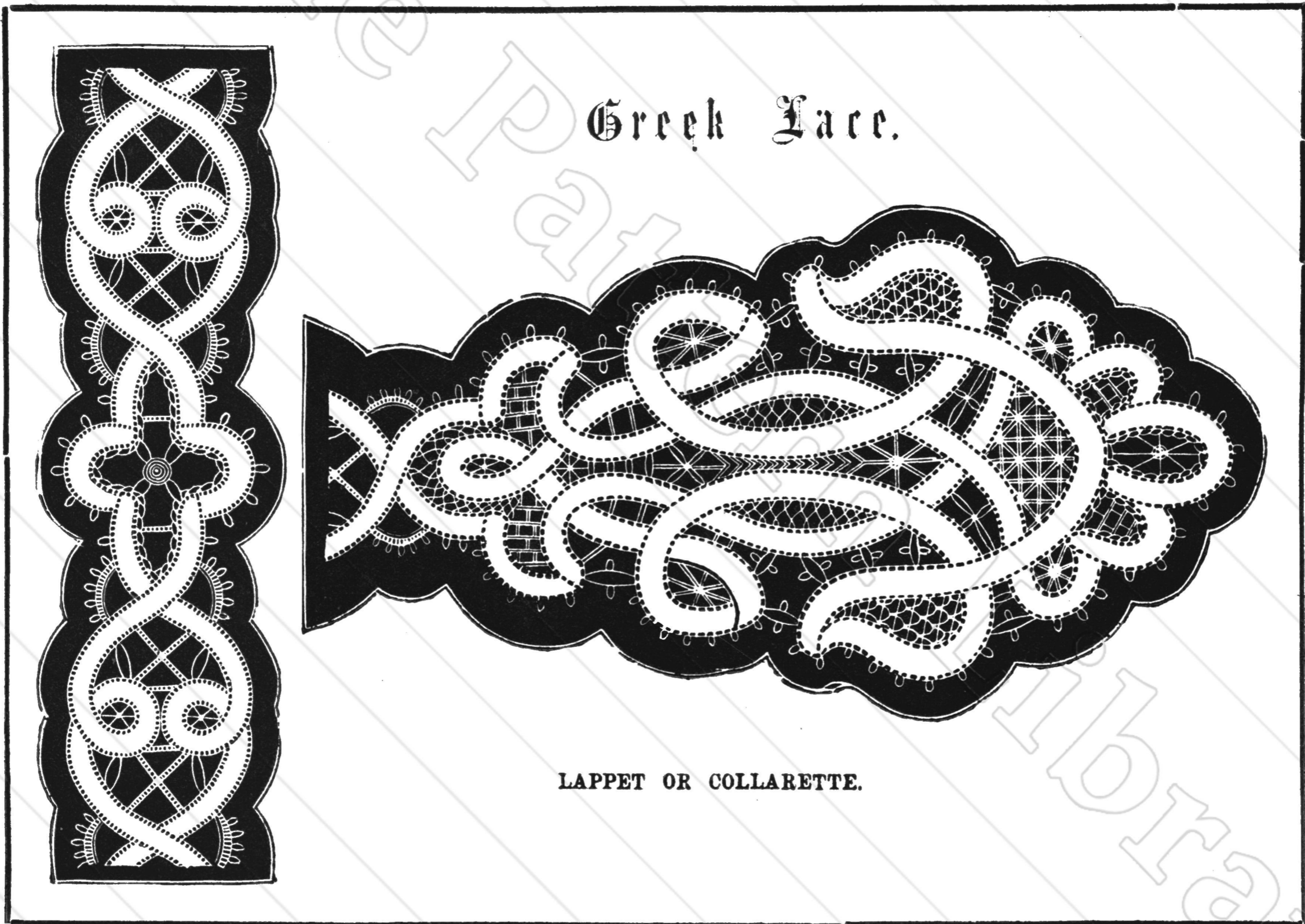
### TREBLE POINT DE BRUXELLES.

Commence at the right of the pattern.

1st row—Work a reverse row of Point de Bruxelles on the Lacet.

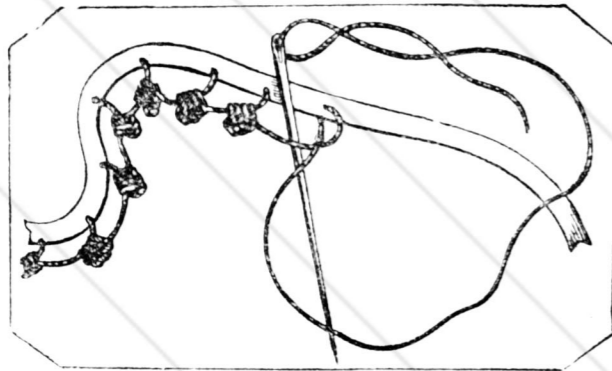
2nd row—Work three close stitches of Point de Bruxelles in each stitch of the first row.

3rd row—Same as the first, missing the three close stitches, and working the open stitches over those of the first row. Repeat these two rows.



X. RIEGO DE LA BLANCHARDIERE, DESIGNER. SEPTEMBER 1868.

POINT DE VENISE.



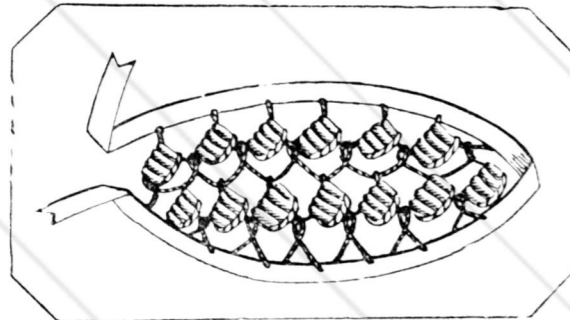
POINT DE VENISE.

This stitch is always commenced at the left of the pattern. Work a stitch of Point de Bruxelles on the Lacet, and in this stitch work four tight stitches. Repeat to the end, and fasten off.

*To work two or more Rows.*—Commence at the left, and work the stitch of Point de Bruxelles in the open stitches of the previous row, then work four stitches in it as before.

**PETIT POINT DE VENISE.**—Is formed by working only one tight stitch instead of four, in each stitch of the Point de Bruxelles.

POINT DE VENISE AND BRUXELLES NET.



POINT DE VENISE AND BRUXELLES NET.

Commence at the left of the pattern and work a row of Point de Venise along the Lacet; at the end pass the needle through the Lacet at the side. Work back with a reverse row of Point de Bruxelles, putting the needle into the space between the Point de Venise stitches, and repeat the two rows alternately.

This stitch is improved by being worked with rather coarser cotton than the other stitches.

BARS OF POINT DE VENISE.

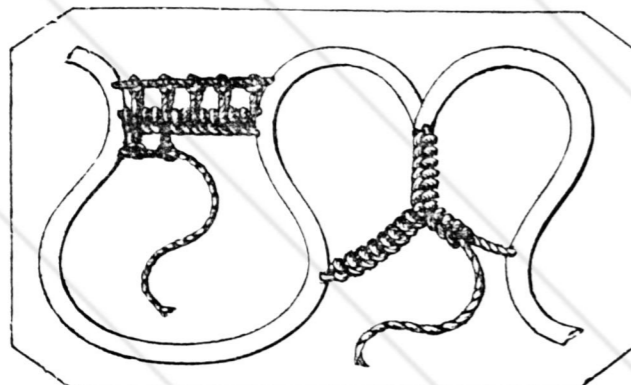


Fig. 2.

Fig. 1.

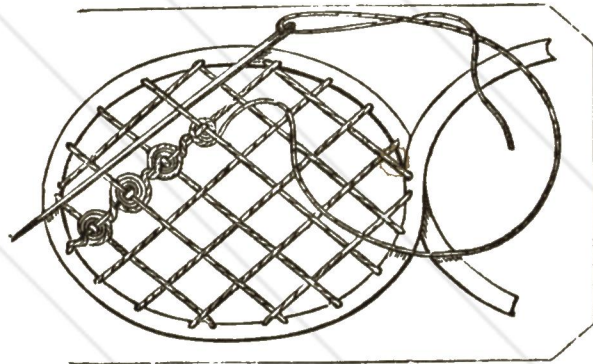
BARS OF POINT DE VENISE.

Commence on the Lacet, and pass the thread to the opposite line of Lacet, working one stitch to secure it; and on this line of thread work tight stitches of Point de Bruxelles until the thread is covered; then run the thread along the Lacet to where the next bar is required.

*To Work a Bar, as in Fig. 1.* Cross the thread from right to left horizontally, and work half of the bar. Pass the thread perpendicularly to the angle of the Lacet, and work down the thread, then finish the half bar. It is often advisable to make two foundation threads across before working it over, and in the centre bar to take three threads across. For this stitch always use Evans's Mecklenburgh Linen Thread. These Bars are sometimes edged with Petit Point de Venise worked in every third stitch on both sides, as Fig. 2.

THE ROYAL POINT LACE INSTRUCTOR.

POINT D'ANGLETERRE.

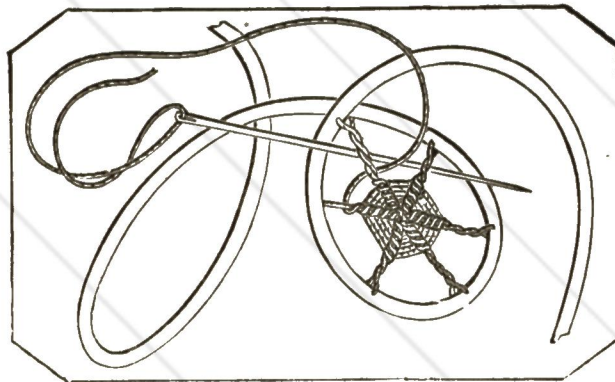


POINT D'ANGLETERRE.

Commence on the Lacet and pass the thread over to the opposite edge, working one stitch to fasten it; then run the needle along the Lacet about one-eighth of an inch, pass the thread to the opposite side, and repeat until the space is filled; cross these threads from the other sides of the space, passing the needle under one of the reverse threads and over the other; then work at each crossing of the thread, thus—pass the needle under one and over another of the threads alternately five times round; and to pass from one crossing to the other, twist the thread twice round one of the crossing threads. Repeat.

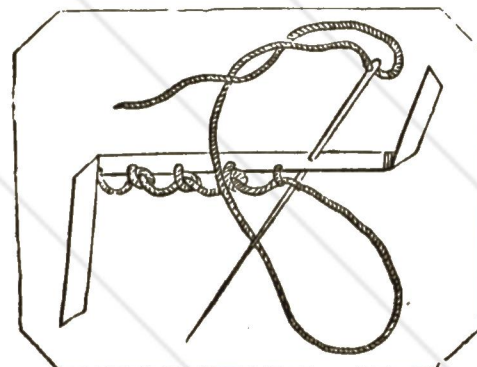
ROSETTE OF POINT D'ANGLETERRE.

ROSETTE OF POINT D'ANGLETERRE.



Commence on the Lacet, and passing the thread to the opposite side, secure it; then twist the thread six or eight times round the first thread to the centre, forming a double twisted thread; then pass the needle along to the Lacet, dividing the space into six or eight compartments, and cross and re-cross the threads until the last is made, then work one stitch in the centre to fasten them together; six or eight threads will now cross each other, one of which will be a single thread; this forms the foundation. Commence working round the centre, by passing the needle round one thread and under the second; then pass it round the second and under the third. Repeat in this manner all round eight or ten times; then twist the thread three times round the single thread and fasten off.

TURKISH POINT.

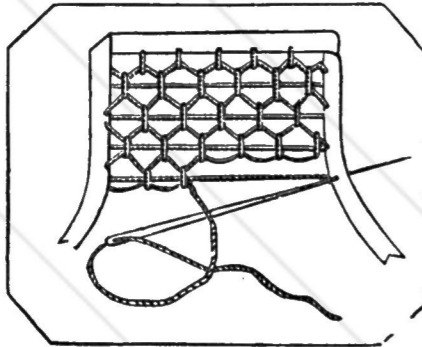


TURKISH POINT.

The beautiful flowers worked in various parts of Asia are made in this stitch, which is of great antiquity. Commence at the left of the pattern, and for the  
1st Row—Work a loop by turning the thread from the right round to the left, bringing it under the thumb of the left hand, then pass the needle through the Lacet and also through the loop, draw out the needle and thread, which finishes one stitch. Repeat.

THE ROYAL POINT LACE INSTRUCTOR.

TURKISH POINT.

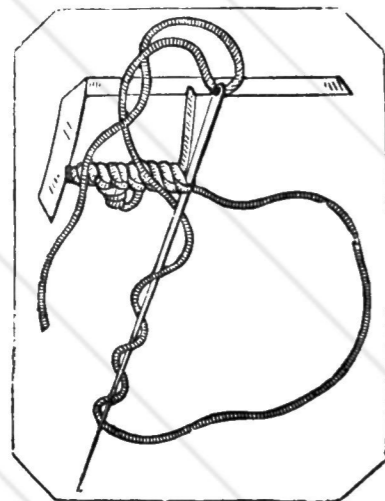


These stitches are usually worked the fourteenth of an inch apart, and the loop of the thread between the knots left rather loose, when the row is finished, pass the needle and thread through the Lacet at the side, the fourteenth of an inch lower down than the last stitch, and laying the thread parallel with the first row, pass the needle and thread through the opposite side of the Lacet, the fourteenth of an inch lower down.

2nd row—Work as the first, putting the needle into the loops of the first row and under the thread laid across. Repeat, always passing the thread across after each row.

DOTTED BARS OF TURKISH POINT.

BARs OF TURKISH POINT.

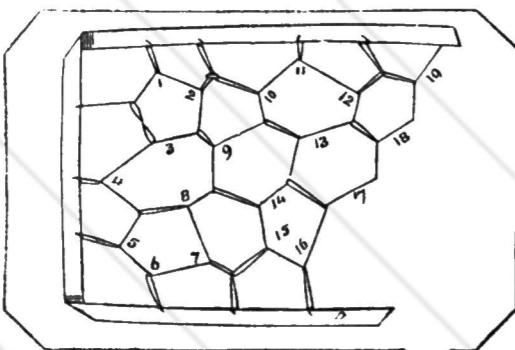


Commence on the Lacet, pass the thread across the space to the opposite side; and on this thread, work four close stitches of Point de Bruxelles. Then to form the Dor, turn the thread round from right to left, put the needle into the last close stitch, bringing it inside the loop as in the Turkish Point; then take the thread which forms the left side of the loop, and turn the loop three times round the needle, draw out the needle and thread, which finishes the dot; then five close stitches on the bar. The number of close stitches is varied according to the pattern; but if the space to be filled requires several bars, the foundation thread must be laid before working the stitches.

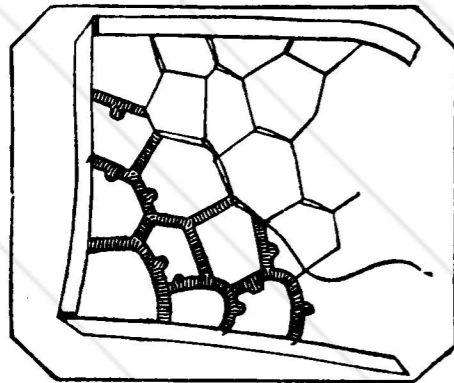
In making very large Dots it is sometimes advisable to turn the thread nearest the stitches round the needle, and it may be turned as many as twelve times round.

THE FOUNDATION OF THE BARS.

THE FOUNDATION OF THE BARS.



The engraving shews the principle upon which the foundation is formed, but the position of the bars will vary according to the shape and size of the space to be filled. To work as the accompanying example, commence at the top of the right corner about a quarter of an inch down the Lacet at the side, and work a stitch of Petit Point on the top line of Lacet a quarter of an inch from the corner; the stitch should be loose, and the knot nearly in the centre, as fig. 1. Then work a second stitch on the top Lacet, as fig. 2. Then a reverse stitch in the first stitch, as fig. 3; and a reverse stitch on the side of the Lacet, as fig. 4. Continue according to the figures marked, working the ordinary stitch when the bars turn to the right, and the reverse stitch when they turn to the left.



DOTTED BARS OF POINT DE VENISE.

*To Work the Bars*—Commence at the first stitch on the top line of Lacet, pass the needle and thread under the single thread of the second stitch, then through the double thread formed by the third stitch, and through the Lacet at the commencement of the first stitch, then on the two threads of this bar, work four close Bruxelles stitches, then work a Dot as before directed; then four close stitches, pass the needle under the fifth bar, and down to the Lacet at the fourth bar, then on it work three close stitches; then a dot and five close stitches; pass the needle through the double threads of the eighth bar, then through the Lacet at the fifth bar, and on it work four close stitches, a dot, and six close stitches. Continue working in this manner until all the threads are covered.

DOTTED BARS OF POINT DE VENISE.

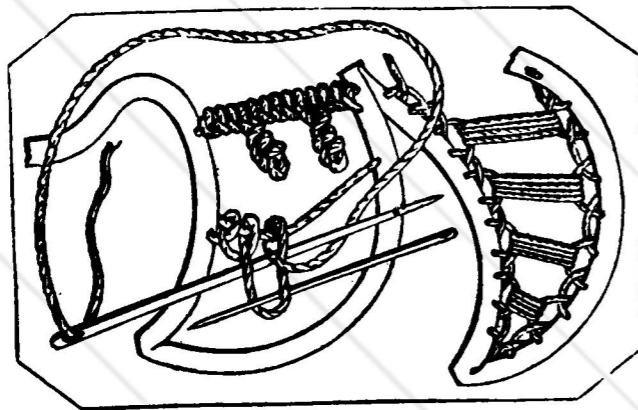


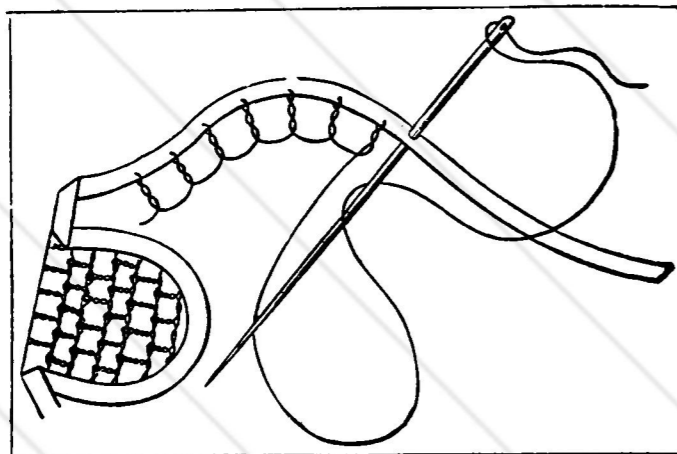
Fig. 3.

Fig. 4.

Fig. 3—Cross the thread from right to left, and on the thread work five stitches of Point de Bruxelles, then insert a fine needle in the last stitch, and keeping the stitch loose, work on it three stitches of Point de Bruxelles; take out the needle, and repeat the five stitches.

*BARs OF POINT D'ALENÇON.*—This stitch is used between two lines of Point de Venise, or Point de Bruxelles, to connect them. Commence on the lower line of Lacet, inserting the needle in the first open stitch; then pass the needle through the open stitch on the opposite or upper line of Lacet; then back to the lower line in the same stitch, and again to the upper line in the same stitch, and back to the lower line in the same stitch; then pass the needle in the two next open stitches on the lower line, so as to leave a pace between the bars, as Fig. 4.

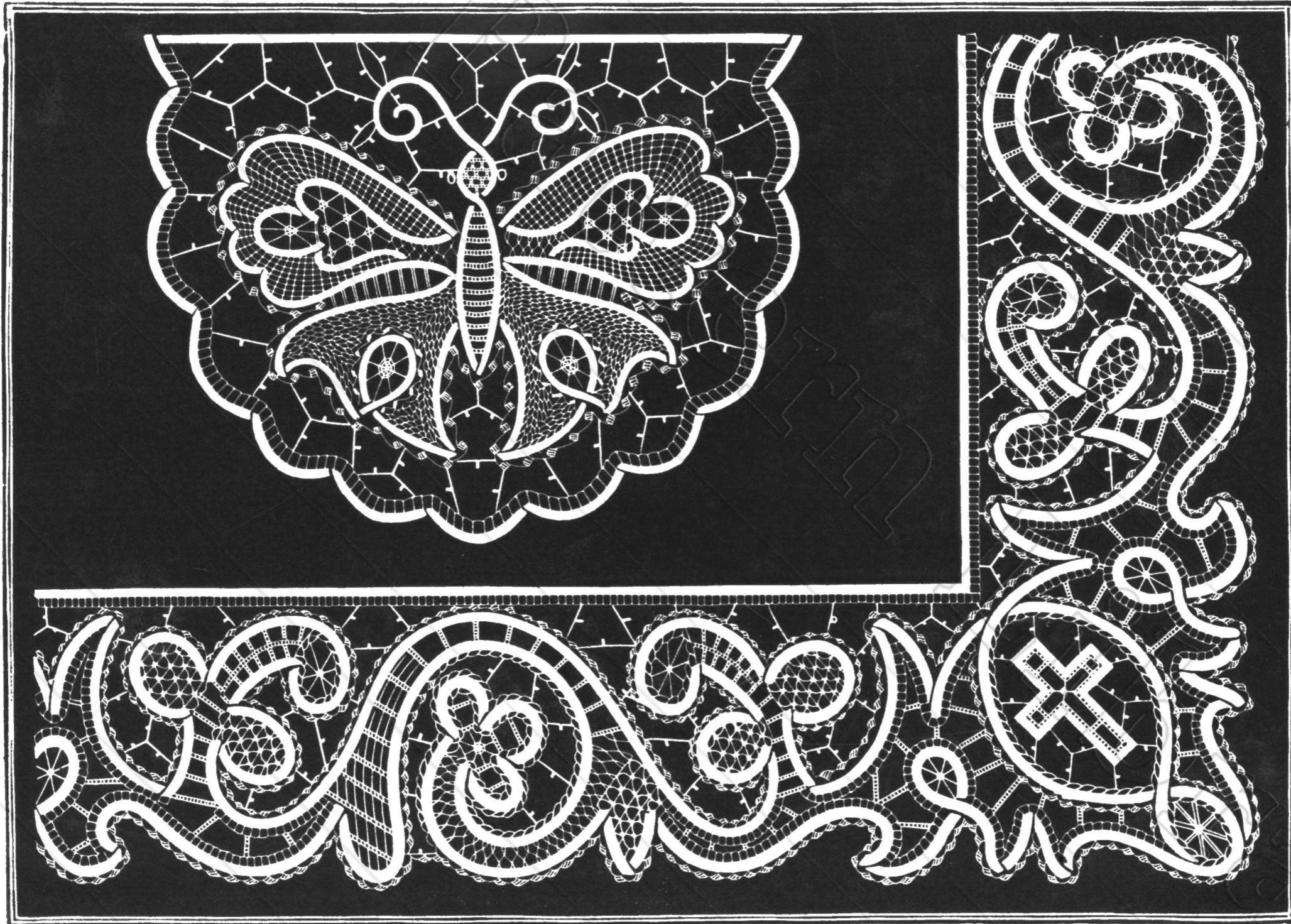
OPEN POINT D'ESPAGNE.



OPEN POINT D'ESPAGNE

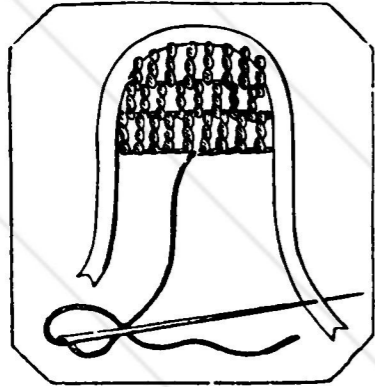
Commence on the Lacet, turn the thread to the right; insert the needle in the front edge of the Lacet, and bring it out at the back inside the loop formed by the thread, as in Point de Bruxelles or overcast stitch; then take the thread in the right hand, about three inches from the eye of the needle; pass it under the point of the needle, and bring it in front; then draw the needle through, which finishes one stitch. Repeat. The stitches should be the sixteenth of an inch apart: they are always worked from left to right: and to form the reverse row, pass the needle and thread through each of the loops of the previous row, merely sewing over and over. In working another row upon this, the needle should be inserted in each open stitch of the first row, and at the end of every row, the needle must be passed through the Lacet to connect it.

*Point Lace Border and Butterfly.*



*E. RIEGO DE LA BRANCHARDIERE, DESIGNER, JANUARY 1869.*

CLOSE POINT D'ESPAGNE.



Is formed as the preceding, but the stitches are to be worked close together, about sixteen to the inch, that is sufficiently loose to admit the needle to pass easily between them in the next row. In the section, the thread is shown sewing the stitches back. When this stitch is used to fill a space the Lacet should always be first edged all round with the open point d'Espagne and sewed over; and when the close stitch is worked, it is to be attached to the open stitches at the end of each row.

CLOSE POINT D'ESPAGNE.

DOUBLE POINT D'ESPAGNE.

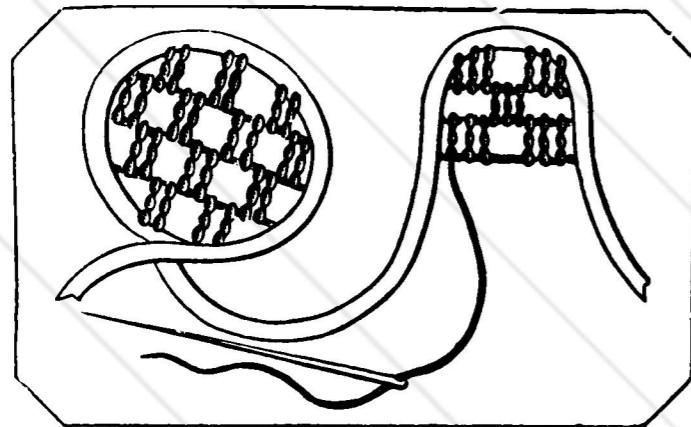


Fig. 1.

Fig. 2.

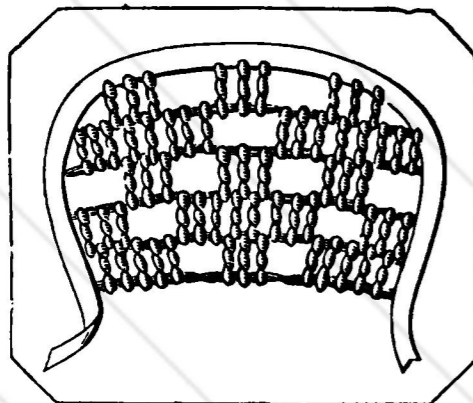
Work one open stitch; then one close stitch. Repeat. This will appear as two close stitches with a space between, as Fig. 1. Sew back as before.

2nd row—Work one open stitch and one close stitch in each of the open stitches of the first row. Repeat, missing the two stitches in the first row, sew it back.

*Treble Point D'Espagne*—Is formed the same as the double, working two close stitches instead of one as Fig. 2. This stitch may be again varied by working three close stitches, or one open stitch and two close ones alternately.

DOUBLE POINT D'ESPAGNE.

DIAMONDS OF POINT D'ESPAGNE.



DIAMONDS OF POINT D'ESPAGNE.

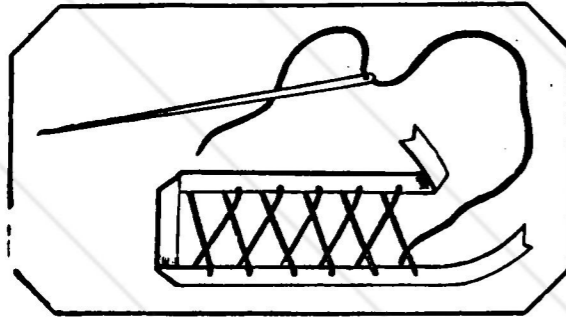
1st Row—Work one open stitch; then two close stitches. Repeat and sew back.

2nd row—Work one open and two close stitches in the first open stitch of the last row, then two close stitches in the first and second close stitches of the last row; three close stitches in the next open stitch, in all eight stitches; then missing three stitches of the last row, repeat, and sew back.

3rd row—Miss three and work one open stitch in the third stitch of the last row; then two close in the two next stitches; miss three and work one open and two close in the next open stitch. Repeat and sew back. Repeat the second and third rows.



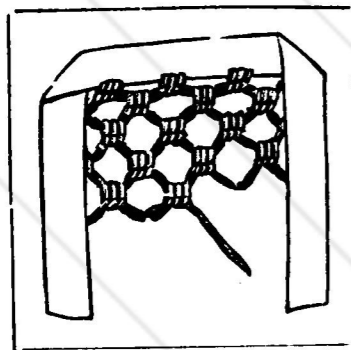
POINT D'ALENGON, OR HEM STITCH.



POINT D'ALENCON, OR HEM STITCH.

This stitch is used between two bars of Point de Venise, or lines of Lacet, to connect them. Work one stitch of Point de Bruxelles on the upper line, and turning the thread to the outside, insert the needle in the lower or opposite line, and bring it out at the back, inside the thread, as in working a reverse row. Repeat working one stitch alternately on each line. In working between bars of Point de Venise the needle should be inserted in every fourth stitch of the bars.

GREEK NET.



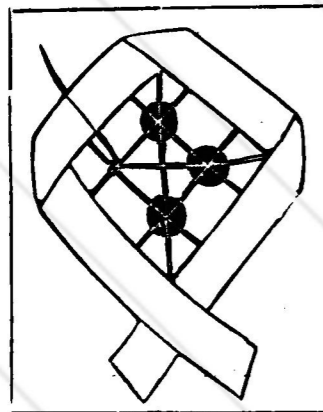
1st Row—Commence on the Lacet at the left side, work an open stitch of Bruxelles Point, then two tight stitches on the Lacet close to the first. Repeat the open stitch and two close to the end of the row. Pass the needle through the Lacet at the side.

2nd row—work an open stitch of the reverse Bruxelles Point in the last open stitch of the 1st row, then work two close reverse Bruxelles stitches in the same open stitch as before. Work the same in each open stitch of the 1st row, and repeat these two rows until the space is filled.

GREEK NET.

GREEK ROSETTES.

GREEK ROSETTES.



Run the four foundation threads across as in Point D'Angleterre (the other crossing thread being made at the same time as the Rosettes), then run the thread to the upper angle of the Lacet; and to form the Rosette work an overcast stitch at the nearest crossing of the threads, which will form five foundation threads; then work round these five threads, passing the needle under one and over the other about five times round, which finishes the Rosette.

Then pass the needle into the rosette a few threads deep to secure it, and pass the thread perpendicularly to the next crossing of the threads. Work another rosette; when finished, pass the needle in the lower angle of the Lacet and run it along to the next angle at the right side. Repeat the rosettes.

*Danish Lace Border.*



*E. RIEGO DE LA BRANCHARDIERE, DESIGNER, 1868.*

## Venetian Point Lace.

### BORDER OR INSERTION.

*Materials.*—Open Guipure Tape, as shown in the engraving, Walter Evans & Co.'s Boar's-head Crochet Cotton, Nos. 30 and 50 for the Braiding, with Walker's "Queen's Own" Needles, Nos. 7 and 9. For the Lace Stitches, Walter Evans' Crochet Cotton, Nos. 20 and 24, or Linen Thread, Nos. 8 and 10, with Walker's Egg-eyed Needles, No. 7. For the Bars, Evans' Linen Thread, No. 8, with "Queen's Own" Needles, No. 6.

This elaborate Design can be repeated for any length required. The Braiding should be commenced at the top line of the left hand, and then at the lower line. When the whole is braided the tape should be left at the right hand side, and when the Lace is finished and taken off the pattern, the part last worked is to be placed over the first portion of the design, and braided over again.

Before working the Lace Stitches, it is necessary to run round the inner edge of the tape with the No. 50 Cotton to make it lie flat. The Dotted Bars of Turkish Point should then be worked, and then the Lace Stitches, using the finer thread for the Rosettes, Point d'Espagne and Point d'Alençon.

## Maltese Lace Border.

*Materials*—Fine French Lacet, No. 4. For the Threads and Needles see Point Lace Border; or, if worked for Church Lace, use Linen Lacet; working the Point de Venise with No. 8 Thread, and the rest of the stitches with No. 12 Thread. The Circles in the centre of the Diamonds are formed of thick over-cast stitches. The spaces are filled with Point de Venise, Double Point d'Espagne, Rosettes, and Point d'Alençon.

## Greek Point Lace.

### LAPPET OR COLLARETTE.

*Materials*—A piece of narrow Guipure Tape and one a size wider. For the Threads and Needles see Venetian Lace.

The engraving represents one end of the pattern, and the Insertion down the side is intended to be joined on to the upper part, so as to continue the design until the other End is required. The narrower Tape is used for the Insertion and the under lines of the End, it should therefore be braided first.

## Point Lace Border and Butterfly.

*Materials*—Fine French Lacet, No. 3. Walter Evans & Co.'s Boar's Head Crochet Cotton, Nos. 30 and 50, for the Braiding, with Walker's "Queen's Own" Needles, No. 8. For the Lace stitches, Evans' Boar's Head Crochet Cotton, Nos. 36, 30, and 24, with Walker's Elliptic Needles, No. 8. For the Dotted Bars of Turkish Point use Evans' Linen Thread, No. 12.

This design is suitable for a Handkerchief, Apron, Square Bodice, or Chalice Veil.

For the Handkerchief, the Trefoil should form the centre, and it will be seen that the pattern after it is reversed, so that if the part of the design at the right side is placed over the same pattern at the left side the other corner will be formed.

For an Apron Border the design can be repeated until the corner Medallion is required for the other side.

The Rosettes should be worked with No. 36 Cotton, and the other Lace stitches with No. 30, using No. 24 Cotton for the Point de Venise which edges the Lacet.

## Danish Lace Border.

*Materials*.—Walter Evans & Co.'s Boar's-head Crochet Cotton, Nos. 30 and 40 for the Braiding, with Walker's "Queen's Own" Sewing Needles, Nos. 7, and 9. Evans' Boar's-head Crochet Cotton, Nos. 30, 24, and 20, for the Lace Stitches, with Walker's Elliptic Needles, No. 7.

It will be seen that two widths of French Lacet are used in this pattern. The finer, No. 2, should be braided first, so that the wider, No. 5, may cross over it. The Point de Venise Edge is to be worked in No. 20 Cotton, the Rosettes and Point d'Espagne in No. 30 Cotton, and the rest of the Lace Stitches in No. 24 Cotton.

## Roman Point Lace.

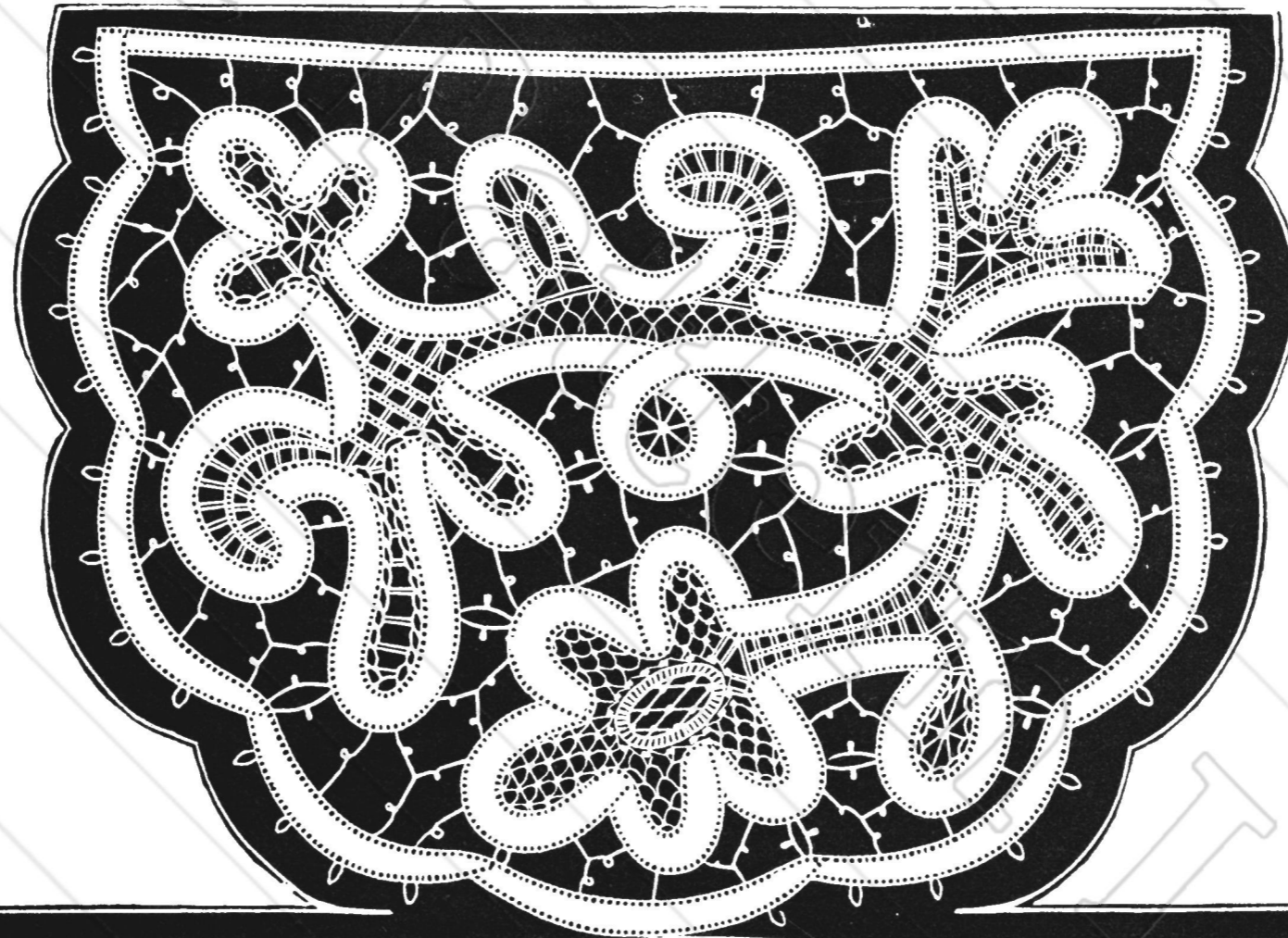
### APRON AND POCKET.

*Materials*—A piece of Guipure Tape. Walter Evans & Co.'s Boar's Head Crochet Cotton, Nos. 30 and 50, with Walker's "Queen's Own" Sewing Needles, Nos. 7 and 9, for the Braiding. For the Lace stitches use Evans' Boar's Head Crochet Cotton, Nos. 30 and 24, or Linen Thread, Nos. 8 and 10, with Walker's Egg-eyed Needles, No. 7. For the Bars, Evans' Linen Thread, No. 10.

The Border Pattern can be worked any length required, and when one pattern is braided the four lines of Tape should be left, so that when the Lace is worked it can be taken off the pattern, and the right end placed at the left side, where the two Tapes cross each other, the braiding can then be continued without joining the Tape. The Dotted Bars of Turkish Point should then be worked.

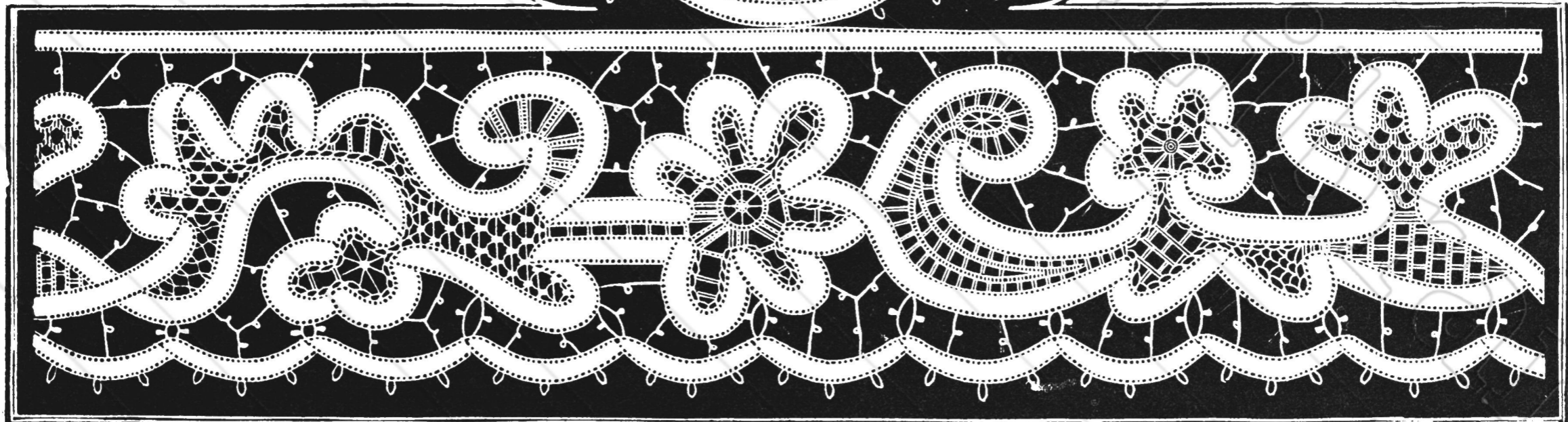
The Rosettes and Point d'Espagne are worked with No. 30 Cotton, and the rest of the Lace stitches with No. 24 Cotton.

# Roman Point Lace.



APRON  
BORDER.

APRON  
POCKET.



E. RIEGO DE LA BRANCHARDIERE, DESIGNER, JANUARY 1869.

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## THE SKIN,

with its intimate relation to the most vital of our organs, as those of respiration, circulation, and digestion, together with the delicacy and susceptibility of its own texture; and

## THE TEETH,

also, from their peculiar structure, formed, as they are, of bone or dentine, and cased with a fibrous investment of enamel; these admirable and highly essential portions of our frames are all to be regarded, not merely as objects of external beauty and display, but as having an intimate relation to our health, and the due discharge of the vital functions. The care of them ought never to be entrusted to ignorant or unskilful hands; and it is highly satisfactory to point out as protectors of those vital portions of our frame the preparations which have emanated from the laboratories of the Messrs. ROWLAND, their unrivalled Macassar for the Hair, their Kalydor, for improving and beautifying the Complexion, and their Odonto for the Teeth and Gums.

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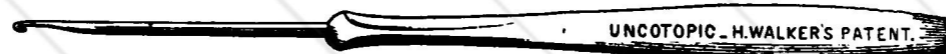
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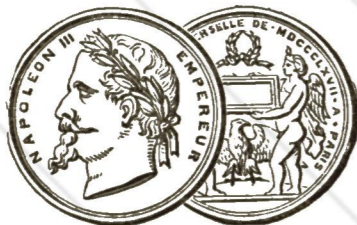
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