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Honiton and Point Lace Handkerchief. (Design No. 20.) Full size 11 x 11 inches. For Description of Working, see page 12.

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"NEEDLECRAFT"
A Descriptive and Illustrative Journal for the Practical Teaching of

POINT LACE WORK
(Second Series).

Introduction.

POINT is the French word for a stitch of any description as used in Needlework, so the term Point Lace signifies lace made in stitches - Point de Bruxelle, Point de Venise, and so on. Modern Point Lace work is also known as Renaissance work, which means a lace having the form of the design in braid, with the intervening spaces filled in with stitches, and it is in the arrangement and selection of stitches for the several parts of the design that the ultimate success and effect of the finished work entirely depends. Discrimination and taste are both requisite, the former to assure that in filling in any certain space the stitches are selected with an eye to their suitability for such space, both as regards their pattern and strength; taste is necessary to produce the dainty lace effects which are characteristic of this work, for if the stitches must be chosen with a view to their suitability to the form and position of the space to be filled. It is impossible to give any exact rule as to when to use any certain stitch, this must be left entirely to the preference of the worker, as it is quite possible for two pieces of work of the same design to have the stitches arranged in the spaces that the finished works are entirely different in effect and appearance, and yet both may be equally charming and original.

The materials required for Point Lace work are few in number. Firstly, the blue ground material which has the design printed on it, this can be obtained at all needlework shops, and in limitless variety of designs for collars, cuffs, sleeves, cushions, d'oyles, laces, borders, handkerchiefs, dress yokes, &c. &c. The blue material, being specially prepared for this work, is firm in make and may be used over and over again. Also the cost of these blue patterns is such as will suit the smallest purse. We may say that we have seen many charming and useful patterns, several of which are illustrated (considerably reduced in size) in this book, and we recommend our readers to ask for those patterns which bear the trade mark of "the two quaint Roman ships." The braids used in Point Lace work are endless in variety, many of which are however seldom required, so it is advisable to select those which will be found ample sufficient for almost every design and purpose, and they can be purchased at all fancywork retailers. The braids are available in white and many of them in a cream shade. The round linen thread rings, which we illustrate, are very useful for strengthening any open spaces in the work, and also considerate are the needles and holdfasts of the same. They are not, as a rule, used in very fine point lace; as, for instance, would be required for an edging to a handkerchief, but in cushion tops designs, wide borders, &c. they produce a very good effect. They are made in white or cream linen thread, with inner foundation of same, on no account must the inner part be of paper, or the result of washing will be disastrous. Lastly, though not of least importance is the linen thread for making the stitches. For this we cannot recommend a better than that manufactured by Messrs Harris, and which can be had in all sizes from the finest spider-web strength to - well, quite a hawser. Having purchased these necessaries, and with the household scissors (if reasonably sharp at edge and point) and an ordinary sewing needle, we are ready to commence work.

To begin, take the braid down its centre firmly to the blue pattern: in case of very fine braid it is better to work this tacking in herring bone fashion, which holds it well in position without any pins. There should be as few joinings as possible in the braid, but where any occur sew the ends together on the wrong-side and flatten carefully out and tack on as before. When taking a fresh needleful of thread tie a small knot and commence a little distance from the point reached in the stitches and run the thread through the braid so as to get a firm hold, the knot, of course, to be on the wrong side. When turning a corner with the braid, place it carefully in position and hold it with the fingers of the left hand while tacking, then sew very readily the overlapping corners. When taking the braid round a sharp curve it is as well to keep the tacking to the outer edge or widest part of the curve, as this allows the braid to lie in neat even peckers on the inner edge of the curve or circle. To finish off a stitch thread make one or two minute and invisible buttonhole stitches on the edge of the braid, and run a few small stitches through the centre of the braid and cut off thread at wrong side. When the work is complete, carefully examine it to see that no space has been overlooked, and then cut the tacking holding the lace down to the pattern. To straighten out lay the work upon a soft flannel, and lay over it a damp cloth and iron carefully. Point Lace work can be readily dyed from a pale to deep old yellow tint by merely steeping it in tea or coffee of varying strength, as desired.

THE POSTAGE FOR THIS JOURNAL IS ONE PENNY.

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Fig. 1—Short Picots on a Buttonhole Bar.
Fig. 2—Buttonhole Stitch Bars. For filling in and strengthening wide spaces.
Fig. 3—Long Picots made with the aid of a pin.
Fig. 4—Net Stitch with Double Knots.
Fig. 5—Point de Bruxelles or Open Buttonhole Stitch.
Fig. 6—Point Turque or Double Buttonhole Stitch.
Fig. 7—Triple Buttonhole Stitch. Worked from left to right, and alternate rows of open buttonhole from right to left.
Fig. 8—Point de Venise.
Fig. 9—Point de Venise. Work from Right to Left, as Fig. 5, and from Left to Right the same, but with 4 buttonhole stitches on each loop.
Fig. 10—Spanish Point or Buttonhole Stitch in Twisted Columns.
Fig. 11—Joining Two Rows of Buttonhole Columns.
Fig. 12—Pyramid Stitch. Work long cross threads in 3 directions to form triangles and fill in with Darning Stitch.
Fig. 13—Filling up an Oval Object with Corded Buttonhole Stitch.
Fig. 14—English or Wheel Stitch. A bold effect may be got by darning across these stitches. See illustration Fig. 42.
Fig. 15—Greek Bar Stitch.
Fig. 16—Point de Sorrento.
Fig. 17—Twisted Buttonhole Stitch Columns. See also Fig. 10 and 11.
Fig. 18—Vandykes in Darning Stitch. See also illustrations 12 and 17.
Fig. 19—Corded Buttonhole Stitch.
Fig. 20—Point Turque. See also Fig. 6.
Fig. 21—Point de Venise. See also Fig. 9 and 60.
Fig. 43.—An Effective Arrangement of Loose Buttonhole Stitches.

Fig. 44.—Filling an Oval with Point de Bruxelles (see Fig. 5) and Ladder Stitch (see Fig. 39).

Fig. 45.—Spider Stitch over an 8-Thread Web (see also Figs. 14 and 37).

Fig. 46.—Point de Venise, having 5 buttonhole stitches.

Fig. 47.—Point de Venise, having 3 loose buttonhole stitches.

Fig. 48.—Point de Venise, having 2 loose buttonhole stitches.

Fig. 49.—Corded Buttonhole (see also Figs. 19, 20).

Fig. 50.—Another Form of Corded Buttonhole.

Fig. 51.—Point de Sorrento (see also Fig. 28.)

Fig. 52.—Point Turque (see also Fig. 20.)

Design 77.—Lace Edging in Point Braid and Honiton Braid, Edging of Point Braid (see page 3).

Design 78.—A neat lace insertion for tea cloths, handkerchiefs, etc.

Design 79.—Narrow Edging for a Handkerchief, D'Oyley, Underclothing, etc.
Design 80. — Wide Lace Edging clearly showing the effect of many varieties of stitches and their suitability to different forms of spaces and shapes made by Point Braid.

Design 81. — A dainty little edging for handkerchiefs, small tea cloths, etc.

Design 82. — Renaissance Lace Design for Tea Cover.

Design 83. — A Square, 18 x 18 inches, worked in Point Braid, No. 261 or 188 and filled in with simple twisted stitch, see Fig. 34; or with Buttonhole Bars, as Fig. 1 or 2.
Border Design, 6 in. wide, to be worked with Point Braid and sizes 00 and 0 rings; the stitches may be of the bolder type, as a lace of this width would not usually be used as a trimming to any small articles, but more for table cover border, curtain edge trimming, etc.

Handsome Design for a Lady's Sleeve (Right Sleeve).

This pattern contains many varied and graceful forms, to suit in which free scope may be given to individual taste. Whether the work is to be done in the heavier stitches and braid or in those more delicate and gossamer-like depends upon what the sleeve is to be worn; for some dainty, pale-tinted evening gown it should be decided to be worked in the fine braids as No. 195 or 193; if, however, the Point lace is to go over some full rich shade of lining to be worn with a dinner gown, or even if the wearer is approaching or past the meridian of life, we advise the heavier braids as Nos. 186, 167, or even 182; then also, the rings (00, 0), and size 1 may be introduced. For this piece of Point lace work the cream braids, rings and threads are extremely effective, and do not soil so readily as white. Our illustration shows only the pattern of the right sleeve, the blue ground pattern, however, which you will buy at your fancy shop, has both right and left sleeve patterns given.
These charming insertions, so useful for many purposes, as trimming Blouses, Toilet Gowns, Tea Cloths, etc., should be worked with fine Point Braid Nos. 155, 157, 159 for delicate lace work; or if heavier looking work is wished, then use Braids 166, 167, 181.

1/4” Insertion Design 67

1/2” Insertion Design 66

2 inch Insertion Design 66

2 inch Insertion Design 67

Point Lace
Zouave Design.

Our illustration here depicts a little over one half of an extremely handsome design for a Zouave or Bolero; there is also shown a small sketch of how the design fits up to the shape of the garment, so that our readers will see at a glance the general effect and purpose of this pattern. Of course the illustration is very much reduced in size as compared with the blue working pattern which is 16 to 17 inches deep, whereas our illustration is barely 7 inches deep. This article may be effectively worked in Point Braids 157, 151, or 166, and the spaces of the pattern should be filled in with the heavier and bolder class of stitches, generally in the cream shade; thus worked
It may be worn over a blouse, etc., for out-door wear. Also this pattern is often worked out in entirely black braid and threads, and this looks most effective worn over some deep coloured or even black silk blouse. For wearing over light muslin costumes or blouses it should be worked out in the finer cream braids, such as 15 or 197.

Our instruction, as given earlier on, for colouring Point lace work by the means of tea or coffee, will no doubt be of use in connection with this article of wearing apparel.

Table Cover Corner 3½ inch
Design No. 74
Tie or Scarf Ends.—These two dainty little designs, 36 and 36a, are in the original patterns each about 7 inches square; these must be worked to look as lace-like as possible, and should be done in braids 783 or 155, with the introduction of Honiton Braid 334 and 296 into the 56a pattern; the braids and threads may be white or cream as preferred, and the edge finished off with piece 145. See our fine illustration on page 16 of a completely worked tie end.

Table Cover Border and Corner Design, 74.—This charming and handsome pattern may be done in white or cream to harmonize with its linen centre; the braids should be one of the numbers 107, 106, or 182, or 188, and the Honiton, 296 or 426; also the rings size OG and O. The stitches may be left to the choice of the worker. Our illustrations merely plainly showing one stitch which should be introduced into some of the leaf-form spaces, that is, the stitches shown at figures 15, 42, and 26.

Table Centres, Squares.—Our designs, 71 and 72 show two patterns which may be effectively worked in cream braids around a centre of bright coloured silk which would form a pleasing and artistic decorative centre for any table, or they may be worked in white braids around a centre of white linen, when they would also be useful as tray covers, etc.

Collarette and Sailor Collar.—Our illustrations shew one half of each of these patterns. The design 60 is worked entirely in the point lace braids which should be one of Nos. 155, 197, or 195, with the rings sizes OG and I. Design 53 should be worked in rather a finer braid, 303 and Honiton 334 and 296 they may be white or cream as preferred.
A Graceful and Effective Design for Point Lace Fan,

Design for Point Lace Fan.—This charming design (which by the way in the original bears the makers’ trade mark of two quaint Roman Ships) for a point lace fan lies before us as we write this. It is an exquisite bit of lace work, the clover-like parts of the design are most effectively brought into prominence by being filled in with closer stitches than the other parts of the work. Our illustration, which is an exact photographic reproduction of the original (considerably reduced in size), so clearly shows the various stitches that it is almost unnecessary for us to give them in detail, they will all be found amongst those stitches illustrated in the earlier part of this journal. The clover leaves are filled in with Point Turc, Fig. 6, also Fig. 7; Point de Venice, Fig. 6. The heavy button-hole bars occurring in various parts of the pattern, more especially along either side of the pine-shaped centre object, are described at Fig. 2 and Fig. 25; the heavy vining which occur in several of the leaves (see that at the bottom left-hand corner) are shown at Fig. 42; the Ajour Stitch which occurs in various parts of the work, principally around the top edge, is not exactly the same as the Ajour Stitch, Fig. 41, but it is so distinctly shown in the photograph that no description for working it is necessary; the several other stitches used will be found at Figs. 37, 23, 36, 37, and 17. The braid should be moderately fine, ours is done in No. 167, with the pearl edge No. 145, and our illustration represents white point lace upon a black satin mount. We shew another fan design with other suggestions for working on page 14 of this journal.

Honiton and Point Lace Handkerchief. design No. 20, of which we have given a photographic illustration upon the front page of this journal, is an article of use to every lady and makes a most suitable present. The one we illustrate is worked in finest braid, No. 393, and Honiton Braid, No. 292; the stitches are shown at Figs. 5, 6, 9, 39, and 37—of course all in white braids and threads. It is as well to cut out the centre from some fine linen lawn to the shape of the blue pattern and tack this down before commencing to work, then when the inner row of braid is tacked down it can be firmly sewn to the linen lawn, and so keeping it in perfect shape, which would be exceedingly difficult to do if the lawn were inserted after the work was finished.
Our illustration shows a very handsome pattern of a table cover border and corner, which in the original is about 7½ inches wide. This may be worked in either white or cream to suit the linen centre, which by the way should be tacked down first to the blue pattern, as described for the handkerchief on page 12. In our original for design 73 the braids used are 204 and 1921, with rings size 6; the stitches are shown at Figs. 25, 34, 39, 17, 32, 31, 37, 40, and 7 combined with 5. See also our description on page 11 for Table Cover Design 74.

These dainty little butterfly designs are useful in many ways as tie ends, forming an edging to a fancy dinner centre, as an appliqué in table cover corners when they appear as though resting "en point," or for laying over some pale tinted pin cushion, etc., etc. They may be worked in white or cream, fine or medium braids as pleases the fancy; the stitches should be of the finest texture. The whole scheme shown in the illustration.
Scarf End Design.

Our capital photographic illustration shows one of the many designs for this purpose. In the original it is about 7 by 8 inches, and is worked rather heavily (so as to show more distinctly in the illustration) in braid No. 167; we should recommend a finer braid, say No. 195. The stitches employed are shown at Figs. 42, 5, 30, 37, 6, 40, 34, 46, and 9. See also our other cuts on page 10, described on page 11.

Fan Design, No.—No doubt most of us have laid aside some old fan which bears with it pleasant recollections of past days, but through being soiled or torn has found its way into the bottom drawer to be with other relics; this gives us our opportunity for refurbishing it may be quaint, and, however plain, still useful frame. Carefully remove the feathers or whatever has been its past glory, and cover the sticks with some coloured silk or other material (which may be selected to harmonise with one's evening gown), and over this lay the point lace work, and thus we have an article of modern character, which at the same time, owing to its connection with by-gone days will bear the memories and affection of an old friend. The fan design should be worked in the finer point braid, No. 155 or 195, or even with pretty effect 288, and Honiton braids 396 or 426, and edged with 1, 4, the shade, white or cream, must be left to the choice of the worker; yet if the sticks are of some ancient design or quaintly carved ivory there is no question but that our simple recipe of tea should be requisitioned to give the lace the tone and character of age, to be in keeping with the same.
No. 16—“NEEDLECRAFT” JOURNAL OF POINT LACE.—ADVERTISEMENTS

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