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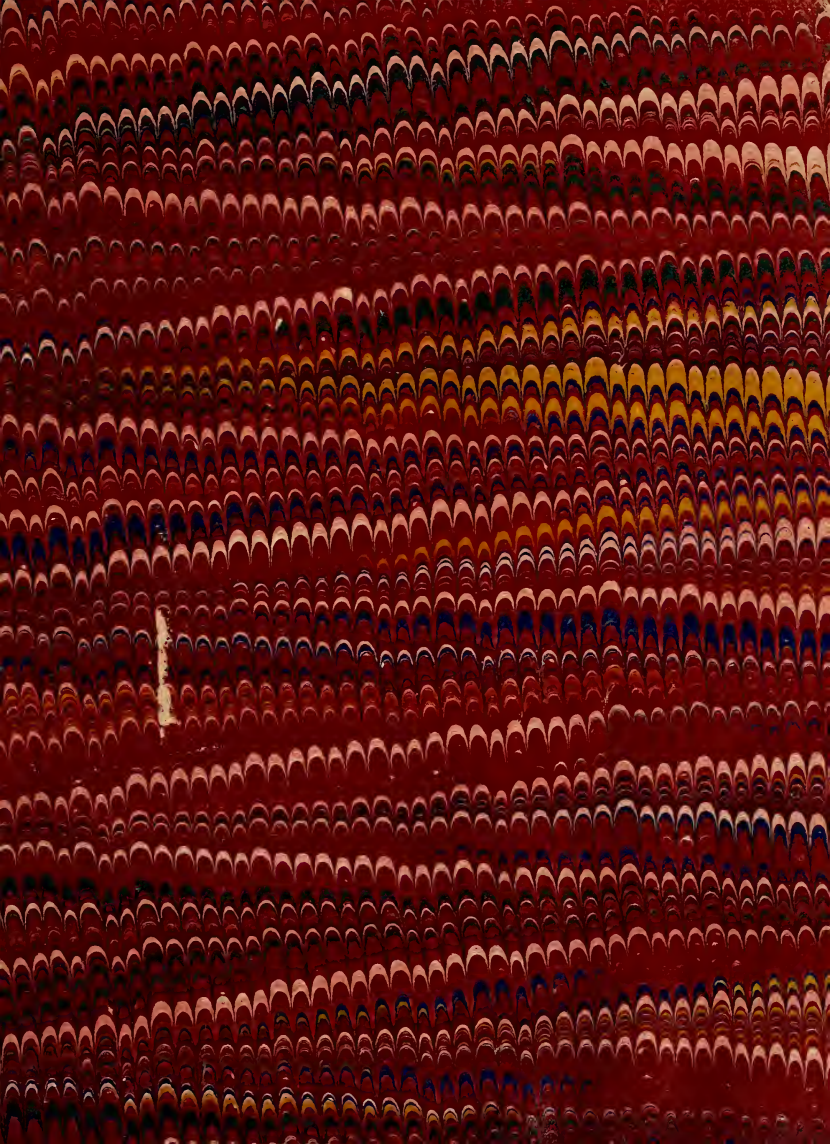
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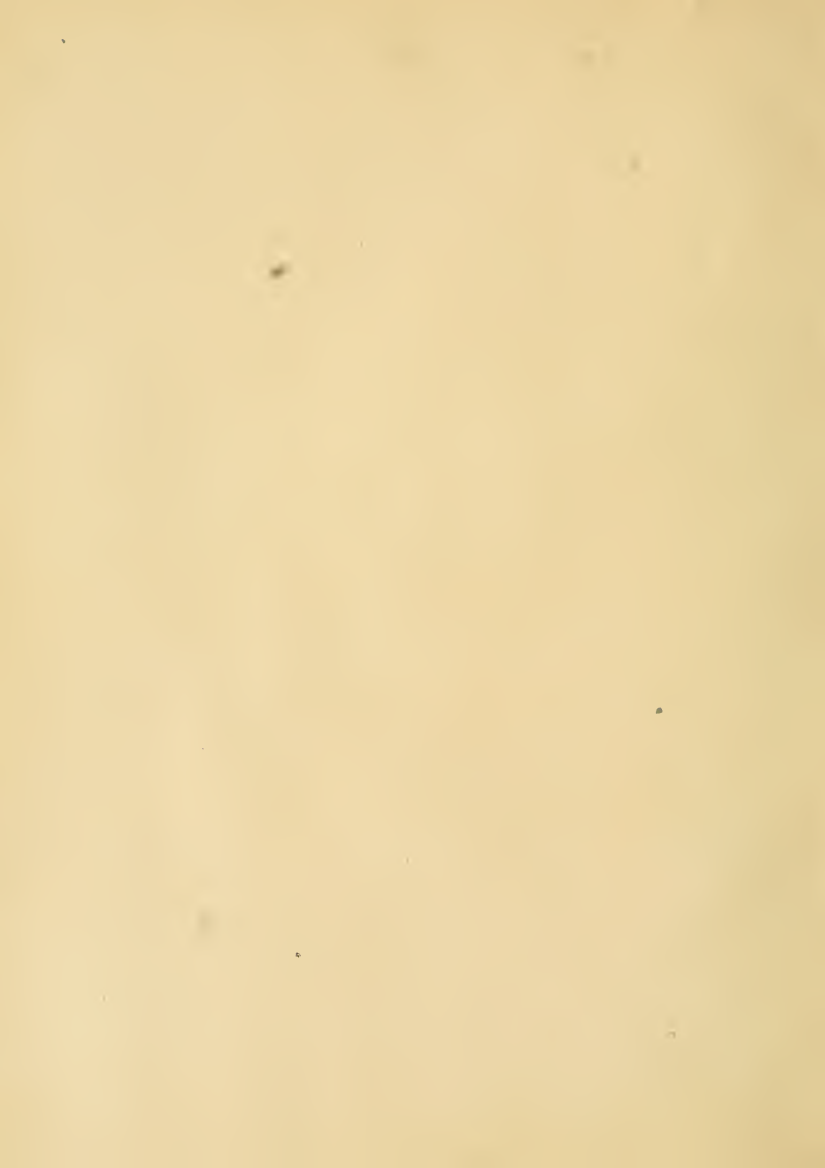
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INSTRUCTIONS FOR

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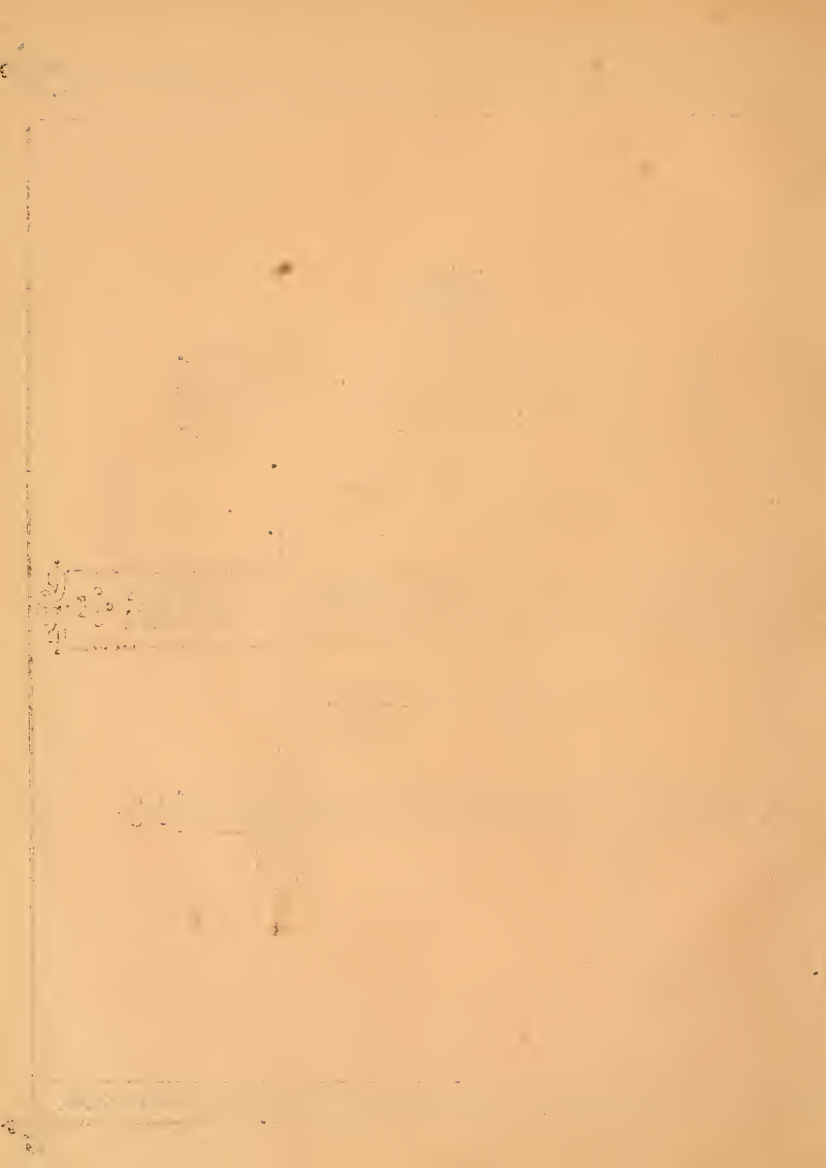
POINT & HONITON LACE

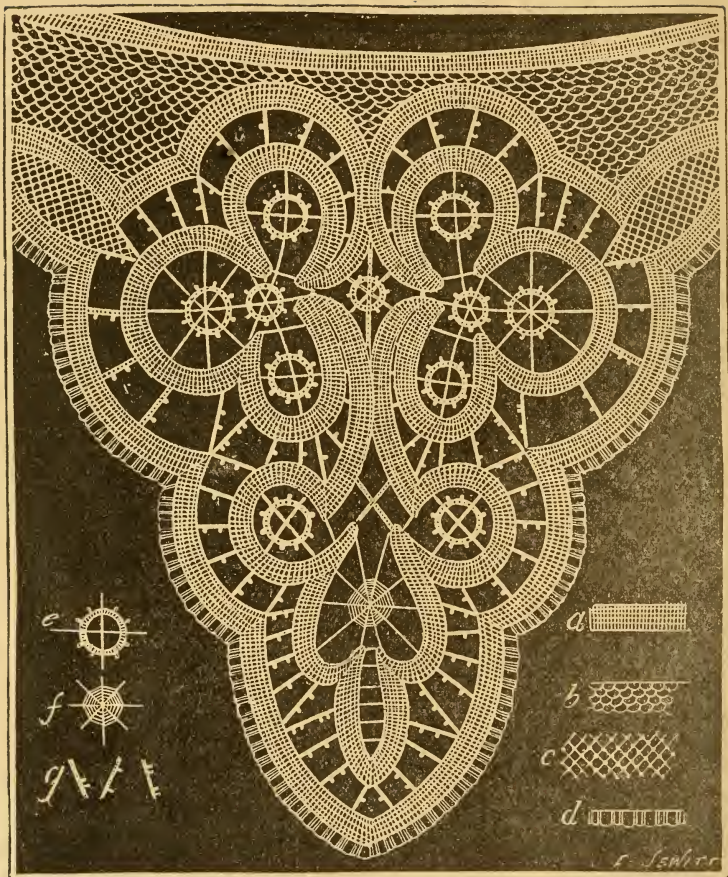
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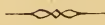

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INSTRUCTIONS
FOR
LACE MAKING.

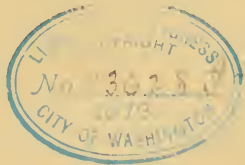
Numerous Illustrations.

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POINT LACE.

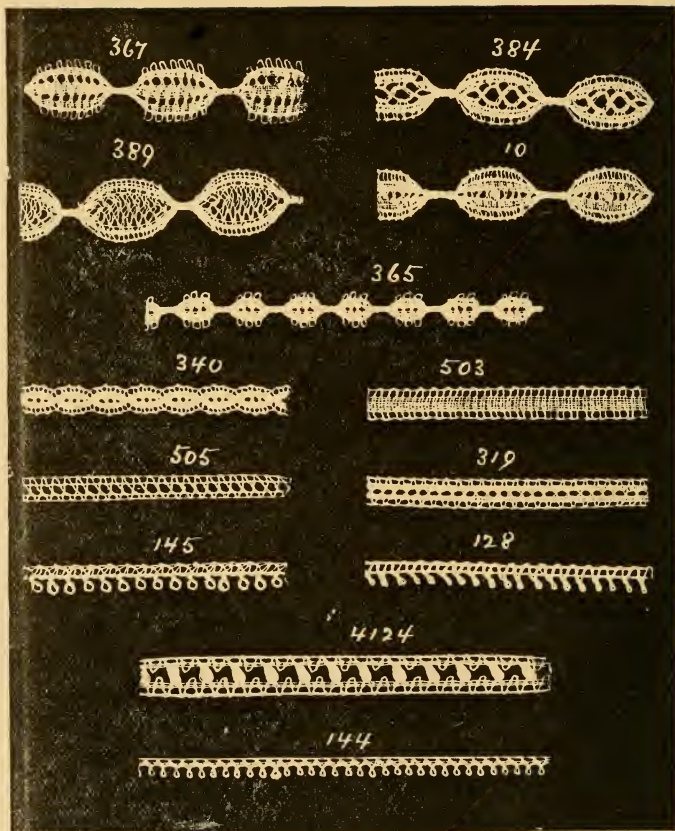


The materials required for this elegant branch of needlework are neither numerous nor expensive. TRACING CLOTH, PATTERNS ON COLORED MUSLIN, various BRAIDS, CORDS, PURL EDGES, LINEN THREAD, and two or three sizes of needles, scissors and thimble. TRACING CLOTH is required when ladies copy point lace patterns, and is the most convenient mode of taking them, as the design can be worked on the tracing cloth, which though transparent, is very strong. COLORED CAMBRIC is the material on which bought patterns are usually stamped.

The braids are of various widths and kinds. The medallion, as No. 367, 384, etc. are HONITON, the plain, as No. 503, 505, etc. are POINT LACE BRAIDS.

Any of the stitches hereafter shown can be used in almost any piece of lace work, but the point de Bruxelles, the simplest, is most used, and is the foundation of all other stitches.

POINT LACE CORDS are of various sizes, and are commonly called "butterfly cords." They are used for making butterflies, and by some workers on very fine patterns, in stead of braid.



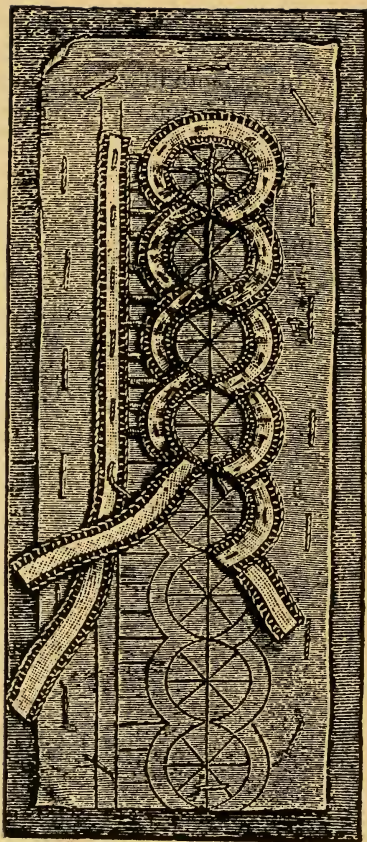
2. Numbers and Varieties of Braids.

We recommend the LINEN LACET THREAD which is put up in balls, and numbered from 200 to 1000. It is very strong, has a beautiful, smooth finish, and has been used for many years by the best lace makers. There is also a thread in skeins, which is perhaps equally good, but not so convenient.

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 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 3 shows the design traced upon cambric or tracing cloth. Run on a straight line of braid for the lower edge, with fine stitches, working as shown from left to right. Take another piece of braid, at 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 nec-



3. Mode of Placing the Braid.

dle with No. 500 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 on 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.

The stitches used in point lace may be divided into:—

STITCHES PROPER, or *points*.

CONNECTING BARS.

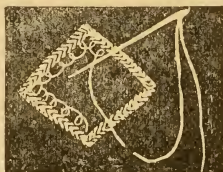
FINISHING EDGINGS.

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 a very beautiful lace produced.

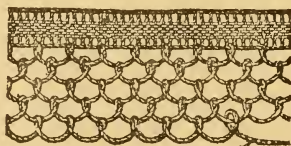
The first stitch is POINT DE BRUXELLES, or Brussels lace stitch. This stitch, as may be clearly seen in illustration No. 9, is a simple button-hole stitch worked loosely and

with great regularity. The whole beauty of Brussels lace depends upon the evenness of the stitches. This stitch is sometimes employed as an edging, but is more often worked



4. Point de Bruxelles.

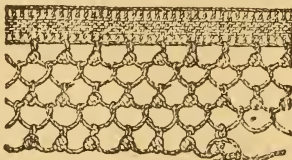
in rows backwards and forwards, either as groundwork, or to fill spaces, as in the point lace collar, No. 54.



5. Point de Bruxelles Worked in Rows.

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

POINT DE VENISE (Venetian or Venice Point) is worked from left to right, like Brussels point. Work one loose button-hole, and in this stitch, work four button-hole stitches



6. Point de Venise.

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.

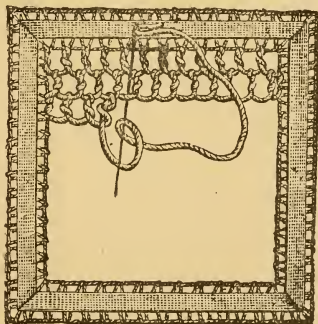
PETIT POINT DE VENISE (Little Venice Point) is worked in the same manner as Point de Venise, but one



7. Petit Point de Venise.

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

No. 8.—POINT D'ESPAGNE (Spanish Point) is worked

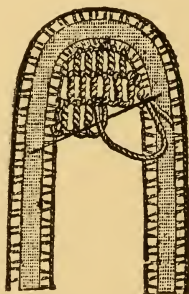


8, Point d'Espagne.

from left to right as follows :—Insert the needle in the edge of the braid, keeping the thread turned to the right, bring-

ing it out inside the loop formed by the thread, (see illustration No. 8); 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.

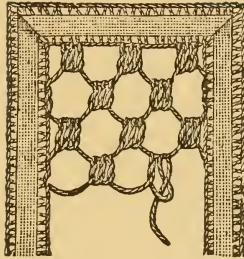
No. 9.—POINT D'ESPAGNE (close) is worked in the same way as open point d'Espagne but so closely as to on-



9. Close Point d'Espagne.

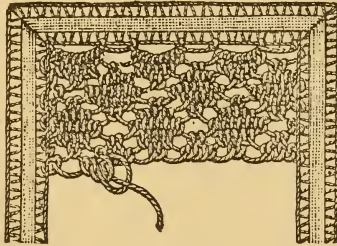
ly allow the needle to pass through in the next row. This stitch is also worked from left to right; fasten to the braid at the end of each row, and sew back to the left again.

No. 10.—POINT DE GRECQUE is begun from left to right, is worked backwards and forwards, and is begun by one stitch in loose point de Bruxelles, and three of close point d'Espagne; then one Brussels, and three point d'Espagne to the end of the row; in returning work back in the same manner.



10. Point de Grecque.

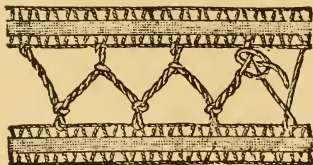
NO. II.—POINT DE VALENCIENNES (Valenciennes stitch. This stitch appears complicated, but is really easy to work. Begin at the left hand and work six point de Bruxelles stitches at unequal distance, every alternate stitch being larger, 2nd row: Upon the first large or long stitch, work 9 close button-hole stitches, then 1 short point de Bruxelles



11. Point de Valenciennes.

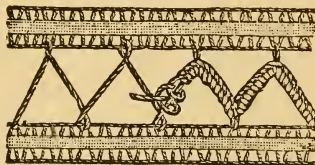
stitch under the one above, then 9 close stitches, and so on to the end of the row, (right to left). 3rd row: 5 close button-hole in the 9 of previous row, 1 short point de Bruxelles 2 close

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.



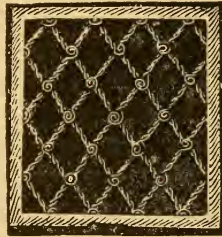
12. Point d'Alençon with Twisted Stitch.

No. 12.—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. 12 and 13 show point d'Alençon. In No. 12 a twisted stitch is worked over the plain point d'Alençon, which is clearly shown in No. 13; this twist is made by passing the thread three times round each plain bar, and working the knot shown in illustration No. 12 over *both* strands of the bar.



13. Point d'Alençon with Button-hole Stitch.

The POINT D'ALENÇON No. 13 is a festoon of close button-hole stitch worked over the plain bars.

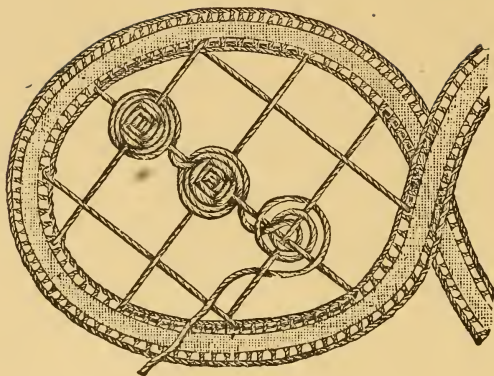


14. Point d'Angleterre.

No. 14.—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, then form cross lines intersecting those already made and passing alternately under and over them; work a rosette on every spot where two lines cross, by working over and under the two lines about 16 times round, then twist the thread twice round the groundwork thread, and begin to form another rosette at the crossing threads.

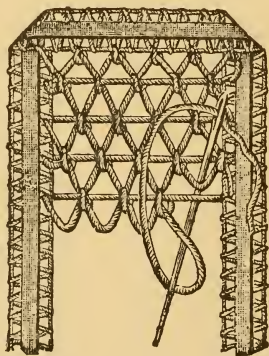
No. 15.—POINT D'ANGLETERRE enlarged to show exactly how to form the rosette.

No. 16.—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,



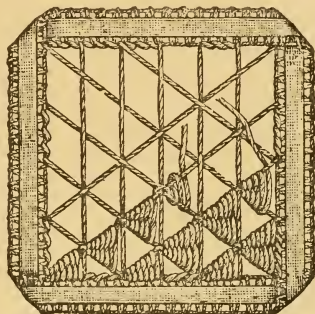
15. Point d'Angleterre Enlarged.

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. 16.



16. Point Turque.

No. 17.—POINT DE REPRISÉ.—This stitch is worked by darning over and under two threads, forming a triangle. The space is filled by parallel and cross bars, placed at equal distances, and on triangles thus produced, point de reprisé is worked.



17. Point de Reprisé.

No. 18.—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 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 a 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 only on the



18. Mechlin Lace Wheels.

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

NO. 19.—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 9 button-hole stitches close together; then miss 3, that is, work none in the space that three stitch-



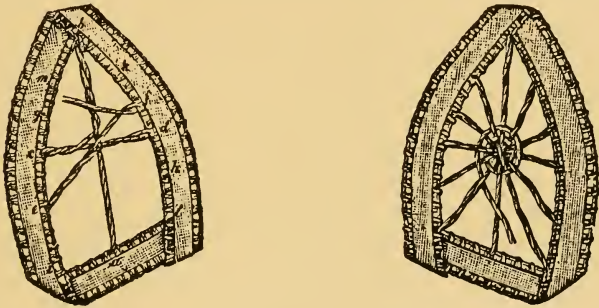
19. Escalier Lace Worked in Diamonds.

es would occupy—work 9, miss 3, as before to the end of the 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.

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. 20 and 21.—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



20 and 21. Sorrento Wheels.

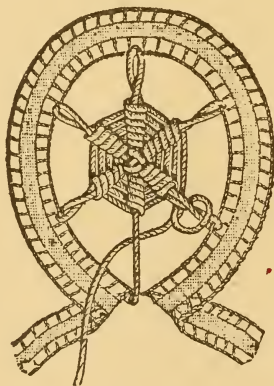
formed bar by winding it round, fasten the cotton at the place *c*, carrying it back again to the centre by winding it round the bar, and so on; then work over, and under the bars thus formed as in English lace. See page 23, and illustrations Nos. 20 and 21.

No. 22.—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.



22. English Wheel,

No. 23.—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



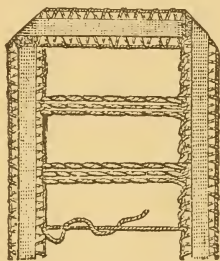
23. Rosette in Raised Point d'Angleterre.

passed round and under the bars, the thread is passed loosely round in the reverse direction, as shown in illustration No. 32, before proceeding to make the next stitch.

BARS.

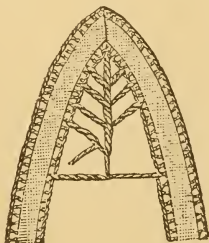
The word *Bars* is applied to the various stitches used to connect the various parts of point lace work, and the beauty of the work depends greatly upon the class of bar and its suitability to the lace stitches used. The simplest bar is—

No. 24.—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 un-



24. Sorrento Bars.

der and over the straight thread; three of these bars are usually placed close together at equal distances between each group, the thread is sewn over the braid in passing from one

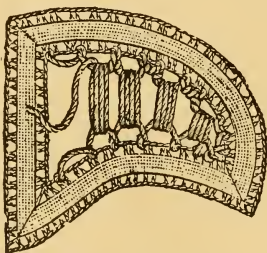


25. Sorrento Bars.

spot to another.

Sorrento bars are also applied as shown in illustration No. 25.

No. 26.—D'ALENÇON 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



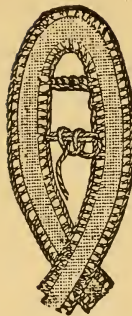
26. D'Alençon Bars.

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

No. 27.—THE VENETIAN BAR is so simple that it hardly needs description. It is worked over two straight threads in reverse button-hole stitch.

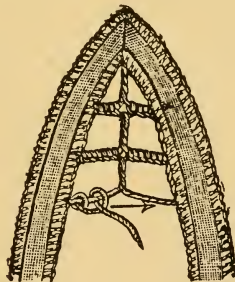
No. 28—shows the Venetian bar applied as the “veining” of a leaf, and worked upon Sorrento bars.

No. 29.—VENETIAN BARS are worked so as to form squares, triangles, &c., in button-hole stitch upon a straight thread. The *arrow* in illustration points to the direction for working the next.



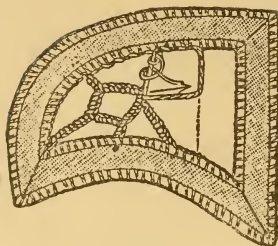
27. Venetian Bar.

30.—BARS OF POINT D'ANGLETERRE.—These bars may be worked singly or to fill up a space, as in illustration.



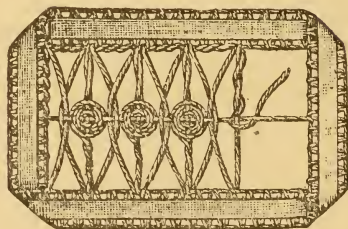
28. Venetian Bar.

Work rosettes as in point d'Angleterre, page 19 ; 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 through the centre and over into the opposite braid ; repeat on each side of each rosette, in



29. Plain Venetian Bar.

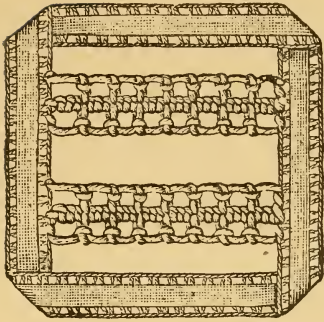
serting the threads as in illustration.



30. Bars of Point d'Angleterre.

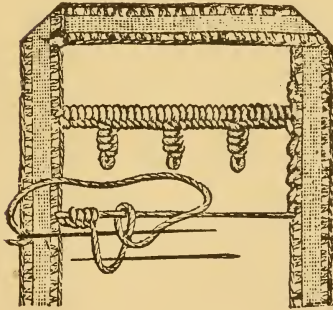
No. 31.—POINT DE VENISE BARS (EDGED).—Begin at the right hand and stretch a line of thread to the left side of the braid, fasten it with one tight stitch of point de Bruxelles. Upon this line work a succession of tight point de Bruxelles stitches. In every third stitch work one point de Venise stitch.

No. 32.—We now come to the most important feature of BARS :—The *dot*, *picot*, or *purl*, for by all these names it is known. This dot is worked in various ways upon differ-



31. Point de Venise Bars Edged.

ent lace bars. Dotted point de Venise bars are worked as follows :—



32. 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. 32, and in this loop work 3 tight point de

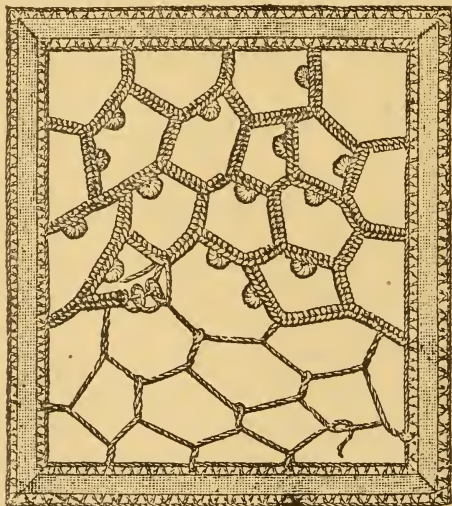
Bruxelles stitches. Then work 5 more stitches, and repeat to the end of the row.



33. Picot, or Dot on Sorrento Bar.

No. 33 shows a dot or picot upon a Sorrento bar worked between rows of point^d 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. 34 and 35.—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.



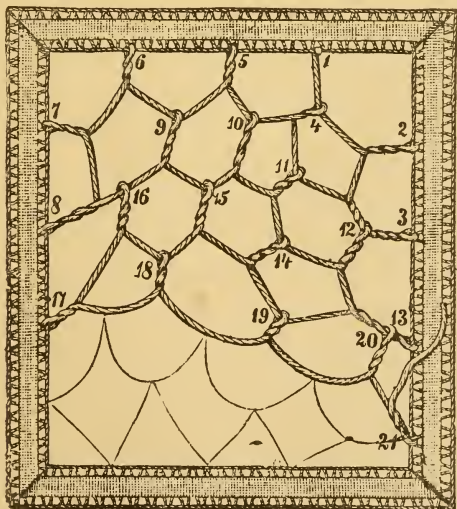
34. Raleigh Bars.

By following the numbering from No. 1 to 21, in No. 35, 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.

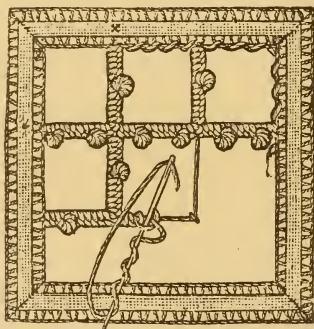
2nd Mode : Proceed as above, but instead of continuing the tight stitches, work 2 or 3 tight stitches in the loop



35, Network for Working Raleigh Bars

thus formed, and repeat. 3rd Mode : Work 4 tight point de Bruxelles stitches, 1 loose, through which pass the needle point, wind the thread 3 or 4 times round the point, as shown in illustration No. 36, 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. 36 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.



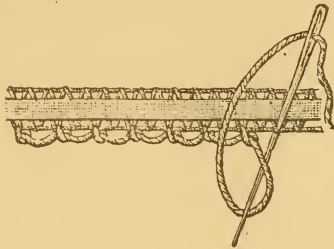
36. Third mode of making Picots or Dots.

EDGES AND PURL FINISH.

Most Modern Lace makers use a Purl Edge woven for the purpose such as No. 128 on samples, but for those who wish to work the Edges the cuts and directions will be found useful, always bearing in mind that the stitches here shown are much enlarged for the sake of clearness in showing de-

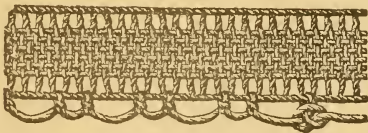
tails.

The simplest edge is point de Bruxelles which is worked somewhat like the stitch No. 9, and is secured by a knot worked in the braid. Many lace workers omit this knot.



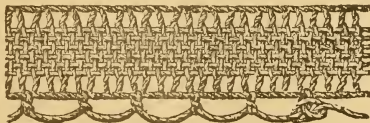
37. Point de Bruxelles Edging.

No. 38.—SORRENTO EDGING is worked with one short and one long stitch alternately.



38. Sorrento Edging.

No. 39.—POINT DE VENISE is worked precisely like that stitch (see page 14), three and even four stitches being worked in the loop.



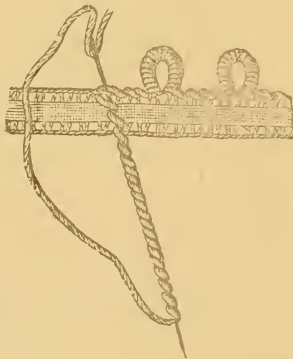
39. Point de Venise Edging.

No. 40.—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.



40. Point d'Angleterre Edging.

No. 41.—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.



41. Point d'Espagne Edging.

No. 42.—ANTWERP EDGE.—This edge is only a variety of point d'Angleterre edging, and differs only in the mode

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



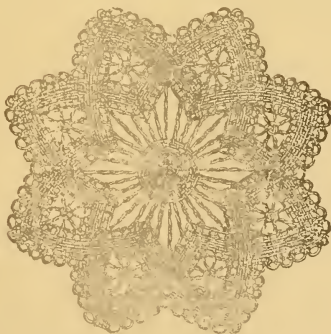
42. Antwerp Edge.

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

PATTERNS.

No. 43.—*Star in Point Lace.*

Trace the outline upon paper or cambric, lay the braid on as directed. Work the centre in Sorrento bars, and on



43. Star in Point Lace.

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

No. 44. *Medallion in Point Lace.*

Materials: Braid No. 503. Lacet Thread No. 500. Purl No. 128.

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 ro-



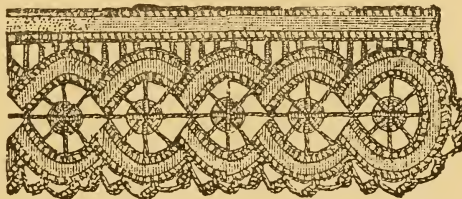
44. Medallion in Point Lace

sette in the centre, fill in the ground with point de fillet, or with point de Bruxelles. An edging of fine purl completes this pretty medallion.

No. 45.—*Point Lace Border.*

Materials: Braid No. 155. Purl No. 129. Lacet Thread No. 600.

This border represents the completed work shown on page 12. A point d'Angleterre rosette is worked in each circle. The plain braid is edged by Sorrento edging. Venise bars are worked above the trimming, and treble point de Venise edges the border.

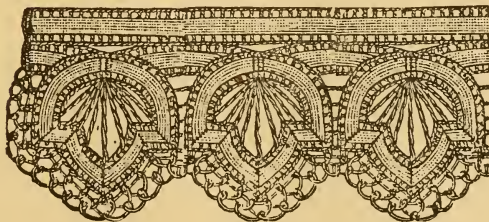


45. Point Lace Border.

No. 46.—*Point Lace Border.*

Materials: Braid No. 503. Thread No. 500.

This border is both easily and quickly worked in Sor-



46. Point Lace Border.

rento bars. The edge is worked in two rows of point de Bruxelles, or a purl edge as No. 128.

No. 47.—*Honiton Lace Handkerchief.*

Materials: Honiton braid No. 367 or 314 Point braid No. 155. Purl No. 128.
Lacet Thread No. 500.

The stitches employed in this pattern are English Rosettes, d'Alençon bars, and point de Bruxelles, finished with a fine purl edge. This pattern can be used for other purposes and would make a very effective Scarf or Barb End.

No. 48.—*Star-Centre for Toilette Cushion in Point Lace.*

Materials. Braid No. 503. Edge No. 128. Linen Lacet Thread No. 600.

This beautiful star will be found useful for other purposes than as a toilette cushion cover, and is worked as follows:—

English rosette in centre; Sorrento wheels in the 4 ovals, worked with No. 500 thread; point de Bruxelles ground worked with No. 700 braid; edged with No. 128 purl. The spaces may be filled with 2 or 4 contrasting stitches, taking care that they contrast well, and are placed alternately, and worked in No. 500.

49.—*Cravat End in Point Lace.*

Materials: Braid No. 564. Purl Edge No. 129. Nun's Lacet Thread No. 600.

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



47. Pattern for Handkerchief in Honiton.

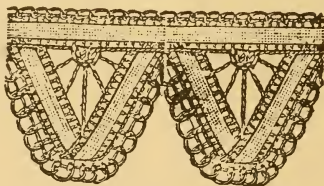


48. Star-centre for Toilette Cushion in Point Lace.

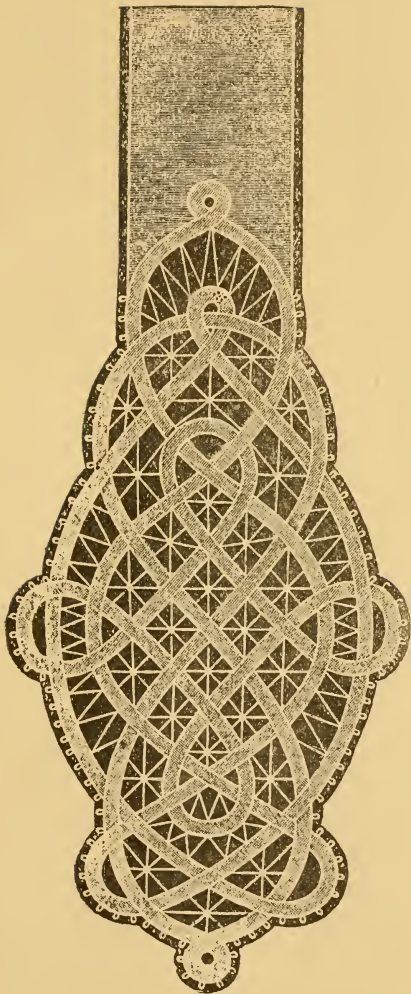
50 and 51.—*Point Lace Edgings.*

Materials: Braid No. 503. Purl Edge No. 128. Lacet Thread No. 70).

These edgings can be used as a finish to insertions and

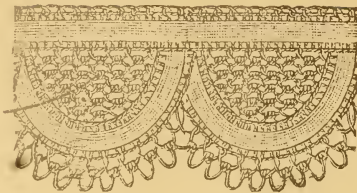


50. Point Lace Edging.



49. Cravat End in Point Lace.

other trimmings and for edging couvrettes. No. 50 is worked



51. Point Lace Edging.

with 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. 51 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.

No. 52.—*Design in Point Lace for Neck Tie.*

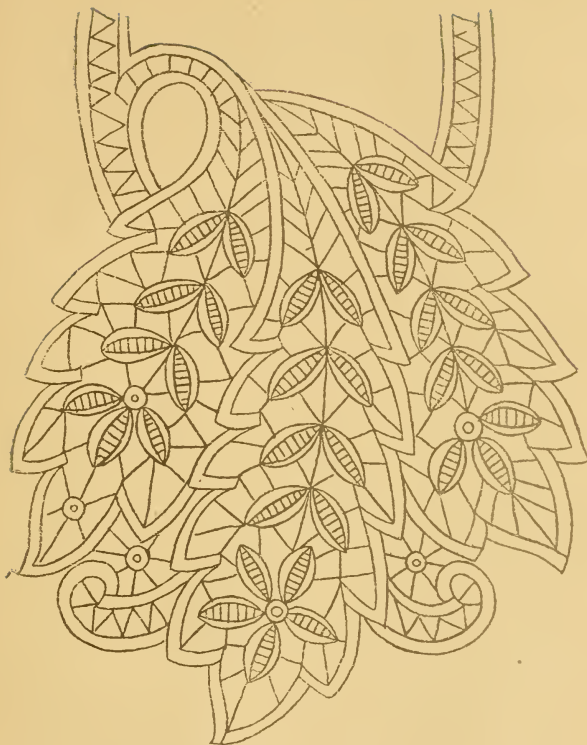
SEE FRONTISPIECE.

Materials: Braid No. 503. Purl No. 123, Nuns Lacet No. 800 or 1000.

This design may be used for a variety of purposes, and is extremely effective. The principal stitches required are given at the side 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.

No. 53.—*Design in Honiton Lace for Neck Tie.*

The principal stitches are the point d'Alençon No. 18, and English wheel No. 34. The braids to be used are No. 505 and No. 367 with the finest purl edge.

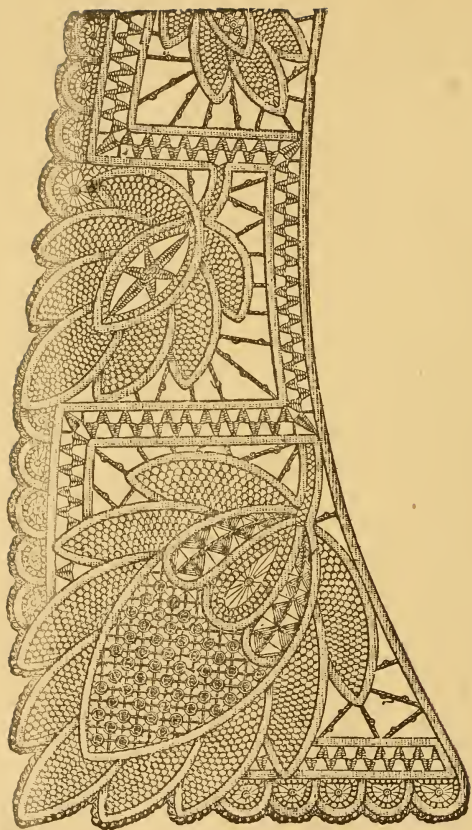


53. Design in Honiton Lace for Neck Tie.

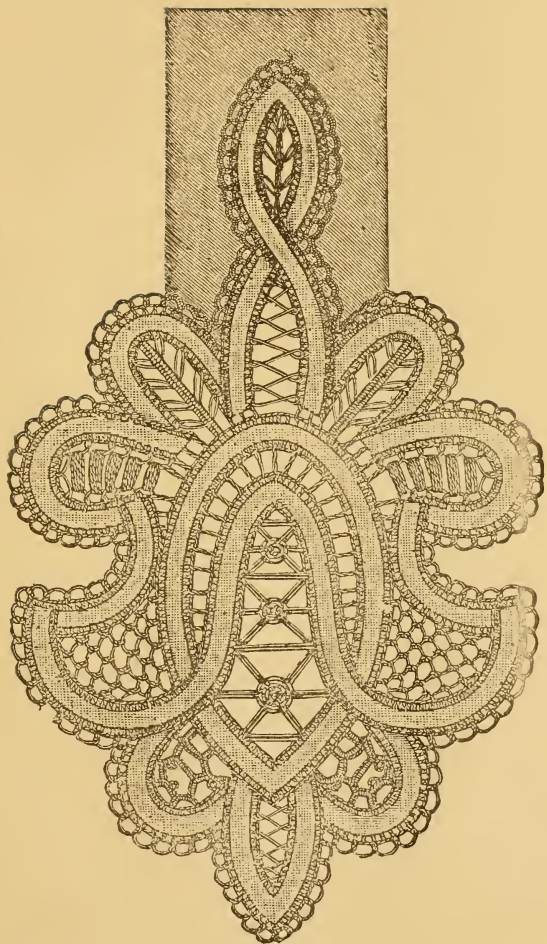
No. 54.— *Point Lace Collar.*

Materials ; Braid No. 155. Edge No. 129. Lacet Thread No. 1000

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.



51. Point Lace Collar.

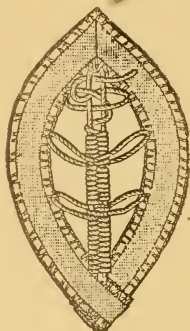


55. Point Lace Tie

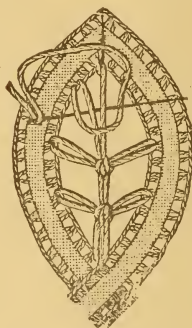
No. 55.—*Point Lace Tie.*

Materials: Braid No. 546. Purl 128. Lacet Thread No. 700.

This Tie is exceedingly pretty. It is composed of the following stitches:—Point d'Alençon, point de tulle English rosettes, Sorrento bars, d'Alençon bars, dotted Ve-



56. Point d'Anvers.



57. Point Grecque.

nise 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 favorite stitch with beginners.

No. 58.—*Design in Honiton Lace for Ladies' Collars and Cuffs.*

Materials:—Honiton Braid No. 314, 384, or 263. Point Lace Braid No. 505.

Purl Edge No. 128. Lacet Thread No. 500 or 800.

The work in this pattern is very simple, and any be-



58. Design in Honiton Lace for Ladies' Collars and Cuffs.

ginner can succeed in doing it. The stitches are the Sorrento Wheel, No. 33, Point d'Alençon, No. 18, English Wheel, No. 34, finished with a fine purl edge.



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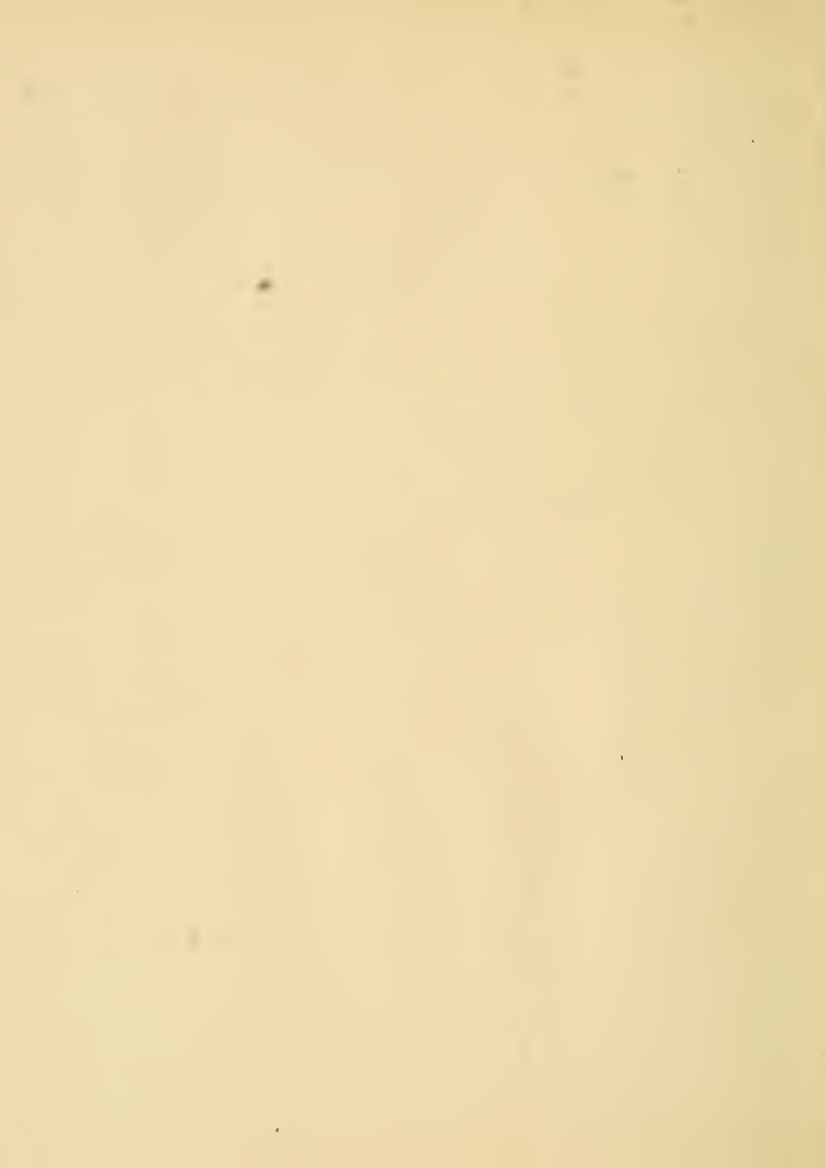
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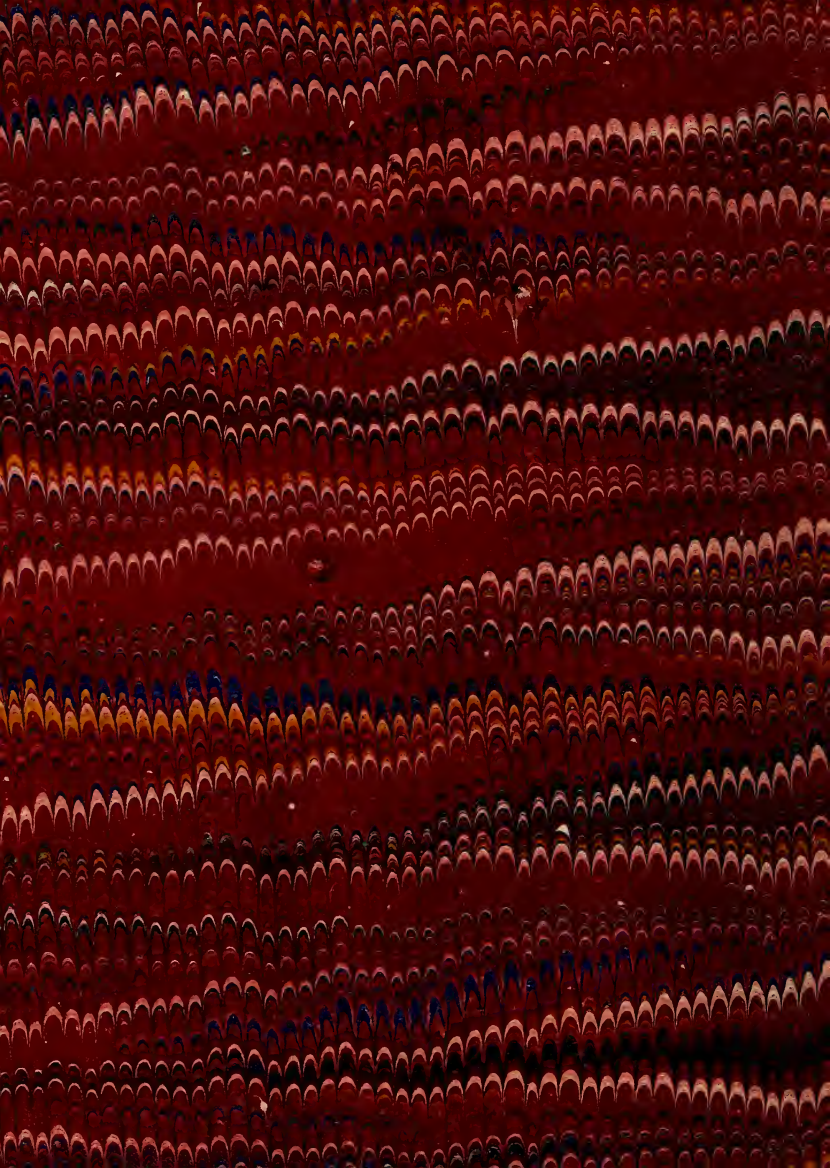
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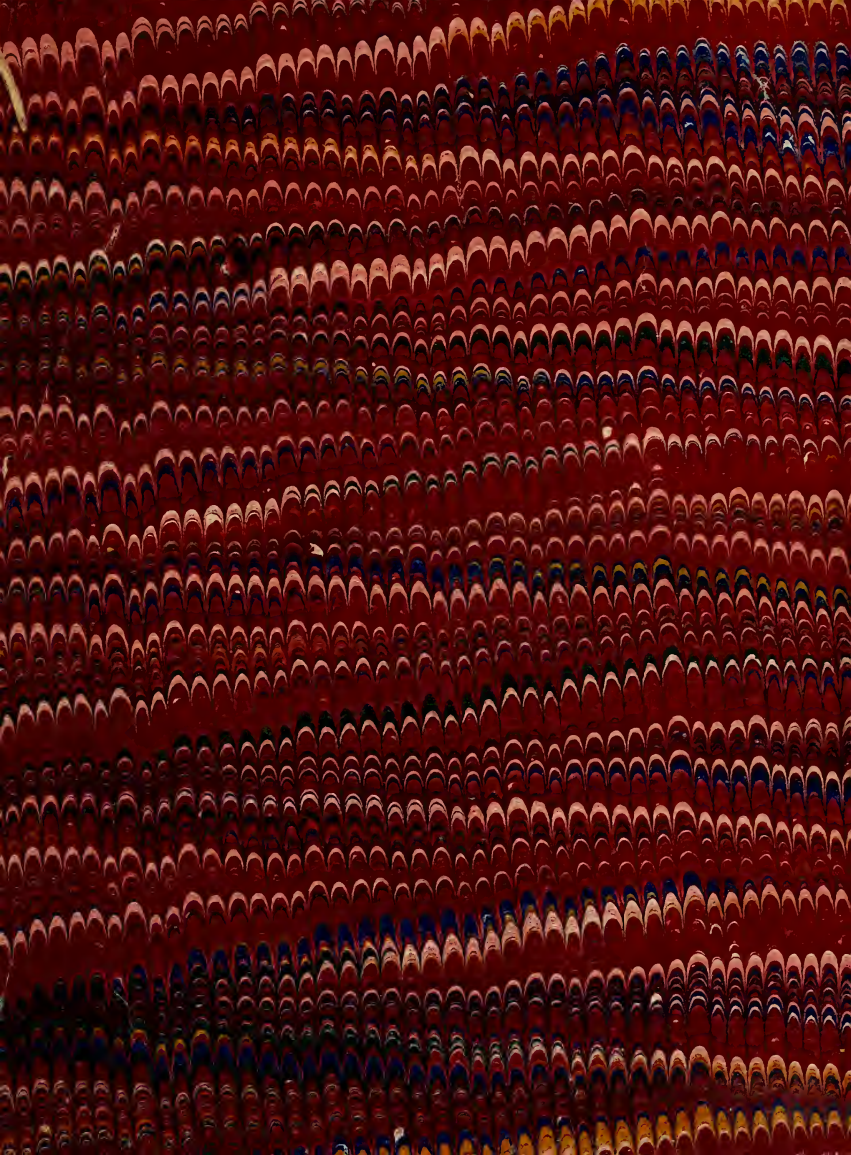
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