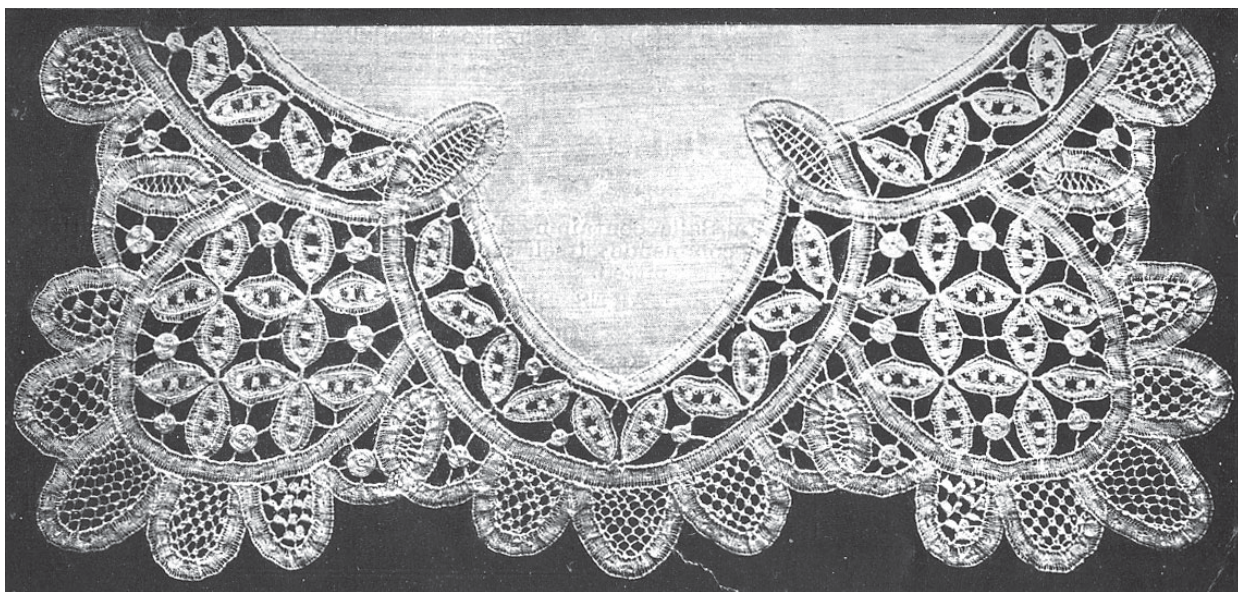


<h1 style="font-size: 4em; margin: 0;">Needlecraft</h1> <p style="margin: 0;">A Practical Journal Descriptive and Illustrative of</p>	<p>Price</p> <h1 style="font-size: 3em; margin: 0;">2^d</h1>

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For Description of Working, see page 12.

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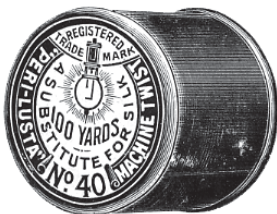
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"NEEDLECRAFT"

A DESCRIPTIVE AND ILLUSTRATIVE JOURNAL FOR THE PRACTICAL TEACHING OF

POINT LACE WORK

(SECOND SERIES).

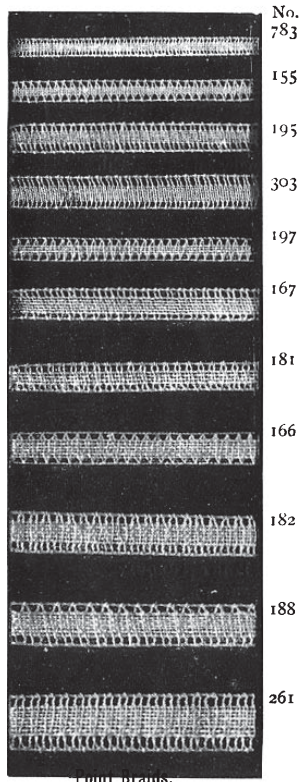
Introduction.

PPOINT is the French word for a stitch of any description as used in Needlework, so the name Point Lace signifies lace made in stitches—Point de Bruxelles, 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 insure 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 this 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 so 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.

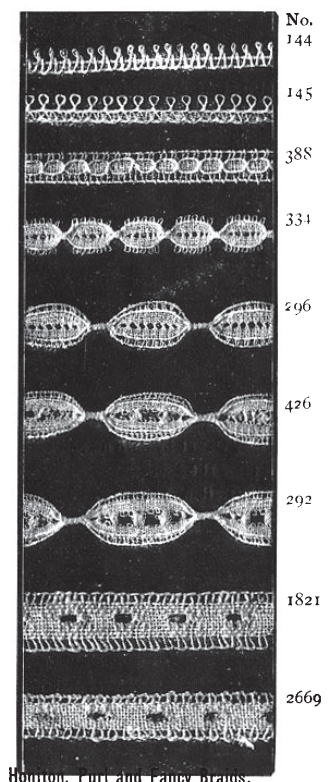
The Materials required for Point Lace work are few in number. Firstly, the blue ground material which has the design printed on it, this can be obtained at all needlework shops, and in limitless variety of designs for collarettes, cuffs, sleeves, cushions, d'oyleys, laces, borders, handkerchiefs, dress 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. We give illustrations of a selection which will be found amply sufficient for almost every design and purpose, and they can be purchased at all fancywork repositories. The braids are all made in white, and many of them in a cream shade. The round linen thread rings, which we illustrate, are very useful for strengthening any very open spaces in the work, and also enhance considerably the richness and boldness 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 top 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 veriest spider-web strength to — well, not quite a hawser. Having purchased these necessities, and with the household scissors (if reasonably sharp at edge and point) and an ordinary sewing needle, we are ready to commence work.

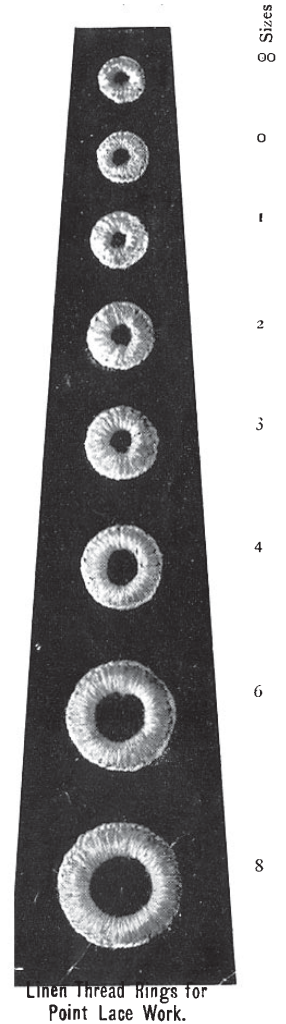
To begin, tack the braid down its centre firmly to the blue pattern; in case of very fine braid it is better to work this tacking in herring bone fashion, which holds it well in position without tearing. There should be as few joinings as possible in the braid, but where any occur sew the ends together 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 neatly the overlapping corners. When taking the braid round a sharp curve it is as well to keep the tackings to the outer edge or widest part of the curve, this allows the braid to lie in neat even puckers 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 to 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 tackings 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.



Point Braids.



Honiton, Full and Fancy Braids.



Linen Thread Rings for Point Lace Work.

THE POSTAGE FOR THIS JOURNAL IS ONE PENNY.

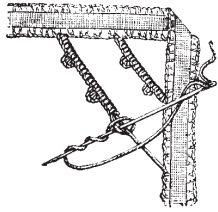


Fig. 1—SHORT PICOTS ON A BUTTONHOLE BAR.

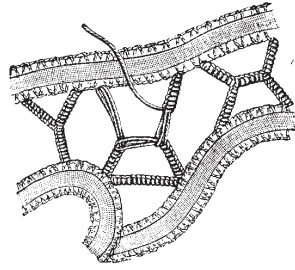


Fig. 2—BUTTONHOLE STITCH BARS.
For filling in and strengthening wide spaces.

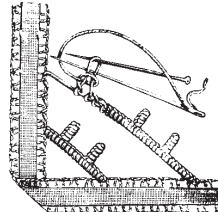


Fig. 3—LONG PICOTS MADE WITH THE AID OF A PIN.

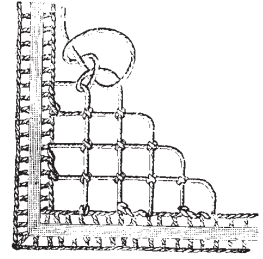


Fig. 4—NET STITCH WITH DOUBLE KNOTS.

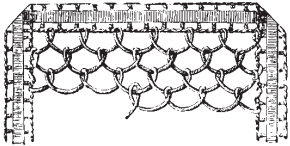


Fig. 5—POINT DE BRUXELLES OR OPEN BUTTONHOLE STITCH.

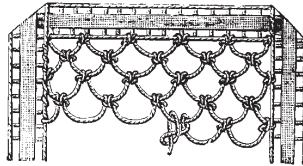


Fig. 6—POINT TURQUE OR DOUBLE BUTTONHOLE STITCH.

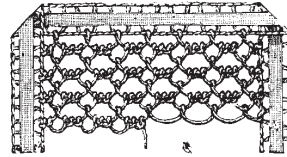


Fig. 7—TRIPLE BUTTONHOLE STITCH.
Worked from left to right, and alternate rows of open buttonhole from right to left.

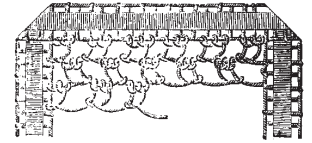


Fig. 8—POINT DE VENISE.

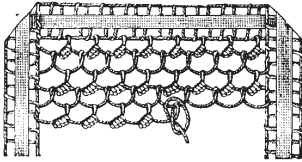


Fig. 9—POINT DE VENISE.
Work from Right to Left, as Fig. 5, and from Left to Right the same, but with 4 buttonhole stitches on each loop.

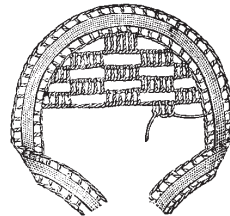


Fig. 10—SPANISH POINT OR BUTTONHOLE STITCH IN TWISTED COLUMNS.

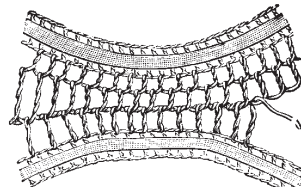


Fig. 11—JOINING TWO ROWS OF BUTTONHOLE COLUMNS.

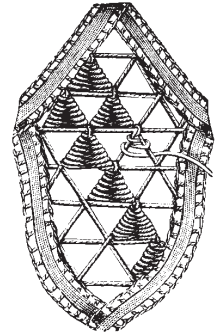


Fig. 12—PYRAMID STITCH.
Work long cross threads in 3 directions to form triangles and fill in with Darning Stitch.

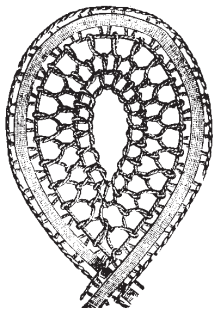


Fig. 13—FILLING UP AN OVAL OBJECT WITH CORDED BUTTONHOLE STITCH.

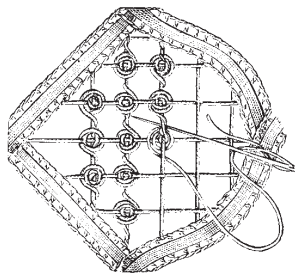


Fig. 14—ENGLISH OR WHEEL STITCH.

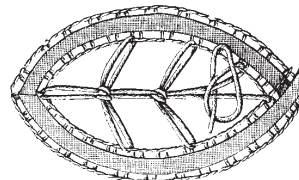


Fig. 15—GREEK BAR STITCH.
A bold effect may be got by darning across these stitches. See illustration Fig. 42.

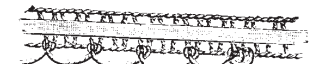


Fig. 16—POINT DE SORRENTO.

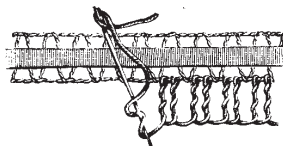


Fig. 17—TWISTED BUTTONHOLE STITCH COLUMNS.
See also Fig. 10 and 11.

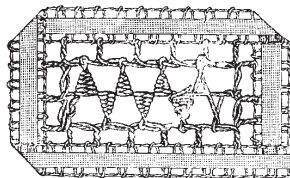


Fig. 18—VANDYKES IN DARNING STITCH.
See also illustrations 12 and 17.

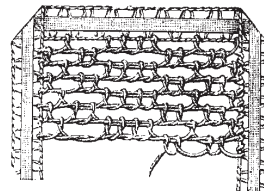


Fig. 19—CORDED BUTTONHOLE STITCH.

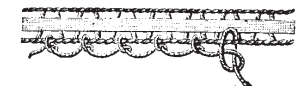


Fig. 20—POINT TURQUE.
See also Fig. 6.



Fig. 21—POINT DE VENISE.
See also Fig. 9 and 60.

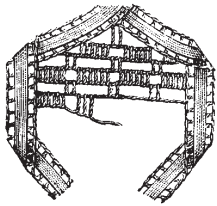


Fig. 22. — TREBLE-TWISTED CORD, BUTTONHOLE STITCH (see also ill. 19).

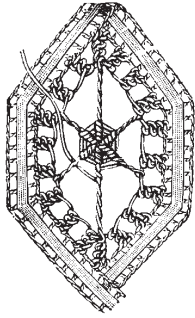


FIG. 23. — SPIDER STITCH. First work the row of buttonhole columns (see Figs. 46, 47, 48), from these carry the three long twisted cross threads, and at the crossing of these work the wheel, twisting the thread over and round each bar as they come.

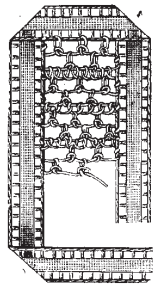


Fig. 24. POINT DE VENISE, another variety (see also ill. 9).

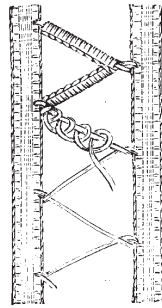


Fig. 25. PLAIN BUTTONHOLE BARS.

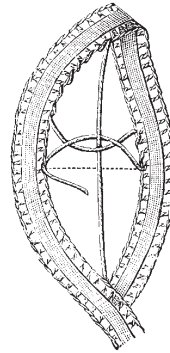


Fig. 26. — A FORM OF FOUNDATION STITCH for fitting in leaf shapes, and upon which many varieties of other stitches may be worked.

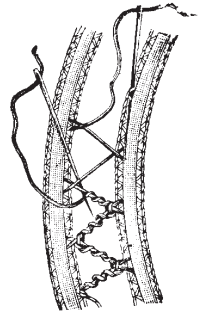


Fig. 27. TWISTED STITCH.

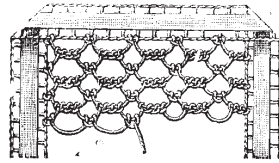


Fig. 28. — POINT DE SORRENTO. Alternate rows of two and four buttonhole stitches.

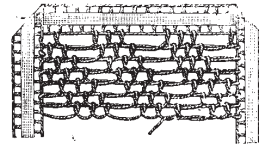


Fig. 29. — BUTTONHOLE STITCH, with the thread brought back after each row, and twisted round the loops of last row.

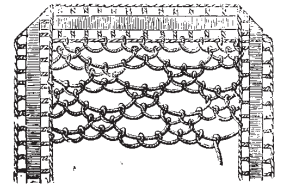


Fig. 30. — POINT DE BRUXELLES. 1st row, single stitch; 2nd and following rows, one long stitch and one short alternately.

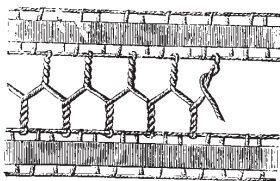


Fig. 31. TWISTED RUSSIAN STITCH.

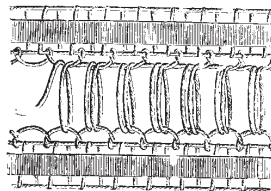


Fig. 32. — D'ALENCON BARS on to single Point de Bruxelles (see Fig. 5).

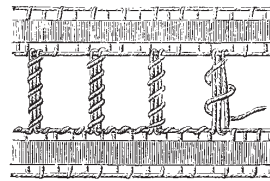


Fig. 33. — D'ALENCON BARS, the last stitch across being twisted around the previous ones worked, directly on to the braid edge without Point de Bruxelles.

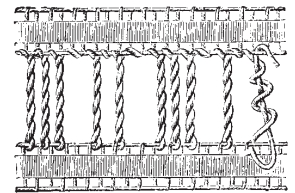


Fig. 34. TWISTED COLUMN STITCH.

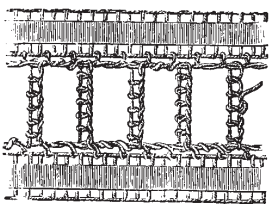


Fig. 35. — LOOSE BUTTONHOLE STITCH OVER SINGLE THREAD (see also Fig. 19).

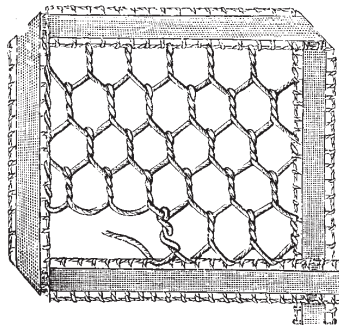


Fig. 36. — AN EFFECTIVE NET STITCH, (see also Fig. 4.)

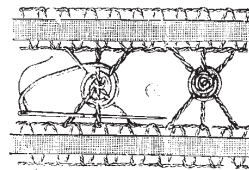


Fig. 37. — SPIDER WHEELS darning stitch on twisted bars.

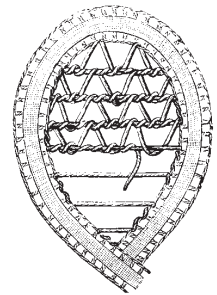


Fig. 38. — A FANCY AND RAPID METHOD OF FILLING IN AN OVAL SPACE.

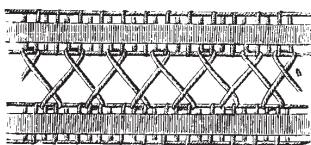


Fig. 39. SIMPLE LADDER STITCH.

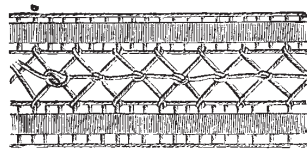


Fig. 40. — DIAMOND STITCH, with knotted centre thread for strengthening.

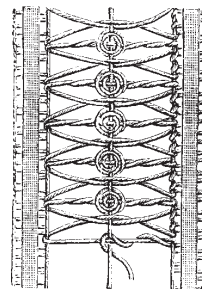


Fig. 41. — AJOUR STITCH with wheels (see also Fig. 14).

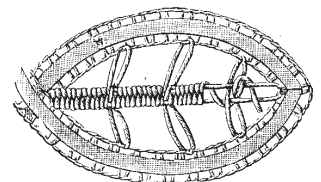


Fig. 42. — DARNING THE CENTRE VEIN OF A LEAF (see also ill. 15).

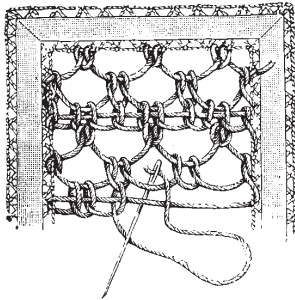


Fig. 43.—AN EFFECTIVE ARRANGEMENT OF LOOSE BUTTONHOLE STITCHES.

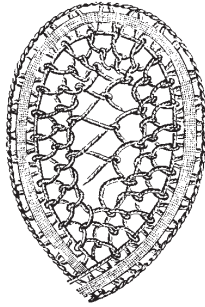


Fig. 44.—FILLING AN OVAL WITH POINT DE BRUXELLES (see Fig. 5) and LADDER STITCH (see Fig. 39).

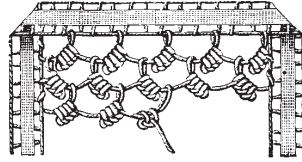


Fig. 60.—POINT DE VENISE (see also Figs. 9, 21, etc.)

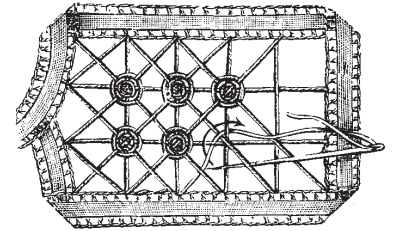


Fig. 45.—SPIDER STITCH OVER AN 8-THREAD WEB (see also Figs. 14 and 37).

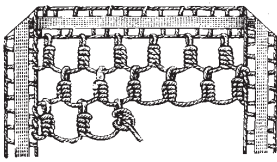


Fig. 46.—POINT DE VENISE, having 5 buttonhole stitches.

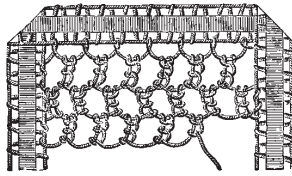


Fig. 47.—POINT DE VENISE, having 3 loose buttonhole stitches.

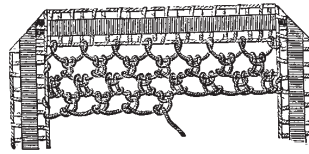


Fig. 48.—POINT DE VENISE, having 2 loose buttonhole stitches.

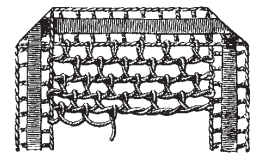


Fig. 49.—CORDED BUTTONHOLE (see also Figs. 19, 29).

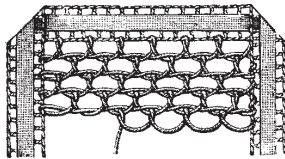


Fig. 50.—ANOTHER FORM OF CORDED BUTTONHOLE.

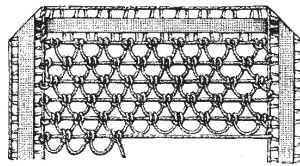


Fig. 51.—POINT DE SORRENTO (see also Fig. 28.)

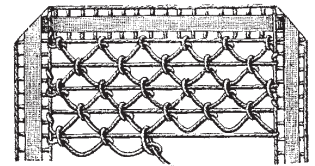
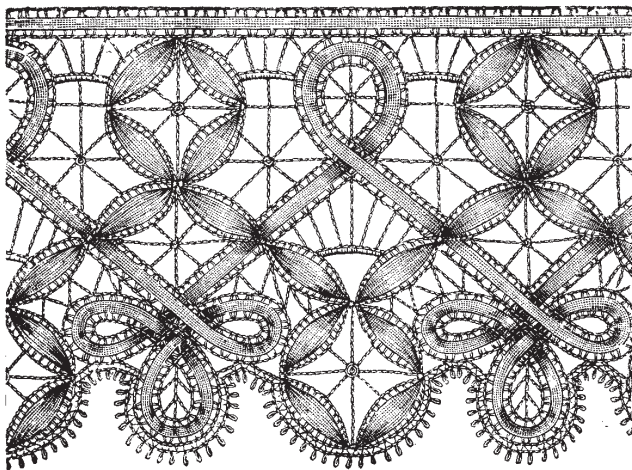
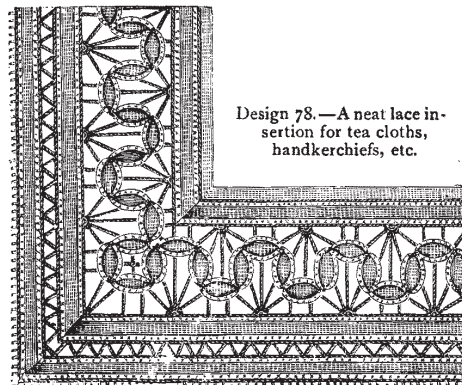


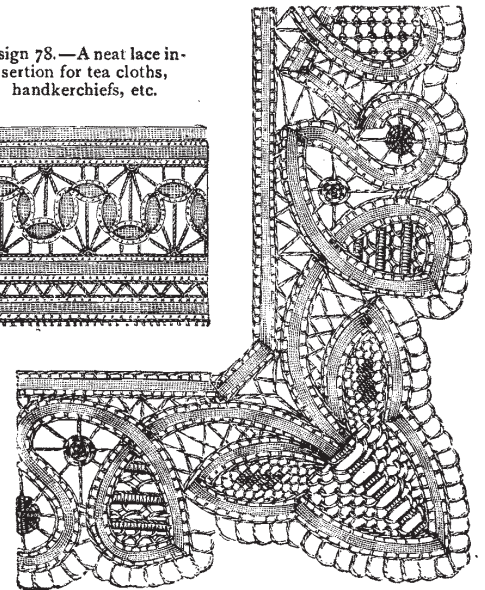
Fig. 52.—POINT TURQUE (see also Fig. 20.)



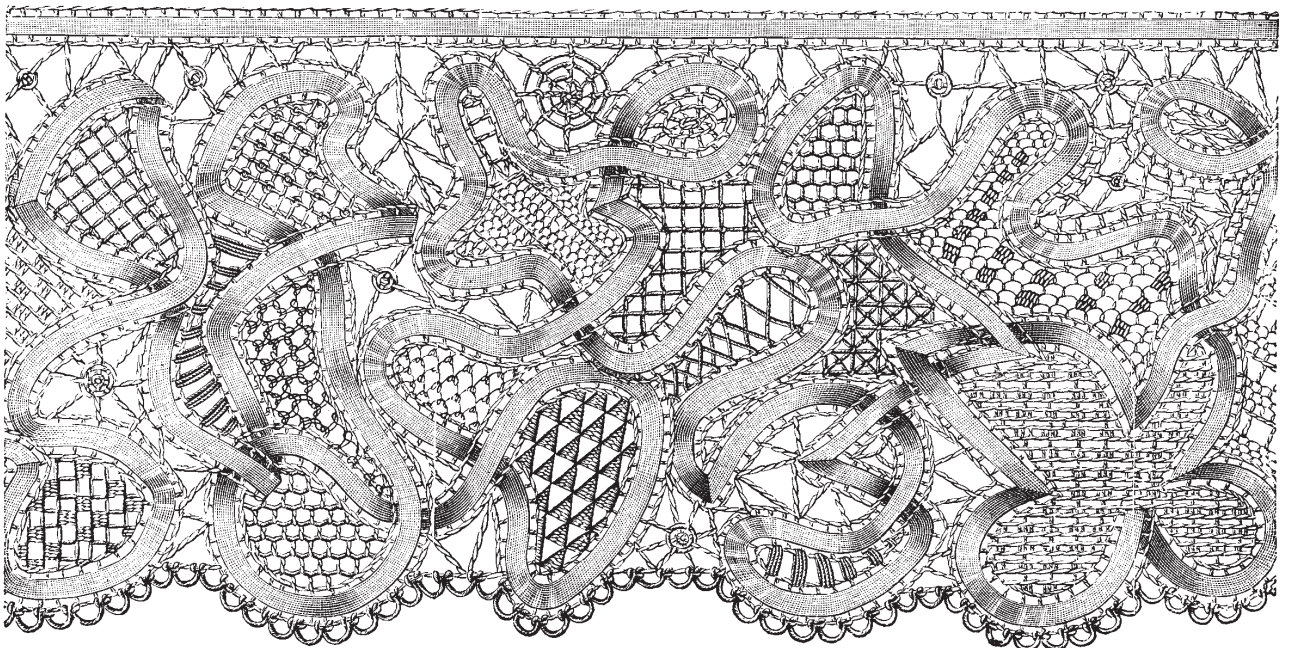
Design 77.—LACE EDGING IN POINT BRAID AND HONITON BRAID, EDGING OF PICOT BRAID (see page 3).



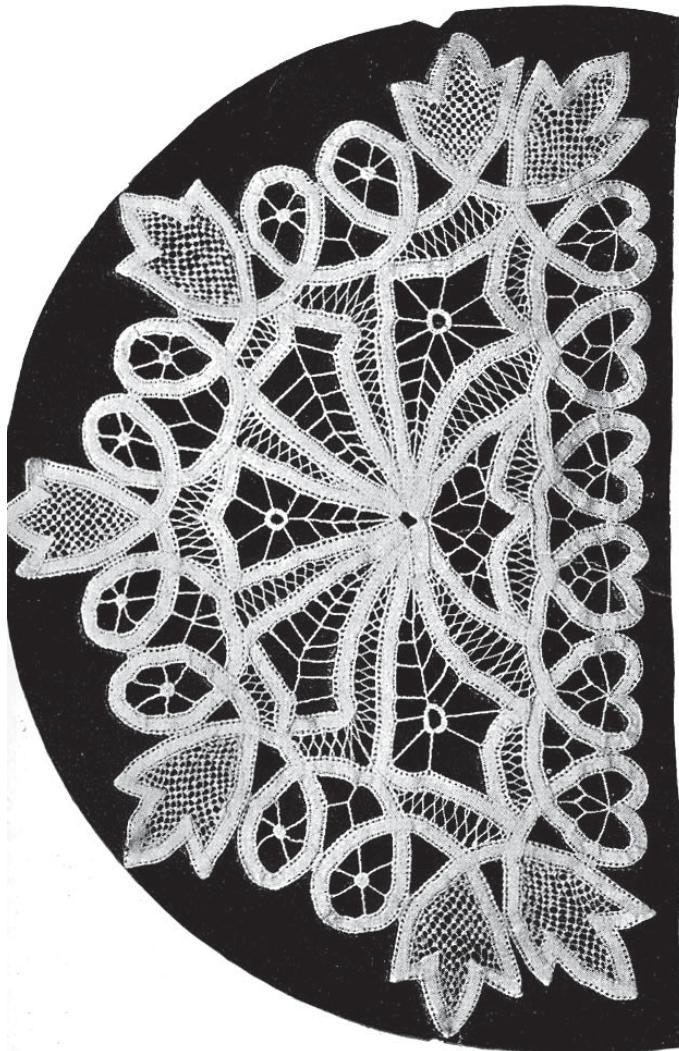
Design 78.—A neat lace insertion for tea cloths, handkerchiefs, etc.



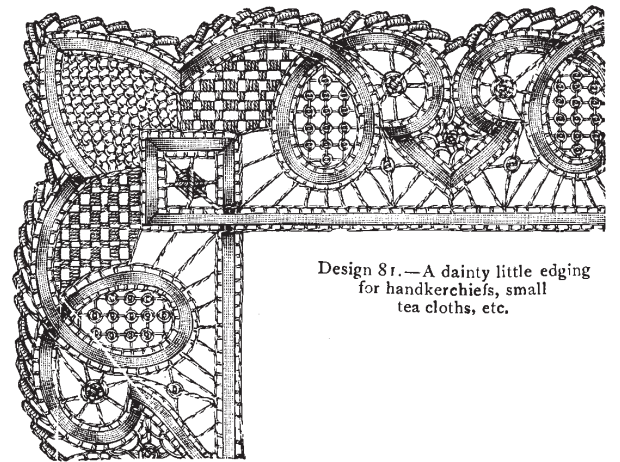
Design 79.—NARROW EDGING FOR A HANDKERCHIEF, D'OYLEY, UNDERCLOTHING, &c.



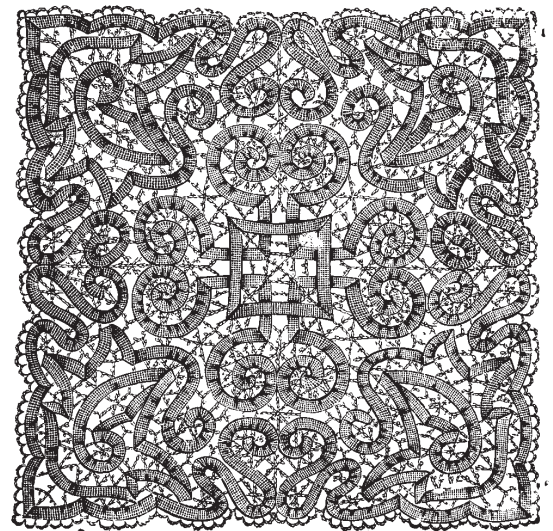
Design 80.—Wide Lace Edging clearly shewing the effect of many varieties of stitches and their suitability to different forms of spaces and shapes made by Point Braids



Design 82.—Renaissance Lace Design for Tea Cosy.

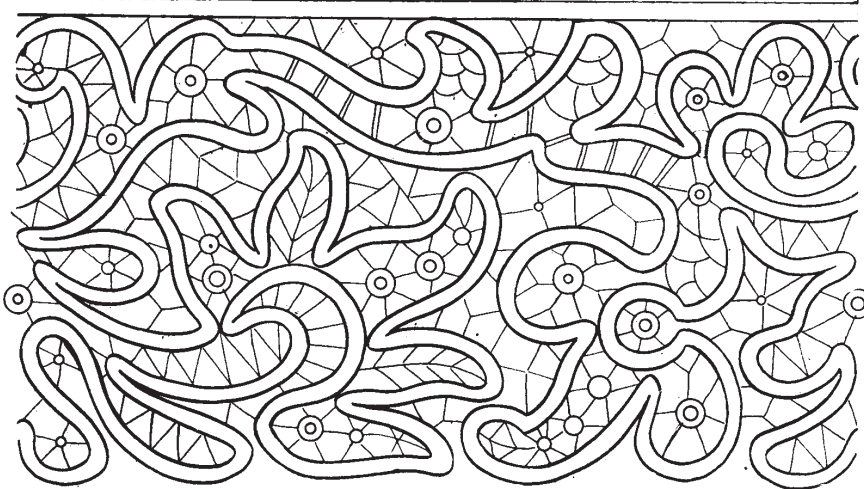


Design 81.—A dainty little edging for handkerchiefs, small tea cloths, etc.



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,

6 inch BORDER DESIGN 70



Border Design, 6in. wide, to be worked with Point Braids and sizes OO and O 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.

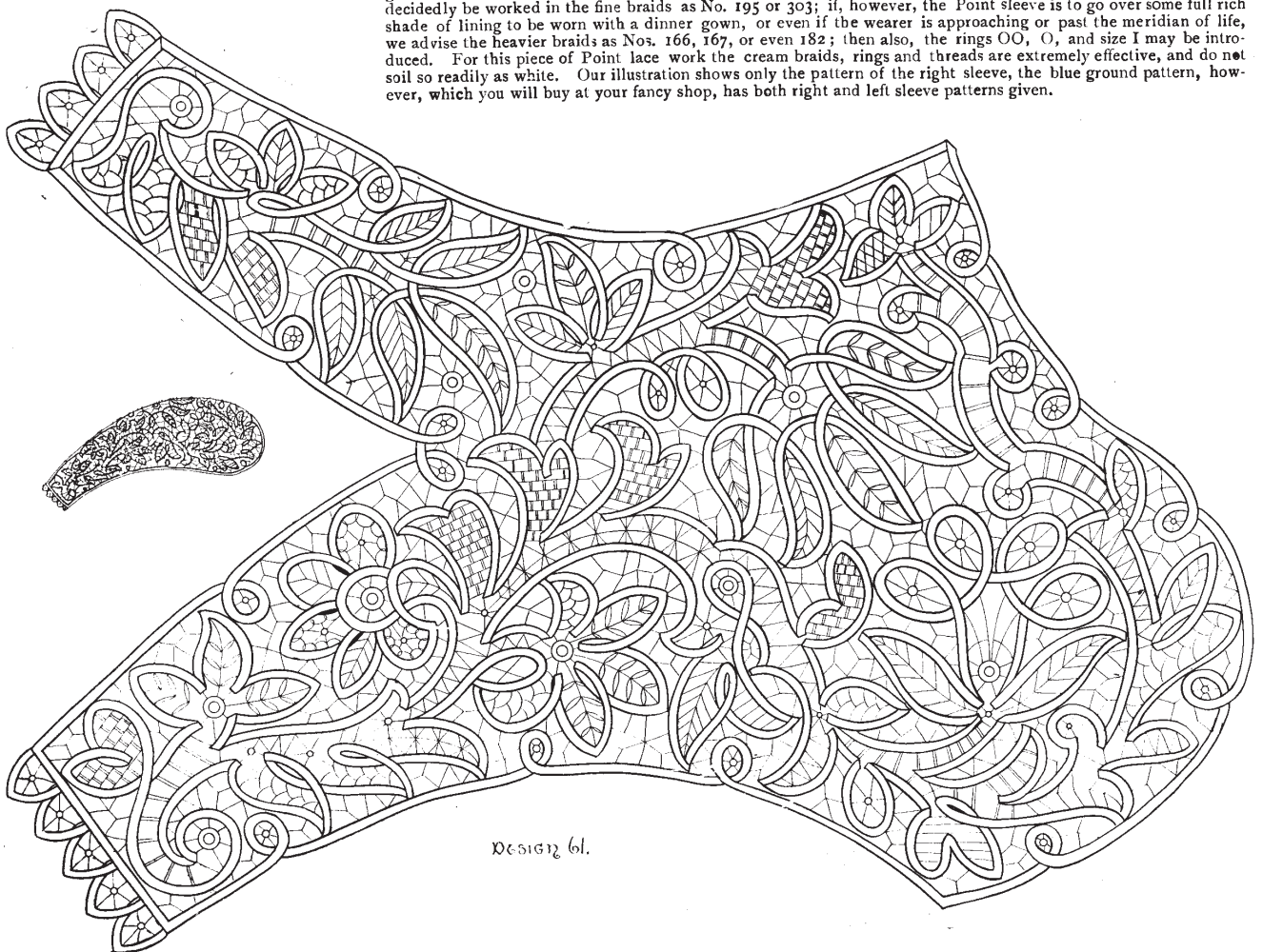
4 inch BORDER DESIGN 69



Border, 4in. wide, to be worked in Point Braids and various stitches, of which some slight idea is given in the illustration.

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

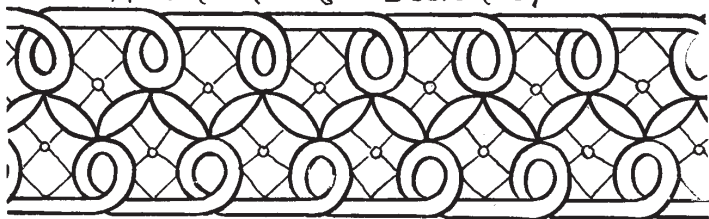
This pattern contains many varied and graceful forms, to fill in which free scope may be given to individual taste. Whether the work is to be done in the heavier stitches and braid or in those more delicate and gossamer-like depends upon when the sleeve is to be worn; for some dainty, pale-tinted evening gown it should decidedly be worked in the fine braids as No. 195 or 303; if, however, the Point sleeve 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. 166, 167, or even 182; then also, the rings OO, O, and size I 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.



DESIGN 61.

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, 195, 197 for delicate lace work; or if heavier looking work is wished, then use Braids 166, 167, 181.

1/4" INSERTION DESIGN 67



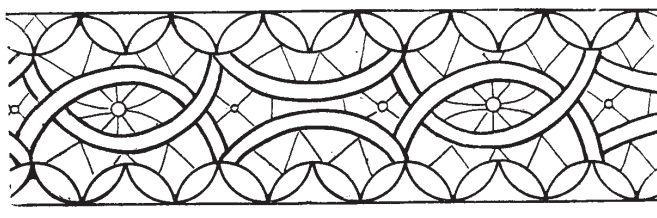
1/2" INSERTION DESIGN 66



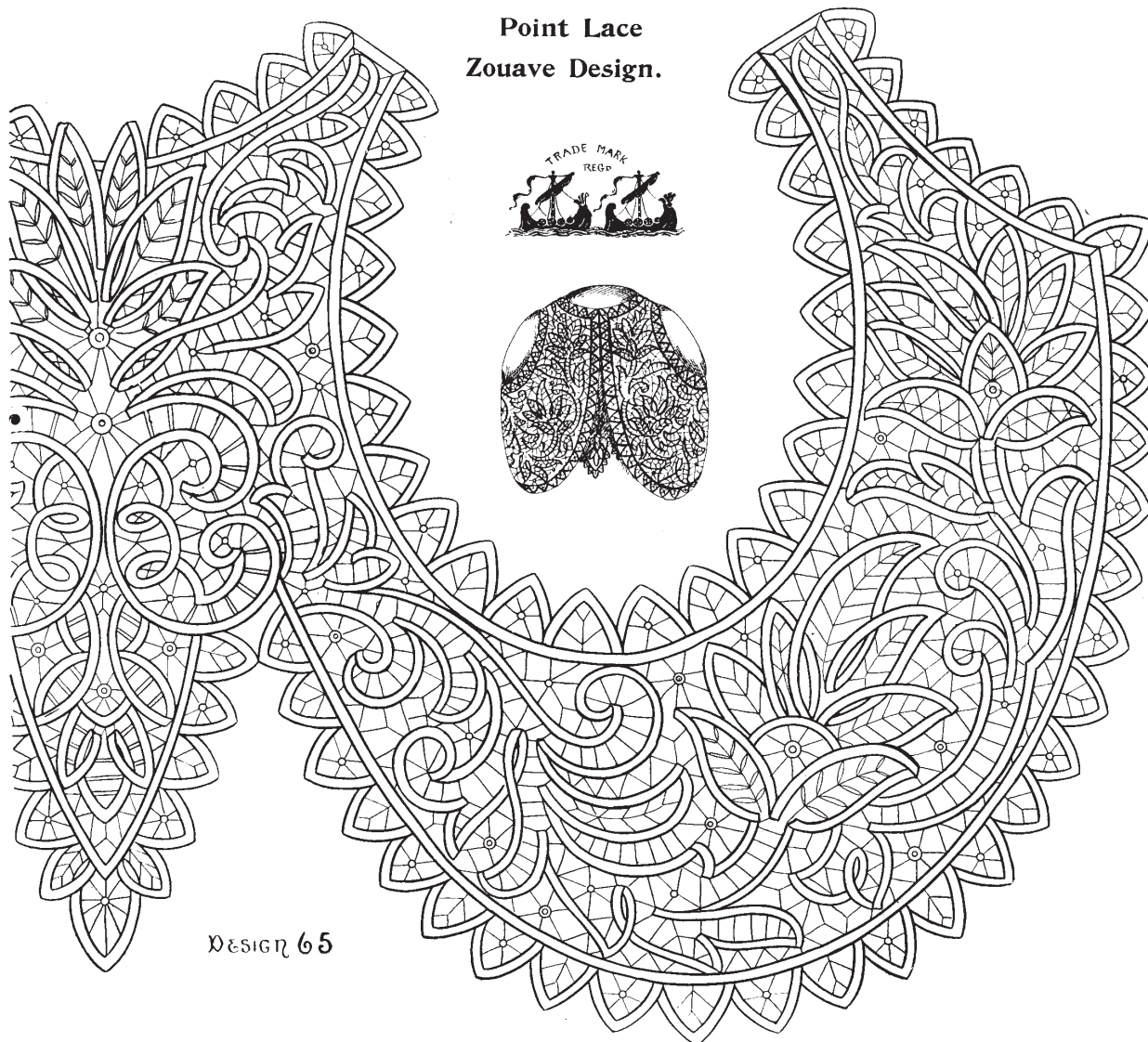
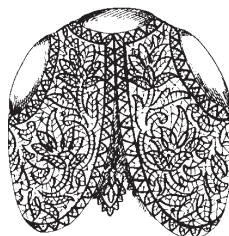
2 inch INSERTION DESIGN 66



2 inch INSERTION DESIGN 67



Point Lace
Zouave Design.

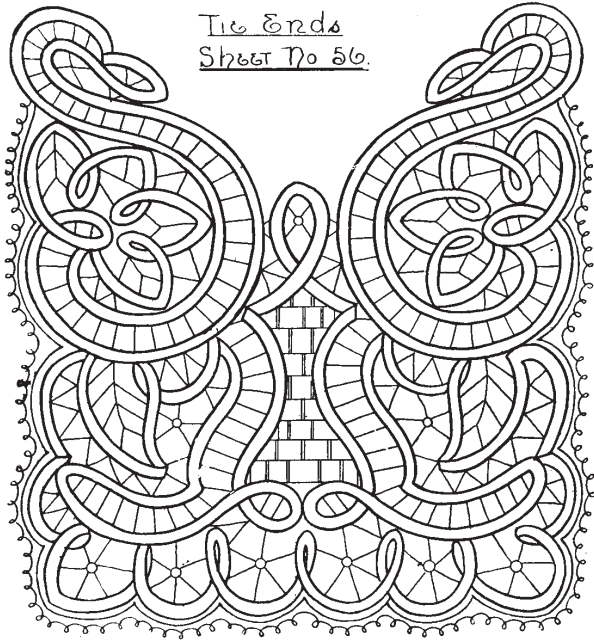


DESIGN 65

Our illustration here depicts a little over one half of an extremely handsome design for a Zouave or Bolero; there is also shewn 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 197, 181, 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 outdoor 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 155 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.

Tie Ends
Sheet No 56.



Tie Ends
Sheet No 56^A

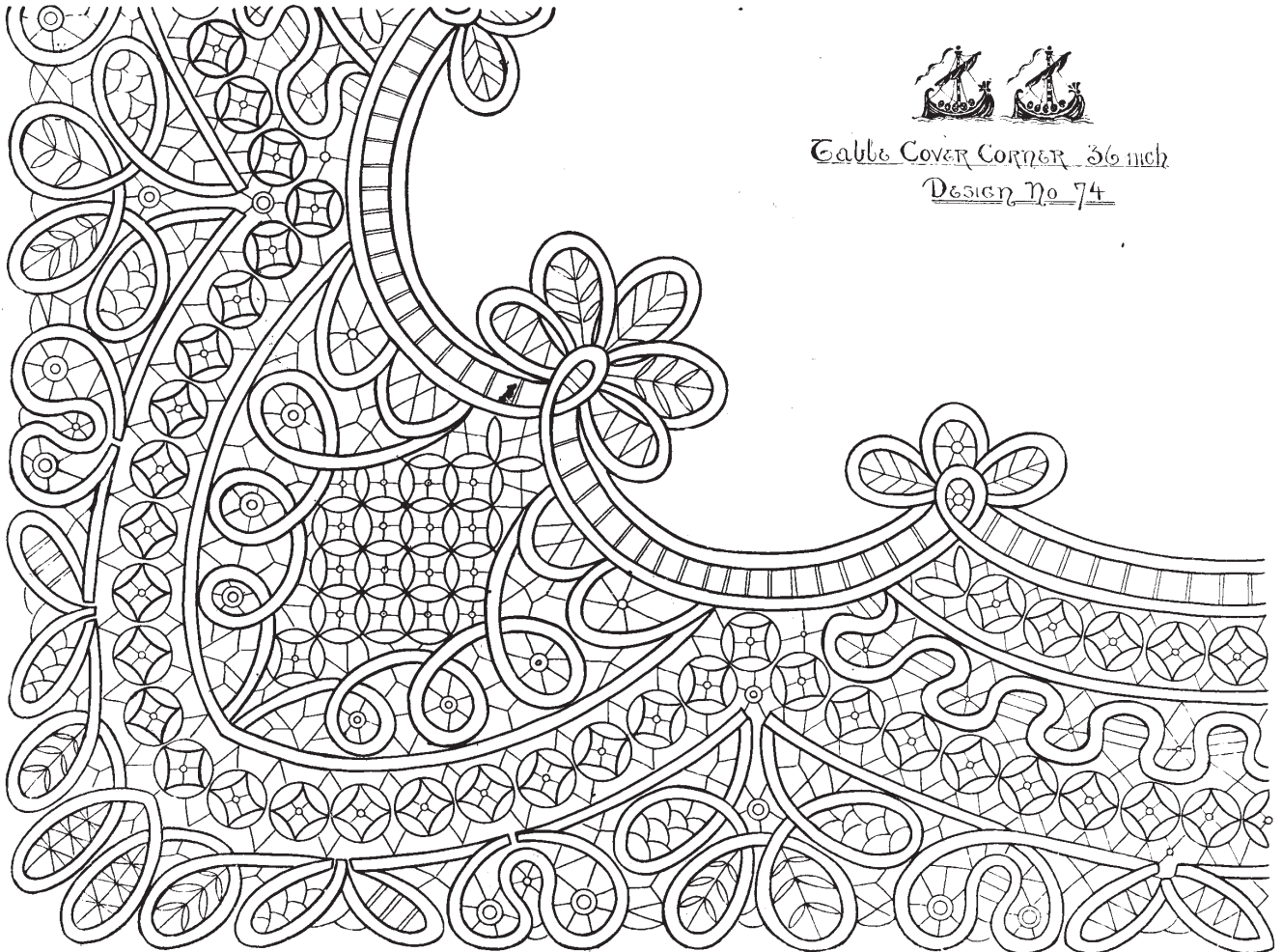
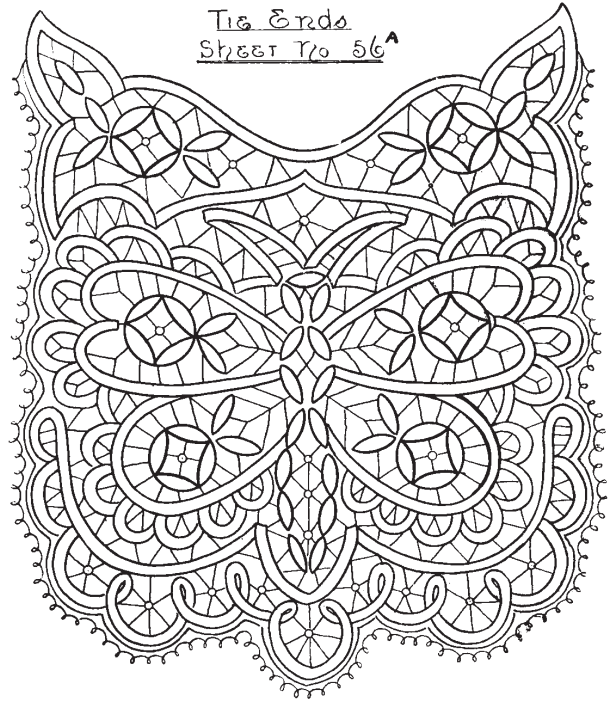
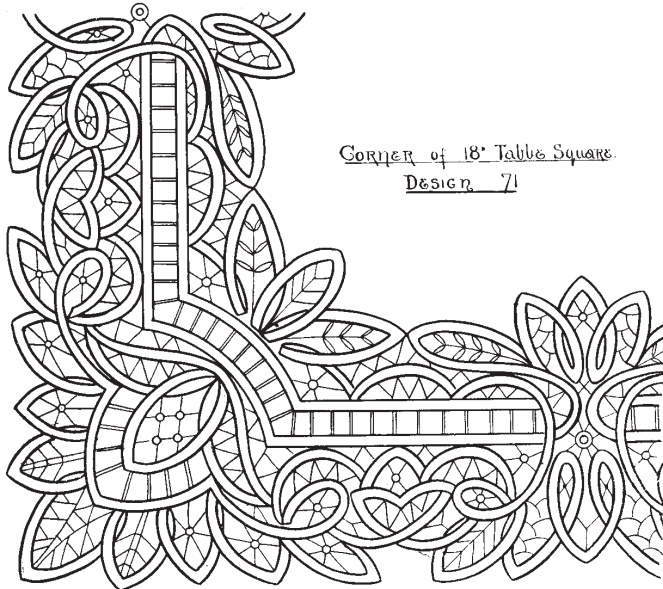


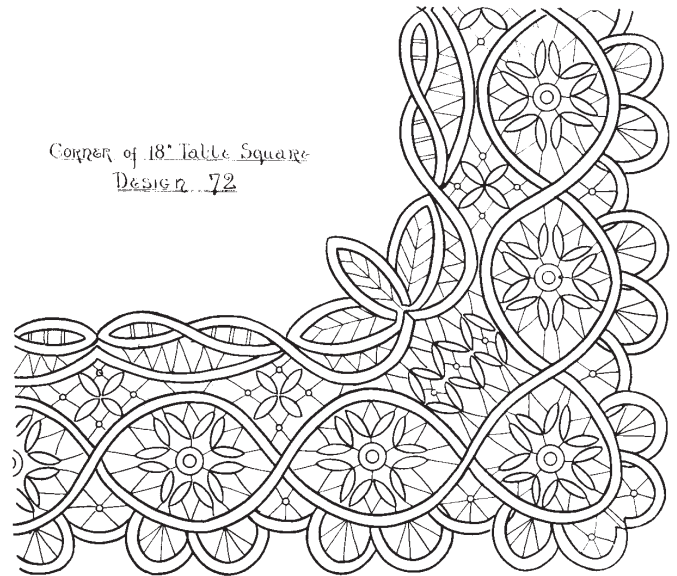
Table COVER CORNER 36 inch
Design No 74

Tie or Scarf Ends.—These two dainty little designs, 56 and 56a, 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 picot 145. See our fine illustration on page 14 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 167, 166, or 182, or 188, and the Honiton, 296 or 426; also the rings size OO 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 shewn at figures 15, 42, and 26.

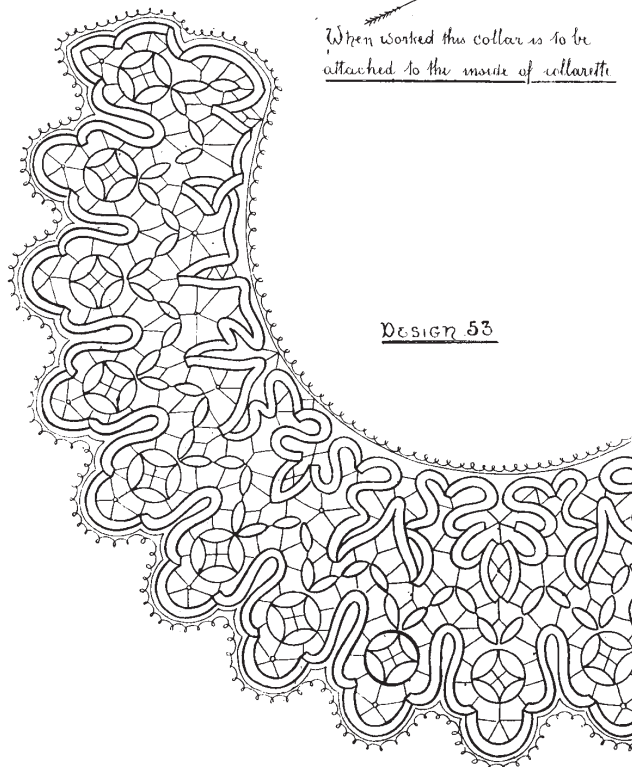
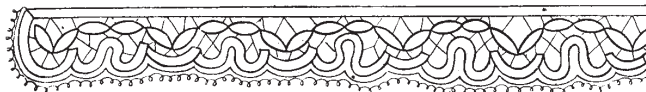


Corner of 18" Table Square.
Design 71



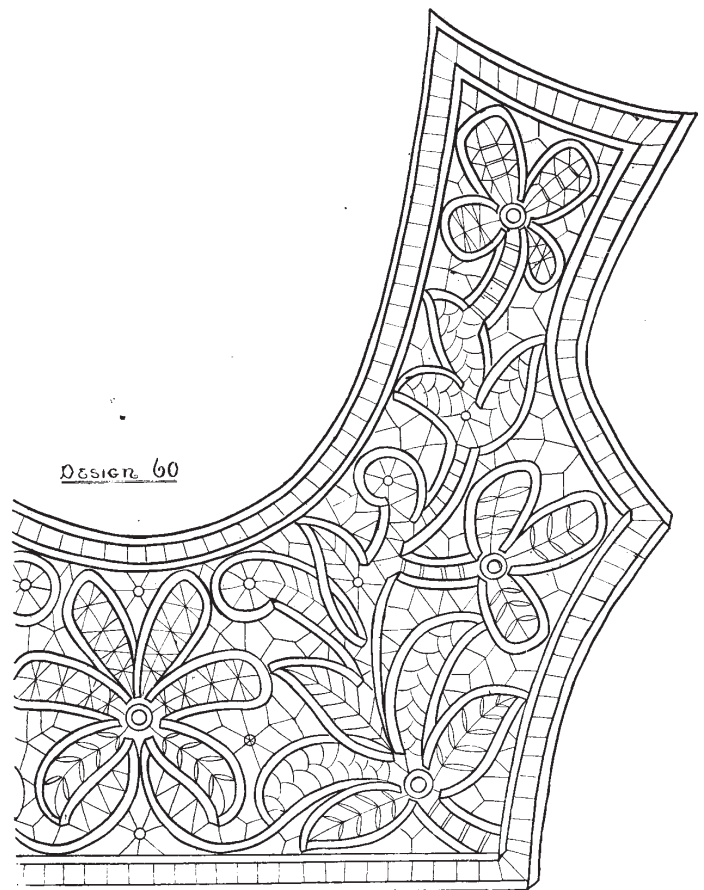
Corner of 18" Table Square.
Design 72

Table Centres, Squares.—Our designs, 71 and 72 shew 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.



Design 53

When worked this collar is to be attached to the inside of collarette

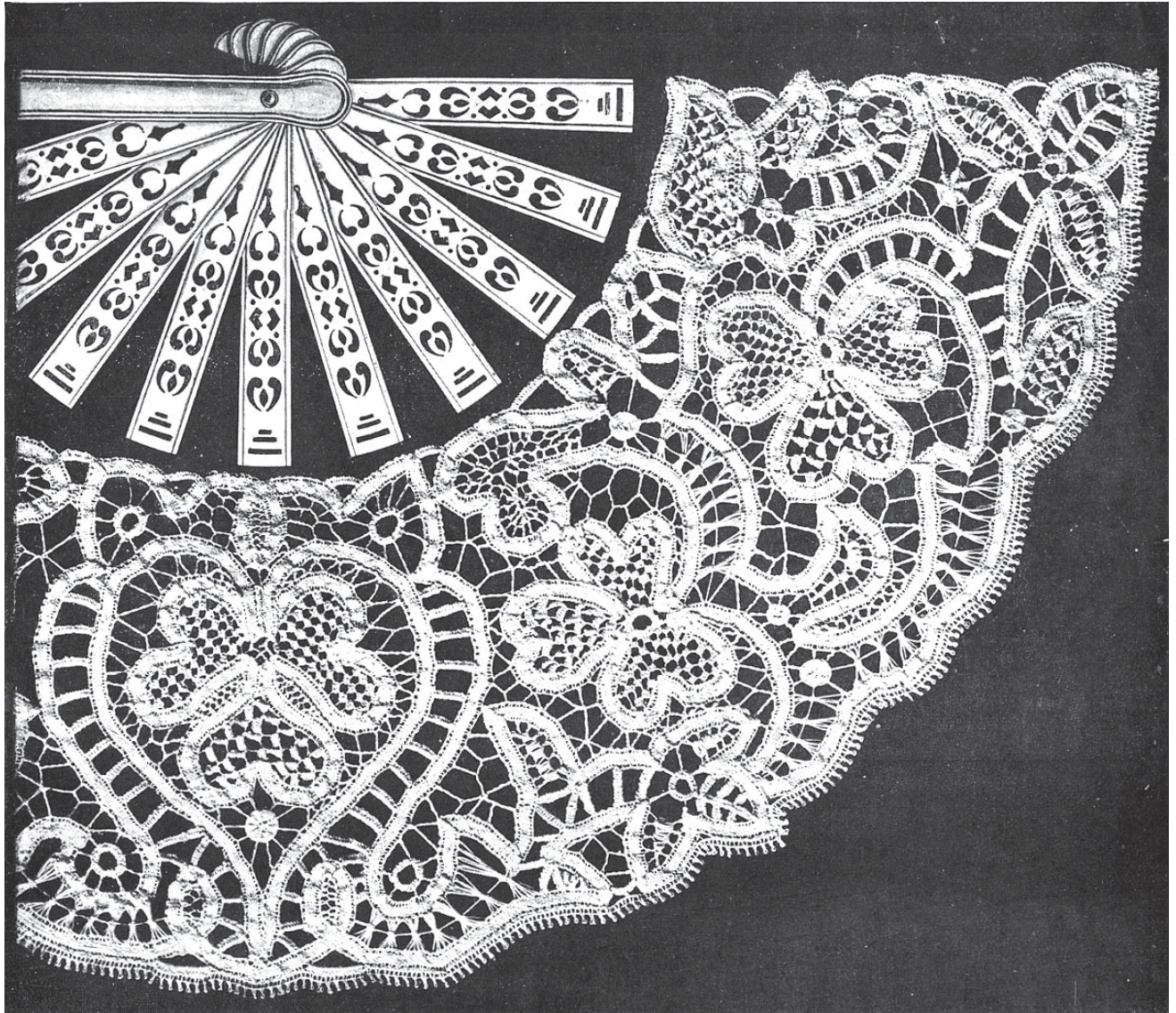


Design 60

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 OO 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,

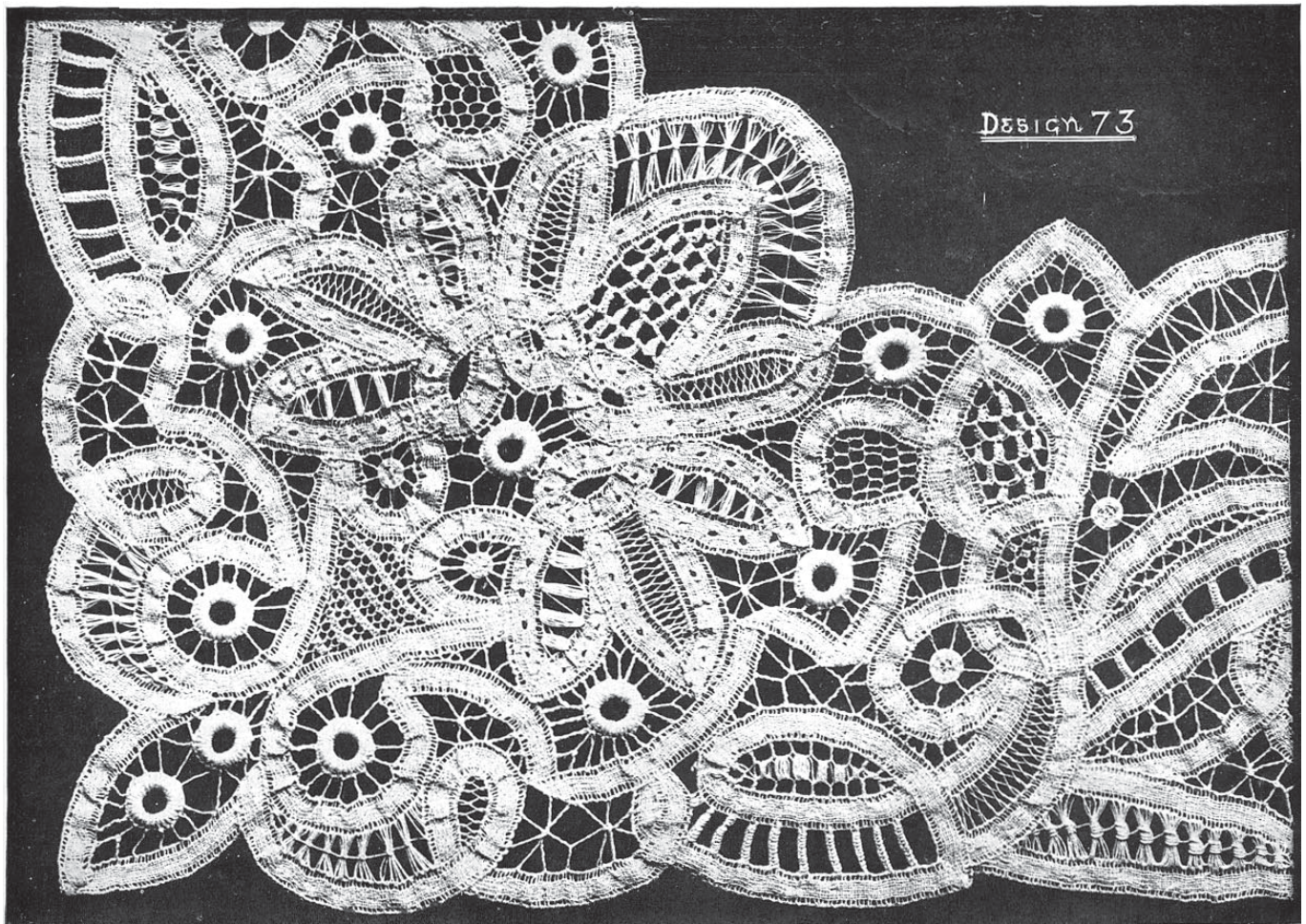
Design for Point Lace Fan.—This charming design (which by the way in the original bears the makers' trade mark of two quaint Roman Ships) for a point lace fan lies before us as we write this. It is an exquisite bit of lacework, the clover-like parts of the design are most effectively brought into prominence by being filled in with closer stitchings 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 Turque, Fig. 6, also Fig. 7; Point de Venise, Fig. 9. 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 veinings which occur in several of the leaves (see that at the bottom left-hand corner) are shown at Fig. 42; the Ajour Stitch which



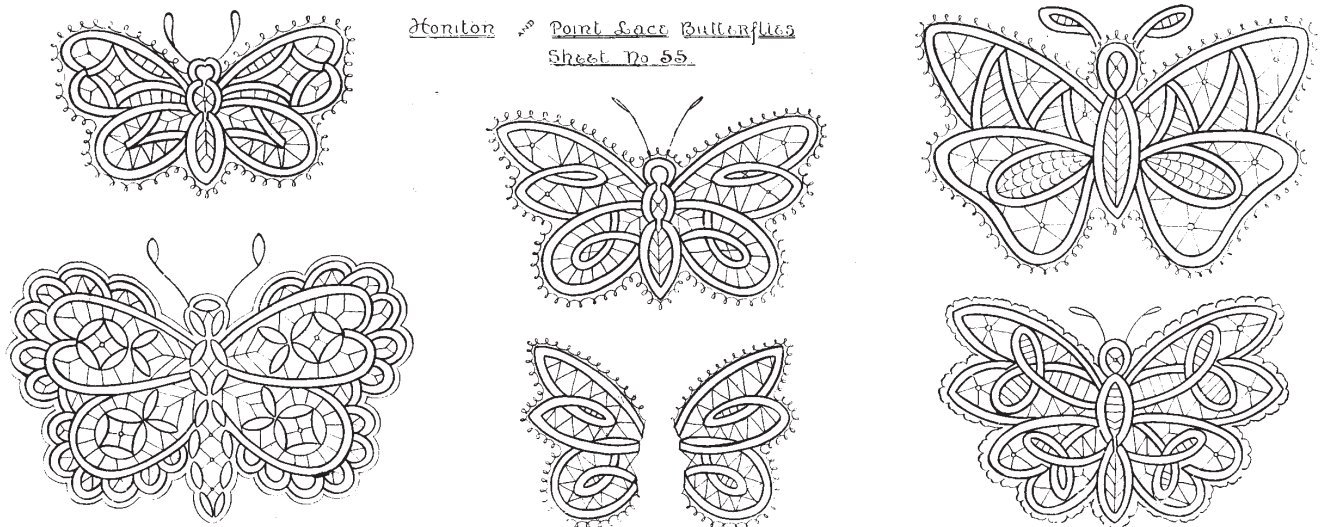
occurs in various parts of the work, principally around the top edge, is not exactly the same as the Ajour Stitch, Fig. 41, but it is so distinctly shewn in the photograph that no description for working it is necessary; the several other stitches used will be found at Figs. 37, 23, 36, 32, and 17. The 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. 303, and Honiton Braid, No. 292; the stitches are shewn 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.

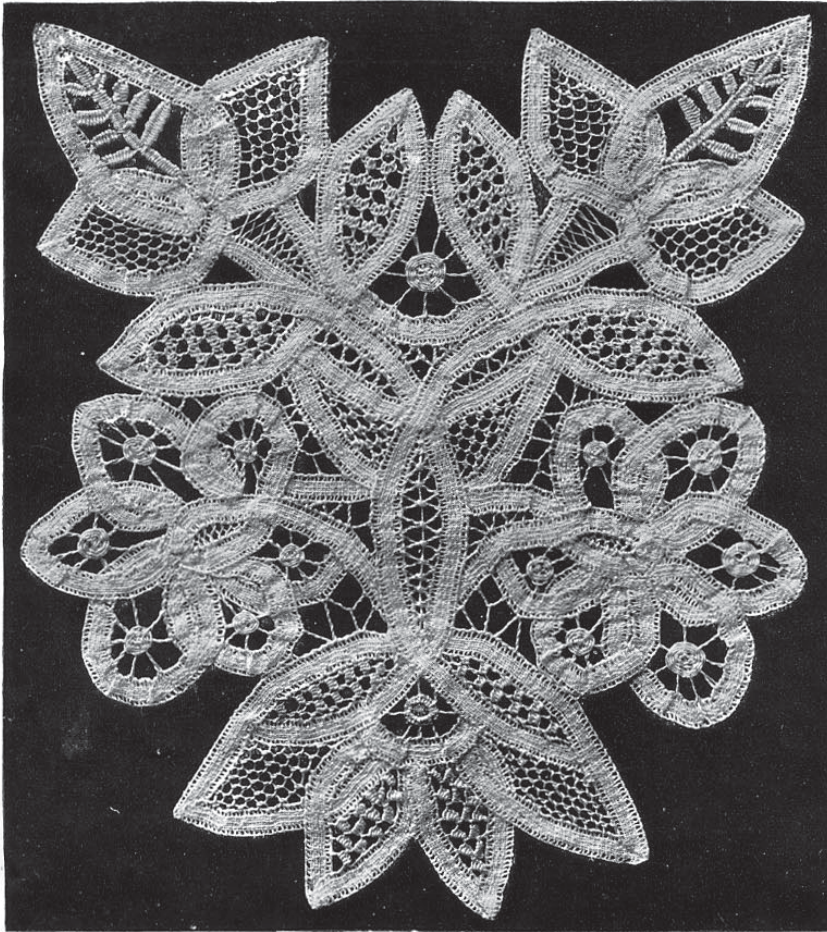
Renaissance Lace Table Cover.



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 261 and 1821, with rings size 6; the stitches are shewn at Figs. 25, 34, 39, 17, 32, 31, 37, 46, and 7 combined with 5. See also our description on page 11 for Table Cover Design 74.



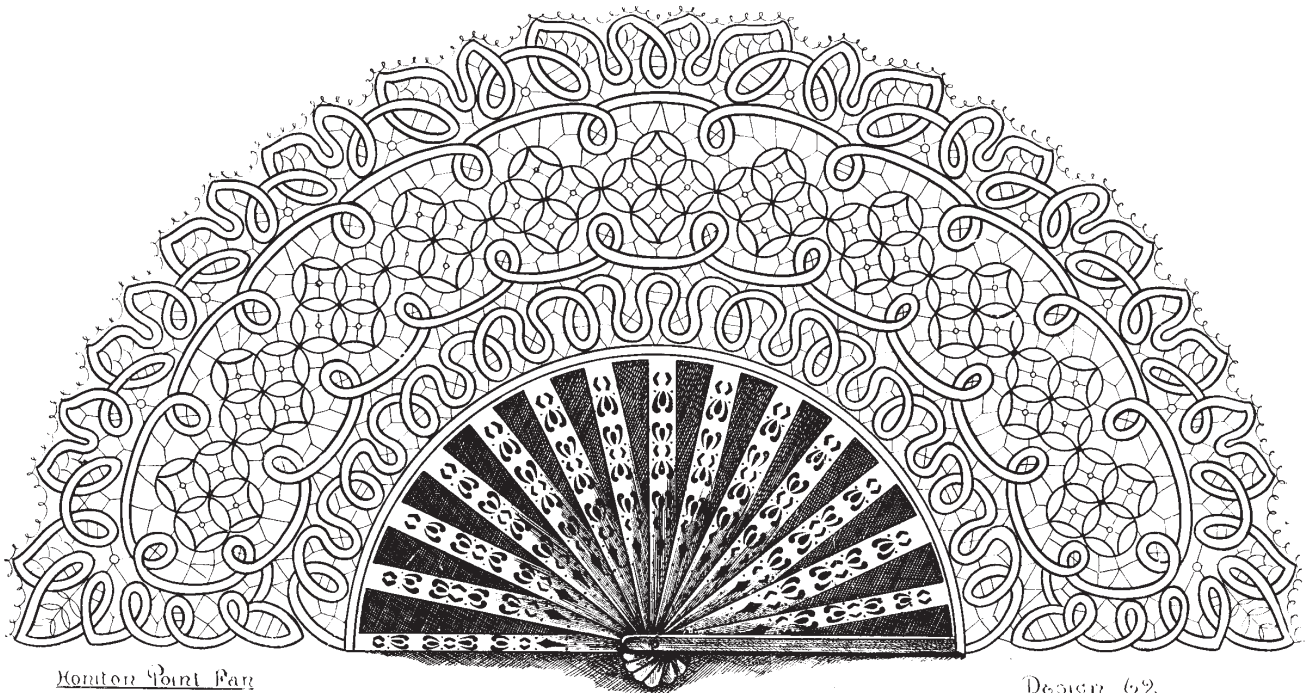
These dainty little butterfly designs are useful in many ways as tie ends, forming an edging to a fancy dinner centre, as an appliqué in table cover corners when they appear as though resting "en passant," or for laying over some pale tinted pincushion, etc., etc. They may be worked in white or cream, fine or medium braids as pleases the fancy; the stitches should be of the lightest texture. The entire wings shape in the illustration are for the...



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, 39, 37, 6, 40, 34, 46, and 9. See also our other tie ends on page 10, described on page 11.

Fan Design, 62.—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 its 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 388, and Honiton braids 296 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.



Monter Point Fan

Design 62

Contributors' Original M.S., with patterns of work, will receive every consideration, and when same are not suitable for publication in "Needlecraft" they will be returned if postage is enclosed.
Address all communications regarding M.S., etc., to "The Editor, Manchester School of Embroidery, Manchester," and Enquiries re Advertisement space to "Advertisement Department, The Manchester School of Embroidery, Manchester."

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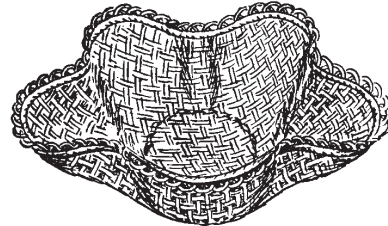
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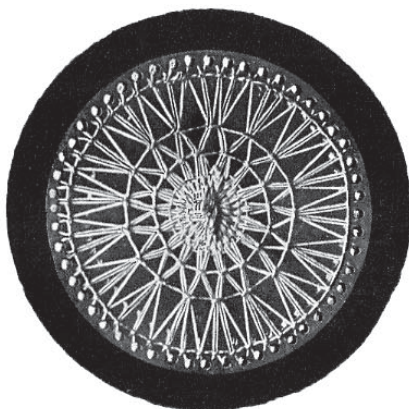


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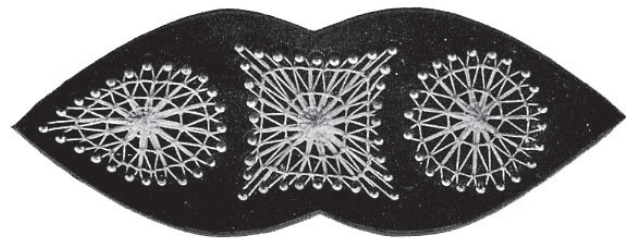
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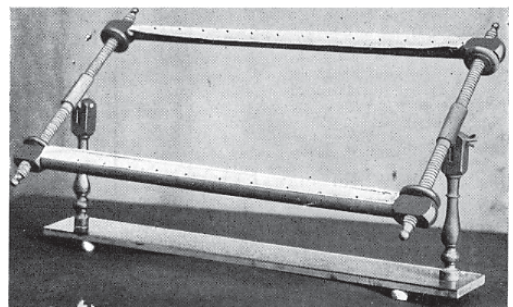
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