

OUR DICTIONARY OF NEEDLEWORK.

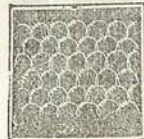
NO. IV.—LACES.

BY MRS. JANE WEAVER.

We continue our article on laces. These are all used for forming flowers, arabesques, &c., or filling up spaces.



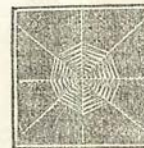
BRUSSELS LACE.—A succession of rows of Brussels edge, worked on each other, and backward and forward.



VENETIAN LACE.—This is a series of rows of Venetian edging, but as it is inconvenient to pass round the needle constantly, and it can only be worked from left to right, it is usual to alternate the Venetian, worked in that direction, with Brussels done in the opposite.

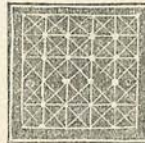


SORRENTO LACE.—The same stitch as Sorrento edging; it can be worked only in one direction, therefore it is necessary to fasten off at the end of every row. The short stitches of one row are worked on the long ones of the previous.

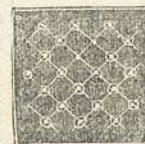


ENGLISH ROSETTES.—These resemble, as nearly as possible, a spider's web. They are worked on six, eight, or ten threads, according to the space to be filled in. Take twisted threads across the space to be filled, at regular distances. Let them all cross in the middle, and after the first; slip the needle under in the single thread, and over when twisting it back again, thus uniting them as you proceed. In twisting the last thread stop in the centre, and make a tight buttonhole stitch to secure it. Now work the spot, passing the needle first under two threads, x then under the last of the two, and the next, so that the thread goes round one bar, and under two: repeat from the cross, until the spot is large enough, when finish twisting the incomplete bar, and fasten off.

OPEN ENGLISH LACE.—Made on double the number of bars. The diagonal are single threads, and must be made first; the upright



and horizontal lines are of twisted threads, and the spots are worked when forming the latter, just as described in English lace. Great accuracy of distance is required between these threads, otherwise they will not all cross in the same places; and it will be impossible to form the spots.

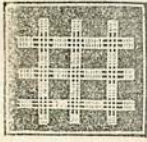


ENGLISH LACE.—Fill up a given space with twisted threads evenly placed about the eighth of an inch apart, diagonally, and all in the same direction. In crossing each one of these, you make the spots belonging to that particular line thus: pass your needle completely under the line of threads, and in an opposite slanting direction. (See cut.) Fasten it by a tight buttonhole stitch on the braid, and twist back on the single thread till you come to where it crosses. Cross over this twisted thread and pass the needle under the single thread on the other side of it. Again cross, and slip your needle under the twisted part of the new bar. Continue thus, always putting your needle under the new bar, and over the old, until your spot is large enough. Then twist on the single thread until you come to another crossing, when make the spot as before. Every line is thus completed. Be careful to twist the threads perfectly in this and the next stitch.



HENRIQUEZ LACE.—Make two parallel lines, darning spots at intervals, across the two, very near each other, of twisted thread. Miss about three times the space that is between the two, and do another pair, and be sure the spots are on a line with the others. Repeat until in one direction you have filled the space. Begin to make the bars in the opposite direction. Do one, with the needle under those you cross in going, and over in returning, taking the space between the spots; and be sure to make one twist between the two close bars, which will keep them at proper distances from each

other. In making the second pair of cross bars, darn the space between the pairs, to correspond. The entire of all should be filled by the darned dot.



CORDOVAN LACE.—Very similar to the preceding; but on three bars, and therefore, considerably easier to darn. Both these laces must be done with very fine thread. Evans' boar's head crochet cotton, No. 150, is particularly suitable for the purpose.

VALENCIENNES LACE.—Simply darning; done very finely and closely.



FOUNDATION STITCH.—The ordinary buttonhole stitch, worked over a bar of thread, taken from right to left. The stitches are to be as close to each other as possible. The stitches of one row are taken each between two of the preceding.



CLOSE DIAMOND.—In this and the following patterns, the design is produced by leaving at regular intervals a long stitch; that is, instead of taking a stitch after every one of the previous row, to miss two, which forms a hole. Be careful to miss the spaces evenly.



OPEN DIAMOND.—Just like the preceding, but that the diamond has nine holes instead of four.



ANTWERP LACE.—The holes are so arranged as to form a succession of diamonds. It requires six rows to make one pattern. 1st—Do 4 stitches, leave space for 4; do 11, leave space for 4. 2nd—Leave the space over 4, work 4 on the loop, 10 over the 11, and 4 more on the next loop. 3rd—Like 1st, with 11 on centre 12 of 18. 4th—Seven stitches, miss space of 4; do 4 over the centre of 11; miss the space of 4; do 4 on the loop, this, being succeeded by 7, makes 11. 5th—Eleven stitches; miss the space over 4, 7 more stitches. 6th—Like 4. This makes a perfect diamond.



OPEN ANTWERP.—1st row—Eight close stitches, leave a loose loop over the space of 5. End with 8. 2nd—Five close over centre of 8, and 2 on centre of loop. 3rd—Two on

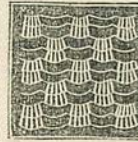
centre of 5, 5 over 2, and the loop at each side of it. 4th—Begin with 2 stitches on the loop before the 5; 4 on 5, and 2 more on next loop. 5th—Two on loop, 5 on centre of 8. 6th—Two on centre of 5; 5 over 2.



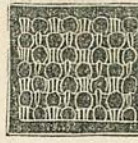
ESCALIER STITCH.—In this, the holes fall progressively. Do 9 close stitches, and miss the space of 3. In the next row, do 6, miss the space of 3, and afterward do 9, beginning on loop. In the third, begin with three; and so on. In all these three last stitches there is no bar across.



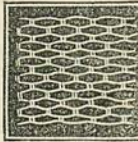
CADIZ LACE.—In the first row work six close stitches, miss the space of two; do two, and again miss the space of two. In the second row work two on each loop, and miss the two rows, worked alternately, stitches. These form the stitch.



FAN LACE.—First row—Six stitches and miss the space of 6. 2nd—5 stitches on six, miss the same space as before. 3rd row—Miss the stitches, and do 6 stitches on the bar. 4th row—like 2nd.



BARCELONA LACE.—The 1st row is like Sorrento edging. In the second there are four stitches on the long space, and the short is missed. These two rows are alternated.



SPOTTED LACE.—Work two close stitches, miss the space of four. In the second and following rows, work the two on the centre of the loop.



VENETIAN SPOTTED LACE.—A series of diamonds of Venetian bars, in each of which there are four spots of English lace.



FLORENTINE LACE.—Nine close stitches, miss for four; repeat this, and it makes a foundation. 1st row of pattern—(working back)—Four stitches on loop, leave a loop across the 9. 2nd—9 on loop, leave loop of 4. 3rd—(working back)—Do 4 stitches on loop, and four more on the centre of 9. 4th—Three stitches on the small loop, three more on four, three more on next loop, and leave a loop over

the four stitches. These four rows comprise the pattern.



ROMAN LACE.—Begin with 5 stitches close together, leave space for 4. Next row—4 in the loop, and 4 on the 5. 3rd—Leave a loop over 3 centre of 5 in first row, do 5. 4th—4 on 5, and 4 more on loop. 5th—Like 3rd, but the loop is to be over 5 of 3rd row, so that the holes do not fall in the same place. The alternate rows are always alike. The repetition of these, with the 3rd and 5th, form the pattern.



MECHLIN WHEELS.—Work Venetian bars, at equal distances, in one direction of the space to be filled. In crossing them with other bars, form wheels: you must cover the thread with buttonhole stitch to the outer line of the wheel; then carry a thread round, passing the needle through the bars equi-distant from the cross, and hold the round so formed in its place, with a needle, while covering it with buttonhole stitch. The wheels sometimes have spots, like dotted Venetian; sometimes Raleigh dots.



SPANISH ROSE POINT.—The very thick and heavy raised work which



characterizes the most valuable lace. It is used to edge flowers, leaves, and arabesques; and is never of the same thickness throughout; while the thicker and heavier it is in the centre, the richer it is thought. Moravian cotton, No. 70,

is used for it. Take six lengths, and sew them down at the beginning of the edge you wish to finish, by taking stitches across the cotton; after a few stitches, add three or four lengths more cotton; after a few stitches, add some more cotton, so as gradually to increase the thickness to the centre, when in the same way, diminish the thickness. Having thus prepared the foundation, cover it closely with buttonhole stitch, (always done with Mecklenburgh thread, as no other material gives the requisite shiny appearance.) In doing this, add Raleigh dots, or fancy loops, at intervals, to finish the edge.

THE MATERIALS.—For point lace have, for the most part, been made on purpose for it. A complete set comprises Nos. 40, 50, 70, 90, 100, 120, and 150; Moravian, No. 70; and Mecklenburgh, Nos. 1, 80, 100, 120, 140, 160.

Besides threads there are various braids used. The French white cotton braid, of different widths; the Italian and Maltese. The last are in fact linen laces, made on a pillow, about a quarter of an inch wide. The Maltese has a dotted edge; the Italian, a straight one.

Some lace has no foundation but a thread. This is the case with all Spanish Point. The outlines are then made in Mecklenburgh, No. 1.

The patterns may be drawn on colored paper, under which linen is pasted.

French braid is put on, unless very wide, by running it along the centre; but Italian and Maltese must be sewed on at both edges.

A knowledge of the stitches we have given will enable a lady not only to make new lace, but so perfectly to repair and alter the old, that she may make handsome articles of dress out of what would appear mere scraps.

NAME FOR MARKING.

