

OUR DICTIONARY OF NEEDLEWORK.

NO. III.—POINT-LACE.

BY MRS. JANE WEAVER.

The leading stitch in all varieties of Point-Lace is the ordinary buttonhole, or overcast stitch: worked at regular intervals, or perfectly close, it forms the basis of three-fourths of all the stitches used in the manufacture of Point. The various stitches may be sub-divided into three classes—Edges, Bars, and Laces. We treat of them in regular gradation.



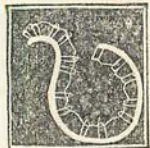
BRUSSELS EDGE.—A series of buttonhole stitches, about ten to the inch, each stitch being allowed to form a small loose loop. Work from left to right.



VENETIAN EDGING.—On the single loose buttonhole stitch of last edge, do four tight stitches.



LITTLE VENETIAN EDGE.—On the single loose Brussels edge stitch, do one tight stitch.



SORRENTO EDGE.—The loose buttonhole stitch being worked, do a tight one on it: then another loose, and tight one at half the distance. One-eighth and one-sixteenth of an inch

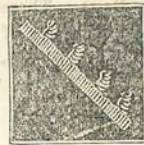
are the proper distances.



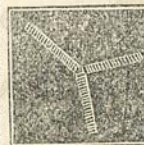
POINT EDGE.—Six loops are arranged to form a point. Take one stitch from the extreme left, to make a loop, the size seen in the engraving. Fasten it on the foundation, and work it back so as to have a double bar of thread. Cover this with close buttonhole-stitch, making on the first half of it, the two Raleigh dots seen in engraving. When this loop is thus finished, make the second without dots: then form the third, but only half cover this with buttonhole stitch. Take a stitch in the middle of the centre loop, and then of the left-hand one, to form two more loops. Cover the one entirely with but-

tonhole-stitch, adding the two dots: the other only partially. Make a loop to connect these two, and form the point; cover this, making four dots on it; and work down the halves of the other loops, doing two dots on each. A wider edge may be made, on this principle, by doing four loops for the basis, or even five, decreasing one, of course, in every row. To keep the loose loops in their places, while working them, hold them on the paper, or *toile ciré*, with a fine needle.

BARs.—These are used to connect the flowers, &c., with the edge of Point Lace, and to form a solid piece of it. There is an infinite variety of fancy bars; and they can, by a little ingenuity, be varied to any extent. The basis is the



RALEIGH BARS.—Begin as for a Venetian, and after every eighth or tenth stitch, instead of bringing the needle through the loop, slip it under the bar, and bring the needle up on the right-hand side, leaving a loop of thread about one and a-half inches long, which must be held down, to keep it in its place: then pass the needle six times round the right-hand side of the loop; and when drawn up this will form a knot, thick on one side, and with the single thread on the other. Slip the needle through it, above the bar, and continue to work it in the ordinary buttonhole. This peculiar knot is what is called a Raleigh knot.



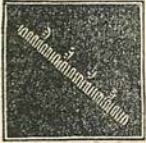
VENETIAN BARS.—A bar of one, two, or more threads, closely covered with buttonhole-stitches. They are either simple lines, or branched bars. In the latter, work on the principal line until you come to the branch. Make that bar, and cover it, before finishing the main line.



EDGED VENETIAN BARS.—The same bars, with Brussels, or Venetian edge worked on them.



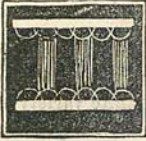
SORRENTO BARS.—Two threads so closely twisted together as to appear like one.



DOTTED VENETIAN BARS.—After every fifth or sixth stitch of an ordinary Venetian bar, put in a needle, to hold the thread out, while covering it with buttonhole-stitch.



POINT D'ALENÇON BARS.—The ordinary herringbone stitch, with the thread twisted once, twice, or oftener, according to the depth to be filled in.



ENGLISH BARS.—This is simple darning between two lines of Venetian or Brussels edging. The needle is always put in the stitch, from the upper side, downward.



GROUNDING BARS.—These are all formed of varieties of Venetian bars, dotted with Raleigh.

PRINTER'S MARKS.—These consist of crosses x—sometimes printed as the ordinary letter X; asterisks *—daggers. † They are to indicate repetitions in any row or round. Two similar ones are placed at the beginning and end of any part to be repeated, and the number of times is written after the last. Thus x 3 dc, 5 ch, miss 4, x 3 times, would, if written in full, be 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4.

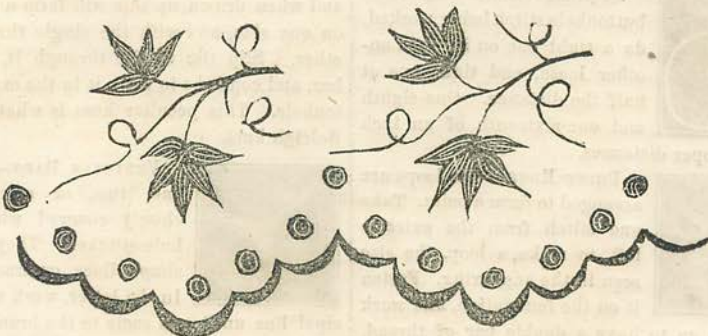
Sometimes one pair of marks is used within another—thus x 5 dc, 3 ch, miss 2; * 1 dc, 3 ch, miss 2 * twice; 4 dc, 2 ch, miss 1 x twice. This, written at length, would be 5 dc, 3 ch, miss 2, 1 dc, 3 ch, miss 2; 1 dc, 3 ch, miss 2; 4 dc, 2 ch, miss 1; 5 dc, 3 ch, miss 2; 1 dc, 3 ch, miss 2; 4 dc, 2 ch, miss 1.

This example will show how much valuable space is saved by the adoption of these very simple and comprehensible terms.

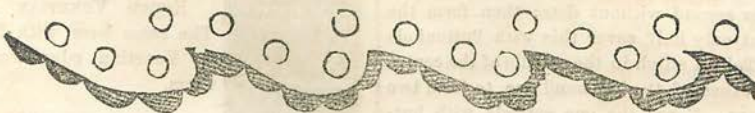
Round.—A line of work beginning and ending at the same place, without turning back.

Row.—A line of work which requires you to turn it in order to recommence. Example:—We speak of *rows* in a garter, and *rounds* in a stocking.

VARIETIES IN EMBROIDERY.



ON CASHMERE FOR BABY'S CLOAK.



FOR CHEMISE YOKE.