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STOCKING KNITTING.

HOW TO CROCHET.
POINT LACE.
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(SECOND SERIES.)

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WELDON'S PRACTICAL POINT LACE.

* * References to Engravings 1 to 38 refer to the 1st Series of Point Lace, which is No. 115 of "Weldon's Practical Needlework" Series.

No. 39.—PLAIN AND FANCY BRAIDS.

THE illustration of lace braids that appeared in the 1st series does not show by any means a complete collection; indeed, so many and so varied are they that it would scarcely be possible to do this. In No. 39, therefore, is arranged a set of braids which will give a good idea of the kinds most in favour at the time of writing. It will be noticed that, whereas several of these are extremely coarse and thick, others are equally fine and lace-like. The braid marked A is of a very ordinary pattern, but it is far coarser than any that is used in combination with the delicate stitchery generally considered necessary for point lace making. It is to be had in white, but the specimen given here is *écru*. It can be made up into charming *d'oyleys*, pincushion tops, and cushion covers. When employed for the last-named purpose, the curves of the pattern are connected with bars, and the open spaces are filled with handsome wheels and rings made of very fine washing gold thread. The effect of this against the solid-looking braid is excellent, and, if the proper sort of tinsel be selected, it will bear cleaning perfectly. A similar braid is given at C. This, however, is white and just a trifle wider. It is made of pure linen thread, and can be used very successfully for lace of bold design, such as is often placed along the upper margin of sheets, or round tea-cloths and sideboard slips.

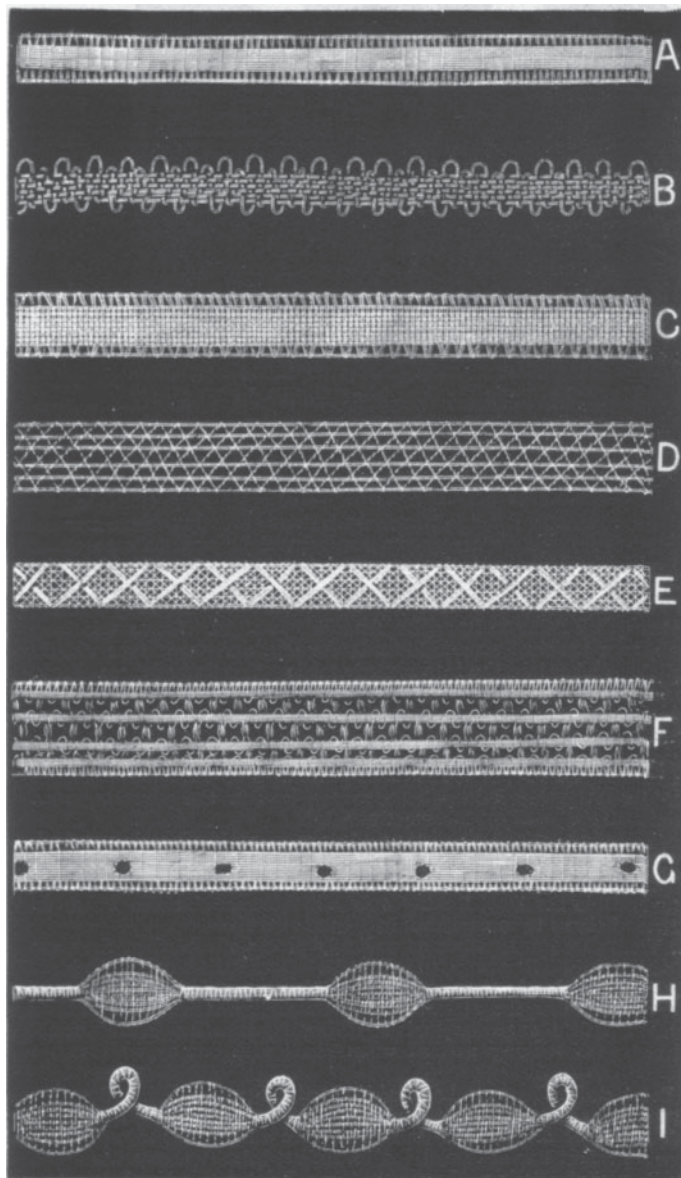
At B is shown an exceedingly effective coarse *écru* lace braid, having picots along each edge. This is often employed on the same piece of work with finer braid of the same tint, and the picots are often caught together when rounding a curve to draw in the braid. This answers the same purpose as whipping the margin of the braid itself, which, in this coarse make, is best avoided if possible. Hence it will be found that angles can be shaped more easily than circles and loops with these thicker kinds of braid.

The braid at D works in very prettily with that at C, if the present fancy for combining white with *écru* is not objected to. The braid at D in itself bears great resemblance to one of the simpler lace stitches, so spaces traced out by it should, if possible, be filled in with stitches of a closer character. The openwork stitchery will be more effective when placed in juxtaposition with the braid at C. All this has to be thought of when a really good piece of work is contemplated.

At E is shown a very delicate little braid, which exactly reproduces the texture of many laces. Throughout its length runs a coarser and glossy thread, which traces out a series of little cornerwise squares. This braid may be used either by itself or in combination with others of a thicker kind.

The braid at F is wider than any hitherto described, and is principally used as a heading for narrow edgings, as its width renders it somewhat inappropriate for the lace itself.

An exceedingly pretty and effective coarse braid is that figured at G. It is butter-coloured, and beautiful results may be produced either by employing it alone or with those at A or C. The holes which appear at intervals throughout its length add greatly to its appearance and redeem it from every suspicion of heaviness. If any of these coarse braids be employed, care must be specially taken to choose thread that is not very fine, or the wheels and bars will not only have a spidery appearance that is anything but pleasing, but they will be likely to tear away from the heavier braid. If well and carefully chosen, the materials of this kind will wear and wash practically for ever.



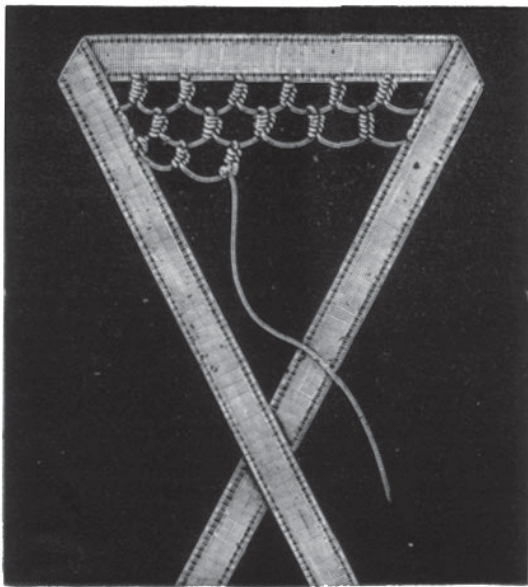
No. 39.—Plain and Fancy Braids.

A new variety of the Honiton lace braid is illustrated at H, and at first sight the worker will wonder how she can use it successfully with so long a cord between each medallion. Let her, however, try the effect of twisting each little length or cord into a picot as she sews down the braid, securing it with a stitch, and she will be at once pleased and surprised at the pretty effect produced. An example of this treatment of the braid will be found at I.

It is greatly the fashion at present to cut away the medallions from such braid as this and the finer makes and to appliqué them to black or white net or tulle. This is arranged upon bonnets and caps, fichus, evening bodices, and many others among the smaller articles of dress, to say nothing of sachets, needle-cases, photograph frames, book covers, and a host of other knick-knacks. Examples of this use of medallion braids will be given later on. Any of these braids can be had from Mr. William Barnard, 126, Edgware Road, London, W.

Nos. 40 and 41.—OPEN NETWORK POINT DE VENISE.

POINT DE VENISE, when employed as a looped edging for braids having straight margins, has already been described by engraving 26 in No. 115 of



No. 40.—Open Network of Point de Venise.

Weldon's *Practical Needlework*, devoted to Point Lace. There it will be seen that it consists merely of the favourite Point de Bruxelles, into each loose loop of which are worked four tight stitches of ordinary buttonhole. In No. 40 is shown this same Point de Venise worked very slackly to form an open network which is suitable for use when a somewhat light and delicate effect is required, which will be a variation from Point de Bruxelles, of which the worker is very apt to grow weary.

Point de Venise as an open network is executed as follows:—Begin by working one loop of ordinary Point de Bruxelles, from left to right. Leave this loop rather slack, turn the needle round towards the left, and work four closely set buttonhole stitches into the loop already made. The first of these should rest against the margin of the braid, so as to make the beginning of what looks like a buttonhole bar. After making the last of these four stitches, work another loop of Point de Bruxelles by the side of the first one, put four buttonhole stitches into it, and proceed thus along the whole row. Then turn and work back in the same way, of course putting the loop of Point de Bruxelles into the middle of the thread loop between the bars in the preceding row. Continue thus till the whole of the space is filled.

If a more raised and at the same time a less open work effect is required, the loops of Point de Bruxelles may be much smaller and the buttonhole stitches should be rather looser. Also, they should be just so many as will almost entirely fill in the loop, leaving only a little space for the Point de Bruxelles that will have to be worked into it in the next row.

Point de Venise fillings have an exceedingly pretty effect when they are combined with Point de Bruxelles, as in No. 41. Here the Point de Venise is worked much more closely than in the preceding example, and it appears only in every second line, the alternate rows consisting of simple Point de Bruxelles loops. This, though simple, is a particularly effective network, and it has the advantage of looking as well when made with fine as with coarse cotton.

So, too, Point de Venise may be combined with Spanish Point (see engraving 18), or with close Italian stitch (see engraving 13)—both in No. 115 of *Weldon's Practical Needlework*. It may also be carried out more solidly by throwing a straight line of thread (as in Italian Stitch) across the space between each row of stitches. In short, these Point de Venise fillings are capable of much variation, and, although they have the appearance of being very complicated, they are in reality extremely easy and quick to work.

No. 42.—KNOT STITCH NETWORK.

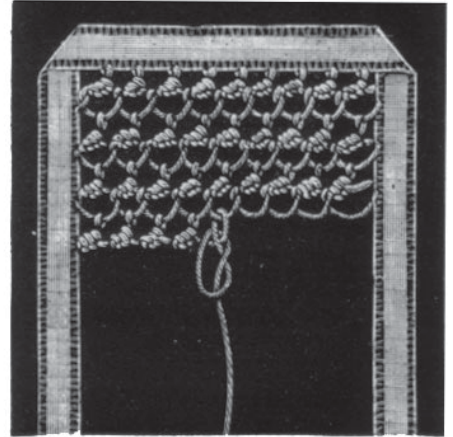
KNOT stitch makes an acceptable variation from Point de Bruxelles and other similar fillings. It is, too, quite easy to work, being merely one of the many forms of buttonholing. Worked as shown in the illustration (No. 42), it forms a somewhat close lattice all over the space devoted to it, the openings between the knots being only about half the size of the groups of close stitches. To work the lattice as shown here, begin with * a single loop of Point de Bruxelles made in the usual manner, and left about as loose as when an ordinary buttonhole network is to be arranged. By the side of this stitch work a second, but draw this up closely, allowing no loose loop to remain between them. Now turn the needle backwards, and make an ordinary buttonhole stitch in the first-worked loop of Point de Bruxelles. Draw this up rather firmly, so that the stitch rests close against the two that have already been made, then make another loose loop of Point de Bruxelles like that with which the row was begun, repeating the above directions from *.

When the end of the row is reached, run the thread into the edge of the braid, so as to get it into the proper position for making the loops of the next row. * Make a loose loop of Point de Bruxelles, catching it into the loop that is found between two groups of knots of the preceding row, work a close buttonhole stitch by the side of it, then turn the needle back so as to get it in a convenient direction for making a tight buttonhole stitch into the first-made loop of Point de Bruxelles.

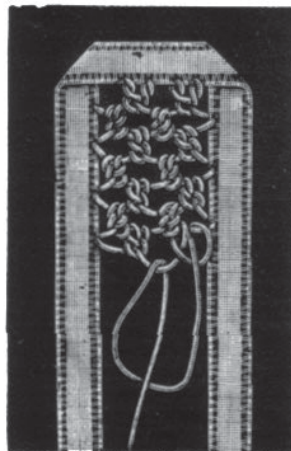
Continue thus all along the row, repeating from the last *.

By thus working two close stitches into each loose loop, the open and solid patterns alternate regularly throughout, and so a chequered appearance is given to the filling.

It is possible by very simple means to make several variations in this knot stitch. If space will allow, for instance, a short bar may be formed instead of a mere knot, by working two, or even three, of the sideways buttonhole stitches. This will give nearly the same effect, however, as the Point de Venise network in No. 40. Another change may be obtained by working three loops of Point de Bruxelles side by side to begin with instead of two. Of these, only the first one is left loose, as in the ordinary way of executing this stitch. It follows that in this case the needle will have to stretch backwards in making the sideways buttonhole stitch further than when only two loops of Point de Bruxelles are used as a foundation; therefore care will be needed to avoid drawing up the stitch too tightly, and thereby giving a muddy appearance to the filling. The loops between the groups, however, should be drawn up so as to set almost taut, but it is hardly necessary to remind a worker that they must not be strained in the slightest degree.



No. 41.—Point de Venise Network.



No. 42.—Knot Stitch Network.

No. 43.—NETTING STITCH.

THE reason for connecting this stitch with netting is at once seen, and when well and evenly executed it so exactly resembles this knotted work that it would be difficult to distinguish between them even were they to be examined side by side. Netting stitch is quite easy in itself, but it must be borne in mind that it requires the utmost evenness and regularity, or the desired effect will not be produced. For this reason it is well to practise first on a stray piece of braid until proficiency is attained, and so to avoid fraying a good piece of work by constantly cutting away the filling and re-making it. Netting stitch will be found far more suitable for an oblong or square space than for a round, oval, or leaf-shaped detail of the design. This is on account of its being worked diagonally, the stitch being always begun in the corner.

It is worked as follows:—Begin about three holes further down the left-hand side of the braided design than the exact corner, and carry a buttonhole loop across to the corresponding spot on the line of braid that runs along the top of the detail, or at right angles to the first-named piece. This loop should be so loose that, when it is stretched to its widest by putting the point of the needle into the centre of it, it forms—or rather encloses—a square space, which may be looped upon as the first or corner mesh of the netting. It will readily be found at the upper left-hand corner of the engraving, No. 43. Whip the thread over the edge of the braid, and bring the needle out at the same distance from the loop that

there is between the end of this and the corner of the space. Then put the needle into the middle of the loop, exactly as if about to work Point de Bruxelles, but, instead of forming an ordinary buttonhole stitch, give the thread a turn to the left, so that the needle passes under the preceding loop, under the working thread and then over it, thus making a "tie" or knot, which is very firm when it is drawn up closely. In other words, lay the thread towards the left, then towards the right hand, pass the needle downwards through the bottom-hole loop, under the upper strand of the loop formed by the working thread, and out over the lower strand of the same loop.

At this early stage of the filling only one knot is required, and the thread is then caught into the edge of the braid at the same distance from the last loop that was left at the opposite margin. In this row, then, there are two loops and two knots. The two loops, when they are pulled out with the point of the needle as above described, should form two square meshes, each exactly like the one that was previously made across the corner. Run the thread down the edge of the braid to get it into the right position for working the next set of meshes, then work in exactly the same way, but from left to right instead of in the opposite direction. The thread, when about to make the knot, should be laid towards the right, then back towards the left. The needle is passed through the buttonhole loop, under the upper strand and over the lower strand of the thread as before.

Of course the number of the knots and loops will increase in each row until the middle of the space is reached, when, if the design is square, they will diminish until the lower left hand corner is reached. Here a finish must be made to match as nearly as possible the beginning.

To many people the difficulty of getting the meshes exactly even and square is so great that they stretch out each one with a pin as it is made. To some workers, on the other hand, the very fact of a filling being a little trouble-

knots instead of one into each loop. This will have the effect of rounding off the corners of the meshes somewhat, and of raising the work rather more than when a single knot is made.

Nos. 44 and 45.—POINT DE REPRISE.

THIS stitch, in its elementary form, has already been noticed in engraving 25 in No. 115 of *Weldon's Practical Needlework*, but it lends itself to so much variation that it merits more attention now that opportunity offers for it to be the subject of a more detailed description. Beginning, then, with No. 44, we find it used to make a series of triangles which are worked upon the foundation afforded by a filling of single Point d'Alençon—(engraving 20 in No. 115 of *Weldon's Practical Needlework*). As Point d'Alençon is one of the simplest and the most quickly worked of any of the point lace stitches, there is no reason for repeating instructions for executing it. If a scrap of the stitch is examined, it will be found that the crossing threads trace out a series of triangular spaces. Four of such triangles will be noticed at the top of the engraving, No. 44. Now it is the threads bordering these three-cornered spaces that form the foundation for the Point de Reprise triangles illustrated here. Most workers find it convenient to begin at the point of the triangle and thence gradually to widen out the stitches till the base of the pyramid is reached, when the thread is run into the work and cut off closely.

The Point de Reprise is exactly like darning, being carried alternately over and under the foundation threads as shown in the unfinished triangle in the engraving. The threads, as the work progresses, are readily stroked into position with the point of the needle, but some amount of deftness is needed to avoid pulling the foundation lines nearer to each other in one place than they are in another, which, unless it is detected and rectified at once, will tend to destroy the symmetry of the triangle.

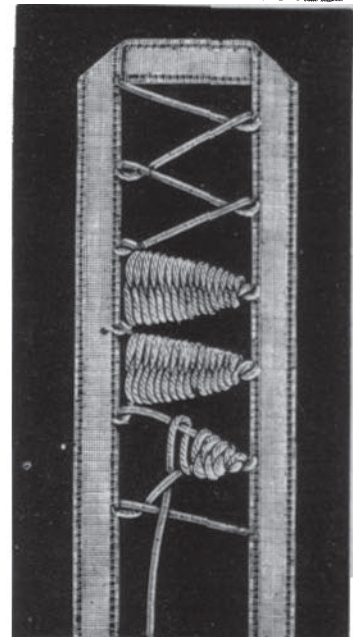
If preferred, such triangles as these may well be made over three threads instead of two, the third thread being laid across from edge to edge of the braid down the exact centre of the three-cornered spaces. The darning is done in precisely the same way, however many foundation threads are to be utilised.

A pretty lozenge-shaped filling may be worked on a foundation of double Point d'Alençon. This stitch, it will be noticed, produces a set of four-sided spaces between the threads all along the middle of the stitch. Beginning at the point where two threads cross, the darning gradually widens out till the middle is reached, after which it narrows again till the other point is reached.

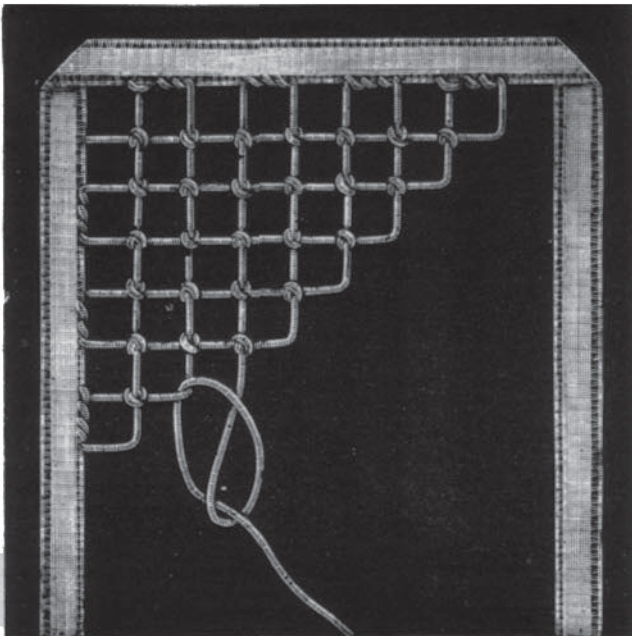
Thence the needle is readily run along the edge of the braid to the next lozenge, or it may be run into the thick darning, and the thread cut off closely, a fresh beginning being made for each section of the stitch.

Another effect may be made with double Point d'Alençon by working this in a much more spreading fashion than as shown in engraving 21 of No. 115 of *Weldon's Practical Needlework*, and then darning triangles in the three-cornered spaces which are found along the edge of the braid on either side of the centre. So, too, with single Point d'Alençon, triangles may be made in the same way as in No. 44, but so as to extend only half across the space. The next triangle is worked so that instead of being exactly opposite the first it alternates with it, and thus a pretty zigzag filling is formed all down the design.

Point de Reprise also can be made to do duty very successfully as a filling for a corner space or for a round or oblong opening. The usual plan is as follows:—Throw seven lines across the opening, but arrange them at such distances apart that there is space enough to admit of a half line to be laid from the edge into the centre, exactly as if a wheel with fifteen spokes were to be made. Start from the outside edge and darn over three lines at once, very evenly until the middle is reached, taking care to keep



No. 44.—Point de Reprise.

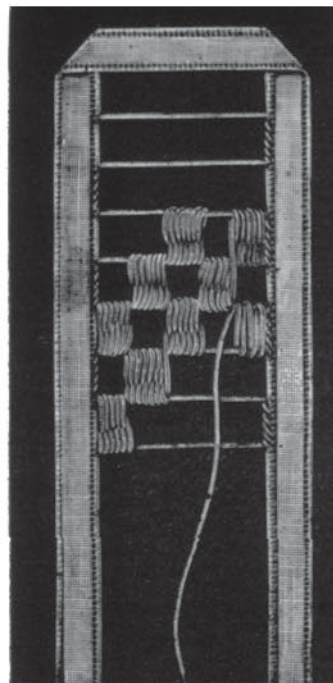


No. 43.—Netting Stitch.

some to execute incites them only to fresh efforts, and they persevere until they have gained skill enough to satisfy the most critical inspection of their lace.

Except in small spaces, netting stitch is rarely used entirely alone, for that it might have a poor effect may be readily understood. It forms an excellent foundation for any of the stitches that are characteristic of guipure d'art, and very rich they look when thus worked in miniature. For instance, Point de Reprise (see engraving 25 in No. 115 of *Weldon's Practical Needlework*, and many engravings in our issue on Torchon Lace) may be worked as squares, stars, and triangles; or the squares can be filled in with point d'esprit, or other lines may be added to form a foundation for small Sorrento wheels. It is necessary, after the square netting has been worked, to cross these meshes with lines running diagonally across them in both directions. Then work a minute Sorrento wheel (see engraving 28 in No. 115 of *Weldon's Practical Needlework*) at every point where there is a knot, this serving for the centre of it. The thread should be twisted over those already laid between each wheel, so as to get it into the right position for making the next.

Netting stitch is sometimes worked along a horizontal line of braid instead of diagonally from corner to corner. A variety, too, may be made by carrying a line of thread across the space exactly below the last-made set of loops; this thread should be caught in with the next row of netted stitches, exactly as when close Italian stitch is to be worked. Such a plan will, of course, cut each square mesh in half, but it is well to have as much variety as possible in the work. This form of netting stitch is better suited for filling small spaces than that first described, but it is not desirable to make it the foundation for any darning, or for wheels or other additional ornamentation. When the simple netting is being worked, and especially when it fills a smaller space than usual, a slight enrichment may be made by merely working two



No. 45.—Point de Reprise worked as Squares.

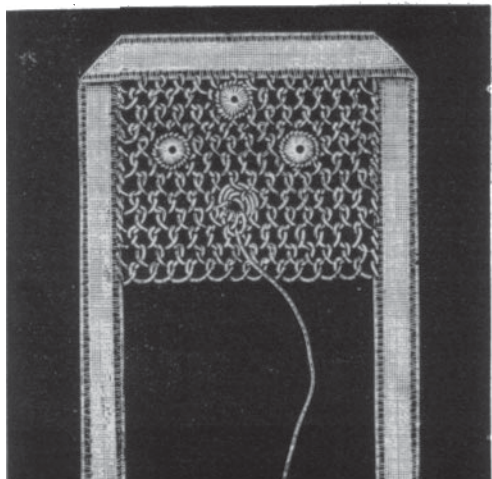
the triangles a good shape. Make five of these shapes, uniting them neatly in the middle. If well worked, this forms an extremely effective and useful wheel.

The Point de Reprise shown in No. 45 is so arranged as to make a filling of alternate open and close squares all over the design. By way of foundation, instead of Point d'Alençon, a number of lines made each of a single thread are thrown across the space in a horizontal direction, and all at equal distances apart. If a thicker style of work is desired, Sorrento bars may be made instead of these strands of thread, or a coarser make of cotton may be used. Begin the darning at the edge of the space, and carry it over two threads of the foundation (or over more if the design is very large), working until a square pattern has been made. It is usually convenient to carry the squares across the foundation threads in a diagonal direction rather than to twist the cotton round one of these to make the squares all in a straight row. The thread will seem to lead naturally down to the next pair of lines, and so the work is continued until the whole of the chessboard-like pattern has been made.

No. 46.—RAISED RINGS AND POINT DE BRUXELLES.

In the older specimens of point lace we often find far more beautiful stitchery in the fillings of the design than are ever produced by modern workers. One of these fillings is shown here, and it will not be found really difficult to work if a little thought be given towards the regular placing of the rings, which will, at first sight, seem somewhat troublesome.

About the foundation network of Point de Bruxelles (engraving 10 in No. 115 of *Weldon's Practical Needlework*) little need be said. The thread employed for it should be much finer than that chosen for the rings, and the loops should set loosely and as evenly as the curves of the braid will allow. When this is satisfactorily completed, the position for the rings must be settled. If space

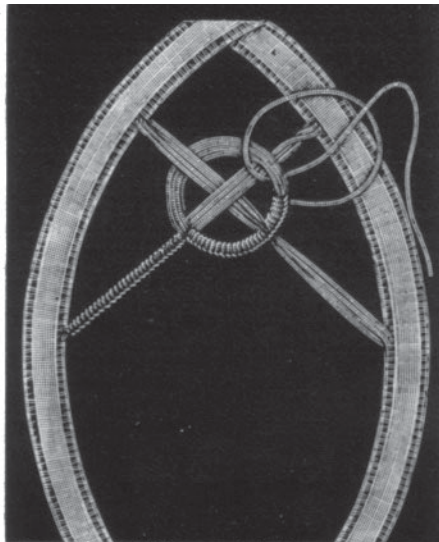


No. 46.—Raised Rings and Point de Bruxelles.

will allow, they may be sprinkled in alternating rows over the whole surface of the buttonhole ground, or they may be grouped into a star or a lozenge, or a square, or a flower-like cluster; or, if the space is too small to allow of either of these arrangements, a single ring may be set just in the middle of it. Each ring requires four Point de Bruxelles loops—that is, one at the top, one in the next row on each side of the first, and one at the bottom, exactly below the top loop and between the two in the preceding row. Thus it will be seen that every circle encroaches upon three rows of the network, and when this is once understood, the loops of Point de Bruxelles must be counted to see how to place the raised design. Suppose that there are seventeen loops in one row of the network. This, if only one ring is to be made, will give the ninth loop as the centre, or to serve as the top loop for the foundation of the circle. If two rings are to be made at equal distances apart, these must be begun on the sixth and twelfth loops. Take a fairly long needleful for the ring, as it is inconvenient to have a join in the middle, and use coarser thread than that of the network. Pass the thread under the first or top loop from right to left, over the left-hand loop in the next row, under the bottom loop in the third row, and under the right-hand loop above it, then again under the first loop, and so on round and round three or four times, according to the height of the relief required. Allow the thread to set quite slack, unless a ring is required having a very small opening in the middle. When the point is reached at which the foundation was begun, work buttonhole stitches all round the ring, taking care that the needle always passes over the entire number of the threads composing the padding of the circle, as occasionally one of these is apt to get overlooked by slipping behind the rest. At the lower part of the engraving No. 46 is shown the commencement of one of these rings, and at the left hand side of the detail is one that is nearly covered with the buttonhole stitches. When these are done and neatly finished off, so that the point of junction between the first and the last stitch is not visible, the thread must be run in and out under the stitches and cut off closely. It is sometimes convenient to draw the cotton down to the wrong side of the linen, and to leave the end hanging there until the lace is completed. It is then

removed from the pattern, and the ends of thread are run in at their proper places on the wrong side of the lace. It will be noticed that when the rings are worked upon a network, as in the present instance, a fresh beginning and an ending must be made for each, as there is no way of carrying the thread from circle to circle.

As a variation, if desired, the rings may be worked with overcast instead of buttonhole stitch; but this can be recommended only as a change, for, on the whole, the effect is not so good. A better result, where such a treatment is advisable, can be obtained by using coloured thread for the rings and white for the network. This stitch not infrequently appears with embroidery on linen tea-cloths and other similar articles, and when evenly worked is particularly rich and handsome. More especially is this the case when the linen is coloured, as the effect of a bright tint showing through the meshes of the lace filling is very much to be admired, and worthy of close inspection.



No. 47.—A Mechlin Wheel.

No. 47.— A MECHLIN WHEEL.

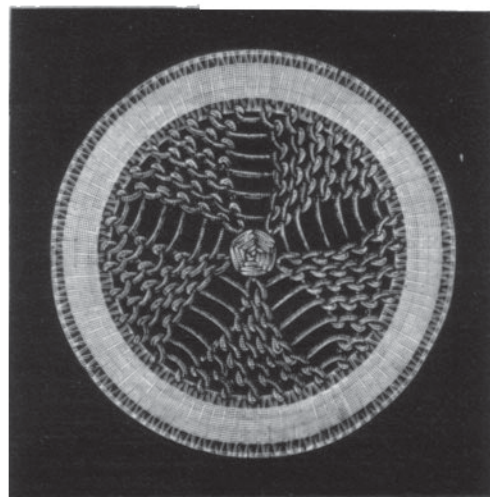
THE ordinary point lace wheels, when plentifully used, are rather apt to give a little heaviness to the effect of the work, and the spokes not infrequently have the appearance of not being thick enough to support the solid work in the middle. The Mechlin wheels are much more open-work in character, as they have small holes in the centre and consist, besides, merely of a ring of buttonholing intersected

with buttonhole bars. They are slightly more troublesome to work than are most of the other kinds, and for this reason they are seldom seen except on the better makes of lace.

After the space in which the wheel is to be set has been prepared in the usual way by whipping the edges of the braid and drawing this in slightly so that it sets quite even and flat, as when any other sort of wheel is to be worked, throw across it two sets of threads which should cross each other in the centre of the space. If coarse work is being executed, two, three, or even four strands may be used instead of only one, as in very minute stitchery. Then, as each bar is laid, cover it with buttonhole stitches set closely together. In the middle, and when the second bar is being made, it is a good plan to join this to the first one by catching the needle through one of the stitches of which it is composed. This will not be apparent, and will successfully prevent the buttonholing from becoming twisted.

When the bars are finished, run the needle and thread under a few of the stitches at the back and bring them out on the right side about a quarter of an inch distant from the point of meeting, in what is to be regarded as the middle of the wheel. Now pass the needle and thread about four times—more or fewer, according to the coarseness or fineness of the work—alternately over and under the buttonhole bars, taking care to keep the thread always at exactly the same distance from the centre as when this part of the work was begun. Stroke the threads into position with the point of the needle, and make as perfectly shaped a ring as possible. The darning of the thread over and under the bars is precisely the same operation as that of making a Sorrento wheel, save that here the darning is carried on at a distance from the centre instead of close up to it as in the first instance.

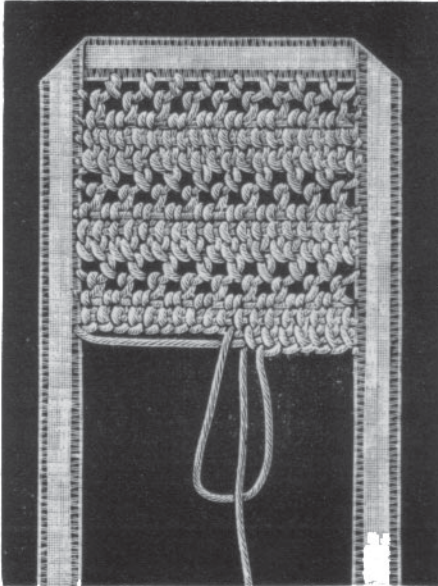
After this foundation for the ring has been satisfactorily made, it has to be covered with closely-placed buttonhole stitches, as shown in No. 47. As each spoke of the wheel is reached, the buttonholing should be caught down to it by passing the needle through a single thread of the bar. This will serve,



No. 48.—Filling for a Round Space.

not only to unite the ring and the bars, but will tend to keep the circle in a good shape, a matter offering some amount of difficulty to most beginners.

There are several variations to be made in Mechlin wheels. For instance, that portion of the bars which is to set within the middle of the ring when all is completed is very often worked merely as a Sorrento or twisted bar is managed, instead of being covered with buttonhole stitches. Also, if space will allow, loop or buttonhole picots may be worked at intervals along each edge of the bars, thus adding considerable richness to the work. Also, a tiny Sorrento wheel may be placed in the centre of the ring just where the spokes meet. This need consist only of about three strands of thread, but it will be found to have a very good effect. If the space is extra large, two or even three sets of buttonholed rings may be made, all at equal distances apart. When, however, there is scope for such an elaborate wheel as this, workers generally prefer a network of some kind by way of filling, probably owing to the difficulty of getting so large a ring to set accurately. It is by no means necessary to have four spokes only. If there is room enough, five, six, or indeed more still, may well be used. When only four spokes are made, there is generally an opportunity for the working of several picots along the edge of the ring between the bars, and these will be found to greatly beautify the general effect of the wheel.

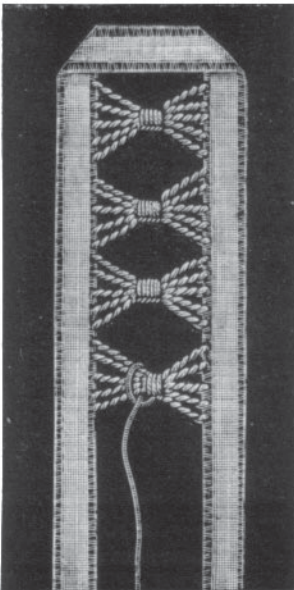


No. 49.—A Striped Filling.

No. 48.—
FILLING
FOR A ROUND
SPACE.

It is sometimes a little difficult to find a suitable filling for a round space, such as appears not infrequently in the middle of a d'oyley, or pin-cushion top. A circular opening in such a position is very often too large to be adequately filled by a single wheel, a netting of Point de Bruxelles or of Point de Venise is apt to grow monotonous, and it is not every worker who is possessed of sufficient skill to enable her to contrive a number of tiny Sorrento wheels, such as No. 29 in No. 115 of *Weldon's Practical Needlework*.

An extremely pretty filling, which may claim the unusual merit of being as easily worked as it is effective, will be found in No. 48. It consists of a series of triangles of Point de Bruxelles, which is worked very loosely in this case for the sake of clearness, but which may be made as closely as will suit the taste of the worker. Any of the variations of buttonhole stitch that are generally employed for a simple network may take the place of the Point de Bruxelles if desired; but few will give a better effect, unless the space is unusually large.



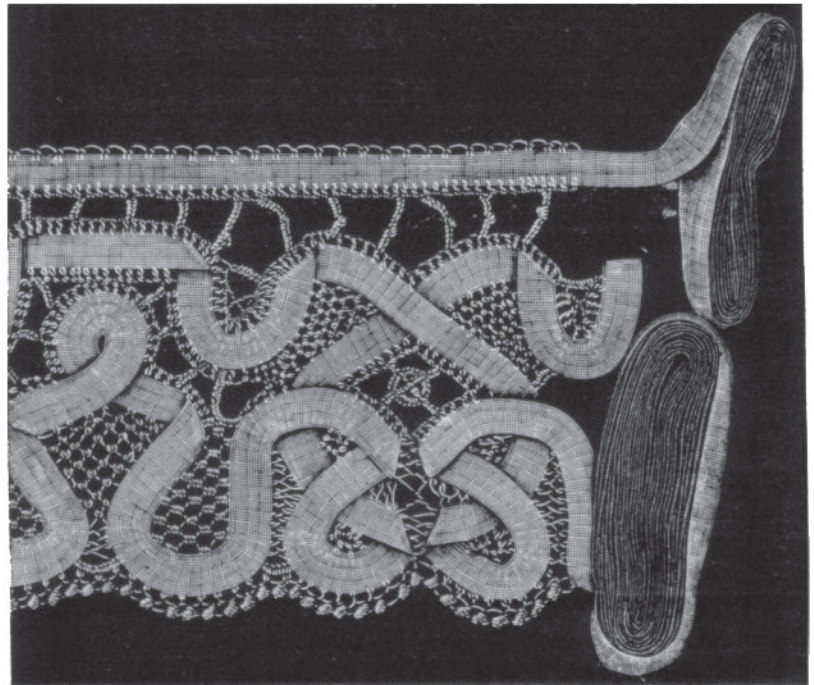
No. 50.—Wheatsheaf
Stitch.

To execute this filling, after running the braid round the outline of the circle, and whipping it in the usual way, work first a series of Point de Bruxelles loops all round the inner margin of the braid. In the original of our engraving No. 48 there are thirty-five of these loops, the circle measuring an inch and a half across. **2nd round**—Miss one loop, work a buttonhole stitch into the next six loops, and continue thus all round. **3rd round**—Work groups of five stitches, missing the intervening loops. In successive rounds make four, three, and two loops for each triangle, and remember to leave the thread between each group quite slack, so that there is no fear that the work will curl or set otherwise than quite flat and smooth. In the last round, which, if a circle of the size above described is made, will bring the work nearly to the centre of the space, work one buttonhole stitch into each loop and draw them up so that the points of the triangles nearly touch. Make the five buttonhole stitches do duty for the spokes, and work a small English or Sorrento wheel upon them. Then fasten off the thread neatly on the wrong side of the lace.

No. 49.—A STRIPED FILLING.

WHEN large spaces have to be filled it is often desirable to employ a stitch that forms a pattern of itself and is arranged so as to set in a series of horizontal or vertical lines of alternate close and open work. Such a filling is shown in No. 49, and on the same general principle dozens of others of a similar nature may be invented at the expense only of a little attention. Here the work is begun with two rows of the ordinary Point de Bruxelles, made somewhat loosely. It is these which form the open-work stripes which, in the example, come alternately with the closer bands. After working them, the close stripe is begun by placing a straight line of thread across the design from edge to edge of the braid, and close against the buttonhole stitches already made. Then, in each of the larger Point de Bruxelles loops two buttonhole stitches should be worked, the needle for each being taken over the line already laid, and which serves not only to strengthen the work, but to render it closer and more opaque. The number of these stitches may readily be increased if the size of the loop above them will admit of this. A second line of thread is then stretched across the design, and this is also covered with buttonhole stitches, one being worked into each loop of the foregoing row. Then a third line is stretched across the design, and this again is covered with stitches in the same way. The close stripe thus worked may be made as wide or as narrow as desired. The arrangement, of course, depending upon the size of the space that is to be filled.

The two rows of open Point de Bruxelles follow, two stitches of the preceding line being missed between each in the first row, while in the second the buttonholing is worked into each loop in the usual way. With these, also, three or even five rows may be made if desired, or one only may be worked, with three lines of close stitching.



No. 51.—A Handsome Black Lace.

No. 50.—WHEATSHEAF STITCH.

A PRETTY and little-used stitch is that known as the "wheatsheaf," and the worker who has had experience in making Sorrento bars (engraving 3 in No. 115 of *Weldon's Practical Needlework*) and the ordinary buttonhole stitch will find it quite easy to manage. It is best suited for long and narrow spaces, but the number of the bars in a cluster, or sheaf, may be either larger or smaller, if desired, than in the engraving. The resemblance to a wheat-sheaf, however, is greatly lessened by the reduction in number of the bars.

After sewing the braid down in the usual way, bring the thread up on the left-hand edge and throw a line across to the corresponding place on the right hand margin. Draw this line up till it is taut, but not so tight as to pull either band of braid out of its place, then secure it in the usual way with a firm buttonhole stitch. Twist the thread over and over the line thus attached till the beginning is reached, then take the needle into the edge of the braid and work two overcast stitches to bring the thread into the required position for making the next Sorrento bar. In the illustration five of these bars are made for each cluster. The set of buttonhole stitches which unite the bars is made as follows: When working the last bar of a group, make only two or three overcast stitches over the line after securing it to the braid instead of twisting the thread over the entire length of the bar. Then work six buttonhole stitches close together and over the whole of the five Sorrento bars. Draw up these stitches just as tightly as will allow the bars to set easily side by side, and not irregularly one over the other in a middle. After the last buttonhole stitch twist the thread over the remaining portion of the bar and secure it in the edge of the braid in the usual way.

The "wheatshaves" may either be set close together, as in the example, where the Sorrento bars are all at equal distances apart, or a space equal to the width required for three or four bars may be left between them, according to the detail that is being filled. Needless to say, the former plan requires a bolder pattern than does the latter. A variety may be made when, perhaps, there is an oblong opening to be filled with only one wheatshave, by working buttonhole instead of Sorrento bars. For these, of course, about three, or even four, foundation lines are required, and the general appearance will be altogether heavier and more solid than when the method described here is followed, as the connecting buttonhole stitches will be proportionately thicker and more raised.

Reverting to the groups of Sorrento bars, it will be found that the addition of a picot between the third and fourth of the buttonhole stitches will give a pretty effect to the work. It will partially fill in the lozenge-shaped space between the wheatshaves, and will show to good advantage. Such a loop may be either buttonholed or made like a bullion-knot in embroidery, or a simple thread loop twisted round a pin (engraving 5 in No. 115 of *Weldon's Practical Needlework*).

Those ladies who can execute drawn thread work can introduce a little variety into point lace by making a row of Sorrento bars, and then forming "single" or "double crossing" along their whole length. The effect of this will be all the better if the connecting thread is gold, and this will, besides, have the advantage of being more novel than ordinary thread.

No. 51.—A HANDSOME BLACK LACE.

BLACK point lace can be made to look extremely good and handsome, especially when laid over cream or coloured satin to form the vest of a dress, or a blouse front to be worn with an open coat. The only disadvantage to the work when thus executed is that it is apt to be somewhat trying to the eyesight, but this is greatly lessened by laying a piece of white calico, or even paper, under the lace while the fillings are being made. If a pattern is to be used that is already printed on dark blue or green, it can easily be traced with pen and ink on to the white glazed linen that is generally sold for the purpose.

There are not nearly so many varieties to be had in black point lace braid as in white, and those that are sold have usually a straight, instead of a picot,

edge. The heaviness of this however, is greatly minimised by working a row of Point de Bruxelles, or of Point de Venise, along the margin before proceeding to the execution of the fillings selected for the various details of the pattern.

In working point lace with black silk it is scarcely worth while to expend care in making the fillings very elaborate, as their beauty is not so well displayed as when white thread is employed for them. A simple network fills most of the spaces in the design given here. This is composed sometimes of double, at other times of triple Point de Bruxelles (engravings 11 and 12, in No. 115 of *Weldon's Practical Needlework*).

Some of the narrower openings are filled, or rather the braid outlines are connected, by means of buttonholed bars, those near the heading being interspersed with picots. In one little lozenge-shaped opening there is what is known as a Mechlin wheel, which is lighter in character than are most others, and therefore is particularly well suited for execution with black silk. Full directions for working such wheels will be found on page 6 of the present issue.

Other and smaller spaces are simply occupied by Sorrento, or twisted bars, and Point d'Alençon is all that is necessary when two pieces of braid nearly, but not quite meet after the Point de Bruxelles has been worked along their edges.

The pretty finish at the footing of the lace must next be noted. It is somewhat deeper than is usually the case, and is made up of two rows instead of one. First, there is a series of loops of Point de Bruxelles. These are double—that is, the ordinary loose stitch is made alternately with one tighter one, which sets close against the margin of the braid. Then into these loops is worked a row of Point de Venise (engraving 26 in No. 115 of *Weldon's Practical Needlework*), four buttonhole stitches being used for each knot or cluster. In working this row care must be taken to leave each long loop between the knots sufficiently slack to prevent the edge of the lace from curling up or from becoming at all drawn out of shape. Along the top edge of the braid which forms the heading of this lace is carried a row of double Point de Bruxelles made exactly like the first row of the footing. This is all the finish that is necessary in this position.

A pretty variation may be made in black point lace by sewing some gold thread, or very fine cord upon the braid. If the tinsel thread is used, it should be placed just within each margin of the braid, if gold cord, it should be laid along the middle only. Should the braid be sufficiently wide to allow of this, a handsome trimming may be made by sprinkling the centre with coloured sequins, which should be placed at equal distances apart and sewn down with silk to match their general tint. To such lace, nowadays, it is often the custom to add a few very large and often pear-shaped sequins. These are laid upon any of the details that seem of suitable shape to receive them, and are sometimes allowed to hang loosely from a short end of silk, sometimes sewn closely down to the braid. Needless to say, to get a really good effect they should be employed but sparingly.

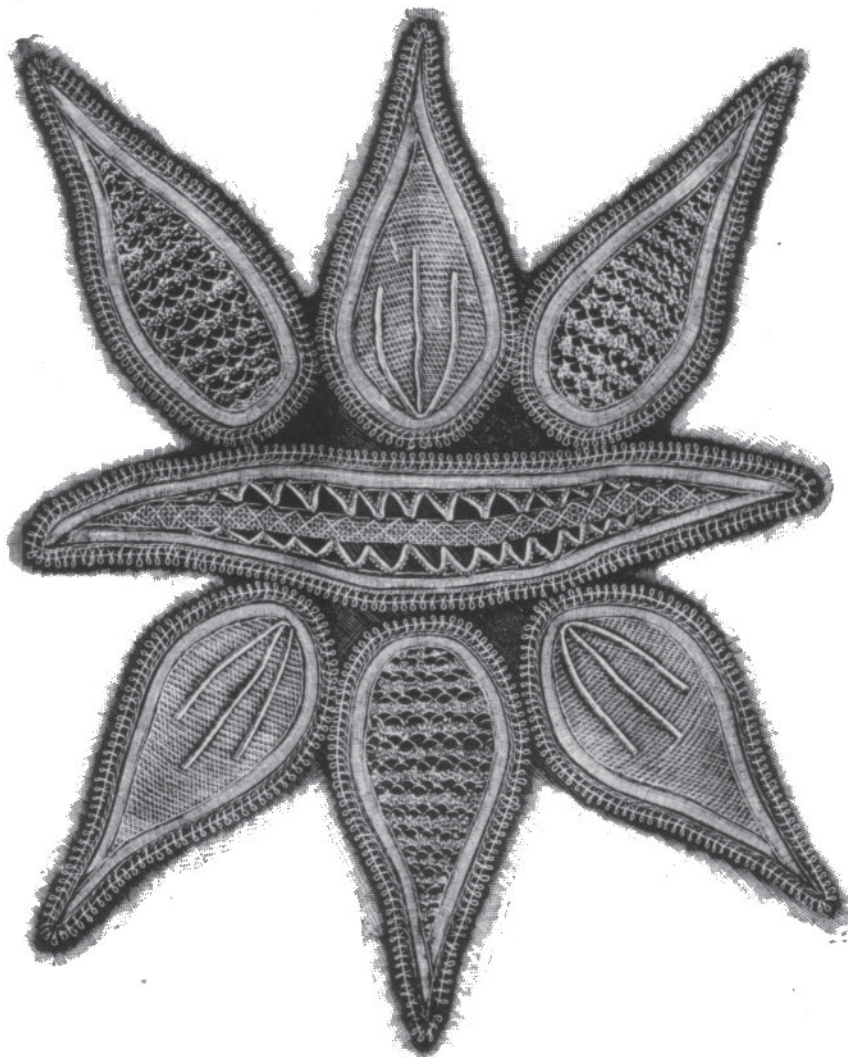
The materials for black silk point lace are to be had from Mr. William Barnard, of 126, Edgware Road, London, W., who supplied also the specimen here illustrated.

Directions for copying a printed design will be found in No. 115 of *Weldon's Practical Needlework*.

No. 52.—DESIGN FOR HANDKERCHIEF SACHET.

VERY pretty knickknacks for bazaar stalls and for gifts to friends may be made with the help of point lace and at the expense of very little trouble. By way of example, a handkerchief satchet is shown here decorated with various scraps of lace so arranged as to make one handsome design. Such scraps as these are very easy to work, and require so little set pattern that most amateurs can plan them to suit their own taste without any particular difficulty. To carry out a piece of this kind of lace *appliqué* affords an excellent opportunity for turning to account all the odds and ends of braid and cord that may be left after finishing several larger pieces of lace. In the illustration it will be seen that seven scraps in all are required, six of which are alike in shape, though quite different as to their treatment; the seventh section is long and narrow, but irregular as to the slightly curved sides. This piece of lace occupies the middle of the front of the satchet, the remaining scraps being placed above and below it, one straight one in the centre with a slanting one on either side.

Beginning with the piece in the middle, we find it outlined with an ordinary narrow fine but plain lace braid, such as those marked from A to H in engraving 1. Down the middle, and corresponding to the mid-rib of a leaf, there is a line of the braid shown at E in engraving in No. 115 of *Weldon's Practical Needlework*. Down each side of this centre line is worked a series of the ordinary buttonhole bars, arranged so as to form zigzags. These must be as evenly placed and worked as possible, and a little care will probably be needed in order to keep them at equal distances apart,



No. 52.—Design for Handkerchief Sachet.

A picot may well be added in the centre of such bars as are in the broadest part of the leaf, but it will be found that as it tapers at each end there will be no space for these enrichments. If desired, Sorrento bars may be worked instead of buttonhole bars, and, being easier to make and lighter in effect, they may possibly be preferred. Also, the spaces lend themselves very well to the use of single Point de Bruxelles, or one of its many varieties. So, too, Point de Venise, and many similar stitches may be employed in such a position. If several knick-knacks are to be decorated with the same shaped scraps, it is a good plan to work each one differently; and, by consulting our illustrations, no difficulty will be found in finding a large variety of suitable and effective fillings.

The smaller sections in the pattern given here are worked in two ways—one giving a close, the other an open work effect. The former filling consists merely of close Italian stitch, which, as described by engraving 13 in No. 115 of *Weldon's Practical Needlework*, is really Point de Bruxelles, worked very compactly and over a straight thread stretched across the space to be filled, which serves to give the needful firmness to the work. In the illustration this filling is further enriched by three veins of the fine cord that so often plays this part in modern point lace.

The other three fillings consist of Point de Bruxelles, worked so as to produce a network of alternate open and close spaces. This is easily executed by anyone who is acquainted with the elements of lace-making, Point de Bruxelles being one of the first stitches that it is necessary for the beginner to practise. There are so many of these lattices contrived by different arrangements of loose buttonholing that it is impossible to give a distinctive name to each. That which appears here is not very unlike the Genoese stitch (engraving 17 in No. 115 of this series), though it is not absolutely the same. **1st row**—Work a series of rather loose loops of Point de Bruxelles, alternating with closely pulled up buttonhole stitches, straight across the space to be filled in. **2nd row**—Point de Bruxelles loops all along, two being worked into the small loops of the preceding row and two into the looser stitches also. **3rd row**—Like the first, the close loops being so placed that they set exactly below those in the row first worked. The fourth row is worked in the same way, but the close stitches must come in between the diamonds made by the foregoing three rows. Then, again, the seventh row will repeat the first exactly, and thus will begin another series of diamonds. This sounds a complicated matter, but it will be found far easier in the working than in the written description. This simple arrangement of diamonds will tend to show how these fillings are made up by placing close and open stitches in their proper places. A damask tablecloth will often suggest little geometric patterns of this sort that may easily be carried out in point lace, and anybody who happens to understand fancy darnings will see at once how dozens of similar designs may be planned out.

After all the seven sections needed for this particular handkerchief sachet have been worked, they should be edged with purl, and are then ready to be applied to the background chosen for them. This may be of almost any silken material, either plain or figured, while velvet or velveteen will throw up the lace effectively. If the lace is somewhat coarse, a good quality of coloured sateen, or linen, will answer admirably for the outside of the sachet. The pieces of lace, if rapid execution is an absolute necessity, may be simply coated with paste and laid on the material which should then be left to dry under a pile of books or some equally heavy weight. The colour of the silk or sateen used is, in this case, not unlikely to tinge the lace slightly; but this is of no consequence, for the suspicion of colour in the *appliqué* will be found to have a remarkably good effect.

Should a very elaborate piece of work be desired, the scraps of lace can be held down to the foundation with a series of fancy stitches made with coloured or white flax thread or silk. Also some light sprays and scrolls may readily be added from between the scraps of lace, and will look extremely pretty if they are worked with fine feather or coral stitch.

No. 53.—TRAY-CLOTH WITH POINT LACE BORDER.

POINT lace combined with linen embroidery is at present in high favour with lovers of fancy work, and there are few who could resist the attractions of a pale blue linen tray-cloth, bordered with a bold, interlacing pattern worked with butter-coloured linen thread and lace braid. Such a cloth is shown here, and it may be obtained ready traced and commenced, if desired, at most of the good fancy

shops. The work required for its execution is simple in the extreme, and the fillings take rank as some of the easiest that are ever used. They are worked with fine cream-coloured crochet cotton, which will be found exceedingly effective for this bold lace, as it allows the twists to stand out more clearly and distinctly than a more fluffy kind of thread would do. Sorrento bars, arranged to zigzag across the spaces in which they are worked, serve to connect the lines of braid, which, owing to the intricacies of the design, are rarely very far apart.

Here and there is a semicircular or fan-shaped opening, which is filled with a pretty half-wheel made in a somewhat unusual fashion. One such filling will be found in the extreme corner of the tray-cloth. Make a large buttonhole loop by way of foundation across the braid on the inner side of this space. Then from this loop throw nine Sorrento bars into the inner edge of the braid, which traces the outer part of the corner. These bars will be of varying lengths, owing to the natural curves of the pattern—the middle one, which, of course, fits exactly into the angle, being the longest of them all.

Now return to the beginning of the buttonhole loop, fastening the thread into the braid at that point. Work a series of back-stitches over the Sorrento bars, exactly as when making an English wheel (engraving 27 in No. 115 of this series). After throwing the thread round the last of the bars, secure it by catching it into the braid, then turn and work back in exactly the same way. Finish off by catching the thread into the braid at the other end of the half-wheel, then turn, and repeat the process till from four to seven lines of back-stitches have been made, according to the size of the space. Allow the thread to set somewhat slack between the spokes of the wheel, stroking it into place with the point of the needle. Such a filling is suitable for almost any shaped space, the number of the rays and of the lines of back-stitch alone being subject to variation.

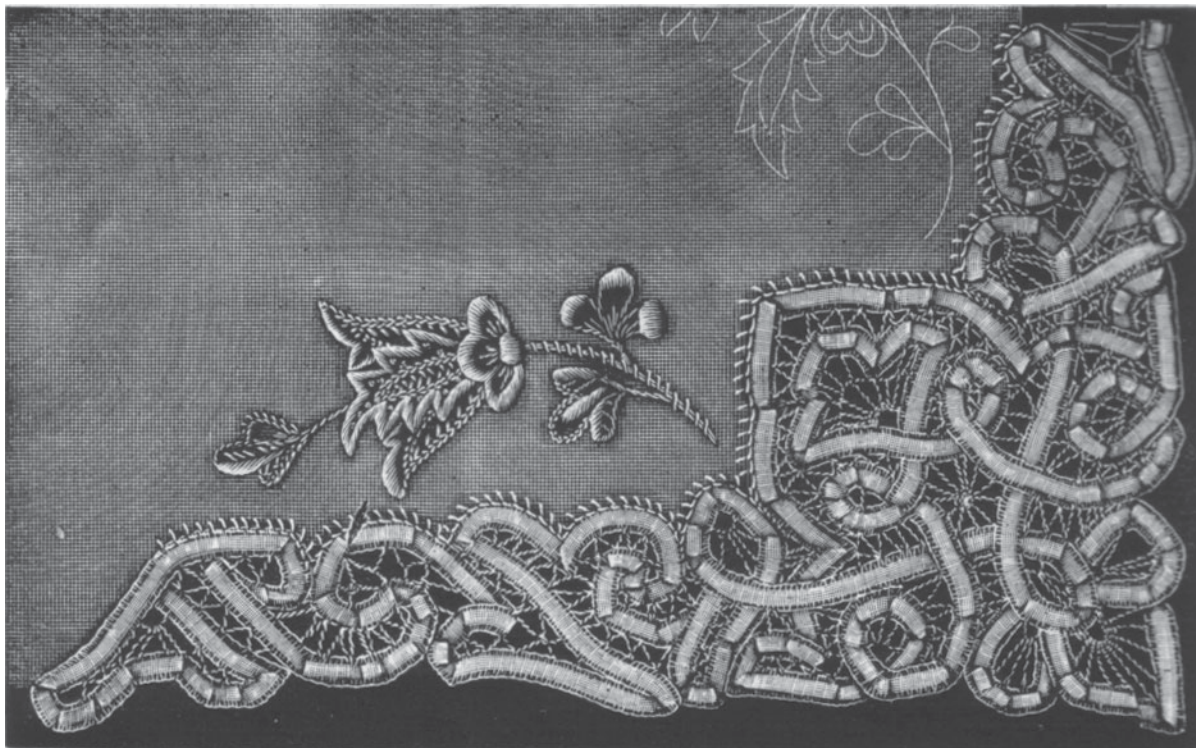
In the model no finish of any kind was used for the outer edge of the lace, but this may easily be added if desired. It may take the form of a Point de Venise bordering, or, as the work is not likely to be subjected to very close inspection like that which is applied to dress, some of the ready-made purging may well be substituted for it.

There is little need to go into details respecting the embroidery that appears upon such a piece of work as this. It is usually executed with rather coarse flax or linen thread matching the colour of the braid. The floral spray given here is thickly outlined with raised satin stitch, and is filled in with open fillings of spike stitch, feather veining, and herring-bone stitches. The work, in short, may be as elaborate or as simple as the embroideress pleases to make it.

The inner edge of the lace and the margin of braid that rests upon the linen should now be finished with a row of spaced buttonhole stitches, which will form a sort of spike pattern, resting partly on the linen, partly on the lace. This done, the linen should be separated from the lace and cut away beneath it. All that then remains to be done is to damp and press the work in the manner detailed on page 4 of our 1st Series of Point Lace, which is No. 115 of *Weldon's Practical Needlework*.

No. 54.—A CAKE D'OYLEY.

D'OYLEYS of all sorts have at all times been very successfully made in point lace, and the one for which the entire design is so clearly given in

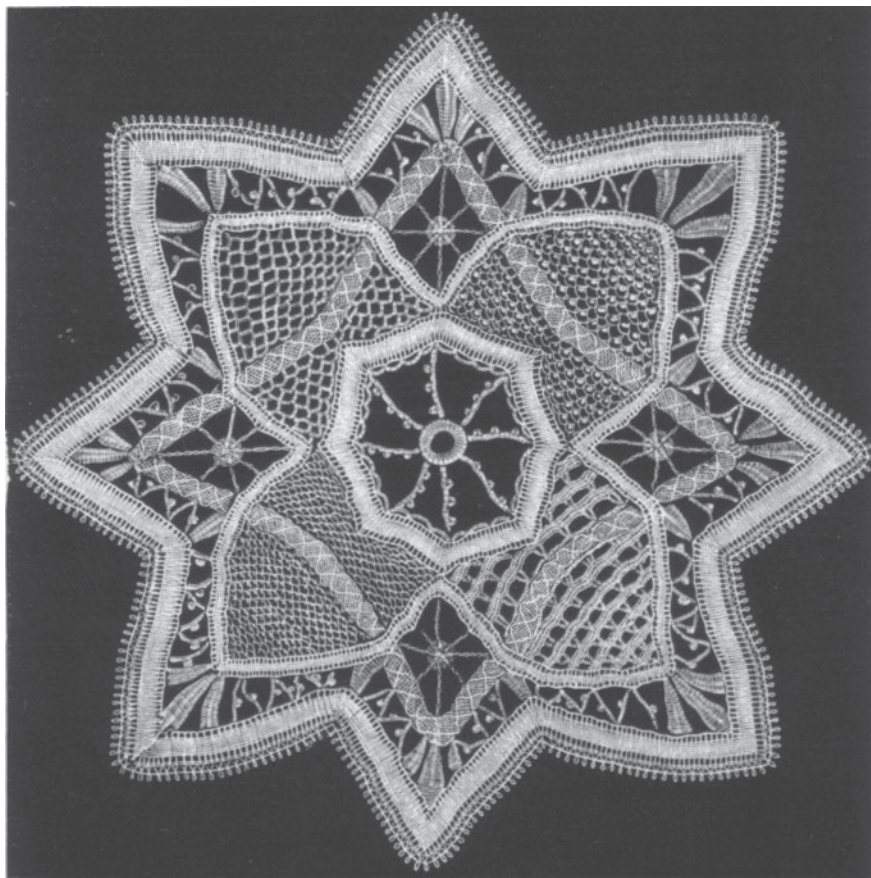


No. 53—Tray-Cloth with Point Lace Border.

No. 54 will be found particularly handsome and effective. Much of its good effect is due to the use of more than one kind of braid, but if desired, one make only may be employed and will look extremely pretty if not so rich as the original. The d'oyley given here is so arranged that the four sections of the main part of the pattern are each worked with a different stitch. Hence the lace-maker can choose which she likes best to copy. If she does not care, however, for the monotonous task of working them all in the same way, she may execute them in pairs. So, also, the upper part of the sections may be carried out in quite a different manner from the lower portion. In many other ways may such a design as this be varied at the expense of every little trouble.

In the original three kinds of braid are employed. One of these is very uncommon as to appearance, being extremely fine and having some coarser linen thread woven through it in a pattern of little cornerwise squares. This braid is shown at E in No. 1. Then there is the ordinary point lace braid with straight edges, and rather fine and narrow, while the third, which is coarse and rather wider, is given at C in engraving 1 in No. 115 of *Weldon's Practical Needlework*.

Beginning in the middle of the pattern, which is easily copied on the linen from sketch, we find the outlines of an octagon, which should be traced out with the widest of the three braids. So also should be the outer edge of the d'oyley, care being taken in both portions of the work to fold, or mitre, the braid, so as to get a sharp, clear outline at every angle. The thin fancy braid is used for the smaller vandykes, the narrow plain braid for the larger scallops.



No. 54.—A Cake D'Oyley.

Care must be taken that at the points where these two lines meet they pass alternately over and under each other, as upon this will much of the good effect of the braiding depend.

The centre wheel should be worked first and the following will be found the easiest way of managing it. Make a little ring of thread, using a sufficient number of strands to give a good thickness without allowing it to be heavy. Just twist the cotton round this soft foundation to keep it in shape, then hold it down under the thumb of the left hand in the centre of the space that is to be filled. Work buttonhole stitches over the ring until about one-eighth of it is covered, then throw a line across into the angle of the braiding and secure it into the edge of this. Carry the thread back to the ring, securing it to the last made buttonhole stitch, then back again to the braid. Thus is formed the foundation of a buttonhole bar, the covering of which must next be proceeded with. (Engraving 4 in 115 of *Weldon's Practical Needlework*.) Starting from the braid, then, work about six ordinary buttonhole stitches, make a picot thus: Put the needle into the top of the last stitch made, twist the left-hand thread of the loop thus formed round the needle five or six times; pull it through, and pass the needle again into the last buttonhole stitch. Work about six more buttonhole stitches, then another picot, and continue till there are three little loops and four sets of plain buttonhole stitches between them. When the work reaches the ring in the centre of the space, pass the needle from below upwards through the buttonhole stitch that was last worked, and go on covering the ring until the next point is reached, whence

a bar and picots have to be thrown across to the braid. Of course, as it is an octagonal space, there will be needed eight of these bars, and they must be kept as regular and even as possible, being in such an important portion of the d'oyley.

The four large spaces should be filled in next. Taking what is perhaps the most uncommon and effective of the four different fillings shown in the model, we find a somewhat striking arrangement of broad horizontal stripes of closely set Point de Bruxelles alternating with open spaces. Make one of these open spaces to begin with at the tip of the vandyke, by throwing across it a loop similar to those made in Point de Bruxelles, but larger and with Point d'Espagne—that is, a twisted buttonhole stitch instead of a simple one. This can best be understood by reference to the engraving and description of Spanish Point (engravings 18 and 19 in No. 115 of *Weldon's Practical Needlework*). Into this loop work as much Point de Bruxelles as will set flatly and evenly, then turn, and work back in the same way, putting one stitch between each of the others, except at the ends where the gradual widening form of the scallop will necessitate a corresponding increase in the number of the stitches. See that there are only enough, however, to set flat and not at all full or puckered across the width. A third set of these buttonhole stitches must then be worked in exactly the same way. Next comes a row of holes made with Point d'Espagne, or Spanish point. As by this time the design has so far widened out that the pattern can be worked more fully than the first time that the open loops were made, it will be noticed that the Point d'Espagne is arranged in pairs, so that two little bars are found between each hole. This done, the three lines of Point de Bruxelles are worked as before, then another row of Spanish point, and so on till the line of braid which crosses this space is reached. Below this, as the design is wider still, at least, for the first two rows, the Point d'Espagne is triple, instead of double as described above.

The corresponding and opposite space to this one is very prettily filled with the stitch similar to that known as Roman net. Full instructions for working this will be found on page 9 of the 1st series, which is No. 115 of *Weldon's Practical Needlework*. It is merely a simple development of Point de Bruxelles, but forms a series of rather thick loops or meshes all over the space. Work a single buttonhole loop across the top of the scallop-shaped opening. Turn in the usual way, and make two buttonhole stitches into this loop. There will probably not be room for more in the small beginning of the filling, but in any case, all through, the number of the Point de Bruxelles loops must always be even—that is to say, four, six, or eight, not five, seven, or nine. In the following rows, make the large buttonhole loops as usual, catching each one into the middle of the group of Point de Bruxelles—hence the even number of buttonhole stitches for each loop. In the original, the loops at the top of the vandyke had six buttonhole stitches, but eight were worked as the design widened out and admitted of bolder treatment.

The two remaining spaces are filled, the one with double Point de Bruxelles (engraving 11 in No. 115 of *Weldon's Practical Needlework*), familiar to lace makers, the other with alternate rows of Point de Venise (engraving 26 in No. 115), and Point de Bruxelles. No difficulty at all should be found in carrying out either of these fillings.

The four lozenge-shaped openings between these larger spaces are filled with English wheels (engraving 27 in No. 115). They are worked with rather fine thread in the original, but this is readily altered if the surrounding portions of the d'oyley require coarse thread to show off to advantage beside them. Some people prefer to execute point lace in altogether a coarser and bolder style than was approved of when the work was in vogue many years ago.

The narrow open space that runs round the outside of the d'oyley is worked with buttonhole bars combined with picots. These correspond exactly with those in the middle, and are worked in the same way. At each point of the vandyke is worked a group of three bars of Point de Reprise (engraving 25 in No. 115 of *Weldon's Practical Needlework*), the lower end of

each being drawn in slightly so as to form a somewhat wedge-shaped strap. Between the vandykes is placed only a single bar, and this is wider at the bottom than it is at the top, being in the latter place so drawn in as to form a point. All these bars are worked over three lines of thread as a foundation.

Nothing more remains to be done but to sew the purl edging round the margin of the d'oyley, and care must be taken to full this slightly at the tip of each point, so that the work shows no signs of curling up.

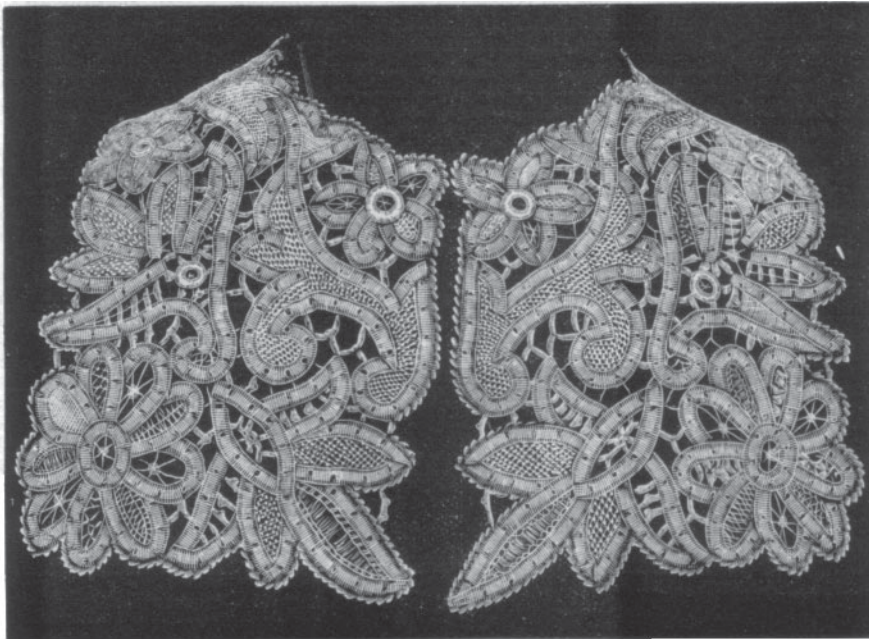
D'oyleys of this sort may often be used for purposes besides that for which they were first intended. They make capital table centres when sewn down upon satin, this being cut away from below the d'oyleys themselves. A single d'oyley will make a beautiful decoration for the front of a satin handkerchief sachet. Here, too, the material should be removed from under the d'oyley, and a novel effect can be produced by setting a piece of satin of quite another colour under the lace. Also, a d'oyley worked with rather coarse materials may be let into each corner of a tinted linen tea-cloth, either with or without linen underneath. So, too, the little scraps of lace can be *appliqué* to nightdress cases, sham towels, chair-backs, and many other similar articles.

Made in écreu thread and braid they have a very pretty effect laid over the crown of a white satin bonnet for a little girl. Of course, in this case, the materials should be fine.

A pretty pincushion is made with a lace d'oyley laid over a coloured satin cushion arranged with a full puffing around. The lace can be simply pinned on with ornamental pins.

Nos. 55 and 56.—SQUARE COLLAR.

GOOD point lace looks very rich and handsome when made up into collars such as are always more or less fashionable with plain dresses; and two or three silk or brocade bodices trimmed with this lace are included just now in almost every trousseau. The collar illustrated here is a very good specimen of



No. 55.—A Square Collar (Front).

modern work, and is particularly effective when laid over a dark material. It is carried out with butter-coloured braid and white thread in two sizes, neither being extremely fine, owing to the coarseness of the braid. It is a plain braid, interspersed with holes along the centre, which greatly lighten the effect. It can be had both in white and écu at Mr. William Barnard's, 126, Edgware Road, W., and is by no means expensive. There is considerable labour involved in sewing on the braid alone when so large a piece of work is undertaken, but a small piece may be made ready at a time and the lace stitches worked into it at once, so as to gain a little change from the monotony of braiding.

The pattern, which is very bold and decided, is to be had traced on white linen from the address above given. In the centre of the front of the collar is a large leaf-like design, divided into five sections, and from this springs on each side a flowing scroll. The middle of the leaf is composed of a circle filled with close Italian stitch. The largest and centre of the five sections of this design is worked very prettily. It is begun in the point with three long buttonhole stitches, which have the thread twisted round them exactly as in Spanish point (No. 18, 1st Series), to form three Sorrento bars. Then follow three lines of close Italian stitch, which make a broad, solid stripe. The sections on each side of this are simply worked with a line of simple Point d'Alençon, while the next two have a network of double Point de Bruxelles.

The scrolls require many different stitches to fill them in. The tip, which is extremely narrow, is occupied by English bars; the two leaves below these have the pretty filling of Point de Venise and Point de Bruxelles, No. 41, on page 4 of the present issue. Then appear the Sorrento bars and close Italian stitch already described, and a large buttonhole wheel, the spokes of which are enriched by picots.

At various points of the design are arranged several rosette-like patterns, some having nine, others six sections. Among the fillings employed for these are Point d'Alençon, the braid being first bordered along its inner edge with Point de Bruxelles, Point de Venise network, with and without a line of loose buttonhole stitches, close Italian stitch, buttonhole broken bars, and a Sorrento wheel placed upon an edging of Spanish Point. In the centre of each rosette is a raised ring of buttonhole stitch, and in many cases this is itself partially filled in with a ring of Spanish point, a small Sorrento wheel, or a round of buttonhole loops worked along the inner edge and into the buttonholing which forms the ring.

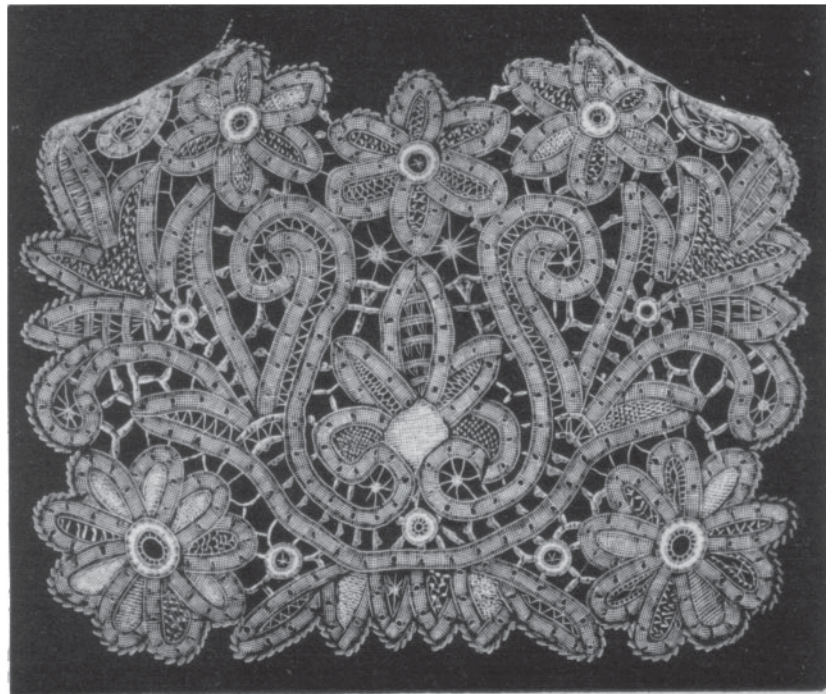
These fillings are repeated throughout the whole of the design, the details being so worked as to correspond exactly one with the other on both sides of the collar. When they are all in place, the grounding, which connects the bolder sections of the pattern, must be put in. It consists almost entirely of buttonhole bars, with or without picots, according to the width of the spaces to be filled. When the opening widens out sufficiently to admit of this, a large wheel is made to do duty instead of bars. In different parts of the

work will be seen all the most generally employed wheels—English, Sorrento, and buttonhole. It is only in extremely narrow spaces that the simple and somewhat commonplace Sorrento bars will be found. As the braid and all the other fillings are somewhat coarse and bold in character, they would be too "spidery" and thin to look well when they have to be made more than a quarter of an inch in length.

In so handsome a piece of work as this, it is well worth taking pains to execute a hand-made edging for the outer margin of the design instead of sewing on the machine-made purl. Here, then, we have a somewhat bold finish of Point de Venise, four buttonhole stitches being put into each loop of Point de Bruxelles, in order to make a good-sized knot. If desired, an extra rich effect may be obtained by making a thread picot between every second and third of these buttonhole stitches. Another and very durable picot edging can be made as follows: Throw about four lines of thread along the edge of braid, exactly as when a loop for a hook to fasten into is to be worked. Let all these lines be exactly the same size, so that they make a semi-circular loop hanging from the braid. Begin to cover the loop thus formed with buttonhole stitch, starting from the left-hand side. Work on till the middle is reached, make a picot, then complete the covering of the loop with buttonhole stitches. Make the succeeding loops in exactly the same way, allowing them to follow one another quite regularly and evenly. Should the loops be large enough to admit of this, three picots may be made upon each instead of only one, with a greatly improved result.

No. 57.—PINCUSHION TOP.

A CHARMING decoration for the top of a pincushion, which will not interfere in the least with its utility, is shown here, and it will be found a particularly easy little piece of work, such as many people like to take out of doors with them in summer when something that packs into small compass is particularly desirable. These scraps of lace are equally suitable for d'oyles, and are to be had ready traced at almost any good fancy shop. The centre is of fine linen or cambric, round the edge of which is carried a simple lace pattern such as is well within the powers of the most mediocre worker. The design given here is well adapted for using up any odds and ends of braid that may be left from larger pieces of work. Two kinds of braid are required, one a straight-edged braid of the ordinary kind. Either white or butter-colour may be chosen, or a mixture of both, according to fancy. The second braid is one of the varieties of the Honiton medallion braid, and a particularly pretty



No. 56.—A Square Collar (Back).

pattern was chosen in the original, having a Valenciennes lace design filling each tiny oval. The medallions are used singly or in pairs. At the corners, for instance, one oval only is employed. At each side of the square there is a small design somewhat recalling a rose-leaf, the upper section of which consists of a single medallion, the two side ones of a pair of ovals, the cord of the braid serving for the stem.

All these braid details are sewn down upon the linen background before any of the lace stitches are added, and it will be found that by choosing such a medallion braid as the one described here great trouble is saved as regards stitches, for the lace pattern on the braid serves all the purpose of lace wheels, and gives great richness of effect with a minimum of work. All that is necessary then is to add connecting links of simple Sorrento or buttonhole bars, branching these here and there where the space is too wide for one only to fill it effectively. The lighter these fillings the better will be the result, as if they are heavy in character they will tend to overshadow the braid medallions.

When the rest of the work is finished, the outer edges should be finished with purl sewn on in the usual way. The braiding should then be released from the cambric or linen foundation, and this should be cut away round the edges of the braid which outlines the cambric centre of the little d'oyley. It is as well to run a couple of lines of small stitches along the edges of this braid to hold it down firmly to the background, and to prevent the linen, when cut, from ravelling further.

It would be an easy matter to enrich the centre of this pincushion top, if desired, with some fine embroidery. For instance, four tiny flower transfers may be ironed off upon it with the stalks pointing towards the centre. They may be all alike, or two of one kind and two of another. They should be worked with flax thread, but whether white or coloured must be left to the fancy of the worker. Another plan is to arrange a simple initial in the middle of the linen, which should be carried out in the colour of the silk, or satin, over which the pincushion top is made up. So, too, the design given here may easily be traced on to fine coloured linen, upon which either white or *écru* braid will have an excellent effect.

No. 58.—

FINE LACE FOR BODICE TRIMMING.

POINT lace, when it is fine and well worked, appears very frequently upon evening bodices, and indeed upon those intended for day wear. Many ladies have gone to their hoards of lace worked some twenty years ago, and have turned it to account in a wonderfully ingenious fashion. A long necktie with pointed ends, such as is never used now in its primitive condition, looks very well when the vandykes are separated from the rest and laid down the top of a large sleeve, the narrower and straighter portions of the lace serving for the trimming of cuffs, yoke, and collar.

The very handsome design given here is particularly well suited for bodice garniture. It is such a good and quaint pattern that, when worked with butter-coloured braid, it would pass muster anywhere as a genuine antique. The yellowish braid, too, has the advantage of taking to itself a dusky hue that well suits the character of this particular kind of lace. As given here, this edging is not very complicated, but it should be executed rather minutely in order to bring out its full effect.

Beginning with the *fleur-de-lys* detail, which sets in the middle of the detail given here, we find a simple filling of tiny loops of Point de Bruxelles (engraving 10 in No. 115 of *Weldon's Practical Needlework*). The leaf-like designs on each side of this are not alike in our model, but it is easy to make them so, if desired. In the one is a network of Point de Venise. Here the little loops of Point de Bruxelles which form the first stage of this stitch are so tiny that the knot in each can only be made of three closely-set buttonhole stitches. As has already been explained, a great difference may be made in the appearance of the work simply by varying the number of the close stitches put into each little loop.

The corresponding detail on the other side of the centre is filled in with a variety of the Roman net (engraving 16 in No. 115 *Weldon's Practical Needlework*). This consists of one large and two tiny and closely-worked stitches of Point de Bruxelles. In the return row four small loops of Point de Bruxelles are worked side by side into the large stitch of the preceding row, and a larger loop is made below the pair of stitches first worked. The third row repeats the first, the two closely-made stitches being caught into the larger loop. This is extremely easy of execution, though it may sound complicated when read. The stitch merely requires care to get it to set quite regularly, all the meshes of the network corresponding in their relative sizes. The groups of four stitches should lie evenly one below the other, the pairs being in the alternate rows, and also quite straight down the space in which they are employed.

The fine buttonhole bars will offer no difficulty at all. The longer ones have a picot introduced in the middle, and this is made according to the instructions given in No. 115 of *Weldon's Practical Needlework* by engraving 5. Here and there, where the space between the bars is somewhat wider than usual, a double picot is made instead of a single one. In this case one loop lies on one side of the bar, the second opposite to it, and turned, of course, in the reverse direction. This is managed as follows: After having made an ordinary picot, held out with a pin, turn the work so that the corded edge of the buttonhole bar is uppermost, or in the direction exactly opposite to that which it has hitherto held, and bring the needle under the portion of the bar which is as yet unworked. Set a pin exactly as when the first picot was made, and work a single buttonhole stitch over the loop as near as possible to the edge of the bar. Then turn the work so that the bar lies in its usual position and pass the needle down under it, so that it is in the proper place for continuing the simple buttonhole stitches in the usual way. The chief detail to be attended to in making such a bar is to work evenly, so that the buttonholing does not become twisted in drawing the needle backwards and forwards under it when making the picots.

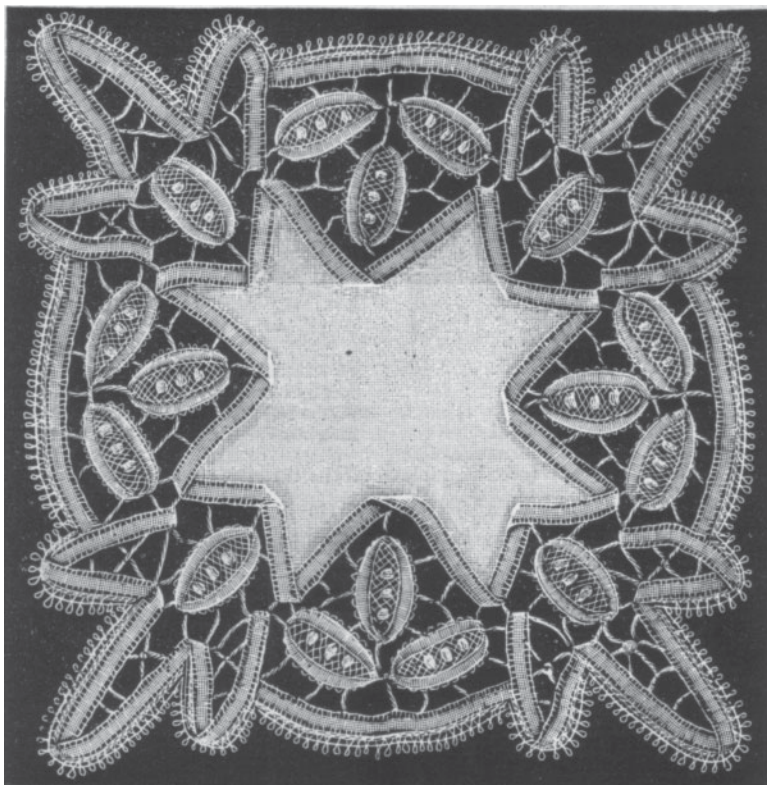
Any of the other varieties of picots may be doubled quite easily when once the general principle is understood, and bars thus ornamented so greatly add to the general effect of a good piece of work that it is quite worth while to expend a little trouble upon them. A long bar may well have picots worked at regular intervals along its whole length. These may face each other exactly, or may be arranged so as to alternate on either side of the buttonholing.

The small circles which occur in several places in this pattern are left open, the braid having, needless to say, been whipped round its inner edge to make it set well. Thus treated, these openings relieve the lace from any suspicion of heaviness, but they are readily filled with a tiny Sorrento wheel, if desired.

Some of the very excellent effect of this trimming is due to the fact of its having a hand-made edge, instead of the machine-made purl that satisfies the latter-day worker. Here this consists merely of very small loops of Point de Bruxelles all the way along. It is made up of two little buttonhole stitches worked close against the edge of the braid, then a longer loop is made and a space in the braid missed to accommodate it. Probably two of the tiny holes in the margin will have to be passed over, but this must necessarily depend upon the coarseness of the materials. Point de Venise (engraving 26 in No. 115 of *Weldon's Practical Needlework*) is a favourite stitch when a needle-made edge is desired, and is perhaps to be recommended in preference to Point de Bruxelles as being somewhat firmer, and consequently more durable.

This pattern is very well suited for the use of two sorts of braid. One of these, according to the design, will trace out the *fleur de lys* details of the lace

and the footing, the other serving for the leaves. If desired, a third make of braid may be employed for the heading. This lace was one of those prepared for his customers by Mr. W. Barnard, 126, Edgware Road, W., through whose courtesy we are enabled to reproduce it here.



No. 57.—Pincushion Top.

No. 59.—POINT LACE APPLIQUÉ.

WITH the re-introduction of point lace as a candidate for popular favour have appeared several new developments of the work, and one of the most successful of these takes the form of *appliqué*. Small flowers, leaves, butterflies, bows, and flowing ribbons are shaped of point lace braid, and laid upon net, muslin, or a more substantial material, according to the purpose for which the work is destined. Thus treated, the lace is largely employed just now for dress trimming, for the crowns of toques and bonnets, as well as for cushions, sachets, photograph frames, blotters, book-covers, and other fancy knick-knacks.

The designs need preparing in a special manner. For instance, if black net is chosen as a foundation for the lace, which is very frequently the case, the pattern must be drawn upon the white linen or glazed calico, with far thicker lines than those generally found sufficient. This is in order that the pattern may be clearly visible through the meshes of the black or white net upon which it is to be worked. It will be found that with some makes of net, bright red is more prominent than black, but it is well to try a few experi-

ments so as to determine exactly what seems most convenient. The net should be firmly tacked down to the pattern as soon as this is ready, and then the braid may be sewn on. This should be rather coarse, unless a particularly minute piece of work is to be executed, such as would be required for a small note-book or card-case, when it may be as fine and delicate as the worker pleases.

Flowers generally are contrived by turning the braid so that it makes four loops, as shown in the engraving. These loops are generally too small to allow of any filling, but when they form an exception to the rule, and the flowers are bold and large, they may be worked with a wheel, or a delicate network of Point de Bruxelles, which can be begun on the inner margin of the

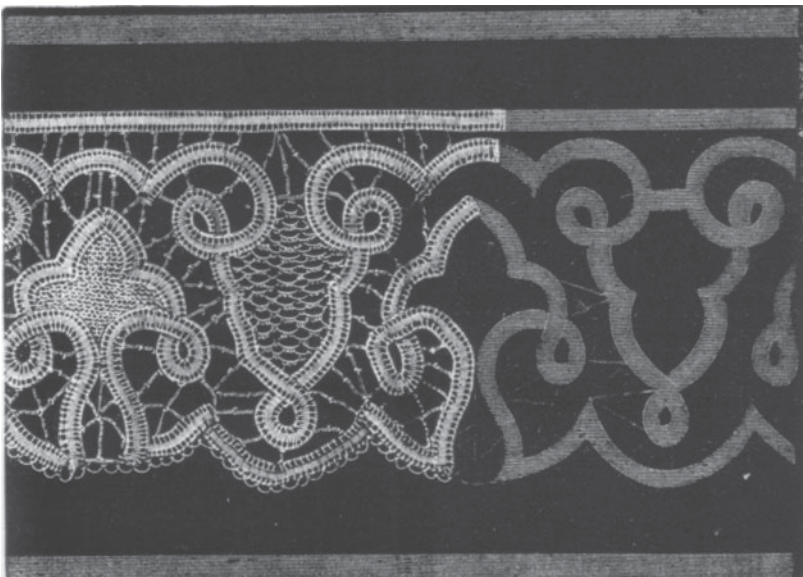
there is only a very narrow opening between the lines of braid in the loops and ends of the ribbon. Hence there was only room for simple Point de Bruxelles; but Point de Venise and sundry kinds of bars and wheels, as well as Point d'Alençon, both single and double, and Point Désir (Nos. 20, 21, and 22, all in the 1st Series, No. 115 of *Weldon's Practical Needlework*), will often suggest themselves as working out successfully.

The centre of the bow is the last detail to be arranged. When a round filling is desired that is not too much in relief above the surface of the net, a thick buttonhole ring will be found to answer well, especially if the centre be occupied by an English or Sorrento wheel so made as to leave very little free space.

Another plan is to cut a piece of braid about two inches long to join the ends and to gather up one edge tightly and closely. This makes a rosette which should be sewn down to the lace by the middle or gathered edge only of the braid, the other being left free and full to stand up from the foundation as it likes. Such rosettes are not infrequently employed for small flowers in this style of work, and when two, or even three, of these rosettes are sewn down one above the other, a very full and handsome flower is the result.

A pretty piece of work may be arranged by making the flowers and leaves in lace braid *appliqué* as above described, and by using actual ribbon of some effective colour for the bow. In this case the edges of the ribbon should be buttonholed down with coloured silks; and, if space will allow, they can be further ornamented with more elaborate stitchery. When ribbon is employed, no lace fillings are required for the loops, neither is it necessary or advisable to cut away the net from between them.

Similar raised leaves and flowers made in lace braid may be placed upon tinted linen instead of upon net. When this is done, the fillings chosen for



No. 58.—Fine Lace for Bodice Trimming.

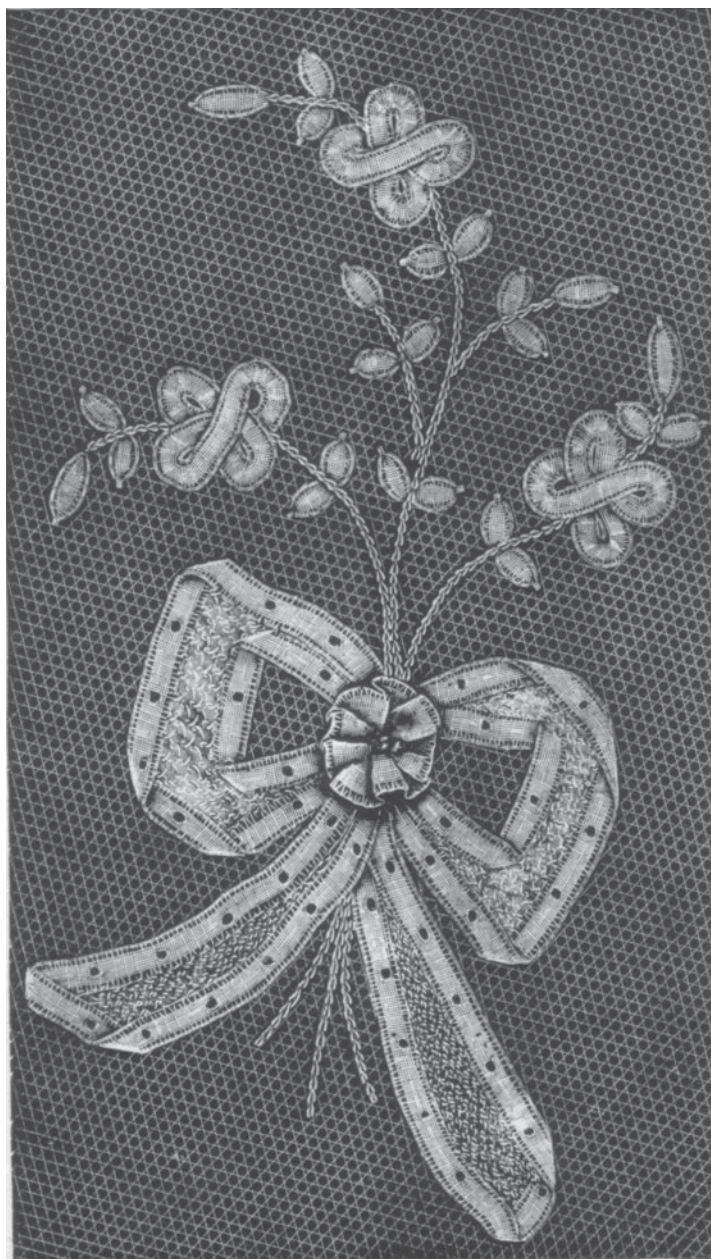
braid and carried round and round until the centre is reached, where a neat finish should be made and the thread fastened off. Then, again, the middle of the flower, if this is large enough, affords an excellent opportunity for the use of a good-sized buttonhole ring. Below this, after the rest of the work is finished, the net should be cut away so that an opening is left, which will look pretty if the lace is to be made up later on with coloured satin laid beneath the net. It is, too, a good plan to add a coloured jewel in the centre of each flower when the work is to be used for a sachet or a blotter, while bright spangles of different colours may be employed for the same purpose if preferred to the gems.

The leaves, in a small design such as that given here, may well be arranged with a single medallion of Honiton braid. This braid is to be had in many different sizes, and probably few of the leaves that are ever included in a dainty piece of work of this kind would be so large as to be left uncovered by one of the ovals cut from the giant braid shown at M, N, and O in engraving No. 1 in No. 115 of *Weldon's Practical Needlework*. These medallions require running down to the net along both edges with small stitches of fine thread. A few overcast stitches must also be made to hide the cut portion at each end to prevent the braid from ravelling. If it falls in with the pattern sufficiently well, a short length of the cord of the braid may be left at one end of each medallion to serve as a stalk of the leaf; but whether this is done or not must depend upon circumstances. If the pattern is rather large, a pretty effect may often be obtained by making three spike stitches, or a group of three picot stitches at the tip of each medallion.

As soon as all the leaves and flowers are in their places, the stalks which connect them must be worked. In the original, chain-stitch was chosen for this part of the work; but rope, or crewel, Mountmellick coral, or feather-stitch may be employed instead of it. So also, fine cord may be *appliqué* upon the net for the stems, or if the design is very bold, a very narrow make of braid is easily obtained which will serve the same purpose. Any little tendrils or sprays that are required to break up any great length of stem should be worked with any of the stitches above mentioned, braid or cord being too heavy for them.

In the design given here there is a conventional bow which appears to hold the sprays in their places. This is the part of the design which calls for the use of lace stitches more than do any of the other details. The braid must first be run down upon the pattern in the usual way. It is well to choose a make that does not appear anywhere else in the work. There is a great fancy for a mixture of white and écu, or butter-colour upon the same piece of work, so if the flowers here are white the bow may well be écu or *vice versa*. As soon as the braiding is finished, and before whipping the edges of the braid, the net within the outlines of the bow should be carefully snipped away with a sharp pair of scissors. Unless this is done, the meshes of the net below the lace filling of the bow will be apt to impart a blurred appearance to the latter.

Then whip the edges of the braid and work any filling that seems suitable, choosing one that will look best in the space destined for it. In the original



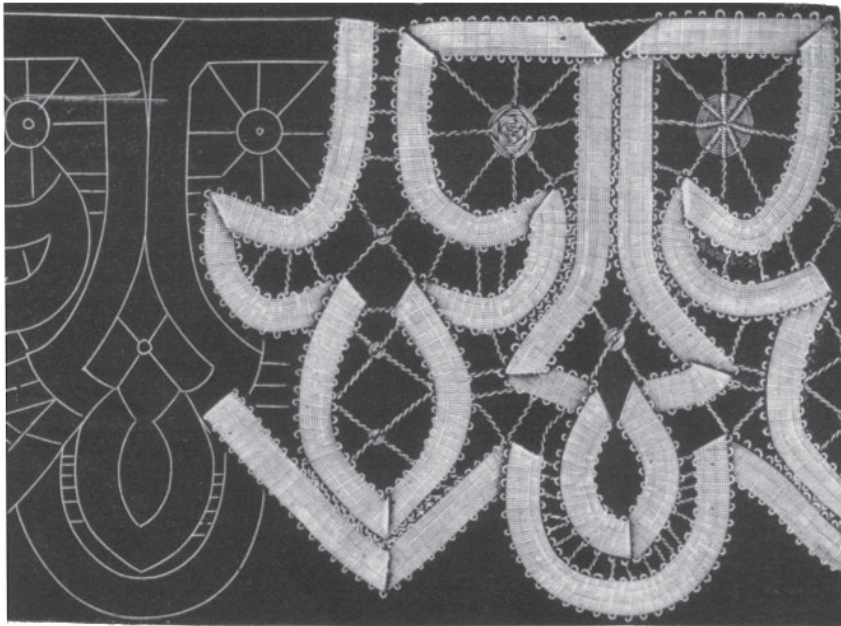
No. 59.—Point Lace Appliqué.

the centre of the imitation ribbon for the bow should be rather openwork in their character, so as to show the coloured background. Such a stitch as the "Wheat-sheaf," No. 59, would be specially well suited to fill such a position.

No. 60.—LACE FOR TRIMMING BLINDS.

THERE are not very many purposes for which lace made with the coarser kinds of braid are suitable, but that illustrated here is well adapted for the ornamentation of linen blinds, because, when seen against the light, the pattern has the advantage of standing out with much boldness. It will also be found to make an effective trimming for the summer awning of a baby's carriage, and it is advisable to choose a narrower lace, made with the same braid, for the decoration of the rug. Such a bold pattern as this, too, has an excellent appearance when the lace is appliquéd on coloured linen, and in this way can be arranged novel and inexpensive bedroom curtains for summer use, to say nothing of the bedspread and toilet-cover that may be arranged to correspond.

The design as shown here is worked in the simplest fashion, and, indeed, with so heavy a braid, close fillings and elaborate stitchery would be quite out of place. Sorrento bars unite the various sections of the pattern wherever these set rather closely together, and the broader spaces are occupied by English wheels (engraving 27 in No. 115 of *Weldon's Practical Needlework*) and by Sorrento wheels (engraving 28, in same series). The two very large spaces near the heading of the lace that are not occupied by English wheels have, by way of filling, a useful variation of a Sorrento wheel. Now, the ordinary Sorrento wheel is one of the very simplest, but, as the thread is generally



No. 60.—Lace for Trimming Blinds.

passed round and round, over and under a *regular* number of spokes, it follows that when a large circle is required it is not at all easy to get the threads to set flat. It is almost impossible to prevent them from falling one on the top of another, and to avoid pulling one strand occasionally more tightly than its neighbour. This confusion is avoided in the wheel shown here by darning the thread round and round in the ordinary way about six times, then take the needle under two threads instead of one, and so change the sequence of the darning, passing under those spokes that were passed over before, and *vice versa*. When about six sets of thread have been laid in this way, change the darning again; continue in every seventh row to make this alteration until the wheel is of the desired circumference. When a large circle is made in this fashion, it has a very pretty effect, like basket-weaving. Needless to say, this method of working is not suitable for small wheels, as they do not possess a sufficiently wide field to show off the work.

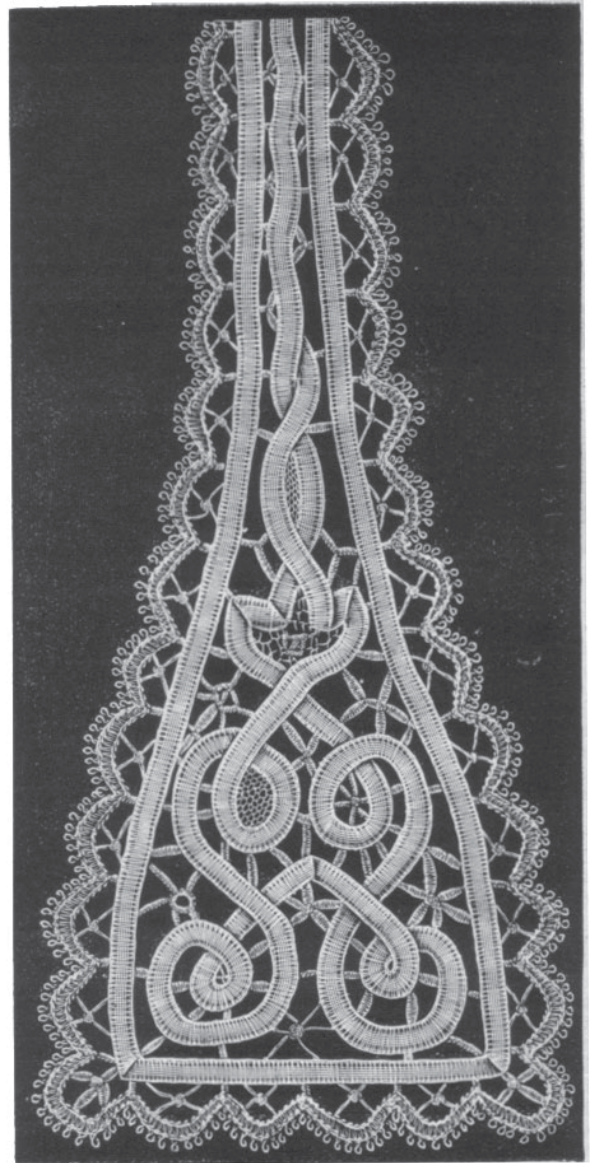
A variation may easily be made in this lace when it is applied to coloured linen by working a series of French knots, with coarse thread to match the background, all along the centre of the braid. Some workers like to gain a more raised effect by sewing down fine white cord along the middle, or, better still, along each edge of the braid, and gold thread sometimes answers the same purpose. So too, the braid may be caught down to the linen with a row of feather stitch made with coloured thread. A good assortment of very coarse braid is not always easy to find, but many varieties are to be had from Mr. W. Barnard, 126, Edgware Road London, W.

No. 61.—A LAPPET END.

SUITABLE for many purposes, such as trimming a dress, for millinery use, for a parasol, &c., it being arranged with one kind of braid only, which forms a straight outline or shaping to the lappet, within which any design preferred

could be arranged. Commencing from the top of the design, the braid forms a single row, then develops into a twist, below which is a three-fold leaf, the braid then branching off either side into species of S scrolls, and up again from lower edge in a kind of half diamond. This design is kept in place principally by buttonholing or Point de Reprise stitch, introduced here and there being a wheel or spider-web design. Any fine filling can be used for the oblong space which heads the three-fold leaf; the leaf itself being filled in with Spanish point.

A little lower down on the left we find the loop of the scroll filled in with a network of fine stitches, to the right of this the space being ornamented with a wheel, the spokes of which are worked in buttonhole stitch. The space of the loop immediately below this needs no filling, as it is closely drawn up, although there is no reason why it should not be rendered open enough to



No. 61.—A Lappet End.

take a pretty and light filling, corresponding with or differing from the space on the left, just as fancy may dictate.

The entire outer edge of this lappet is ornamented with purl edging arranged in scallops, each of which is connected with the braid by bars of various kinds, either corner having a leaf design worked therein.

Designs for lappet ends can be bought printed upon blue glazed linen, or the worker may probably like to form her own design, which she would first sketch out lightly upon glazed linen in pencil, and the scrolls, &c., having assumed a satisfactory shape, the pencil can then be gone over with ink, so as to be permanent.

Braids such as A, C, or G examples in No. 39 are suitable for lappet ends, and the various fillings illustrated by No. 54, Cake D'Oyley, and described on pages 9 and 10, are suitable to employ.

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