

Point Grecque is another useful variety of fancy stitch, and so easily worked as to be a favourite stitch with beginners.

* * * * *

[Illustration: 500.--Letter A in Point Lace.]

[Illustration: 501.--Letter A Enlarged.]

500 to 502.--Alphabet in Point Lace. (See endpapers.)

Materials: Point lace cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 36.

This alphabet is useful for marking pocket-handkerchiefs, and for initials for sachets, &c. The cord is laid upon the pattern and pricked out by passing a thread up through a hole over the cord, and back through the same hole; then pass on to the next hole, and repeat. The holes should be about an eighth of an inch apart, or nearer when the pattern is finely convoluted. The letters are worked in point de Bruxelles, point d'Alencon, and dotted Sorrento bars. No. 501 shows the letter A greatly enlarged, to show the mode of working.

* * * * *

TABLE OF THREADS SUITED TO VARIOUS
ARTICLES WORKED IN POINT LACE.

-----	-----
Caps	36 " "
Collars	30 " "
Couvrettes	2 4 6
Cravats	18 30 "
D'Oyleys	8 10 12
Dress Trimmings	22 30 "
Edgings	14 30 "
Handkerchiefs	30 36 40
Insertions, coarse	6 8 12
" fine	24 30 "
-----	-----

Point lace cord runs about twelve yards to the hank.

Point lace edged braid runs thirty-six yards on cards.

Plain linen twelve yards in each hank.

* * * * *

GUIPURE D'ART.

INSTRUCTIONS AND PATTERNS

IN

GUIPURE D'ART.

* * * * *

Ancient Guipure was a lace made of thin vellum, covered with gold, silver, or silk thread, and the word Guipure derives its name from the silk when thus twisted round vellum being called by that name. In process of time the use of vellum was discontinued, and a cotton material replaced it. Guipure lace was called intelle a cartisane in England in the sixteenth century. Various modern laces are called Guipure, but the word is misapplied, since Guipure lace is that kind only where one thread is twisted round another thread or another substance, as in the ancient Guipure d'Art.

In every design where lace can be introduced, Guipure d'Art will be found useful. It looks particularly well when mounted upon quilted silk or satin. The squares, when worked finely, look well as toilet-cushions, or, if worked in coarser thread, make admirable couvrettes, and as covers for eider-down silk quilts are very elegant. Guipure squares should be connected by guipure lace, crochet, or tatting, or they may be edged with narrow guipure lace and joined at the corners only when placed over coloured silk or satin; thus arranged, a sofa-cushion appears in alternate squares of plain and lace-covered silk; a ruche of ribbon and fall of lace to correspond completes this pretty mounting.

Not one of the least important attractions of Guipure d'Art is the speed with which it is worked, and the ease with which fresh patterns are designed by skilful workers.

GUIPURE D'ART is an imitation of the celebrated ancient Guipure Lace, and is worked in raised and intersected patterns upon a square network of linen thread, Mecklenburg thread of various sizes being used for this purpose. The needles employed are blunt, and have large eyes, to admit the linen thread.

Materials required: One frame of wire covered with silk ribbon; one square of Mecklenburg thread net (fillet), either coarse or fine; Mecklenburg thread; netting-needles and meshes of various sizes.

The netted foundation, or "fillet," upon which this elegant work is embroidered, can be made by ladies very easily, and at much less cost than when bought ready made.

The square is worked by netting with coarse No. 2 or fine No.10 thread over a mesh measuring three-quarters of an inch or more, in rows backwards and forwards. Begin with 2 stitches, and increase 1 at the end of every row till you have one more stitch than is required for the number of holes. Thus, if a square of 26 holes is required, continue to

increase up to 27 stitches, then decrease 1 at the end of every row till 2 stitches only remain. The last 2 stitches are knotted together without forming a fresh stitch.

The completed foundation is laced upon the frame, taking the lacing cotton through the double edge formed by the increased and decreased stitches. If the four corners of the netting are tied at each corner of the frame before beginning the lacing, that operation is greatly facilitated. The netting should be laced as tightly as possible, it being far easier to darn on than when loose.

[Illustration: 503.--Frame for Guipure d'Art.]

Ladies who wish to excel in working guipure d'art should practise each of the stitches until they attain perfect regularity and quickness in their execution. Two or three hours devoted to this in the first instance will not be time wasted, as the most elaborate pattern will be worked with ease as soon as the stitches are mastered.

The Mecklenburg thread of Messrs. Walter Evans and Co., of Derby, will be found a better colour than any other, as it closely resembles the shade of the ancient guipure lace.

It is sold only in spools of 200 yards each, and the numbers run as follow; No. 2, 4, 6, 8, 10, 12, 16, 20; No. 2 being the coarsest, and No. 20 the finest.

The principal stitches used in guipure d'art are POINT D'ESPRIT, POINT DE TOILE, POINT DE FESTON, POINT DE REPRISE, POINT DE BRUXELLES, and WHEELS and STARS. POINT D'ESPRIT is worked with finer cotton than the foundation, say No. 10 on a foundation of No. 6. It consists of a succession of small loops, as will be seen clearly in the illustration. The learner should begin from the mark * No. 503, and working a row of loops the length required, turn the frame and work loops on the opposite half of each square intersecting the first worked loops in the centre of each intervening bar of netting. A careful examination of Nos. 503 and 506 will explain this more clearly than is possible in words.

* * * * *

[Illustration: 504.--Point d'Esprit.]

POINT DE TOILE, or LINEN STITCH, is plain darning under and over each thread; this forms a fine close groundwork, and is much used in guipure d'art. Care should be taken to keep the same number of stitches in each square, both along and across; the number of threads shown in illustration No. 504 is 4 only, but 6 and even 8 are used in many netted foundations in fine patterns.

[Illustration: 505.--Point de Toile.]

* * * * *

POINT DE FESTON is worked by a series of overcast stitches, as seen by