

[Illustration 472.--Network for Working Raleigh Bars.]

By following the numbering from No. 1 to 21, in No. 472, a square place may be easily filled, and portions of this arrangement applied to form groundwork of any shape desired. Upon this groundwork tight point de Bruxelles stitches are worked, and the dot worked upon these in one of the following ways:--

DOT or PICOT.--1st Mode: Five tight point de Bruxelles stitches, one loose point de Bruxelles; pass the needle under the loop and over the thread, as shown in point de Venise bars No. 469, draw up, leaving a small open loop as in tatting. Work five tight point de Bruxelles and repeat. 2nd Mode: Proceed as above, but instead of continuing the tight stitches work two or three tight stitches in the loop thus formed, and repeat. 3rd Mode: Work four tight point de Bruxelles stitches, one loose, through which pass the needle point, wind the thread three or four times round the point, as shown in illustration No. 473, press the thumb tightly on this, and draw the needle and thread through the twists. This is a quick mode of making the picot, and imitates most closely the real Spanish lace.

Illustration No. 473 also shows how this stitch may be applied as a _regular_ groundwork, but the beauty of old point groundwork bars is the variety of form.

[Illustration: 473.--Third mode of making Picots or Dots.]

EDGES AND PURL FINISH.

The correct edging of lace is a most important part of this art, and care should be taken to work a proper edge for each kind of lace. Sorrento edging should be worked upon Limoges lace. Spanish lace requires a full rich edge, as shown in No. 478, &c. The simplest edge is point de Bruxelles, which is worked somewhat like the stitch No. 433, and is secured by a knot worked in the braid. Many lace-workers omit this knot.

[Illustration: 474.--Point de Bruxelles Edging.]

No. 475.--SORRENTO EDGING is worked with one short and one long stitch alternately.

[Illustration: 475.--Sorrento Edging.]

No. 476.--POINT DE VENISE is worked precisely like that stitch (see page 456), three and even four stitches being worked in the loop.

[Illustration: 476.--Point de Venise Edging.]

No. 477.--POINT D'ANGLETERRE EDGING is worked in point de Bruxelles, the thread being again drawn through the braid before proceeding to the next stitch. This edging is strong and useful.

[Illustration: 477.--Point d'Angleterre Edging.]

No. 478.--POINT D'ESPAGNE EDGING.--This stitch is easily worked. Insert the point of the needle through the braid and wind the thread round it 20 times, draw the needle through these windings and draw the picot tight, sew over the braid the space of 3 stitches, and repeat.

[Illustration: 478.--Point d'Espagne Edging.]

No. 479.--ANTWERP EDGE.--This edge is only a variety of point d'Angleterre edging, and differs only in the mode of making the knot; the thread is passed over, under, and through the loop formed by the point de Bruxelles lace.

[Illustration: 479.--Antwerp Edge.]

NOTE.--It will be observed that the stitches here given are much enlarged for the sake of clearness in showing details.

PATTERNS.

No. 480.--_Star in Point Lace_.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 20.

Trace the outline upon paper or leather, lay the braid on as directed. Work the centre in Sorrento bars, and on these work a rosette in point d'Angleterre, the edge in point d'Angleterre edging, and the wheels in open English lace.

[Illustration: 480.--Star in Point Lace.]

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No. 481.--_Medallion in Point Lace_.

Materials: Linen Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 14.

This medallion is useful for cravat ends and for a number of purposes, as trimming for sachets, dresses, &c. Having placed the braid as before

directed, work an English rosette in the centre, fill in the ground with point de fillet or with point de Bruxelles. An edging of Spanish point completes this pretty medallion.

[Illustration: 481.--Medallion in Point Lace.]

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No. 482.--_Point Lace Border_.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 12.

This border represents the completed work shown on p. 454. A point d'Angleterre rosette is worked in each circle. The plain braid is edged by Sorrento edging. Venice bars are worked above the trimming, and treble point de Venise edges the border.

[Illustration: 482.--Point Lace Border.]

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No. 483.--_Point Lace Border_.

Materials: Braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 10.

This border is both easily and quickly worked in Sorrento bars. The edge is worked in two rows of point de Bruxelles.

[Illustration: 483.--Point Lace Border.]

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No. 484.--_Insertion in Limoges Lace_.

Materials: Plain linen braid; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 14.

This insertion will be found very useful, being so quickly worked. Edge the braid with Sorrento edging, fill up with bars and plain point d'Alencon and Sorrento wheels, No. 456.

[Illustration: 484.--Insertion in Limoges Lace.]

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No. 485.--_Point Lace Border for Handkerchief_.

Materials: Fine lace braid or cord; Messrs. Walter Evans and Co.'s Mecklenburg thread No. 24.

This border is suited for a handkerchief or for trimming a square bodice. The braid is not tacked on by stitches running through the