

THE  
PORTFACE

SAMPLER  
BY

M. L. RIEGO



THE  
**Point Lace Sampler:**

CONTAINING  
COMPLETE INSTRUCTIONS FOR THE STITCHES,  
WITH  
**Original Registered Designs.**

BY  
MLLE. RIEGO DE LA BRANCHARDIERE.

BY SPECIAL APPOINTMENT AND UNDER THE IMMEDIATE PATRONAGE OF H.R.H. THE PRINCESS  
OF WALES, THE ROYAL PRINCESSES, ETC., ETC.

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1869.

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Prize Medal, 1851.



Prize Medal, 1862.



Prize Medal, 1862.



Prize Medal, 1855.

A W A R D E D

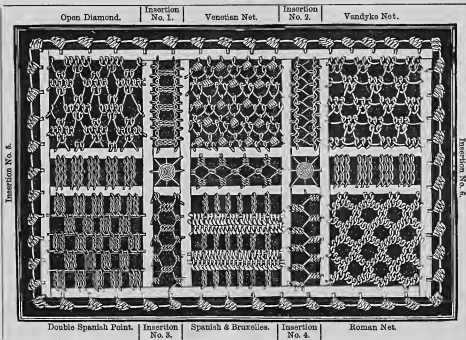
"FOR THE SKILL DISPLAYED IN THE IMITATION OF OLD SPANISH AND OTHER COSTLY LACES."

SEE JURORS' REPORT, INTERNATIONAL EXHIBITION

The image shows a very faint, large rectangular table or ledger page. It appears to be a grid with approximately 3 rows and 4 columns. The lines are extremely light and difficult to discern, but the overall structure suggests a tabular layout for recording data or accounts. The page is otherwise mostly blank with some minor smudges and a very faint header at the top.

# POINT LACE SAMPLER.

(For Description see page 11.)



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# THE POINT LACE SAMPLER.

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## Instructions for preparing the Pattern.

To acquire a knowledge of Point Lace the enlarged sections of the following stitches should be learnt first, and then practised by making a Sampler of them as the frontispiece, directions for which are given at page 11. Any of the designs which accompany this book can then be worked.

Copy the outline of the engraving on a light-coloured paper—that is, the broad lines representing the Lacet or Tape; gum at the back of the pattern a piece of holland to make it firm. To save trouble, duplicate patterns of any of these designs can be had ready for working, at a trifling expense, on application to the Authoress.

Mlle. Riego's Registered Point Lace Patterns, drawn on kid or cloth, for any article made in lace, can be obtained of the full size ready for working, with a sample of the work begun, if required.

*To Braid the Pattern.*—Use Walker's sewing needle and Evans's Boar's-head cotton No. 40, commence at the left, and run the Lacet on the lines of the drawing. The stitches should be about one-eighth of an inch in length, and in a slanting direction across the centre of the Lacet. In turning the ovals and rounds, press the Lacet on the pattern until the edges are perfectly flat and easy; and at the angles sew both the *edges* to the pattern; then fold the Lacet over to form the point; this will prevent the Lacet from widening at the turn.

If broad Lacet or Guipure Tape be used, it should be first tacked nearer the outer edge of the tape, allowing it to be full at the other edge, so that it can afterwards be drawn in, which is done by running round the opposite side with a finer needle and thread, taking care not to sew it to the pattern, as this second running is to make it lie flat, and remains in the work.

#### MATERIALS.



Mlle. RIEGO's Guipure Tape is made of linen. It is in four widths, the above being the widest. French Lacet or Braid is also used for the work, and is a less expensive material. The term "Lacet" is used in these directions to designate the Braid or Tape which forms the outline of the patterns.

#### THE THREADS.

THE THREADS.—The Boar's-head Crochet Cotton, manufactured by Messrs. Walter Evans & Co., is the most suited for general work, as it produces a clear and firm stitch; and it is advisable to use it for all the open lace stitches, even when the rest of the materials are of linen. Nos. 16, 20, 24, 30, 36, 40, and 50 are the sizes required, three or four different numbers being often used in one piece of Lace.

The Bars or lines of over-cast, which connect the braids should always be worked with Walter Evans & Co.'s Mecklenburgh Linen Thread, the most useful numbers being 6, 8, 10, and 12. Finer and coarser sizes can also be obtained.

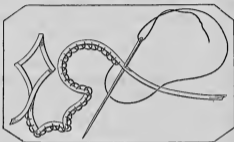
#### THE NEEDLES.

THE NEEDLES.—Walker's "Queen's Own" Sewing Needles, Nos. 7 or 8, are to be used for tacking the braid on the pattern. If the design is formed of French or Linen Lacet the stitches should be worked with Walker's Elliptic Needles. For the Guipure Tape the stitches are to be worked with Walker's Egg-eyed Needles.



## TERMS OF THE STITCHES, AND RULES.

**POINT DE BRUXELLES.**—This stitch is the basis of all stitches used in British



and foreign points, known here as over-cast, chain, or button-hole stitch; the other stitches are compounds and variations of it. Commence at the left of the pattern on the inner edge of the Lacet, and turning the thread to the right, insert the needle in the front of the edge of the Lacet, and bring it out at the back, inside the loop formed by the thread, which finishes the stitch. Repeat along the Lacet

neatly, yet sufficiently deep to prevent its fraying. These stitches should be worked loosely, and about one-twelfth of an inch apart.

A **REVERSE STITCH** is worked from right to left, and to form the loop the thread must be turned the contrary way; that is, towards the left.

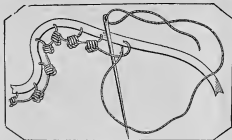
*A Row*—The length from left to right of a space, to be filled up by the same stitch. *A reverse Row*—The length from right to left.

*To Commence*—Make a small knot and run the needle along the centre of the Lacet for a few stitches.

*To fasten off*—Work a stitch of Point de Bruxelles and run the needle along the Lacet for a few stitches, pass it back again and cut it off. *In passing from one space to another*, run the needle along the centre of the Lacet.

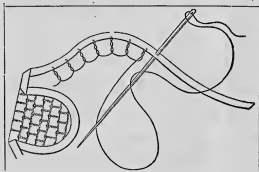
*To join Stitches*—Pass the needle in the opposite stitch after each stitch; and in filling a space the needle should be passed in the Lacet or work at the end of each row, and in the last row, it must be joined after every stitch.

**POINT DE VENISE.**—This stitch is always commenced at the left of the pattern. Work a stitch of Point de Bruxelles on the Lacet, and in this stitch work four tight stitches. Repeat to the end, and fasten off.



**PETIT POINT DE VENISE.**—Is formed by working only one tight stitch instead of four in each stitch of the Point de Bruxelles.

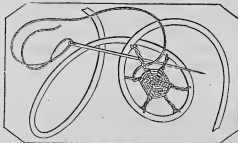
**SPANISH POINT.**



Commence on the Lacet, turn the thread to the right; insert the needle in the front edge of the Lacet, and bring it out at the back inside the loop formed by the thread, as in Point de Bruxelles or overcast stitch; then take the thread in the right hand, about three inches from the eye of the needle; pass it under the point of the needle, and bring it in front; then draw the needle through, which finishes one stitch. Repeat. The stitches

should be the twelfth of an inch apart: they are always worked from left to right; and to form the reverse row, pass the needle and thread through each of the loops of the previous row, merely sewing over and over. In working another row upon this, the needle should be inserted in each open stitch of the first row.

#### ROSETTE OF POINT D'ANGLETERRE.



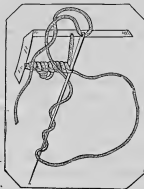
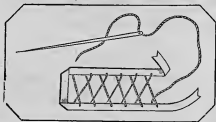
Commence on the Lacet and pass the thread to the opposite side, working one stitch to secure it; then pass the thread back to the same side, twisting eight or ten times round the first thread, forming a double twisted thread; then run the needle along the Lacet, dividing the space into six or eight compartments, and cross and recross the threads until the last is worked, which should be twisted only four times, that is, to the centre of all the crossings, and work one

stitch in the centre to fasten them together; six or eight threads will now cross each other, one of which will be a single thread; this forms the foundation.

Commence working round the centre, by passing the needle round one thread and under the second; then pass it round the second and under the third. Repeat in this manner all round eight or ten times; then twist the thread three times round the single thread and fasten off.

*A twisted Thread*—Cross the thread from right to left, and passing the thread round the *first thread* four or five times, bring it back to the right, and fasten.

**POINT D'ALENGON, OR HERM STITCH.**—This stitch is used between two bars of Point de Venise, or lines of Lacet to connect them. Work one stitch of Point de Bruxelles on the upper line, and turning the thread to the outside, insert the needle in the lower or opposite line, and bring it out at the back, inside of the thread, as in working a reverse row. Repeat, working one stitch alternately on each line.



**A DOTTED BAR.**—Pass a thread across from left to right and then back right to left, and on it work a few overcast stitches; then, to form the Dot, take the thread which forms the left side of the loop, and turn the loop six or eight times round the needle; draw out the needle and thread, which finishes the dot; then five close stitches on the bar. The number of close stitches is varied according to the pattern. In making large Dots it is advisable to turn the right thread nearest the stitches round the needle, and as many as twelve turns can be made.

## Point Lace Sampler.

### EXPLANATION OF THE STITCHES.

(See Frontispiece.)

Commence by Braiding a piece of Kid or Toile Cireé in small squares, dividing it so as to leave spaces for the Insertions. The stitches should be worked with Walter Evans and Co.'s Boar's-head Crochet Cotton, No. 20, and Walker's Elliptic Needles, No. 7.

OPEN DIAMONDS.—1st row—Commence at the left side and leaving a space so as to form an open stitch; work a stitch of Point de Bruxelles; then work four Bruxelles stitches close together, and continue the same to the end.

2nd row—All these stitches are to be the Reverse Bruxelles Point; work an open stitch in the last open stitch, and then a close stitch in the same space; then on the two centre spaces of the stitches close together of the last row, work an open stitch and then a close one. Repeat.

3rd row—To form the five stitches which appear close together, work one open and one close stitch in the open space, then a close stitch in the close stitch of last row, and two close stitches in the next space. Then missing the next close stitch, Repeat. Then work the second row.

VENETIAN NET.—1st row—Work one open Bruxelles stitch and then four close stitches in it as directed for Point de Venise, page 8; then on the Lacet, work an open stitch and repeat the Point de Venise and open stitch alternately to the end.

2nd row—Work a reverse stitch of the Bruxelles Point in each open stitch of the last row. In working the 3rd row, commence with the Bruxelles stitch, and then work the Point de Venise alternately.

VANDYKE NET.—1st row—Commence at the left side, work an open Bruxelles stitch and then two close stitches. Repeat to the end.

2nd row—All these stitches are to be the Reverse Bruxelles Point; on the two close stitches of the last row, work an open stitch in the nearest, and a close stitch in the next. Repeat.

The 3rd row is the same as the 1st row, missing the close stitch and working the others in the open space of the last row.

DOUBLE SPANISH POINT.—1st row—Commence at the left and work an open Spanish stitch, as page 8; then work a second stitch close to the last. Repeat, and at the end, sew over these stitches from right to left.

In the next row, work the two Spanish stitches in the open space.

SPANISH AND BRUXELLES.—1st row—Commence at the left and work a row of open Spanish point, keeping the stitches about the eighth of an inch apart; at the end, sew back these stitches from right to left.

2nd row—Work three close Bruxelles stitches in each open stitch of the 1st row. At the end take the thread across from right to left, and secure it at the left side.

3rd row—Work a close Bruxelles stitch in each stitch of the last row, putting the needle under the crossing thread. At the end sew back every stitch from right to left; then work the open Spanish row as before, putting the needle into every third stitch of the last row.

ROMAN NET.—1st row—Commence at the left side, work an open Bruxelles stitch and then a close stitch; repeat working the open stitches a quarter of an inch apart.

2nd row—All these stitches are to be reverse Bruxelles. Work five close stitches in the open stitch of last row, and then another close stitch in the close stitch of last row. Repeat.

3rd row—Is worked as the 1st row, putting the needle into the two centre stitches of those worked in the open space.

#### THE INSERTIONS.

INSERTION No. 1.—This is formed by making a row of open Bruxelles stitches along each side of the Lacet. The stitches of one side are then to be sewed over, but in sewing the other side, two Spanish Point stitches are to be worked on the opposite side to connect them, working them both in one stitch, and sewing over a stitch between.

INSERTION No. 2.—Is worked as the above, then sew over both sides and join it with Hem stitch instead of Spanish Point.

INSERTION No. 3.—Commence at the left and work on the short side of the Lacet two close Bruxelles stitches, then an open stitch and one close at the right side. Attach it to the Lacet. To work back, make a Reverse open stitch and four close, all in the first open stitch; attach it to the Lacet at the left side and repeat. The centre Insertion is formed the same, working only one close stitch in the centre open stitch.

INSERTION No. 4.—Commence at the left, work an open stitch and two close at the right side. To work back, make an open stitch and two close ones in the first open stitch. Repeat.

INSERTIONS Nos. 5 and 6.—Are formed of Spanish Point stitches worked on the upper line of the Lacet; the needle is passed through the lower line after each stitch to connect it.

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