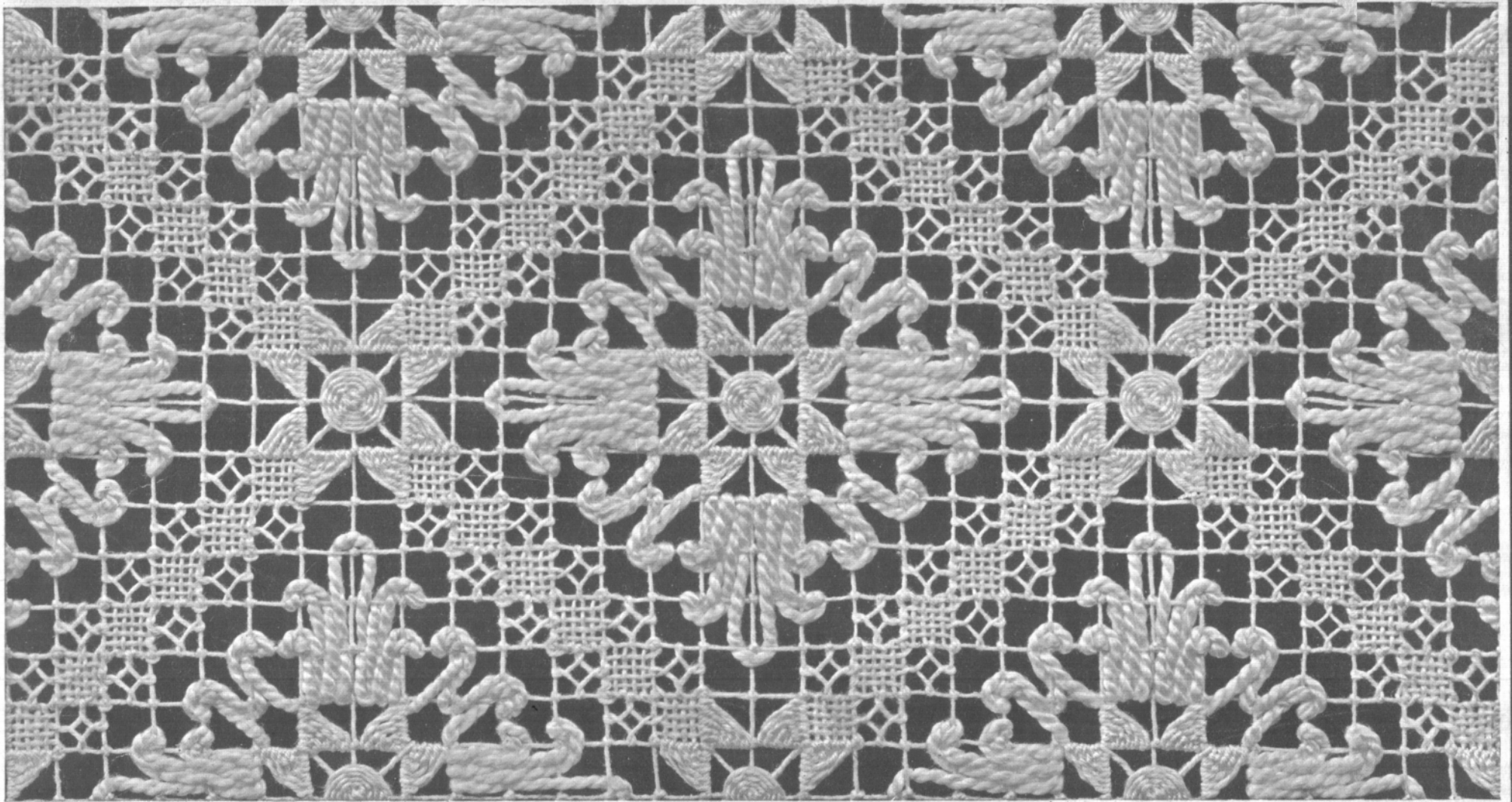


*** FILET - GUIPURE ***



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FILET-GUIPURE



TH. DE DILLMONT, Editor
MULHOUSE (France)

INTRODUCTION

Following upon our two albums dealing with net embroideries which contain *French Net Work*, old French filet motifs, and *Net Work*, models of the modern filet known as Italian, we now provide our readers with a publication containing a series of models in a particular style called *Filet-Guipure*. This name is applied to net embroideries characterised by the principal motifs being worked in close stitches; the background fillings and the intermediate patterns, are composed of lace stitches in great variety. The most striking effects are obtained by outlining parts of the embroidery in high relief. Some of the handsomest designs often contain motifs worked with button-hole stitch arranged in horizontal lines which is called "Venetian Point" (Point de Venise), while the outside is sometimes finished off by richly embroidered edgings whose appearance and mode of execution rather remind one of Reticella laces.

Filet-Guipure, permitting the combination of all kinds of different stitches, is incontestably the most artistic and interesting form of embroidery upon net.

Our album contains patterns of squares, foundations, insertions and edgings executed in imitation of classic embroideries of Italian origin, and for which several practical uses are suggested.

In composing these models we have endeavoured to meet modern taste while preserving the purity of style and ease of execution of the original patterns. We feel convinced that by this means we have contributed towards the revival of a most interesting species of net embroidery little deserving the neglect to which it has been sometimes subjected.

FILET-GUIPURE

Directions for working the patterns

How to make the net foundation. — For all embroideries done in filet-guipure a hand-made net foundation is employed, the production of which is sure to be familiar to most of our readers; if not, we recommend them to consult the directions contained in the *Encyclopedia of Needlework*, chapter “Netting”, as well as the albums *French Net Work* and *Net Work* by TH. DE DILLMONT.

How to do embroidery upon net. — To work the embroidery, first mount the netting upon a steel frame.

Most of the embroidery stitches used having been described in the above-mentioned publications, here we only give explanations of any new stitches which enter into the composition of the models contained in the present album.

To these we add a little general information concerning the execution of the work.

Always begin the embroidery by working one of the principal motifs in linen stitch or darning stitch; then, without breaking off the thread, do the lace stitches near at hand. As far as possible, avoid unnecessary twisting of the thread round the clear bars of the net, as such stitches are always more or less visible and tend to spoil the look of the work.

Materials. — The choice of materials chiefly depends upon the use intended for the work. As a rule one takes a linen thread for all articles which need frequent washing. The same quality

and thickness of thread is employed for both the network and the embroidery, as for instance in the models upon plates II to IV, IX, XI, XIII, XIV and XVI to XX.

It is only for working the very delicate motifs done in button-hole stitch and for the scallops in point de Venise, that a finer thread is chosen than for the rest of the embroidery. See the patterns upon plates II, III, V to VII, XV and XX.

For working filet-guipure we specially recommend the D·M·C Linen threads: D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) and D·M·C Flax lace thread (Lin pour dentelles) being distinguished by their firmness and regularity of twist.

The thickness of the thread to be used varies according to the size of the network mesh; it also partly depends upon the kind of stitches used for the embroidery.

For the simpler embroideries, such as the patterns on plates I to XIII and XVI to XVIII, the following sizes are generally employed :

For a mesh of 7 millimeters, a No. 25 linen thread;
for a mesh of 8 millimeters, a No. 20 linen thread;
for a mesh of 9 millimeters, a No. 16 linen thread;
for a mesh of 10 millimeters, a No. 12 linen thread;
for a mesh of 11 millimeters, a No. 8 linen thread;

The elaborate embroideries shown on plates XIV, XV, XIX and XX are worked upon a net foundation the mesh of which measures 11 millimeters and is made with No. 20 linen thread; the embroidery stitches have been specially chosen for execution in fine thread.

For decorative articles the use of linen and cotton threads combined is most appropriate; the linen thread serves for making the net foundation, and for the linen stitch and lace stitches, while the principal motifs done in darning stitch and the raised outlines in straight stitch are worked with a brilliant cotton thread such as D·M·C Pearl cotton (Coton perlé).

As examples we refer our readers to plates I and V to VII, and to foundations Nos. 41, 42 and 48, worked with D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) No. 8 and D·M·C Pearl cotton (Coton perlé) No. 1, also to models No. 34 on plate VIII, No. 47 on plate XII and No. 58 on plate XVI, which are worked with D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) No. 25 and D·M·C Pearl cotton (Coton perlé) No. 3.

By thus employing two kinds of thread, particularly charming modern embroideries may be produced; they are comparatively rapid of execution and consequently most valuable for decorating articles subject to the caprices of changing fashions.

Embroidery upon net is usually worked in white, rarely entirely in écreu; in a combination of white and écreu the latter must be used for the netting and the lace stitches, while the white thread is employed for the linen stitch, darning stitch and outlines.

The little inlaid motifs for toilet articles may also be worked in the same colour as the fabric to be decorated; however, we advise a very cautious employment of coloured threads; in any case they should not be used for any thing but the embroidering of the principal motifs, the rest of the embroidery and the netting itself being always done in white or écreu.

Ornamental stitches and figures. — We will begin this little treatise by describing some of the filling stitches, to which will be added different kinds of wheels, small triangles and sundry motifs all of which have been employed in our models.

Details of the large decorative motifs in darning stitch, as well as the outlines done in various stitches are so clearly shown on our plates that our readers can easily follow out the working; it is therefore unnecessary to spend time over a description of these stitches.

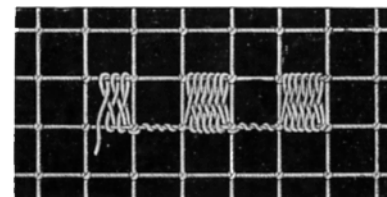


Fig. 1. Russian stitch.

Russian stitch (fig. 1). — In old work one sometimes notices, taking the place of darning, an interlooped stitch which is worked like the Russian stitch of linen embroidery and to which for that reason we apply the name of “Russian stitch”.

Fig. 1 shows this stitch being worked from right to left and filling a single square of the net. In the same manner two squares may be filled in together lengthwise, see models Nos. 15 and 17 on plate III.

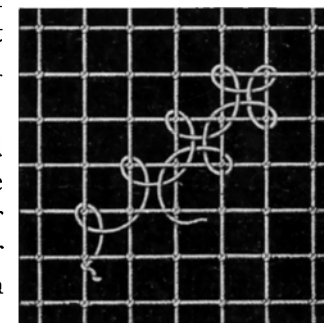


Fig. 2.
Diagonal loop stitch.

Diagonal loop stitch (fig. 2). — Loop stitch (point d’esprit) is ordinarily thrown over the meshes of the net vertically and horizontally. Sometimes, however, this stitch has to be worked diagonally; then the thread is carried round the knots of the netting. Fig. 2 shows a slanting line of stitches, to make which the thread is

regularly interlaced beginning at the bottom on the left, so that at the upper end the thread passes once above and once beneath the bars of the net. See models Nos. 28, 31 and 64.

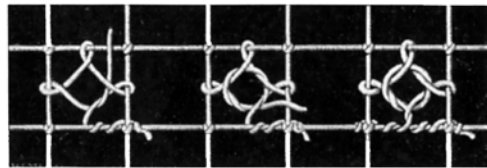


Fig. 3. Loop stitch with eyelet in the centre.

Fancy loop stitches (figs. 3 and 4). — Instead of simple loop stitch, which is too insignificant for the embroidering of large meshed net when done with fine thread, one of the various fancy loop stitches is employed, as in foundations Nos. 51 and 52, insertions Nos. 65 and 67, and edgings Nos. 66 and 68.

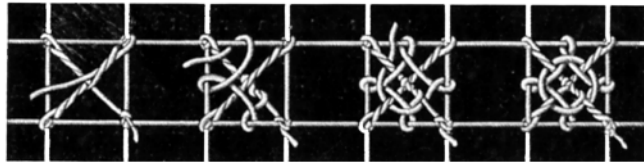


Fig. 4. Loop stitch with cross of overcast bars.

Fig. 3 shows a loop stitch strengthened at the centre by overcast stitches. By somewhat tightening these stitches a little eyelet is formed in the centre.

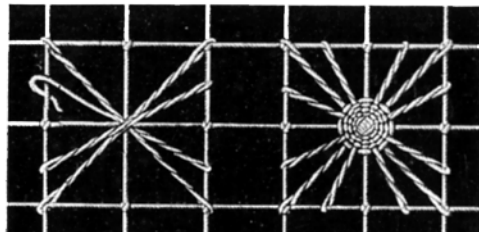


Fig. 5. Wheel with sixteen spokes.

and under the bars of the overcast cross.

Wheels. — Various kinds of wheels are described in the *Encyclopedia of Needlework*, and also in the treatise *Net Work*,

by TH. DE DILLMONT. In this place we only give a few specimens, a knowledge of which is indispensable to anyone desirous of copying the models on our plates.

Wheel with sixteen spokes (fig. 5). — Upon a large meshed net foundation wheels may be worked with sixteen spokes instead of eight, so as to better fill up the spaces. See, for example, backgrounds Nos. 53 and 54.

Fig. 5 displays on the right a wheel completed by a raised centre consisting of six rows of alternated darning stitch; on the left, the figure indicates the method of stretching the spokes. Beginning in the middle, lay and whip the diagonal spokes first; those which are attached to the middle of the bars are worked last.

Wheel with button-holed spokes (fig. 6). — This wheel, which is used in the all-over pattern No. 53, has spokes terminating in two button-hole stitches worked over the outer bars of the mesh, see fig. 6, left hand side. The whole wheel, finished off by a raised centre of alternated darning stitch six rows wide, is shown on the right of the same illustration.

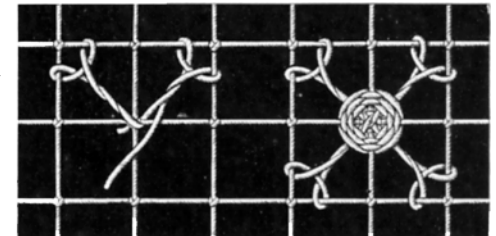


Fig. 6.

Wheel with button-holed spokes.

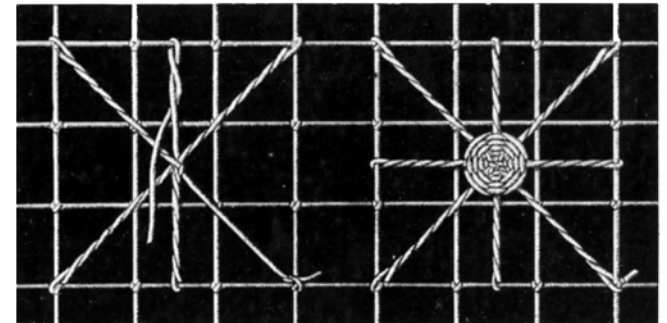


Fig. 7.

Wheel with eight spokes covering nine squares of the net.

The whole wheel, finished off by a raised centre of alternated darning stitch six rows wide, is shown on the right of the same illustration.

Wheel with eight spokes covering nine squares of the net (fig. 7). — When an eight-spoked wheel is to be worked over nine meshes of the net, as in foundation No. 46, begin from one corner and first lay across the diagonal lines then the vertical



Fig. 8. Triangle with straight base.

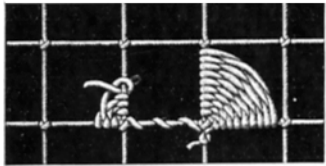


Fig. 9. Triangle with rounded base.

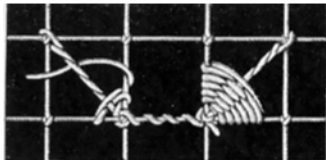


Fig. 10. Triangle with slanting bar.

If the triangle is to be made with a slanting bar through the centre, the motif is worked in alternated darning stitch, as shown in fig. 10.

These triangles can be worked either to cover the bars of the netting entirely or only half way up, as desired.

and horizontal ones, see fig. 7, left hand side. The centre of the wheel consists of six rows of alternated darning stitch; it is begun at the point where the lines cross each other, see fig. 7, right hand side.

Triangles (figs. 8 to 10). — The little embroidered triangles may be worked in different ways, as can be seen by examining our various models in which corner fillings of this sort are to be found varying in size and execution. Fig. 8 shows a triangle with straight base, to make which two button-hole stitches are thrown over the vertical bar and two over the horizontal bar alternately.

To obtain a triangle with rounded base a single button-hole stitch is worked over the vertical bar alternatively with a single stitch over the horizontal bar, see fig. 9.

Star in straight stitch (fig. 11). — This star, which has been made use of for the insertion on plate VIII, requires four meshes of net for its execution. After having fixed the thread to the central knot, lay three diagonal threads in the same direction, see fig. 11, left hand illustration. The centre is formed by a circle of darning stitches, to make which the thread is carried round four times, alternately, over the diagonal laid threads and four times over the bars of the net.

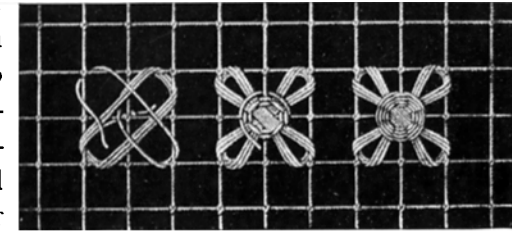


Fig. 11. Star in straight stitch.

Oblong motif in straight stitch (fig. 12). — Fasten the thread to the knot in the centre, then stretch three threads vertically over two bars of the net as shown in fig. 12. These are caught at the centre by three horizontal threads forming a tiny wheel.

Star composed of wheels and rays of straight stitch (figs. 13 to 16). — This motif, taken from the all-over pattern No. 37, is worked over sixteen meshes of the net. Begin by laying and overcasting the diagonal bars, which are ornamented with four small darned wheels, fig. 13. These four bars completed, the vertical and horizontal rays are worked in straight stitch, as shown in fig. 14. The straight stitch rays are caught down in the middle by a wheel of fine rows of alternated darning stitch. In the first, third and fifth rows the thread is passed under the diagonal bars, see fig. 15. Fig. 16 shows a completed motif.

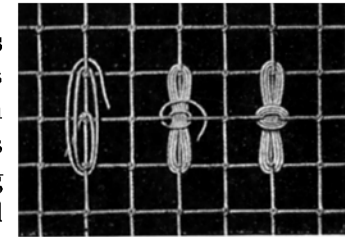


Fig. 12. Oblong motif in straight stitch.

Bordering of squares in straight stitch (fig. 17). — As a heading for edgings and bordering for insertion — see edging No. 64 — a border of squares in straight stitch is sometimes made use of, the method of execution being explained in fig. 17.

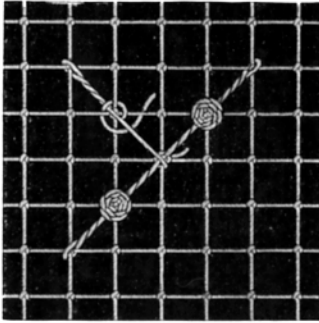


Fig. 13. Star composed of wheels and rays in straight stitch.
How to work the outer wheels.

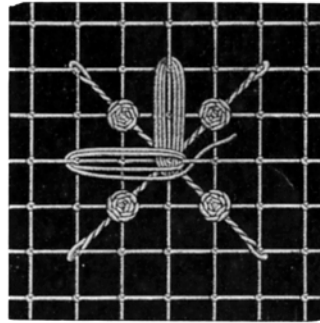


Fig. 14. Star composed of wheels and rays in straight stitch.
How to work the rays in straight stitch

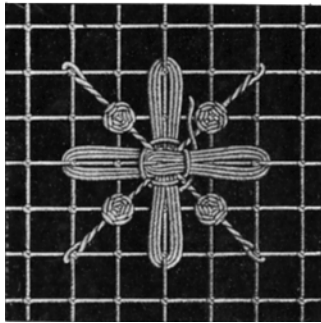


Fig. 15. Star composed of wheels and rays in straight stitch.
How to work the central wheel.

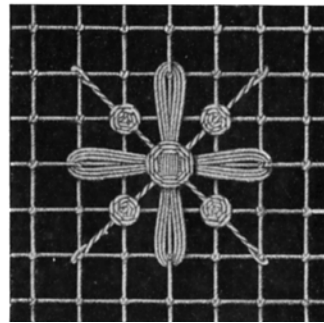


Fig. 16. Star composed of wheels and rays in straight stitch.
Completed.

For each square the thread is carried round three times over the same bars of the net; a few whipping stitches over the horizontal bar in the middle carry the thread on to the next square.

Motifs in Venetian point. — In very handsome embroideries some of the motifs are done in point de Venise, which much enhances the value of the work. As examples, see square No. 20 and foundation No. 53. The execution of these motifs, made with close button-hole stitch, puts them into the class of needle-made laces. Information how to work them will be found in the albums *Needle-made Laces, 1st Series* and *Point Lace* by TH. DE DILLMONT; to these publications we refer such readers as are not yet initiated into this kind of work.

How to stiffen filet-guipure. — Before the embroidery is taken out of the metal frame it should be slightly stiffened. For this purpose, make a thin starch and with it damp the embroidery on the wrong side; the work must be perfectly dry before it is removed.

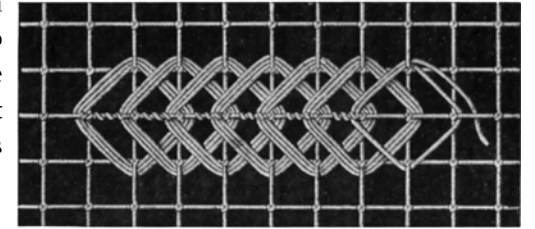


Fig. 17. Border of squares in straight stitch.

Uses of filet-guipure. — Small articles, such as d'oyleys, dinner mats, pincushions, sachets, etc. may be worked entirely in filet-guipure, while for those of large size it is used in combination with a background of material. When a great number of filet motifs are used they are arranged alternately with bands and squares of linen or cambric.

In such a case, one can use either equal sized squares of net or linen, or arrange large and small filet squares alternately, joining them together with strips of the linen.

Coverlets made with a linen centre, trimmed round with a bordering of squares in filet-guipure divided by strips of linen are extremely effective.

FILET-GUIPURE

Small covers with a centre of all-over embroidered net, edged by a strip of linen and trimmed with narrow lace, are also much admired.

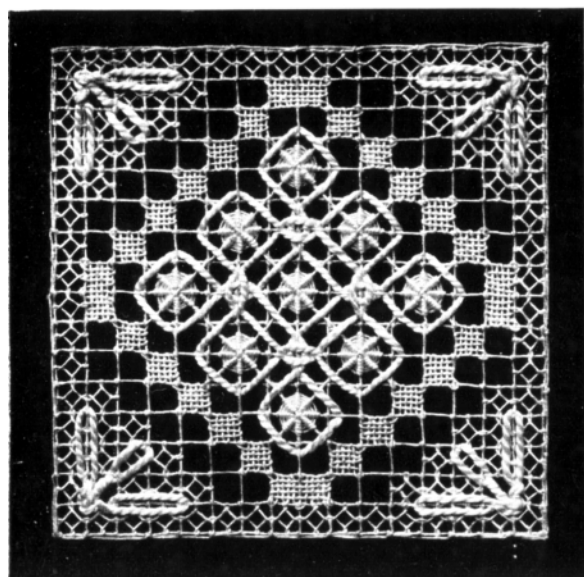
Coverlets and panels with motifs arranged in lines, need a mounting of filet-guipure insertion with strips of linen; they are generally finished off by an edging to match.

The material parts of any article must exactly correspond in size with the filet-guipure motifs; they are finished off by a little openwork hem. The filet motifs are joined to the material by means of an overcast seam. If desired, the plain material may be embroidered in white openwork or with little patterns in Reticella.

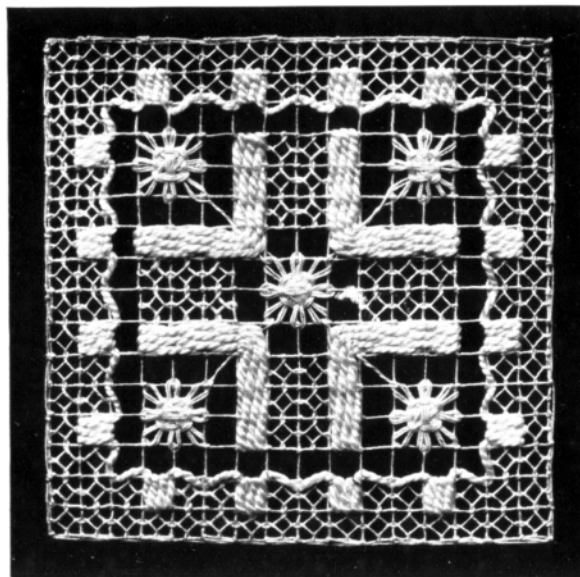
Large-sized articles, such as table-cloths, bed-spreads, panels,

curtains, blinds, big cushions, etc. of which the material forms the principal part, have ordinarily the pieces of filet-guipure used as inlays; they are arranged in combination with patterns done in white openwork embroidery and with pillow-laces or Reticella. In this manner, extremely handsome work can be produced of real artistic value.

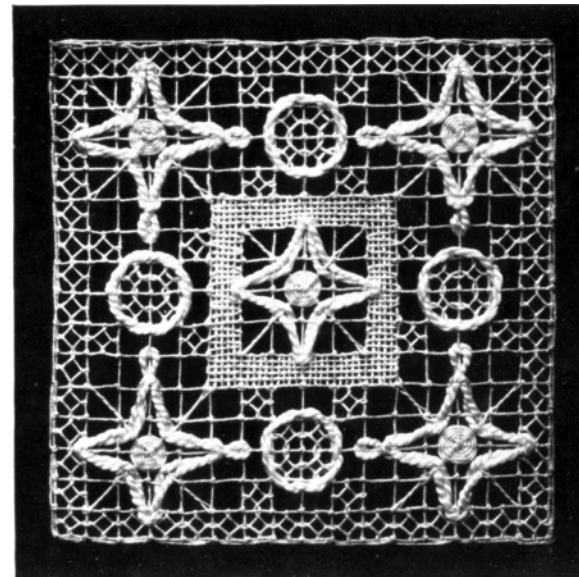
Before inserting a filet motif into material, fasten it onto a glazed cambric, then cut away the material from the place it is to fill — taking care to leave the necessary turnback — and baste in the net motif all round the opening; after which the material and the net are joined together by a row of button-hole stitches or close overcasting.



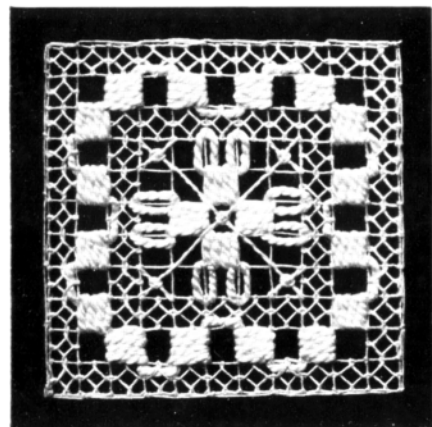
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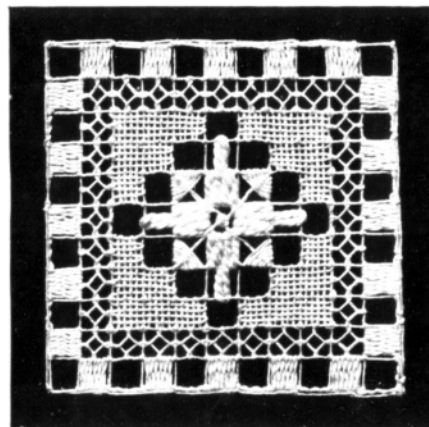
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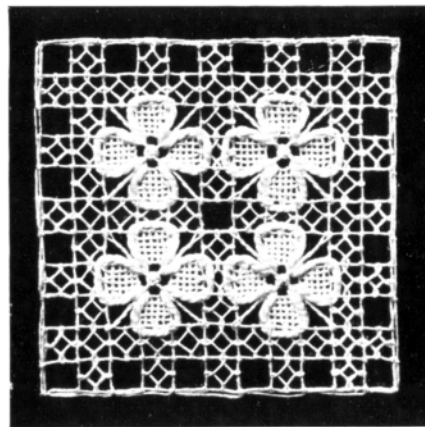
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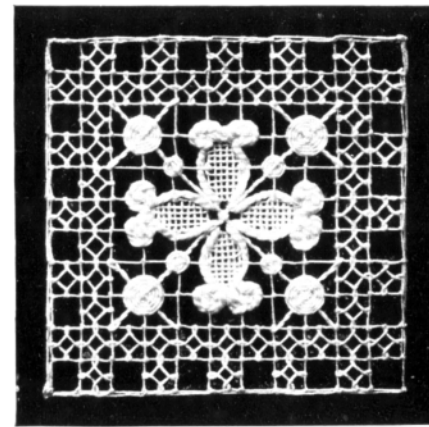
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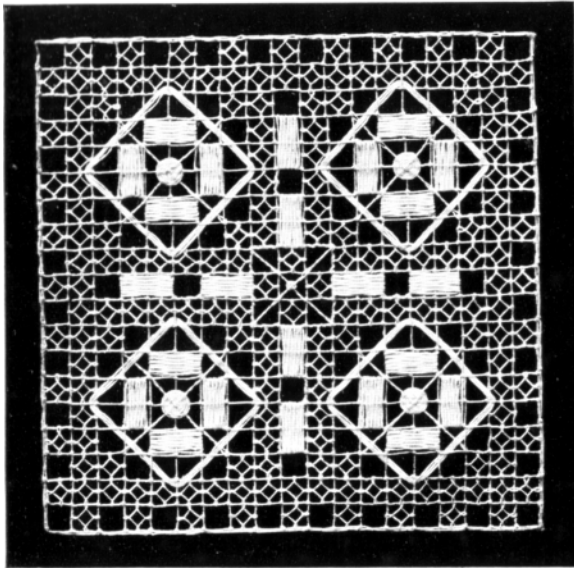
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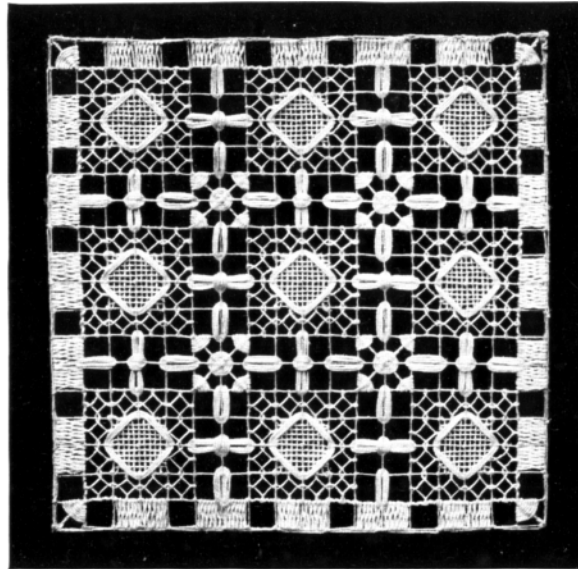
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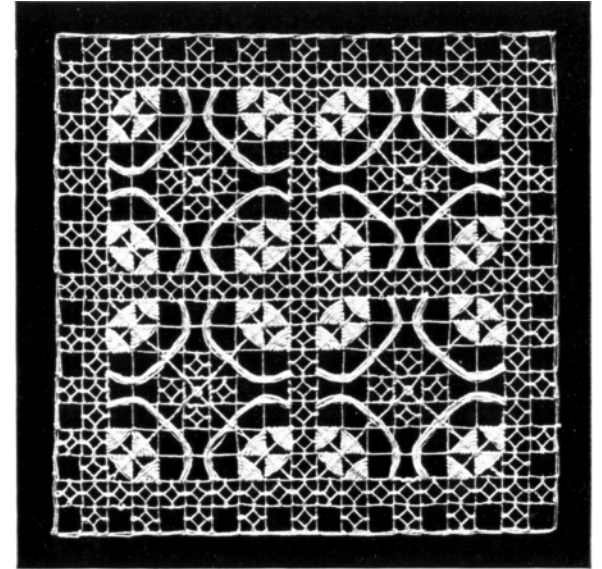
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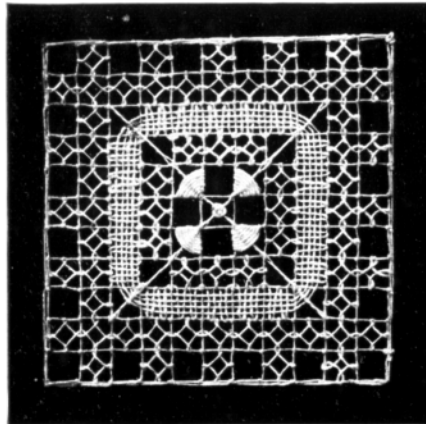
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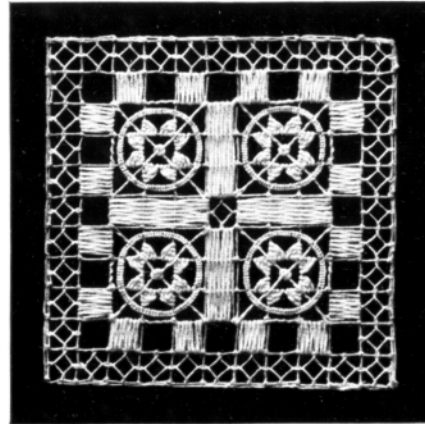
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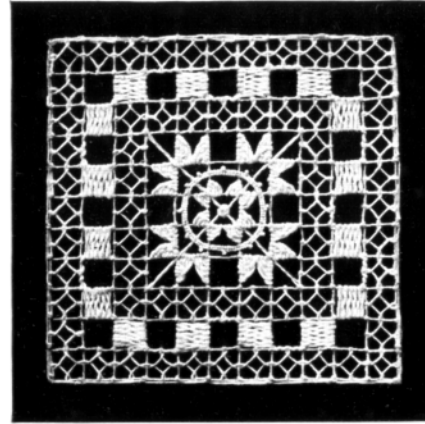
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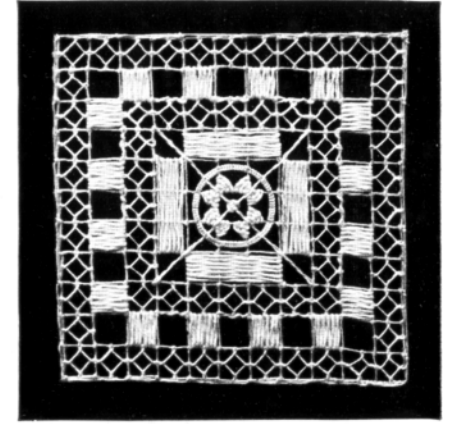
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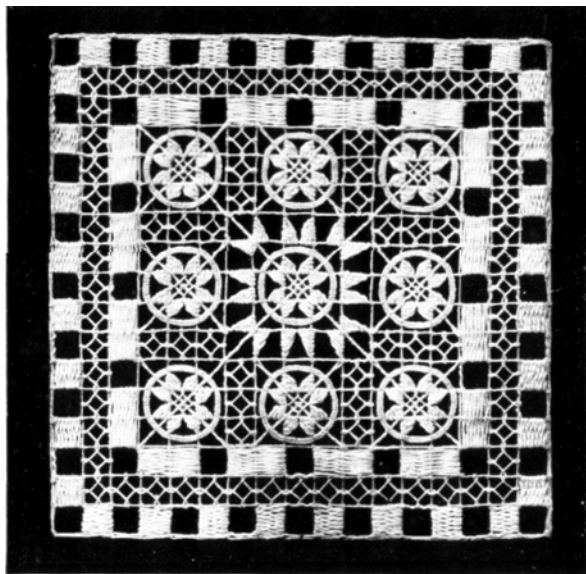
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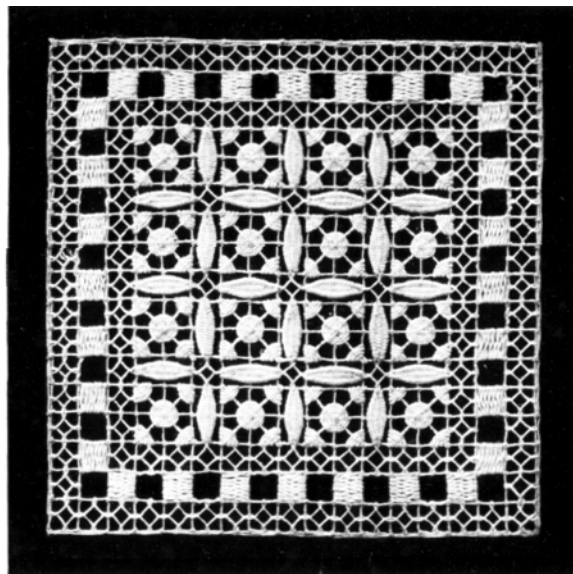
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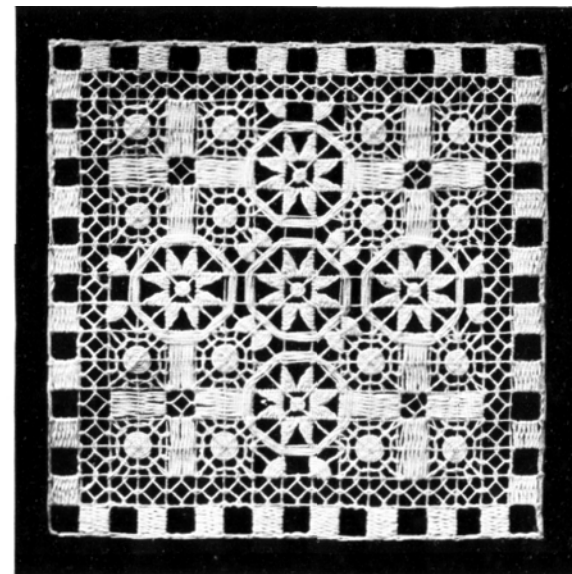
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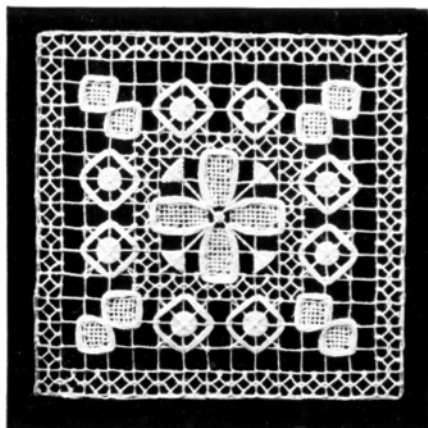
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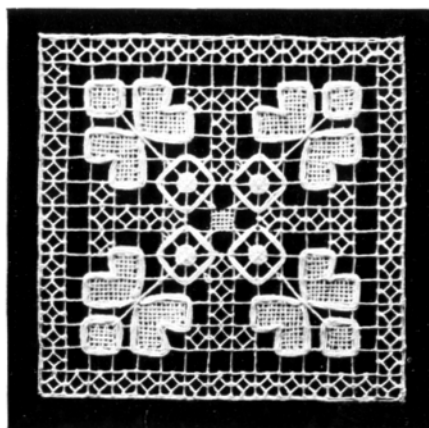
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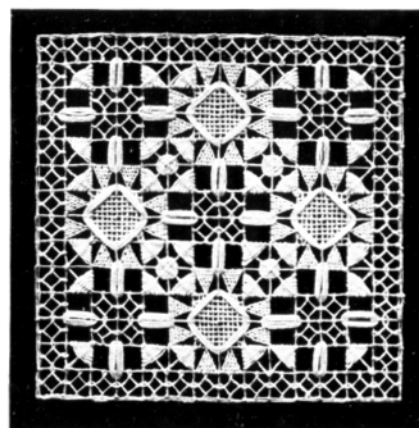
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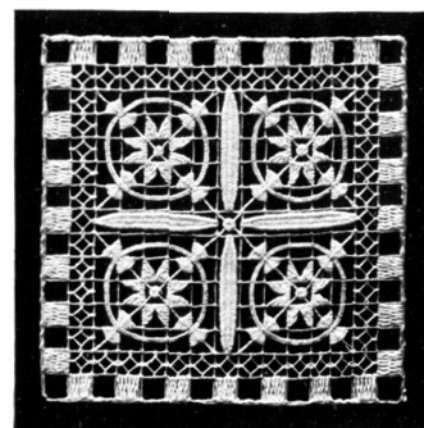
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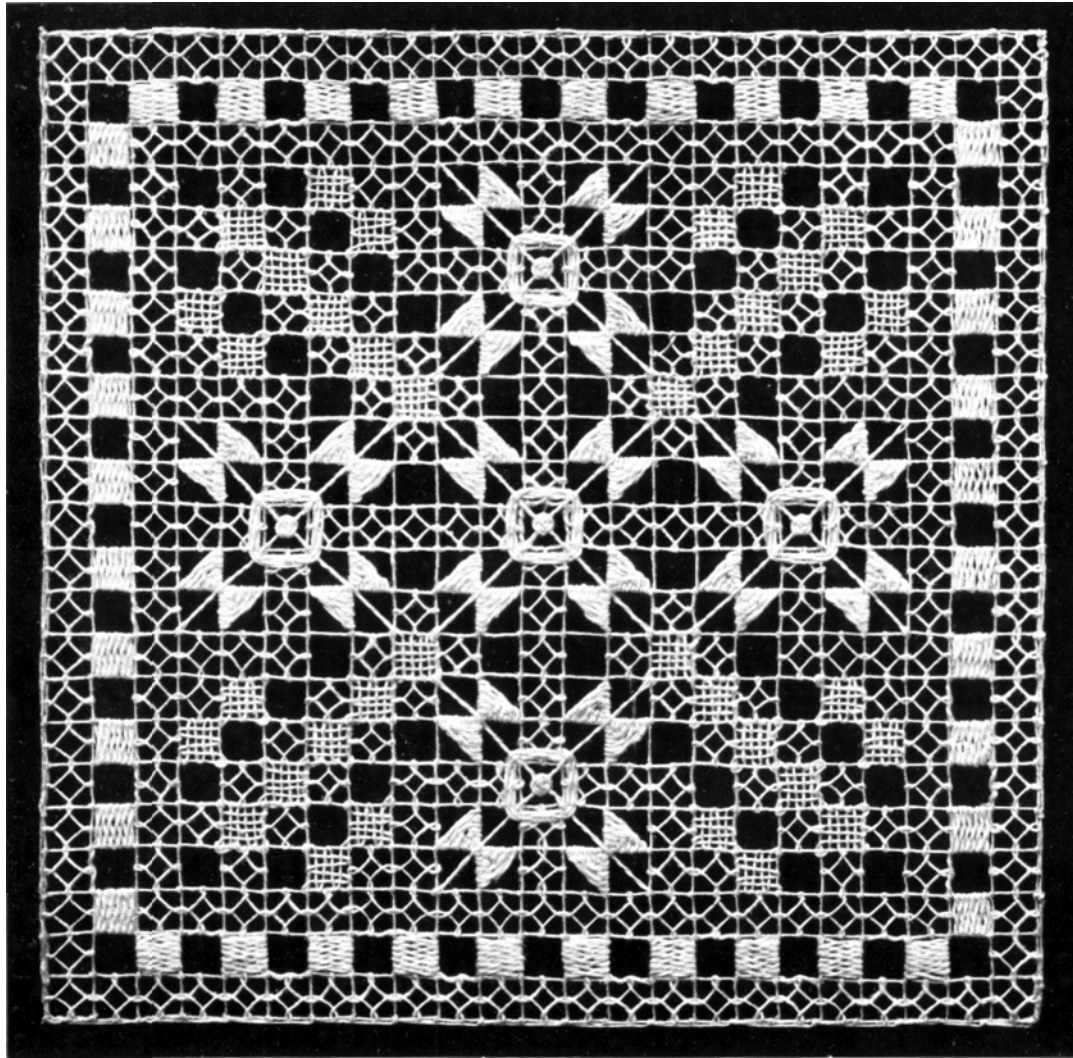
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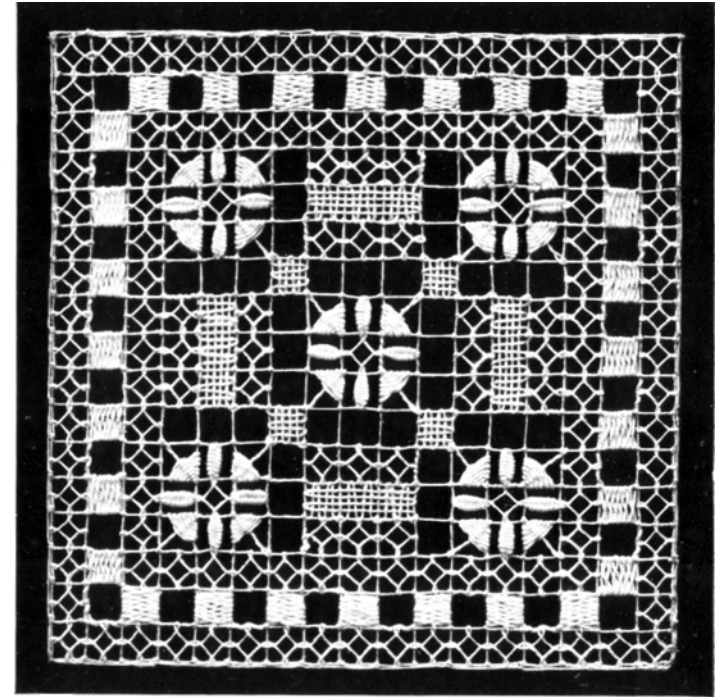
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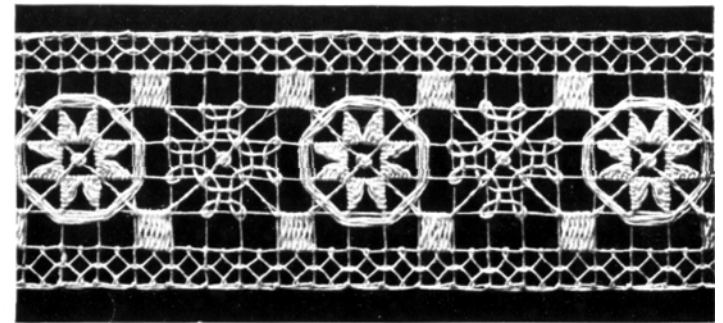
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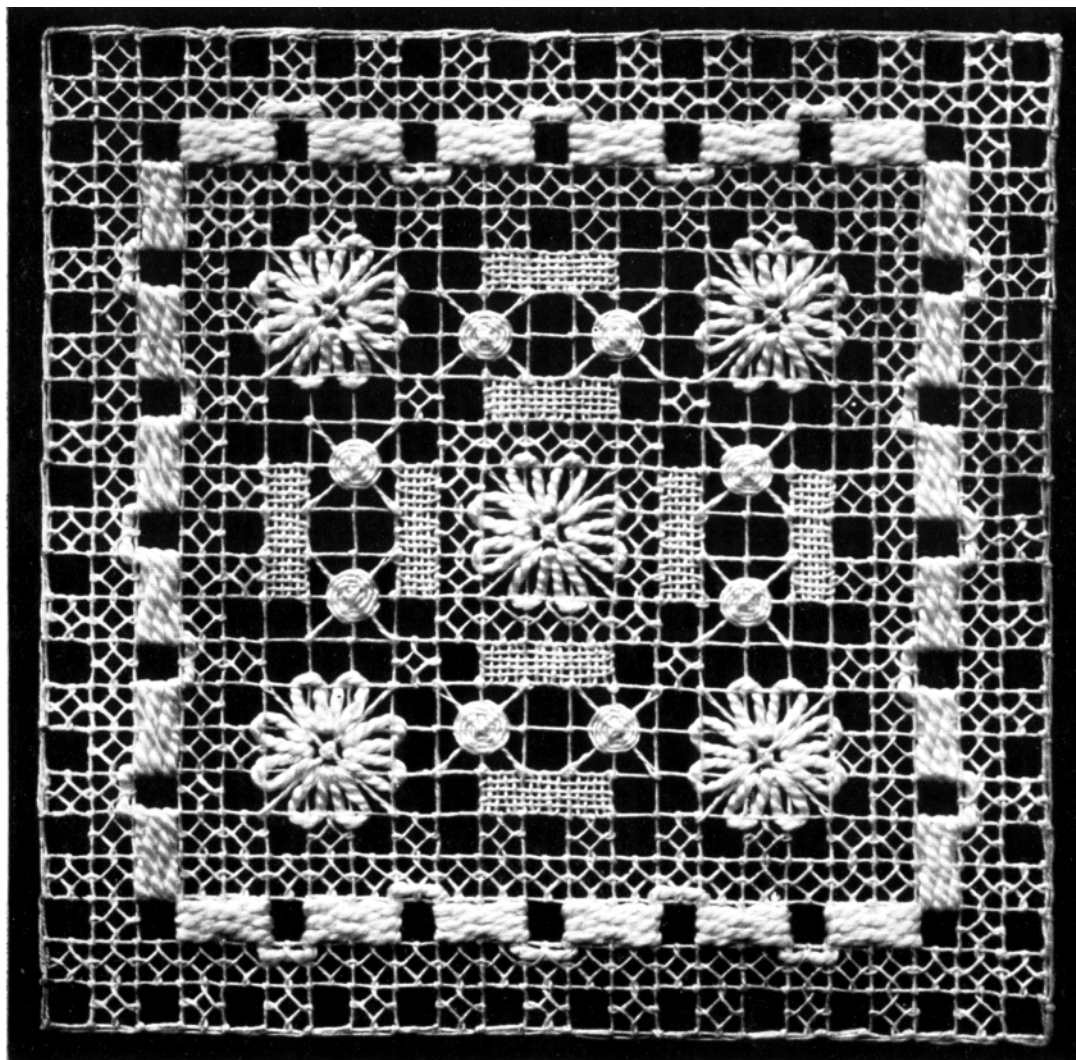
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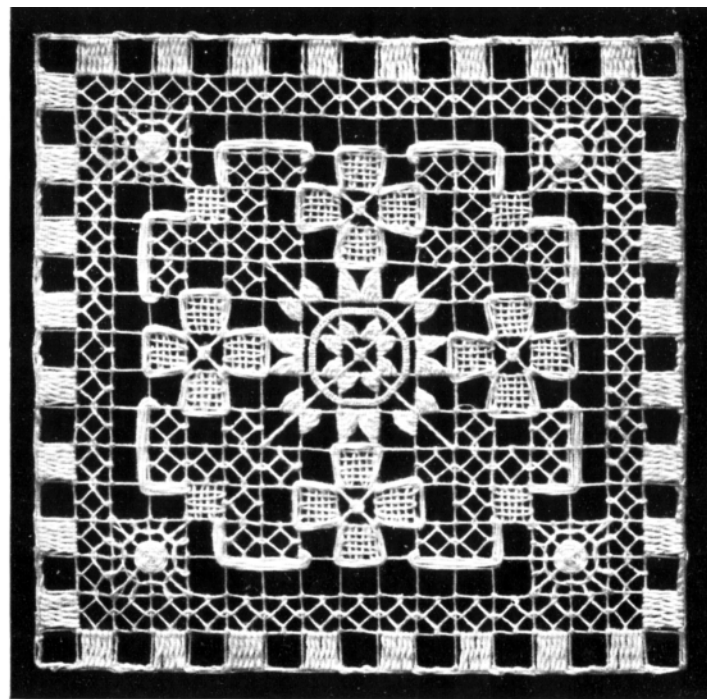
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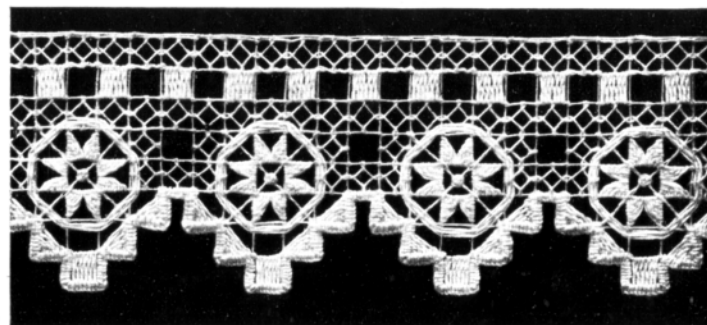
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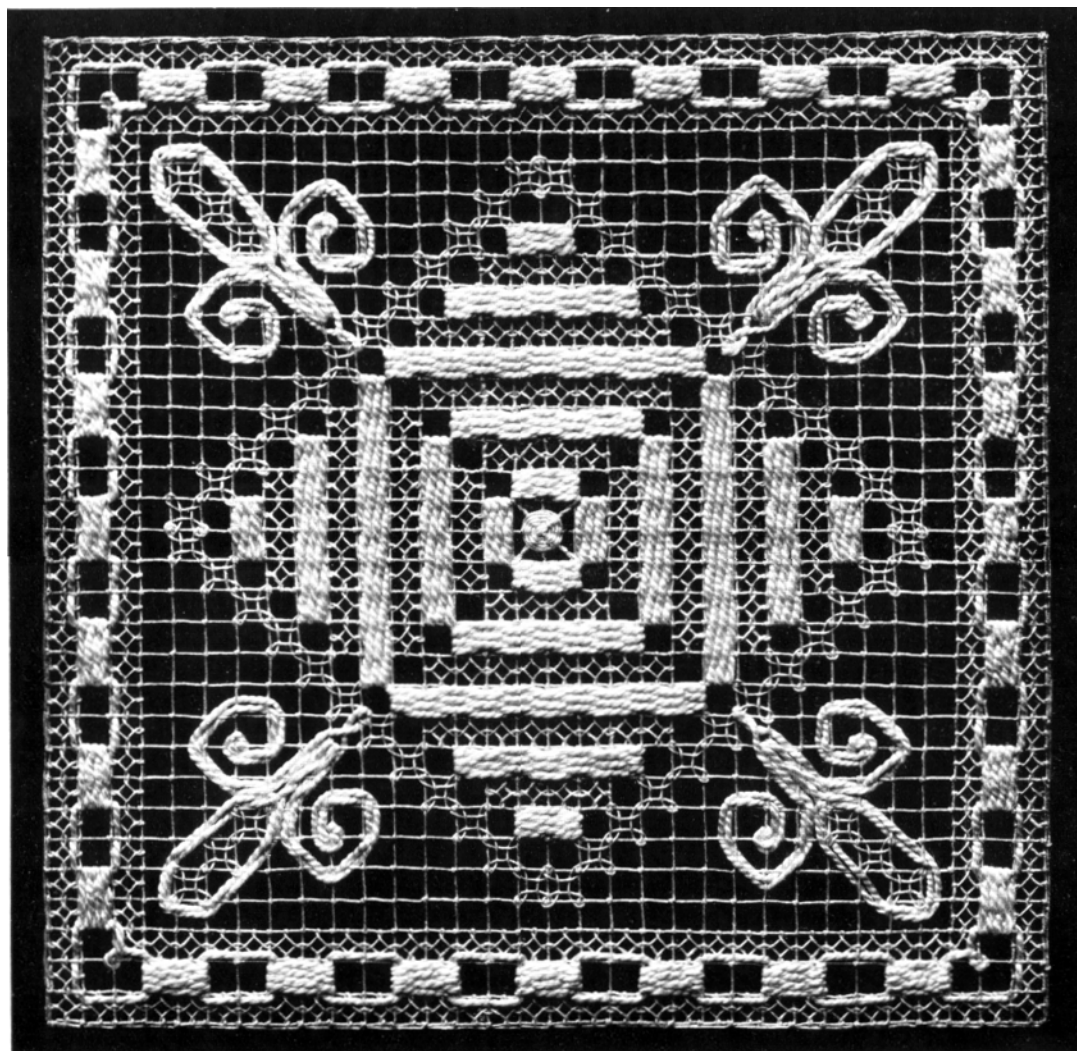
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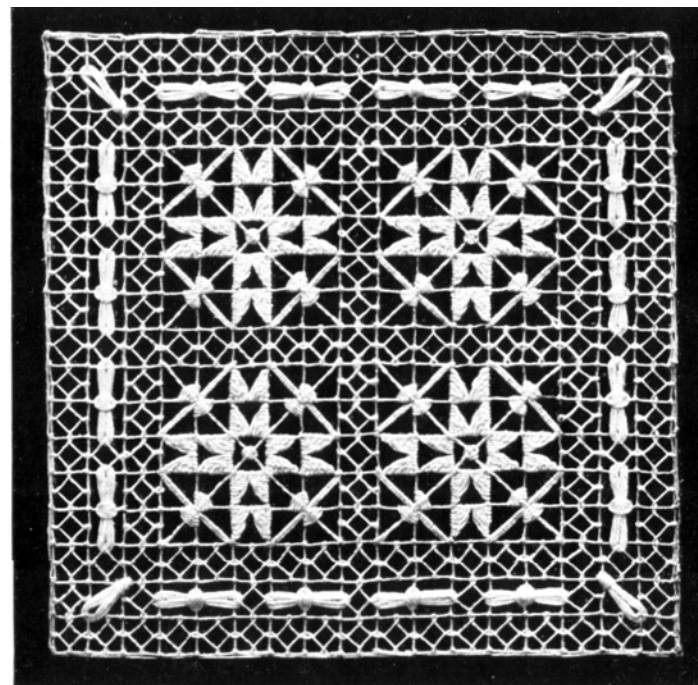
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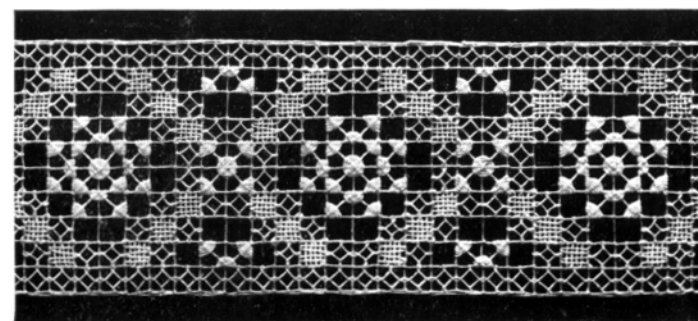
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28.



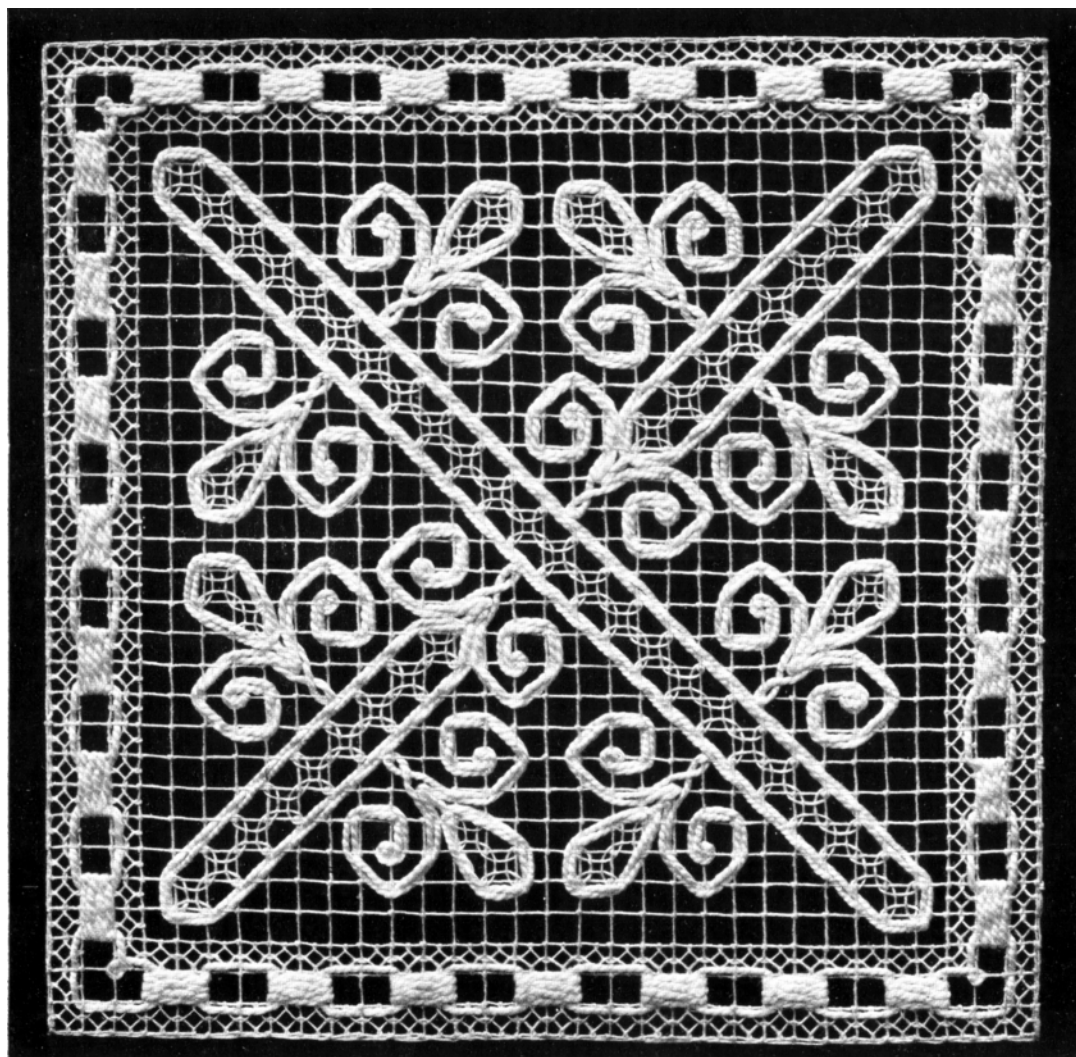
29.



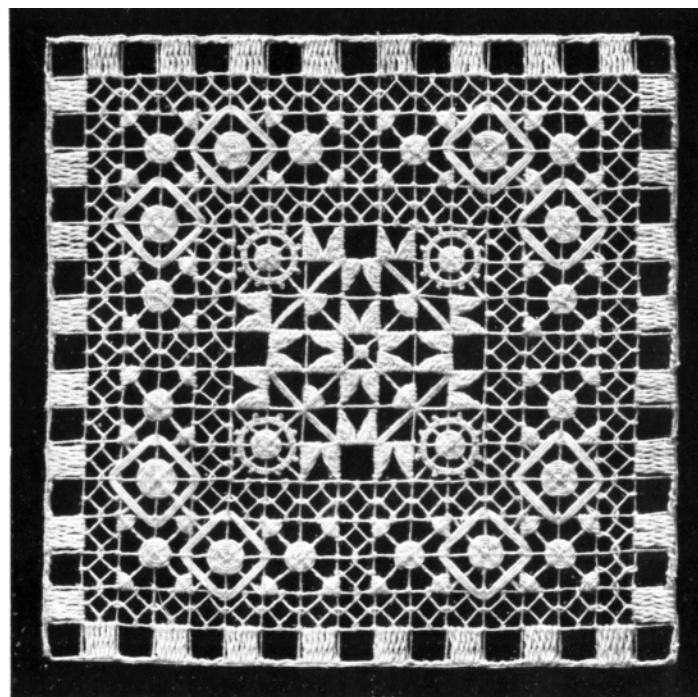
30.

For making these patterns, use the Cotton and Flax threads, mark **D·M·C**

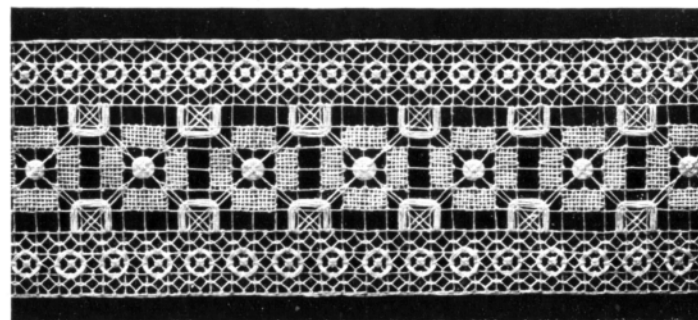
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31.



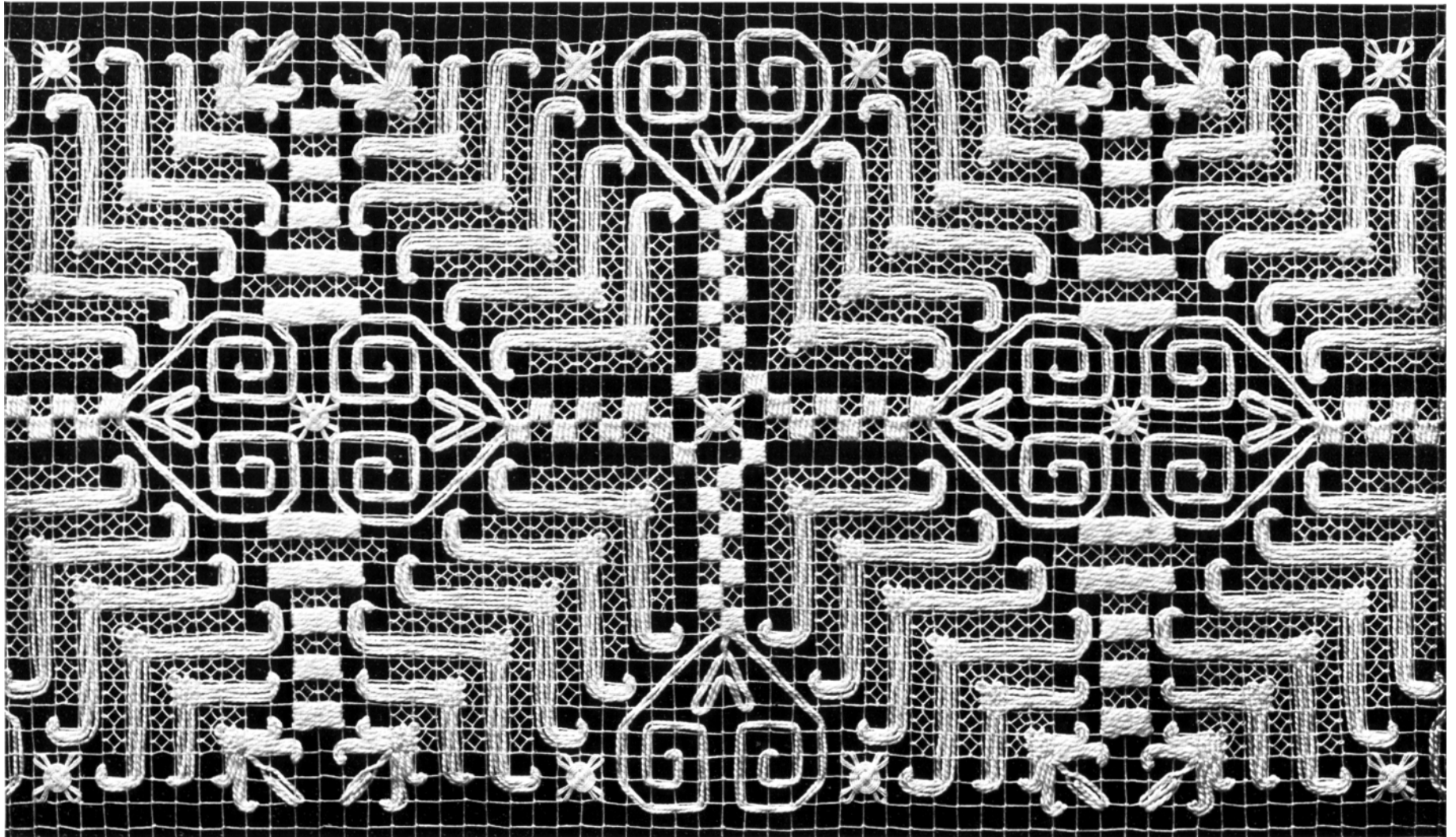
32.



33.

For making these patterns, use the **Cotton** and **Flax** threads, mark **D·M·C**

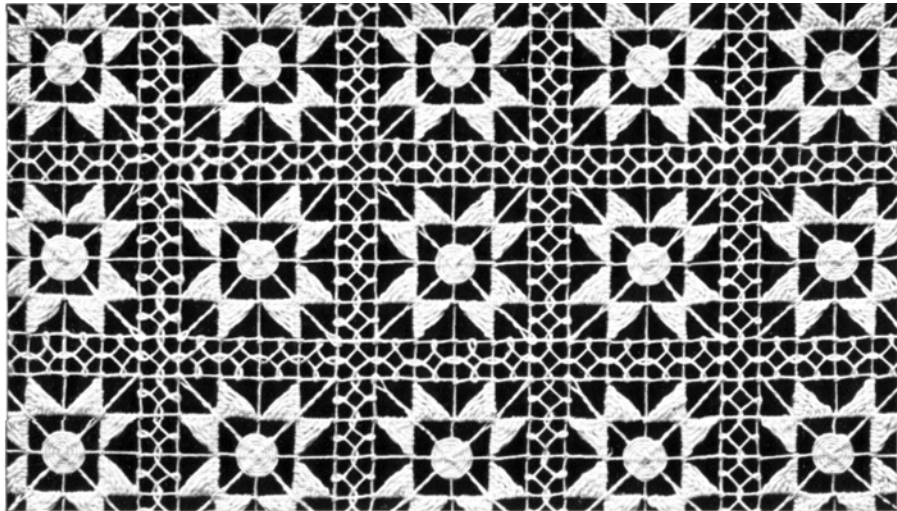
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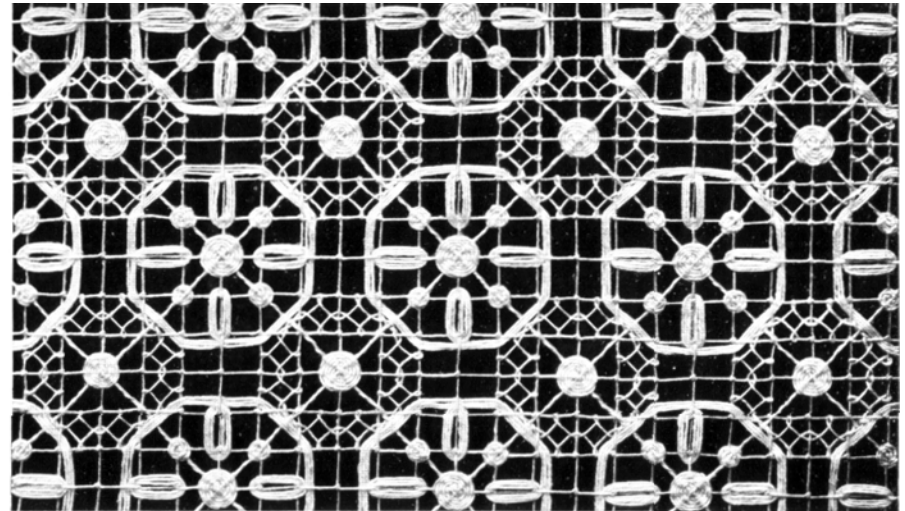
34.

For making this pattern, use the Cotton and Flax threads, mark **D·M·C**

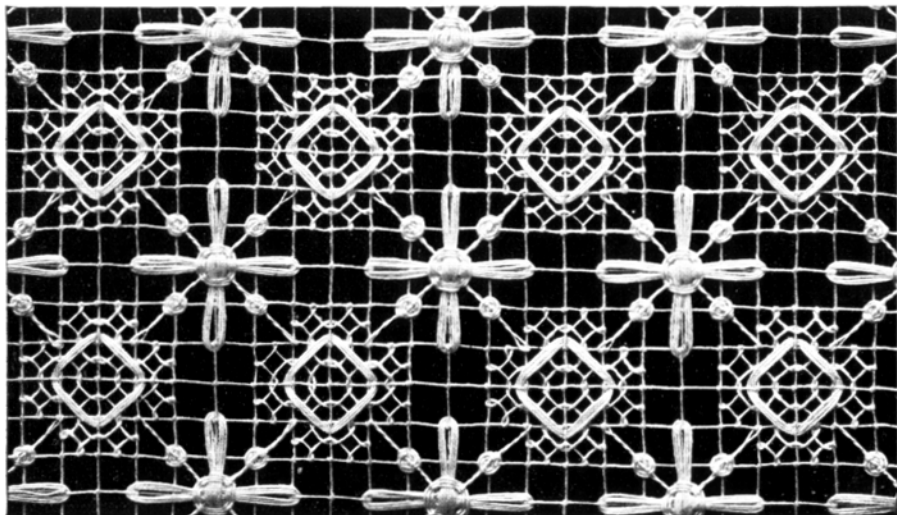
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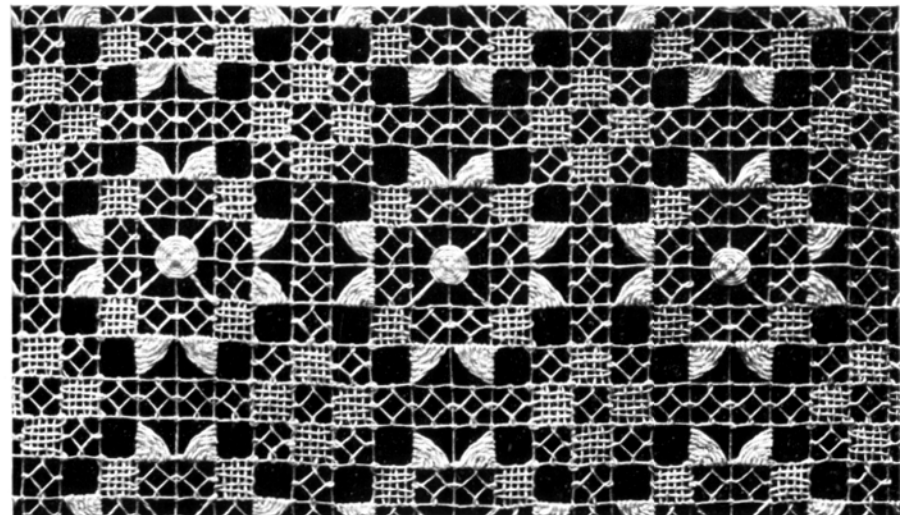
35.



36.



37.



38.

For making these patterns, use the Cotton and Flax threads, mark **D·M·C**

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