Italian Drawn Work
and
Antique Filet Lace

BOOK NO. 3

CONTENTS

PREFACE

THIS BOOK, Variety Number 3, contains general directions for various Italian drawn stitches which are sufficiently simple to be executed by beginners, if the instructions are carefully followed.

These stitches as well as the knotted lace edge, contained in this book may be used for scarfs, cloths, luncheon sets, and for almost any article of lingerie.

It is a pleasure for a woman to decorate her home with these artistic and fancy linens, especially when they are made by herself.

We leave it to the individual taste of our readers to use the most appropriate stitches for the occasion.

The filet lace designs herein contained are for Coarse and Sardinian filet lace. In Sardinia, the filet is worked differently than in any other part of Italy. It is very simple and effective.

The design for tidy or chair back shown on page 7 may be also used for the ends of scarfs or runners, by leaving the points off, and finishing the design on the straight line. The mesh for this tidy is figured five holes to the inch, and for the runner or scarf four holes to the inch.

FANCY ITALIAN DRAWN STITCHES
Italian Punti Sfilati

We have many effective stitches in drawn work which may be used for edging on scarfs, cloths, doilies, collar and cuff sets, luncheon sets, and, in fact, most any article on linen, as we shall explain with the following illustrations and directions.

In cutting the linen for any article to work, using our illustrations, cut the linen ¾ to 1 inch more than is required for the finished size.

For a luncheon doily, the linen should be cut 13 x 18 inches.

and the square center piece of 22 inches or more if a larger center is desired.

For a square luncheon set, the small doilies cut 7 inches, and the plate size 11 inches.

If runners are preferred to a center piece, cut 18 x 36 inches, 18 x 45 inches, 18 x 54 inches, or any other length according to the size of the table.

SERPENTINE HEMSTITCHING
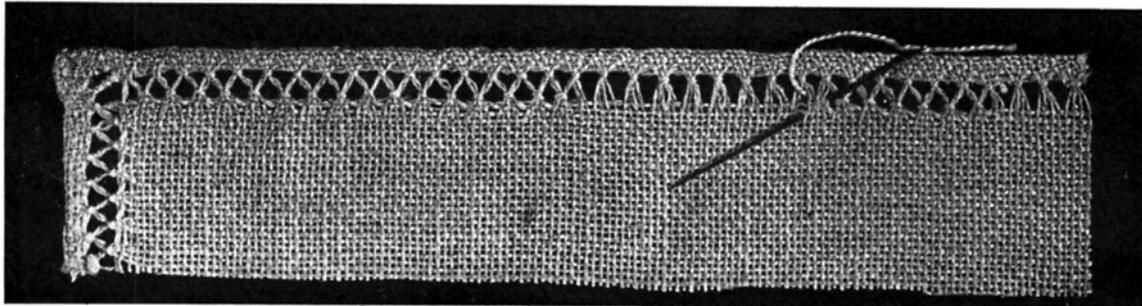## *Punto Sfilato a Serpentina*

FIGURE I.

About a half-inch from the edge, pull out four or six threads according to the thickness of the linen. On coarse linen pull four, and on fine linen pull six.

Plain hemstitching is done first on the wrong side of the goods by taking up four threads if the linen is coarse and six threads if it is fine. The second row is done on the right side of the goods. Take up on the needle half of the threads of two clusters, so as to form a zigzag or serpentine line, beginning your work on the right side. Take up on your needle four threads and back stitch. Insert the needle diagonally down two threads below. (Fig. I.)

SERPENTINE HEMSTITCHING WITH OVERCAST BARS

Start a half-inch from the edge, pulling four or six threads according to the thickness of the linen.

Plain hemstitching is done first on the wrong side of the goods. (Fig. II, indicated by letter A.) After the hemstitching is done, leave four threads and pull eight, leave four again and pull two. In pulling the threads, cut when they reach the corners. (Fig. II, indicated by letter B.)

To secure where the threads are cut, an over and over or buttonhole stitch is necessary in each corner. (Fig. II, indicated by letter B.)

The diagonal bars to fill the space in the corner are made by three foundation threads going from the right to the left, back to the right, and back to the left again. Covering these three foundation threads with an over-cast stitch. (Fig. II, indicated by letter E.)

Begin the second row at the right and on the right side of the goods, fastening the thread by a small knot under the hem on one corner.

Bring the needle down to the drawn threads directly under the first hemstitching and insert the needle diagonally up into the next space on your left. (Fig. II, indicated by letter C.) Repeat.

Start the stitches on the inner row by a back stitch in the same direction as the first row of hemstitching. Insert your needle diagonally up into the space above. (Fig. II, indicated by letter D.) Then bring it down, taking four threads again for back stitch, and repeat.

Begin serpentine design on the right.

Take eight threads directly under the two clusters of the hemstitching and over-cast two stitches. Then over-cast about nine times on four threads downward.

Take the next bar and join together with two over-cast stitches. Then over-cast about nine times upward and repeat. (Fig. II, indicated by letter F.)
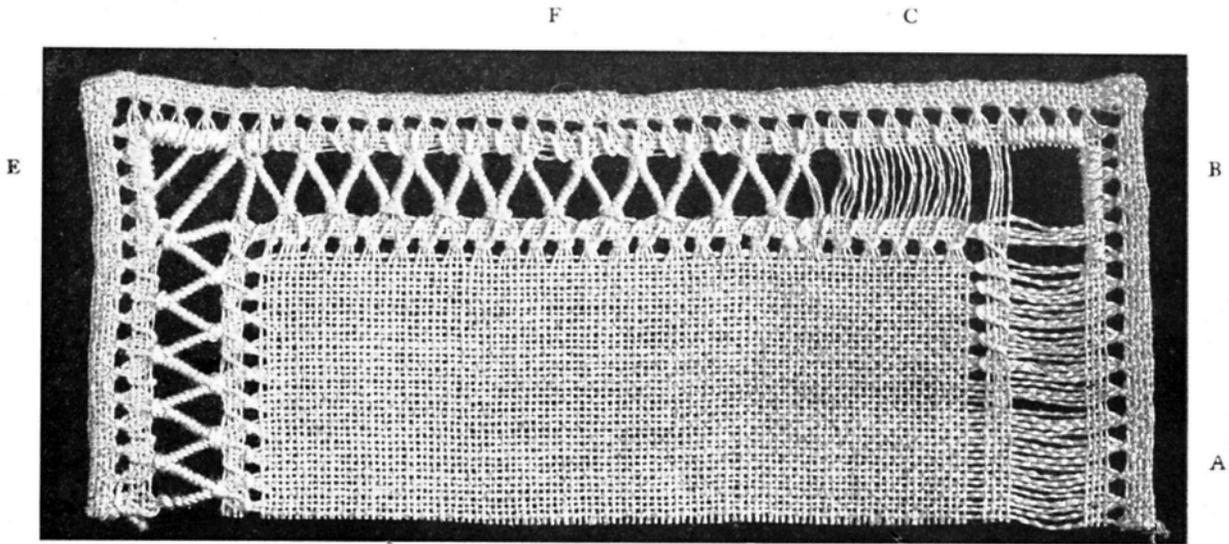
F   C

E   B

A

FIGURE II.   D

SERPENTINE DESIGNS WITH BOULLION STITCH

Serpentina Con Punto Riccio

This serpentine design is done between two rows of Italian hemstitching or Punto Quadro.

About a half-inch from the edge pull two threads and do the plain hemstitching first on the wrong side of the goods.

After the hemstitching is done, leave four threads and pull

is done make the Punto Quadro on the lower row of drawn threads, as shown in Fig. III (indicated by letter H.)

Begin the serpentine design with an over-cast stitch taking two clusters. On this stitch make a boullion stitch; twist the thread around the needle about eleven times and pull through.
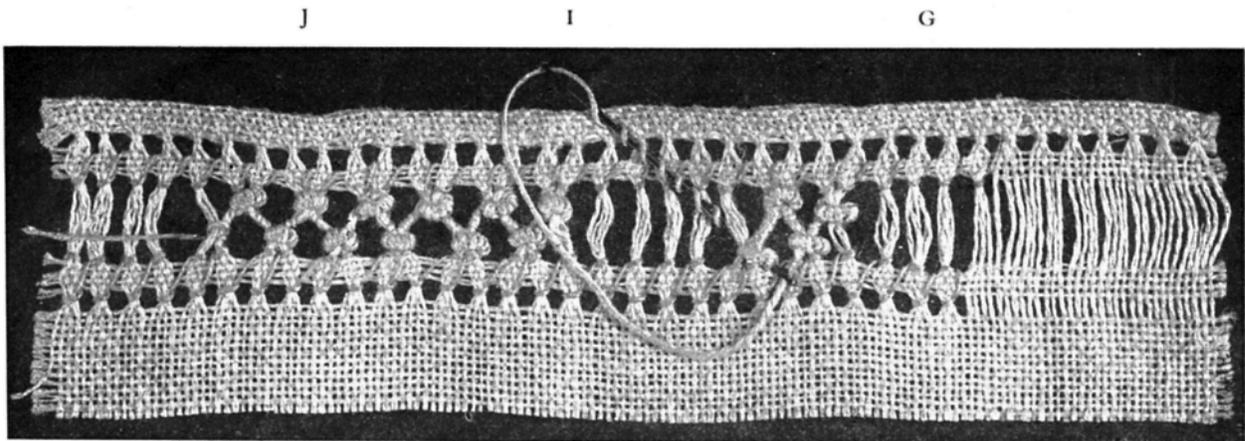
J   I   G

FIGURE III.   H

eight. Then leave four and pull two. Cut the threads when reaching the corners and finish as explained under Serpentine hemstitching with over-cast bars. (Fig. II, indicated by letter E.)

Begin the Punto Quadro on the upper row of drawn threads, as shown in Fig. III (indicated by letter G), and when this row

(Fig. III, indicated by letter J.)

Over-cast about five times on one of the clusters downward.

Take the next cluster and over-cast together and make a boullion stitch on this stitch.

Then over-cast about five times upward and repeat. (Fig. III, indicated by letter J.)

BAR COVERED WITH DARNING STITCH
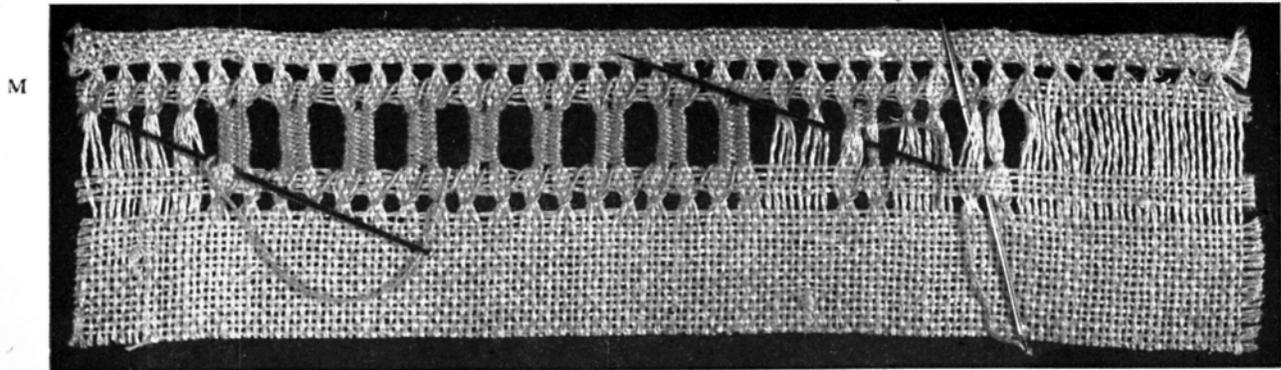
L

M

FIGURE IV.   K

About half an inch from the edge of the goods, pull two threads, leave four and pull two.

The plain hemstitching is done on the wrong side of the goods.

The Punto Quadro is done on the right side after all the plain hemstitching is completed. When the Dunto Quadro is completed, pull six threads or more according to the texture of the linen, using your own judgment.

In pulling threads, cut when they reach the corners, as shown on Fig. II (indicated by letter B), and explained in Serpentine hemstitching with over-cast bars.

Leave four threads again and pull two again.

Any needle may be used and the point dulled on sand paper.

Fill in the bar with a darning stitch until all the threads are entirely covered, ending with the needle toward the left. (Fig. IV, indicated by letter M.)

The picot is made with a darning stitch on foundation threads. To start, take an extra piece of thread. Fold in two to make a loop, and hold the loop in your left hand on top of the edge where the picot will go. Fasten the thread by a small knot into the hem, and through the loop of the extra piece of thread, leaving the space of half an inch between the loop and the edge. (Fig. V, indicated by letter N.)
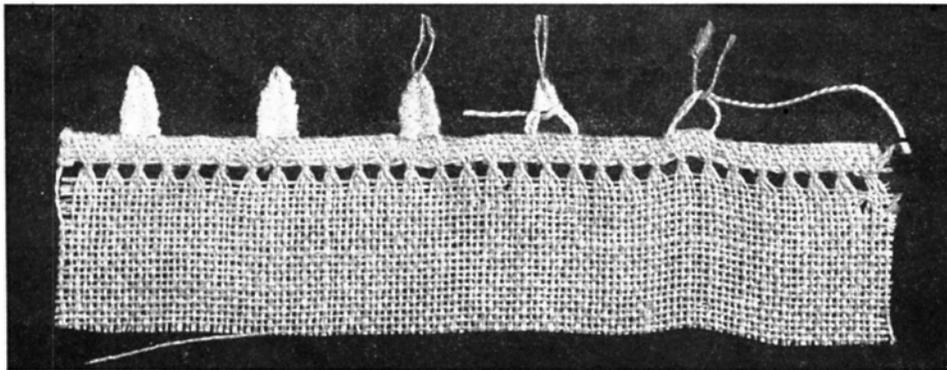
O   N

FIGURE V.

The bars are done with darning stitch done at the same time as the bottom row of the Punto Quadro is done.

Beginning on the lower row of the drawn threads, bring the needle up diagonally to the upper row of the drawn threads.

Back stitch four threads, insert the needle in the hole below, taking four more threads. (Fig. IV, indicated by letter K.)

Back stitch and bring the needle diagonally below the first row of Punto Quadro. (Fig. IV, indicated by letter L.)

The bars are covered with darning stitches from the right to left, to and from on two clusters.

Insert the needle eye first to facilitate the work and prevent splitting of the threads in the clusters, or use a dull needle.

Pull through. Insert the needle on the edge about a quarter of an inch from the first stitch and go through the same stitch. Pull through and go through the loop. Then go through the same stitch on the edge from the right to the left. (Fig. V, indicated by letter N.)

Pull through and go through the loop again. Then start the darning stitch from left to right, to and from, until all of the foundation threads are well covered. (Fig. V, indicated by letter O.)
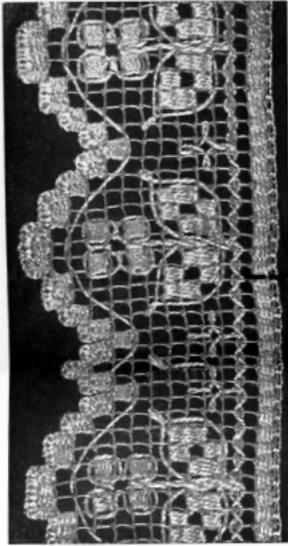
Hold the extra piece of threads firmly so as to keep the shape of the triangle, having the darning gradually forming the triangle. Then finish on the left-hand side, slipping the needle through the folded edge for the next picot.
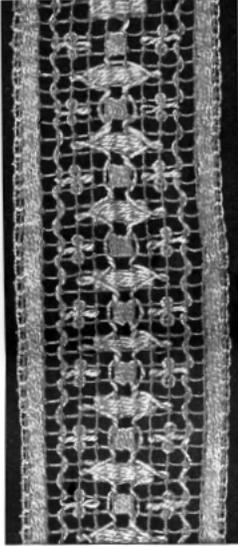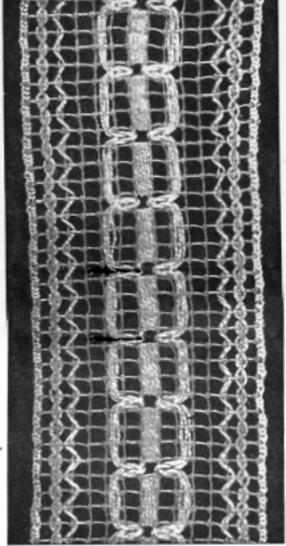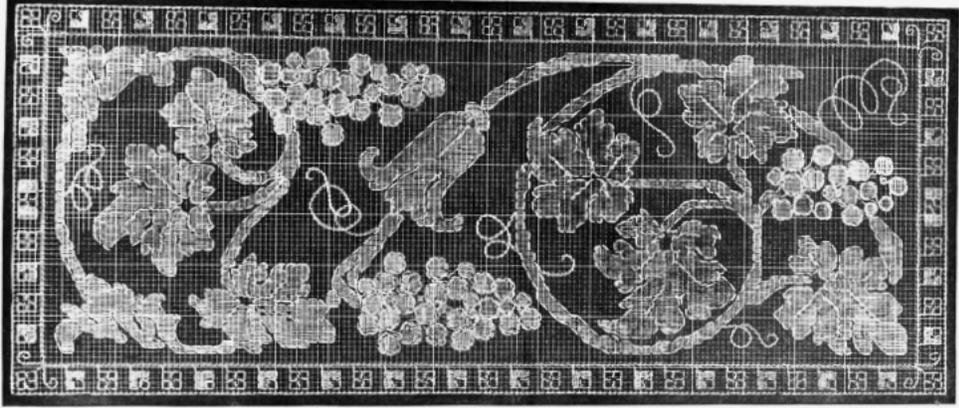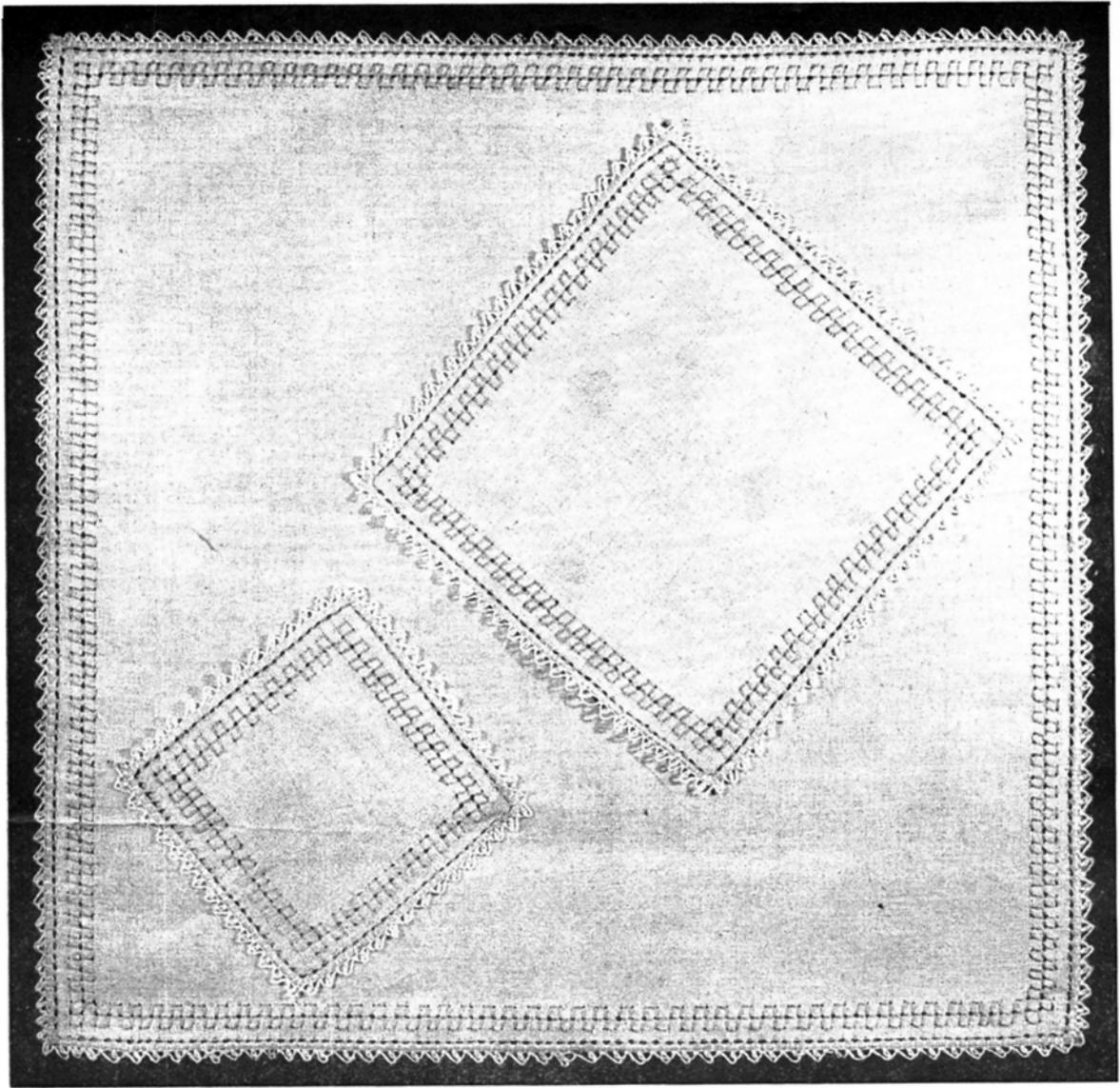
No. 1.

No. 6.

No. 3.

No. 4.

No. 5.

No. 5.

No. 2.
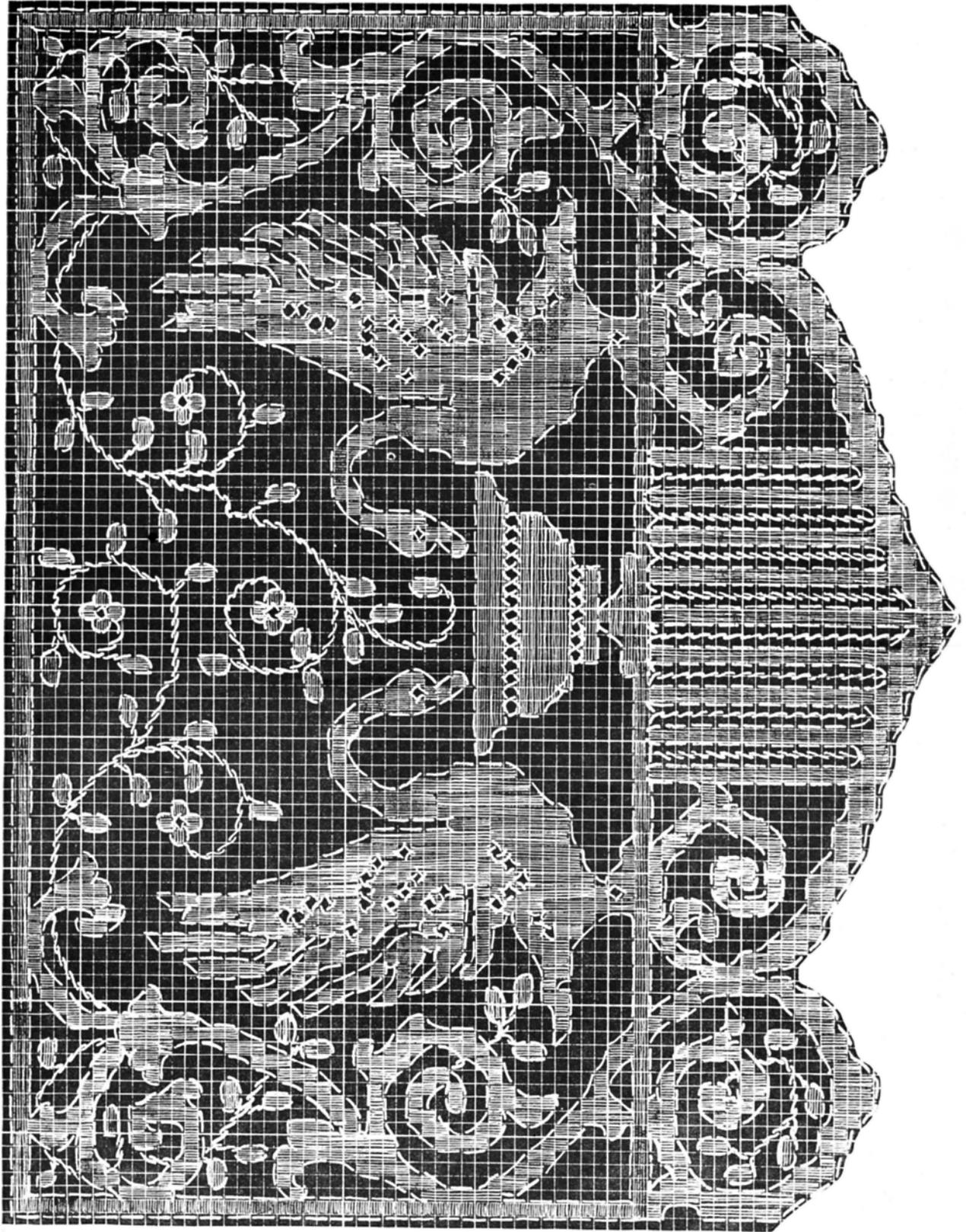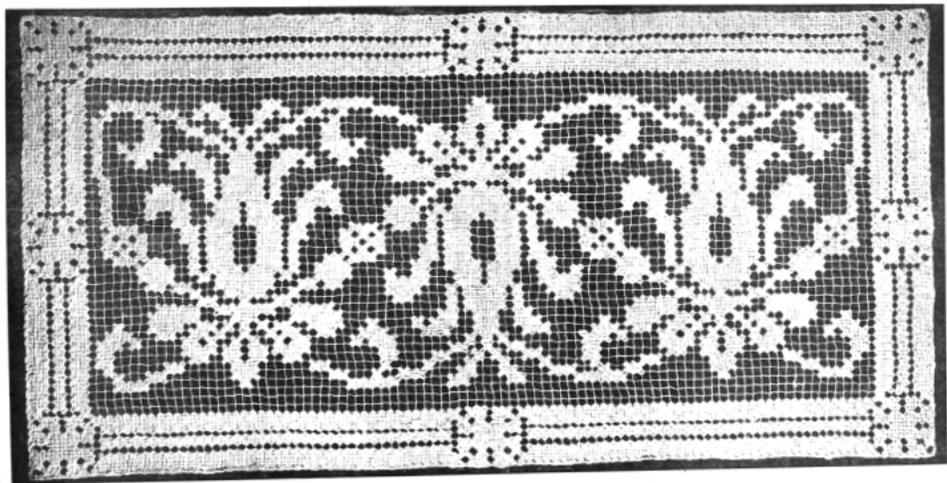
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No. 7.

DOUBLE SQUARE STITCH FORMING BLOCK DESIGN

The illustrated luncheon set is made of coarse Italian linen crash, embroidered in blue silkine pearl cotton No. 5.

A thirteen-piece set consisting of one center-piece 22 inches square, six glass doilies 6 inches, and six plate doilies 10 inches, requires 1¼ yards of 36-inch linen.

In cutting off the different sizes, cut each piece about 1 inch larger each way to allow for the hemming.

About one-half inch from the edge pull two threads and do regular plain hemstitching on the wrong side of the goods, taking six threads each time.

When the hemstitching is done, leave six threads and pull one, then leave six again and pull one. (Fig. VI, indicated by P.)

For this design a blind needle is necessary, or use any needle, eye first.

Start the square stitch securing your thread on the wrong side with a knot in the corner, leaving six threads each way.

Insert your needle directly down in the next row of drawn threads, taking six threads and pull through.

Back stitch and bring the needle diagonally up into the space above and pull through. Back stitch and pull through.

Insert needle directly down forming a square, and bring it diagonally up, leaving six threads from the square. (Fig. VI, indicated by letter Q.)

Repeat until the first row is finished.

The second row is done in the same way, setting the square stitches between the blocks on the top row. (Fig. VI.)

The edge of on this luncheon set is explained in Knotted Lace Edge.
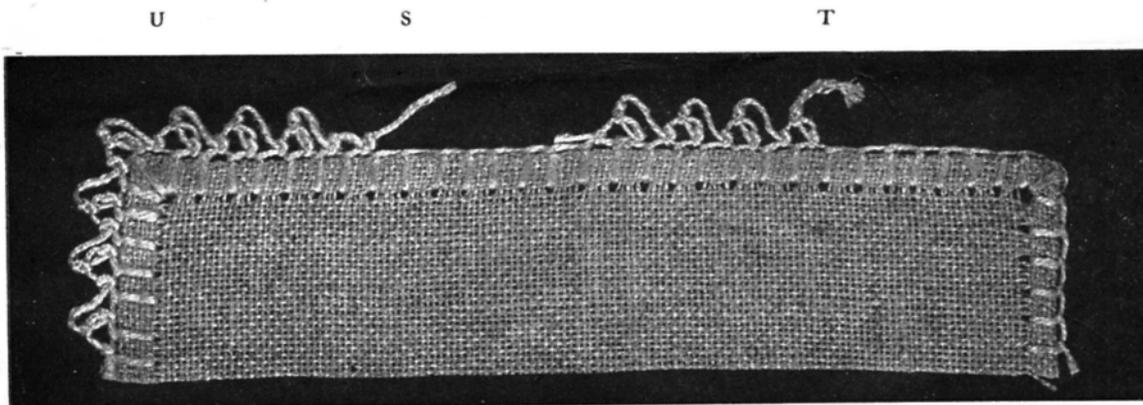
FIGURE VI.

KNOTTED LACE EDGES

FIGURE VII.

The edging as illustrated under Fig. VII is done by basting the hem as wide as desired, pulling one thread to make it straight.

After the hem is basted, start on the left, secure your thread with a little knot through the hem, make a buttonhole stitch about one-sixth of an inch, or leave about four or five threads according to the texture of the linen. (Fig. VII, indicated by letter R.)   Do this stitch all around.

Insert the needle in the first buttonhole stitch, keeping the working thread over the needle. (Fig. VIII, indicated by letter V.)

Take the thread at the eye of the needle and slip it under the point, from the right to the left. (Fig. VIII, indicated by letter V.)

Pull the needle through and tighten the knot. A little loop will then be formed. (Fig. VII, indicated by letter S.)

Put your working thread from the right to the left, over the formed loop, holding it under your thumb.

Slip the needle into the formed loop and under the working thread, taking the threads at the eye of the needle and slip them under the point of the needle from right to left. (Fig. VII, indicated by letter T.)

Slip your needle under the next buttonhole stitch on the edge, making the same knot, but leaving a long loop from the point to the last knot. (Fig. VII, indicated by letter U.)

Then to the next buttonhole stitch, another knot forming a new loop. Knot on that loop as already explained and repeat. This point can be made as large as desired.

W   X   Y   Z

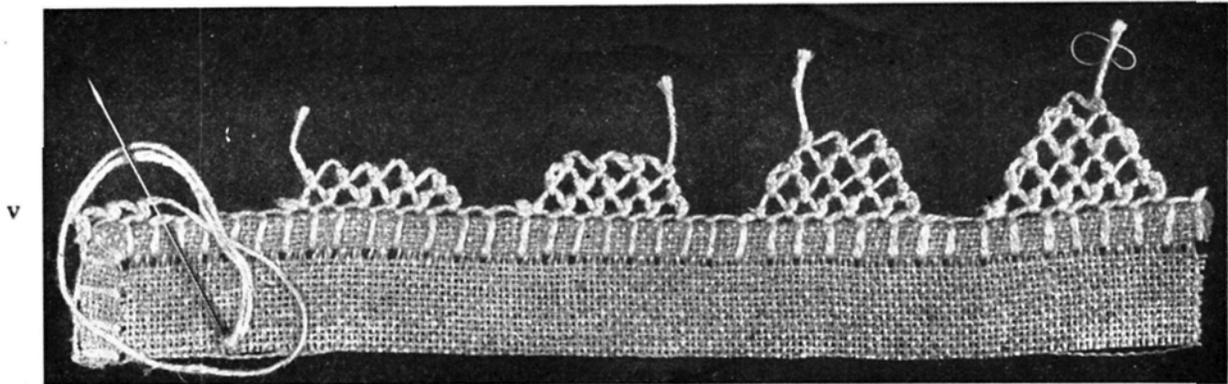
FIGURE VIII.

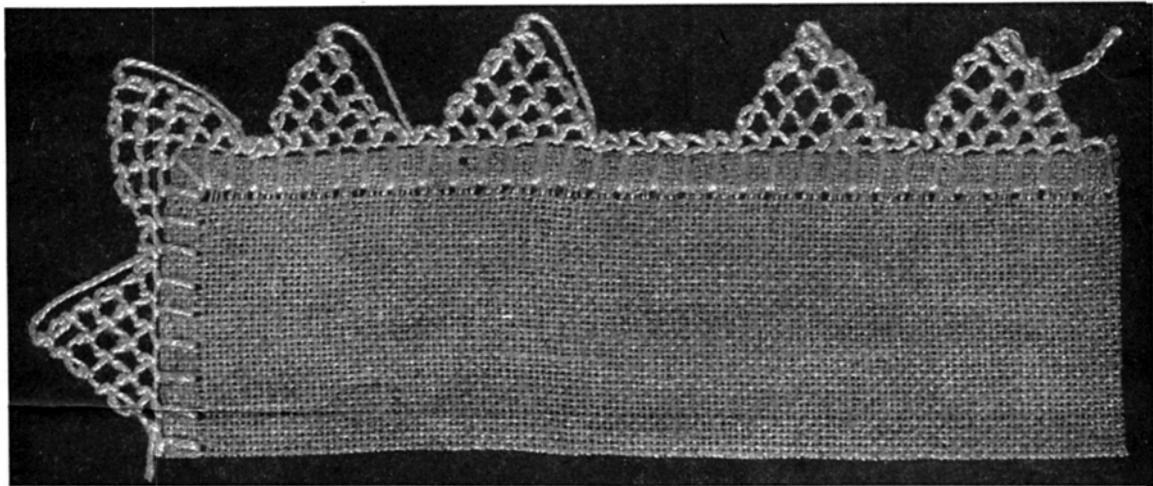A   B

FIGURE IX.

KNOTTED LACE EDGE WITH LARGE POINTS

When starting the points, the bottom row of loops must be an odd number, such as three, five, seven, etc. Fig. VIII is done on five loops.

Make five loops, starting from the left with a knot as previously explained. (Fig. VIII, indicated by letter V.)

The second row is worked from the right to the left, holding the thread under your thumb. Insert the needle into the last loop and make a knot without leaving any loop. Then put your working thread from the right to the left and make a knot in the next loop. Repeat until you get to the last loop, thus making four loops on this row. (Fig. VIII, indicated by letter W.)

Turn the thread from the left to the right, making your first knot tight without leaving any loops. Thus you will decrease one loop in each row, making in this row three loops. (Fig. VIII, indicated by letter X.)

Put your working thread from the right to the left, making two loops. (Fig. VIII, indicated by letter Y.)

The next row will be done left to right, one loop. (Fig. VIII, indicated by letter Z.) To complete the point, make a knot on this last loop. (Fig. IX, indicated by letter A.)

There are two ways that the thread may be carried to the next point. One way is to bring the working thread down into the buttonhole stitch, as shown in Fig. IX (indicated by letter A). The other way is to carry your working thread down, making a knot in each hole on the right side of the point. (Fig. IX, indicated by letter B.)

KNOTTED LACE EDGE WITH LONG LOOPS

The hem is basted first and then buttonhole stitch, starting from the left about one-sixth of an inch apart or by counting threads. (Fig. X, indicated by letter C.)

First row: Insert the needle in the first buttonhole stitch on the left, making a knot as previously explained. Insert the needle in the second buttonhole stitch, make a knot leaving a loop about a half-inch in length. (Fig. X, indicated by letter D.)

Put your working thread from the right to the left, inserting your needle through the formed loop and make a knot. (Fig. X, as indicated by letter E.)

Then insert the needle in the next buttonhole stitch and make another knot, leaving the thread even with the last loop. Bring the working thread to the left again, holding same under your thumb, and make a knot on top of the loop, making your thread even with the last loop.
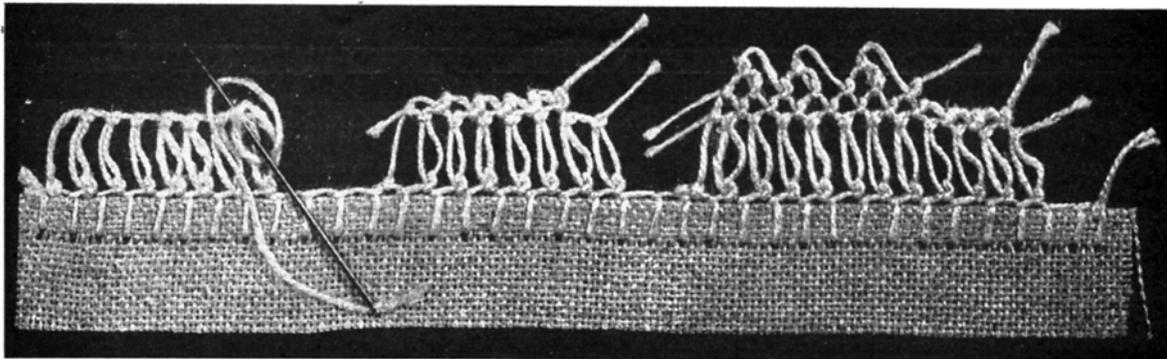
D E F G

C

FIGURE X.

Second row: Start from the left, inserting your needle in the first loop and make a knot. Then make a knot in every loop, leaving your threads loose and thus making a small loop. (Fig. X, indicated by letter F.)

Third row: Start from the left and do exactly like the small knotted point (Fig. VII), except that the stitches start in the loops rather than in the buttonhole stitches. (Fig. X, indicated by letter G.)

Another attractive edge with long loops may be done by gathering threads in a cluster as illustrated in Fig. XI.

The first, second, and third rows are done like the knotted edge with long loops. The fourth row is done by starting on the left, making a long loop. (Fig. XI, indicated by letter H.)

Put the working thread on your left, making a knot in the center of the loop. (Fig. XI, indicated by letter I.)

Bring your thread down into the next small loop and make a knot. (Fig. XI, indicated by letter J.)

Cluster the four threads together in the center with the same knot. (Fig. XI, indicated by letter K.)

Insert your needle on top of the loops and knot again. (Fig. XI, indicated by letter L.)

Bring the working thread down into the next small loop to start the next cluster, and repeat.

The fifth row: Starting from the left, making a knot in each loop of the previous row. (Fig. XI, indicated by letter M.)

The sixth row: Start from the left and proceed as explained in the small knotted edge.
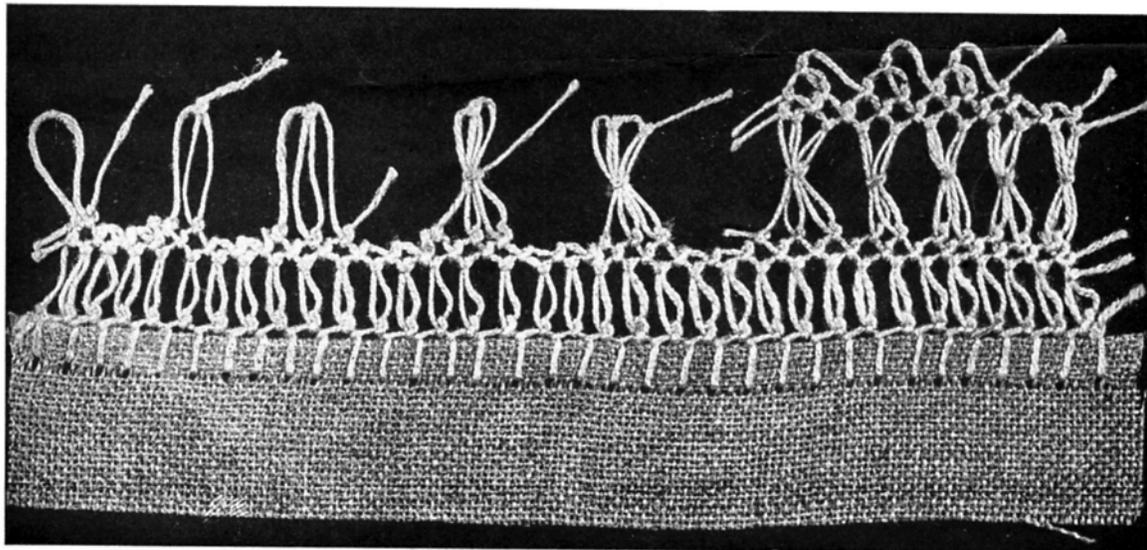
H I J K L M

FIGURE XI.

COARSE FILET LACE

To make filet lace, it is necessary to have the filet mesh first.

This filet mesh comes in different sizes and quality, both by the yard and in pieces, and is easily obtained at the stores if it is not desired to make it.

If interested in making this mesh, we advise the following of directions explained in our Variety Book No. 1, on pages 25, 26 and 27.

The coarse filet runner as illustrated on Page 8 is made exactly like the fine filet.

In weaving on the filet mesh, it is important that all edges of the design be properly finished.

All the squares which are to be filled generally have two threads running horizontally and two vertically.

For extended directions and illustration for anyone who is interested in this kind of filet, Variety Book No. 1 explains these on pages 27, 28, and 29.

The thread used for weaving is heavy soft cotton, and the mesh is linen thread.

SARDINIAN FILET LACE

The weaving of the Sardinian filet is as simple as the regular filet.

All the squares which are to be filled generally have several threads running only one way, horizontally or vertically, as the design requires.

Generally all the figures are outlined with a running thread which is worked around the design in the same process' as the weaving. That is, one thread over and one under, and in returning, the over thread goes under' and the under thread goes over.

Illustration No. 2 shown on back cover is a 12½ inch x 18 inch piece suitable for an individual luncheon doily, tray cover, or chair back.

The filet mesh required for this size doily is 35 holes by 51 holes, to measure three holes to the inch.

The filet mesh before the knotted edge is worked measures 11 x 16 inches. For any other size it is very easy to find the number of mesh required by multiplying the number of holes desired to the inch by the number of inches required in the length and width of the piece.

If fine mesh is desired, it will be necessary to increase the number of holes to the inch. For example, if four holes to the inch are desired, this doily will require eleven times four and sixteen times four, or forty-four holes by seventy-two holes.

The size of the mesh depends upon the size of the mesh stick being used.

In weaving filet mesh, it is necessary to have a wire frame. This frame must be wound with white common tape.

The size of the linen thread used for the filet mesh on the doily illustrated is No. 30/3 cord, and for weaving and the knotted edge No. 16/3 cord is used. Usually on this Sardinian filet the mesh is made in finer thread than the weaving.

Before starting a piece of filet net on the frame, the edges must be over-cast with a soft cotton thread to prevent the breaking of the threads of the mesh. This over-casting is not necessary if the net is coarse.

The frame should be at least an inch larger than the net.

Great care should be taken in stretching, as good results depend largely upon this. The squares must be straight both ways when stretched.

Any needle with a dull point or a tapestry needle may be used for the weaving.

The block designs around the doily are made first. (Fig. XII, indicated by letter N.)

The blocks are woven from right to left, to and from, on two squares until the squares are filled in. Going back and forth about eleven times.

When starting to weave the blocks, leave about two inches of thread so that same may be fastened after the block is filled in. as will be explained later.

When the first two blocks are filled in, take the next two and fill in also. (Fig. XII, indicated by letter O.)

When the blocks are finished, insert the needle through the woven stitches in the opposite direction and fasten the thread. Thread the needle with the 2 inches of thread left when you started the block, and fasten in the same way with this thread.

To make the circles on top of the solid blocks, go around with your thread three times. Make an exception in your regu-
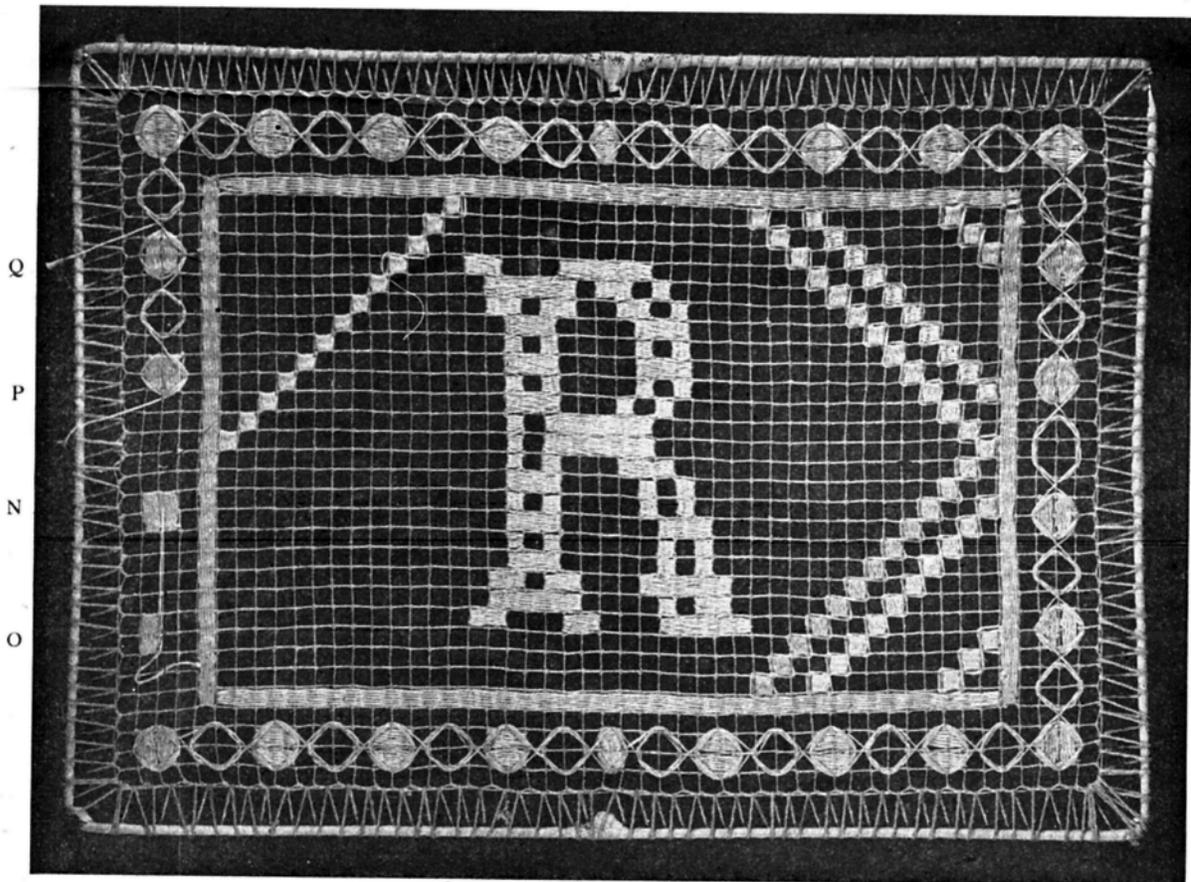

FIGURE XII.

lar weaving by skipping on the corner of the block two threads instead of one, and weaving the three threads the same way so that they all will show on top of the block, as illustrated.

To connect the blocks with open circles, it is necessary to go three times on one side and two times on the other side of the block (Fig. XII, as indicated by letter P), starting on to the next circle.

On these open circles the process of weaving is as usual, one over and one under.

In going around the blocks and circles the three threads on one side will alternately come first on the left and then on the right.

To complete the sides of the circles where there are only two threads, weave another thread in, alternating from one side to the other as needed. (Fig. XII, indicated by letter Q.)

The straight solid row is done next by regular weaving from right to left, one side at a time, as shown in Fig. XII.

The diagonal bars of connecting blocks across the corners are done next.

Starting on any corner as illustrated, on the left side, and after this line of connecting blocks are filled in with a darning stitch, a thread is woven around these blocks, alternating from one side of the first block to the other side of the second block and so on. When this line is woven, start back on the other side where the blocks are incomplete.

When one line of blocks is completed, do the others in the same way.
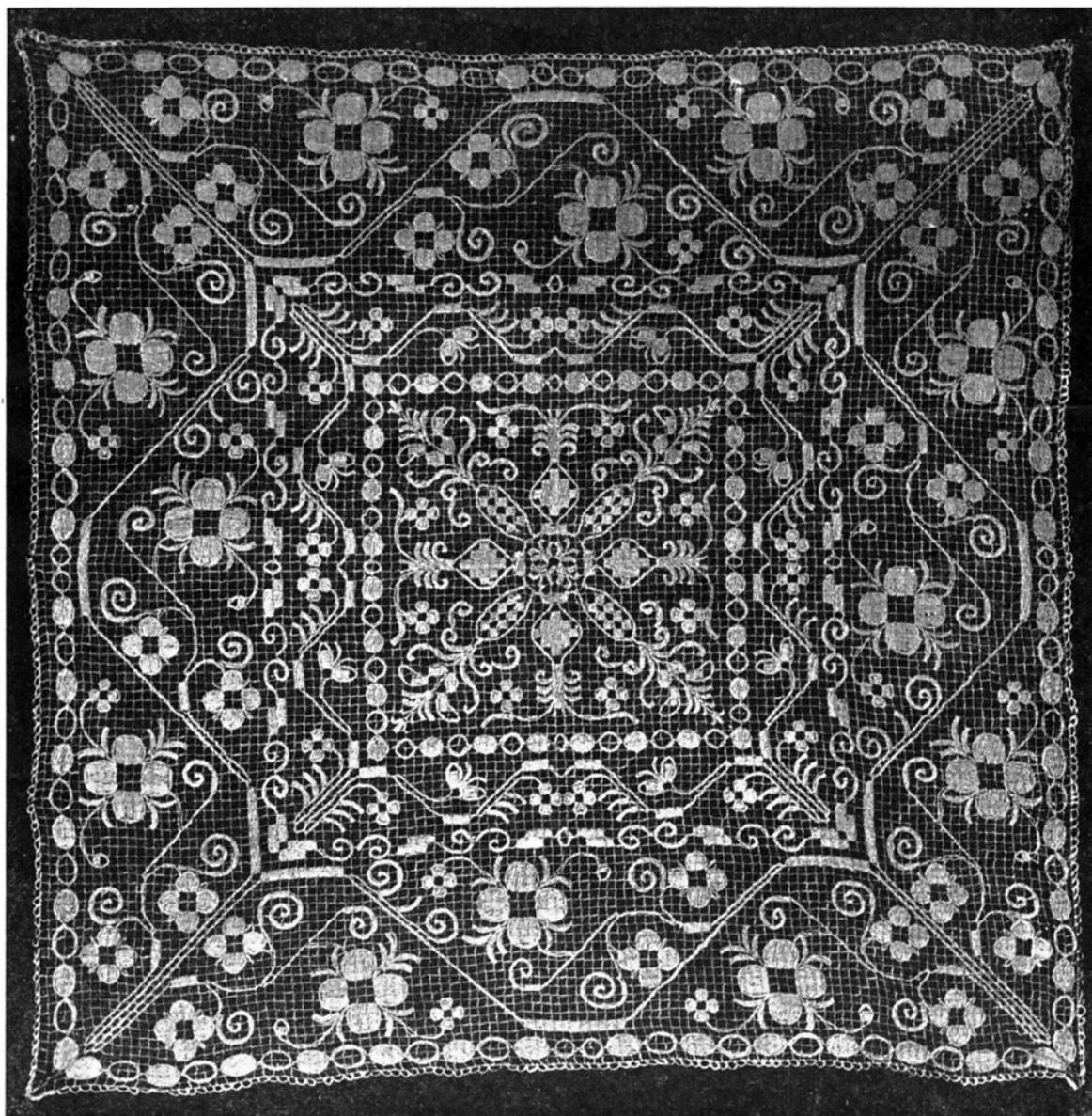
The letter is woven all the same way as illustrated.

When weaving is done remove doily from the frame and start the knotted edge with a row of long loops, which has been explained in Knotted Lace Edge with clusters, starting directions given from the fourth row.
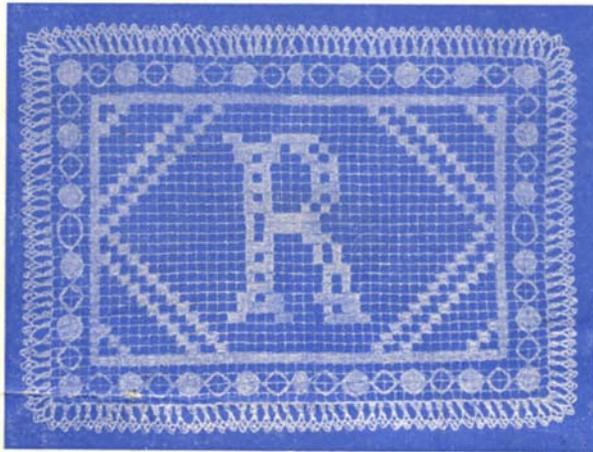
Anyone desiring these letters for any occasion will find this style designed in our Variety Book No. 1.

The design of filet table cover illustrated is done the same way as the doily just explained.

The stems and blocks are woven with the usual process in following the design.

No. 8.