

# VARIETY

## Italian Cut Work and Filet Lace



BOSTON, MASS.  
BOOK NO. 1

PRICE 25 CENTS

## CONTENTS

	Page
ITALIAN CUTWORK .....	2
POINT LACE .....	4
POINT NEEDLE WORK .....	6
KNOTTED CORD .....	7
NETTING .....	25
FILET LACE .....	27
FILET CROCHET .....	29
ITALIAN HEMSTITCHING AND PUNTO QUADRO.....	30
ITALIAN HEMSTITCHING WITH CLUSTERS.....	32
TASSELS .....	33

## PREFACE

**I**N "VARIETY" the needleworker will find various kinds of artistic needlework with carefully written directions and many illustrations at a cost which does not exceed that generally asked for books which contain only one kind of needlework.

The designs for filet lace contained in this book have been printed in blue in order to facilitate the work. They will be found far less fatiguing to the eye than the usual black and white designs. They are also unusually large and can be easily followed. Many of the designs may be used as tidies or doilies, or may be set into linens.

Motifs of point lace and filet lace may be set into linens for bedroom or table use. Centerpieces, bureau scarfs, doilies, curtains and many other articles are extremely effective when ornamented with this artistic needlework.

We have endeavored to give filet workers a number of original designs having new ideas, yet not losing the style of the antique designer.

## ITALIAN CUTWORK



No. 1. SOFA PILLOW

Italian Cutwork consists chiefly in small figures and scrolls. Bars and curves usually connect the edges (No. 1). This work should not be confused with Point Lace although the latter is used with it.

The design must be stamped on the material to be embroidered. Running stitch is made on one side and around to the first bar (Fig. VIII A). Catch the thread on the opposite side of the figure slipping it under the running stitch and taking a couple of threads of the cloth. Make a second foundation thread by coming back, catching the cloth and

securing the thread as in Fig. VIII B. Cross again, making a third foundation thread and complete the bar with over and over stitch (Fig. VIII C), using the eye of the needle. If preferred, buttonhole stitch may be made (Fig. VIII D). Continue the running stitch to the next bar and repeat. When these are finished slit the goods underneath the design so that it will turn back easily, and make a running stitch along the edge, catching both thicknesses of the goods. On this edge do oversewing (Fig. VIII E).

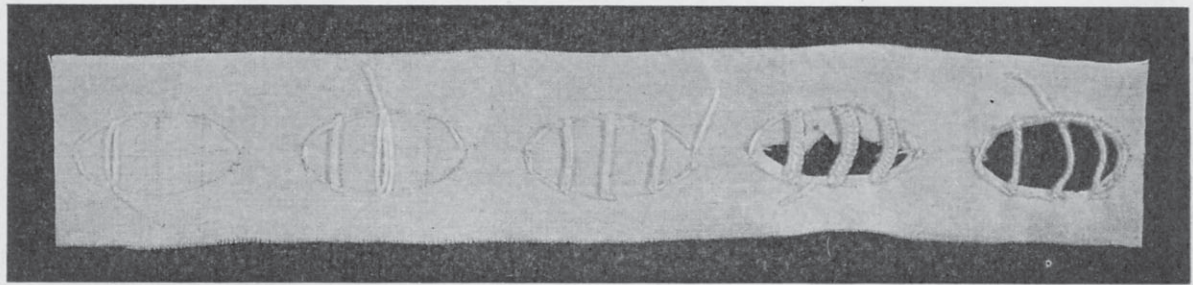


FIGURE VIII A B C D E

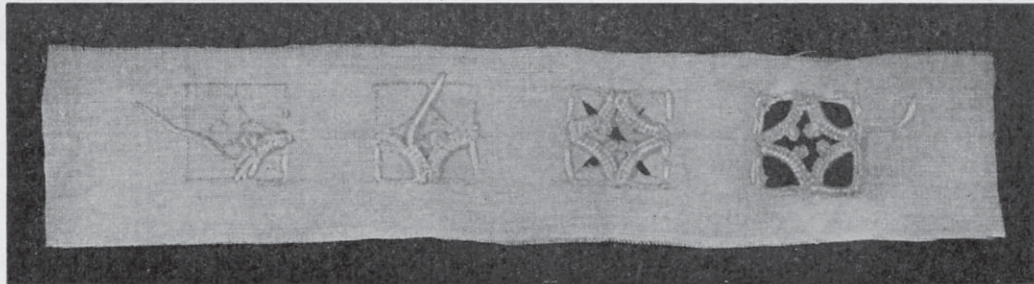


FIGURE IX A B C D

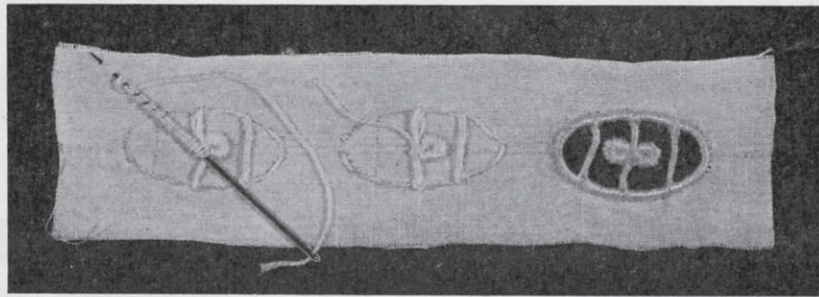


FIGURE X A B C

In making the square design (Fig. IX A) start the running stitch at the middle of the lower side and work to the left one-quarter of the way, then return to the starting point, leaving the thread loose enough to form a curve. Make three foundation threads and cover with buttonholing. When half way across make the picot (Fig. IX A) by making a button-hole stitch in the last stitch made and filling in three times with button-holing. Complete one corner, making a running stitch around the next quarter and complete in the same way (Fig. IX B). When the four corners are finished (Fig. IX C) cut the cloth underneath diagonally, turn back, catch with running stitch and oversew (Fig. IX D).

An interesting way to do the double picot (Fig. X A) is by the boullion stitch. The bar is covered with over-sewing about one stitch below the center. Twist the thread around the needle about nine times—more if the thread is fine—hold firmly and pull through. Then slip the needle through the two threads on the bar again (Fig. X C), and one side is done. Repeat on the other side of the bar and we have the double picot.

The regular embroidery cotton which is used in solid work may be used for the Italian cutwork, although it is preferable to make the bars and filled-in portions with linen thread.

## POINT LACE

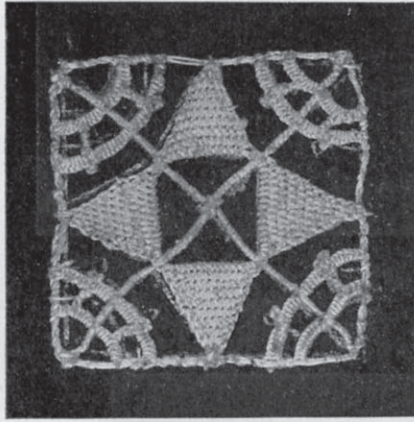


FIGURE IV A

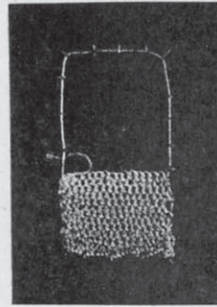


FIGURE V

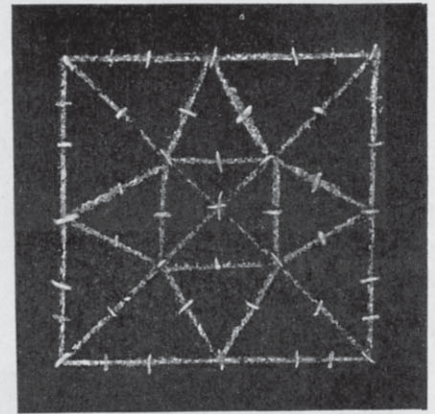


FIGURE IV B

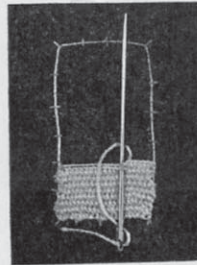


FIGURE VI

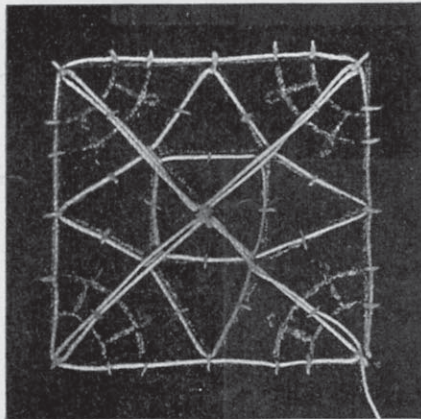


FIGURE IV C

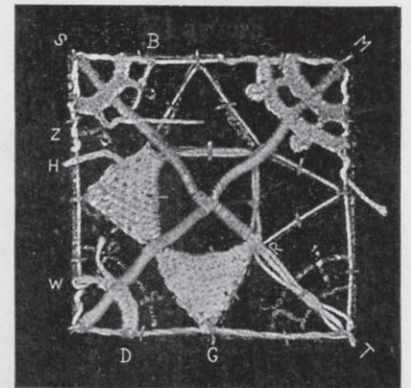


FIGURE IV D

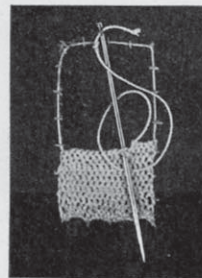


FIGURE VII

The pattern of Point Lace may be stamped directly on the article to be ornamented or motifs may be made separately.

Materials for working must be tightly twisted cotton or linen thread. Thread No. 40 or No. 50 will make a medium, and No. 70 a fine lace.

In making motifs (Fig. IV A) especially stiff cloth is necessary and the design must be covered with tracing cloth which is basted to it to preserve it for further use. All the lines of the design must be covered with over-casting (Fig. IV B), stitches

being taken very close to the line and about one-quarter of an inch apart. A very fine sewing thread—No. 100—is used for this. Beginning with the outside line slip the lace thread under the over-casting stitches to form the foundation lines. There must be two of these threads covering each principal cross line (Fig. IV C). Secondary parts, such as the little curved lines are left until later. A third line is then added across one bar (S-T on Fig. IV D). Cover this with over and over stitch as far as the center, always putting the eye of the needle in first

to avoid splitting the thread. Then carry the thread to the next corner (M), forming third foundation line, and work back to the center with over and over stitch. Do the same with the opposite corner and from the center as far as R (Fig. IV D). The little points or leaves are filled in with button-holing, beginning at the base, working to the point (G) and decreasing by one stitch at the beginning of each row.

The button-holing may be done in three different ways:

(1) Plain button-holing (Fig. V) is done by adding the second row to the first and so on. In finishing each row slip the needle under the foundation thread (Fig. V).

(2) A second way is begun with the plain buttonhole stitch on the foundation line. The second row is worked over a thread which is slipped under the foundation thread on the right and stretched across to the left (Fig. VI), thus each time the button-holing is done from left to right.

(3) The double button-holing is done by putting the needle under the foundation thread, pointing it toward the center, twisting the loose thread under the needle in the direction you are working and pulling it away from the center (Fig. VII).

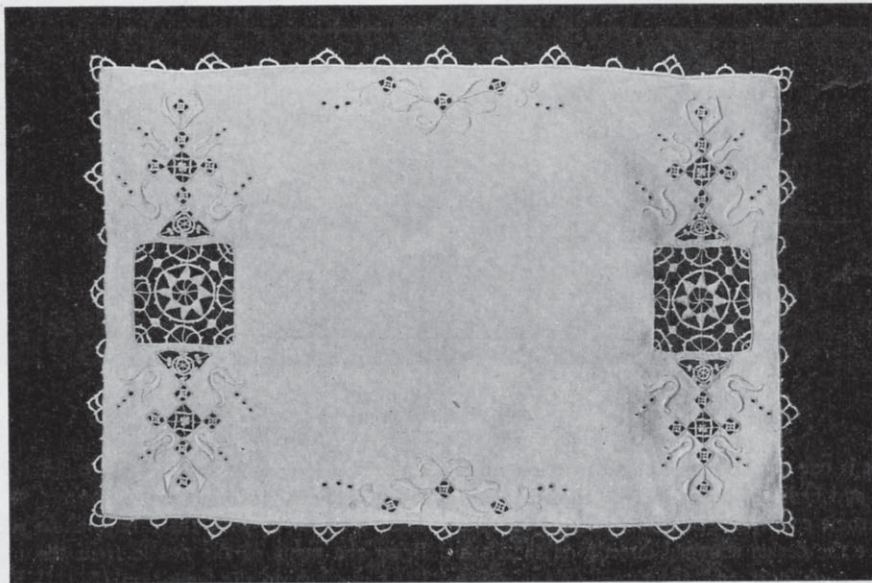
When one leaf is finished, slip the thread along catching it into each stitch (Fig. IV D) on the side of the leaf until the base of the next is reached, and continue in the same way until all four leaves are finished. Finish covering the remaining part of the bar to the corner. Then slip the thread around the outside foundation thread as far as the little curved line. The

foundation of the curved line are made by carrying the thread over, splitting the bar and slipping under the left-hand foundation line. Coming back to the right, twist the second thread a few times around the first. The third foundation thread is brought back to the left and is not twisted or caught in any way except at the ends. Button-holing is then done over this from left to right (W. Fig. IV D). Picots may be put in where necessary, as shown in Fig. II B. (See page 6.) The second curve is done in the same way. The little connecting lines between the curves are made by slipping the first foundation thread of the second curve into one of the stitches of the first curve and twist the needle and thread twice around this, Z to B (Fig. IV D).

To remove the finished motif from the pattern simply cut the overcast on the back.

To set a motif into cloth overcast the outside edges to the material. Cut the cloth diagonally underneath, turn back, fasten to the upper cloth with a running stitch and oversew. Then trim off the points on the back.

In making the lace directly on an article the outside line must be overcast first, then a stiff piece of cloth put underneath and the other principal lines overcast to it. When finished, cut the cloth under the lace from corner to corner, diagonally, and turn back. Catch it to the upper cloth close to the edge with a running stitch. Then oversew the lace to the cloth and cut off the points on the back.



No. 2. TRAY CLOTH

## POINT NEEDLE EDGE

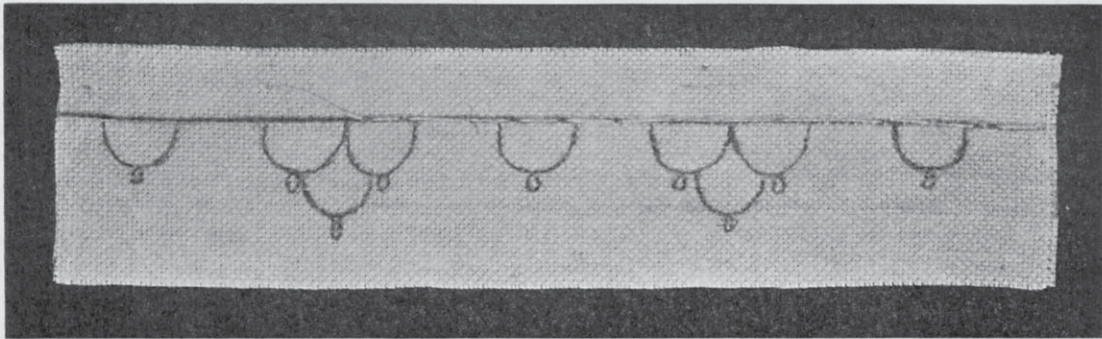


FIGURE I

A

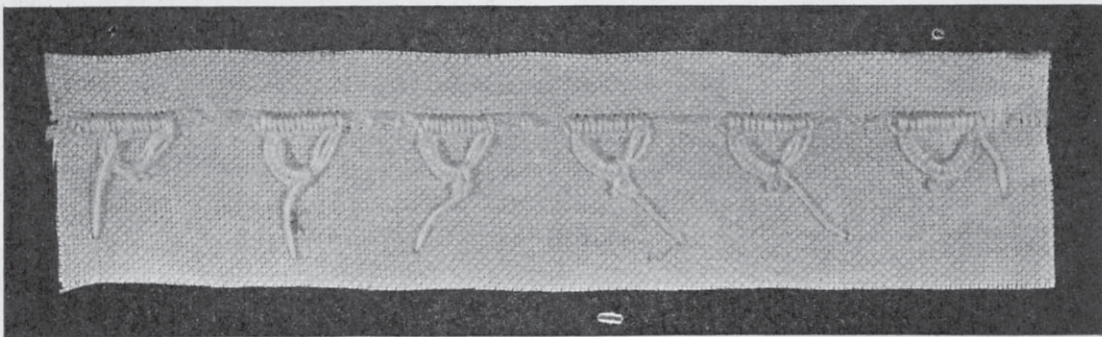


FIGURE II

A

B

C

D

E

F



FIGURE III

A

B

Point Needle Work is one of the simplest and prettiest ways of ornamenting table and bedroom linens. Linen thread is generally used, although some cotton thread may be found durable. It is necessary to have the design stamped directly on the cloth in order to make the work neat and accurate. (No. 2. See page 5.)

First, go over the border line with a running stitch as in Fig. I A. The buttonhole stitch is done over this running stitch to just beyond the first loop of the design. Then go back to the beginning of the loop, catching the thread into the edge of the buttonhole stitch from the underside, being careful not to catch in the cloth. Do this three times, making three loops which form the foundation (Fig. II A). Start button-holing on the loop, putting the eye of the needle in first each time (Fig. II B). When half of the loop is done make the picot (Fig. II

C). This is done by putting the point of the needle into the last stitch made and forming a buttonhole stitch rather loose. Then fill this in with three buttonhole stitches (Fig. II D). Bring the point of the needle from the underside up through the last stitch on the large loop (Fig. II E) and finish button-holing (Fig. II F). Always put the needle in from the under side through the last stitch on the loop so that the joining will not show. Continue button-holing on border line till just beyond the next loop, and repeat as in first loop.

Fig. III A shows the group of three loops. The second loop in the group is begun in the same way as the first, but is filled in only half way with button-holing. The foundation threads for the first loop are then made, catching them into the middle of the first loop (Fig. III A). Fill this in and complete the second loop (Fig. III B).



## THE KNOTTED CORD

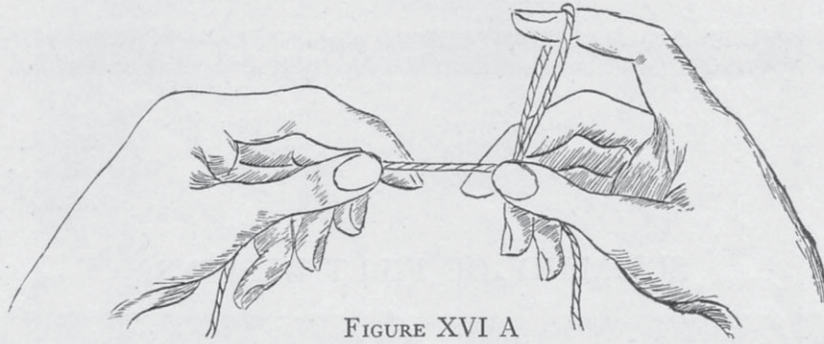


FIGURE XVI A

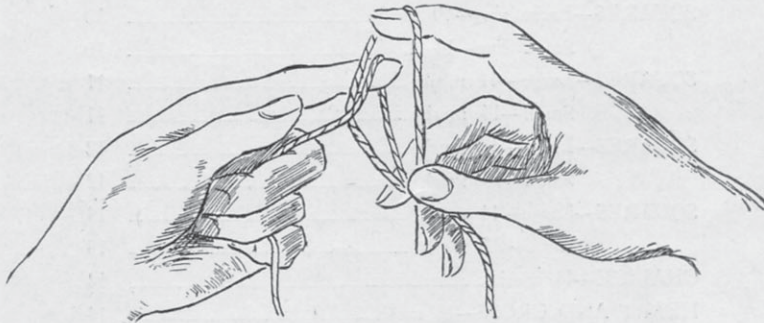


FIGURE XVI B

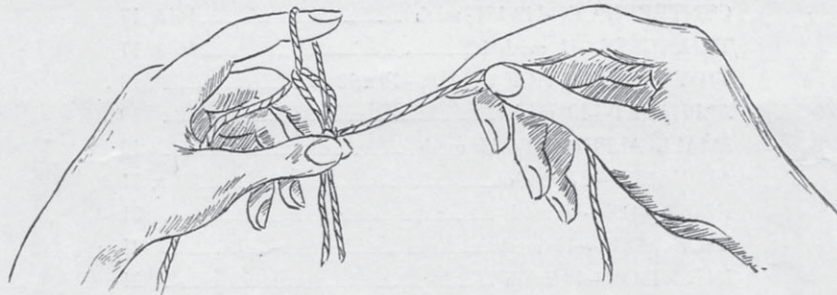


FIGURE XVI C

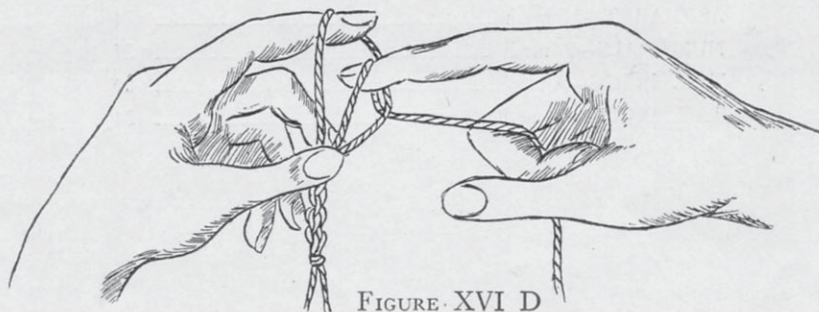


FIGURE XVI D

The cord on the bag is made by taking two pieces of thread, knotting them together and making another knot with a loop which will slip. The thread which tightens the loop must be in the right hand, the loop over the forefinger and the knot between the thumb and middle finger of the right hand (Fig. XVI A). Holding the other loose end inside the last three fingers of the left hand, put the forefinger through the loop, catching the

thread on the left and pulling it through (Fig. XVI B). Then transfer the knotted part to the thumb and finger of the left hand. Keeping the last loop made over the left forefinger, pull the thread on the right until a knot is made (Fig. XVI C). Now put the forefinger of the right hand through the loop, catching up the thread on the right, and continue in the same way, alternating hands (Fig. XVI D).

## SUMMARY OF FILET DESIGNS

	PAGE
TRIANGLES—31 mesh .....	9
SQUARES—Large size—40 mesh.....	10
Small size—14 mesh.....	10
SQUARES—Large—41 mesh .....	11
Small—14 mesh .....	11
SQUARES—Large—40 mesh .....	12
Small—23 mesh .....	12
SQUARES—Large—44 mesh .....	13
Small—23 mesh .....	13
CHALICE—44 mesh.....	14
HEART AND CROSS—18 mesh.....	14
CROSS—13 mesh .....	14
ECCLESIASTICAL LACE—60 mesh.....	15
CENTERPIECE—149-151 mesh .....	16 & 17
TRIANGLES—31 mesh .....	16 & 17
TIDY FOR BACK OF CHAIR—70 x 92 mesh.....	18
ALPHABET—10 mesh .....	19
SMALL ALPHABET—15 mesh.....	19
ALPHABET—17 mesh .....	20 & 21
INSERTION—11 mesh .....	21
LACE EDGE—11 mesh.....	21
INSERTION—10 mesh .....	21
LACE EDGE—10 mesh.....	21
ALPHABET—22 mesh .....	22 & 23
ALPHABET—17 mesh .....	24
NUMERALS—9 mesh .....	24
TAIL PIECE—9 mesh.....	24
TAIL PIECE—7 mesh.....	24

