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No. 1

Variety - Italian cut Work  
and Filet Lace



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# VARIETY

## Italian Cut Work and Filet Lace



BOSTON, MASS.  
BOOK NO.1

PRICE 25 CENTS

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## 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.

Another feature of the book which makes it distinct is the fact that it is the first book of its kind printed in the United States which—to the writer's knowledge—contains directions for making Italian cutwork and point lace.

Also 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, catch-

ing 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 over-sewing (Fig. VIII E).

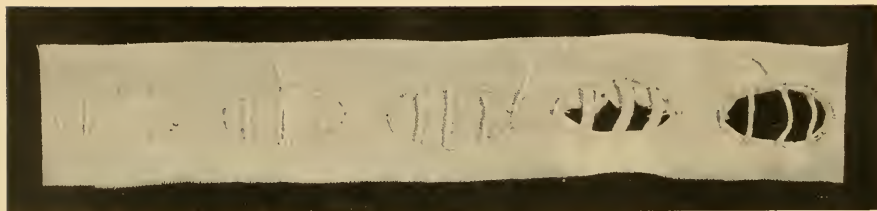


FIGURE VIII A B C D E

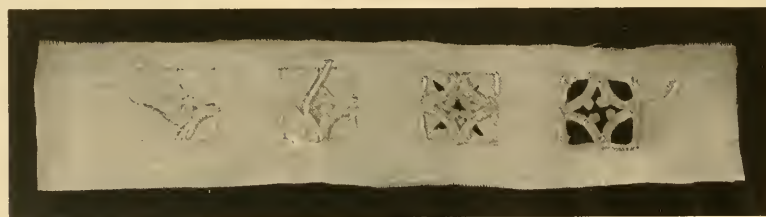


FIGURE IX A B C D

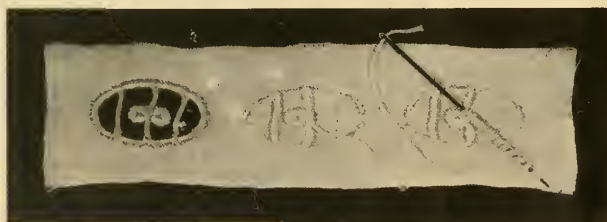


FIGURE X A B C

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 button-holing. When half way across make the picot (Fig. IX A) by making a buttonhole 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 oversewing 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

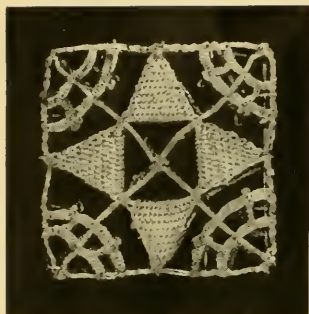


FIGURE IV A



FIGURE V



FIGURE IV B

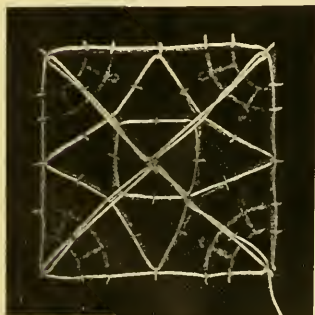


FIGURE IV C



FIGURE VI



FIGURE VII

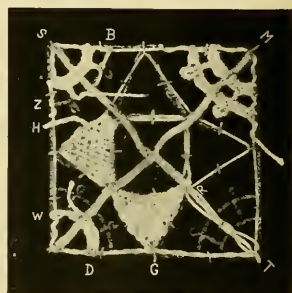


FIGURE IV D

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 overcasting stitches to form the foundation lines. There must be two of these threads covering each principal cross lines (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 lines 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

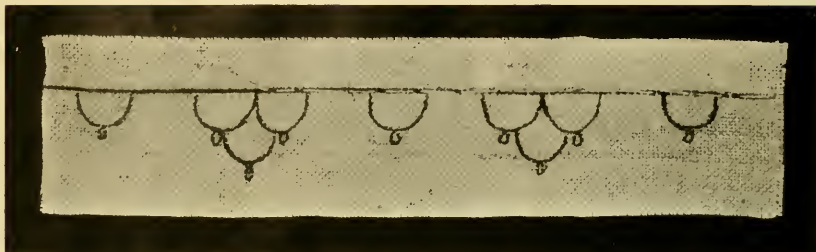


FIGURE I

A

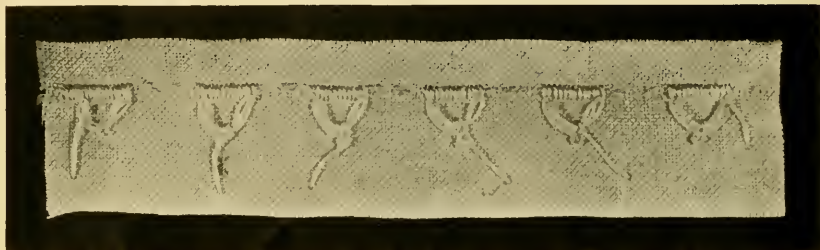


FIGURE II

A

B

C

D

E

F



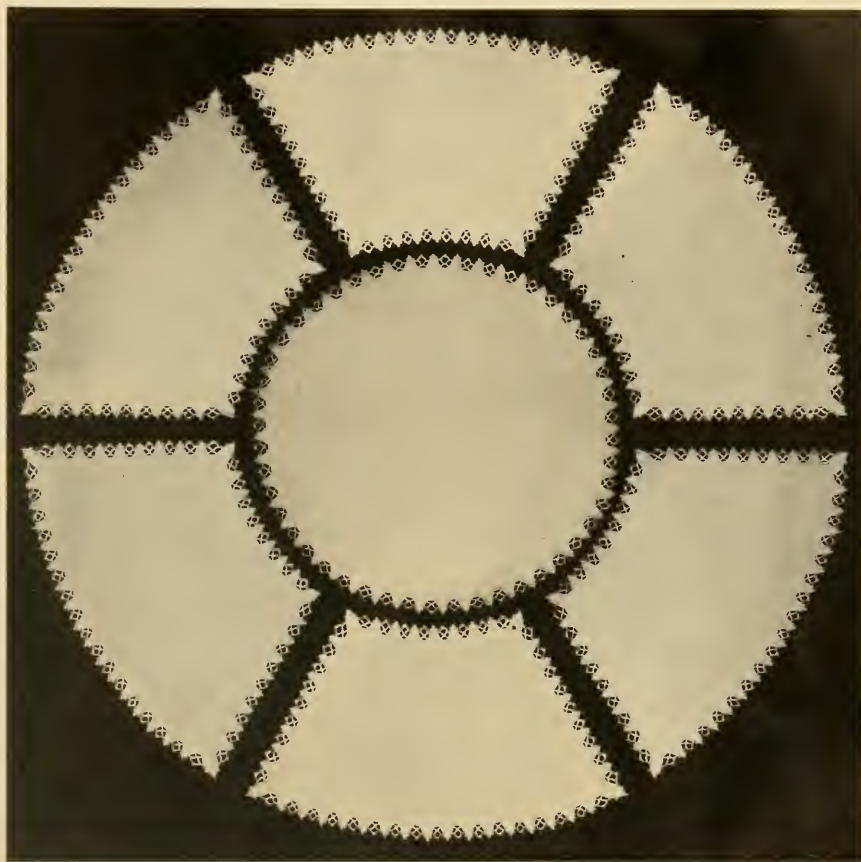
FIGURE III

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  $\frac{1}{2}$  the underside, being careful not to catch in the cloth. Do this



No. 3. LUNCHEON SET

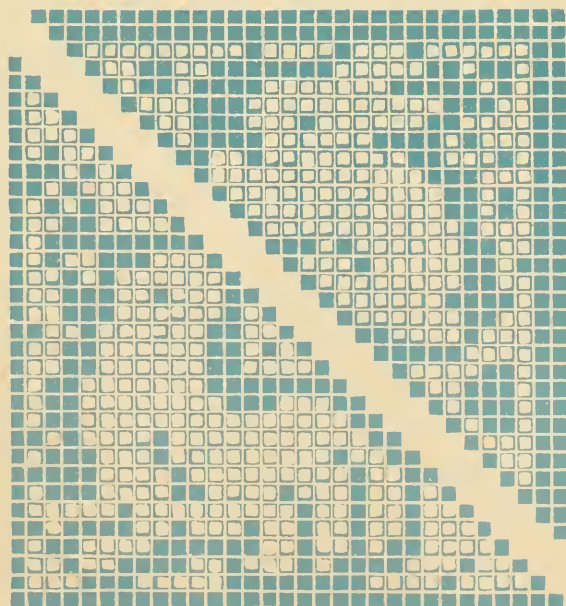
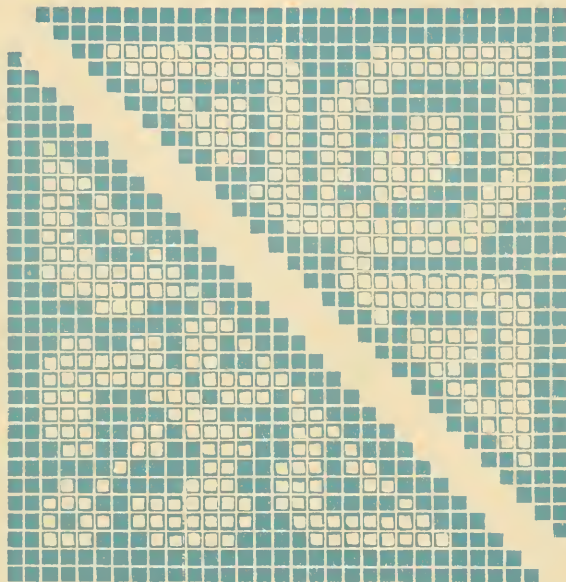
three times, making three loops which form the foundation (Fig. II A). Start button-holing on the loop, putting the eye of the needle in first each time (Fig. II B). When half of the loop is done make the picot (Fig. II C). This is done by putting the point of the needle into the last stitch made and 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

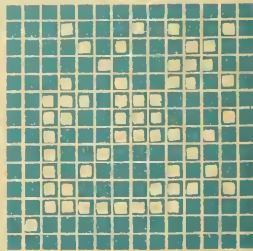
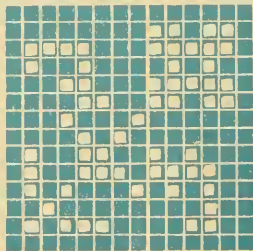
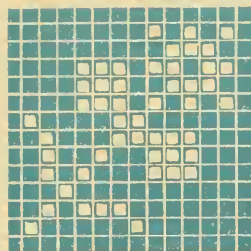
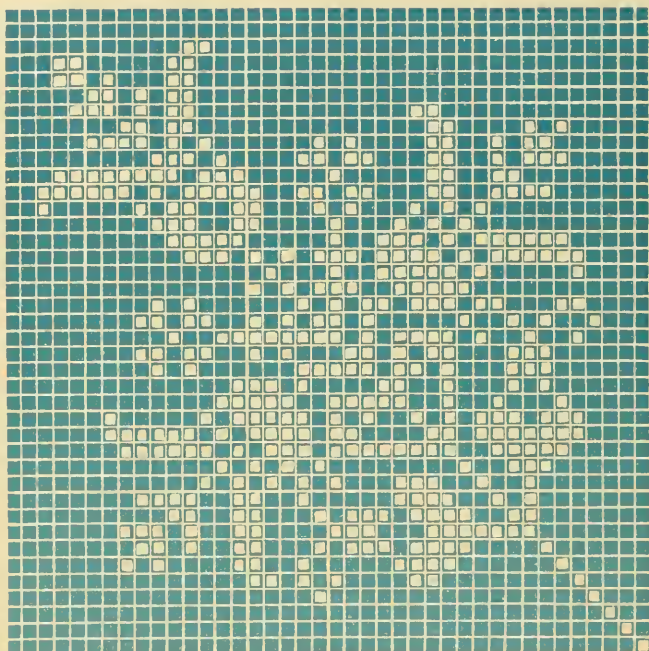
under side through the last stitch on the loop so that the joining will not show. Continue button-holing on border line till just beyond the next loop, and repeat as in first loop.

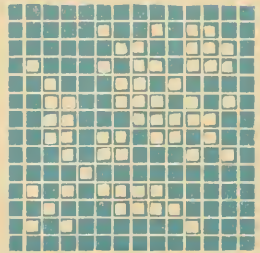
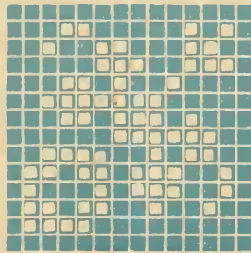
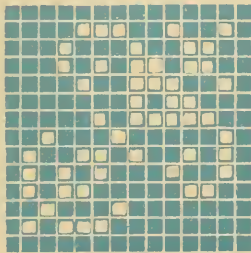
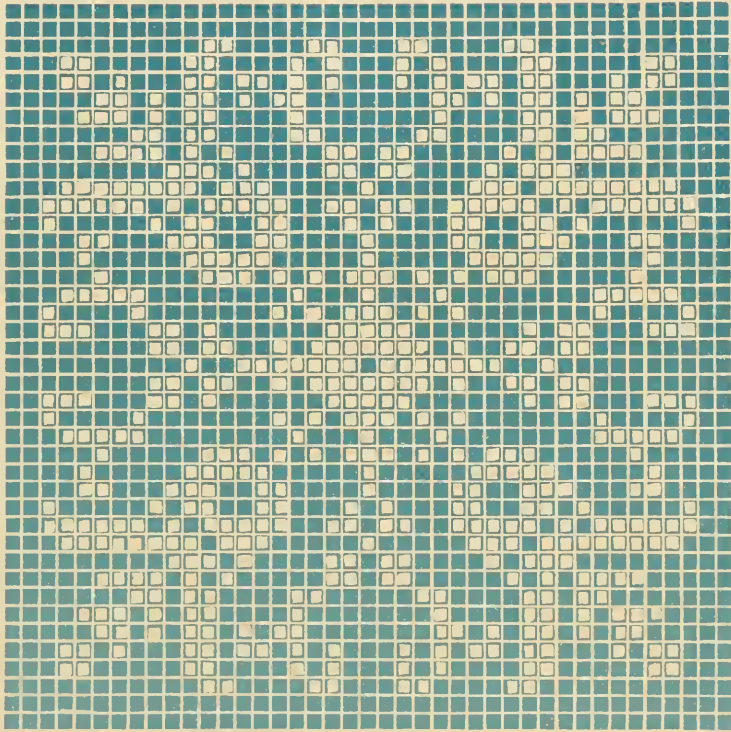
Fig. III A shows the group of three loops. The second loop in the group is begun in the same way as the first but is filled in only half way with button-holing. The foundation threads for the third loop is then made, catching them into the middle of the first loop (Fig. III A). Fill this in and complete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

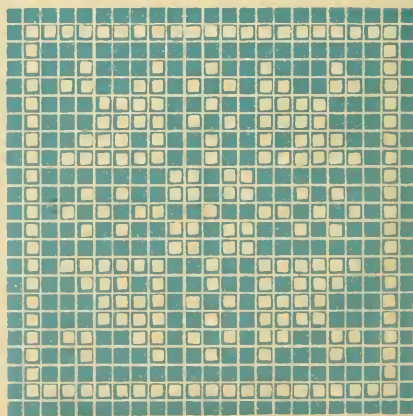
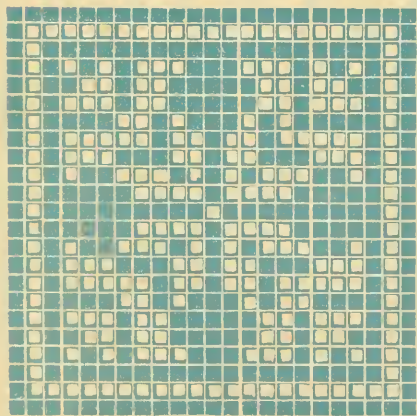
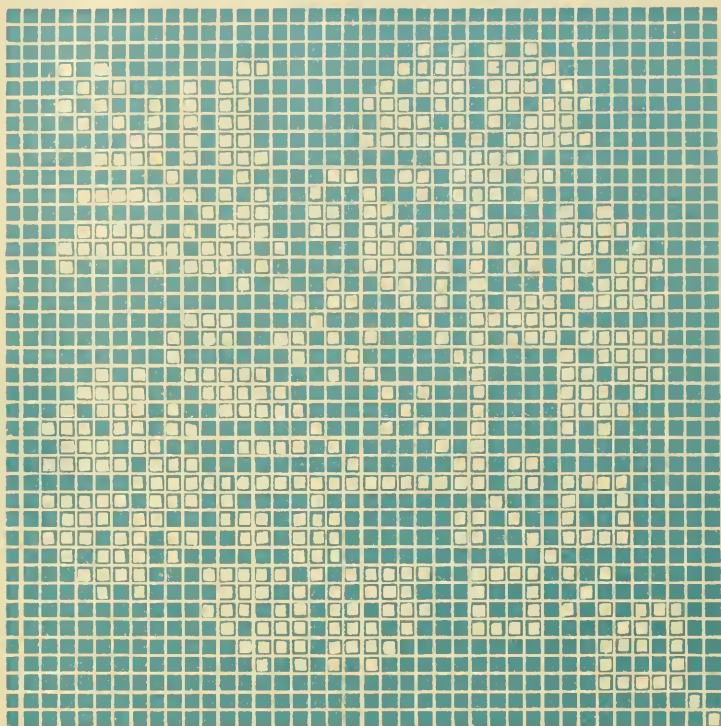
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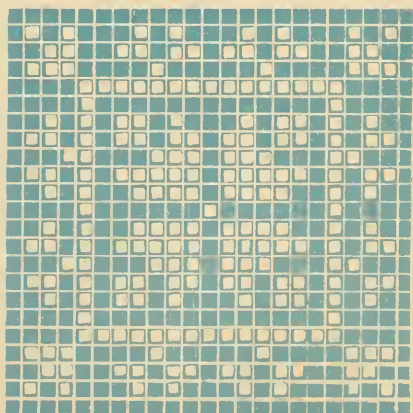
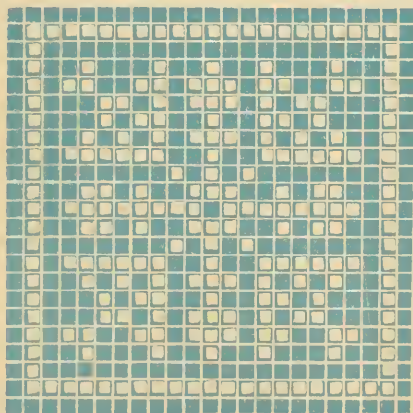
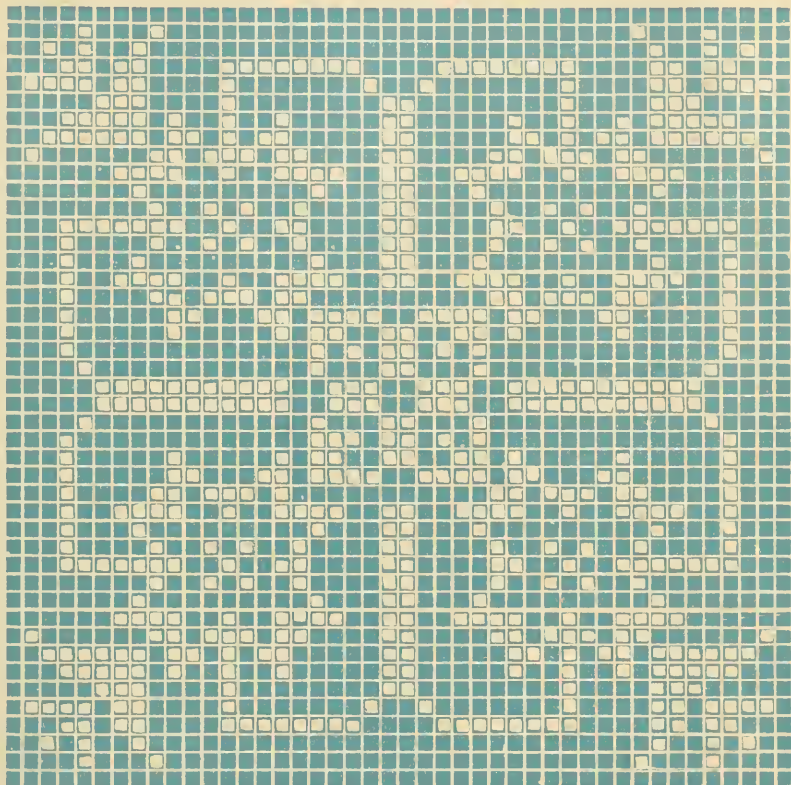


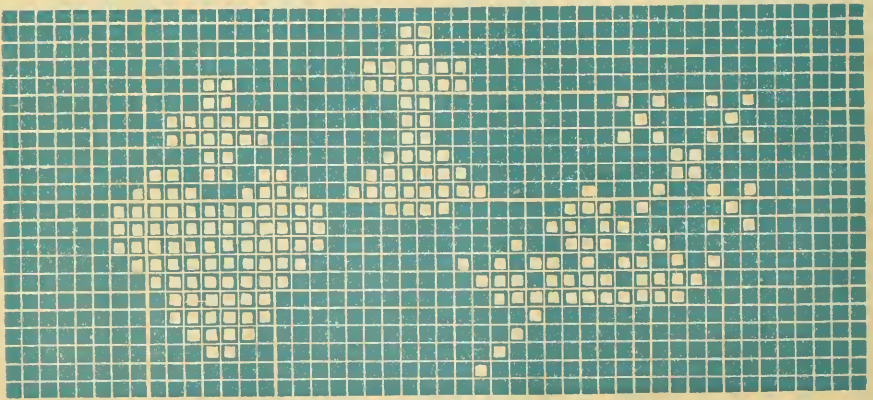
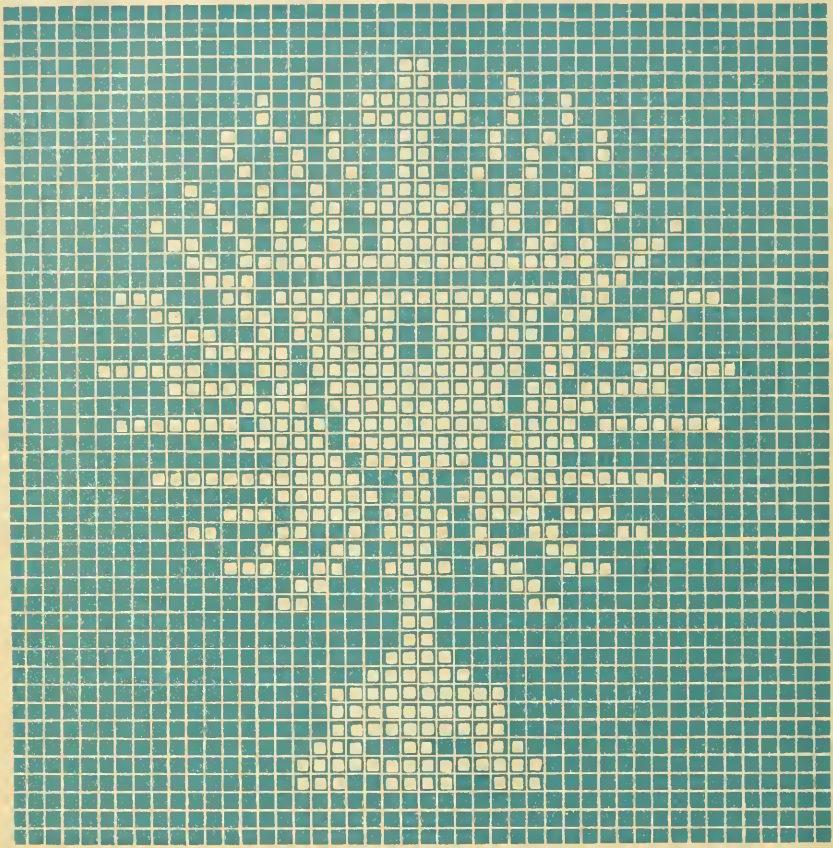


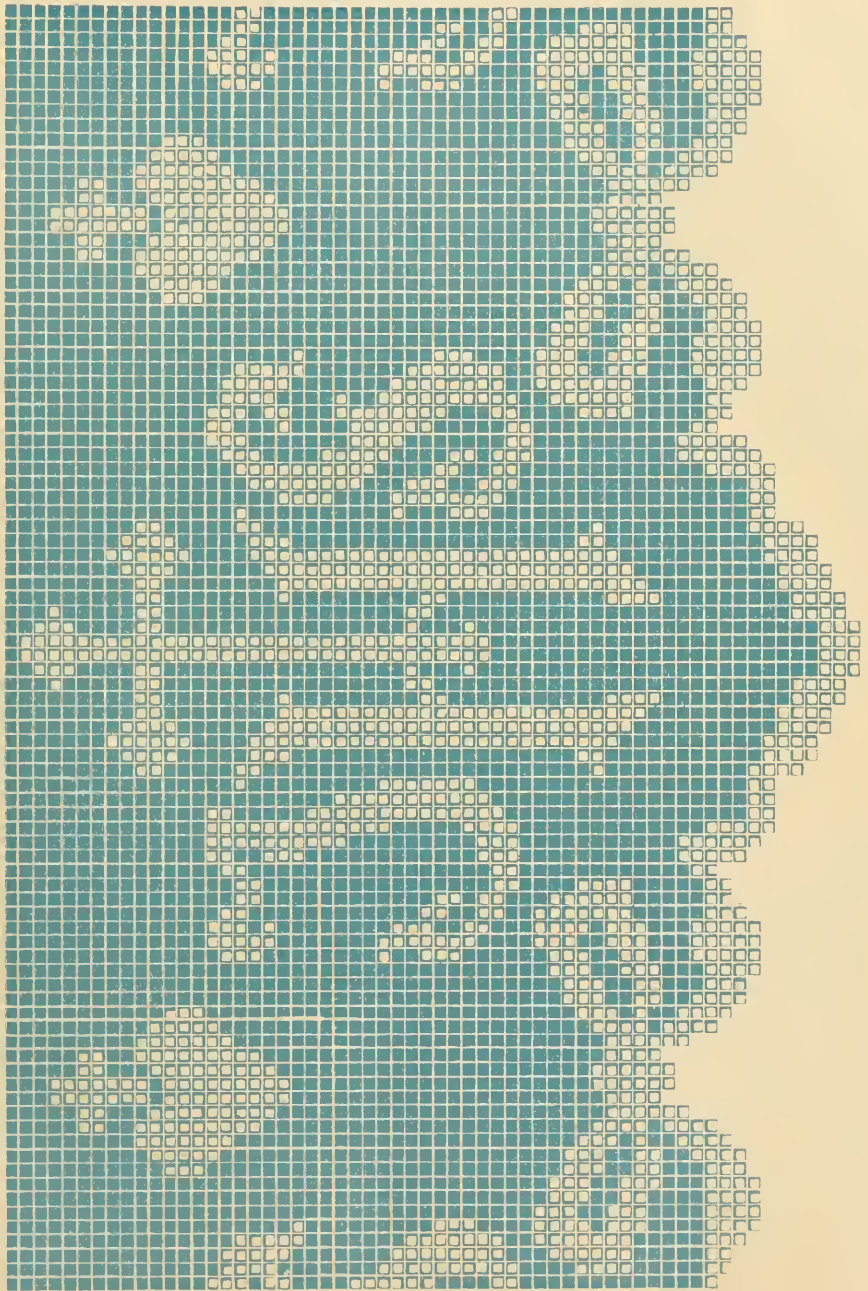


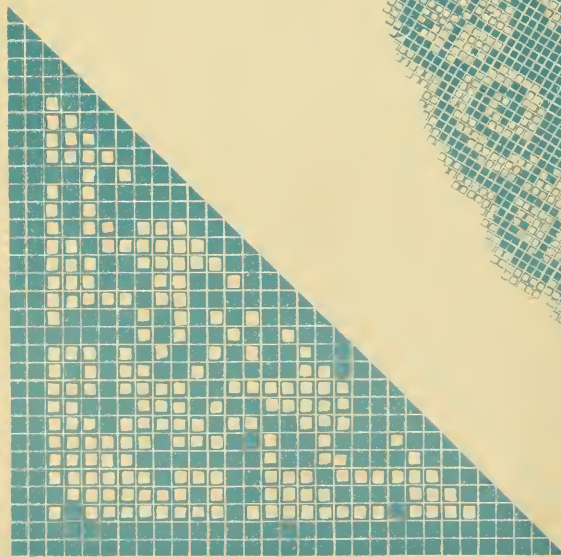
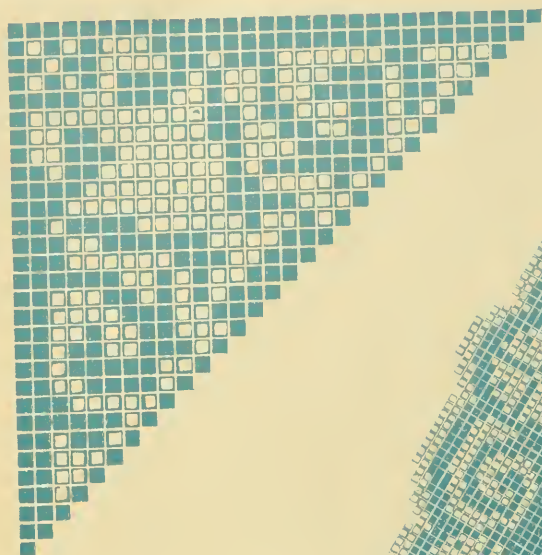




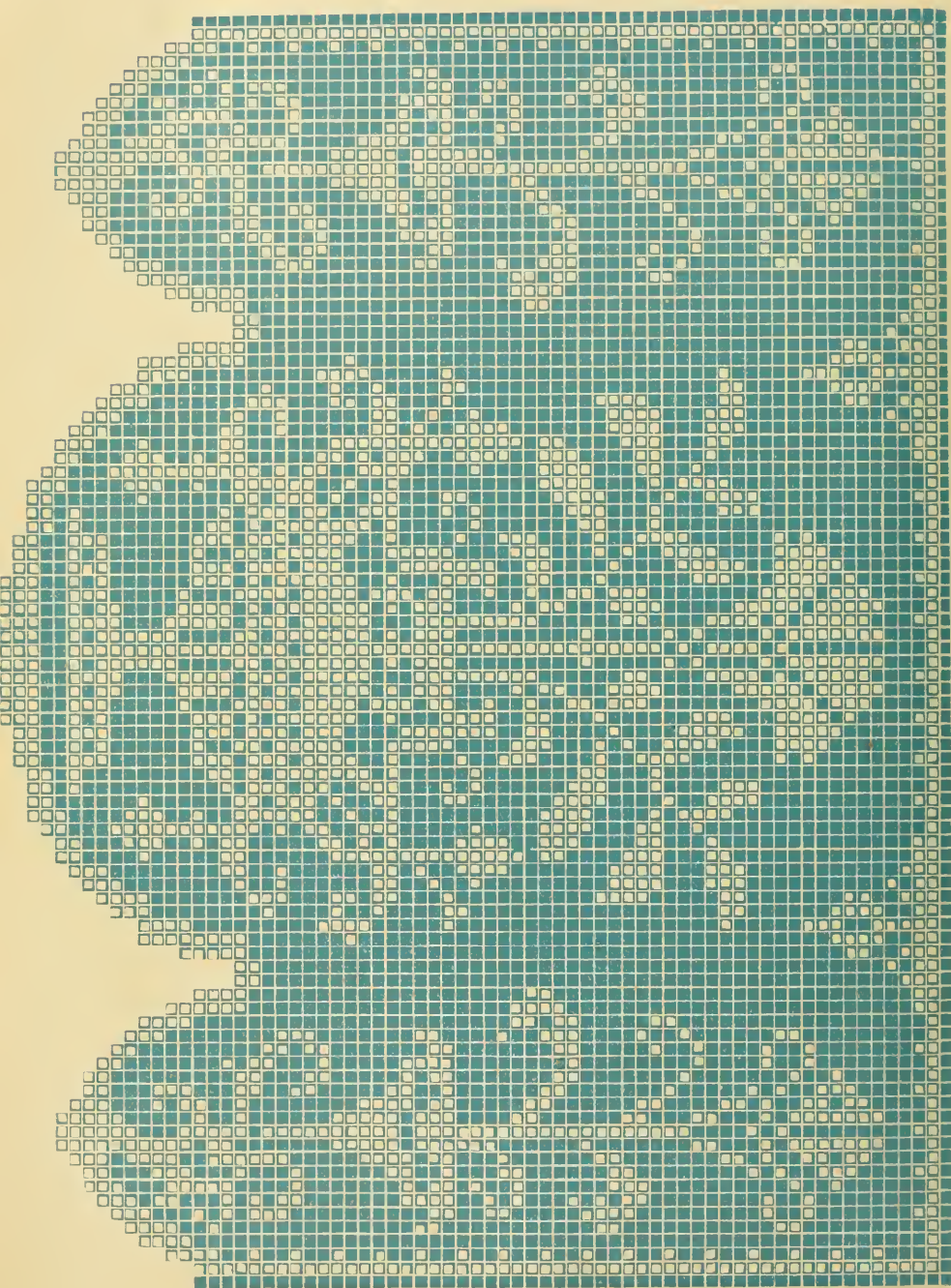


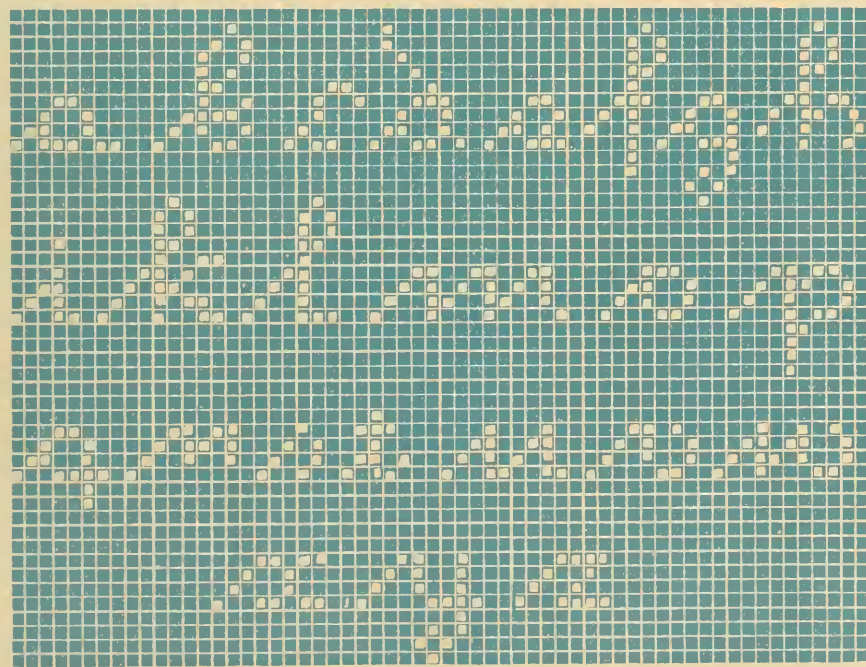
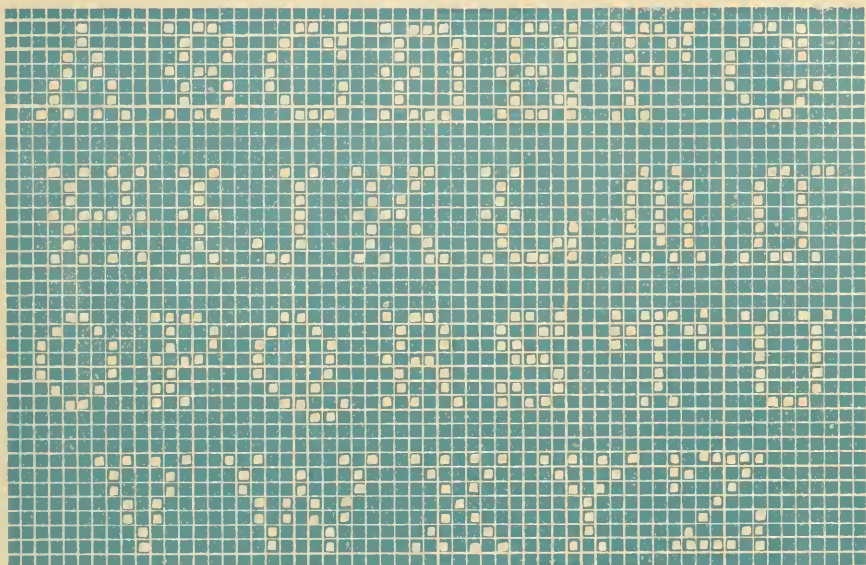


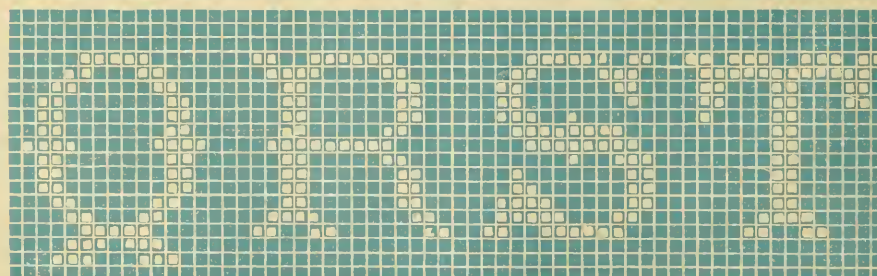
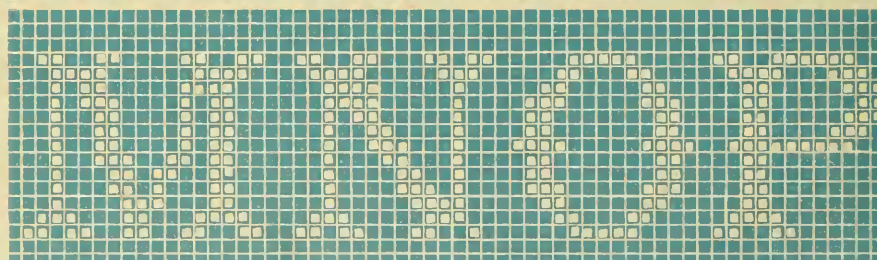
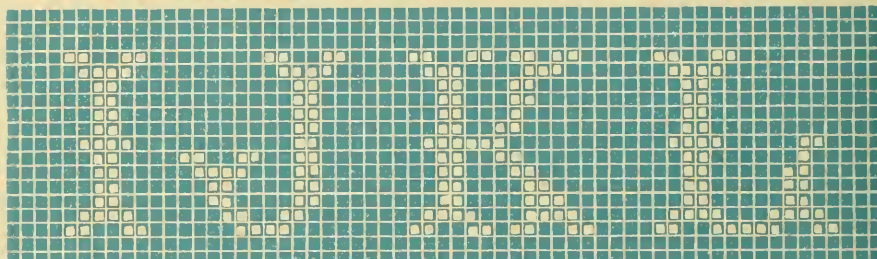
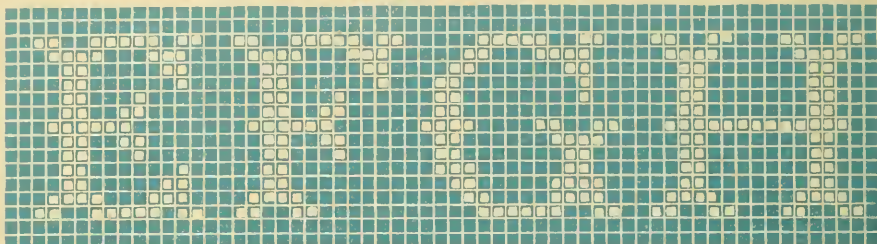
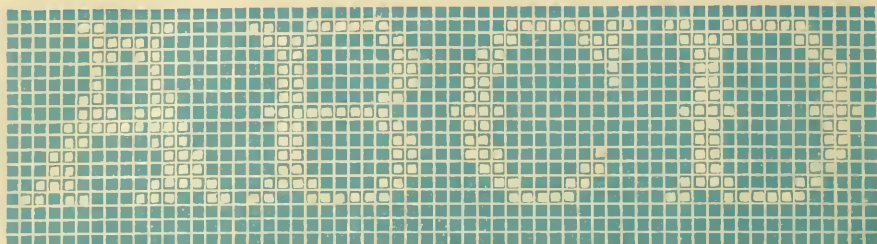




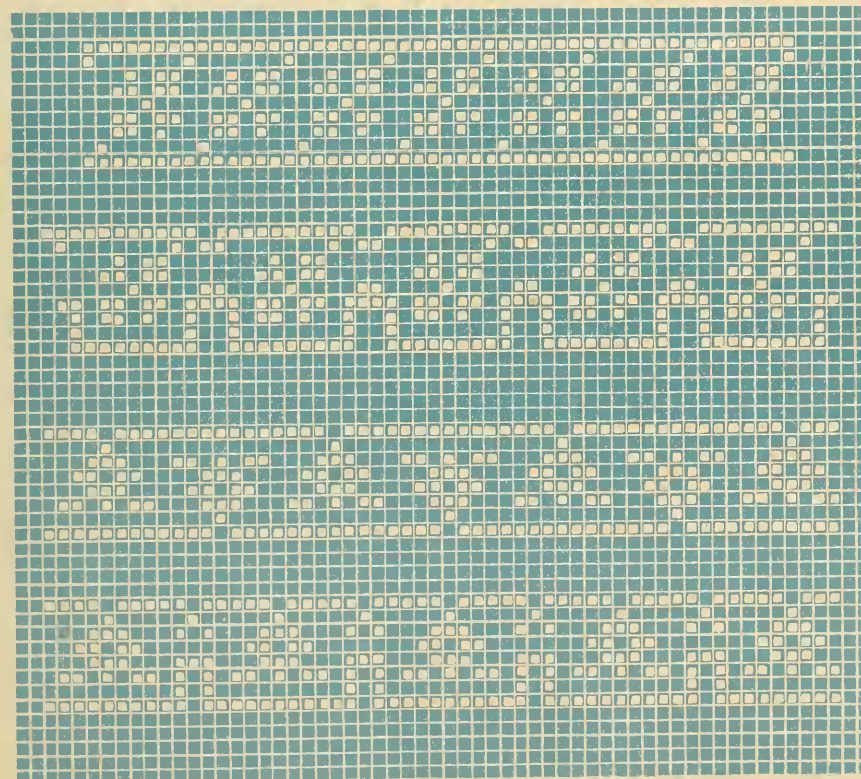
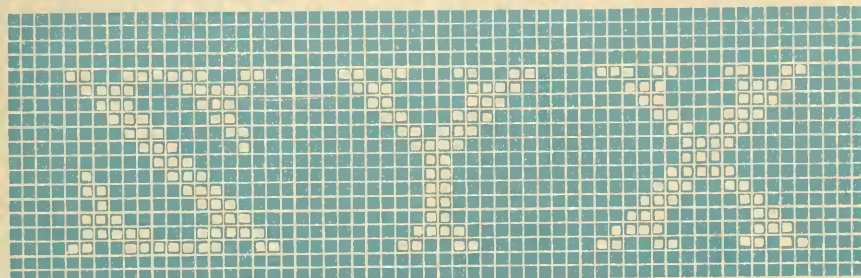
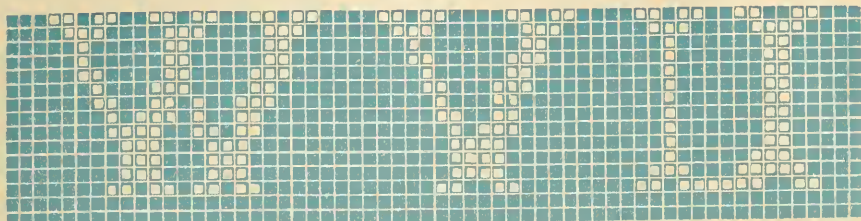


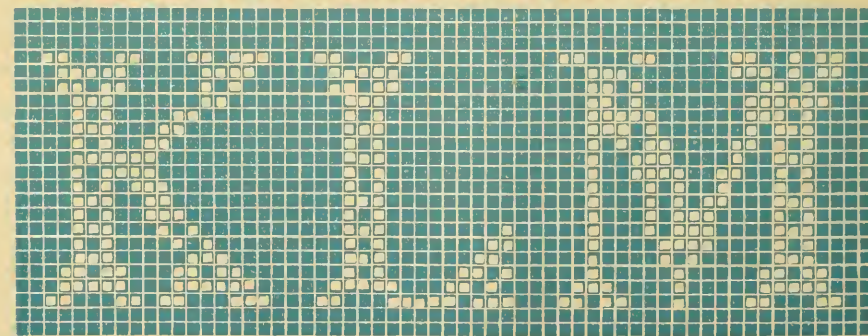
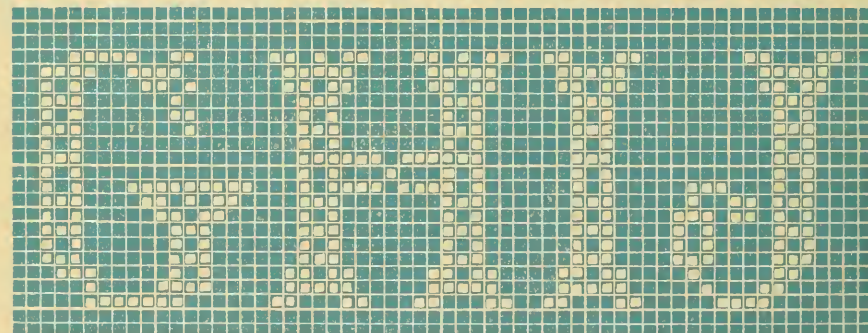
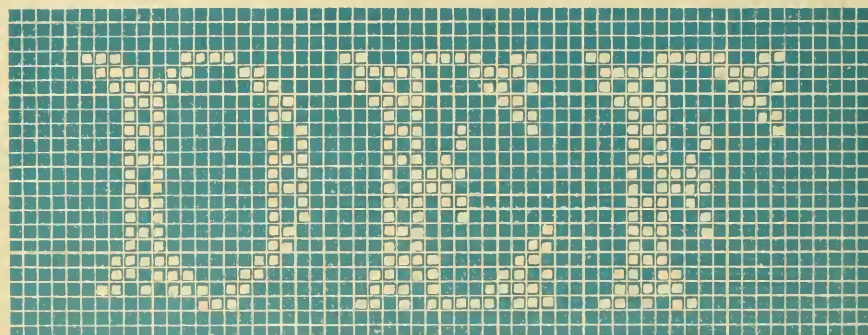
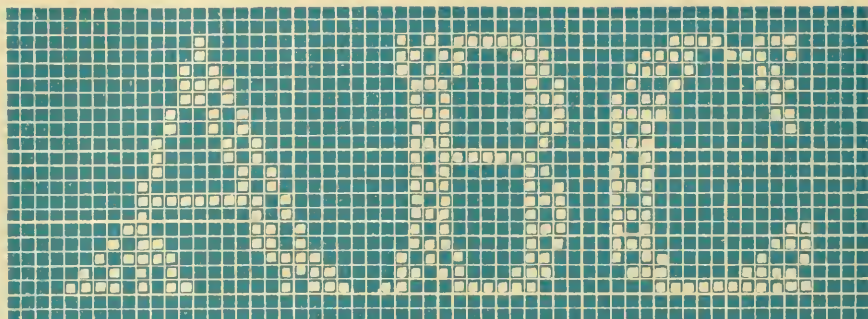


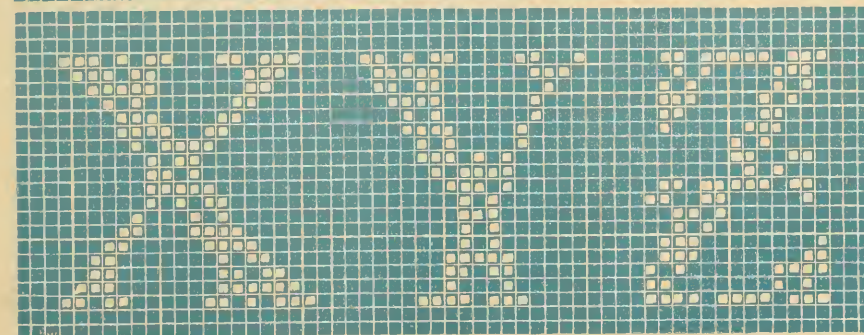
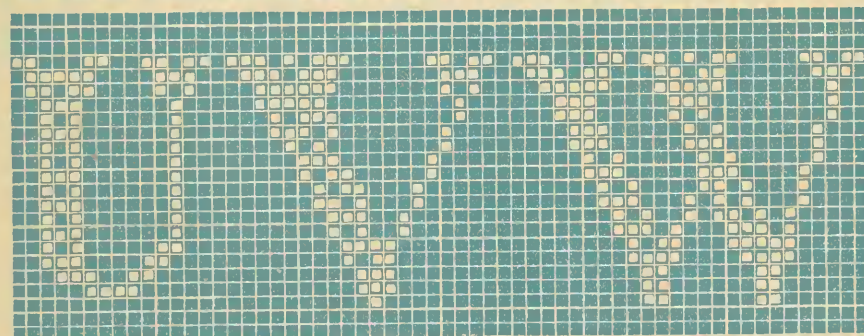
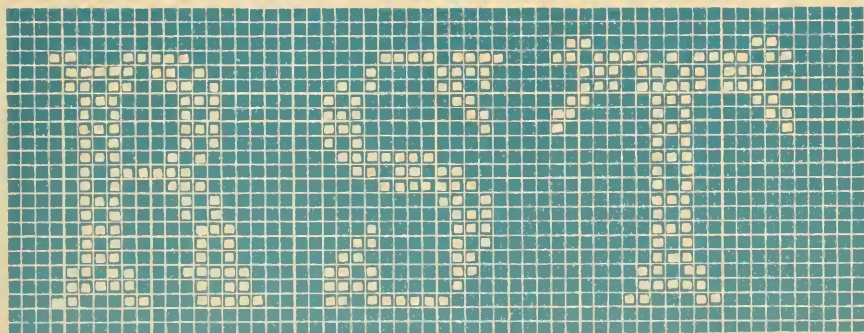
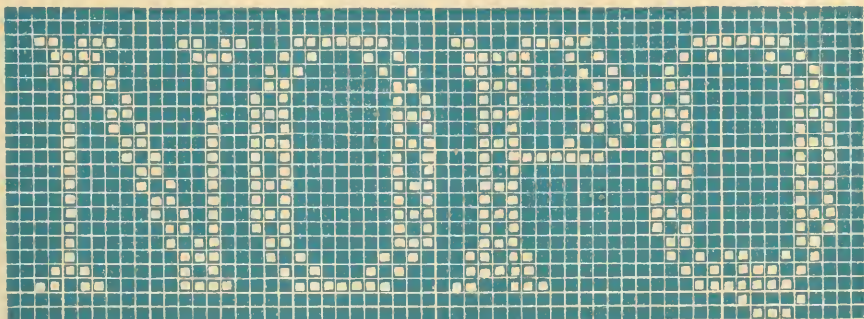


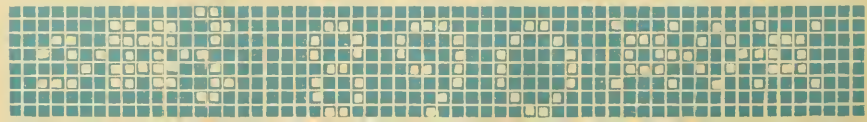
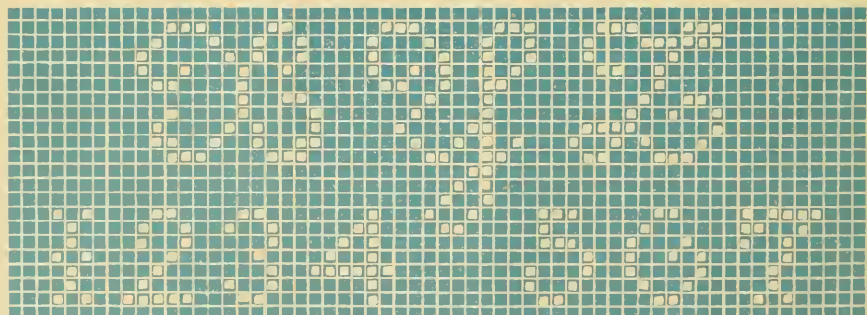
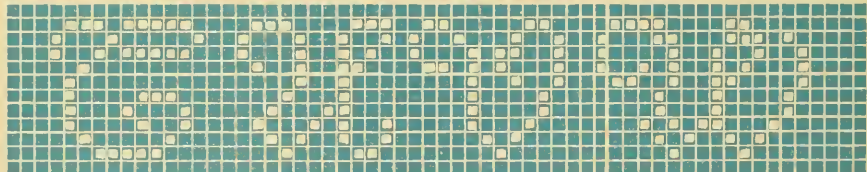
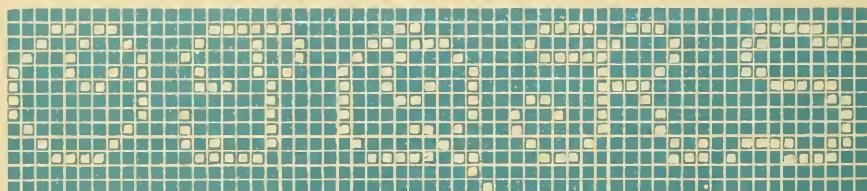
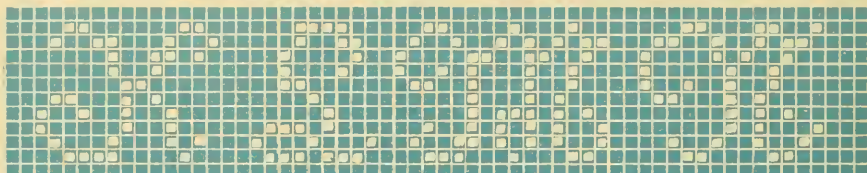
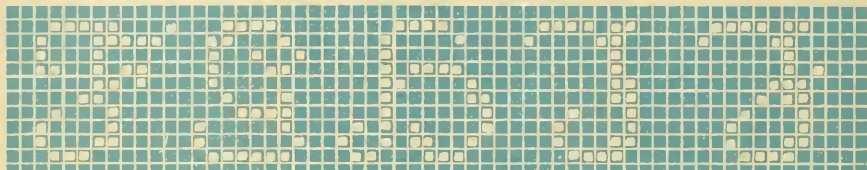
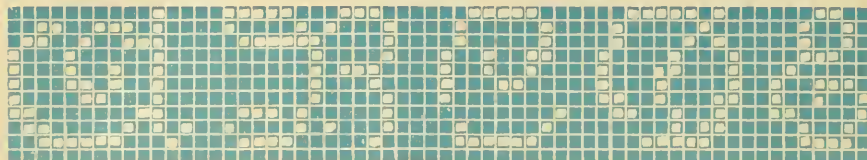












## NETTING

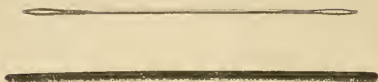


FIGURE XIX A

For making filet mesh netting needles and mesh sticks are required.

The netting needle is a long piece of steel with eyes in both ends as shown in Fig. XIX A. The needle is wound with thread which is passed through both eyes to hold it securely. The ends of the eyes are slit so that the thread may be easily slipped in and out of them. It should never be wound too full.

The mesh sticks may be of ivory, steel or amber and are flat or round. They may be obtained in sizes from  $2\frac{1}{2}$  to 10. If very fine net is desired a blunt tapestry needle is used instead of the netting needle, the thread being  $1\frac{1}{2}$  or 2 yards in length.

The choice of thread depends upon the purpose of the work. Linen thread is preferable.

The netting must be begun on a foundation loop of strong, soft thread from 6 to 9 inches in length. Fasten to the back of a chair or on your knee. Fasten the netting-needle thread to the foundation loop. Take the mesh stick in the left hand, holding it between the thumb and forefinger, having the other fingers extended beneath. Take the netting needle filled with thread in the right

hand and pass the thread downward over the mesh stick and first three fingers. Carry it upward behind the two middle fingers and lay it to the left under the thumb by which it must be held firmly (Fig. XIX B). Leaving the thread beyond the thumb rather loose carry it downward again behind all the fingers and put the needle upward on the inside under the loop held by the fingers, under the mesh stick, and through the loop above, keeping it over the thread held by the thumb (Fig. XIX C. Page 26). Gradually tighten the thread, slipping the middle fingers out of the first loop so that it tightens over the mesh stick. Meanwhile the little finger must hold the second loop (Fig. XIX D. Page 26) and the middle fingers may assist in stretching it until the first loop is tightened. Finally slip out the little finger and tighten the lower loop into a knot, thus completing the stitch. The next stitches are made in the same way whether they are to serve for casting or for a netted foundation.

When a sufficient number of loops have been cast draw out the mesh stick, turn the work and begin a new row by holding the mesh stick beneath the finished stitches. Then pass the needle through the last stitch of the preceding

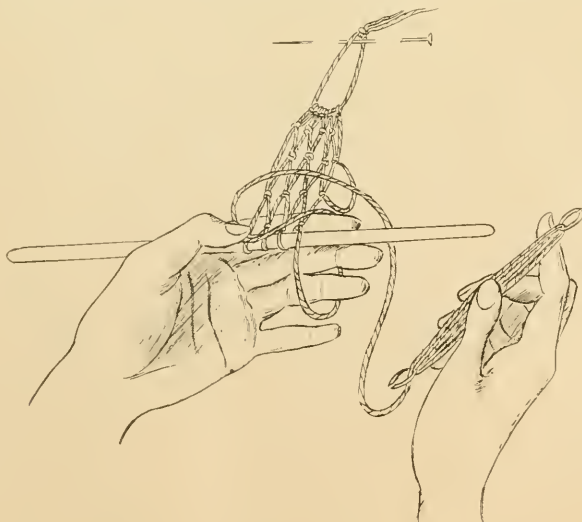


FIGURE XIX B

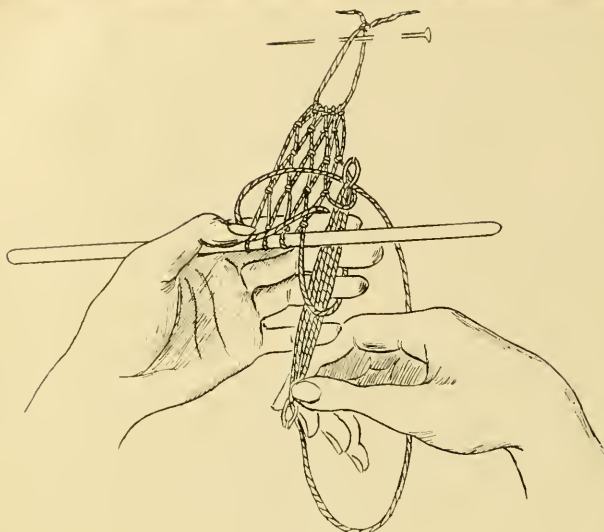


FIGURE XIX C

row and continue in each stitch making as many knots as there are loops. These loops form a plain or diagonal net which necessitates turning the work at the end of each row.

To make a perfect square of netting begin by making one loop. Make two loops in the second row and continue to increase each row one loop. That is, make two knots in the last loop of each succeeding row. Increase in this way until a row is made which contains two more loops than one side of the square should number (Fig. XIX F. Page 27). Then begin decreasing by joining the first two loops of this row together by one knot. Do the same thing at the end of the row (Fig. XIX H. Page 27).

All succeeding rows are decreased by joining the last two loops at the end of each. The square is completed when the last two loops are joined by a knot (Fig. XIX K. Page 27).

In netting a strip begin as in making the square. When a row is made which has two stitches more than the desired width begin to decrease on one side and increase on the other. In order not to mistake which side is to be increased or which decreased tie a small, colored thread on one side. When the strip is long enough finish off by decreasing as in finishing the square (Fig. XIX G and XIX H. Page 27).

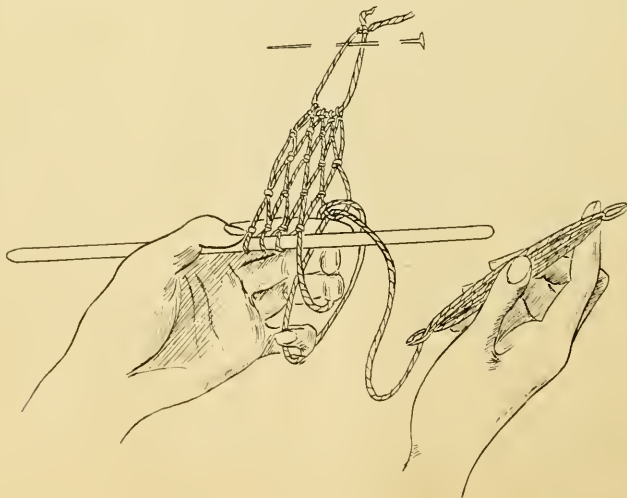


FIGURE XIX D



FIGURE XIX F



FIGURE XIX G



FIGURE XIX H



FIGURE XIX K

## FILET LACE

In making Filet Lace it is necessary to have a wire frame. This frame must be wound with white tape about  $\frac{3}{8}$  of an inch in width. Before stretching a piece of filet net on the frame the edges must be overcast with a soft cotton thread to prevent breaking the threads of the net. The frame should be an inch or less larger than the net. Great care should be taken in stretching as good results depend largely upon this.

First catch one corner to the frame with the soft thread, leaving it loose enough to make an even margin all around. Then catch the opposite corner and the remaining two. Basting thread is caught around the frame and into every fifth hole being sure to take in the holes at the corners. This will assist in keeping even margins. Then repeat the process, going into every hole and stretching the net quite tightly (Fig. XXII A. Page 28).

The thread to be used in weaving the design must be the same size as that of which the netting is made. A common sewing needle is used having a point made blunt by rubbing on sandpaper.


In weaving on the filet mesh it is important that all edges of the design should be properly finished. All the squares which are to be filled generally have two threads running horizontally and two vertically.

Start on the right hand end of the lowest line of the design. Fasten the thread by a knot to the corner of the square and begin weaving toward the left as far as the squares are connected. Then weave back to the starting

point and follow the outline of the design by weaving vertically and horizontally, following each row as far as it goes. In turning the corner weave over and under in the same way (Fig. XXII A). In reaching the end of a line where the design is all filled in the ferme or finishing stitch is used to complete unfinished edges. The ferme stitch is put between the two weaving threads following the over and under process along the outline (Fig. XXII B. Page 28).

When the ferme stitch is worked on two or more adjacent corners it is necessary to go in between the weaving threads of each in the same direction each time (M, Fig. XXII D); whereas, in working a straight line the thread goes in from the under side on one square and from the upper side on the next (Fig. XXII D. Page 29).

When a closed hole is reached, as in Fig. XXII C (Page 29), instead of going back on the row which approached it the weaving must be made to radiate from it, following each row from the sides of the hole as far as it goes (Fig. XXII C. Page 29).

This method described above is really an interesting little game where one has to study the design carefully in order to know what move to make next. In finishing the design the weaving thread must end at the starting point. If it is necessary to join the thread at any time do so by simply making a square knot. 

Filet workers must understand that triangles, circles and other shapes which are not perfectly rectangular must

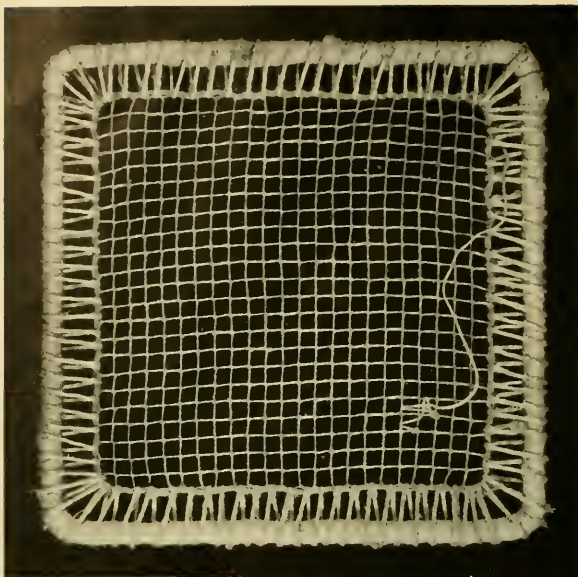


FIGURE XXII A

be worked on a square or oblong piece of netting and, when completed, cut to the desired shape.

To set in a piece of filet lace proceed in the same way as with point lace motifs.

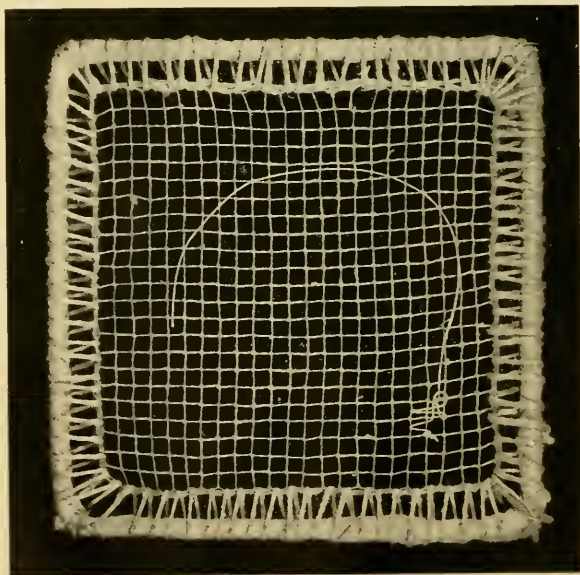


FIGURE XXII B



## FILET CROCHET

The designs which are given in the illustrations for filet lace may also be used for Filet Crochet. The designs may be used in the following way: for the foundation chain chain three times as many chains as there are squares. Always chain five to turn to the next row.

The open mesh is made by making one double crochet, chaining two, skipping two in the previous line and putting a double crochet into the next chain.

In making the closed mesh make a double crochet into the double crochet of the previous row, two double crochets into the next two chains, and one double crochet into the next double crochet. Work into the chains, not around.

Filet squares on pages 10-11-12 and 13 may be used to make a luncheon set in the following way:

Square of 41 mesh, on page 11, for plate doilies.

First small square on the left, 23 mesh, on page 12, for glass doilies to match.

Square of 41 mesh, on page 10, can be used for a centerpiece by uniting four.

Filet square of 44 mesh, on page 13, for plate doilies.

First small square on the left (23 mesh), on same page, for glass doilies.

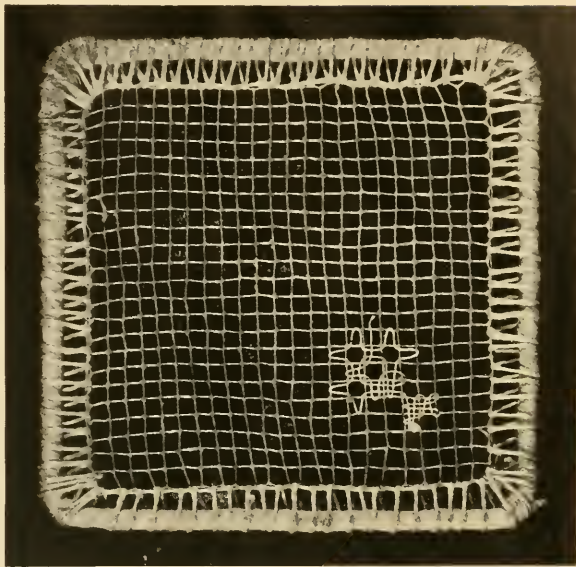


FIGURE XXII C

On page 12, the large square of 44 mesh can also be used for a centerpiece by joining four.

To make an effective finish, when squares are made, crochet around in each hole,—1 s. c. 3 d. c. 1 s. c. and repeat.

The triangles on pages 9-16 and 17 can be used for decorating napkin corners. Also the small squares on pages 10 and 11 make very effective corners for luncheon napkins.

### SCHEDULE

Size 30 thread measures  $3\frac{1}{2}$  holes to the inch.

Size 40 thread measures 4 holes to the inch.

Size 50 thread measures  $4\frac{1}{4}$  holes to the inch.

As the thread gets finer the number of holes to the inch increases as in this schedule.

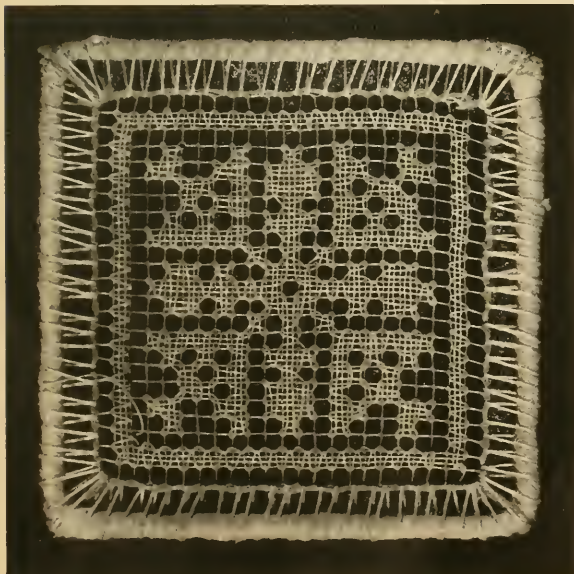
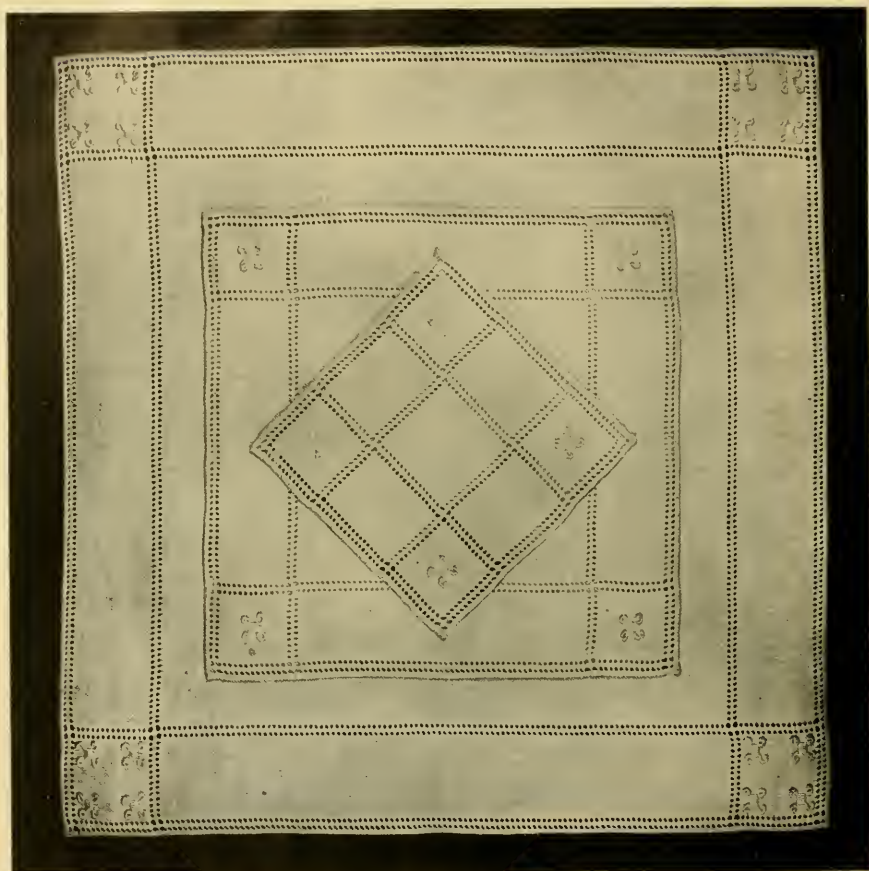


FIGURE XXII D

## ITALIAN HEMSTITCHING



No. 4. LUNCHEON SET

To get the best results in Italian Hemstitching it is well to use a loosely woven linen. The luncheon set, illustrated in No. 4 is made with this kind of material and worked with linen thread No. 40. Cut the doilies 7 inches, 8 inches, and 11 inches respectively, and the centerpiece 25 inches. About one-half inch from the edge pull two threads (Fig. XII A. Page 31). Skip four threads and pull two more. In making a narrow hem, which is quite frequently used in this work, it is better to roll than to fold it (Fig. XII A. Page 31).

In making the hemstitching begin at the left, making a small knot which may be slipped under the hem, and take

up four threads with the needle pointing toward the left (Fig. XII A. Page 31). Then slip the needle up through the edge of the fold (Fig. XII A. Page 31) and continue. This, of course, 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. Fasten the thread by a small knot under the hem on one corner. Bring it down to the second row of drawn threads directly under the first hemstitch (Fig. XII E. Page 31). Now make a backstitch (Fig. XII E. Page 31), taking up four threads right under those taken above. Put the needle into the space above and bring it down diagonally to just beyond the next four

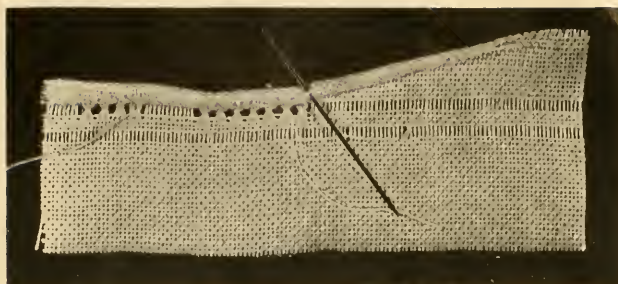


FIGURE XII A



FIGURE XII E

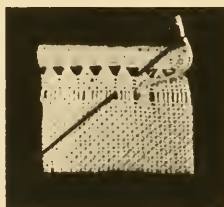


FIGURE XII G

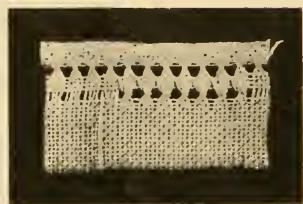


FIGURE XII H

threads (Fig. XII G). Make another backstitch, and so on (Fig. XII H).

If a second row of Punto Quadro is desired measure in  $1\frac{3}{4}$  inches from the finished outside edge of the doilies or 2 inches on the centerpiece and draw two threads. Skip four and draw two more. Start on the outer row. Go back four threads and bring the needle down diagonally (Fig. XIII A) to second row. Backstitch four threads (Fig. XIII B). Insert the needle in the hole above, taking four more threads. Pull through and repeat.

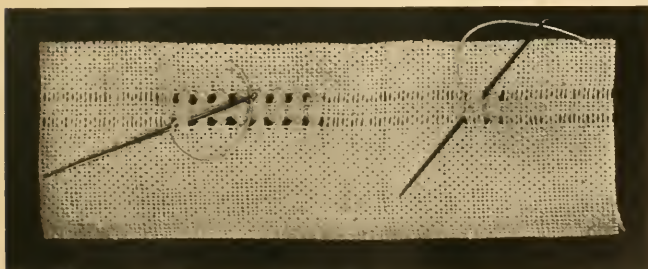
In the corner design care must be taken to get it exactly in the middle of the corner square. Count eight threads and make a square in solid work using eight stitches and leaving the width of a thread between each. The little curved corners are made by inserting the needle four threads out, bringing it back to the corner and twisting the thread around it about seventeen times (Fig. X A. See page 3). Pull the thread till the curve is formed.

Insert the needle again and catch middle of the curve with a couching stitch.

No. 5 (see page 33) shows a tray cloth with Italian hemstitching and picot edge. The picot is made by the boullion stitch (Fig. X A. Page 3). Each picot is about one inch apart, the thread being slipped from one to another through the folded edge.

The bag illustrated in No. 6 (see page 33) is made of loosely woven linen and ornamented with Italian hemstitching and designs previously explained.

Cut a piece of cloth  $10\frac{3}{4}$  inches by 24 inches. Make the Italian hemstitching on all four sides. Then put the two short edges together and from the folded edge measure up one inch. Here draw threads for the Punto Quadro and  $3\frac{1}{4}$  inches above draw threads for another row. Divide the width into three equal parts, and on the two division lines draw threads for two vertical rows of Punto Quadro. A short distance below the hemstitching on



B

FIGURE XIII

A



FIGURE XV B

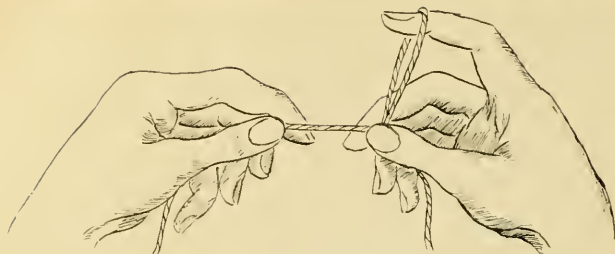


FIGURE XVI A

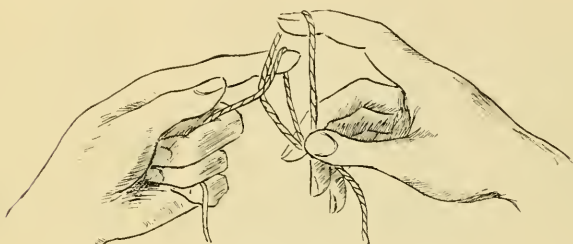


FIGURE XVI B

the top make vertical foundation threads for the loops through which to run the cord. Cover with over and over stitch. There must be five of these loops on each side of the bag equal distances apart. The little designs are added to the centers of the squares as explained in the luncheon set (No. 4. Page 30).

To join the sides of the bag use the braided stitch (Fig.

XV B. Page 31). This is begun at the folded edge which forms the bottom of the bag. Catch the thread by a knot on the under side of one edge, then across to the other edge from the under side. Work back, putting three buttonhole stitches over the thread and catch into the first edge again one-eighth of an inch from the preceding stitch. Continue working from one edge to the other

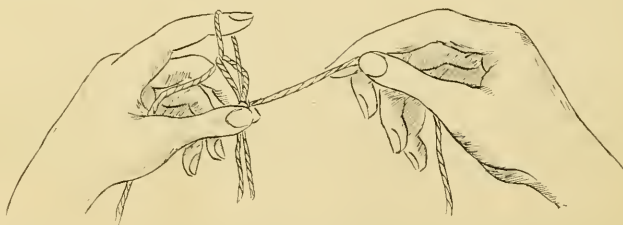


FIGURE XVI C

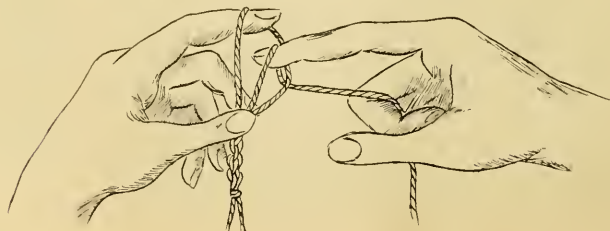
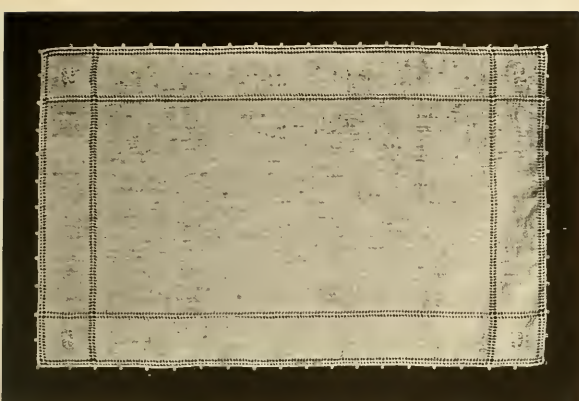


FIGURE XVI D



No. 5. TRAY CLOTH

## TASSELS

The tassels are very simply made by knotting the threads. Take two threads, about  $1\frac{1}{2}$  yards in length to work easily, and knot them together at the end. A plain knot is used as in Fig. XVII A. Make another one-eighth of an inch up. Leave three-quarters of an inch and make four more knots with one-eighth of an inch between each (Fig. XVII B). Continue to the end, making the groups of four knots. Then cut between the middle of each group and we have little pieces with two knots on each end as in Fig. XVII C. When several of these are made take two new threads. Make three knots at the end and a loop for a fourth one.

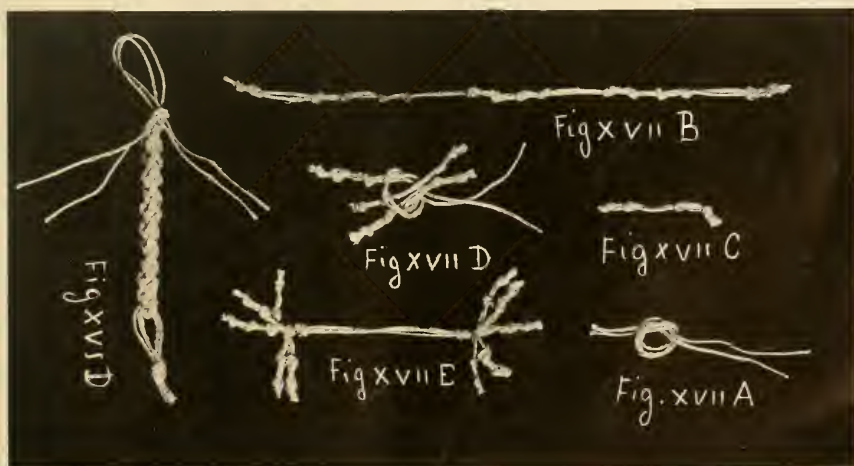
Through this loop put two or three of the little knotted strands (Fig. XVII D). Secure them by tightening the knot, and make another knot just above. Leave about two inches. Make a knot, then a loop through which to put two of the knotted strands. Fasten them, make two more knots, and cut off the remaining thread. Then we have (Fig. XVII E). On the bag four of these are fastened together at the middle of the three-inch space to form each tassel.



No. 6. BAG

## THE KNOTTED CORD

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).



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